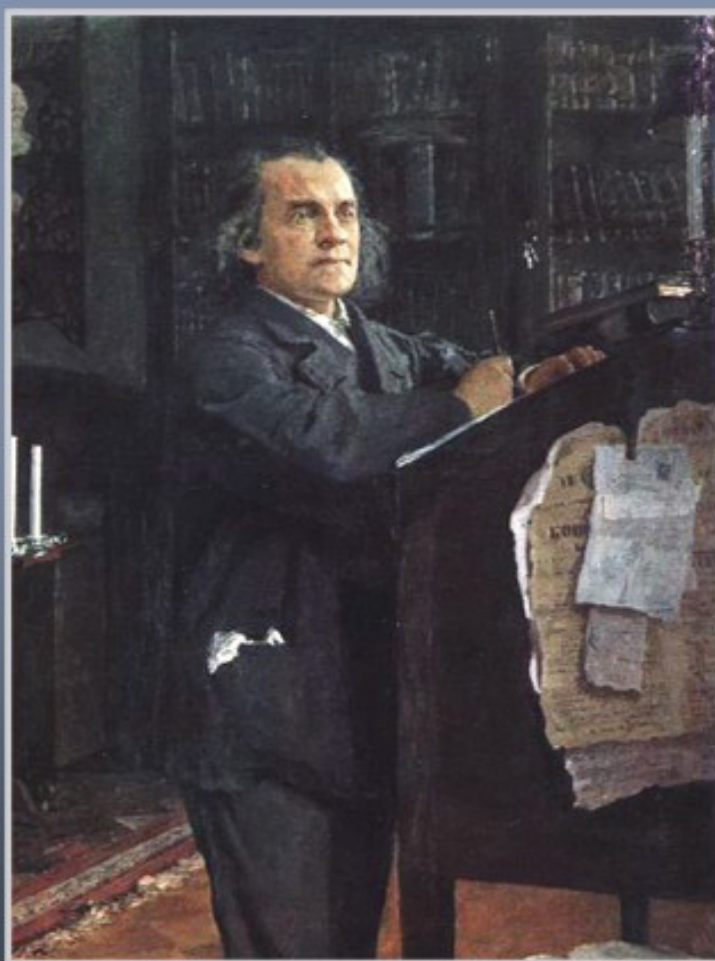


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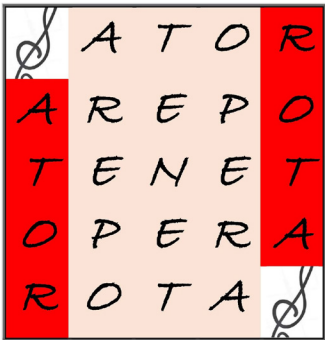
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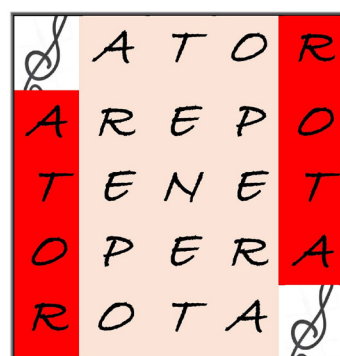


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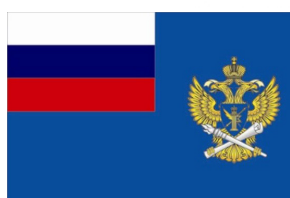
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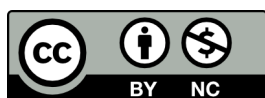


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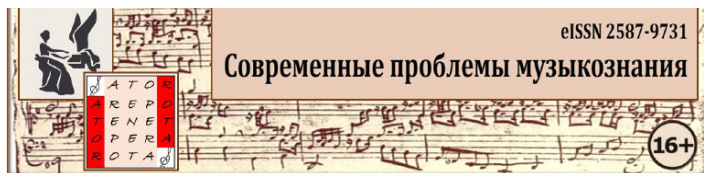
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Il modo di fare le fughe:
On the Neapolitan Fugue Model in the 18th Century

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Abstract. This article is devoted to the analysis of compositional principles found in a number of fugues created by Neapolitan masters of the 18th century. At that time, a particular didactic approach was widespread in Europe, called *iter per exempla* (Latin: “following the example,” “by example”). This approach formed the basis for the training of composers and influenced the presentation of instructional material. A vivid example of such a practice is the treatise

Regole del contrappunto pratico (1794) by Nicola Sala, one of the most authoritative Neapolitan teachers. The first two-part fugue from Volume II of his treatise is an reworking of the first fugue from *Quindici Fughe a Due* by Alessandro Scarlatti. The article presents a comparative analysis of these two fugues, showing that Sala's fugue replicates the structure of Scarlatti's fugue, allowing only one innovation — the statement of the subject in the subdominant key. The compositions of Scarlatti, Sala, their predecessors and contemporaries, as well as the views of Italian theorists of that time on the method of fugue composition discussed in the article, make it possible to conclude that there existed a Neapolitan fugue model. This model was established by Scarlatti and further developed and introduced into the counterpoint course by Sala. It includes an exposition, a counter-exposition, a statement of the subject(s) in the subdominant key, an augmented statement, and a final stretto section.

Keywords: Naples, composition training, *iter per exempla*, Nicola Sala, Alessandro Scarlatti, counterpoint, polyphony, musical form, fugue, compositional model

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Техника музыкальной композиции

Научная статья

Il modo di fare le fughe: о неаполитанской модели фуги в XVIII веке

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Аннотация. Статья посвящена анализу композиционных закономерностей ряда фуг, созданных неаполитанскими мастерами XVIII столетия. В это время в Европе был распространен особый дидактический подход, называемый *iter per exempla* (лат. «следуя за примером», «на примере»). Он лег в основу обучения композиторов и повлиял на изложение учебного материала в трактатах. Ярким примером такой практики стал *Regole del contrappunto pratico* (1794) Николы Салы, одного из самых авторитетных неаполитанских педагогов. Первая двухголосная фуга из II тома его трактата представляет собой переработку первой фуги из *Quindici Fughe a Due* Алессандро Скарлатти. В статье проведен сравнительный анализ двух фуг, показавший, что фуга Салы повторяет строение фуги Скарлатти, допуская лишь одно нововведение — проведение

темы в тональности субдоминанты. Сочинения Скарлатти, Салы, его предшественников и современников, взгляды итальянских теоретиков того времени на способ сочинения фуги, рассмотренные в статье, позволили сделать вывод о наличии неаполитанской модели фуги, основу которой заложил Скарлатти, развил и утвердил Сала. Она включает экспозицию, контрэкспозицию, проведение темы в тональности субдоминанты, в увеличении и заключительный стреттный раздел.

Ключевые слова: Неаполь, обучение композиции, *iter per exempla*, Никола Сала, Алессандро Скарлатти, контрапункт, полифония, музыкальная форма, фуга, композиционная модель

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Introduction

Until recently, the 18th-century Neapolitan contrapuntal tradition had not been the subject of research in either Russian or international musicology, nor was it even mentioned. This situation changed over the past two decades due to growing interest in the educational practices of Naples' conservatories. The turning point was the modern scholarly discovery of the partimento phenomenon, with Giorgio Sanguinetti playing a leading role in its study [1; 2]. A number of studies — still relatively few — have since appeared that examine partimento alongside contrapuntal practice. One such study is Peter van Tour's thesis, dedicated to methods of teaching composition [3]; another is Rosa Cafiero's historiographical monograph [4]. In addition, articles by Paolo Sullo [5] and Gaetano Stella [6] have been published, both focusing on the didactic legacy of Nicola Sala (1713–1801), one of the most significant representatives of the 18th-century Neapolitan polyphonic school. His treatise *Regole del contrappunto pratico*¹ outlines the structure and content of the counterpoint course taught at the Santa Maria della Pietà dei Turchini conservatory. These studies served as the starting point for the research presented in this article.

The basis of composer training in Neapolitan conservatories, as is well known, was composition by example. In theoretical treatises, this principle determined the method of presenting instructional material, known as *iter per exempla* (Latin: “following the example” or “by example”) [6; 7]. While in Austrian and German counterpoint theory, treatises tended to predominate verbal explanations over musical examples — most of which had a purely instructional nature² — the Italian masters often allowed examples from “practical” music to dominate

¹ Sala, N. (1794). *Regole del Contrappunto pratico di Nicola Sala napoletano, Primo Maestro nel Reale Conservatorio della Pietà de' Turchini Dedicato alla Maestà di Ferdinando IV Re delle Due Sicilie* (In 3 Vols.). Naples: Stamperia Reale.

² For example, Johann Joseph Fux's *Gradus ad Parnassum* (1725), Friedrich Wilhelm Marpurg's *Abhandlung von der Fuge* (1753) and *Handbuch bey dem Generalbasse und der Composition* (1757), Johann Georg Albrechtsberger's *Gründliche Anweisung zur Composition* (1790).

over theoretical text.³ Discussing *Esemplare, o sia Saggio fondamentale pratico di contrappunto* by Giovanni Battista Martini (1706–1784), Knud Jeppesen summarized that this treatise “although intelligently and interestingly annotated, is rather a collection of examples of vocal polyphony than an actual textbook of counterpoint” [8, p. 52].

The *iter per exempla* approach is also implemented in Sala’s *Regole del contrappunto pratico* [9]. This three-volume treatise consists entirely of musical examples composed by the maestro himself, usually provided by only brief comments.⁴ According to the author’s design, the examples — depending on their complexity — should be studied by “giovani principianti” either independently or “colla guida de’ Maestri,” allowing them to extract all the necessary knowledge.⁵ This concept, though veiled expressed, reflects the views of many Neapolitan teachers in the second half of the 18th century. The *iter per exempla* principle relied on the experience shaped by a long-established pedagogical tradition [10]. As a result, ‘exemplary’ fugues were reproduced extensively in a number of treatises, and in surviving manuscripts one can trace entire chains of similar polyphonic compositions — sometimes to the point where attribution becomes difficult.

Compositions from the following manuscript and printed sources can serve as indicative example of the described type of borrowing, and are the material for comparison⁶:

³ The treatises commonly associated with the *iter per exempla* tradition include Giuseppe Ottavio Pitoni’s *Guida armonica* (c. 1690), Giovanni Battista Martini’s *Esemplare, o sia Saggio fondamentale pratico di contrappunto* (1774-I, 1775/6-II), Giuseppe Paolucci’s *Arte pratica di contrappunto* (1765-I, 1766-II, 1772-III), as well as Sala’s *Regole del contrappunto pratico* (1794).

⁴ In the three volumes of the treatise, which comprise over four hundred pages in total, the verbal explanation occupies no more than five: thus, in Volume I, in addition to the Dedication to the King (*Sacra Real Maestà*) and the Address to the Readers (*A’Lettori l’Autore*), special sections are allotted to the Theory of Intervals (*Principiando dalle Consonanze, e Dissonanze; quante, e quali sono*, pag. 1) and the Rules of Double Counterpoint (*Regola de’ Contrappunti doppii*, pag. 17–18). Occasional theoretical comments are presented as interlinear annotations placed at the beginning of or between musical examples.

⁵ Sala, N. (1794). *A’Lettori l’Autore. Regole del Contrappunto pratico*. (Vol. 1, pp. n.n.).

⁶ Their kinship was noted, in particular, by Cafiero [11, p. 644, note 209].

- the first fugue from the collection *Quindici Fughe a Due Del Sig.^{re} Cav.^e Alessandro Scarlatti* (1660–1725), copied by Sala;⁷
- the first two-part fugue from Volume II of Sala's treatise *Regole del contrappunto pratico*;⁸
- Sala's fugue from the didactic notebook attributed to his teacher Leonardo Leo (1694–1744), *Instituzioni o Regole di contrappunto del sig. Leonardo Leo*, [1792?], ms. I-Nc 22.2.6(3).⁹

Scarlatti's Fugue

In *Fugue No. 1* (ASOT 102) from Scarlatti's *Quindici Fughe a Due* (Appendix 1), the two voices enter successively, each with its own subject, which corresponds to the first rule of the double fugue formulated by Angelo Berardi in his treatise *Documenti armonici*¹⁰ [15, pp. 20–22]. The entry of the first voice is marked by Sala as *Proposta*, while that of the second is not indicated at all. In some studies,

⁷ There are discrepancies in the research literature regarding this manuscript. In the study of Cafiero [11] and in the Preface by Francesco Tasini to the edition of the Three- and Four-Part Elaboration from the original Two-Part version of 15 Fugues for Keyboard by Alessandro Scarlatti (ASOT 102–116) [12], the shelfmark of the original document in the archive of the Naples Conservatory of Music San Pietro a Majella (I-Nc) is listed as I-Nc 46.1.29. In the article by Sullo [5] and in the catalogue by Gasperini-Gallo (Gasperini, G., & Gallo, F. (1934). *Catalogo delle opere musicali del Conservatorio di musica San Pietro a Majella di Napoli*. Fresching), this manuscript is listed under the shelfmark I-Nc 34.4.13, while in the monograph by Nicholas Baragwanath [13] and the UUSolf: Uppsala Solfeggio Database (<https://www2.musik.uu.se/UUSolf/UUSolf.php>), both shelfmarks are presented as separate storage units. However, in Baragwanath's bibliographic description, the shelfmark 46.1.29 corresponds to the autograph of the 15 fugues by Scarlatti, and 34.4.13 is a handwritten copy of the same 15 fugues made by Sala. In fact, the authorial manuscript of the 15 fugues has not survived in the *San Pietro a Majella* library archive; 46.1.29 is an outdated shelfmark of the document currently listed under shelfmark 34.4.13. Thus, we are talking about the same manuscript, whose full title is: *Quindici Fughe a Due copiate da Sala Del Sig.[no]re Cav.[alier]e Alessandro Scarlatti*, I-Nc 34.4.13(7).

⁸ Sala, N. (1794). *Regole del Contrappunto pratico*. (Vol. 2), pp. 2–4.

⁹ [Leo, L.]. (1792?). *Instituzioni o Regole di contrappunto del sig. Leonardo Leo*, I-Nc 22.2.6(3). The surviving contrapuntal notebooks attributed to Leonardo Leo and the issue of their authorship were studied by Alessandro Abbate, who published the fugue discussed in this article [14, pp. 157–159].

¹⁰ Berardi, A. (1687). *Documenti armonici di D. Angelo Berardi da S. Agata Canonico nell'Insigne Collegiata di S. Angelo di Viterbo* [...]. G. Monti. P. 42.

this exposition is interpreted as a combination of *soggetto* and a non-standardly introduced *controsoggetto* (or *soggetto servile* — an auxiliary subject) [3, pp. 174–175, 181], or as a presentation of subject and countersubject [16, p. 73]. In 18th-century Naples, it was generally typical for fugues to begin with a joint exposition of two subjects, which interacted with each other in double counterpoint throughout the composition.¹¹ With this in mind, it may be assumed that the *Proposta* here actually represents a two-part subject.

Following the exposition is a section marked *Imitazione* by Sala — a free polyphonic section that corresponds to what is known in modern fugue terminology as an episode, or interlude, and is based on imitation.¹² It begins with a canonic imitation (mm. 10–14), which allows for diminution of the upper voice: the motif is extracted from the counterpoint to the *Risposta* of the first subject (cf. *Risposta*, m. 6 and *Imitazione*, m. 13). The entire episode (mm. 10–20) is rich with exquisite motivic work.

The exposition section is then repeated with vertical transposition of the voices in the invertible counterpoint (*Rivolto della Proposta* and *Rivolto della Risposta*), typical of a counter-exposition. Immediately after this, Scarlatti presents the first subject twice in augmentation — giving its six initial notes in extended rhythmic values (*Fuga aggravata nella Proposta* and *Fuga aggravata nella Risposta*, mm. 32–49) — before returning to its regular rhythm at the moment when the second subject reappears (mm. 37–40, 46–49). It is no coincidence that the augmented version of the first subject is designated not as *Proposta* but as *Fuga*, in the meaning of “subject.” Thus, both subjects continue to sound together, maintaining the expositional disposition, albeit in a modified form.

The rhythmic transformation is followed by another episode, leading into the final section of the fugue: a sequence of stretti. Here, the second subject ceases to function as a contrapuntal accompaniment to the first subject and acquires

¹¹ Fugues with one, as well as with three or four subjects, were less common. This is confirmed, in particular, by the ratio of fugues in Sala’s *Regole del contrappunto pratico* and the numerous exercises of his students [3, pp. 178–185].

¹² In his treatise, Sala provides the following definition of imitation: “L’imitazione vien detta quando la parte seguente seguita l’antecedente, con qualche pausa avanti, e si può fare all’unisono, alla seconda, alla terza, alla quarta, alla quinta, alla sesta, alla settima, alla ottava, ed alla nona” (Sala, N. (1794). *Regole del Contrappunto pratico*. Vol. 3, p. 1).

greater independence, becoming a full participant in the imitative development. Twice, the stretto of the first subject with imitation at the octave (*Stretta in cui si risponde colla stessa Proposta, e nell'istesso tuono*) alternates with the stretto imitation of the second subject at the fifth (*Imitazione in 5.a*). These two entries, in tonic–dominant relationship, form an analogue of *Proposta* and *Risposta*,¹³ after which there are two more stretti of the second subject, completing the fugue (see *Scheme 1*). This treatment of the second subject in the final section allows us to classify the composition as a full-fledged double fugue.

Scheme 1. The Structure of the First Fugue
from *Quindici Fughe a Due* by Alessandro Scarlatti

Esposizione		Imitazione	Rivolti					
mm. 1–10		mm. 10–20	mm. 20–31					
T1 (Proposta)	T2		T2		T1 (Risposta)			
T2	T1 (Risposta)		T1 (Proposta)		T2			
Aumentazione col rivolto in 8 ^a		Imitazione	Stretti					
mm. 32–49		mm. 49–56	mm. 56–78					
T1 (Proposta agg.)	T2		T1 (Pr.)	T2	T1 (R.)	T2	T2	T2
T2	T1 (Risposta agg.)		T1 (Pr.)	T2	T1 (R.)	T2	T2	T2

Sala's Fugue

The first two-part fugue from Volume II of Sala's treatise is a masterful reworking of the Scarlatti's fugue discussed above, reminiscent of parody technique: it is written on nearly the same subjects, in the same key, and has

¹³ In the dominant stretto, the upper voice, entering second, presents the first subject as a real answer, which in this case serves to preserve the temporal spacing of entries in the second stretto. In general, such substitution of a tonal answer with a real one in non-expository sections of polyphonic works was a widespread practice.

similarities in the methods of development (cf. *Examples 1a* and *1b*).¹⁴ Sala entitled it *Il modo di fare le fughe a due voci per li scolari studiosi* (A Method for Composing Two-Part Fugue for Diligent Students, see Appendix 2).



Example 1a. Alessandro Scarlatti. *Quindici Fughe a Due*.
Fugue No. 1 (ASOT 102), mm. 1–7



Example 1b. Nicola Sala. *Regole del contrappunto pratico* (II).
Fugue No. 1 a 2 voci, mm. 1–7

Since this fugue was intended as an example to follow, Sala also provided it with analytical comments and various didactic instructions. Like Scarlatti's fugue, it begins with a joint exposition of two subjects, marked *Proposta* and *Secondo soggetto*, i.e. the material of both voices is recognized as subjects.

As in the Scarlatti's example, the exposition is followed by an *Imitazione*, but here it is based on a stretto entry of the second subject, which then leads

¹⁴ It is likely that during his studies at the Neapolitan conservatory *Santa Maria della Pietà dei Turchini*, Sala was offered Scarlatti's *Quindici Fughe a Due* as an example in a solfeggio or counterpoint lesson. Following the *iter per exempla* method, Sala first copied the samples given to him and then analyzed them, providing brief comments. Having completed the pre-compositional work, Sala — possibly under Leo's guidance — composed a parody fugue on Scarlatti's first fugue, which was later regarded as a successful model for imitation and included in Leo's didactic notebook and Sala's own treatise.

to a similarly constructed counter-exposition obtained by vertical transposition of the voices in the invertible counterpoint (*Rivolto*).¹⁵ This is followed by another imitative section, opening as the first episode did but then transitions into a *modulazione* — a canonic sequence through which the modulation to the subdominant key is achieved.¹⁶

After this, the counterpoint of the two subjects — though only in the form of the *Proposta* — is presented in the subdominant key (*il soggetto alla quarta del tono*). This technique, qualitatively new in comparison to Scarlatti's fugue and a number of other fugues by Sala's predecessors, would later become traditional and would be widely used among the adherents of Leo's school.

Following the entry in the subdominant key, Sala introduces a section already familiar from Scarlatti's fugue with the first subject in augmentation. However, this passage undergoes modifications too and serves a more complex contrapuntal function: the appearance of the subject in augmentation is accompanied by an instructive text that briefly outlines the rule of double counterpoint at the twelfth, which will be applied to it.¹⁷ Another distinction of Sala's fugue from Scarlatti's example is that in this section the second subject is entirely absent. Instead, a new thematic element is introduced — a kind of 'new' countersubject — intended to demonstrate the application of double counterpoint at the duodecima. The absence of the second subject is compensated by the subsequent *Imitazione in canone*, again based on a stretto of the *secondo soggetto*.

The fugue concludes with an extensive stretto section in which the second subject becomes a continuation of the first, joined to it horizontally. Sala marks these entries *Prima stretta*, *Seconda stretta*, *Terza stretta*, and *Quarta stretta*.

¹⁵ The only difference is that Sala reverses of the order of subject-answer statements: first the *Rivolto* of the risposta in the soprano, then the *Rivolto* of the proposta in the bass.

¹⁶ Notably, the material for the modulazione in Sala's fugue was extracted from the imitations in the first episode of Scarlatti's fugue.

¹⁷ "La fuga aggravata che si rivolta in 12.a per rivoltarla non si mettano nè 6.a nè 7.a, ma solo consonanze di 3.5.8. volendo poi usare la 7.a conviene risolverla alla 5.a con calare la parte acuta di un tono alzando il basso un tono."

Between the *Seconda* and *Terza stretta*, an isolated stretto of the second subject is inserted, marked by the author as *Risposta alla imitazione in canone* (meaning a “response” to the *Imitazione in canone* in mm. 50–52). As in Scarlatti’s fugue, Sala does not assign the entries of the second subject as stretto. The fugue culminates in the main stretto — *stretta magistrale* — in which the first and second subjects, joined “horizontally,” are carried out as a canon to the end (see *Scheme 2*).¹⁸

*Scheme 2. The Structure of the First Fugue from Volume II
of Regole del contrappunto pratico by Nicola Sala*

Esposizione		Imitazione	Rivolti	
mm. 1–10		mm. 10–12	mm. 13–21	
T1 (Proposta)	T2	T2	T1 (Risposta)	T2
T2	T1 (Risposta)	T2	T2	T1 (Proposta)
Imitazione/modulazione		Quarta del tono	Imitazione	
mm. 21–27		mm. 28–31	mm. 31–32	
T2.....		T1 (Proposta nel IV grado)		
T2.....		T2 (nel IV grado)		
Aumentazione col rivolto in 12^a			Imitazione	
mm. 33–50			mm. 50–52	
T1 (Proposta agg.)	nuovo materiale		T2	
nuovo materiale	T1 (Proposta agg.)		T2	
Stretti				
mm. 53–88				
I. T1(Pr.) T2	II. T1(R.) T2	T2	T1(Pr.)	T1(R.) S.M. T1(Pr.)T2
T1(R.)	T1(Pr.)	T2	III. T1(R.)	IV. T1(Pr.) T1(Pr.)T2

Thus, Sala’s fugue as a whole reproduces the compositional model of Scarlatti’s fugue, but it introduces a significant innovation — namely, the statement of the subject in the subdominant key. This choice is primarily conditioned by modal principles, for which there are several explanations. One of them was offered by the Bolognese theorist Padre Martini:

¹⁸ “Stretta magistrale, o sia canone preso dal soggetto e secondo soggetto, che si chiama ancora epilogo.”

Vari sono i metodi tenuti da' Maestri nel proseguimento della Fuga. Alcuni vogliono, che avendo condotta la Fuga per le Corde della Fondamentale, e della Quinta si passi alla Quarta del Tuono. La ragione, che essi adducono si è, perchè, siccome la Quarta del Tuono richiede la Terza compagna della Terza del Tuono fondamentale, così le Risposte alla Quarta divengono simili alla Proposta, e alle Risposte tanto della Fondamentale, che della Quinta del Tuono. Altri però non tanto scrupolosi vogliono, che si debba passare alle altre Corde di partecipazione del Tuono, che sono Terza, e Sesta, abbenché il ripiglio del Soggetto in queste Corde divenga in parte dissimile, perchè se la Terza del Tuono è minore, la di lei Terza è maggiore, al contrario de la Terza del Tuono è maggiore, la di lei Terza è minore; l'istesso deve dirsi della Sesta, la quale se è minore, la di lei Terza è maggiore, al contrario se la Sesta è maggiore, la di lei Terza è minore.¹⁹

In other words, subjects and answers in the tonic, subdominant, and dominant keys sound in the same mode. In contrast, transposing the subject to the third or sixth degree results a modal change.²⁰ Thus, the use of the subdominant key for statement of the subject was also discussed by Martini, which allows assuming that this practice spread not only in Naples but also in Northern Italy.

Sala's two-part fugue examined here is not the only one based on borrowed musical material from Scarlatti. Volume II of *Regole del contrappunto pratico* contains several other fugues that parody examples from *Quindici Fughe a Due*. For instance, the two-part fugue in *Secondo modo* is composed on the subjects of fugue No. 4 (ASOT 105), while fugue No. 5 (ASOT 106) became the basis for the first three-part fugue in *Secondo modo* and, in part, for a pair of four-part fugues in the same mode (*Example 2*). All these compositions share the same transformations and innovations found in the first two-part fugue. Sala's compositions are generally characterized by more concise imitation and modulation sections, while being rich in various polyphonic techniques and featuring more complex and developed stretto passages. Most importantly, what allows us to speak about the existence of a stable

¹⁹ Martini, G. B. (1775). *Esemplare, o sia Saggio fondamentale pratico di Contrappunto Fugato*. Lelio dalla Volpe, impressore dell'Institut delle Scienze, p. XXXVII.

²⁰ A similar justification for the modulation to the subdominant key is also offered by the last representative of Leo's school, Pietro Platania (1828–1907), who cites the same arguments proposed by Martini a century earlier. See Platania, P. (1879). *Guida teorica al corso pratico-scolastico di fughe e canoni del maestro Pietro Platania*. Ufficio tipografico di Michele Amenta, pp. 7–9.

Neapolitan model is the fact that Scarlatti's fugues — and many of Sala's as well — follow a similar compositional scheme. In Sala's treatise, however, this structure is presented in its most complete form: an exposition, a counter-exposition, a statement of the subject(s) in the subdominant key, an augmented statement, and a final stretto section.



Example 2a. Alessandro Scarlatti. *Quindici Fughe a Due*.
Fugue No. 4 (ASOT 105), mm. 1–6



Example 2b. Nicola Sala. *Regole del contrappunto pratico* (II).
Fugue secondo modo No. 1 a 2 voci, mm. 1–6



Example 2c. Alessandro Scarlatti. *Quindici Fughe a Due*.
Fugue No. 5 (ASOT 106), mm. 1–12



Example 2d. Nicola Sala. *Regole del contrappunto pratico* (II).
Fugue secondo modo No. 1 a 3 voci, mm. 1–6



Example 2e. Nicola Sala. *Regole del contrappunto pratico* (II).
Fugue secondo modo No. 1 a 4 voci, mm. 1–8



Example 2f. Nicola Sala. *Regole del contrappunto pratico* (II).
Fugue secondo modo No. 2 a 2 voci, mm. 1–8

A similar approach to teaching fugue composition was of course present in other treatises — for example, in *Gradus ad Parnassum* by Johann Joseph Fux (1660–1741), where the fugue examples also follow a roughly uniform scheme.²¹ Fux's fugue model is different: three groups of entries of a single subject, with cadences on different scale degrees corresponding to the exposition, counter-exposition, and stretto (*Example 3*). Unlike the extended compositions of Scarlatti and Sala, which were implied vocal and/or instrumental performance, Fux's examples are quite concise and serve more as prototype for future compositional experiments.²²

Closer to the Neapolitan model is the fugue structure proposed by Antonio Bertali (1605–1669), a violinist from Northern Italy who was Kapellmeister at the imperial court in Vienna during the last twenty years of his life. In his *Sequuntur regulae compositionis*²³ (after 1650), he presents the following method for composing a fugue: after entries the subject in all voices

²¹ Fux, J. J. (1725). *Gradus ad Parnassum, sive manuductio ad compositionem musicae regularem*. Joannis Petri Van Ghelen. Liber Secundus. Dialogus. Exercitii V: Lectio Prima – Lectio Quarta, pp. 143–174.

²² The influence of the fugue model presented in Fux's *Gradus ad Parnassum* on Russian composers has been traced in the article by Kirill V. Diskin [17].

²³ Bertali, A. (16[–?]). *Sequuntur regulae compositiones*. In Poglietti A. *Regulae compositionis* (pp. 28–42). Wiener Stadt- und Landesbibliothek, MH 62731e.

from the first and fifth degrees, free counterpoint leads to the first cadence; then one may add a few more groups of entries of the subject, which should differ from one another — this may be achieved by statements the subject on degrees other than the first and fifth; toward the end of the piece, it is especially desirable to write a stretto (for more details on this, see [18; 19, p. 22, note 21]).

Fuga à 2. *Cadentia in 5ta.*

10

19 *Cadentia in 3tia.*

Example 3. Johann Joseph Fux. *Gradus ad Parnassum*.
Fugue à 2 (in D), pp. 146–147

Following a specific model, on the one hand, constrained the composer's creative impulse in terms of musical composition's structure, but on the other hand — perhaps even more valuably — it directed that creativity toward the pursuit of all kinds of contrapuntal “inventions” and “discoveries.” Thus, among the nearly one hundred fugues in Sala's treatise — often composed on derivative or even identical subjects — not a single one is devoid of its own polyphonic craft.

Evidently, in the second half of the 18th century, a composer's ingenuity was still valued as highly as it had been in the Baroque era.

Conclusion

Thus, in 18th-century Naples, under the influence of the *iter per exempla* practice, an original "recipe" for fugue composition was formed. This model retained its structure regardless of the number of voices and served as a universal method of fugue composition for Neapolitan masters educated in the tradition of the Leo's school. Fugues composed or described according to this structure can be found not only in Sala's *Regole del contrappunto pratico* but also in the treatises of Giacomo Tritto (1733–1824),²⁴ Pietro Raimondi (1786–1853),²⁵ and Pietro Platania,²⁶ as well as in two surviving manuscripts by Leo²⁷ himself. By reworking Scarlatti's fugue, Sala actually created a compositional scheme that became a model for imitation, reproduced by numerous students and other composers alike. This allows us to speak of a stable Neapolitan fugue model that maintained its significance well into the 19th century.

²⁴ Tritto, G. (1816). *Scuola di Contrappunto, ossia, Teorica musicale*. Ferd. Artaria Editore.

²⁵ Raimondi, P. (1838/[1846?]). *Fughe diverse in tre parti composte [...] da Pietro Raimondi Suo Maestro di Camera, Socio corrispondente dell'Accademia delle belle Arti di Napoli e Direttore del Real Collegio di Musica di Palermo* (In 6 vols.) Gio. Ricordi.

²⁶ Platania, P. ([entre 1871 y 1872]). *Corso completo di fughe e canoni d'ogni genere: opera pratico-scolastica del maestro cav.re Pietro Platania direttore del R. Collegio di musica di Palermo*. Stabilimento Musicale di Francesco Lucca; Platania, P. (1879). *Guida teorica al corso pratico-scolastico di fughe e canoni [...]*; Platania, P. (n.d. [1883]). *Trattato d'armonia seguito da un corso di contrappunto dal corale al fugato e partimenti analoghi divisi in tre fascioli*. Stabilimento Musicale di Francesco Lucca.

²⁷ Leo, L. [ca. 1740]. *Modo per ben imparare il Contrapunto del Sig.r D. Leonardo Leo*. Dresden, Sächsische Landesbibliothek, D-Dl MB.4.49. [Leo, L.]. (1792?). *Instituzioni o Regole di Contrappunto del sig. Leonardo Leo*, I-Nc 22.2.6(3). In addition, a three-part fugue by Leo is reproduced in the Alexandre-Étienne Choron's (1771–1834) anthology *Principes de composition des Écoles d'Italie*. See Choron, A.-É. (1809). *Principes de composition des Écoles d'Italie pour servir à l'instruction des Elèves des Maîtrises de Cathédrales* (In 3 vols.). Auguste Le Duc. Vol. 1. Liv. 1, p. 140–142.

Appendix 1. A. Scarlatti. *Quindici Fughe a Due*. Fugue No. 1
(ASOT 102) with analytical comments by Nicola Sala. I-Nc 34.4.13(7)

The musical score is presented in five systems, each consisting of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into sections by analytical labels:

- Proposta**: The first system, starting with a whole note in the treble staff and a whole note in the bass staff.
- Risposta**: The second system, starting with a whole note in the treble staff and a whole note in the bass staff.
- Imitazione**: The third system, starting with a whole note in the treble staff and a whole note in the bass staff.
- Rivolto della Proposta**: The fourth system, starting with a whole note in the treble staff and a whole note in the bass staff.
- Rivolto della Risposta**: The fifth system, starting with a whole note in the treble staff and a whole note in the bass staff.
- Fuga aggravata nella Proposta**: The sixth system, starting with a whole note in the treble staff and a whole note in the bass staff.

40

Fuga aggravata nella Risposta

47

55

*Stretta in cui si risponde colla stessa
Proposta, e nell'istesso tuono* *Imitazione in 5.a* *Stretta*

63

71

Appendix 2. N. Sala. Regole del contrappunto pratico (II).
Fugue No. 1 a 2 voci, pp. 2–4

Il modo di fare le fughe a due voci per li scolari studiosi

Proposta nel secondo tono plagale

Risposta tonale

Secondo soggetto

Imitazione

Rivolto della risposta

Rivolto della proposta

Rivolto del imitazione

modulazione

modulazione

il soggetto alla quarta del tono

il soggetto alla quarta del tono

La fuga aggravata che si rivolta in 12.a per rivoltarla non si mettano nè 6.a nè 7.a ma solo consonanze

La fuga aggravata che si rivolta in 12.a per rivoltarla non si mettano nè 6.a nè 7.a ma solo consonanze

40

di 3.5.8. volendo poi usare la 7.a conviene risolverla alla 5.a con calare la parte acuta di un tono alzando il

rivolto in 12.a

48

basso un tono *Imitazione in canone* *Prima stretta*

56

Seconda stretta *Risposta*

64

alla imitazione in canone *Terza stretta*

72

Quarta stretta *stretta magistrale,*

80

o sia canone preso dal soggetto e secondo soggetto, che si chiama ancora epilogo

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Unknown Composer of the East Slavic Baroque Kaplinsky and His Easter Concert

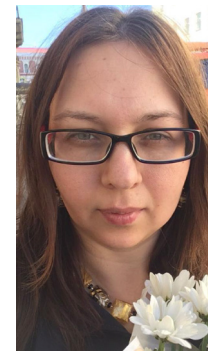
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Abstract. In the article, the Easter four-part concerto *Mary Magdalene Stood Without at the Sepulchre* is introduced into musicological circulation. Its author, Kaplinsky, is a composer of the East Slavic Baroque, about whom practically nothing is known. A search for the family name and its derivatives in the lists of the Polish-Lithuanian gentry revealed that one of the branches of the Kaplinsky family had lived in the Smolensk district since the end of the 16th century. The emergence of the Easter concerto is probably associated with this same area. The paper analyses two versions of the concerto from a set of four-voice parts dating back to 1675–1676 and establishes that they represent two editions of it. The first,

presumably, contained the parts of the first and second discant, alto, tenor and bass *continuo*, while the second, having a traditional four-part composition, was an arrangement for performance in unaccompanied Orthodox church singing practice. Kaplinsky's concerto differs from the common type of concerto ripieni partes compositions, which present an alternation between solo and choral episodes. It alternates between duets and trios, with brief choral episodes used to draw attention to key moments in the plot; the melodic style of the concerto follows the arioso type. In general terms, the composition is close to a special form that arose in the Western European spiritual concerto tradition known as the "dialogue," which became widespread in the works of the masters of the early Baroque. The score of Kaplinsky's concerto, as compiled on the basis of its two editions, is published for the first time in the *Appendix* to the article.

Keywords: partes style, partes concert, Kaplinsky, Diletsky, East Slavic choral baroque

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Старинная музыка

Научная статья

Неизвестный композитор восточнославянского барокко Каплинский и его пасхальный концерт

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Аннотация. В статье вводится в научный оборот пасхальный концерт «Мария Магдалины, стояще у гроба». Его автор Каплинский — композитор восточнославянского барокко, о котором практически ничего не известно. Поиск фамилии и ее производных в списках польско-литовской шляхты выявил, что одна из ветвей рода Каплинских с конца XVI века проживала в Смоленском повете. Вероятно, с этой же местностью связано появление пасхального концерта. В работе проанализированы две версии концерта из комплекта четырехголосных партий, относящихся к 1675–1676 годам, и установлено, что они представляют собой две его редакции. Первая, предположительно, содержала партии первого и второго дисканта, альты, тенора и баса continuo, вторая, с традиционным четырехголосным

составом, представляла собой переложение для исполнения в православной церковно-певческой практике без использования инструмента. Концерт отличается от распространенного типа партесных сочинений, содержащих противопоставление сольных и хоровых фрагментов. В нем чередуются дуэты и трио, непродолжительные хоровые эпизоды используются для привлечения внимания к узловым моментам сюжета, мелодика концерта принадлежит ариозному типу. В целом композиция близка западноевропейскому духовному концерту, к особому его типу — «диалогу», получившему распространение в творчестве мастеров раннего барокко. Партитура концерта Каплинского, составленная на основе двух его редакций, публикуется впервые в Приложении к статье.

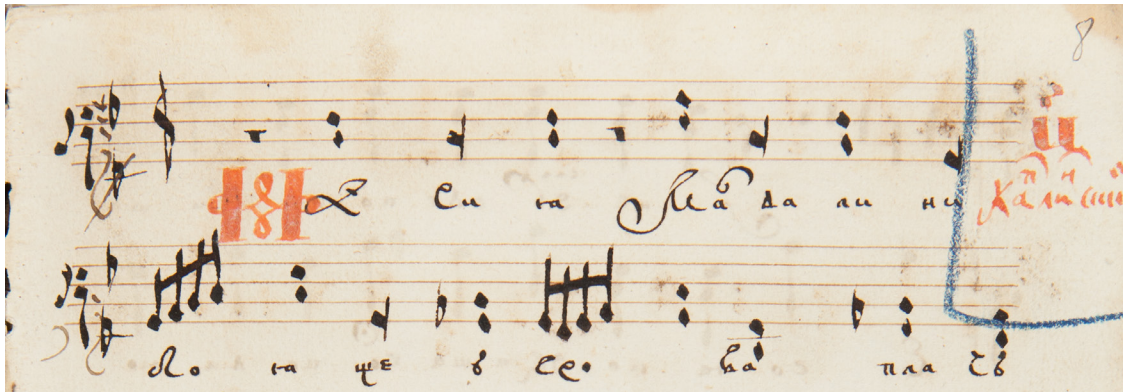
Ключевые слова: партесный стиль, партесный концерт, Каплинский, Дилецкий, восточнославянское хоровое барокко

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Introduction

Almost no information has been preserved about the life and creative development of the Baroque composer Kaplinsky, except that he wrote part concertos in the second half of the 17th century. Even his name is unknown. The fact that such a composer existed at all is indicated by a cinnabar remark near the four-part concerto *Mary Magdalene Stood Without at the Sepulchre* in the tenor part from the incomplete set of 1675–1676: “Kaplinsky” (*Example 1*).¹



*Example 1. Tenor part with attribution to Concerto No. 8
Mary Magdalene Stood Without at the Sepulchre by Kaplinsky.
State Historical Museum. Syn. Sing. 14/2, Folio 8*

The surname Kaplinsky comes from the Polish–Lithuanian Commonwealth. On the territory of Ukraine and Poland there are farmsteads and villages with the name Kaplin, Kaplitsa, Kaplintsy,² which indicates the spread of such a toponym, and then, possibly, a surname associated with it. There are several versions of the origin of this surname. The first is related to the word *kaplya* (“drop”). An additional

¹ Concerts for four parts. Bass part. 1675–1676. *State Historical Museum. Department of Manuscripts and Early Printed Books. Synodal Singing Assembly* (hereinafter referred to as Syn. Sing.). Manuscript unit 114/2, folio 8.

² Village of Kaplin, Grójec County, Mogielnica Gmina, Masovian Voivodeship; Kaplytsya hamlet, Glukhov Uyezd, Chernigov Governorate (no longer exists); Kaplytsya hamlet, Razdivilovskaya Volost, Kremenets District, Volhynia Governorate (no longer exists); village of Kaplynci, Piryatin District, Poltava Region.

etymology is derived from *kaplitsa* (Catholic chapel) or *kaplan* (Catholic priest). There may also be different readings of this surname: Kaplansky/Kaplinsky.³

In the volumes of the multi-volume reference edition on the Polish–Lithuanian nobility who held various state positions in the Polish–Lithuanian Commonwealth, the surname Kaplinsky has not yet been found, nor has it appeared in most of the published volumes of the Lithuanian *Metrica*.⁴ This family name is also missing from the army censuses of the Grand Duchy of Lithuania (hereinafter GDL) of the 16th–17th centuries or in various lists of the gentry.⁵ In the Lithuanian register of 1541–1542, a certain Ivanets Kaplanovich is mentioned as a taxpayer of the nobleman Sholuh Hrynashka

³ In the 17th century, there was no general unification of surnames; in most cases, they were written down by ear. See, for example, Diletsky, N. P. (with Protopopov, V. V. [ed., trans., research. and commentary]). (1979). *Idea grammatiki musikijskoj* [*An Idea of Musical Grammar*]. Muzyka, p. 580 (In Russ.); Gerasimova, I. V. (2015). *Pod vlast'yu russkogo tsarya: sotsiokul'turnaya sreda Vil'ny v seredine XVII v.* [*Under the Rule of the Russian Tsar: The Socio-Cultural Environment of Vilnius in the Mid-17th Century*]. EUSP [European University at St. Petersburg], p. 257 (In Russ.).

⁴ Volumes of the *Urządnicy wielkopolscy, Urządnicy Wielkiego Księstwa Litewskiego* series have been examined (retrieved February 27, 2025 from <https://archive.org/details/urzednicywielkie0000ounse/page/312/mode/2up>), as well as individual books of the series of publications of the Lithuanian *Metrica*, carried out by the Lithuanian Academy of Sciences, the Polish Academy of Sciences and the Academy of Sciences of Belarus, are available at the links in the catalog (retrieved February 27, 2025 from <http://rurik.hostenko.com/katalog-litovskaja-metrika/>).

⁵ Grusha, A. I., Spirydonau, M. F., & Vaitovich, M. A. (Eds.). (2003). *Perapis vojska Vyalikaga knyastva Litoŭskaga 1528 g. Metryka Vyalikaga knyastva Litoŭskaga. Kniga 523. Kniga publichnykh spraŭ 1* [*Census of the army of the Grand Duchy of Lithuania 1528. Metric of the Grand Duchy of Lithuania. Book 523. Book of public affairs 1*]. (Book 523). Belaruskaya Navuka. (In Belarusian). <https://kdkv.narod.ru/1528-VKL/>; Zalivako, A. (2017). *Popis vojska Velikogo knyazhestva Litovskogo 1567 goda. Novogrudskoe voevodstvo* [*Census of the Army of the Grand Duchy of Lithuania in 1567. Novogrudskoe Voivodeship*]. Encyclopedics. (In Belarusian); Lykova, E. E., & Kuletsky, M. (Comps.). (1999). *Krestoprivodnaya kniga shlyakhty Velikogo knyazhestva Litovskogo 1655 g.* [*The Book of the Cross of the Nobility of the Grand Duchy of Lithuania, 1655*]. (Monuments of the History of Eastern Europe. Sources of the 15th–17th Centuries, Vol. 4). Ancient Repository. (In Russ.); Krestoprivodnye tetradi litovskoj shlyakhty za 1655–1656 gg. [*Cross-bearing Notebooks of the Lithuanian Gentry for 1655–1656*]. RGADA. F. 145. Inv. 1. No. 3. (In Russ.); Rachuba, A. (Ed.). (1989). *Metryka Litewska. Rejestry podymnego województwo wileńskie 1690 r.* PWN; Dybaś, B., Jeziorski, P. A., & Wiśniewski, T. (Eds.). (2018). *Szlachta polsko-inflancka wobec przełomu. Materiały z dyneburskich akt grodzkich i ziemskich z lat 1764–1775.* IH PAN.

in the estate (“palace”) of Grinkovsky in the Trotsky district.⁶ In the Lithuanian Metrica of the mid-17th century, there was an assistant clerk from Pinsk named Benedict Rusanovich Kaplinsky.⁷ In the armorials of Kasper Nesiecki, a certain Kaplonski is mentioned,⁸ about whom more detailed information is given in the armorial of Adam Boniecki: Gerasim Kaplonski and his brothers were granted nobility in 1659 at the Sejm of the Polish–Lithuanian Commonwealth in Warsaw, apparently for their services in the Polish–Russian, and his brother Erazm was granted fiefdoms in the Vinnitsa starosty.⁹ The Kaplinsky family name is also listed in Bonetsky’s reference book: in the 17th and 18th centuries, it is represented by two families associated with the Smolensk Voivodeship.¹⁰ In 1599, the family of Fyodor Kaplinsky owned the town of Ladyzhnitsy; in 1778, Adam Kaplensky held the post of chalice master of Smolensk, but only nominally, since Smolensk at that time no longer belonged to the Polish–Lithuanian Commonwealth.¹¹ In the latest armorial of the Belarusian gentry this family name does not appear in any variants,¹² although on the website *Association of the Belarusian Nobility* the Kaplinsky family is present.¹³

⁶ Banionis, E., & Baliulis, A. (1997). *Lietuvos Metrika. Knyga Nr. 10 (1440–1523): Užrašymų knyga 10. Mokslo ir enciklopediju leidybos institutas*, p. 65; The reference to the Trotsky district of the Grinkovsky estate is in the document: No. 41. *Sprava pana Mikolaya Khshchronovicha voznogo gospodarskogo poветu Trotskogo s panom Martinom Stanislavovichem Burboyu Yadatskim 18.09.1602* [On the right of pan Mikolaj Khshronovich vozny hospodarsky district of Trotsky with pan Martin Stanislavovich Burba Yadatsky 18/09/1602/]. (1904). In *Akty Trotskogo podkomorskogo suda za 1585–1613 gody* [Acts of the Trotsky Under-Chamberlain Court for the Years 1585–1613]. “Russian Initiative” and A. G. Syркин, p. 274.

⁷ Rachuba, A. (Ed.). (2001). *Metryka Litewska. Księga wpisów nr 131*. DiG, p. 473.

⁸ Nesiecki, K. (1875–1881). *Herbasz polski*. (Vol. 1.). J. B. Lange, p. 699.

⁹ Boniecki, A. (1906). *Herbasz polski*. (Vol. 9). Gebethner i Wolff, p. 231.

¹⁰ The village of Ladyzhitsy is currently located 15 km from Smolensk.

¹¹ Boniecki, A. (1906). *Herbasz Polski*. (Vol. 9). Gebethner i Wolff, p. 230. In the directory of officials of the Smolensk Voivodeship, Adam Kaplenski is not included in the section of Smolensk chalice-keepers. Rachuba, A. (Ed.). (2003). *Urzednicy Wielkiego Księstwa Litewskiego. Spisy*. (Vol. 4: Ziemia Smoleńska i województwo Smoleńskie XIV–XVIII wiek). DiG.

¹² Kabordy — Karetskiya [Kabordy — Karetsky]. (2022). In Y. S. Glinski, D. Ch. Matvejchyk, & Yu. M. Snapkouski, *Gerboŭnik belaruskaj shlyakhty* [Coat of Arms of the Belarusian Gentry]. (Vol. 8., Part 1.). Belarus’. (In Belarusian).

¹³ Agul’ny spis shlyakhetskikh radoŭ [General List of Noble Families]. In *Association of the Belarusian Nobility*. (In Belarusian). Retrieved February 27, 2025 from <https://nobility.by/families/index.shtml>.

Thus, representatives of the Kaplinsky family were small landed gentry and taxpayers, as well as servants of the gentry. One of these Kaplinskys could well have studied music in a Jesuit academy in the Belarusian–Ukrainian lands of the Polish–Lithuanian Commonwealth, where mandatory choral and organ practice in a Catholic church was required, learned to ‘compose’ choral concertos, and then worked in an Orthodox or Greek Catholic church choir as a “vspivak” (singer) or choirmaster, composing choral works to Church Slavonic texts.

Description of Source

The set of parts from 1675–1676, which contains the only attributed concerto of Kaplinsky,¹⁴ may be associated with Smolensk, as evidenced by indirect data. It includes, among other things, the earliest known concertos by Nikolai Diletsky (there are eight of them) and Vasily Titov (one). Both composers could have been in Smolensk in 1675–1676 [1; 2]. It is known that a year later Diletsky compiled two copies of the treatise *Musical Grammar* there [1]. Nikolai Pavlovich Parfentiev found the first and only mention in the documents of the Armoury Chamber of 1677 of the singer Vasily Smolyanin, which, as he believes, could refer to Vasily Titov, who had just arrived in Moscow [3, p. 372; 4, p. 36]. The localization of one of the branches of the noble Kaplinsky family in the Smolensk district also agrees with this assumption.

The concerto *Mary Magdalene Stood Without at the Sepulchre* is included in the manuscript twice. Under numbers 8 and 66 in the discant part, the concert discant was written out first, and then the tenor. In the second part, the tenor and bass were transcribed, while in the third, the alto part was transcribed twice. Thus, the set of parts theoretically allows the score of this work to be reduced.

The reason why the copyists placed the Easter concerto twice in one set of parts is apparently due to the difficulty of reading the first version (No. 8) for performers. The notes are written in “extraordinary,” according to the terminology of Diletsky’s *Musical Grammar* (1675), rarely used keys (*Example 2*). They were crossed out in the lists, corrected in thin brown ink to the then generally accepted discant, tenor and alto.

¹⁴ *State Historical Museum. Syn. Sing.* 114/1–3.



*Example 2. “Extraordinary” keys of Kaplinsky’s Eighth Concerto
Mary Magdalene Stood Without at the Sepulchre*

However, replacing the keys did not solve the problem of correctly reading the music, but only complicated it. Some fragments were found to have been corrected with cinnabar over the old text. In addition, a number of pauses are missing from the parts of Concerto No. 8.

The second recording of the concerto, No. 66, was done more satisfactorily, despite the fact that the copyist regularly confused half and whole pauses and omitted fragments of the text. The notes in the key *G minor* pass with one sign at the key, which is typical of this notation, demonstrating a clear sign of the transition period from modality to tonality.

The two transcriptions of the concerto are not identical and contain discrepancies. The compositions of both versions are similar to each other, but the length of several episodes varies: the first version contains 195 bars, while the second has 192. Most of the discrepancies were found in the tenor part. It turned out that in Concerto No. 8, the tenor and bass parts are partially combined; the tenor primarily serves a harmonic support function, features mostly long note values, and overall appears simpler compared to the male voice parts in the other version. In the viola part of the Concerto No. 8, in comparison with the same one in No. 66, there are also minor discrepancies in the readings of motifs and phrases within the framework of a single compositional structure, indicating editing (see *Example 3* and the score of Concerto No. 66 in *Appendix*).

It should be taken into account that neither version of the concerto is the original author’s manuscript, but the result of the work of copyists. We do not know how many times the text was copied after it was created by the composer and before it ended up in the manuscript under consideration, or what changes other musicians may have made to it. The Smolensk set may include two author’s editions from different manuscripts. The Concerto No. 8 was written down in the main part of the parts by one scribe, Concerto No. 66 by a second, who copied works from No. 50 to No. 88.

The image displays a musical score for three voices (Discanto, Alto, Tenore) and three parts (D, A, T) with Russian lyrics. The score is divided into three systems, each starting with a measure number (8, 10, 17). The lyrics are in Russian and describe the story of Mary Magdalene standing at the tomb.

System 1 (Measures 8-9):

- Discanto:** (Empty staff)
- Alto:** Ma - ри - я Ма - гда - лы - ни сто - я - ще у
- Tenore:** Ma - ри - я Ма - гда - лы - ни сто - я - ще у

System 2 (Measures 10-16):

- D:** (Empty staff)
- A:** гро - ба, сто-я - ще у гро-ба, пла - чу - ще, сто-я - ще у гро-ба, пла -
- T:** гро - ба, пла - чу - ще, сто - я - ще у

System 3 (Measures 17-25):

- D:** (Empty staff)
- A:** - чу - ще, гла - го - лю - ще, гла-го лю-ще ко ан - ге - лом,
- T:** гро - ба, гла - го - лю - ще ко ан - ге - лом:

*Example 3. Kaplinsky. Mary Magdalene Stood Without at the Sepulchre.
State Historical Museum, Syn. Sing. 114/1–3. Concerto No. 8, mm. 1–25*

The texture of the Concerto No. 8 contains obvious gaps associated with the absence of the second bass and second discant. This is especially noticeable in the choral episodes, i.e. the assembled incomplete score requires two more missing parts.¹⁵ In the following example, the loss of the second discant, which tunes the lower third to the first, and the functional bass part, which holds the vertical together, is visible (*Example 4*).

The image displays two systems of musical notation for a choral piece. Each system includes three staves labeled D (Discant), A (Alto), and T (Tenor). The first system begins at measure 162. The D staff has a treble clef and a key signature of one flat. The A and T staves have a treble clef and a key signature of one flat. The lyrics for the first system are: D: гла-го-ла Е - му, гла-го-ла Е - му: У - чи - те - лю! гла-го-ла Е - ; A: О - на же, О - на же, ; T: О - на же, О - на же, . The second system begins at measure 168. The D staff has a treble clef and a key signature of one flat. The A and T staves have a treble clef and a key signature of one flat. The lyrics for the second system are: D: -му, гла-го-ла Е - му: У - чи - те - лю! О - на же гла - го - ла Е - му: У - чи - те - лю! ; A: О - на же гла - го - ла Е - му: У - чи - те - лю! ; T: О - на же Гла - го - ла Е - му: У - чи - те - лю! .

Example 4. Kaplinsky. Mary Magdalene Stood Without at the Sepulchre.

State Historical Museum, Syn. Sing. 114/1–3. Concerto No. 8, mm. 162–175

Thus, the work in the first transcription was probably intended for two discants, alto, tenor and *basso continuo* and was performed in a Greek Catholic church, or a Catholic church if it was originally written in Latin. The second recording could be an arrangement of the concerto for performance without instrumental accompaniment

¹⁵ *State Historical Museum. Syn. Sing. 114/1–3, concerto No. 8, mm. 25–42, 68–81, 101–118, 162–175.*

in accordance with Orthodox church singing practice. It is unknown where the adaptation was created: in the Kyiv Metropolitanate or in the Tsardom of Moscow, in Smolensk by the author himself or by someone from the circle of partes masters, which could have included Evstafy Manevsky, Nikolai Diletsky and Vasily Titov. However, even this edition included two- and three-part phrases and episodes without bass accompaniment, requiring harmonic support from the bass part or instrument.¹⁶

In both versions of the concerto, there are repeated one-bar pauses in all parts.¹⁷ They are most often found in those places of the composition where the final chord of the previous episode does not coincide with the initial vertical of the next one (*Example 5*). Most likely, the one-bar pauses in the original composition were filled by the organist to link the episodes together.

115

D ви - дѣ И - су - са сто - я - ша,

A ви - дѣ И - су - са сто - я - ша, и

T ви - дѣ И - су - са сто - я - ша, и

121

D

A гла - го-ла, и гла-го-ла ей И - сус: же - но,

T гла - го-ла ей И - сус: же - но,

Example 5. Kaplinsky. Mary Magdalene Stood Without at the Sepulchre.
State Historical Museum, Syn. chor. 114/1–3. Concerto No. 8, bars 115–128

¹⁶ Ibid., Concerto No. 66, mm. 44–68, 94–107, 127–139, 167–171.

¹⁷ Ibid., Concerto No. 8, mm. 71, 119, 126, 139, Concerto No. 66, mm. 120, 138, 145.

In concertos created by composers of the Polish–Lithuanian Commonwealth in the 17th century, one can find similar cases, for example, in the concerto *Laudate pueri Dominum* for two discants, bass and *basso continuo*, written to the text of the 112th psalm *Praise the Lord, O ye children* by the Italian composer Marco Scacchi (1600–1662), the conductor of the Polish Royal Chapel (*Example 6*) [5, p. 6].

Example 6. Marco Scacchi. *Laudate pueri Dominum*, bars 7–12

The second transcription of Kaplinsky’s concerto (No. 66) has been better preserved than the first (No. 8). It is well-structured and logical in its vertical dimension, and melodically more varied. Moreover, on its basis it is possible to assemble a synthetic score of the work with the addition of a discant part restored from the Eighth Concerto, which generally corresponds to the other parts. In several phrases the discant duplicates the tenor from the Concerto No. 66: apparently, this is due to the fact that in No. 8, individual fragments of the tenor part were in other parts. In such cases, the material was taken from parts that matched the harmonic texture of the concerto. Often, multi-bar pauses did not coincide with the end of the parts; moreover, superfluous musical material had been introduced. This difference is due to differences in the editions and the different number of beats in a number of episodes.

The texts of the two versions of the concert include Ukrainianisms and Belarusianisms: the written letter “ы” instead of “и” in the words “Magdalini,” “vyde Isusa stoyashcha” [saw Jesus standing], and also “i siya rokshi” [And when she had thus said] instead of “rekshi.” The presence of dialecticisms may be a manifestation of the local dialect of both the author and the copyist of the concerto. Differences

in readings in parts containing other forms of words are noted in the commentary; in the text, preference is given to the Church Slavonic version.

Concerto Composition

Let us consider the composition of a four-part concerto based on the assembled synthetic score published in the appendix to this article. The work was written by Kaplinsky in *G minor* — “the most beautiful” tonality, according to the Baroque semantics described by the German theorist Johann Mattheson (1681–1764) (Cit. ex [6, p. 22]). The verbal text is a paraphrase of a passage from the New Testament by John the Evangelist, who described the meeting of Jesus Christ and Mary Magdalene at His tomb after the Resurrection (John 20:11–16).

But Mary stood without at the sepulchre weeping: and as she wept, she stooped down, and looked into the sepulchre / And seeth two angels in white sitting, the one at the head, and the other at the feet, where the body of Jesus had lain. And they say unto her, Woman, why weepest thou? She saith unto them, Because they have taken away my Lord, and I know not where they have laid him. And when she had thus said, she turned herself back, and saw Jesus standing, and knew not that it was Jesus. Jesus saith unto her, Woman, why weepest thou? whom seekest thou? She, supposing him to be the gardener, saith unto him, Sir, if thou have borne him hence, tell me where thou hast laid him, and I will take him away. Jesus saith unto her, Mary. She turned herself, and saith unto him, Rabboni; which is to say, Master.

Similar extra-liturgical concerts on biblical subjects are found among the works of Diletsky (the prayer of Manasseh “We have sinned more than the number of grains of sand in the sea”) and Serapion Zamarevich (the subject of the sale of Joseph the Beautiful by his brothers into slavery — “We have found this robe”). They may have been part of theatrical stage performances that were staged in church schools of various Christian religions, Jesuit colleges and universities of the Polish–Lithuanian Commonwealth, especially during the Christmas and Easter periods. In German Protestant liturgical practice of the 17th century, concertos on biblical texts were performed either during communion or after the gospel sermon as a musical illustration [7, p. 26].

The concertos of Kaplinsky and Zamarevich are composed according to the same scheme, including three sections. The first of these is the introduction — or, according to the treatise *Musica poetica* (1606) by Joachim Burmeister (1556–1629), *exordium*

in which the plot of the story is introduced [6, s. 13]. In the concerts of the authors of the Kyiv Metropolitanate, the “off-stage” voice of the narrator dominated in this section. The second section — medium — action, direct speech of characters, dialogue between Jesus and Mary Magdalene in Kaplinsky’s concert or Joseph’s father and brothers in Zamarevich’s composition. The final section — finis — is a conclusion or answer to the question posed earlier.

Choral concertos presenting conversations between biblical characters were distinguished as a special genre variety in Western European Baroque music. In musical manuscripts and publications of that time they were designated as “dialogue” [7, p. 26]. There are special works devoted to the analysis of this type of concerto in the works of Baroque masters of different national schools [7, pp. 89–91, 143–146, 157; 8; 9]. Kaplinsky was not the only church composer who turned to the gospel story of the conversation between Mary Magdalene and the resurrected Jesus Christ. The German composer Heinrich Schütz (1585–1672) created a work based on the same text, entitled *Weib, was weinst du?* (*Dialogo per la pasqua*) (“Woman! Why are you weeping?”, Easter dialogue, c. 1645, SWV 443) for two descants, alto, tenor and *basso continuo*, which is identical to the intended composition of parts of Kaplinsky’s Concerto No. 8. The distribution of the parts’ functions in the two works is similar, as is the nature of the melody, which is rich in suspensions, lamentation motifs, melodic ornaments, and descending motion. Schütz’s concert begins with a duet of alto and tenor (*Example 7*), as in Kaplinsky, to the accompaniment of *basso continuo*.

The difference between the concerts of Kaplinsky and Zamarevich and the composition of Schütz is the inclusion of text in their name from the author (the Evangelist John). The first part of *Mary Magdalene Stood Without at the Sepulchre* by Kaplinsky is the largest, taking up just over half of the concert (108 bars) and is divided into four episodes performed by duets and trios. In the fourth of them, the words of Mary Magdalene appear three times in different compositions: “Because they have taken away my Lord, and I know not where they have laid him.” The second part consists of two sections: in the first, the meter changes from two-beat to three-beat, marking the turning point in the plot constituted by the appearance of Jesus Christ; in the second, various ensembles sing Jesus’ direct speech to the disciple. The final part of Kaplinsky’s concerto also includes two episodes. The first is dedicated to Mary Magdalene’s recognition of Jesus. The central conversation

between the characters is presented as a dialogue between two duets; the second episode is a traditional doxology to God, taking the form of an extended two-voice canonic sequence with doubling of the parts, ending with a weighty final cadence.

Example 7. Heinrich Schütz. *Weib, was wienest du?* Dialogo per la Pasqua, bars 1–10

The table shows the concerto scheme; episodes and fragments of sections of the composition are indicated with the composition of the parts (*Table 1*).

Table 1. Composition of Kaplinsky's concert *Mary Magdalene Stood Without at the Sepulchre*

Bars	Text	Composition of parts	Episodes
1st pt. 1–25	Mary Magdalene standing without at the sepulchre, standing at the sepulchre weeping, standing at the sepulchre weeping, saying to the angels:	A, T, B	A
26–44	Because they have taken my Lord from the sepulchre, and I know not where they have laid him.	D, B	B
45–69	Mary Magdalene standing without at the sepulchre, standing at the sepulchre weeping, standing at the sepulchre weeping, saying to the angels:	A, T	A1

69–106	Because they have taken / Because they have taken my Lord from the sepulchre, and I know not where they have laid him / / and I know not where they have laid him / Because they have taken my Lord from the sepulchre, and I know not where they have laid him / / and I know not where they have laid him / Because they have taken my Lord from the sepulchre, and I know not where they have laid him / / and I know not where they have laid him /	D, B / D, A, T, B / D, T / A, B / D, A, T, B / A, T D, B / D, A, T / A, T / D, A, T /	C1
2nd pt. 107–120	And when she had thus said, she turned herself back / and saw Jesus standing,/ and saw Jesus standing,	A, T, B / D, T, B / D, A, T, B	C (3/1)
121– 154	And saith unto her, and saith unto her Jesus: / Woman, why weepest thou? whom seekest thou? And saith unto her, and saith unto her Jesus: Woman, why weepest thou? whom seekest thou?	A, T, B / A, T / D, A, T, B /	D (2/2)
3rd pt. 155–171	saith unto him saith unto him, saith unto him, Rabboni! / saith unto him saith unto him, saith unto him, Rabboni! / saith unto him, saith unto him, Rabboni! /	A, T / D, B / A, T, B / D, B / A, T	E (3/1) (2/2) (3/1) (2/2)
172–195	She saith unto him, Rabboni! Lord and my God, glory to Thee, Lord and God my, glory to Thee, glory to Thee, glory to Thee.	D, A, T, B	F (3/1)

The distribution of voices indicates that in Kaplinsky's work, such techniques of development and transformation of material as the inclusion and exclusion of parts within the texture, as well as the use of extended ensemble episodes by duets and trios, become the most distinctive features of his style, setting him apart from other partes composers. His melodic style is expressive and individualised,

relying on broadly phrased lines that are close to the arioso type. These qualities, associated with the influence of musical-theatrical declamation, align with the artistic principles of Schütz.¹⁸

The general choral forms of movement that predominate in the three-part episodes are devoid of original features. Polyphonic technique appears only a few times in the concerto in the form of two-voice imitations and sequences in third doubling. In Kaplinsky's composition there is practically no alternation of choral and ensemble fragments — the most characteristic feature of the *partes* concerto style, where *tutti* is necessarily present in the final cadence. The composer often ends episodes with the same number of parts with which he began them. This method of developing the material is more typical of the Western European chamber choral concerto, which is based on polyphonic duets and trios (*bicinia*, *tricina*) [7, p. 31]. Schütz's Easter dialogue *Weib, was wienest du?* is written in the same style. In contrast to Kaplinsky's concerto, where the development is built on the alternation of long melodies with third doublings or on exchanges between participants in the dialogue assigned to individual voices, Schütz's composition is dominated by simple imitative forms in duets and trios. Accompanying a small vocal ensemble with an instrumental *basso continuo* allowed composers to do without a clearly expressed functional choral voice and to conduct long solo and ensemble episodes with different compositions, including without final choral cadences.

Kaplinsky used *tutti* inserts primarily for artistic purposes. Jan Kalenda¹⁹ did the same thing in 1658 in his four-part concertos, which were close in their method of working with the material to an imitative motet with a gradual increase in voices, extensive use of the technique of vertically mobile counterpoint and heavy choral cadences at the end of sections [11, pp. 135–139]. In them, short *tutti* episodes focused the attention of the worshiper on the significant words and phrases of the chant. In Kaplinsky's *tutti* it passes twice on the words "they have taken away my Lord from the sepulchre," then in a triple meter all the voices sing the phrase "saw

¹⁸ Such a style is not characteristic of the concertos of the next generation of "high" Baroque *partes* masters, e.g., Diletsky and Titov, who made extensive use of repetition and transformation of small motivic cells to expand the form [10].

¹⁹ Jan Kalenda was a composer and singer of the third quarter of the 17th century, who worked first in the Polish-Lithuanian Commonwealth and then at the court of Tsar Alexei Mikhailovich.

Jesus standing,” then in a duple meter before the third part the text “Woman, why weepest thou? whom seekest thou?” is performed. These short choral chants of the text, which concentrate the key moments of the meeting of the resurrected Christ with Mary Magdalene, necessarily mention the Lord Jesus Christ. *Tutti* sections in the partes style were sung at a forte dynamic — “loudly” — and thus stood out against the lengthy “quiet” ensemble episodes. The last third part of the concert is performed entirely by the entire ensemble using the words: “She saith unto him, Rabboni Lord, glory to You!”

Conclusion

Of course, it is difficult to form an idea of a composer’s creative persona based on just one concerto. Despite this, the vivid composition *Mary Magdalene Stood Without at the Sepulchre* allows us to discover new and sometimes unexpected facets of the choral writing of the partes composers of the Kyiv Metropolitanate. It was written in a musical language that was relevant for its time, fitting into the context of the unified cultural space of the early European musical baroque, in which the same texts, types of composition and artistic techniques were borrowed and reproduced by masters of different regional schools of composition.

Appendix:

Kaplinsky’s concert *Mary Magdalene Stood Without at the Sepulchre*

The appendix contains an edition of Kaplinsky’s concert *Mary Magdalene Stood Without at the Sepulchre*. The comments reflect the initial reading of the changes made to the score: copyist’s errors, dialecticisms in the text, lost fragments, and differences in the edition of the discant part that do not match the score of Concerto No. 66. The discrepancies are reflected according to the following scheme: bar number, part, note number, situation in the manuscript. Desirable but not written out in the manuscript accidentals are placed in square brackets. The accidental sign in the manuscript extends over a whole measure. The ligatures, which are placed irregularly, are noted in the comments; there are no ligatures in the score.

Concerto for four parts. *State Historical Museum*. Syn. Sing. 114/1–3, No. 66.

Discant (from Concerto No. 8) — *State Historical Museum*. Syn. Sing. 114/1, l. 8–9 rev.

Alto — *State Historical Museum*. Syn. Sing. 114/1, pp. 83–84.

Tenor — *State Historical Museum*. Syn. Sing. 114/1, l. 80 rev.–82.

Bass — *State Historical Museum*. Syn. Sing. 114/2, l. 76 rev.–77 rev.

Мария Магдальни стояще у гроба

Каплинский

Discanto

Alto

Tenore

Basso

10

D

A

T

B

17

D

A

T

B

Ma - ри - я Ма - гда - лы - ни сто - я - ще у

Ma - ри - я Ма - гда - лы - ни сто - я - ще у

Ma - ри - я Ма - гда - лы - ни сто - я - ще у

гро - ба, сто-я - ще у гро-ба, пла - чу - ще, сто-я - ще у гро-ба, пла -

гро - ба, сто-я - ще у гро-ба, пла - чу - ще, сто-я - ще у гро-ба, пла -

гро - ба, пла - чу - ще, у гро - ба пла -

чу - ще, гла - го - лю - ще ко ан ге - лом:

- чу - ще, гла - го - лю - ще ко ан - - ге - лом:

- чу - ще, гла - го - лю - ще ко ан - ге - лом:

2

Мария Магдалины стояще у гроба

26

D я - ко взя - ша Го - спо - да мо - е - го от гро -

A

T

B я - ко взя - ша Го - спо - да мо - е - го от гро -

35

D -ба и не вѣм, и не вѣм, и не вѣм, где по - ло - жи - ша Е - го, и не

A

T

B -ба и не вѣм, и не вѣм, где по - ло - жи - ша Е - го, и не

39

D вѣм, где по - ло - жи - ша Е - го, и не вѣм, где по - ло - жи - ша Е -

A

T

B вѣм, где по - ло - жи - ша Е - го, и не вѣм, где по - ло - жи - ша Е -

Мария Магдалины стояще у гроба

3

44

D -го,

A Ма - ри - я Ма - гда - лы - ни сто - я - ще у

T Ма - ри - я Ма - гда - лы - ни сто - я - ще у

B -го,

53

D

A гро - ба, сто - я - ще у гро - ба, пла - чу - ще, сто - я -

T гро - ба, сто - я - ще у гро - ба, пла - чу - ще, сто - я -

B

59

D

A - ще у гро - ба, пла - чу - ще, гла - го - лю - ще ко ан - ге -

T - ще у гро - ба, пла - чу - ще, гла - го - лю - ще ко ан - ге -

B

4

Мария Магдалины стояще у гроба

68

Д я - ко взя - ша, я - ко взя - ша Го - спо -

А яом: я - ко взя - ша Го - спо -

Т яом: я - ко взя - ша Го - спо -

В я - ко взя - ша, я - ко взя - ша Го - спо -

76

Д -да мо - е - го от гро - ба и не вѣм, где по - ло - жи - ша

А -да мо - е - го от гро - ба

Т -да мо - е - го от гро - ба и не вѣм, где по - ло - жи - ша

В -да мо - е - го от гро - ба

82

Д Е - го, я - ко взя - ша Го - спо - да мо - е - го

А и не вѣм, где по - ло - жи - ша Е - го, я - ко взя - ша Го - спо - да мо - е - го

Т Е - го, я - ко взя - ша Го - спо - да мо - е - го

В и не вѣм, где по - ло - жи - ша Е - го, я - ко взя - ша Го - спо - да мо - е - го

Мария Магдалины стояще у гроба

5

87

D от гро - ба и не вѣм, где по-ло-жи - ша

A от гро - ба и не вѣм, где по-ло-жи - ша Е - го,

T от гро - ба и не вѣм, где по-ло-жи - ша Е - го,

B от гро - ба и не вѣм, где по-ло-жи - ша

93

D Е - го, я - ко взя - ша Го - спо - да мо - е - го от гро -

A я - ко взя - ша Го - спо - да мо - е - го от гро -

T я - ко взя - ша Го - спо - да мо - е - го от гро -

B Е - го,

98

D -ба, и не вѣм, где по-ло - жи - ша Е - го.

A -ба, и не вѣм, где по-ло-жи-ша Е - го, и не вѣм, где по-ло - жи - ша Е - го.

T -ба, и не вѣм, где по-ло-жи-ша Е - го, и не вѣм, где по-ло - жи - ша Е - го.

B

6

Мария Магдалины стояще у гроба

106

D

ви - дѣ И - су - са

A

И си - я ре - кши, о - бра - ти - ся во - спять,

T

И си - я ре - кши, о - бра - ти - ся во - спять, ви - дѣ И - су - са

B

И си - я ре - кши, о - бра - ти - ся во - спять, ви - дѣ И - су - са

113

D

сто - я - ща, ви - дѣ И - су - са сто - я - ща,

A

ви - дѣ И - су - са сто - я - ща,

T

сто - я - ща, ви - дѣ И - су - са сто - я - ща,

B

сто - я - ща, ви - дѣ И - су - са сто - я - ща,

120

D

A

и гла - го - ла, и гла - го - ла ей И - сус:

T

и гла - го - ла, и гла - го - ла ей И - сус:

B

и гла - го - ла ей, и гла - го - ла ей И - сус:

Мария Магдалины стояще у гроба

7

126

D

A

же - но, что пла - че - ши, что пла - че - ши,

T

8

же - но, что пла - че - ши, что пла - че - ши,

B

134

D

И гла - го - ла, и гла - го -

A

ко - го и - ще - ши? И гла - го -

T

8

ко - го и - ще - ши? И гла - го - ла, и гла - го -

B

И гла - го - ла

140

D

- ла ей И - сус: же - но,

A

- ла ей И - сус: же - но,

T

8

- ла ей И - сус: же - но,

B

ей И - сус: же - но,

8

Мария Магдалины стояще у гроба

147

Д что пла - че - ши, ко-го и - ще - ши, и - ще - ши?

А что пла - че - ши, ко-го и - ще - ши, ко - го и - ще - ши?

Т что пла - че - ши, ко-го и - ще - ши, ко - го и - ще - ши?

В что пла - че - ши, ко-го и - ще - ши, ко - го и - ще - ши?

154

Д гла-го-ла Е - му, гла-го-ла Е-му: У - чи - те - лю!

А О - на же,

Т О - на же,

В гла-го-ла Е - му, гла-го-ла Е-му: У - чи - те - лю!

160

Д гла-го-ла Е - му, гла-го-ла Е-му: У - чи - те - лю!

А О - на же Гла-го-ла Е -

Т О - на же Гла-го-ла Е -

В О - на же гла-го-ла Е - му, гла-го-ла Е-му: У - чи - те - лю!

Мария Магдалины стояще у гроба

9

166

D

A

T

B

-му, гла - го - ла Е - му: У - чи - те - лю, У - чи - те - лю!

-му, гла - го - ла Е - му: У - чи - те - лю, У - чи - те - лю!

170

D

A

T

B

О - на же гла - го - ла Е - му: У - чи - те - лю!

О - на же гла - го - ла Е - му: У - чи - те - лю!

О - на же гла - го - ла Е - му: У - чи - те - лю!

О - на же гла - го - ла Е - му: У - чи - те - лю!

175

D

A

T

B

Го - спо - ди и Бо - же мой,

Го - спо - ди и Бо - же мой, сла - ва Те -

Го - спо - ди и Бо - же мой, сла - ва Те -

Го - спо - ди и Бо - же мой,

10

Мария Магдалины стояще у гроба

180

D сла - ва Те - бѣ, Го - спо - ди и Бо - же

A -бѣ, Го - спо - ди и Бо - же мой,

T -бѣ, Го - спо - ди и Бо - же мой,

B сла - ва Те - бѣ, Го - спо - ди и Бо - же

185

D мой, сла - ва Те - бѣ,

A сла - ва Те - бѣ,

T сла - ва Те - бѣ,

B мой, сла - ва Те - бѣ,

188

D сла - ва Те - бѣ.

A сла - ва Те - бѣ.


T сла - ва Те - бѣ.

B сла - ва Те бѣ.

Comments on the Score

Bar number	Part	Note number	Situation in the manuscript
3	A	after 1:	—
9–10	T	2 ↓ 1, 2:	—
9	B	2:	o.
9–16	B		the text is written one note earlier
15	B	2:	<i>B</i>
16	B	1, 2:	—
18–19	T	1, 1:	—
19	A	1–2:	—
25	D		omission —
32	D	before 1:	##
33–35	D	2 ↓ 1, 2, 1, 2, 3, 4:	crossed out and written in cinnabar a tone higher
37	D	2: written in cinnabar before 5:	<i>g</i> ¹ – crossed out and written in cinnabar <i>f</i> ; ##
42–44	B	2 ↓ 1, 2, 1:	<i>c B c</i>
44	T	before 1:	omission —
51	T	before 2 text:	-ше
61	A	1–2:	—
62	T	instead of 2:	♪. ♪
64	T	before 2:	♭
65–66	T	5 ↓ 1, 2:	—
67	D		omission —
70	D, A	after 1:	—
71	T	before 1:	—
74	A	1:	o
74	T	before 1:	—
80	T	1:	o

82	D	1:	d^2
82	T	5:	b^1
93–95	T		doubles the discant part
96–97	T	2 \downarrow 1–2:	\frown
98–100	A	2, 3, 4, 5, 6, 1, 2, 3, 4, 1	\sharp : line omission
99	D		omission —
101–102	T	2, 1:	\frown
102	T	1:	c^2
102–103	T A	3, 1: 2 1, 2:	\frown \downarrow \frown
103–104	T	2 1, 2:	\downarrow \frown
107	B	before 1–2 text:	рок-; \frown
110	D		omission —
111	D	under 1 text: 1, 2:	вы-; b^1 , b^1
112–113	D	1, 2, 1, 2:	a third higher
113	D	1:	b^1
115	D	under 1 text:	вы-
115–116, 118	D	1, 2, 3, 1, 2; 1:	a third higher
117	D	1, 2:	a fourth higher
121	B	2:	f
122	T	before 2:	\flat
128	T	before 1:	—
129	A	1–2:	\frown
136–137	A		—
137	D		omission — — —
140	A	2:	f^1
140–142	T	2 \downarrow 1, 2 \downarrow 1:	\frown

144	B		—
146	D		omission —
147–148	D		
151	A	1–2:	—
155	D		absent —
158	B	1:	<i>d</i>
159	D	1:	change of meter 3/1; ю
160–161	D		omission — —
165–169	B		— — — —
166–169	D		missing bars
170–172	D	1,2,3, 1,2,3, 1,2,3:	<i>b¹, b¹, b¹, a¹, a¹, a¹, b¹, b¹, a¹</i>
173	A	2:	<i>c¹</i>
174	D	1:	<i>a¹</i>
174	T		omission —
175	D		omission —
176–185	D		one second higher
185	D	после 1:	— —
186–187	D		ю о <i>c², b¹, ф:</i> о о <i>a¹, b¹</i>
188	D	перед 1:	о <i>d²</i>
190	D	1:	о
191	A	1:	ю

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*History of Music
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EDN IRFAVU



**German Letters of Alexander Serov 1858–1859
in the Manuscript Department
of the St. Petersburg Conservatory
(From the Composer's Unpublished Legacy)**



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Abstract. The epistolary legacy of Alexander Nikolaevich Serov contains rich material for the study of his work, personality — and, more broadly, the history of Russian music in the second half of the 19th century as a whole. The article is dedicated to the letters that the composer wrote to his mother during his first trips abroad (1858–1859). At the same time, he published correspondence in the form of “traveler’s notes” in the magazine *Music and Theatre Herald*. Both the mother’s letters and the correspondence published in the magazine record impressions of the trip, including Serov’s acquaintance with Franz Liszt, Hector Berlioz and Richard Wagner, but differ significantly in detail. The appendix to the present article presents five and previously unpublished letters from the composer to his mother, which were written during his trip to Germany (1858–1859).

Keywords: Alexander Nikolaevich Serov, epistolary legacy, letters of 1858–1859, Germany, the magazine *Music and Theatre Herald*

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*История музыки
в письмах и документах*

Научная статья

**Немецкие письма А. Н. Серова 1858–1859 годов
в Отделе рукописей
Санкт-Петербургской консерватории
(из неопубликованного наследия композитора)**

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Аннотация. Эпистолярное наследие Александра Николаевича Серова содержит богатый материал для исследования его творчества, личности и — шире — истории русской музыки второй половины XIX века в целом. Статья посвящена письмам, которые композитор писал матери во время своих первых зарубежных поездок (1858–1859). Параллельно он публиковал корреспонденции в жанре «записок путешественника» в журнале «Музыкальный и театральный вестник». И письма матери, и корреспонденции, опубликованные в журнале, фиксируют впечатления от поездки, знакомства с Ференцем Листом, Гектором Берлиозом и Рихардом Вагнером, но существенно различаются в деталях. В приложении к статье впервые опубликованы пять писем композитора к матери, написанных во время путешествия в Германию (1858–1859) и до сих пор не изданных.

Ключевые слова: Александр Николаевич Серов, эпистолярное наследие, письма 1858–1859 годов, Германия, журнал «Музыкальный и театральный вестник»

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Introduction

An epistolary legacy represents an important source for studying a composer's personality and work, helping to more fully recreate the artistic and historical context. The publication of previously unknown letters, diary entries, and documents pertaining to important cultural figures arouses interest due to the opportunity to introduce new nuances in the creative biography of the author and his addressees, but also into the understanding of general historical and cultural processes. However, letters and diary entries constitute an independent object of study, requiring specific approaches. As one researcher put it: "Understanding personal relationships is important for analysing correspondence, since they explain the reason for the emergence of epistolary communication between correspondents, determine the topics covered, the degree of frankness, tone and style of writing" [1, p. 146]. In contemporary source studies, publications of correspondence are accompanied by detailed commentaries and explanatory articles to form a complete picture of the author's personality. Among Russian publications of this kind that have appeared in the last decade, we will mention a voluminous two-volume work that includes the correspondence of Alexander Tikhonovich Grechaninov and memoirs about him (2017),¹ a four-volume edition of the letters of Pyotr Ilyich Tchaikovsky (2007–2010)² and Alexander Porfiryevich Borodin (2020–2023),³ an article with the publication of previously unknown letters of Giacomo Puccini [2]. Let us also note as an example the works, the novelty of which is largely based on the use of previously unknown documentary sources, including epistolaries: Elena M. Shabshaevich's research based on the correspondence of Vladimir I. Rebikov and Boris P. Jurgenson [3], the articles of Grigory A. Moiseyev, which analyse in detail the musical and historical aspects of the diary of Grand Duke Konstantin Romanovich [4], Anastasia S. Voitseshko about Anastasia S. Lyapunova as a publisher of Serov's letters [5] and Zivar M. Guseinova on the image of Nikolai Rimsky-Korsakov in the letters of Nadezhda N. Rimskaya-Korsakova [6].

¹ Grechaninov, A. T. (2017). *Vospominaniya. Publikatsii. Perepiska* [Recollections. Publications. Correspondence] (in 2 Vols.). Muzyka. (In Russ.).

² *P. I. Tchaikovsky — N. F. von Meck. Correspondence.* (2007–2010). (In 4 Vols.) MPI Publishing House.

³ *Aleksandr Porfir'evich Borodin. Pis'ma* [Alexander Porfiryevich Borodin. Letters]. (2020–2023). (In 4 Vols.). MPI Publishing House. (In Russ.).

Correspondence of Alexander N. Serov: Handwritten Sources and Publications

The epistolary legacy of Alexander Nikolaevich Serov is quite extensive. His materials are presented in various collections, including the Manuscript Cabinet of the Russian Institute of Art History (RIAH),⁴ as well as in the manuscript department of the Pushkin House, which contains priceless letters and musical autographs of the composer. The manuscript department of the Russian National Library (RNL) also has an impressive collection of the critic's correspondence with various addressees⁵: with his sister Sofya Nikolaevna Dutour (approx. 50 items), with the librettist Konstantin Ivanovich Zvantsov (45 items), and with the critic Vladimir Vasilyevich Stasov (225 items). The Research Department of Manuscripts of the Scientific Music Library of the St. Petersburg Conservatory contains a collection of Serov's letters to various addressees and notebooks in which we find musical drafts and pencil sketches.

To date, only part of Serov's correspondence has been published: letters to Sofya N. Dutour (1845–1861),⁶ his letters to his father published by Roman I. Gruber,⁷ letters to his friend Mara Pavlovna Anastasyeva (Mavromikhali), letters to Konstantin I. Zvantsov,⁸ as well as a three-volume edition of correspondence with Vladimir V. and Dmitry V. Stasov edited by Abram A. Gozenpud and Vera A. Oram.⁹

⁴ See Altshuller, A. Ya., Dansker, O. L., & Kopytova, G. V. (Eds.). (1996). *Putevoditel' po Kabinetu rukopisej Rossijskogo instituta istorii iskusstv: Dopolnennoe i ispravlennoe izdanie "Putevoditelya po arkhivnym fondam Leningradskogo gosudarstvennogo instituta teatra, muzyki i kinematografii"* [Guide to the Manuscript Cabinet of the Russian Institute of Art History: Supplemented and corrected edition of the Guide to the Archival Collections of the Leningrad State Institute of Theatre, Music and Cinematography] (2nd ed.) [Ministry of Culture; Russian Academy of Sciences; Russian Institute of Art History]. (In Russ.).

⁵ Some letters have an envelope and a direct reply from the addressee. See RNL. Department of Manuscripts. F. 693: Serov Alexander Nikolaevich. Inventory 504. Typescript. Leningrad, 1959.

⁶ Serov, A. N. (1896). *Pis'ma Aleksandra Nikolaevicha Serova k ego sestre S. N. Dyutur (1845–1861 gg.)* [Letters of Alexander Nikolaevich Serov to His Sister S. N. Dutour (1845–1861)]. N. Findeyzen Publ. (In Russ.).

⁷ Gruber, R. I. (1935). *Pis'ma A. Serova k ottsu* [Letters of A. Serov to His Father]. In M. V. Ivanov-Boretskij (Ed.), *Muzykal'noe nasledstvo: sbornik materialov po istorii muzykal'noj kul'tury v Rossii* [Musical Heritage: Collection of Materials on the History of Musical Culture in Russia] (Issue 1, pp. 211–221). Muzgiz Publ. (In Russ.).

⁸ Aleksandr Nikolaevich Serov v 1857–1871 gg. *Vospominaniya o nem i ego pis'ma* (1888) [Alexander Nikolaevich Serov in 1857–1871. Memories on Him, His Letters (1888)]. In *Russkaya starina* [Russian Antiquity] (pp. 643–682). V. S. Balasheva Publ. (In Russ.).

⁹ Serov, A. N. (1962–1970). *Pis'ma k V. V. i D. V. Stasovym* [Letters to V. V. and D. V. Stasov]. In A. A. Gozenpud, & V. A. Oram (Eds.), *Muzykal'noe nasledstvo* [Musical Heritage]. (Vol. 1, pp. 65–34; Vol. 2, Part 1, pp. 65–284; Vol. 3, pp. 27–207). Muzgiz Publ. (In Russ.).

Let us also highlight Serov's published correspondence with fellow musicians, writers, artists, various august persons — and, of course, family and friends.¹⁰ In the latter case, they are characterised by frankness of statements as well as a certain spiritual warmth. In this regard, the composer's letters to his mother, Anna Karlovna Serova (c. 1780–1865), are of great value in filling out the image of the musician — his experiences and thoughts, judgments about art, are emotionally transferred to paper.

German Letters of Alexander N. Serov: Dresden, Weimar, Baden, Berlin

Serov's extensive epistolary collection at the Research Institute of Historical and Cultural Studies of the St. Petersburg State Conservatory includes 132 items of unpublished correspondence between the composer and his mother that extends over many years. The letters under study date back to the time of Serov's foreign travels in 1858–1859 (*Illustrations 1–4*),¹¹ during which the composer visited Dresden, Weimar, Baden-Baden, and Berlin. From these places Serov sent correspondence to his mother in St. Petersburg. The first letter (from Dresden) is dated 6/18 June 1858, while the fifth (from Berlin) 20 May / 1 June 1859. Most of the letters (except for the Berlin one) were written by the composer simultaneously with his notes under the title *Pis'ma iz-za granitsy* [*Letters from Abroad*]. They were published in the first issues of the magazine *Muzykal'nyj i teatral'nyj vestnik* [*Music and Theatre Herald*],¹² where Serov worked as editor of the music department. Compared with the correspondence intended for publication, the personal correspondence contains new and interesting details of travels, planned visits and chance meetings with people of art, reveals the nuances of Serov's relations with such famous musicians as Franz Liszt and Hector Berlioz, as well as clearly displaying his ardent admiration for Richard Wagner.

¹⁰ For a voluminous list of publications of Serov's letters, up to 1984, see Abramovskij, G. K. (1998). *Opernoe tvorčestvo A. N. Serova* [*Operatic Works by A. N. Serov*]. Canon, p. 170. (In Russ.).

¹¹ The documents are stored in the Research Institute of Historical and Cultural Heritage of the St. Petersburg State Conservatory (Nos. 2069–2073) together with envelopes containing addresses, stamps, and two stamps with the dates of sending and receiving letters (*Illustrations 1 and 2*); in a number of documents, the writing paper contains vignettes depicting toponymic landmarks (*Illustrations 3 and 4*).

¹² *Muzykal'nyj i teatral'nyj vestnik* [*Music and Theatre Herald*] Nos. 27, 30, 32, 34, 36, 42, 43 for 1858 (latest publication: Serov, A. N. (1950). *Pis'ma iz-za granitsy* [*Letters from Abroad*]. In G. N. Khubov (Ed.), *Serov A. N. Selected Articles* (in 2 Vols., Vol. 1, pp. 507–542). Muzgiz. (In Russ.).

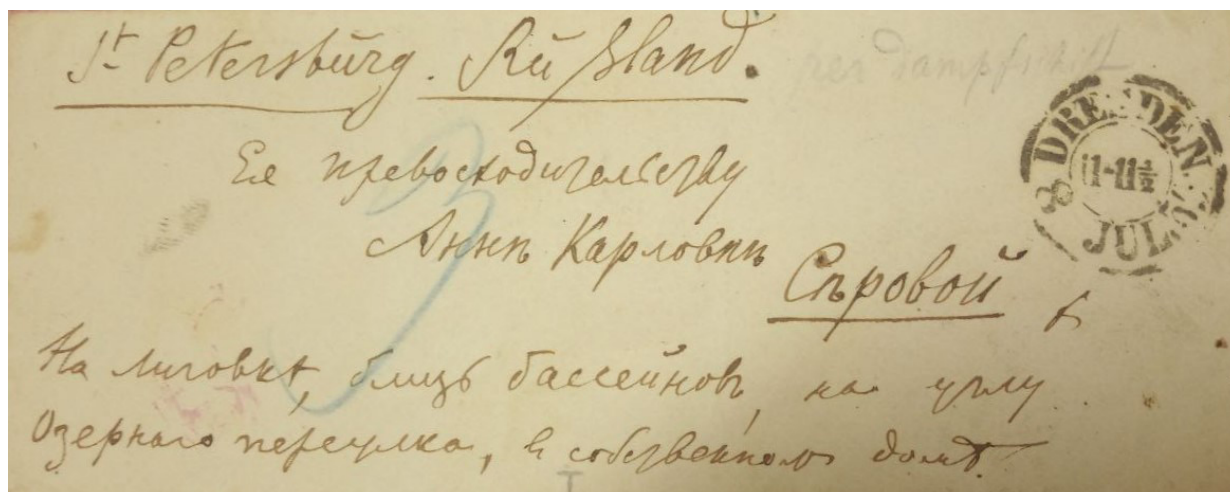


Illustration 1. Inscription on the front of the envelope¹³

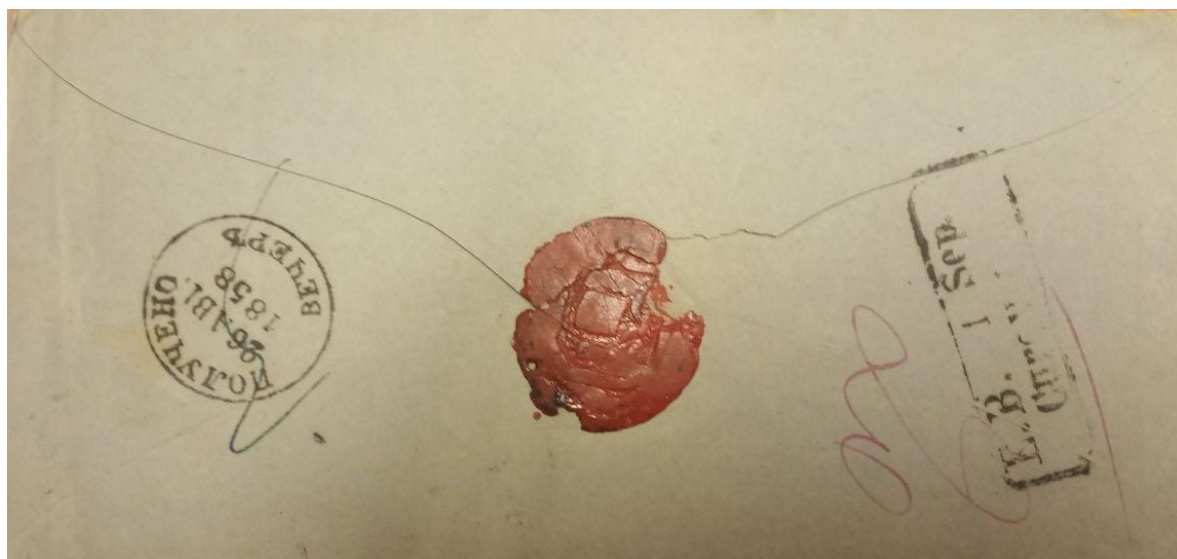


Illustration 2. Back of envelope with seal¹⁴

¹³ Source of illustration: see footnote 11.

¹⁴ Source of illustration: see footnote 11.

All this significantly complements and enriches with valuable details the musical-historical information contained in *Letters from Abroad*. The same event is described by the author in different language: for example, during his stay in Weimar, Serov omits his own impressions in a publication for a magazine, instead seeking to describe the cultural life of the city in more detail. The correspondence is replete with phrases: “I will not express my amazement”; “I will not describe my feelings at the first steps on the Stettin shore”; “I will not describe my first impressions of ‘foreign lands’”; “finally, I will not describe the wonders of the Dresden art gallery, where I spent the very first morning upon arrival” [7, p. 518]. However, in personal correspondence, from which some factual content is elided, the composer instead shares his personal impressions. He speaks of the Dresden Gallery with admiration: “The wealth of artistic wonders is astounding. The Hermitage is nothing compared to this gallery (although the premises of the St. Petersburg museum are more magnificent).”¹⁵

Another example is the description of a multi-day visit to Liszt.¹⁶ In the text for magazine publication, Serov only dryly lists the main guests at the musical evenings and speaks more vividly about the pianist’s playing. The entire letter to the mother, on the contrary, is taken up with a detailed description of the routine of those days: what the visitors did and talked about, what arrangements Liszt and Serov worked on, what thoughts they exchanged, etc. Such information significantly complements the portrait of Serov the composer.

It is especially curious that the composer explicitly mentions the differing content of the letters to his family from the very beginning: “Everything that concerns the arts and theatre, I will describe in the *Herald*...”¹⁷ — therefore, I will not talk about all this here. In the letters I will report such details about my life and being that are of no interest to the public”;¹⁸ I write about this concert, as well as about our stay in Prague and the celebration of the local conservatory in the *Herald*.¹⁹ However, parallel work on several articles for different publications (*Muzykal’nyj*

¹⁵ Letter No. 2 of July 16/28, 1858.

¹⁶ For more information on the rapprochement between composers, see Serov, A. N. (1950). *Pis’ma iz-za granitsy* [Letters from Abroad]. In G. N. Khubov (Ed.), *Serov A. N. Selected Articles* (in 2 Vols., Vol. 1, pp. 530–531). Muzgiz. (In Russ.); Letter No. 2 of July 16/28, 1858.

¹⁷ Magazine *Music and Theatre Herald*.

¹⁸ Letter No. 1 of June 6/18, 1858.

¹⁹ Letter No. 2 of July 16/28, 1858.

i teatral'nyj vestnik [Music and Theatre Herald], *Russkoe slovo* [Russian Word], German and French publications) leaves its mark on the more intimate text forms: in the description of the events taking place, it is still possible to detect a certain element of “reportage.” At such moments, Serov sincerely asks for forgiveness for not being able to hold back his writerly talent: “Out of argumentative habits, I turn a letter into an article, with the usual magazine manners. This must already be excused.”²⁰



Illustration 3. Vignette depicting the Schloßplatz
and the Katholische Hofkirche in Dresden²¹

²⁰ Letter No. 3 of August 19/31, 1858.

²¹ Source of illustration: see footnote 11.

Each letter is like a traveler's note. Subtly feeling the world around him, possessing not only musical talent, but also a keen almost painterly eye, Serov describes European nature in detail; in noticing the slightest differences from Russian,²² he chooses "poetic comparisons in order to convey my own sensations as fully as possible — be it smell, taste or colour" [7, p. 119]. Traveling from city to city, Serov expands his circle of acquaintances, about whom he certainly does not fail to tell his mother. For example, speaking about a meeting with a certain Brendel, the editor of a music magazine, the critic mentions details about the proofreading of his and Stasov's article. The paragraphs that tell about his studies with Liszt also enrich the text with new information: such an enthusiastic response would not be suitable for inclusion in the publication of *Letters from Abroad*, which is presumably why the musician saved it for personal correspondence. All the texts addressed to his mother are touchingly sincere: the musician confides even the funniest details to his beloved parent — for example, one about the nickname "Lapland Bear," which Liszt jokingly gave him.

By the time of his trip abroad, Serov had collaborated with many magazines, including *Sovremennik* [*The Contemporary*], *Syn Otechestva* [*Son of the Fatherland*], *Biblioteka dlya chteniya* [*Library for Reading*], *Pantheon*, *Illyustratsiya* [*Illustration*], and *Muzykal'nyj i Teatral'nyj vestnik* [*Music and Theatre Herald*]. Distinguished by his sharp tongue and tendency to often clash with colleagues, he acquired a special reputation among music critics, about which he wrote to his mother: "Every stone from my sling hits quite accurately. This encourages me to undertake new campaigns, until I beat all the 'Goliaths' from among the representatives of musical Stupidity."²³ The 38-year-old Russian musician's compositional achievements were still ahead of him; Serov himself felt how time was flying by; he bitterly admitted to his mother: "Everyone (including Liszt) expects something from me other than feuilletons, but I'm just fooling everyone."²⁴ Liszt nevertheless supported the critic in the fight against musical ignorance, speaking out about the controversy in the pages of the periodical press.²⁵ Thanks to his patronage, all of Europe learned about Serov.

²² The same format of travel notes was followed by N. M. Karamzin in *Letters of a Russian Traveler*, A. S. Griboyedov and P. V. Annenkov in *Travel Notes*, I. A. Goncharov in *The Frigate "Pallada"*, Clara Schumann in *Travel Diary* and many others.

²³ Letter No. 2 of July 16/28, 1858.

²⁴ Ibid.

²⁵ Article *Criticism of Criticism. Ulybyshev and Serov*. See Liszt, F. (1858, January 1). *Kritik der Kritik*. Ulibischeff und Séroff. *Neue Zeitschrift für Musik*, (48), 1–3.



Illustration 4. Vignette depicting the Conversation entertainment complex
in Baden-Baden²⁶

“We need to make raids on Europe, and more often, to get closer to interesting figures, to fulfill Liszt’s precept: listen and observe as much as possible,”²⁷ Serov noted, emphasising how important it is for a Russian artist to travel and absorb fresh ideas. The circle of people²⁸ with whom he met and communicated in included musicians, singers, writers, editors and critics, civil servants, many of whom were introduced to the composer by Liszt (the singer couple Hans Feodor and Rosa von Milde,

²⁶ Source of illustration: see footnote 11.

²⁷ Letter No. 4, August 27/September 8, 1858.

²⁸ Only five commented sources mention more than 30 people with whom Serov met during his trip (see Appendix, Index of Persons).

the Duke of Saxe-Weimar, etc.). Serov developed warm relations with Liszt, who supported his younger colleague: an invitation to Weimar²⁹ gave him the opportunity to visit the best German theatres and concert halls. There is no doubt that the varied and rich impressions gleaned in Germany and partially reflected in Serov's five German letters served as an important impetus for the development of his compositional work in the 1860s. According to Sergey A. Bazunov, this long trip "finally determined the artistic image of Serov the composer" [8, p. 66].

Serov formatted the texts of his letters in accordance with the norms of written expression of his time. Before each sentence or paragraph which he wished to separate by content, a dash was placed.³⁰ He prefers to highlight paragraphs only when there is a sharp change in topic. Another common feature is the placing of several sentences in brackets, setting off explanations with brackets and colons — for example, (: *Les monds de la forêt Noir* :).³¹ Words and phrases to which the author wanted to draw the addressee's attention are emphasised with single, double or wavy underlining.³² In the letters one can often find double and triple exclamation marks, which demonstrates Serov's extreme impulsiveness and conveys his lively response to what is happening.

²⁹ We learn about the invitation to Weimar from Serov's reply letter: "In your kind letter, which is so highly flattering to me, you do me the honor of inviting me to your region... This has been the dream of my whole life!". Serov, A. N. (1984). *Pis'ma k Listu* [Letters to the Liszt] (ed. by V. V. Protopopov). *Sovetskaya muzyka* [Soviet Music], (1), p. 80. (In Russ.). Liszt promised the composer help with arrangements, which he had appreciated since his tour in Russia in 1847: Serov sent a piano arrangement of *Coriolanus* and several of Beethoven's quartets, which Liszt received with admiration.

³⁰ This feature was called "thought-separating". See Vostokov, A. Kh. (1844). *Russkaya grammatika Aleksandra Vostokova, po nachertaniyu ego zhe Sokrashchennoj grammatiki, polnee izlozhennaya* [Russian Grammar of Alexander Vostokov, According to the Outline of His Abridged Grammar, More Fully Presented] (6th ed., corrected). Imperial Russian Academy, p. 285. (In Russ.).

³¹ Letter No. 3 of August 19/31, 1858.

³² Similar underlinings can be found in Vladimir V. Stasov.

*German Letters of Alexander N. Serov During the Trip of 1858–1959*³³

№ 1 (№ 2069 НИОР СПбГК)

Дрезден. 6/18 июня 1858. Пятница

Любезная мама,

С понятною гордостью надписывал на письме свое нынешнее местопребывание: центр Германии, город живописнейший, милый во всех возможных отношениях. Чудеснейший воздух, сады на каждом шагу, прелестная Эльба, красивые и интересные здания, одна из лучших в мире картинных галерей — славный театр и т.д. Чего же еще? — И как быстро я здесь очутился: просто не верится! — В субботу 31 мая / 12 июня мы простились в Кроншта[д]те — В среду утром 4/16 июня я уже спокойно наслаждался красотами Дрезденской галереи, провел целый час перед знаменитою Рафаэлевскою мадонною! Расстояний в Европе теперь не существует — только и есть расстояние что от Питера до Штет[т]ина³⁴ (или — сухим путем до Варшавы), остальное — не в счет! Перелетаешь из города в город, из Государства в государство как ласточка! Все это, конечно, мы знаем по книгам, но прочувствовать это — на деле — большая разница!

В Штет[т]ин я прибыл во вторник 3/15 июня, рано утром. В 10 часов уже отдыхал в гостинице от усталости морского вояжа. Впрочем, и отдыхать-то было почти не от чего. Плавание скучновато от однообразия — неба и воды — но при чудеснейшей погоде все время — совершилось так благополучно, что почти никто не страдал морской болезнью. В себе я не чувствовал ни малейших признаков тошноты. Качки не было вовсе, кроме довольно сильной зыби уже близко от Прусских берегов, — да и то на меня нимало не подействовало. Пострадали иные дамы (не Над[ежда] Алекс[андровна]³⁵). На пути, конечно, я много беседовал то с тем, то с другим — с Толстым³⁶, с Бакуниным³⁷, с Прюмом³⁸ и Монтеスキ³⁹, с Русским Священником⁴⁰ из Берлина, который знавал Глинку, — с Надежд[ой] Александров[ной], — со многими совершенно-чужими (я ведь знакомлюсь в две минуты и со всеми). Но все-таки было не-весело

³³ Letters are published with the author's spelling and punctuation.

³⁴ Имеется в виду расстояние по морю.

³⁵ Неустановленное лицо.

³⁶ Феофил Матвеевич Толстой.

³⁷ Алексей Александрович Бакунин.

³⁸ Франц Жеэн-Прюм.

³⁹ Неустановленное лицо.

⁴⁰ Иоанн Никитич Полисадов.

и незанимательно. Не хотелось даже и думать о чем-нибудь хорошенько — чувствовал себя все три дня как-то апатически и неприязненно. Кормили нас (и в 3-м классе) очень сытно, спать было очень удобно — и на таких условиях — в хорошую погоду — переселиться в Пруссию — просто-прогулка — и это за 22 р[убля] сер[ебром] совсем! — Приближение к Штет[т]инской гавани было очень интересно от живописности берегов Одера. Странно, что еще на пароходе, как только переплыли русскую границу (против Мемеля⁴¹) воздух самый стал точно другой совсем. Об окрестностях Штет[т]ина я никогда не слышал ни слова и удивляюсь этому. Природа весьма живописна, а печать цивилизации на всем — чрезвычайно еще окрашивает местные данности.

В Штет[т]ине мне надобно было провести несколько часов, при всей поспешности — потому что пароход наш пришел раньше обыкновенного срока, а поезд жел[езной] дороги в Берлин отправляется только 2 часа по полудни. Промежуточными часами я воспользовался, чтоб побродить по городу и хорошенько уверить себя, что я действительно в «инострании»! — Город Ште[т]тин — дов[ольно] богатый, с характером немецких городов, т. е. Ревель⁴² en beau⁴³, гораздо щеголеватее, опрятнее — но тот же *gemütlichkeit*⁴⁴ и что-то кроткое, мягкое, теплое в целом впечатлении — чего решительно нет в Петербурге. — Германия вообще мне чрезвычайно нравится. Посмотрим, много ли она проиграет от сравнения с другими землями (кроме России). Жара была во вторник (как и все эти дни) сильная, так что не очень разгуляешься. На станции железн[ой] дороги меня ждала телеграфическая депеша от Кн[язя] Голиц[ына]⁴⁵, который просил меня, не оставаясь в Берлине, ехать прямо к нему в Дрезден, где он будет меня дожидаться тоже на станции. Часы поездов рассчитаны по расписанию судов. Голиц[ын] знал, что, выехав из Штет[т]ина в 2 часа, я буду в Берлине в 6 часов, а вечером, или ночью, в 12 1/2 буду в Дрездене. — Эта депеша заставила меня переменить мой план, а то, увидев в Штет[т]инской Кондитерской, что в Берлине в тот же вечер (вторник) идет опера Шпора «Шесонда»⁴⁶ я хотел было

⁴¹ Портовый город на западе Литвы, ныне Клайпеда.

⁴² Ныне Таллинн.

⁴³ Красивый (*фр.*).

⁴⁴ Комфорт (*нем.*).

⁴⁵ Юрий Николаевич Голицын. Стал инициатором поездки за границу, чтобы провести несколько концертов хоровой музыки и познакомить Серова с Листом. В поездке не смог поладить с музыкантом и оставил его на собственное попечение, игнорируя письма и запланированные встречи. Подробнее см. Званцов К. И. Александр Николаевич Серов в 1857–1871 гг. Воспоминания о нем и его письма // Русская старина. 1888. Т. 59. С. 348–384.

⁴⁶ *Jessonda*, в современной версии «Йессонда», опера Луи Шпора в трех актах, написанная в 1822 году.

прогостить в Берлине до среды утра. Странная судьба, что первую иностранную депешу, на Германской почве, я получил из рук Ф[еофила] Толстого! Он случился на станции раньше меня (я ведь всегда поспеваю к последнему звонку), и чтобы иметь удовольствие мне подслужиться и высказать свое жентильомство⁴⁷ принял депешу за меня и заплатил за нее на-водку (около 60 коп[еек] с[еребром]). — По дороге из Штет[т]ина в Берлин (от 2-6) я сидел в одном вагоне с пароходными спутниками, Прюмом, Монтескьи и его сестрой — болтали и каламбурили напропалую. И если бы не жестокая жара и не жестокая быстрота на станциях, так что решительно не успеваешь выпить стакан лимонада или хоть пива, то опять — не вояж, а весьма приятная прогулка. Немножко подольше только и совсем также, как, например, в Лисино (т. е. до Тосны) — да не зимой, а в самое лучшее летнее время. Окрестности Берлина не особенно замечательны, но мне все в Германии нравится. Дорога точно Парголово или Ораниенбаум — но живописнее. Пирамидальные тополи много окрашивают вид и делают местность непохожую на Петербург. — В Берлине мне было сроку до поездки в Дрезден один час (от 6-7), следовательно, я успел только проехать город из одного конца в другой, в дрожках (двуместная колясочка, крытая, в одну лошадь — тоже, что fiacre⁴⁸ во Франции). Берлин похож — не на Петерб[ург], как обыкновенно говорят, а на Штет[т]ин, т. е. отчасти на Одессу и Гельсингорф⁴⁹, отчасти на Ревель (как все немецкие города). Пышности и чистоты больше чем на лучших улицах Петербурга. Тополы и сады с каштан[овыми] деревьями — чрезвычайно красят улицы. Дома очень высоки и великолепны. — Сев в вагон на станции Берлино-Дрезден[ской] дороги, в 7 часов веч[ера], через 5 1/2 часов я сидел уже в Дрездене в коляске Голиц[ына], который целый час ждал меня на Дрезденск[ой] станции. И так я свиделся с Князем ровно через 10 дней после того как простился с ним в Кроншта[д]те. Голиц[ын] лечится (от своей неестественной толщины) и пьет воды. Этим условился выбор его и моего жилища, на краю города — против станции Венской жел[езной] дороги (адрес: Sidowien-Strasse №8). — На Берлинск[ой] станции мне, как приезжему и русскому предложили много немецк[их] книжонок, полезных для вояжа и других, русских, недозволенных в пределах нашего отечества. Многим интересным я запасся. Живем мы дов[ольно] пышно по княжески — три просторные и красив[ые] комнатки, кухня и передняя. — Утром в среду — еще не пивши чаю, я отправился побродить по городу — а потом через несколько часов — был уже в Картинной галерее. Богатство чудес живописи — и изумительное. Эрмитаж против этой галереи — ничего (хотя помещение Петерб[ургского] музея великолепнее). — Все, что касается искусств и театра

⁴⁷ Т. е. «любезность» (от фр. *gentil*).

⁴⁸ Фиакр (фр.) — четырехместный экипаж.

⁴⁹ Разговорная форма от официального «Гельсингфорс», ныне Хельсинки.

я буду описывать в Вестнике⁵⁰... — следов[ательно] здесь не буду об этом всем распространяться. В письмах буду сообщать такие подробности о житье-бытье, которые для публики неинтересны. — В воскресенье (т. е. послезавтра) услышу Тангёйзера⁵¹ здесь в Дрездене — и тотчас же напишу Соничке⁵². Теперь посылаю письмо Листу, с вопросом, будет ли он дома, в Веймаре в понедельник. Вот-то жизнь. Точно сыр в масле!

Твой Александр

Поцелуй Сережу⁵³, Липочку⁵⁴, Лизу⁵⁵, Соничку (с потомками их) — передай поклон бабушке и Ос[ипу] Егор[овичу]⁵⁶. Это письмо идет завтра с пароходом из Штет[т]ина, стало быть дойдет к тебе во вторник, 22/10 июня. Сию минуту отправляюсь опять в галерею. Наизусть буду знать все лучше. В Дрездене, по счастью, пробудем около месяца.

На конверте: Россия. С[анкт-]Петербург. Ее превосходительству Анне Карловне Серовой. На Лиговке, в Озерном переулке⁵⁷, в собственном доме. Почт[овый] шт[амп]: Дрезден. 12½ – 1, получено 10 июня 1858 вечер.

№ 2 (№ 2070 НИОР СПбГК)

Веймар. 16/28 июля 1858. Среда.
Auf der Altenburg⁵⁸.

Любезная Мамахен⁵⁹,

Ты, конечно, извиняешь меня, что я так долго оставил тебя без весточки. Я не обещал быть аккуратным в корреспонденции. Насилу успеваю сделать

⁵⁰ См. прим. 12.

⁵¹ Опера Рихарда Вагнера в трех актах, написанная в 1845 году. Серов пишет название оперы на немецкий лад.

⁵² София Николаевна Дютур (Серова), сестра А. Н. Серова.

⁵³ Сергей Николаевич Серов, брат А. Н. Серова.

⁵⁴ Возможно, Олимпиада Николаевна Серова, сестра А. Н. Серова.

⁵⁵ Елизавета Николаевна Серова, сестра А. Н. Серова.

⁵⁶ Неустановленное лицо.

⁵⁷ Озерный переулок проходит от улицы Восстания (тогда — Знаменской) до Лиговского проспекта (тогда — канала).

⁵⁸ Из Альтенбурга (нем.), в замке Альтенбург в Веймаре жил Лист с княгиней Витгенштейн и ее дочерью.

⁵⁹ Обычно Серов обращается к матери «любезная мама», в данном случае он остроумно изменяет русское слово на немецкий манер, с присоединением суффикса уменьшительно-ласкательной формы.

что-нибудь для «Вестника»⁶⁰, — так разрознены все мои часы, так загнан я впечатлениями. По надписи ты видишь, что я у Листа. Приехал к нему еще в прошлый четверг (10/22 июля) — ровно через месяц после первого моего к нему визита⁶¹ — и вот уже неделя почти как живу точно в раю! У меня особые две комнаты — спальня и большой кабинет (или гостиная, все, что угодно) — маленькое пианино — книг и нот вдоволь — окна в сад — забот ни малейших. От занятий отрываюсь только для очаровательной беседы с Листом — он или ко мне заходит и сидит по целым часам, толкуя обо всем на свете — умнейшее создание какое только можно себе вообразить! — или позовет меня к себе для музыкальных занятий в комнате, где два фортепиано [sic] — музыкальная библиотека и т. д. Лист так добр и внимателен ко мне, что я и сказать не умею, — обедаем (в 1 час по полудни) и ужинаем (в 9 вместе с чаем) «en famille»⁶² — т. е. с Княгиней и Княжной Витгенштейн⁶³ и их компаньонкой — англичанкой — иногда еще и один молодой поэт — Roquette⁶⁴ — который тоже гостит у Листа. Пишет для него текст легенды «Святая Елизавета Тюрингская»⁶⁵. Я очень часто играю с Листом на двух фортепиано — но только когда мы одни совсем, или при Княгине. При других — я прошу Листа даже и не упоминать, что я играю на ф[орте]п[иано]. — Раза два в неделю к Листу собираются его ученики, и я присутствую при этих — в высшей степени интересных для меня сеансах. Тут все дело, как всегда, в Листе — только в выражении, в смысле игры, следовательно, ... [нечитаемо из-за повреждения листа. — А. В.].

По воскресеньям — утром к Листу собирается вся компания Веймарских Листианцев и Листианок — тут он и сам много играет. Он — конечно — по-прежнему Бог фортепиано! Совершенство — о котором лучше и не говорить! В нынешний раз — для своей избранной публики он играл с одним из своих учеников, Флюггауптом⁶⁶ — на 2 ф[орте]п[иано] своего Орфея⁶⁷ и Тассо⁶⁸, и мое переложение Бетховенской сонаты ор. 106⁶⁹. А вечером того же дня — проверил со мной эту аранжировку от ноты до ноты — для печа-

⁶⁰ См. прим. 12.

⁶¹ Серов был у Листа проездом, в начале июня, и позже по приглашению посетил его уже в июле, задержавшись на месяц.

⁶² Семейей (*фр.*).

⁶³ Каролина Елизавета Ивановская Сайн-Витгенштейн и ее дочь Мария.

⁶⁴ Рокетт Отто.

⁶⁵ Елизавета Тюрингская (1207–1231), дочь венгерского короля Андраша (Эндре) II, посвятила свою жизнь обездоленным, приняла постриг в монахини, канонизирована как святая. Существует несколько легенд о связанных с нею чудесах.

⁶⁶ Информация не обнаружена.

⁶⁷ Переложение симфонической поэмы «Орфей», написанной Листом в 1854 году.

⁶⁸ Переложение симфонической поэмы «Тассо», написанной Листом в 1849–1854 годах.

⁶⁹ Об этом переложении ранее не было известно.

ти (причем сделал чуть заметные — но, конечно, бесподобнейшие — перемены в трех, четырех местах). Подобная же аккуратнейшая проверка других моих транскрипций для печати (о чем Лист дейтельно хлопочет) удерживает меня в Веймаре еще с недельку (и Слава Богу!). Переложения мои в 8 рук Листу не нравятся (он играл их с учениками, еще до моего приезда). С Голицыным⁷⁰ я расстался в прошлый четверг (он поехал из Лейпцига ч[е]рез Франкфурт, в Эмс, а свидимся мы в Карлсбаде). Мы уехали из Дрездена вскоре после концерта, который затрафили⁷¹ Дрезденцам 7/19 июля (об этом концерте⁷², также о нашем пребывании в Праге и празднике тамошней консерватории пишу в Вестнике). Проездом через Лейпциг я был у редактора музык[ального] журнала Бренделя⁷³ (с которым познакомился еще в Праге) и застал его (рано утром, часов в 7) за корректурой статьи⁷⁴ — Вольдемара⁷⁵ (1-ю часть статьи я читал еще в Дрездене, тотчас по выходе, — 2-ю и 3-ю часть Брендель мне сообщил, а 4-ю, по ее выходе в свет, я прочитал в доме Листа). Лист доволен статьями Вольдемара (хотя не чрезвычайно) и будет сам ему отвечать на днях.

С Дрезденом (даже имея в виду пребыванье у Листа) расставаться было не совсем приятно. Я теперь видел уже много разных Германских городов. Дрезден лучше всех на значительную степень. Прага — красивый, но скучный, католический и грязный город. Веймар — крошечное гнездо и слишком провинциален (хотя, конечно, не Кострома, не Нижний Новгород и даже не Москва, по цивилизации, по атмосфере просвещения). Еще я был в Йене⁷⁶. Эту экскурсию делал в большой коляске (из Веймара) — с княгинями В[итгенштейн] и с М-me Bulow, матерью знаменитого Ганса⁷⁷. Почтенная пожилая немка, вроде моей Мамахен.

⁷⁰ См. прим. 45.

⁷¹ Т. е. «сделали удачно, ловко» (от нем. *treffen*).

⁷² Концерт в пользу хора Дрезденского театра, который организовали Ю. Н. Голицын и А. Н. Серов. Репертуар состоял исключительно из музыки русских композиторов: Глинка, Бортнянский, Давыдов, Ломакин; концерт прошел с успехом. Об этом событии Серов подробно пишет во второй заметке «Писем из-за границы».

⁷³ Франц Брендель.

⁷⁴ Статья «О некоторых формах нынешней музыки». Первая публ. на нем. яз.: Neue Zeitschrift für Musik. Bd. 49. 1858 (№ 1–4).

⁷⁵ Так в письмах Серов часто называет своего друга В. В. Стасова. Владимир Васильевич Стасов (1824–1906), русский музыкальный и художественный критик, историк искусств, архивист, общественный деятель.

⁷⁶ Современное написание — Йена.

⁷⁷ Ганс фон Бюлов.

Иена — город ученых, следовательно, и мы были в гостях у одного профессора — Götting⁷⁸ — известного эллиниста. По рекомендации Листа для меня нарочно играл фуги Баха отличный Иенский органист Штаде⁷⁹. Кроме того, я видел в Иене довольно замечательный музей антиков⁸⁰ (в гипсовых слепках) и хорошую выставку картин des Thüringer Kunst-vereins⁸¹. — Другая самая позднейшая экскурсия, тоже из Веймара, была в Эйзенах (откуда я возвратился вчера). Ездил с Листом, и с поэтом Банком⁸² (Banck, брат Дрезденского музыкального фельетониста и сам журналист). По железной дороге Лист представил меня певческой чете «Milde»⁸³, которые ехали для концертов и представлений в Аахен и Гамбург (лучшие сопрано и баритон для Вагнеровых опер). Лист рекомендовал так: «Da hab'ich die Ehre Ihnen meinen Lappländischen Bären vorbestellen, Herrn etc.»⁸⁴ — но медведем Лист называет меня только изредка⁸⁵ — обыкновенно же «Chérre Excellence», — «Excelleuz»⁸⁶ уверяя, что я непременно скоро буду Генералом, зачем Брендель в печати назвал меня Collegienrath⁸⁷. Frau Milde — очень приятная Швейцарочка. На сцене должно быть — прелесть. Эйзенах — местность очень гористая, вроде не очень Альпийских кантонов Швейцарии (St. Gallen и т. п.). Город еще меньше и беднее Веймара. Лист ездил туда по делу, к Великому Герцогу⁸⁸, а я для прогулки, чтоб осмотреть Вартбург. — Это крепость на вершине горы (карабкались мы туда больше часу, я думаю и нельзя иначе как пешком) — интересна в двух отношениях: 1) как место заточения Лутера⁸⁹ (в своей комнате вроде тюрьмы, — он перевел всю библию: — пятно от чернильницы, которою он пустил в Чёрта, показывают, — а надпись Петра Великого касательно это-

⁷⁸ Карл Вильгельм Геттинг.

⁷⁹ Вильгельм Штаде.

⁸⁰ Музей археологии при Йенском университете.

⁸¹ Тюрингское объединение художников (нем.).

⁸² Отто Александр Банк.

⁸³ Роза Мильд (Агт) и Ганс Теодор Мильд.

⁸⁴ Имею честь представить вам моего лапландского медведя, господин... и т. д. (нем.).

⁸⁵ Иногда тоже Wolkenbär [облачный медведь. — А. В.] — намекая на мою привычку быть между «небом и землей», т. е. страшно рассеянным и туманным à la Лиза: что вам известно. (Прим. автора).

⁸⁶ Ваше превосходительство (фр.).

⁸⁷ Коллежский советник (нем.). Этому чину соответствует обращение «Ваше высокоблагородие», в то время как обращение «Ваше превосходительство» относится к чину Генерал-прокурора. Чин упоминается редактором «Новой музыкальной газеты», Ф. Бренделем, при публикации статьи Серова «Улыбышев против Бетховена».

⁸⁸ Карл Александр Август Иоганн Саксен-Веймар-Эйзенахский.

⁸⁹ Мартин Лютер (1483–1546), богослов и церковный реформатор.

го пятна, тут же на стене, исчезла) — 2) как место состязания певцов (Sängerkrieg), т. е. миннезингеров в XIII столетии. — Для меня это состязание имеет особую привлекательность как сюжет Тангейзера⁹⁰. И так я своими глазами видел ту местность или те местности, из которых писаны декорации в восхитительной Вагнеровой опере. — Виды около Вартбурга прелестны «Eine romantische Gegend»⁹¹ (по-немецки я так «насобачился», что скоро буду немецким литератором). Разлука с моим спутником на неопределенное время лишает меня на этот срок возможности получить известие от вас. Письма ваши вероятно ждут меня в Карлсбаде. Я был бы очень удивлен, если бы не нашел письма от M-me DuTour⁹² (слог немецкий), так как от нее еще не получил ни строчки. — Если я опять сделаю большой интервал между письмами — не пеняйте — право, слишком трудно распоряжаться временем, чтобы его на все хватило. Кроме музыкальной работы (по указанию Листа) я пишу разом несколько статей для Вестника и для «Neue Zeitschrift für Musik»⁹³. Сиречь, слушать, смотреть — бездна, и все срочное — пропустишь, так и пропадет, а с вами побеседовать успею и по возвращении (есть у меня маленькие планы и насчет перемены в моей жизни вообще — ну да об этом со временем). Статья моя против Фетиса⁹⁴ (в №№ 187 и 188 газеты Le Nord⁹⁵), как слышно, произвела порядочный эффект. Лист меня встретил этим известием. Ему писали из Брюсселя, что Фетис в страшном негодовании. Представитель Русского Двора при Веймарском, барон «Maltitz»⁹⁶, видев у меня Листа, наговорил мне тысячу любезностей и обещал представить Великой Княгине Марии Павловне⁹⁷, когда она будет в Веймаре (теперь, как они все, она в загородных дворцах). А Лист со своей стороны — нисколько не по моей просьбе — отлично отрекомендовал меня (заочно) молодому герцогу Саксен-Веймарскому⁹⁸ (который в Листе души

⁹⁰ См. прим. 47.

⁹¹ Романтическая местность (нем.).

⁹² См. прим. 49.

⁹³ «Новая музыкальная газета», в 1857 году в ней была опубликована статья Серова «*Ulibischeff gegen Beethoven*» — «Улыбышев против Бетховена».

⁹⁴ Статья «*M. Fétis et Michel Glinka*» (*Réponse d'un Russe à M. Fétis*) — «Фетис и Михаил Глинка» (Ответ одного русского г. Фетису). Ранее Серов выступал в «Театральном и музыкальном вестнике» (№№ 2 и 3 за 1858 г.) с резкой статьей против Фетиса, директора Брюссельской консерватории, опубликовавшего в парижской газете «*Revue musicale*» некролог Глинке, переполненный грубыми ошибками, — «Русский художник и французская критика (Фетис о Глинке)».

⁹⁵ Французская газета, существовавшая с 1855 по 1898 год.

⁹⁶ Аполлон Петрович Мальтиц.

⁹⁷ Мария Павловна Романова.

⁹⁸ См. прим. 88.

не слышит). — Каждый камешек из моей пращи попадает довольно метко. Это меня ободряет на новые походы, пока не переколочу всех «Голиафов» из представителей музыкального Туповидения. — По привычке полемизировать я и письмо обращаю в статью, с обыкновенными журнальными замашками. Это уже надобно извинить.

Сегодня рано утром вошел ко мне в комнату Лист со странным известием, что у него в гостях какой-то русский торговец «мехом»⁹⁹, который знает меня и очень желал бы видеть. Листу он привез в подарок (!) пальто из богатейших «котиков» (род тюленей). Что за притча! — Оказалось, что этот «купец» — старый Папин знакомый и кум — «Fröhlich»¹⁰⁰ — плохой кларнетист и бывший суб-инспектор или смотритель в Технологическом институте! Встретил он меня так (Александр Николаевич! Вы ли это! Ах! Как вы постарели!!). — Этот комплимент напомнил мне, что в самом деле время летит жестоко быстро, что все (и Лист в том числе) ждут от меня чего-то, кроме фельетонов, а я только всех надуваю, и что тебе должно быть совестно за такого обманщика, как твой сын.

Александр

На конверте: С[анкт-]Петербург. Россия. Ее Превосходительству Анне Карловне Серовой. На Лиговке, близь бассейнов, в собственном доме. Почт[овый] шт[амп]: Веймар. 29/7; получено 23 июля 1858

№ 3 (№ 2071 НИОР СПбГК)

[Баден-Баден] 19/31 авг[уста] [18]58

Есть в горах «Шварцвальда» (Les monds de la forêt Noire¹⁰¹ — что может быть романтичнее?!) — в прелестной долине, красотой спорящей с Гейдельбергом — местечко, именуемое Баден-Баден; в этом городке, будто сложенном из великолепных «вилл» на главной улице, Leopoldstrasse, красуется роскошная английская гостиница «Victoria Hotel». — В одной из верхних комнаток этого дома, в пять этажей, сидит некто, генеральше Серовой близко родственник и пишет себе к ней потихоньку, сии самые строки. «Почему я в Баден-Бадене?» (уже с 25 авг[уста]) — для концерта Берлиоза¹⁰². Но концерт уже прошел, в пятницу, 27 авг[у-]

⁹⁹ Неустановленное лицо.

¹⁰⁰ Счастливчик (нем.).

¹⁰¹ Миры черного леса (фр.). Серов использует игру слов: в переводе с немецкого Schwarzwald (черный лес).

¹⁰² Об этом событии Серов подробно пишет в шестой заметке «Писем из-за границы».

ста] (в том самом здании «*Conversation*»¹⁰³, которое здесь, на виньетке¹⁰⁴). «Почему же я засел в этом городке?». Потому, что Кн[язь] Гол[ицын] где-то пропадает. Пока я жил у Листа (ровно месяц!), он должен был все время жить на водах в Карлсбаде, но, как я стороной услышал, очутился в Париже, не написав мне об [э]том ни слова, — обещал приехать в Баден-Баден к Берлиозову концерту, но не приехал. Вот я и сижу теперь здесь как рак-на-мели¹⁰⁵! — Положение мое, впрочем, не отчаянное. Мель, к которой я прикован обстоятельствами, не совсем похожа на Робинзоновы острова. Моя мель в двух шагах от Страсбурга — в 12 часах паровозной езды от местечка — Парижа. Парижскою жизнью и здесь уже сильно припахивает. Говор французский — везде. Дамы такие элегантные и грациозные! (в музыке ничего не смыслят, истинно по-Парижски). На дорожках около «*Conversation*» прогуливаются: Bressant¹⁰⁶, Mademoiselle Fix¹⁰⁷ (прехорошенькая), Берлиоз с женою Méry¹⁰⁸, Arsène Houssaie¹⁰⁹, Vivier¹¹⁰, Графиня Калерджи¹¹¹ и т. д. Знакомств у меня здесь почти нет. Оттого сижу больше в своей комнате и пишу, пишу, пишу. Записался я здесь по приезде «*Homme de lettres, de S-t Petersb[urg]*»¹¹² (для шику), но вместо *homme de lettres* надо было написать «*homme aux lettres*»¹¹³. Сколько уже написал писем в своей комнате! Листу (который теперь в Тироле, во-яжирует со своими дамами¹¹⁴ для прогулки) послал я, по его желанию, подробный отчет о Берлиозовом концерте и моем здесь пребывании. Вышла целая огромная статья (разум[еется], по-французски). — Гуляю по прелестным местам (но больше по ровным дорожкам, на горы карабкаться я не охотник и малейшую физическую усталость ненавижу), обедаю за *table — d'hôte*¹¹⁵, между английскими лордами и леди — большею частию «молча» (что довольно скучно) — ем разные деликате-

¹⁰³ Казино, игорно-развлекательный комплекс в Баден-Бадене. Концерты проходили в Красном зале.

¹⁰⁴ См. *Иллюстрацию 4*.

¹⁰⁵ В значении «быть в крайне затруднительном положении».

¹⁰⁶ Жан Батист Проспер Брессан.

¹⁰⁷ Дельфин Элеонора Фикс.

¹⁰⁸ Мария Женестьева Ресио.

¹⁰⁹ Арсен Уссе.

¹¹⁰ Эжен Леон Вивье.

¹¹¹ Мария Федоровна Калерджи-Муханова (Нессельроде).

¹¹² Литератор, из Санкт-Петербурга (*фр.*).

¹¹³ Игра слов, основанная на замене предлога, приводит к новому смыслу, буквально, не «человек литературы», а «человек писем» (*фр.*).

¹¹⁴ Каролина и ее дочь Мария.

¹¹⁵ За хозяйским столом (*фр.*).

сы: форели, трюфели, персики. Так проходит день за днем — счет отеля «растет» — пусть растет, ведь не мне придется расплачиваться! — Я писал, впрочем, своему Голиц[ыну] в Париж (через Office du Nord¹¹⁶, — авось дойдет), что так бросать меня «на произвол судеб» — нехорошо. Ведь у нас игра не совсем равная. Если я покинул его — для Листа, то он нисколько не был «женирован»¹¹⁷ моим отсутствием. Он волен как птица, и хотя и «слоноподобен» — все же масса «золотых крылышек» (по парочке на каждом полу империа¹¹⁸) в состоянии и приподнять его с земли, и перенести не только из Карлсбада в Париж, но хоть в Америку. У спутника же его нет никаких крылышек, кроме крыльев мысли и воображения, а эти — как известно — полезны для вояжа только в такие страны, где не платят ни за постой, ни за переезд.

Очень может статься, что вместо того, чтоб на днях опять сойтись с Князем, мы с ним — разойдемся (я нахожу его поступок и, главное, молчание — отсутствие писем ко мне — неделикатным). Это будет иметь ту хорошую сторону, что я не просрочу своего отпуска¹¹⁹ и вернусь восвояси еще до истечения 4-х месяцев. Но жаль — «быть в Риме и не видать Папы»¹²⁰ — как говорят (весьма, наверно, впрочем, потому что Римский Папа для многих вовсе неинтересен) — жаль быть в двух шагах от Франции, от Парижа — да с тем и вернуться в Питер.

Вообще я никак не могу пожаловаться на свое пребывание за границей — и если б и случилась такая «невзгода», что я не побывал в Париже, откланялся бы чужим краям (на нынешний год), то все же я умел сделать для себя важнейшие приобретения. Для одного того, чтоб слышать, как Лист играет большую сонату (ор. 106) Бетховена, стоит пешком сходить из Петербурга в Веймар; — для того, чтоб слушать Тангейзера¹²¹ (с Тихачеком¹²² и Миттервурцером)¹²³, можно также совершить пелеринаж¹²⁴ пешком в Дрезден. А я слышал и то и другое (без пелеринажа и даром), кроме того слушал Листа каждый день, почти, в продолжение целого месяца (и за концерты его платили золотом, а теперь нельзя их «купить» ни за какую цену,

¹¹⁶ Офис французской газеты *Le Nord* (см. прим. 95).

¹¹⁷ Т. е. «стеснен» (от фр. *gener*)

¹¹⁸ Золотая монета достоинством в пять рублей.

¹¹⁹ Имеется в виду поверстный срок — условное определение времени для явки на службу при новых назначениях, переводах и командировках. Исчисляется со дня донесения об отъезде.

¹²⁰ В значении «главное ускользнуло от внимания».

¹²¹ См. прим. 51.

¹²² Йозеф Алоис Тихачек.

¹²³ Антон Миттервурцер.

¹²⁴ Т. е. «путешествие, паломничество» (от фр. *pèlerinage*).

потому что он в публике вовсе не играет уже десять лет!). — Кроме этого, теперь слышал музыку Берлиоза им самим дирижированную (чего иногда и Парижане по целым годам не слышат); кроме этого еще (и это для меня чуть ли не важнее всего) вошел в самые приятельские, самые дружеские отношения с величайшим из музыкантов нашего времени, с человеком «гениальнейшим» в искусстве, в критике и — в жизни!¹²⁵ Как я его понимаю, об этом я буду еще много «печатать», — как он меня понимает, — об этом я сообщу тебе (по секрету), потому что такое мнение такого человека считаю выше всяких дипломов. Он мне повторил много раз (даже в последнюю минуту перед расставанием) «nous ferons un bout de chemin ensemble»¹²⁶ — а что это не комплимент, не любезность дипломатическая (на это он также мастер, при случае) свидетельствуют строки его обо мне в одном письме к постороннему, и без малейшего расчета на то, чтоб эти строки дошли до меня: «C'est un esprit d'une excellente trempe et son sentiment artistique est de plus haut ordre»¹²⁷. По технической стороне музыки он меня считает как einen Mann vom Fach¹²⁸, нисколько не дилетант, называя, например, Михаила Виельгорского¹²⁹ лучшим из дилетантов, каких он знал (но не больше). Внимательность его ко мне доходила до самых мелких мелочей — право, хоть и не мне, можно было голову потерять от такого обращения. Так как очень много «в печати»¹³⁰ нельзя будет рассказывать, а до словесных рассказов еще далеко, то вот один эпизодик из моей Веймарской жизни. Однажды, после обеда (часу в седьмом) занимается Лист со мною моими аранжировками — наверху, в комнате «музыкальной», где два фортепиано и орган. Докладывают, что меня спрашивает какой-то Herr Polonsky — Полонский¹³¹, поэт, с которым я провел лето 50-го года, на Южном берегу¹³², у Бакуниных¹³³. Душевно рад! Объясняю это обстоятельство Листу, промолвив, что Полонский как поэт очень замечателен, извиняюсь, что должен прервать на несколько минут наши занятия. Лист не пускает меня в мою комнату (в другом флигеле дома), принимает сам Полонского — «Je faire les honneurs pour mon ami, Seroff»¹³⁴ — Полонский не совсем

¹²⁵ Речь идет о Листе.

¹²⁶ Мы вместе пройдем долгий путь (*фр.*).

¹²⁷ Он превосходно умен и его художественное чутье на высоком уровне (*фр.*).

¹²⁸ Человек дела (*нем.*).

¹²⁹ Михаил Юрьевич Виельгорский.

¹³⁰ Серов говорит о своих корреспонденциях «Письма из-за границы» в журнал «Музыкальный и театральный вестник».

¹³¹ Яков Петрович Полонский.

¹³² Южный берег Крыма.

¹³³ Семья А. А. Бакунина (см. прим. 37)

¹³⁴ Я оказываю честь для моего друга, Серова (*фр.*).

свободно говорит по французски — Лист чудесно все это стушевывает — в разговоре любезен донельзя (как всегда, когда того хочет). — На другой день делает визит Полонскому и жене его¹³⁵ (По[онский] только что женился в Париже на прехорошенькой семнадцатилетней) и приглашает их обедать. Княгиня Витгеншт[ейн] также осыпает любезностями моих гостей и берет с них слово, что перед отъездом они еще раз будут обедать у нас. Полонские оставались в Веймаре всего три дня — и в это время два раза обедали у Листа, в Альтенбурге. Сколько я слышал и замечал: этих интимных приглашений Лист удостоивает очень немногих, а Полонского ведь он совсем не знал! В Листе соединение качеств или преимуществ самых разнородных: немецкая серьезность и глубокость, и французская гибкость и светскость — а энергичность его Венгерской породы и «аристократизм» гения придают ему что-то «царственное». — Преувеличения в этом портрете нет ни капли. С этим согласятся все, кто имеет счастье лично знать этого феноменального человека! Какой-нибудь Гензельт¹³⁶ берет 25 целк[овых]¹³⁷ за урок, а Лист расточает свои гениальные советы — даром (для тех, кого признает достойным) и еще сам платит долги — своих учеников! В рассказах о благородстве его души, характера я буду неистощим, потому что собрал много фактов самых отрядных.

Полонский теперь в Петербурге. Он хотел видеть меня в Веймаре, между прочим, и по делу. Он будет редактором нового журнала, затеваемого Граф[ом] Кушелевым Безбородко¹³⁸: «Русское слово»¹³⁹ — и просил меня в постоянные сотрудники. Не теряя времени, я теперь же, на досуге, заготовляю большую статью¹⁴⁰ для этого нового «Слова» (и, конечно, о Вагнере, а потом, — о Листе — писать есть что).

В Веймаре, особенно, в последнее время было много народу из Петербурга: M-lle Stark¹⁴¹, хорошенькая пианистка (моя невеста, как Лист шутя ее называет, просто чуть не сватал ее за меня), Одоевский¹⁴² со своей Княгиней¹⁴³ и с кузиной из Ярославля. Много есть мелких анекдотцев, да всего не написать! Кланяюсь всем.

Сын твой Александр

¹³⁵ Елена Васильевна Полонская (Устюжская).

¹³⁶ Адольф фон Гензельт.

¹³⁷ Серебряная монета достоинством в один рубль.

¹³⁸ Александр Григорьевич Кушелев-Безбородко.

¹³⁹ Петербургский ежемесячный журнал, существовавший с 1859 по 1866 год.

¹⁴⁰ Статья Серова в первом выпуске журнала «Русское слово» за 1859 год «Опера и ее новейшее направление в Германии. Критический этюд. Статья первая».

¹⁴¹ Ингеборг Старк.

¹⁴² Владимир Федорович Одоевский.

¹⁴³ Ольга Степановна Одоевская (Ланская) .

1 сентября

От вас из Питера, я не имею ни весточки больше полутора месяцев! — Вероятно, ко мне писано — и не раз — но все письма у Князя, и бог знает, когда я их получу (да еще хорошо, если не потеряны!!).

— В Бадене куча русских, но все какой народ — аристократы de la haute volée¹⁴⁴ или богачи, с которыми у меня мало общего.

Конечно, я мог бы прожить целый год и в тюрьме, если в ней есть бумага, чернила, перья, ноты и фортепиано. Однако — свобода тоже большое благо. Я начинаю сильно досадовать.

На конверте: Россия. С[анкт-]Петербург (через Штет[т]ин). В С[анкт-]Петербурге
Ее Превосходительству Анне Карловне Серовой. На Лиговке, близ бассейнов, на углу
Озерного переулка, в собственном доме. Почт[овый] шт[амп]: [Баден] 1 сент[ября]; полу-
чено 26 авг[уста] 1858, вечер

№ 4 (№ 2073 НИОР СПбГК)

Баден-Баден. 27 авг[уста] / 8 сент[ября] [1858]

Прошу маму передать это письмо Соничке¹⁴⁵ (Якименко №11).

Адреса ее на даче я не забыл, но кто знает, быть может, она уже переехала в город. Время позднее для Петербурга. Каково-то у вас лето было? — Мельком я слышал, что хорошее, а в Германии не очень. Много дождей, а теперь вдруг что-то холодно стало. Впрочем, это здесь, в Шварцвальде, от горных туманов. В Дрездене, я думаю, теперь прелесть. Хотелось бы мне поскорее опять туда заглянуть, перед тем, что вернуться на берега Лиговки¹⁴⁶. Теперь еще можно бы приплыть к вам на пароходе, а после — не рискну. Между тем решительно не знаю, еще как совершится мое обратное путешествие. На чей счет??

Дома, я полагаю, все по-прежнему? Утешительного, конечно, мало, затруднительного — довольно!

Куда ни кинь, везде клин! Но — да не унываем! Тем, кто еще не совсем забыл про мое существование, поклонись от меня¹⁴⁷. Хочу всех задобрить, чтоб не круто встретили.

¹⁴⁴ Высокого полета (*фр.*).

¹⁴⁵ См. прим. 52..

¹⁴⁶ В дом матери, Анны Карловны Серовой, на углу Озерного переулка и набережной Лиговского канала.

¹⁴⁷ Здоровы ли... да нет, не скажу, кого хотел назвать, отгадайте! (*Прим. автора*).

Приеду, и потечет обыденная жизнь обыденным порядком, как заведенные часы! Цензура с роскошным жалованьем, Ефимова¹⁴⁸, Раппапорта¹⁴⁹, и т. д! Но я пришел к такому заключению: работать, пристально работать, свое дело делать можно везде, хоть в Камчатке, не только что в Петербурге — а на Европу надо делать набег, и почаще, чтобы сблизиться с интересными деятелями, чтоб исполнить заповедь Листа: слушать и наблюдать как можно больше, и чтоб вдыхать в себя, хоть на несколько времени воздух истинной цивилизации (украл это выражение от своего приятеля, Улыбышева¹⁵⁰, но он говорил это о Петербурге в сравнении с Нижним¹⁵¹ (!), а я говорю о Европе в сравнении с Петербургом).

P.S. Из белья — сколько вижу, проверяя на днях, потерял только: одну ночную рубашку, да, кажись, два платка батистовых. Это, право, немного. Зато еще и прикупил немножко рубашек разного сорта. Но сколько я потерял пар перчаток и запонок от рукавов — и счету нет! Больше чем по паре в три дни! Рассеянность моя в этого рода мелочах все возрастает — я один раз оставил шляпу в нотном магазине и через весь город (в Бадене, кажется) путешествовал с непокрытой головой. Хорошо, что «в иностранности»¹⁵² нет квартальных и будочников (по крайней мере, в Германии), а то, пожалуй, у нас посадили бы или в сумасшедший дом, или на съезжую¹⁵³ что лучше — одному Аллаху ведомо). Везу к вам огромную коллекцию афиш (вечный афишечный староста!) и порядочный кузовок анекдотов всякого рода¹⁵⁴.

А. С.

На конверте: С[анкт-]Петербург. Россия — (через Штет[т]ин). В С[анкт-]Петербурге. Ее пре[восходительству] [Анне Карловне Серовой]. На Лиговке, близь бассейнов, в собственном доме. Почтовый штамп: Баден. 9 сентября; получено 2 сентября 1858, вечер]

¹⁴⁸ Неустановленное лицо.

¹⁴⁹ Раппапорт Маврикий Яковлевич.

¹⁵⁰ Улыбышев Александр Дмитриевич.

¹⁵¹ Нижний Новгород — родной город А. Д. Улыбышева.

¹⁵² За границей.

¹⁵³ Помещение для арестованных при полицейской управе.

¹⁵⁴ Один для Алекс[андра] Васил[ьевича] Митера, такой, что он не нарадуется. (Прим. автора.) Митер Александр (или Алексей) Васильевич — неустановленное лицо, очевидно, кто-то из близких знакомых семьи Серовых.

№ 5 (№ 2072 НИОР СПбГК)

Берлин. Среда 20 мая / 1 июня [18]59. 8 часов утра

Вчера во вторник, в 10 часов утра я прибыл в Штет[т]ин, и плавание совершилось при великолепнейшей погоде и было не вояжем, а приятнейшей прогулкой.

О качке не было почти и помину, кроме в понедельник, в обеденное время, начиналась легкая зыбь, едва заметная — и для меня и других тертых калачей («необстрелянные» вороны начинали уже было и страдать от морской болезни — на час или полтора), потом опять все прошло, небо прояснилось и воздух, после маленького дождя, стал еще лучше. Вообще — прелесть, вместо ожидаемых ужасов и тоски. — Несмотря на то, на пароходе не хотел бы еще остаться денек. Монотонно донельзя (хотя я перорировал¹⁵⁵ как с кафедры, перед большими кружками пассажиров, которые ко мне так и липли, хотя, кроме Густава Ленца¹⁵⁶ знакомых не было).

Для спанья мне отвели место лучше, нежели в каютах, а именно в верхней зале (в павильоне, который вы видели) на одном из диванов. Обедали — в столовой, в большой зале 1-го класса, — под павильоном, который вы видали. При отличной погоде и аппетит был отличный. Кормят, как я говорил, весьма хорошо. — На пароходе я сделал одно интересное и полезное для себя знакомство, с мужем одной литераторши Украинской¹⁵⁷, пишущей под именем «Марка Вовчка» (по странной игре судьбы именно ее восхитительные рассказы¹⁵⁸; переведенные с Малороссийского на русский Тургеневым у меня с собой, в книгах данных мне на комиссию — в Веймар — Одоевским). На станции жел[езной] дороги в Берлине (в 5 час[ов] вечера) встретила меня Соничка¹⁵⁹ и повела в свой отель (Hamburger Hot[el]), где я и остановился, чтоб провести ночь и несколько часов сегодня, до отправления своего сегодня же в полдень — в Лейпциг. Вечером сегодня буду в своем кругу — между первейшими музыкантами.

Вчера я предложил Соничке ехать с ней и детьми в Зоологический сад, кот[орый] в Берлине один из лучших в свете. Несмотря на немножко позднее время вече-

¹⁵⁵ Т. е. «разглагольствовал» (галлицизм, от фр. *pérorer*).

¹⁵⁶ Ленц Бергард Густав.

¹⁵⁷ «Украинская» здесь не является фамилией. Под псевдонимом «Марко Вовчок» писала Мария Александровна Вилинская.

¹⁵⁸ Первая книга М. А. Вилинской «Народные рассказы», выпущенная в 1857 году, состоит из десяти рассказов («Выкуп», «Отец Андрей» и др.).

¹⁵⁹ Супруг сестры Серова, П. Ф. Дютур, работал в Министерстве государственных имуществ и был штабс-капитаном корпуса лесничих в Екатеринбурге. Возможно, поездка семейства в Германию была связана со службой Дютура.

ра (от 7 до 9 час[ов]), мы успели налюбоваться на обезьян, оленей, медведей, слонов и т. д. в огромном парке вроде Шуваловского сада. Миша сегодня плачет, потому что непременно хочет опять с дядей Сашей смотреть зверей, именно сегодня (!) — Таким-то образом мы катались по Берлину семейным кружком из дому Щелкунова¹⁶⁰. Какая здесь чудесная военная музыка на улицах — я такой не воображал себе. Скажи это Сереже¹⁶¹ и прибавь, что прусские офицеры и солдаты даже, не без шику. Напишу из Лейпцига.

На конверте: С[анкт-]Петербург. Россия (пароходом). Ее превосходительству Анне Карловне Серовой. На Лиговке, близь бассейнов, на углу Озерного переулка, в собственном доме. Почт[овый] шт[амп]: Дрезден [Берлин], 8 июля; С[анкт-]Петербург, [получено] 1 июля 1859, 8 час[ов]

Appendix.

Index of Persons Found in the Published Texts of Five Letters by Alexander N. Serov

Bakunin, Alexei Alexandrovich (1823–1882), public figure, amateur botanist, graduated from the law faculty of Moscow University in 1843; friend of Serov; brother of the theorist of anarchism Mikhail Bakunin.

Bank, Otto Alexander (1824–1916), German writer and publicist, younger brother of Karl Bank (1809–1889), composer and music critic who closely collaborated with Robert Schumann and the *Neue Musikzeitung*.

Berlioz, Hector (1803–1869), French composer, conductor and critic.

Brendel, Franz (1811–1868), German musicologist and critic, from 1845 editor-in-chief of the *Neue Zeitschrift für Musik* — a German publication founded in 1834 by Robert Schumann.

Bressan, Jean Baptiste Prosper (1815–1886), French actor, played on the stage of the Mikhailovsky Theatre in St. Petersburg in 1839–1846. From 1854 he performed in the troupe of the Comédie-Française.

Bülow, Hans von (1830–1894), an outstanding German conductor, pianist and composer, who married Liszt's daughter Cosima.

Dutour (Serova), Sofia Nikolaevna (c. 1820–1861), Serov's sister, amateur singer.

Fetis, François Joseph (1784–1871), composer and teacher, director of the Brussels Conservatory.

¹⁶⁰ Возможно, Шелгунов Николай Васильевич.

¹⁶¹ См. прим. 53.

Fix, Delphine Eleonora (1831–1864), French actress, from 1849 to 1863 she performed in the troupe of the *Comédie-Française*.

Goettling, Karl Wilhelm (1892–1869), German philologist and archaeologist, professor of classical philology at the University of Jena.

Golitsyn, Yuri Nikolaevich (1823–1872), amateur musician, conductor of his own choir. Son of the famous philanthropist and music lover N. B. Golitsyn.

Henselt, Adolf von (1814–1889), German composer and teacher, from 1838 court pianist to the Russian Empress Alexandra Feodorovna. In 1887–1888 he was a professor at the St. Petersburg Conservatory.

Housset, Arsène (1815–1896), French writer and poet, literary critic, administrator of the Parisian theatre *Comédie-Française* (from 1849 to 1856).

Jehan-Prum Franz (1839–1899), Belgian violinist and composer, gave a Russian concert tour in 1856.

Kalerdzhi-Mukhanova (Nesselrode), Maria Feodorovna (1823–1877), Polish pianist, student of Chopin and Liszt.

Kushelev-Bezborodko, Alexander Grigorievich (1800–1855), count, philanthropist, statesman, member of the Academy of Sciences, founder of the magazine *Russkoe slovo* [*Russian Word*].

Lenz, Berghard Gustav von (1819–1884), younger brother of Wilhelm von Lenz — Liszt's friend and student.

Maltitz, Apollon Petrovich (1795–1870), baron, actual state councilor, Doctor of philosophy, writer, chargé d'affaires in Saxe-Weimar (1845–1865).

Milde (Agt), Rosa von (1827–1906), German opera singer, soprano, soloist of the Weimar Court Theatre (1848–1867).

Milde, Hans Theodor von (1821–1899), Austrian opera singer, baritone, worked at the Weimar Court Theatre from 1845 to 1884.

Mitterwurzer, Anton (1818–1876), Austrian opera singer, baritone, leading soloist of the Dresden Court Opera from 1839 to 1870.

Odoevskaya (Lanskaya), Olga Stepanovna (1797–1872), wife of V. F. Odoevsky, maid of honor of Empress Elizabeth Alekseyevna.

Odoevsky, Vladimir Fedorovich (1804–1869), writer and music critic, chamberlain and privy councilor since 1858.

Polisadov, John Nikitich (1823–1886), preacher, archpriest; rector of the embassy church in Berlin.

Polonskaya (Ustyuzhskaya) Elena Vasilievna (1840–1860), first wife of Ya. P. Polonsky, daughter of the headman of the Russian church in Paris.

Polonsky, Yakov Petrovich (1819–1898), poet, friend of Serov, one of the librettists of Serov's opera *Vrazh'ya sila* [*The Power of the Fiend*].

Rappaport, Mavriky Yakovlevich (1827–1885), Russian publisher and music critic, editor of the magazine *Muzykal'nyj i teatral'nyj vestnik* [*Music and Theatre Herald*].

Recio, Maria Geneviève (1814–1862), French actress, singer, mezzo-soprano, performed in the *Comédie-Française* troupe from 1841; Berlioz's second wife.

Romanova, Maria Pavlovna (1786–1859), Grand Duchess, daughter of Paul I, Grand Duchess of Saxe-Weimar-Eisenach.

Roquette, Otto (1824–1896), German writer, professor of literature and history at the Darmstadt Polytechnic.

Saxe-Weimar-Eisenach, Karl Alexander August Johann (1818–1901), Grand Duke, son of Grand Duchess Maria Pavlovna, grandson of Emperor Paul I.

Sayn-Wittgenstein, Caroline Elizabeth Ivanovskaya (1819–1887), princess, writer.

Serov, Sergey Nikolaevich (?), brother of the composer.

Serova, Elizaveta Nikolaevna (?), sister of the composer.

Serova, Olympiada Nikolaevna (?), another sister of the composer.

Shelgunov, Nikolai Vasilievich (1824–1891), publicist and literary critic.

Stade, Wilhelm (1817–1902), German conductor, organist and composer, from 1845 music director at the University of Jena, had an honorary doctorate.

Stark, Ingeborg (1840–1913), German pianist and composer, student of Liszt.

Tihaček, Josef Alois (1807–1886), Czech opera singer, tenor, leading soloist of the Dresden Court Opera from 1839 to 1870, first performer of the title roles in Wagner's operas *Rienzi* and *Tannhäuser*.

Tolstoy, Feofil Matveevich (1810–1881), count, Russian music critic, composer and writer.

Turgenev, Ivan Sergeyevich (1818–1883), Russian writer, publicist, playwright and translator.

Ulybyshev, Alexander Dmitrievich (1794–1858), Russian music critic and amateur musician.

Vielgorsky, Mikhail Yuryevich (1788–1856), count, Russian musical figure and amateur musician.

Vilinskaya, Maria Alexandrovna (1833–1907), writer and translator, who also wrote under the literary pseudonym Marko Vovchok.

Vivier, Eugene Leon (1821–1900), French virtuoso French horn player.

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Numerical Symbolism in the Musical Dramaturgy of *The Queen of Spades* by Pyotr Tchaikovsky

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Abstract. Hermann's obsession with the three, seven and ace of cards, which "never left his head and moved on his lips," "haunting him in his sleep, taking on all possible forms," is one of the most striking and memorable artistic discoveries in Pushkin's story. Perhaps it was this idea, successfully picked up by Modest Ilyich Tchaikovsky and developed in the original version of the libretto, that so inspired his brother, the composer Pyotr Ilyich Tchaikovsky, with the plot of *The Queen of Spades*. The individual observations accumulated over the past years on the reflection of number symbolism in the literary and musical language of *The Queen of Spades* pose the question to the researcher: to what extent was the unfolding of this process in the composer's consciousness rational. It is precisely the totality of the manifestations of this plan, its action in musical dramaturgy

at the level of *rhythm* (rhythmic patterns and figures that form groups of three, seven and twelve durations), *metre* (the most indicative is the choice of the rare time signature 12/8 and giving it leitmotiv status in the part of the Countess), *harmony* (three-chord chains), *mode* (the use of whole-tones not only brings in a rich colouring, but also becomes one of the “building blocks”), *tonal plan* (*h/H* as the most important tonal centre), *musical syntax* (“tripleness” in the organisation of motives and phrases), *melody* and — more broadly — *thematics*, as well as *composition* convinces us that before us lies a complete system that has been reproduced probably for the first time in world opera literature.

Keywords: *The Queen of Spades*, opera, Pyotr Ilyich Tchaikovsky, Modest Ilyich Tchaikovsky, Alexander Pushkin, number symbolism, musical dramaturgy, composition, libretto

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Музыкальный театр

Научная статья

**Числовая символика в музыкальной
драматургии «Пиковой дамы» П. И. Чайковского**

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Аннотация. Одержимость Германа карточными тройкой, семеркой и тузом, которые «не выходили из его головы и шевелились на его губах», «преследовали его во сне, принимая все возможные виды», — одна из самых ярких и запоминающихся художественных находок в пушкинской повести. Возможно, именно эта идея, удачно подхваченная М. И. Чайковским и развитая уже в первоначальном варианте либретто, помогла композитору горячо увлечься сюжетом «Пиковой дамы». Накопившиеся за прошедшие годы отдельные наблюдения над отражением числовой символики в литературном и музыкальном языке «Пиковой дамы» ставят перед исследователем вопрос: насколько рационален был этот процесс в композиторском сознании П. И. Чайковского. Именно совокупность проявлений этого плана, его действие в музыкальной драматургии

на уровне *ритмики* (ритмических рисунков и фигур, образующих группы из трех, семи и двенадцати длительностей), *метрики* (наиболее показателен выбор редкого размера 12/8 и придание ему лейтстатуса в партии Графини), *гармонии* (трехаккордовые цепочки), *лада* (целотонность не только вносит фантастический колорит, но и становится одним из «строительных элементов»), *тонального плана* (h/H как важнейший тональный центр), *музыкального синтаксиса* («троичность» в организации мотивов и фраз), *мелодики* и — шире — *тематизма*, а также *композиции* убеждает в том, что перед нами — целостная система, в таком масштабе, вероятно, впервые реализованная в мировой оперной литературе.

Ключевые слова: «Пиковая дама», опера, П. И. Чайковский, М. И. Чайковский, А. С. Пушкин, числовая символика, музыкальная драматургия, композиция, либретто

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Introduction

The study of Pyotr Ilyich Tchaikovsky's *The Queen of Spades* in terms of poetics, semantics, symbolism of various genesis, and the irrational is a clear trend in the opera research literature in recent decades. This can be seen as a reaction to the fact that for a long time the gaze of musicologists was focused on the "material" side of Tchaikovsky's brilliant work — the plot and heroes of the opera, the relationship between the libretto and the literary source, the features of the composition and dramaturgy, the original stylistic means,¹ etc. Meanwhile, back at the beginning of the 20th century, Alexander Alexandrovich Blok articulated a different perception of *The Queen of Spades*: "The 'Apollonian' Pushkin flew into the abyss, pushed there by the hand of Tchaikovsky — *the magician and musician*" (letter to Pyotr Petrovich Pertsov dated January 31, 1906).² Alexander Nikolaevich Benois, who attended the premiere of the opera, summed up his impression and subsequent effect in a similar vein: "Personally, *The Queen of Spades* literally *drove me crazy*, turned me into a visionary for a while [...] The music of *The Queen of Spades* acquired for me the power of some kind of spell, with the help of which I could penetrate into the world of shadows that had long attracted me."³ However, this shift in focus from the "external" (visible) to the "internal" (hidden) does not at all imply a rejection of the melody, harmony, orchestration, and plot logic of the libretto; on the contrary, it is precisely with the help of specific elements of the text of *The Queen of Spades*, both literary and musical, that the "complex multidimensional whole, not amenable to analysis using one or two dimensions" [3, p. 149], about which Maurice Shlemovich Bonfeld wrote, is illuminated and revealed.

¹ The search for more and more new approaches to interpreting the plot of *The Queen of Spades* is evidenced by articles of recent years, e.g., Vladimir A. Afanasyev on demonism in Pushkin's story from the point of view of the semiotics of a card game [1] and Vera V. Sadokova on the connection of the opera with the poetics of the funeral rite [2].

² Blok, A. A. (1963). *Collected Works*. (In 8 Vols., Vol. 8). State Publishing House of Fiction, p. 150.

³ Benois, A. N. (1990). *My Memories*. (In 5 books, Vol. I., Books 1, 2, 3.). Nauka, pp. 652–653.

*Interpretation of the “Faustian” Plot:
Reflections after Reading the Article by Natalia V. Korolevskaya*

One of the most recent experiments in “diving into the mysterious depths” of *The Queen of Spades* is set out the article by Natalia Vladimirovna Korolevskaya entitled “Tchaikovsky’s *The Queen of Spades* as a ‘Faustian’ Plot: on the Problem of the Intertextual Content of the Opera” [4], published in the last issue of the journal *Contemporary musicology*. The persuasiveness of its main provisions provokes another look at the artistic text of *The Queen of Spades* from the proposed research perspective and, in some ways, even to supplement the arguments presented by the researcher. In the context of the “directing” role of Tomsy-Mephistopheles, one can venture to correct the thesis that this character (after disappearing from view) “returns in the finale as an outside observer.” The compositional structure of the beginning of the seventh scene (the choir of players, the dialogues of the characters, Tomsy’s song) is noteworthy, acting as a compressed reprise of the first scene. The impression of reprise is enhanced by the content of the dialogue between Tomsy and Yeletsky, which is preceded by remarks from Surin and Chekalinsky. It is Tomsy, in the role of an interested and sympathetic friend, who, as before from Herman, receives the prince’s recognition (in the first scene he similarly learns the name of Yeletsky’s bride, and also, according to the stage directions, conducts tête-à-tête conversations not only with Herman, but also with the Countess), which further emphasises his position as the “manager” of the entire story. And it is Tomsy who readily (“Trust in me!”) agrees to become the prince’s second in the planned duel with Herman (No. 24).

Perhaps Tomsy’s “song,” which Korolevskaya evaluates as “an expression of a cynical Mephistophelian smile” [4, p. 69], in its combined unity with the chorus of guest players, contains additional “Mephistophelian” arguments, referring to the famous scene in the cellar from the second act of Gounod’s *Faust* (the chorus of students and other visitors⁴). The “leitmotif” of the beginning of the seventh scene, “Let us drink and be merry!” (the final remark of the scene with the players is also characteristic: “whistles, shouts and dancing”) characterises the emotional

⁴ “...Let’s drink together, so that we can be more cheerful, friends!”, “And we’ll sing a song more cheerfully, more cheerfully!” etc. The song (verses) of Mephistopheles in the same scene with its conclusion — “People die for metal!” — can generally be considered a kind of intertextual epigraph to the opera.

atmosphere of the finale with its “directed” (again, largely by Tmsky) polarity to Herman’s dramatic line.

Another critical moment concerns the assessment of the melody of the duet between Lisa and Polina, the second motive of which is derived from the theme of the slow movement of Liszt’s *Faust symphony* (example 3 in the article [4, p. 65]). This motif is considered by Korolevskaya as falling “out of the general intonational context of the opera” [Ibid.]. It is reasonable to doubt this claimed “dropping out” of one of the elements of the tightly knit intonation whole by the composer: indeed, it is worth adding the sound “la” at the lowest point of the motive, by dint of which the full melodic contours of the motive “three cards, three cards, three cards!” will immediately appear.

*“The Queen of Spades” and Number Symbolism:
Opinions of Musicologists*

From reflections on Korolevskaya’s article, two interrelated theses clearly emerge: the highest degree of unity of the artistic text of *The Queen of Spades* and the absence in it of not only anything “random” or “passing,” but even anything “autonomous,” which is confirmed by observations by other researchers. From this point of view, the publication of Antonina Leonidovna Makarova’s *Number Symbolism and the Irrational in “The Queen of Spades”* [5], which directly touches on the topic of this article, is of great interest. Although only about a third of the work is devoted to number symbolism itself, which is based on the material contained in the fifth scene of the opera, the author comes to extremely important conclusions. First of all, it considers the mystical sphere in the dramaturgy of *The Queen of Spades* through the number symbolism derived from the card game, which is realised mainly in rhythm — through triplets, septuplets, groups of durations equal to or multiples of 12 — and, in fact, the measure of 12/8. In this way, a direct projection of the numerical values of the cards (respectively, three, seven, queen and ace⁵) is revealed on the rhythmic plan of the opera.

Makarova connects the discovered facts with the extraordinary emotional and psychological situation of the fifth scene (the appearance of the ghost): thanks

⁵ In the music of the scene of Herman and the Countess’s ghost (No. 19), A. L. Makarova also establishes a connection between a single long sound and the numerical value of the ace — 1.

to a unique “symphony of motives” in the orchestra, “the mathematical scenario of Herman’s game and the fatal substitution of the last lucky card is ‘programmed” [5, p. 360]. But then the fair conclusion that “Hermann (and after him the listener) [...] cannot suspect the existence of an unconscious, but objectively existing visual code in the score” [Ibid.], leads the author of the article to the idea of the impossibility of this kind of semantically significant information reaching “the level of consciousness of the listener in the auditorium” [5, p. 361]. Indeed, the auditory “perception of the viewer is unable to differentiate the grouping of durations and the change in time signature due to the rapid tempo” [Ibid.], but what if the conditions were different? If the same 12/8 time signature and other “numerical” elements, both rhythmic and other, sound in the “zone of distinct perception” (for example, in the Introduction)?

The most important of these discovered facts directly testifying to the significance of number symbolism in the musical text and, more broadly, the musical dramaturgy of the opera, are considered by Makarova as if in isolation, i.e., only in relation to the special circumstances of the fifth scene. Meanwhile, the above-mentioned theses about the “totality” of the artistic organisation of *The Queen of Spades* that bear witness to the consistency of *all* its elements throughout the *entire* opera, pose the task of examining the problem of number symbolism in the opera in an equally comprehensive manner.⁶

It has repeatedly attracted the attention of researchers, primarily due to the specific nature of the plot of Pushkin’s story and the theme of the card game in it, representing the most important role of the symbolic plan in the dramaturgy of the opera. These themes received an original interpretation in the works of Elena Vladimirovna Ponomareva, who connects the “mythopoetics” of the *The Queen of Spades* with the Arcana of the Tarot and their reduction in the form of fortune-telling Tarot cards. In one of her most recent articles, the author combines the semantics of fortune-telling and playing cards (their “numerological codes”),

⁶ The following reflections are the result of the present author’s many years of observations on the role of number symbolism in Tchaikovsky’s *The Queen of Spades*, which have been presented more than once as part of the lecture course “Musical Dramaturgy of Opera” given at the St. Petersburg Conservatory.

examining it in the aspects of the leitmotif system, tonal plan and form-building of the opera [6].⁷

In general, the study of the literary and musical language of *The Queen of Spades*, especially the themes of the opera in its symphonic development, has yielded a whole series of observations in the field of numerical symbolism — from ternary constructions in the libretto (like “Beauty! Goddess! Angel!” and its “antipode” “Monster! Murderer! Fiend!”) to a composition in which, along with the “troika” (3 acts) and “seven” (7 scenes), there is also an “ace” (“one,” in the form of the Introduction). In connection with the latter, we note the persistence with which Tchaikovsky defended the structure of his opera. For example, he did not yield to the proposal to exclude the sixth scene, nor to the persuasion to turn the first and second scenes into actions, based on scenic considerations. “In my piano score, the opera will be divided into three acts. “And there you can divide it as you wish...,”⁸ he writes to Modest on March 9, 1890. One of the most complete collections to date of the manifestations of number symbolism discovered in *The Queen of Spades* is given in the monograph by Galina Ionovna Poberezhnaya “Pyotr Ilyich Tchaikovsky”.⁹ Among the examples, the author particularly notes those in which a kind of multiplication (doubling or tripling) of symbolism occurs, such as the threefold repetition of the words “three cards” and their implementation in the Ballad and in the ghost of the Countess, as well as Hermann’s threefold exclamation “Beauty! Goddess! Angel!” which sounds three times in the Scene Two. One of the most striking examples is the most important leitmotif of the “three cards,” consisting of three sounds, three links of the sequence, and containing

⁷ In the same article, examining the number symbolism of the queen of spades, the author writes: “*The Queen of Spades* that fell to Herman is, by its ordinal number, the thirteenth in the suit of spades” [6, p. 53], on this basis linking it with Arcanum XIII — Death, which seems incorrect, since the denomination of this card is 12.

⁸ Tchaikovsky, P. I. (1890). Letter 4067 to Modest Tchaikovsky (B. Langston, Trans.). In *Tchaikovsky Research*. Retrieved March 6, 2025 from https://en.tchaikovsky-research.net/pages/Letter_4067

⁹ Poberezhnaya, G. I. (1994). Pyotr Ilyich Tchaikovsky. Vipol.

(in the basic version) three ascending tones.¹⁰ According to the author, the composer “controlled all these moments with consciousness”.¹¹

In parallel to the last example, we may adduce another one, which is connected with the sound of another important theme — *love*. It also includes three links of the sequence, each link of which based on three-part motifs; and this theme itself in the final scene of the Scene Two sounds exclusively in “triples” (c. 180–210). The *stability* of Hermann’s arioso melody, its complete syntactic and almost complete melodic *repetition* (only the position in the orchestra or the vocal part changes, while the instrumentation remains almost constant) is amazing for the situation of a passionate declaration of love and Tchaikovsky’s operatic-symphonic style. One can see in this the latent influence of a more powerful, supra-personal force that subjugates the passion of love, bringing into it a shade of incantation, which, on a different — non-event — level, again brings the theme (and idea) of love closer to the theme of the three cards. We may recall the beginning of the 6th chapter of Pushkin’s story, which describes the displacement of Hermann’s love feeling by the obsession with the secret of the three cards: “Two motionless ideas cannot exist together in moral nature, just as two bodies cannot occupy the same place in the physical world.”¹²

While sharing Poberezhnaya’s conclusion on the main point, I.e., the existence of numerical symbolism in *The Queen of Spades* “not only in its plot-plot sphere, but also in the musical one”,¹³ at the same time, we note that all the examples given by this researcher are only *moments*, not forming a coherent system. It is significant that Poberezhnaya writes only about the “idea of ‘three’”: “Of course, Tchaikovsky could not embody Pushkin’s entire system of numerical notations in the opera, but [...] he managed to grasp the main grain — the motif of three cards, and, therefore, the number ‘3’ — and gave this number a hidden

¹⁰ In turn, Boris Mikhailovich Yarustovsky also identified “three *main* varieties” of this leitmotif, which he called the theme of the “secret of the three cards” (Yarustovsky, B. M. (1947). *Tchaikovsky’s Operatic Dramaturgy*. State Musical Publishing House, p. 74). In this sense, we can already talk about a “quadrupling” of numerical symbolism.

¹¹ Poberezhnaya, G. I. (1994). Op. cit., p. 279.

¹² Pushkin, A. S. (1961). *Selected Works*. (In 2 Vols., Vol. 2.). Lenizdat, p. 616.

¹³ Poberezhnaya, G. I. (1994). Op. cit, p. 278.

symbolic interpretation in his work”.¹⁴ The expansion of the numerical series itself, as well as the attempt to expand the scope of the action of musical symbolism to *all* the main parameters of the artistic text of the opera, again forces us to return to the question of the *rational* and that of the *intentional*.

*Number Symbolism as the Basis of the Musical Organisation
of “The Queen of Spades”: Introduction*

Let us therefore try to look at the problem of the place and role of numerical symbolism in the dramaturgy of *The Queen of Spades* in a comprehensive manner, i.e., in the logical interconnection of all its elements, both those already discovered by researchers and those presented in this article. The verification of the hypothesis that numerical symbolism represents a complete system and, perhaps, even the very foundation of the musical organisation of *The Queen of Spades* should begin with the Introduction. Before *The Queen of Spades*, some operas of the second half of the 19th century already had examples of achieving the highest musical-semantic concentration in the orchestral introduction (an outstanding case is the Prelude to Wagner’s *Tristan and Isolde*). Tchaikovsky finds a completely original solution in the Introduction, while preserving recognisable traditional features: the presence of several key themes representing the most important ideas of the opera, along with the aphoristic nature of the presentation. An important circumstance is that the composition of the orchestral introduction took place simultaneously with the final scene: the end of the Introduction was the very last thing the composer worked on in the sketch of *The Queen of Spades*. Thus, it can be assumed that here Tchaikovsky had the opportunity to concentrate his idea in the most complete and finished form.

Let us first list what researchers have already identified. The introduction consists of three sections, in which three major themes are presented in three keys; the first section is in 12/8 time, referring to the numerical symbolism of the queen of cards (12); in addition, according to Poberezhnaya’s observation, it is “permeated from beginning to end with a motif of three chords”.¹⁵ Let us add: this motive is “tripled” (three links of the sequence) at the first presentation. In the above

¹⁴ Ibid.

¹⁵ Poberezhnaya, G. I. (1994). Op. cit., p. 279.

discussion, we mentioned the three-sound basis of the motives that make up the theme of the three cards and the theme of love. It should be noted that the syntactic structure of the first theme of the Introduction is also determined by motifs of three sounds, and that this property is preserved in Tchaikovsky's ballad, where the theme is given in 4/4 time. Such a concentration of ternary elements in the Introduction is unprecedented in Tchaikovsky's work. In addition to this, the presence of the number "7" is also revealed: the theme of three cards (Countess) is exposed by the double presentation of a phrase of seven sounds.

Of no less interest is the symbolism of the number "12" (Queen of Spades).¹⁶ 12/8 is a very rare time signature. In Tchaikovsky's previous operatic works it was used only once, in *The Enchantress* — in the final scene of the Prince's madness and death. In the context of the semantic relationship of this fragment with many episodes of *The Queen of Spades*, the appearance of 12/8 is, of course, not accidental. However, in the slow movement of the *Fifth Symphony*, where this metre is also used, such parallelism as is found in the opera is no longer present (although an associative connection may arise in the tonal relationship: the beginning in *B minor*, the main part in *D major*). Let us add here the *Adagio* from *Pas d'action* of the first act of *The Sleeping Beauty*, the intermission and scene No. 14 of the second act of the ballet. The examples given show that before the creation of *The Queen of Spades*, Tchaikovsky turned to the twelve-note metre in isolated cases, which were generally of different nature and did not play any noticeable role in musical dramaturgy. After *The Queen of Spades*, 12/8 appears in *Iolanta's* arioso in the first scene of the opera and at the beginning of the fourth — rather as an "echo" of *The Queen of Spades* (such references are easily found in the orchestration, melody and harmony of Tchaikovsky's last opera).

While the fact that Tchaikovsky changed the metre of the ballad theme in the Introduction is in itself significant, moving it to the "foreground" of the opera's music (as a demonstration of not just the titular, but also the main hero) clearly demonstrates the *intentionality* of such a decision.¹⁷

¹⁶ The number "12" appears to the listener in an accentuated form at the beginning of the sixth scene, when 12 bell strikes sound.

¹⁷ In his article *Stages of P. I. Tchaikovsky's Creative Work on Oeuvre of the 1890s*, Yuri V. Vasiliev analyses the very first sketches for *The Queen of Spades*, which pertain to the beginning of the fourth scene, dating them to January 18–20, 1890 [7, p. 83, 114]. It is indicative that in his notebook and sketchbook for the opera, Tchaikovsky writes down material in triplets and sextuplets in 4/4 time, but in the score it is already formatted in 12/8.

In total, the twelve-beat metre is used on no less than 12 separate occasions in *The Queen of Spades*. After the Introduction, it appears in the thunderstorm episode and in Herman's oath at the end of the first scene; in Herman's last words ("Madman, madman I am!") before the Interlude in the third scene; in the fourth scene — at the very beginning and in the episode by the Countess's portrait, then twice in the scene between Herman and the Countess; then in the fifth scene — in the orchestra at the moment when the ghost enters, and in his vocal part; in the sixth scene — in the scene between Lisa and Herman ("There lie heaps of gold"). The last appearance of 12/8 metre is in the opera's final scene, where it accompanies the ghost of the Countess. Thus, 12/8 becomes not only her leitmotif, but also symbolises the mystical presence of the heroine (including in the guise of a ghost) and her fatal secret in the semantic space of the opera.

From this weight of evidence, it can be assumed that everything else will, to one degree or another, embody the symbolic dramaturgical plan. *The Queen of Spades* opens in the key of *B minor*. Considering that it appears in the opera in significant moments of the form three times (which, in our opinion, correlates with the dominant meaning of the symbolism of the number "3") — in the Introduction, in the Countess's song (the heroine's only extended solo statement) and in the episode of her death in the fourth scene — the leitmotif of this tonality is beyond doubt.

In article *The Expressiveness of Tonal Structures in P. I. Tchaikovsky*, Yuri Nikolayevich Kholopov advances the hypothesis that *Eugene Onegin* embodies a "system of tonal repetitions that has a certain dramatic role" [8, p. 95]. The researcher's next thought can be fully applied to *The Queen of Spades*:

And regardless of whether this was part of a conscious plan (which seems unlikely) or was an intuitively obtained necessary means of expression (which is much more likely), the very fact of the systematic and entirely logical use of tonal relationships between elements separated by enormous distances gives us reason to confidently rely on connections of this kind to reveal the main musical ideas of the opera [8, p. 93].

The main difference is that in *The Queen of Spades* the tonal system is further complicated by numerical symbolism — and it is precisely this, as it seems, that determines the choice of *B minor*: in a twelve-tone scale $h = 12$.

In this same system *D* is 3. In *The Queen of Spades D major*, parallel *D minor* is a truly parallel world, a world of bright feelings, love, another reality, where the happiness impossible for Hermann and Lisa could turn out to be quite possible (later, in the first, second parts and finale of the *Sixth Symphony*, the same role will be played by *D major* of the secondary part and the waltz). The tonality acts as an antipode to *B minor*, symbolising the triad: Countess — Queen of Spades (fate) — Death. It is no coincidence that *D major* starts beginning of the First Scene of the opera, where the overarching theme of a walk (promenade) is exhibited, as is the beginning of the Interlude and the final chorus of the third scene. It is also no coincidence that *D minor* of Hermann's first arioso ("I don't know her name") is a dark "double" of *D major* (just as *B major* of Hermann's last aria acts as a "false double" of *B minor*).¹⁸

Libretto and novella

Let us try to articulate a preliminary conclusion. The introduction, as the semantic "gate" of *The Queen of Spades*, clearly demonstrates an extraordinary concentration of elements related to metre, rhythm, tonal plane, musical form, melody and harmony, while at the same time being consistent with the numerical symbolic plane of musical dramaturgy. It will be revealed on an even larger scale in the main space of the opera, including the literary text.

¹⁸ Let us recall that the other versions of the *brindisi* included in the publications of the piano score and the score of the opera — in *B-flat major* and *A major* — appeared exclusively against Tchaikovsky's will, at the urgent request of the first performer of the role, Herman N. N. Figner. In letters to Modest Tchaikovsky (dated July 10, 1890) and E. F. Napravnik (dated August 5 and 25 of the same year), the composer commented very emotionally on the forced transposition of the aria: "One thing upsets me: he demands a transposition of a whole tone..." (Tchaikovsky, P. I. (1890). Letter 4169 to Modest Tchaikovsky (B. Langston, Trans.). In *Tchaikovsky Research*. Retrieved March 6, 2025 from https://en.tchaikovsky-research.net/pages/Letter_4169; "I had to, to my great chagrin, transpose *brindisi* for Figner..." (Tchaikovsky, P. I. (1890). Letter 4194 to Eduard Nápravník (B. Langston, Trans.) In *Tchaikovsky Research*. Retrieved March 6, 2025 from https://en.tchaikovsky-research.net/pages/Letter_4194); "It was very, very sad for me to transpose *brindisi* for Figner..." Tchaikovsky, P. I. (1890). Letter 4206 to Eduard Nápravník (B. Langston, Trans.) In *Tchaikovsky Research*. Retrieved March 6, 2025 from https://en.tchaikovsky-research.net/pages/Letter_4206. It seems that such a reaction was caused not only by the author's well-understood reluctance to change anything in the fully formed whole, but also by the damage that the transposition of the aria caused to the musical dramaturgy and its symbolic component.

In fact, it was in it (Pushkin's story and the original libretto by Modest Tchaikovsky) that the composer first encountered number symbolism, thus receiving the necessary impetus for its musical embodiment.

In Pushkin's *The Queen of Spades*, the secret of the three cards took the form of a psychological revelation in terms of the influence it had on Hermann's psyche. Let us recall two fragments from the sixth chapter and the Conclusion of the story.

The figures of three, seven and ace soon obscured the image of the dead old woman in Hermann's imagination. Three, seven, ace — they kept running through his head and moving on his lips. Seeing a young girl, he said: "How slender she is!.. "The real three of hearts." They asked him: "What time is it?" He answered: "Five minutes to seven." Every pot-bellied man reminded him of an ace. Three, seven, ace — haunted him in his dreams, taking on all possible forms: three blossomed before him in the form of a lush grandiflora, seven seemed like a Gothic gate, the ace like a huge spider. [...]

Hermann goes crazy. He sits in the Obukhov hospital in room 17, does not answer any questions and mumbles unusually quickly: "Three, seven, ace! "Three, seven, queen!.."

Hermann's obsession with the three, seven and ace is one of the most striking and memorable artistic finds in the story. This is the key not only to the image of Herman (even more operatic than literary), but also to the entire dramaturgy of the opera. As is well known, it was the character of Herman who became the main reason for Tchaikovsky's agreement to work on the plot of *The Queen of Spades*; during the writing of the opera, the composer increasingly began to identify himself with him. The idea of Hermann's obsession in Pushkin, picked up by Modest Tchaikovsky and developed already in the original libretto intended for Nikolai Semyonovich Klenovsky ("very successful," according to Tchaikovsky), probably became the guiding principle in the composition of the opera's music. As in the story, the three, seven, ace and now the queen — but already in a musical embodiment — were supposed to "haunt" Herman (and the opera's listeners), "taking on all possible forms." The embodiment of this idea required that very "totality" that was discussed earlier, otherwise the necessary artistic effect and psychological impact would not have been achieved. The most important difference between the opera and the story is the atmosphere of "obsession," the ubiquitous presence of numerical symbols reflected in words and music that arises (at first latently in an implicit form) from the very beginning.

Even in the original libretto of the first scenes, the composer could not help but notice the idea of trinity (semantic “triples” of words and phrases), so diversely developed by Modest Tchaikovsky. Already in the very first stage directions there are “nannies, governesses and wet nurses” and three games: children “play tag, jump ropes, throw balls.” The very first vocal utterance (the girls’ choir) ends with the words “one, two, three!” and the stage direction: *laughter, exclamations, running*. It should be noted that in ethnographic publications of this famous children’s counting rhyme we encounter only “One, two!” In one space the librettist collects both the lullaby (in the version of the triple “Bayu, bayu, bay!”), and the triple “Hurray” in three verses of the boys’ marching song, and many other similar ternary constructions. In another situation and taken separately, they would hardly have attracted attention, but in the conditions of contrasting genres collected together and almost “compressed” in the first scene (the “artificiality” of their joint sound is indicated at least by the unchanging, identical tempo for all *Allegro*) such a trinity is unlikely to arise by chance.

However, verbal constructions similar to the phrase “Beauty! Goddess! Angel!” are much clearer for perception when reinforced by the corresponding musical embodiment. Moreover, they can have a more detailed form, such as, for example, “How graceful, how beautiful, how lovely!” in the Chorus of Strollers (No. 3) or “Leave me! Who are you? I don’t know you!” by Herman at the end of the sixth scene. Such “triplets” are usually highlighted in the musical fabric and are, from the point of view of form, in the zone of distinct perception — like Hermann’s hymn exclamation or, for example, the final phrase of the Quintet (No. 4) “I’m scared! I’m scared! I’m scared!” (another case of tripling a semantically expressive word is “die,” which Hermann pronounces three times). An even greater effect in terms of perception occurs when the “troikas” are embodied at different levels: such is Hermann’s death oath “Thunder, lightning, wind!”, which sounds after three claps of thunder in the final scene of the Scene One.

Another of Modest Tchaikovsky’s ideas, which arose in the original libretto, is connected with metre. Let us recall Pushkin’s lines: “That same evening, grandmother appeared in Versailles, au jeu de la Reine.” In the libretto, the text is already rhythmic: “Once upon a time in Versailles au jeu de la Reine...” and in a tetrameter amphibrach: U — U | U — U | U — U | U — U, giving a total of 12 syllables.

Perhaps it was while reading this fragment that an important dramatic and constructive idea related to the embodiment of numerical symbolism arose in the composer's mind. Let us also recall that the very first sketches for *The Queen of Spades* also include the theme of three cards (Countess).

In general, the idea of numerical symbolism is sometimes hidden, sometimes clearly present in the stage action (three appearances of the Manager in the third scene and the ghost of the Countess in the fifth, three times Surin and Chekalinsky =tease Herman, etc.) and the libretto throughout the opera.

Score

Let us now turn directly to the music. The analysis shows that numerical symbolism is embodied in the musical text in a multifaceted and, importantly, consistent manner: at the level of *composition* the whole and individual parts and sections (which was already noted above), *tonal plan*, *thematics* (primarily, in *melody* and *musical syntax*), *rhythm*, *metrics*, *harmonies*, *modal organisation*. In terms of musical embodiment, it is also necessary to take into account convenience (practicality): the “ace” in the form of a unit is almost impossible to implement, unlike, for example, numerous “variations” on the number “3.” Thus, the “ace” is only called by the Countess, then this word is repeated by Herman, but in the semantic and actual musical space of the opera, the ace is replaced by the queen of spades. Let us briefly dwell on some parameters of the musical fabric.

Along with the keys *B minor* (12) and *D major* (3), *F-sharp minor* plays an important role in the musical dramaturgy of *The Queen of Spades*. In the 12-tone row, it corresponds to the number “7.” *F-sharp minor* is used in the opera seven times¹⁹: in the first scene (at the moment of the Countess's appearance and the subsequent quintet); in the second scene (in Hermann's arioso “Forgive me, heavenly creature” and in the Countess's recitative after Lisa's appearance in the bedroom); in the introduction; at the end of the fourth scene; at the end of the sixth scene (Lisa's death); in the seventh scene (in the episode of the appearance of the Countess's ghost

¹⁹ A necessary explanation of the calculation method: the tonalities of the numbers and scenes were taken into account, as well as significant extended fragments of scenes, such as the introduction or conclusion, which are important from a semantic point of view. Short deviations, tonalities of small sections of the form, and those occurring in the modulation movement were not taken into account.

and Hermann's suicide). Boris Mikhailovich Yarustovsky designated *F-sharp minor* as the main key of the "fate complex."²⁰

In the field of musical syntax and melody, as in rhythm, the influence of numerical symbolism manifested itself to the maximum extent in the extraordinary density and concentration of the corresponding elements in the score. First of all, it reveals itself in the "trinity" in the organisation of motives and phrases. Often, three-part motifs and figures occur together, including doubled, tripled, in a chain or sequence, as well as in frequent counterpoints — that is, both horizontally and vertically. They are often combined with textural and rhythmic ostinato. For example, the number 12 is embodied not only in the metre directly, but also in various variants of rhythmic pulsation (groups of 12 durations, doublings up to 24 are possible). A characteristic feature of such rhythmic patterns (thanks to which they are perceived as a relief part of the musical material) is repetition, often turning into ostinato. Such groups arise within the 3/4 and 4/4 measures. Situationally and in the verbal text, they are also associated with the Countess, her appearances or mentions (including in connection with the mystery of the three cards), as well as with the motive of death. This distinguishes such rhythmic patterns from a large number of other stable rhythmic formulas (researchers even distinguish *leitrythms*), which are, in general, extremely characteristic of the music of *The Queen of Spades*.

In the modal sphere, the whole-tone scale that accompanies the appearance of the Countess's ghost is associated with numerical symbolism. Let us note here, however, that the whole tone not only brings in a fantastic flavour, but also becomes part of the ghost theme. It is significant that both of its performances — in the Scene Five (for the first clarinet) and in the Scene Seven (for two clarinets and the first bassoon) — contain exactly 12 sounds. In this way, the traditional means of "neutral" fantasy is included in the number-symbolic system of opera.

A striking example of the influence of number symbolism on melody and rhythm arises in connection with the Countess's incursion in the scene of Lisa and Herman in the Scene Two. After a knock on the door, a strident octave-like two-note motif runs through the flutes, oboes, bassoons and French horns. Its conclusion — a distorted "echo" in the Countess's part — also enters stretto, bringing the numerical series to 12. Then, in the clarinets and oboes, based on the motif from the theme of the three cards, a sequence of 12 sounds arises, united in triplets (*Example 1*).

²⁰ Yarustovsky, B. M. (1947). *Tchaikovsky's Operatic Dramaturgy*. State Musical Publishing House, p. 93.

Allegro vivo [290]

Picc.
Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tr.
Лиза
Графиня
Гра.
Ли - за, о тво-ри!
Arch.
div.
[290]



Example 1. Pyotr Tchaikovsky. *The Queen of Spades*, No. 10, mm. 287–295

Right up until the end of the episode with the Countess, the musical fabric is literally oversaturated with various variations of melodic and rhythmic motifs and sequences that embody the numbers three and twelve.

Of course, it would be a mistake to consider any three-note motif, triplet or other rhythmic sequence that is a multiple of three as a manifestation of numerical symbolism in *The Queen of Spades*. However, it is the frequency of their use and concentration on small areas of the form that play a decisive role. The context is also significant — situational and intonational (it is obvious that all such melodic-rhythmic motifs and figures, derived from leitmotifs, for example, from the theme of the three cards, are included in the symbolic plan).

In the area of *sub-themes*, which does not have sufficient relief for memorisation and recognition, it is more difficult to trace the action of numerical musical symbolism. Thus it is its total character, conditioned by the embodiment of the super-idea of *The Queen of Spades* — the psychological “obsession” with the secret of three cards that have a fatal meaning — that suggests the presence of similar elements here too. Let us highlight two of them. The first, descending motif of three notes, is first heard in the strings at the beginning of the Introduction (*Example 2*).

Andante mosso

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Example 2. Pyotr Tchaikovsky. *The Queen of Spades*, Introduction, mm. 2–4

Its development is continued in the orchestra with the appearance of Herman (it sounds four times during the presentation of the theme “I don’t know her name”) and in the arioso itself (on the word “to recognise”). An interesting example of the accentuation of this motif, its brief prominence in the foreground, is at the beginning of the Final Scene of the Scene Four (No. 17), where it is combined horizontally with the motif of “three cards, three cards, three cards!” (*Example 3*). The initial semantic correlation with the words “I don’t know,” “to find out,” connected with the image of Lisa, is here replaced by another secret, i.e., that of the three cards, bringing to the surface one of the many intonational threads that connect the themes of both the first and even the second plan of the opera into an inseparable whole.

It is no longer surprising then that the whole-tone theme of the Countess’s ghost described above, as if closing this semantic series, also consists of descending three-sound motifs-links. In this way, such melodic-syntactic units can acquire temporary autonomy and semantic content within the boundaries of the opera stage and even on the scale of the entire opera, and be justified for inclusion in the symbolic plane.

The second example of a sub-thematic element is a second three-note motif, usually found in extended themes: it begins the arioso “I don’t know her name,” the motif “three cards, three cards, three cards!”, the quintet “I’m scared,” the Countess’s song; in Herman’s arioso “You don’t know me!” from the first scene,

the motif appears already in the next phrase: “Ah, Tomsy!”; in the fifth scene, it sounds like Herman’s reaction to Lisa’s letter (“Poor thing!”). In Polina’s romance, the motif vividly completes the second and third phrases and sounds, as in the previously mentioned examples, both in the vocal part and in the orchestra. Another option is the viola ostinato in the orchestral introduction to the fourth scene. The motif also permeates Herman’s brindisi (“Today it’s you! And tomorrow it’s me!”). An impressive example of isolating a motif to bring it to the forefront of perception appears in the episode of Herman’s game with the first card (No. 24), where the motif in variations with a minor and major second (which, by the way, confirms their direct relationship in the score) sounds in the orchestra for nine (!) bars. It is perceived as a “snippet,” the first link in the “three cards, three cards, three cards!” motif, conveying the intensity of emotions with its convulsive sound.

(Герман выходит и становится против Графини.
Она просыпается и в немом ужасе беззвучно шевелит губами)

Герман

Арчи

unis.

divisi

pp poco cresc.

Не пу.

Example 3. Pyotr Tchaikovsky. *The Queen of Spades*, No. 17, mm. 11–16

Thus, the totality of manifestations of the plan of numerical symbolism, its action in musical dramaturgy convinces us that before us is a system embodied consistently, at different levels, which has no precedents in Russian or even world opera.

Rational and Irrational

The question naturally arises: did Tchaikovsky do all this on a rational level? At one time, reflecting on the complex system of themes in *The Queen of Spades* and its continuous development, Yarustovsky asked himself this same question. And he immediately answered: “Obviously not!”²¹ However, the scholar then writes about the process of gradual *awareness* and embodiment by Tchaikovsky of the main intonational ideas of the opera, which seems to correct what was said earlier. And this again brings us back to the problem of the irrational, expanding it from the perception of the character *inside* the opera and the listener *outside* it to include the consciousness of the composer himself. Tchaikovsky’s confession that Herman, during the composition of the opera, was “all the time a real, living person”²² is widely known (letter to Modest Tchaikovsky, March 3, 1890). In another letter (dated August 5, 1890 to Grand Duke Konstantin Konstantinovich Romanov) the composer reported: “I wrote it with unprecedented fervour and passion, vividly suffered and felt everything that was happening in it (even to the point that at one time I was afraid of the appearance of the ghost of *The Queen of Spades*) and I hope that all my authorial delights, excitement and passions will resonate in the hearts of responsive listeners.”²³ The posed problem of the rational (conscious) and irrational (unconscious) in the context of Tchaikovsky’s recognition and the idea of “persecution,” “obsession” of the opera’s protagonist can be reformulated as follows: how did it influence the composer? Could the process of experiencing it have had an additional psychological impact on Tchaikovsky, in turn contributing to an even deeper embodiment of numerical

²¹ Yarustovsky, B. M. (1947). *Tchaikovsky’s Operatic Dramaturgy*. State Musical Publishing House, p. 99.

²² Tchaikovsky, P. I. (1890). Letter 4058 to Modest Tchaikovsky (B. Langston, Trans.) In *Tchaikovsky Research*. Retrieved March 6, 2025 from https://en.tchaikovsky-research.net/pages/Letter_4058

²³ Tchaikovsky, P. I. (1890). Letter 4195 to Grand Duke Konstantin Konstantinovich (B. Langston, Trans.) In *Tchaikovsky Research*. Retrieved March 6, 2025 from https://en.tchaikovsky-research.net/pages/Letter_4195

symbolism in the opera's music? It seems that the answer may be affirmative. Let us present some evidence about how the composition of the opera proceeded.

...Today I wrote the scene when Herman comes to the old woman.... It was so scary that I am still under the impression of the horror²⁴ (letter to Anna Petrovna Merklings, February 7, 1890).

I experience in other places, for example, in the 4th scene, which I arranged today, such fear, horror and shock, *that it cannot be* that the listeners do not feel at least a part of this²⁵ (letter to Modest Tchaikovsky, March 19, 1890).

Now (at half past midnight) they have been ringing furiously for half an hour. What does this mean?²⁶ (Diary. February 6, 1890)

Didn't sleep well. I even had a terrible nightmare at the beginning of the night (rustling paper and movement in my room).²⁷ (Diary. March 1, 1890)

The last quote directly refers to the beginning of the fifth scene! On February 7, Tchaikovsky makes the following entry in his diary:

I was very nervous from work... Probably because of this, during the walk I felt a strong pain near my heart, which I had already felt to a weak degree the day before. It's curious how I experience inspiration to the point of madness and difficulty.²⁸

The author's testimonies cited here, which characterise the general psycho-emotional atmosphere of the composer's deepest involvement both in the process of composition and in the artistic space of *The Queen of Spades*, can be supplemented by entries from the diary of his servant Nazar Litrov, with whom Tchaikovsky lived in Italy during the creation of the opera. In them, as in the letters

²⁴ Tchaikovsky, P. I. (1890). Letter 4028 to Anna Merklings (B. Langston, Trans.) In *Tchaikovsky Research*. Retrieved March 6, 2025 from https://en.tchaikovsky-research.net/pages/Letter_4028

²⁵ Tchaikovsky, P. I. (1890). Letter 4072 to Modest Tchaikovsky (B. Langston, Trans.) In *Tchaikovsky Research*. Retrieved March 6, 2025 from https://en.tchaikovsky-research.net/pages/Letter_4072

²⁶ Tchaikovsky, P. I. (1890). Diaries (February 1890). (B. Langston, Trans.) In *Tchaikovsky Research*. Retrieved March 6, 2025 from https://en.tchaikovsky-research.net/pages/Diaries_February_1890

²⁷ Tchaikovsky, P. I. (1890). Diaries (March 1890). (B. Langston, Trans.) In *Tchaikovsky Research*. Retrieved March 6, 2025 from https://en.tchaikovsky-research.net/pages/Diaries_March_1890

²⁸ Tchaikovsky, P. I. (1890). Diaries (February 1890). (B. Langston, Trans.) In *Tchaikovsky Research*. Retrieved March 6, 2025 from https://en.tchaikovsky-research.net/pages/Diaries_February_1890

of this time, even the everyday space around the composer, the most ordinary situations, are almost mystically coloured in the tones of *The Queen of Spades*.

Tchaikovsky settled in Florence in three rooms and occupied “an entire floor of a narrow house with only three windows,”²⁹ in his new *permanent* daily routine the numbers 3, 7 and 12 appear: “I don’t get up at 8, but for some reason Nazar wakes me up at 7:45; however, by the time he appears I am always already awake. [...] Then I work until 12:30 [...] I come back at 3 o’clock... I work from 4 to 7. At 7 I go to dinner”³⁰; “I do not deviate from the established order even by a hair,”³¹ — the composer reported in letters to his brothers Modest and Nikolai, not failing to emphasise in the text that Nazar had precisely “*three* Russian friends”; on a walk Tchaikovsky bought precisely *three* vases; and in N. Litrov’s Diary only and exclusively *the third* cup of tea served to Pyotr Ilyich appears.

Even the completion of work on the opera is dated third day of the third month! Tchaikovsky sent a letter about this *three hours* later (informing Modest about this, but forgetting to record the time of the letter itself). Before this, the composer sent Nazar to send a telegram to Modest — and it is no longer surprising that “troikas” appear in it again — this time in phrases of three French words: *Composition opéra terminée, demain commence arrangement*.³² On March 27, 1890, Tchaikovsky informed his nephew Vladimir Lvovich Davydov from Rome that “*The Queen of Spades* has been created, although not yet completely, since the instrumentation will take about three months.”³³ And already as a kind of “echo” of that special state in which the composer found himself while working on the opera —

²⁹ Tchaikovsky, P. I. (1890). Letter 4046 to Nikolay Tchaikovsky (J. Laukhina, Trans.) In *Tchaikovsky Research*. Retrieved March 6, 2025 from https://en.tchaikovsky-research.net/pages/Letter_4046

³⁰ Tchaikovsky, P. I. (1890). Letter 4012 to Modest Tchaikovsky (B. Langston, Trans.) In *Tchaikovsky Research*. Retrieved March 6, 2025 from https://en.tchaikovsky-research.net/pages/Letter_4012

³¹ Tchaikovsky, P. I. (1890). Letter 4046 to Nikolay Tchaikovsky (J. Laukhina, Trans.) In *Tchaikovsky Research*. Retrieved March 6, 2025 from https://en.tchaikovsky-research.net/pages/Letter_4046

³² Tchaikovsky, P. I. (1890). Letter 4056 to Modest Tchaikovsky (B. Langston, Trans.) In *Tchaikovsky Research*. Retrieved March 6, 2025 from https://en.tchaikovsky-research.net/pages/Letter_4056

³³ Tchaikovsky, P. I. (1890). Letter 4080 to Vladimir Davydov (B. Langston, Trans.) In *Tchaikovsky Research*. Retrieved March 6, 2025 from https://en.tchaikovsky-research.net/pages/Letter_4080

obsession, obsessive idea, — Merklings confession in a letter dated June 12, 1890 sounds: “I’ll work, get rid of that *obse[ssion]* which *The Queen of Spades* [...] exercises on me.”³⁴

Conclusion

Let us summarise as follows. The multifaceted embodiment of number symbolism became the unifying factor and key to understanding the dramaturgy of *The Queen of Spades*. Probably, not everything stated above was done by the composer with preliminary calculation. Let us not forget about the kind of spontaneous generation of intonation, rhythmic and so on elements in the already formed artistic space of the composition, when more and more new elements appear in harmony and in continuation of those already found. “Like attracts like.” At the same time, in the embodiment of numerical symbolism, Tchaikovsky never crosses that fine line after which there would be a risk of mechanicalness and artificiality in the organisation of the artistic fabric. By involving in the process of its creation both the usual for the listener and new means of expression, as well as obvious elements lying in the foreground of perception, and those acting latently, on the unconscious level, the composer creates in the music of *The Queen of Spades* an equivalent of that very obsession of Pushkin’s hero and, at the same time, the mysterious mystical atmosphere of the story.

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³⁴ Tchaikovsky, P. I. (1890). Letter 4143 to Anna Merklings (B. Langston, Trans.) In *Tchaikovsky Research*. Retrieved March 6, 2025 from https://en.tchaikovsky-research.net/pages/Letter_4143

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**Traditional Regional Features
in *Xiangtong Xi* Musical Drama**

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Abstract. This article presents a discussion about *Xiangtong Xi* (香童戏), a traditional musical theatrical form associated with the Baoshan area of China's Yunnan province. *Xiangtong Xi* drama originated from the folk religious and mystical rites of the southwestern regions of China. It organically combines elements such as singing, recitation, acting and martial arts techniques that are characteristic of the musical culture of the region. This genre has its own

cult music and traditional performance style. At the same time, supporting and preserving the traditions of their art, *Xiangtong Xi* artists throughout the history of its existence have developed and continue to develop *Xiangtong Xi* music by studying the singing melodies and musical styles of other cultures, musical genres and movements and introducing their elements into their performances. The basis for such borrowings is primarily local folk music and songs, as well as other traditional musical genres of the region.

Keywords: *Xiangtong Xi*, musical drama, ritual music, religious music, Prince's Chant, Even Chant, Universal Chant, Chant of the Black God, plague god's chant, percussion instruments

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Музыкальный театр

Научная статья

Традиционные региональные черты в музыкальной драме Сянтун-Си

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Аннотация. Статья посвящена музыкальной драме Сянтун-Си (香童戏) — традиционному музыкальному театрализованному представлению, исполняемому в районе Баошань китайской провинции Юньнань. Драма Сянтун-Си возникла из народных религиозных и мистических обрядов юго-западных регионов Китая. В ней органично сочетаются такие элементы, как пение, декламация, актерская игра и владение приемами боевых искусств, характерные для музыкальной культуры региона. Этот жанр имеет свою культовую музыку и традиционный стиль исполнения. В то же время, поддерживая и сохраняя традиции своего искусства, артисты Сянтун-Си на протяжении всей истории его существования развивали и в настоящее время продолжают развивать музыку Сянтун-Си, изучая певческие мелодии и музыкальные стили других культур, музыкальных жанров и течений и внедряя их элементы в свои представления. Основой для таких заимствований в первую очередь служат местная народная музыка и песни, а также другие традиционные музыкальные жанры региона.

Ключевые слова: Сянтун-Си, музыкальная драма, ритуальная музыка, религиозная музыка, напев принца, ровный напев, универсальный напев, напев черного бога, напев бога чумы, ударные инструменты

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Introduction

In China, the form and content of various musical and dramatic performances in rural areas since ancient times have often been associated with magical rites and religious or sacrificial rituals. This is especially evident in the traditions of the southwestern border regions of China. According to the Chronicles of Baoshan County, primitive religious witchcraft was very popular in the Chinese province of Yunnan as early as the 1st century BC, involving the performance of sacrificial rites by so-called “shamans” [1, p. 45]. From the late Eastern Han Dynasty (early 3rd century AD) to the present day, the practice of magical and sacrificial rituals has been widespread in Baoshan [2].

Dances and theatrical performances accompanying ancient rituals exist in various regions of China, all of them having arisen under the influence of primitive religious beliefs [3]. One of the typical branches of such stage art is the *Xiangtong Xi* (香童戏) musical dramatic form, which emerged in the Baoshan region of the south-western border area of China. Its name originates from the religious cult of *Xiangtong* (香童), denoting an incense burner for burning incense, and *Xi* (戏) which means a musical performance. The *Xiangtong Xi* art form absorbed the local performance traditions of the Baoshan region, the Buddhist sacrificial-ritual rites of the Bai people popular during the Tang dynasty in the neighbouring Dali area, as well as elements of folk musical festive traditions that came from the Central Plains and spread in Baoshan during the Ming dynasty. Throughout the history of the development of *Xiangtong Xi*, all these elements have been closely interconnected and continue to influence each other today, borrowing various techniques from one another to gradually form an original local musical drama [4, p. 19].

The *Xiangtong* cult members are a kind of shamanic order that has existed in the Baoshan area since ancient times. Their sociocultural functions including leading people in prayer, performing religious rituals, and communicating with the gods by making sacrifices to them to eliminate disasters and solve various problems in life.

Xiangtong Xi is a form of dramatic performance in which men wave incense, sing, and perform ritual acts and games as part of a sacrificial offering. In this case, music becomes a kind of communication bridge between people and gods. Thus, *Xiangtong* cult performances play the role of the main bearer of cultural traditions and the living embodiment of local history.

The main ceremony in *Xiangtong Xi*, widely known as “dojo,” is also called the “divine ritual.” It is a religious ritual practice believed to assist in atoning for sins, praying for blessings, preventing disasters, developing moral character and saving the souls of the dead. In addition to various elements of local folk customs and features of singing, performance and instrumental music, the *Xiangtong Xi* sacrificial ritual has absorbed some forms and traditions of Chinese Taoist ritual singing and instrumental musical performance. Nevertheless, it can be said that without the element of sacrificial rituals there would be no *Xiangtong Xi*.

Xiangtong Xi musical drama has a long history. According to *The Travels of Marco Polo*, the prototype of *Xiangtong Xi* was formed in the early Yuan Dynasty; however, more mature forms of this art appeared during the Ming Dynasty. The period between the Qing and Ming dynasties was a time of active development and flourishing of *Xiangtong Xi*. [5, p. 174] As a locally significant artistic and cultural symbol, in 2017, *Xiangtong Xi* was included in the Fourth List of Protected Intangible Cultural Heritage of Yunnan Province, China [6].

Characteristics of the Xiangtong Xi Repertoire

Xiangtong Xi drama is famous for its singers, each of whom becomes a *Xiangtong* – that is, a shaman of the *Xiangtong* cult. As a general rule, such shamans are men. In olden times, they practiced magic to achieve certain goals, while today they still enjoy a reputation among local ethnic groups as wielding a “supernatural force” that can help in various life situations. Typically, a *Xiangtong Xi* performance was ordered from shamans by community residents in order to appease the gods and obtain their help in solving their problems. There is no specific period or season for singing *Xiangtong Xi*, which may be performed all year round.

A *Xiangtong Xi* performance is always preceded by the so-called “opening ceremony.” Through prayers, ritual divination and in accordance with the wishes of the people who ordered the performance, the *Xiangtong* shamans determine an auspicious day for its performance. These are considered to be

the days of the spring festival according to the lunar calendar, as well as the first and second months of the year. As a rule, *Xiangtong Xi* performances are rarely held after the end of March, since in the Taoist theological system the most auspicious months are January, February and March [7]. Today this art form has become a purely theatrical, “entertainment” phenomenon, i.e., largely shorn of its magical function.

Traditionally there were a total of thirty-six traditional plays making up the *Xiangtong Xi* repertoire. These are passed down orally by artists from generation to generation; there are no written records. However, in this regard, according to the masters of *Xiangtong Xi*, only about thirty plays have survived to this day.

According to the performers, the demands of the residents for the production vary depending on their financial situation. If the family's income is high enough, all of *Xiangtong Xi*'s plays will be included in a single session. The performances last at least six days, usually with three or four shows during the day and one at night. If the host family's income is average or low, then several plays or even just one may be selected for production, which will in this case be performed for no more than three days. The limitation on the number of days may also be related to the numbers three and six, which are considered auspicious in Taoism – [8]. A *Xiangtong* performance generally takes place in the courtyard of the house in which the people who ordered it live. Usually, the entire village comes to see the performance, and the courtyard becomes not only a stage where theatrical performances and religious rituals take place, but also a place for neighbours to communicate, thus helping to forge closer and more friendly relationships, and uniting the community.

Xiangtong Xi plays can be divided into three types according to the theme.

The first type are plays based on historical events and stories about Chinese ruling dynasties. These include such works as *The Tea Inn* (茶房酒店), *The Sheep-Headed Prince* (羊头太子), *Brother Jin Leng Yin Leng* (金灯银灯哥哥) and others. The second type is based on plots from Chinese classical literature, such as the story of Prime Minister Zhuge Liang's southern expedition in *Romance of the Three Kingdoms* (三国演义) and some plot lines from *Romance of the Gods* (封神演义). This type includes such plays as *The Fifth Master of the Black Wind* (黑风五爷), *The Violent General* (猖狂猛将), *The Marshal's Examination* (考兵元帅). The third type uses the content of myths and legends, such as *The Crown Prince* (哪叱太子), *The White Crane Fairy* (白鹤仙娘), *The Dragon God Barin Duan* (段爷龙神) and so on.

The selection of repertoire is subject to a number of rules. The content of the performance cannot be chosen arbitrarily; while it is usually determined based on the wishes of the host or the particular life situation for which they have sought the help of Xiangtong cult practitioners, it also depends on various external factors, such as whether the performance falls on the days of certain festivals or during the conduct of specific rituals. For example, if rituals of giving thanks to the soil and opening the gates of wealth are held on this day, then in the evening, before the rituals of worshipping the gods and dancing, such performances as *The Dragon Emperor of Wealth* (财龙天子), *The Emperor of the Black God* (黑神大帝) and *The Mountain God of the Earth* (土地山神) are usually held. If the person who ordered the performance has no heirs and prays for the continuation of the family line, then the play *Tea Hotel* will be performed for him. If the host family is the culprit of an emergency or accident and has the intention to atone for the guilt, then they will perform the *Pioneer Judge* (先锋判官). If the host wants to get a good harvest, the play *The Grain Man* (五谷郎君) can be performed. If any family member suffers from eye pain or a serious eye disease, the *Lady with Eyes* (眼光娘娘) will be presented, while in case of natural disasters, the *Third Master of the Army* (统兵三爷) or *Fifth Master of the Golden Spear* (金枪五爷) will be given preference.

Stage Roles

The stage roles in *Xiangtong Xi* are similar to those in Peking opera: the characters are also divided into four main roles: “sheng” (生), “dan” (旦), “jing” (净) and “chou” (丑) [9].

In *Xiangtong Xi*, “sheng” is invariably a male role; moreover, the actor playing it must be tall and have a strong figure. Typically, this is a positive character – a nobleman, a hero. “Dan” is a female character. “Jing” is used for male roles that demonstrate an open and bold character [10, c. 76]. The “chou” role includes comical but good-natured characters, as well as cunning, clever, but at the same time stupid villains. Of the four roles, “chou” is the widest in terms of character and role coverage [11, p. 93]. It depicts both men and women, commoners and nobles, good guys and bad guys, heroes of all ages and people with disabilities [12].

For example, Dou Mu in *The Bee Fairy* (蜜蜂小姐) is a “dan” role. Her character is full of tenderness and charm, her voice is high and sweet, and her dance

poses are graceful and moving; she displays the gentle and delicate side of the role. The role of “sheng” is represented in the role of the prince in *The Peach Blossom Prince* (桃花太子). The presentation of such a character is usually distinguished by energetic, temperamental stage behaviour; the text is pronounced in a loud voice, while the actors’ accompanying movements are rapid and frenetic. The role of the prince, who demonstrates beauty, masculinity and strength, epitomises qualities characteristic of the “sheng.” The “jing” role includes the roles of the Black Wind King and Shuixi Manzi in *The Five Masters of the Black Wind*. These characters are usually mysterious, reserved, their performers have deep and calm voices, but at the same time they are excellent martial artists, and their movements are fast and energetic. The “chou” characters include the shopkeeper and the county magistrate in *The Tea Inn* and the land official and Zhengcai Land in *The Mountain God of the Land*. These images are grotesquely ugly and comical with caricatured features; the actors speak in shrill voices and their actions are emphatically absurd. These four acting roles form the basis of *Xiangtong Xi*’s performing arts.

Musical Accompaniment: Percussion Instruments

The basis of the musical accompaniment of *Xiangtong Xi* is made up of percussion instruments, typically including wooden fish or muyu (木鱼), gongs (钹钹), drums (鼓), bells (铃), as well as small and large cymbals (小钹、大钹). Among these the most important are gongs and drums, which can be played both during the ritual and in dramatic episodes outside of it. Sometimes, wind and string instruments are added to the percussion instruments, such as the suona (唢呐), horn (号角), erhu (二胡), and others. The use of such instruments gives the music a fuller multi-layered sound, further emphasising the originality of the *Xiangtong Xi* musical style. However, in most performances, strings and brass instruments are absent, and the accompaniment is limited to gongs and drums. This is also one of the important differences between *Xiangtong Xi* and other religious musical dramas.

The ancient Chinese believed that the sound of the drum could reach the heavens; as such, it could drive away ghosts, frighten enemies, welcome the gods and serve as a means of communication with them. In traditional beliefs, there is often a God of Thunder, who makes loud sounds with the help of a drum [13, p. 36]. In the *Book of Mountains and Seas*, this deity is described as a creature with the body of a dragon and a human head, “his belly protrudes, and he strikes at it” [14, p. 153].

This image is also present in other sources; sometimes it is depicted as a strong man holding a drum in his left hand and a beater in his right. Such a character is intended to evoke respect, awe and reverence in a person [15, p. 43]; the peals of thunder that he produces with the help of a percussion instrument are considered to be of divine origin. The drum played an important role in ancient sacrifices and wars – serving, in particular, as a means of communication between people and gods. At the same time, the ancients believed that gongs and drums represent two opposite but interacting artifacts, one of the manifestations of the principles of “yin” and “yang” in ritual music [14, p. 136].

Since the striking of gongs and drums is subject to strict rules In Xiangtong Xi, the order of playing a piece of music using these instruments cannot be changed at the will of the performer or anyone else. The purpose of the performance is not only to emphasise the solemnity and sacredness of the sacrificial ceremony, but also to fully comply with the traditions of Chinese culture that this art has absorbed, such as the belief in the power of nature and the concept of balance between Yin and Yang. At the same time, permissible changes in the rhythm, intensity and volume of percussion instruments can be used to change the atmosphere of the performance. For example, the sound of percussion instruments during the performance of tense scenes enhances their emotionality, increases drama, emphasises the artistry of the performers, and brings additional stage effects to the performances.

Since gongs and drums form the basis of the musical accompaniment of Xiangtong Xi, the performers playing these instruments become the most important participants in the performance. It is the rhythm set by the drums that can be called the “soul” of Xiangtong Xi music.

Vocal Chants in Performances

As for the vocal parts, the music of *Xiangtong Xi* has its own unique traditional chants, which exist in different versions, such as *Taizi-qiang* (太子腔, *Prince's Chant*), *Ping-qiang* (平腔, *Even Chant*), *Cixiong-qiang* (雌雄腔, *Universal Chant*), *Heisheng-qiang* (黑神腔, *Chant of the Black God*), *Wensheng-qiang* (瘟神腔, *Chant of the Plague God*) and others.

The expressive melody of the *Prince's Chant* has a wide range and rhythmic variety (*Example 1*). It is usually found in the games of heroes representing members of the royal family or courtiers. The verbal text in the chant

strictly preserves the written language style of classical literary sources. Performing the *Prince's Chant* requires special skills from the artist: the ability to sing high notes, to hold oneself in an appropriate manner, portraying the nobility, grandeur, confidence, and grace of noble characters. Examples of its use include the roles of Yang Xuewen in *The Sheep-Headed Prince* and the title character in *Prince Wang Lin* (王林太子).



Example 1. *Prince's Chant*
(fragment of the play *The Sheep-Headed Prince*)

The *Even Chant* is distinguished by simplicity of rhythmic and melodic movement, and the clarity of its structure (Example 2). The range is narrow, not extending beyond the small and first octaves, with a small number of high and low sounds. The melody is actually composed of several notes; the typical measure is 2/4. The performance includes singing and recitative, slow and fast fragments. Singing often involves repeated phrases and words that are meant to more accurately express the character's emotions. The most striking examples of the use of the *Even Chant* are the plays *The Fifth Master of the Golden Spear* and *Empress Doumu* (斗姆娘娘).



Example 2. *Even Chant*
(vocal part of a peasant from the play *Empress Doumu*)

The *Universal Chant* is suitable for expressing the passion, courage and determination of heroes or warriors (*Example 3*). The singing of his cantilena melody is emphasised by the perfect plasticity of the dance performed simultaneously. The developed melodic line, which is built on the alternation of smooth rises and falls, is characterised by its modal variability. The unique charm of the energetic singing style is rich in local ethnic characteristics. The *Universal Chant* is used in the performances *The Fifth Master of the Black Wind* and *The Bee Fairy*.



Example 3. *Universal Chant* (Aria of the Master of the Black Wind)

When performing the *Chant of the Black God*, vibrato and glissando techniques are often used, which contributes to the softness and sophistication of the style (*Example 4*). Sustained tones are widely used, with one syllable in each word usually sung longer than the others. The pitch often changes from low to high or vice versa to create a sense of vertical variegation. A typical example is the melody from the play *The Emperor of the Black God*.

The *Chant of the Plague God* is reminiscent of simple and unpretentious folk melodies and ancient songs (*Example 5*). The accompaniment most often uses traditional instruments such as dizi, jinghu, banhu, gongs, drums, which give the music a unique brightness and attractiveness. The performer is required to have clear pronunciation and use guttural sounds. The *Chant of the Plague God* is represented by the work *Duan Lao Zong Bing* (段老总兵).



Example 4. Chant of the Black God
(Emperor's aria from the play *The Emperor of the Black God*)



Example 5. Chant of the Plague God
(excerpt from the play *Duan Lao Zong Bing*)

Some *Xiangtong Xi* performances include musical styles borrowed from Yunnan opera, local music, Baoshan lantern show and folk songs. For example, in the play *The Tea Hotel* part of the musical material is taken from the “melody of the rolling lantern” and the “melody of the rubber band” that sound in the lantern performance. In addition, *Xiangtong Xi* may use religious music of various genres, including Buddhist, Taoist, and various local spiritual chants. In many vocal numbers one can feel the fusion and mixing of, for example, the “chant of lamentation,” the “divine chant,” the “chant of the Human Bodhisattva” and some others. The borrowed styles and elements that enrich the music of *Xiangtong Xi* simultaneously reflect the diversity of the musical and theatrical culture of Yunnan Province.

Recitative

An important part of the *Xiangtong Xi* performance is the “divine ritual” ceremony, which consists of reading ritual texts while making sacrifices to the gods. This element, which is present in all *Xiangtong Xi* performances, has special rules and represents an integral part of each play. During the ceremony, the Xiangtongs recite sacred texts while holding incense in their hands. This procedure, which represents the main form of religious behaviour practiced in the Xiangtong cult, is used by its priests during prayers to the gods and sacrifices. The intonations of the readers constantly change from low to high, from fast to slow corresponding to emotional high and low points, which gives the process of prayer itself a special expressiveness, attracting the attention of believers and making them think more deeply about the meaning of the text being spoken. Sacred texts are recited verbatim in accordance with the canon, which regulates such factors as the rhythm of reading and the expression of certain emotions. This performance invariably evokes a lively response in believers and enhances the feeling of solemnity and spirituality of the entire ceremony.

Conclusion

The history of the existence and development of *Xiangtong Xi* art thus demonstrates the constant interaction and integration of Han culture with the musical culture of ethnic minorities in the border regions, as well as embodying the close connection of Taoist traditions with local culture. The form and content of the *Xiangtong Xi* performance, which serve as a vivid expression of local cultural heritage and folk customs, are associated with the magical rituals and sacrifices practiced by the population. However, over time, this type of art gradually transformed from the genre of “entertaining the gods” into the form of “entertaining the people.” Nevertheless, by listening and watching the drama, audience members gain spiritual satisfaction along with a sense of unity and ethnic identity.

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The Oeuvre Inspired by Utopias: On the Centennial of Klaus Huber (1924–2017)

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Abstract. The legacy of Swiss composer Klaus Huber (1924–2017) can be presented as one large ecumenical, social, cosmopolitan utopia, based on the ideas of thinkers, mystics, and poets from different eras and countries. Christian humanism, pacifism, and faith in the transformative power of utopian ideals inspired the activities of this artist, who was unswerving in his commitment to a complex and austere musical language, incompatible with any kind

of “prettiness.” Employing various techniques from the avant-garde arsenal, including unconventional methods of sound production and microchromatic intervals, especially third-tones, Huber would sometimes insert quotations from an “ideal” music of the past into the fabric of his works as signs of higher, enduring values; he himself called such quotations “windows of hope” (for the entry into the utopian Kingdom). In the late 1980s, a peculiar new line emerged in Huber’s oeuvre, related to the prose, poetry, and biography of Osip Mandelstam — a poet who “even in the most terrible conditions managed to preserve the light of utopia”. Since the early 1990s, elements borrowed from Arab culture have established themselves in the system of Huber’s style; his experiments in implanting the “oriental” into the “western” and the “Islamic” into the “Christian” counteracted the tendency to demonize Arab-Muslim culture and testified to the Christian and European artist’s desire to understand the truths of another world religion and enrich his worldview with the values of another great culture. The “Mandelstam” and “West-East” lines merged in the largest composition of Huber’s late period, the opera *Schwarzerde* (*Chernozem — Black Earth*, 2001).

Keywords: Klaus Huber, utopia, “window of hope,” Ernesto Cardenal, Ernst Bloch, microchromatics, Mahmoud Dowlatabadi, Osip Mandelstam, opera *Schwarzerde*, Armenia.

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Классики XX века

Научная статья

**Творчество, вдохновленное утопиями:
к столетию Клауса Хубера (1924–2017)**

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Аннотация. Наследие швейцарского композитора Клауса Хубера (1924–2017) может быть представлено как одна большая экуменическая, социальная, космополитическая утопия, основанная на идеях мыслителей, мистиков, поэтов разных эпох и стран. Христианский гуманизм, пацифизм, вера в преобразующую силу утопических идеалов одушевляли всю деятельность этого художника, последовательного в своей приверженности сложному и суровому музыкальному языку, несовместимому с любого рода «красивостями». Широко пользуясь самыми разнообразными приемами из арсенала авангарда, включая нетрадиционные способы инструментального звукоизвлечения и микрохроматические интервалы, в том числе равные $1/3$ тона, Хубер вместе с тем эпизодически вводил в ткань своей музыки цитаты из «идеальной» музыки прошлого в качестве знаков высших, непреходящих

ценностей; сам он называл такие цитаты «окнами надежды» (на вступление в утопическое Царство). С конца 1980-х особое значение для него имели проза, поэзия и биография Осипа Мандельштама — поэта, который, по Хуберу, «даже в самых ужасных условиях сумел сохранить свет утопии». С начала 1990-х в системе стиля Хубера утвердились элементы, заимствованные из арабской культуры; его опыты по имплантации «ориентального» в «западное» и «исламского» в «христианское» противостоят тенденции к демонизации арабо-мусульманской культуры и свидетельствуют о стремлении художника-христианина и европейца познать истины другой мировой религии и обогатить свою картину мира ценностями иной, но также великой культуры. «Мандельштамовская» и «западно-восточная» линии объединились в самом масштабном сочинении позднего Хубера — опере «Чернозем» (2001).

Ключевые слова: Клаус Хубер, утопия, «окно надежды», Эрнесто Карденаль, Эрнст Блох, микрохроматика, Махмуд Довлатабади, Осип Мандельштам, опера «Чернозем», Армения

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Introduction

The Swiss composer Klaus Huber was born in the same year as his friend Luigi Nono, he was a year or two younger than Iannis Xenakis and György Ligeti, and slightly older than Pierre Boulez and Luciano Berio.¹ In short, he belonged to the illustrious generation of postwar European avant-garde pioneers, whose supreme task was the radical renewal of music. The idea of distancing from everything created by predecessors and starting the history of music almost from scratch was utopian in itself. However, for the mentioned avant-garde masters, even including the communist Nono, the implementation of the utopian project was more or less a professional matter, focused mainly on problems of musical language and style. Huber, on the other hand, was a convinced utopian in a broader sense. His legacy, taken as a whole, can be seen as one great ecumenical, social, cosmopolitan utopia, based on the ideas of thinkers, mystics, and poets from different eras and countries.

Huber's Essays in Sacred Matters

Unlike most of his avant-garde peers, Huber was religious. His early works, which are available to us (that is, not disavowed by the author), are primarily set to biblical and spiritual texts. His significant scores from the 1950s include the four-movement symphony *Oratio Mechthildis (Mechthild's Sermon)* for chamber orchestra with contralto (1956–57) and the seven-movement chamber cantata *Des Engels Anredung an die Seele (The Angel's Address to the Soul)* for tenor, flute, clarinet, horn, and harp (1957). Both works use texts by devout German-language authors from the distant past — namely, the thirteenth-century mystic writer Mechthild of Magdeburg and the seventeenth-century poet and theologian Johann Georg Albinus.

The former work is fairly large-scale, colourful and dramatic, while the latter is concise — its seven movements last less than ten minutes —

¹ Unlike the other avant-garde classics mentioned here, Huber has not received due attention from Russian musicology. As far as I know, Russian-language literature about him is limited to a couple of articles (one of them, [1], deals with a short, but in its own way symbolic orchestral composition *Protuberanzen*).

and composed with very economical means. A cursory glance at any of the 28 pages of the score is enough to catch the resemblance to the writing of late Stravinsky; the beginning of the fourth movement may serve as a graphic example — see *Example 1* (all instruments in this and other Huber scores are notated *in C*).

The sound world of late Stravinsky is evoked in both the lineup of the ensemble and the generalized serial approach to the organization of pitch: although the main tone row, as is often the case with Stravinsky, is not clearly brought out, the methods of working with pitch configurations (inversions, retrogrades, permutations) suggest the presence of a serial background. The cantata's final movement, just as in Stravinsky's *Canticum Sacrum*, is a retrograde of the first — with the only difference being that in the first movement the tenor is silent, while in the finale his part is added to the instruments. However, the parallels with Stravinsky may indicate not so much the direct influence of the older composer on the younger one, but rather their shared conviction that genuinely spiritual, sacred new music is organically connected with contemporary complex, esoteric technique, which has its roots in ancient archetypes (much later, already in the 1990s, Huber confirmed his kinship with Stravinsky by composing *Lamentationes sacrae et profanae ad responsoria Iesualdi*, though with new texts reflecting his ideological positions of that time).

The premiere of *Des Engels Anredung an die Seele* at a major new music festival in Rome (1959) brought Huber international fame and a prestigious award. His reputation as a serious religious composer, committed to a complex and austere musical language, incompatible with any kind of “prettiness,” was confirmed in 1964 by the oratorio *Soliloquia Sancti Aurelii Augustini* (*Monologues of Saint Aurelius Augustine*) for five solo singers, two choirs, and orchestra, based on texts from an early (387 AD) book of the Church Father. This is the first in a series of monumental vocal-orchestral frescoes forming the core of Huber's legacy. Many of his smaller-scale works are preliminary sketches or future excerpts of such frescoes.

The *Soliloquia...*, though ostensibly a complete whole, was also conceived as a preliminary version of a larger “mental object” that remained unfulfilled.

Fl. *mp-mf*

Cl. *p* *f* *stacc. leggiero* *mf*

C. *p* *f* *stacc. leggiero* *mf*

p *f* *mp-mf, p* *mf*

leggiero

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The first part of the oratorio (in five sections, not counting the short introduction – *Intonatio*) is titled *Invocatio* [to the Lord]; it is followed by the shorter second part (not divided into sections), titled *Glorificatio*. The third part, *Sollicitatio*, remained unwritten. According to Huber, such incompleteness, openness of form, is a fundamental characteristic of works bearing transcendental content, as transcendence cannot be enclosed within the framework of a once-and-for-all completed “object.”² In light of this statement, any work, regardless of its scale, appears as an imperfect and incomplete attempt to capture and depict a certain transcendental, utopian reality.

In the years following the *Soliloquia...*, Huber produced a number of important scores that adhered to the key tenets of the avant-garde orthodoxy: not to draw from popular sources (that is, first of all, to exclude tonal harmonies and regular rhythms) and to avoid tried and tested formal schemes. Among the scores with direct religious connotations, the orchestral poem *Tenebrae* (1967) is particularly significant; its title refers to the Dark Matins service, held in the last days of Holy Week with extinguished candles, and possibly also (the author’s commentary does not mention this) to Paul Celan’s deeply tragic poem of the same name, which inspired many composers. The religious background is also evident in the piece for flute and string ensemble titled *Alveare Vernat* (approximately: “Building a Hive — Calling Spring,” 1967), dedicated to the memory of St. Francis of Assisi and expressing, as can be understood from the music itself and the author’s commentary on it [3, p. 141], a restless yet joyful premonition of a “new spring” in the spirit of Franciscan love for nature. More neutral in religious terms is the *James Joyce Chamber Music* (1967) for harp, horn, and chamber orchestra — a kind of meditation on the early collection of poems by the famous Irish writer.

Huber distanced himself from the avant-garde establishment — in particular, he was not a regular at Darmstadt — but his output during this period fits into the aesthetic line established by the avant-garde classics at the dawn of the Darmstadt enterprise. This does not contradict the religiousness of Huber’s music, as the orientation toward the Darmstadt-type avant-garde proved to be a more

² The author’s comments to the oratorio are summarized in the large-scale piece of scholarship dedicated to it [2, p. 12–16].

significant style-forming factor for him than adherence to the centuries-old traditions of church music. Characteristic is his statement about another, somewhat younger “avant-gardist” with distinctly religious aspirations:

As a composer, I feel freer among the “left” than in the church environment. I am not Penderecki! The church will not be able to use my *Soliloquia* in its interests as easily as the *St. Luke Passion* [Ibid., p. 16].

Social Utopias of the 1960–70s

At the turn of the 1960s and 70s, Huber made a decisive shift to the “left” — that is, towards socially engaged art. In a later interview, assessing his relatively early work, which was not yet influenced by “leftist” tendencies, he said:

...in my early [introverted] works, I started from the premise that the world is bad and I cannot change it, so I withdraw into my own world and seek non-superficial beauty [Ibid., p. 12].

And further:

For a long time, I strove to exclude from my music the [surrounding] reality, which seemed to me impure, incoherent, distorted. But even after I began to include it in my compositions, I did not want to part with the guiding idea of beauty. Of course, it might seem that if I excluded the aspect of reality from my music, it would be more effective in terms of pure art. On the other hand, it would be weaker from an existential point of view. Art and existence cannot be separated; all my efforts are aimed at bringing them together [Ibid., p. 13].

Obviously, the term “existence” denotes the person’s real being in the world, including all of his or her interpersonal connections. The artist of the type Huber identified himself with does not limit himself to the egotistic realization of his own “self” in the creative process — he is open to the surrounding world and actively participates in its life. Huber’s role models are mystics of different eras, who proved by their example that mystical introspection is compatible with being among other people, with sociability, and with empathy towards the “other.” These include, in particular, St. Hildegard of Bingen, St. Francis of Assisi, St. Teresa of Avila, Simone Weil³... Such was also the patron saint of Switzerland, Nicholas of Flüe,

³ French religious thinker and left-wing activist (1909–1943).

also known as Brother Klaus, whom Huber does not mention in this context, but it may seem that he consciously styled his appearance after this namesake.

Those who held particular authority for Huber, include Dorothee Sölle (1929–2003) and Ernesto Cardenal (1925–2020): representatives of “liberation theology,” which combines theology with politics and encourages Christians to be actively involved in the struggle against poverty and social oppression. Evidently, Huber sympathized with Sölle’s well-known, often-quoted maxim (from the book *Politische Theologie*, 1971): “Every theological statement must also be a political statement.” The Nicaraguan priest and writer Cardenal realized this unity of theology and politics by participating in the so-called Sandinista revolution of the 1970s and in political activities after its victory. Even before the revolution, in the mid-1960s, he founded a peasant community on the Solentiname Islands, whose members, inspired by the Gospel he preached, engaged in various arts. The Solentiname community was conceived by its creator as an embodiment of a utopian vision of the future and the place of the artist in it:

The artist is always integrated into society, though not into contemporary society, but into the society of the future. The artist, the poet, the scholar, the saint — these are the members of the society of the future, which in its nascent form already exists today, even if it is scattered [...] around the world (quoted in [Ibid., pp. 27–28]).⁴

From a certain moment, Huber sought to realize this idea of an artist “not of this world”, and yet fully immersed in worldly affairs in his creative behaviour.

Another significant figure for Huber was the German thinker Ernst Bloch (1885–1977), author of the book *Geist der Utopie* (*Spirit of Utopia*, 1918) and the three-volume treatise *Das Prinzip Hoffnung* (*The Principle of Hope*, 1938–47). Bloch conceived utopia not as some vague set of groundless notions about an ideal society or ideal existence, but as “a milieu for the project of alternative possibilities of life, which must be embedded in the historical process itself” (quoted in [4, p. 364]). In other words, the prerequisites for utopia objectively exist in empirical reality and are theoretically accessible to purposeful development. According to another definition, Bloch’s utopia is “a ‘ferment,’ in which there is both a critical element

⁴ Let me note in passing that in 1977 the Solentiname community was destroyed by the Nicaraguan dictatorship, but after the revolution’s victory it was revived and exists to this day.

towards existing ideologemes and tools, and the image of the future world” (quoted in [5, p. 25]). Hence, utopia is a potentially active factor that can be channeled in the desired direction. An essential support for transforming theory (potential) into practice (actual) is hope — “the affect that connects subjective aspirations with objective tendencies, directing a person [...] to the future world not only in fantasies, but also through active revolutionary transformations that are impossible without hope” [Ibid., p. 59].

In his philosophy of utopia, Bloch combined social (in his case, unorthodox Marxist) activism and eschatological “metaphysics of hope,” adding a third pillar — avant-garde art (see [Ibid., p. 23]). He gave preference to music as the most utopian of the arts that allows one to “experience and objectify the ‘crystalline note,’ which is the utopian image of the inner restlessness of being” [Ibid., p. 22].

A significant part of Huber’s oeuvre is based on these same three pillars — with the only difference being that while Bloch’s “metaphysics of hope” is fundamentally atheistic, Huber’s eschatology is imbued with a Christian spirit, and in this he is close to Cardenal. As a true Christian, he identified utopia with the Kingdom of Heaven, whose earthly image is what he called the “charisma of brotherhood” [3, pp. 20–21]. In addition, his activism was not Marxist but, so to speak, generically leftist: a kind of non-ideological humanism, pure idealism. The composer expressed his stance as follows: “There is no philosophy or ideology in my music; I simply try to express my feelings, to create expressive music, and to shout with all my might” [Ibid., pp. 26–27] — to shout about the endless future of humanity, its enduring fear of the end of the world, and the moral duty to stand in solidarity with the poor and oppressed.

No doubt, Huber was well aware that even the most expressive contemporary art music by itself, and even in conjunction with equally expressive words, is not the most suitable means to make the world a better place. Nevertheless, using Huber’s terminology, it contributes to the “expansion of consciousness,” which is its primary impact; the secondary impact of music, ideally, could be the transformation of reality

[Ibid., p. 21]. The artist cannot change the course of things in this world, but it is within his responsibility to participate in creating an environment for the anticipated better reality that favours the “charisma of brotherhood.” Huber did not agree to make concessions to his hypothetical listeners by sacrificing the originality and complexity of his language, because — and here he referred to Sölle — our sense of the wholeness of the world, the unity of the empirical and the ideal, needs to be “represented, articulated, and expressed each time with a new language,” including musical [Ibid., p. 46].

Huber, Adorno, Zimmermann

Such is the spiritual and intellectual motivation that prompted Huber to become an engagé artist. Huber himself contrasts it with the motivations of such engagé musical figures as thinker and critic Theodor W. Adorno and composer Bernd Alois Zimmermann.

Adorno believed that truly new music, embodying social non-conformism in its purest form, cannot have an audience: “no one, neither individuals nor groups, wants to have anything to do with it,” because it takes upon itself “all the darkness and guilt of the world [...] all its happiness is in the knowledge of unhappiness, all its beauty is in denial of the semblance of the beautiful [...] it is the true message in a bottle” [6, p. 102]. For Huber, however, the genuine novelty implies, above all, not the denial of anything, but the creation of a new beauty. Rejecting the idea of “vain” beauty (*beauté gratuite*) [3, p. 14] and asserting that new beauty must be related to the concept of “depth,” Huber does not contradict the spirit of Adornian “philosophy of new music.” On the other hand, he is keenly interested in conveying his artistic message, articulating the idea of this new beauty, to “individuals and groups” here and now, not in an indefinite future. Therefore, according to Huber, Adorno’s metaphor of the bottle does not suit the genuinely responsible art of our time [Ibid., pp. 54–55]. Huber seems to sympathize with Zimmermann and admits that he has some points of convergence with him [Ibid., p. 59], but, of course, he cannot be close to Zimmermann’s blatant negativism, whose *Requiem für einen jungen Dichter* (*Requiem for a Young Poet*) contains an epigraph from a novel by the suicide writer Conrad Bayer: “What do we have to hope for? The only thing we will achieve is death.”

Huber's most politically charged composition, the oratorio *Erniedrigt–geknechtet–verlassen–verachtet...* (*Abased — Enslaved — Abandoned — Despised...*) for solo singers, narrator, chamber choir, full choir, several orchestral groups, and tape, completed in 1982, evokes analogies with Zimmermann and his *Requiem*.⁵ The title refers to the Book of Isaiah: “He was despised and rejected by men, a man of sorrows, and acquainted with grief; and as one from whom men hide their faces he was despised, and we esteemed him not” (Isaiah 53:3). As in Zimmermann's *Requiem*, the sources of texts are eclectic, mixing the contemporary with the timeless: writings and statements by Enrique Cardenal are interspersed with the narrative of Swiss proletarian Florian Knobloch, excerpts from the diaries of socially marginalized Afro-Brazilian Carolina Maria de Jesus, and the manifesto of African American radical George Jackson who was killed by prison guards; this conglomerate is supplemented by a passage from Isaiah. Similar to Zimmermann, the sonic substrate for much of the piece is a stagnant “sonoristic” magma, against which the textual content is sung or (again as in the *Requiem*) recited by the narrator, soloists, and choirs.

Naturally, it was hardly possible to do without what Zimmermann called stylistic pluralism (and abundantly applied in his *Requiem*). Whenever it comes to police and military violence, the cacophonous sounds of orchestral brass and distorted marching rhythms come to the forefront. In the moment of catharsis, the treble reproduces the theme of the aria *Es ist vollbracht* from Bach's Cantata BWV 159, though not with the original German text, but with the Latin translation of the “utopian” excerpt from Isaiah: “The wolf will live with the lamb, the leopard will lie down with the goat, the calf and the young lion and the yearling together; and a little child will lead them” (Is. 11:6). This episode is an exact quote from the 1975 piece *Senfkorn (Mustard Seed)*,⁶ whose title also refers to the Bible, namely to the famous metaphor of the Kingdom of Heaven (Matt. 13:31, Mark 4:31, Luke 13:19); it falls on the fifth of the oratorio's seven movements. In the finale, Huber recalls Bach again: the Easter chorale *Christ lag in Todes Banden (Christ lay in death's bonds)*, functioning as cantus firmus, is overlaid with Cardenal's text, opening with the words “El pueblo es inmortal” — “The people

⁵ Concerning this work by Zimmermann, see [7].

⁶ For an analysis of this piece, see [8].

are immortal.” The appearance of Bach around the oratorio’s “golden section” is interpreted by the author himself as a “window of hope” (for the entry into the utopian Kingdom) [Ibid., p. 156]. By contrast, the appearance of elevated, “ideal” music in Zimmermann’s *Requiem* — primarily excerpts from *Tristan* and *Ode an die Freude* (*Ode to Joy*) — symbolizes the irretrievable past and illustrates Adrian Leverkühn’s well-known thesis about the impossibility of the Ninth Symphony in a dehumanized modern world.⁷

Despite the differences, if not the diametrical opposition, between the ideological attitudes of both composers, each of them resorts to the simple technique of symbolization through direct quotes and easily decipherable allusions. In Huber’s case, this technique has a philosophical justification: frequent appeals to elements of past music in the concluding sections of his opuses are analogous to

...re-actualized images of a world governed by metaphysics and morality; these images overlay the modernity, striving to encompass it and give it new meaning, a different direction [...] [in Huber’s works, unlike in Zimmermann’s] the element of subjectivity, the source of anxiety and disorder, is ultimately tamed, restructured, and ordered [9, pp. xiv–xv].

Actually, the name of composers who appeal to aesthetically superior music of the past at the end of their works is legion, and their motivation is more or less the same.⁸ The question of how such a play with stylistic contrasts relates to the category of depth, which is so important for Huber, remains open.

Huber, Adorno, Zimmermann

To be fair, in Huber’s legacy there are not many works in which specially selected and clearly articulated texts, intended to convey some important extramusical message, come to the forefront, overshadowing the aesthetic qualities of the artistic product itself. Apart from the oratorio *Erniedrigt–geknechtet–verlassen–verachtet...*, one could recall, for example, the apocalyptic work *...inwendig voller figur...* (...inside a filled figure...) with texts from the Revelation and Albrecht

⁷ Mann, T. (1959). Doktor Faustus. Zhizn’ nemetskogo kompozitora Adriana Leverkühna, rasskazannaya ego drugom [Doktor Faustus: Das Leben des deutschen Tonsetzers Adrian Leverkühn, erzählt von einem Freunde] [transl. by S. Apt & N. Man]. Foreign Literature Publishing House, p. 550

⁸ Concerning this matter, see, in particular, [10].

Dürer (1971) and *Cantiones de Circulo Gyrate* (*Songs of the Rotating Circle*) with texts by Heinrich Böll and St. Hildegard of Bingen and musical quotes from the spiritual songs attributed to her (1985).

Artistically, more interesting are those works where the ideological background does not impose itself with such an insistence. Such is, in particular, the composition *Erinnere dich an G...* (*Remember G...*) for double bass and eighteen instrumentalists (1976–77), where “G” can be read as Gautama, the Crucified (Gekreuzigte), the Tortured (Gefolterte), the Comrade (Genosse), Golgotha, etc. [3, pp. 149–150]; the circle of associations is clear and requires no additional commentary. The piece is constructed as a series of four inventions (after the number of young Gautama’s visions of human sufferings), developing different types of articulation on the double bass. In the fabric of the last invention (on *pizzicati*), a quote from *Tombeau (Tombstone)* by the lutenist composer Sylvius Leopold Weiss (1686–1750) is unobtrusively woven in, without any poster-like declaration: this confirms the implicit programmatic intent of this invention as a funeral song for those tortured under interrogation.

Returning to the idea of depth as an attribute of a genuinely substantive beauty, let us note that Huber associates it with the “depth” of musical sound. Among those who sought to delve into the musical sound, to overcome its externally monadic nature, and to discover multiple dimensions within it, he predictably mentions Giacinto Scelsi [Ibid., pp. 116–117]⁹ and Nono of his late period. While Huber’s Italian contemporaries, acting independently in a similar direction [11, pp. 200–201], used quarter-tone shifts to overcome the “monadic” nature of sound, Huber prefers intervals of 1/3 tones, considering quarter-tone fluctuations merely a superficial decorative technique: they can give the sound an interesting colour [3, pp. 14–15], but there is nothing “deep” in them, revealing fundamentally new perspectives. Huber’s logic can be deciphered more or less as follows: if quarter-tones are nothing more than enhanced chromaticism, then dividing the sound space into 1/3 tones is analogous to enhanced hexatonic (whole-tone) scale. The latter, using Messiaen’s terminology, possesses the “charm of impossibilities” (what is this if not a generalized formula of utopia?), which is inherent in the modes of limited transposition (the first of which is the hexatonic) and alien to the “flat,” one-dimensional chromaticism.

⁹ On Scelsi’s essays in penetrating the depths of musical sound, see [11].

Microchromatic intervals of both $1/4$ and $1/3$ tone appear in the aforementioned 1967 score *Alveare vernat*. Quarter-tone microchromatics also appear in Huber's later works, including those created after 1991, when the just-quoted interview with a critical assessment of its possibilities was published. Microchromatic writing based on third-tone intervals — decaoctatonics — was firmly established in Huber's arsenal from the second half of the 1980s.¹⁰ An illustration of this type of writing can be seen in *Example 2* showing the last page of the piece *Plainte... (Lament...)* in memory of Luigi Nono (1990), scored for one of Huber's favourite instruments — the seven-string viola d'amore with scordaturas, which facilitate the reproduction of non-standard intervals.¹¹

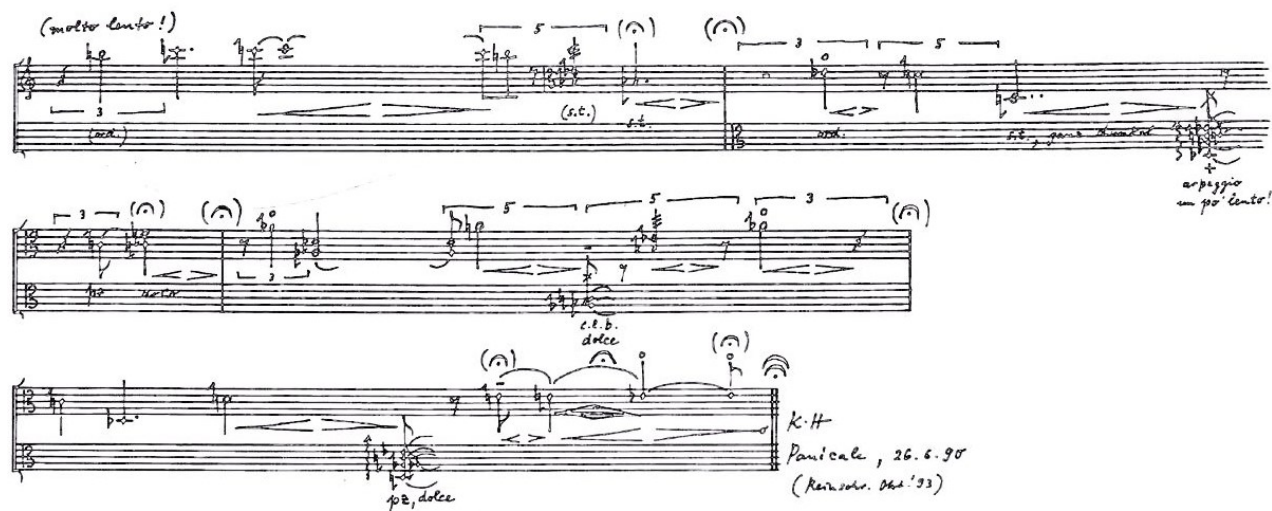
To notate microchromatics based on third-tone intervals, the following symbols are used in this and other works by Huber (not all of them are seen in *Example 2*):

- ♭ $_{1/6}$ tone up from a flat note
- ♭ $_{1/6}$ tone down from a flat note
- ♮ $_{1/6}$ tone up from a natural note
- ♮ $_{1/6}$ tone down from a natural note
- ♯ $_{1/6}$ tone up from a sharp note
- ♯ $_{1/6}$ tone down from a sharp note

The music example itself provides but a very approximate idea of how this music sounds. In any case, it is evident that microchromaticisms here are not just a decorative addition to the basic pitch structure. All the notes of decaoctatonics are full-fledged elements of the overall pitch space. The microchromaticisms, constituting two-thirds of the pitch inventory, do not differ in this regard from the remaining third, which represents the whole-tone scale from *B*: the piece begins with the note *B*² and ends, as can be seen from the music example, with the note *E flat*¹.

¹⁰ In this regard, he was preceded by Maurice Ohana, in whose oeuvre the third-tone temperament was established since the early 1960s. About this Spanish-French composer, see [12].

¹¹ The performance aspects of the piece, related to the tuning of the instrument and the reproduction of microchromatic intervals, are discussed in [13].



Example 2. K. Huber. *Plainte...*

Apart from Nono, the piece has another ‘hero’ — Osip Mandelstam. In the late 1980s, Huber became fascinated with the oeuvre of a poet who “even in the most terrible conditions managed to preserve the light of utopia, going beyond his Ego” [3, p. 13]. The Mandelstam line in Huber’s creative biography began in 1989 with the piece *Des Dichters Pflug* (*The Poet’s Plow*) for string trio playing in the decaoctatonic microchromatic system. The epigraph to the piece is a passage from Mandelstam’s article *Word and Culture* (1920–21): “Poetry is a plow that turns time so that the deep layers of time, its *chernozem* [black earth], rise to the surface.”¹² As we can see, the fragment chosen by the composer from Mandelstam’s prose correlates with the important idea for both him and Nono of delving into depth, exploring the depths. In terms of its thematic material, *Des Dichters Pflug* is connected with *Plainte...*, which, in turn, was included in the score for viola d’amore and 13 instruments, also dedicated to Nono’s memory and dated the same year 1990. By titling the latter score *Plainte – Die umgepflügte Zeit I* (*Lament – Ploughed Time-1*), Huber combined both themes that occupied him that year —

¹² Mandelstam, O. (2020). *Polnoe sobranie sochinenij i pisem* [Complete Works and Letters]. (3rd ed., Vol. 2). Internet-izdanie. p. 44. (In Russ.).

the memory of the author of *No hay caminos, hay que caminar...* (*No paths, we must go...*), who by the end of his life was disappointed in the (communist) utopia he had long and devotedly served, and the memory of the martyred poet. The Mandelstam line continued with other versions of *Die umgepflügte Zeit* and pieces with related titles, and its final culmination was the opera *Schwarzerde* (*Chernozem — Black Earth*).

West-East Intersections

I will address *Schwarzerde* below. In the meantime, it should be noted that parallel to the Mandelstam cycle, the composer was developing another thematic line, which owes its origin to the Gulf War of 1990–91. One of the consequences of this war was the demonization of Arab-Muslim culture as an antagonist of Western-style democracy, which became widespread among Western intellectuals and was expressed, in particular, in Samuel Huntington's controversial, scientifically and methodologically dubious, but highly publicized essay on the clash of civilizations (1993). Huber felt it his duty to demonstrate through his own example that this clash can be prevented by expressing an interested and respectful attitude toward foreign spirituality. The pacifist and ecumenical utopia, which became Huber's personal response to the threat of civilizational conflict, is embodied in several works from the 1990s and early 2000s, demonstrating the Christian and European artist's desire to understand the truths of another world religion and enrich his worldview with the values of another great culture.

Before embarking on the development of a new — conventionally speaking, “West-East” — line in his work, Huber studied medieval treatises on the theory of classical Arab music. The first, rather experimental example of this line was the almost forty-minute composition from 1993 titled *Die Erde bewegt sich auf den Hörnern eines Ochsen* (*The Earth Moves on the Horns of an Ox*) for a Sufi singer, three Arab and two European instrumentalists, and a tape. The Arab musicians, playing the woodwind instrument ney, the plucked instrument qanun, and the tambourine, improvise in Arab modes (maqams). The European instruments are represented by the viola and guitar, both having Middle Eastern origins and easily harmonizing with the Arab instruments in terms of timbre; their parts are notated in the usual way and performed strictly according

to the score. At the beginning of the composition, the Sufi singer recites a verse from the Quran, and the material recorded on the tape contains a speech by the Iranian writer Mahmoud Dowlatbadi (b. 1940), delivered in Munich in 1992: a reflection on how not only the fundamentalist regimes like the Iranian one, but also the “new” (read: Western) totalitarianism (the two “horns of the ox”) force the creator into silence. The speech concludes with a utopian confession of faith in love, humanity, and simplicity. In addition to the original Persian speech, the tape includes its translations into Arabic, German, and French.

The texts by Dowlatbadi, along with fragments from the Old Testament “Lamentations of Jeremiah” and Ernesto Cardenal, are used also in *Lamentationes sacrae et profanae ad responsoria Iesualdi* (*Sacred and Secular Lamentations on Gesualdo’s Responsories*) for six vocal voices, theorbo/guitar, and basset horn/bass clarinet (1993–97), lasting about three-quarters of an hour. The experience of implanting the “Eastern” into the “Western” here is not as overtly declarative as in the previous work; its ideological justification is more religious and cultural than socio-political, and the music does not give the impression of direct and obvious eclecticism. The lines forming the six-part texture of Gesualdo’s responsories for Tenebrae (the parallel with the earlier orchestral piece Tenebrae is significant) have been given new contours, differing to varying degrees from the original: Gesualdo’s “stile cromatico” appears modernized but recognizable. In the performance of some movements of the cycle, a guitar tuned to third-tones is involved; in two excerpts, differently pitched Eastern membranophones are included introducing an exotic note. The Latin texts of the responsories are at times replaced with French translations and similar fragments authored by the mentioned contemporary writers, obviously in order to emphasize the timeless relevance of the “Jeremiad.”

Experiments in implanting the “oriental” into the “western” and the “Islamic” into the “Christian” were conducted by Huber throughout most of the 1990s and the 2000s. They include, in particular, the concise four-movement chamber concerto *Intarsi* (*Incrustations*) for piano and seventeen instrumentalists, dedicated to the memory of Witold Lutosławski (1994). The function of “windows of hope” (by analogy with Bach’s aria in the oratorio *Erniedrigt–geknechtet–verlassen–verachtet...*) is performed here by motifs from Mozart’s last piano concerto (KV 595), incrustated

into a stylistically alien fabric, with an unexpected oriental shade added in the final movement titled *Giardino Arabo* (*Arab Garden*); only here the wind and string parts contain micro-chromaticisms. Another example of similar synthesis is the large-scale (37 minutes) string quintet *Ecce homines — Behold the Men* (1997–98), where Arabic micro-chromatics interact with motifs from Mozart's G minor String Quintet (KV 516). The use of the plural in the title of the work has, as it is easy to assume, an ecumenical meaning, and the very idea of such "incrustation" seems to be the simplest and most understandable way to demonstrate the utopia of civilizational unity through modern compositional means.

The "West-East" line is represented also by some not so eclectic examples. One of them, stylistically the purest and arguably the most artistically impressive, bears the Latin title *Lamentationes de fine vicesimi saeculi* (*Lamentations on the End of the Twentieth Century*, 1992–94). The form of this twenty-minute piece for four orchestral groups, with two solo cellos, is based, according to Huber, on the plan of the market in the Iranian city of Kashan. As an illustration, a drawing of this market is provided, with its central axis divided into 29 sections — *Illustration 1*.

Huber's score, however, consists of 17 rather than 29 short sections following each other attacca, and its connection to this drawing is not reasonably verifiable. It would be more adequate to perceive the piece as a kind of avaz: a non-metric monologue in some imaginary Eastern mode with micro-chromatic intervals (the score indicates three specific maqams, but their structure, due to the unsuitability of orchestral instruments to the Arab modal system, is simplified in the notation). In this case, the avaz is performed not by a singing voice (the Sufi singer can join *ad libitum*), but by the ensemble of orchestral instruments forming a kind of thickened monody; the process of its slow unfolding is enlivened by sporadic bursts of noisy activity and background sounds of percussion instruments. Like the imagined *Lament of Doctor Faustus* from Thomas Mann's novel, this "Lament" ends with a solitary note, "suspended in silence," — a note symbolizing "hope beyond hopelessness."¹³

¹³ Mann, T. (1959). *Doktor Faustus*. Zhizn' nemetskogo kompozitora Adriana Leverkyyuna, rasskazannaya ego drugom [Doktor Faustus: Das Leben des deutschen Tonsetzers Adrian Leverkühn, erzählt von einem Freunde] [transl. by S. Apt & N. Man]. Foreign Literature Publishing House, p. 565.

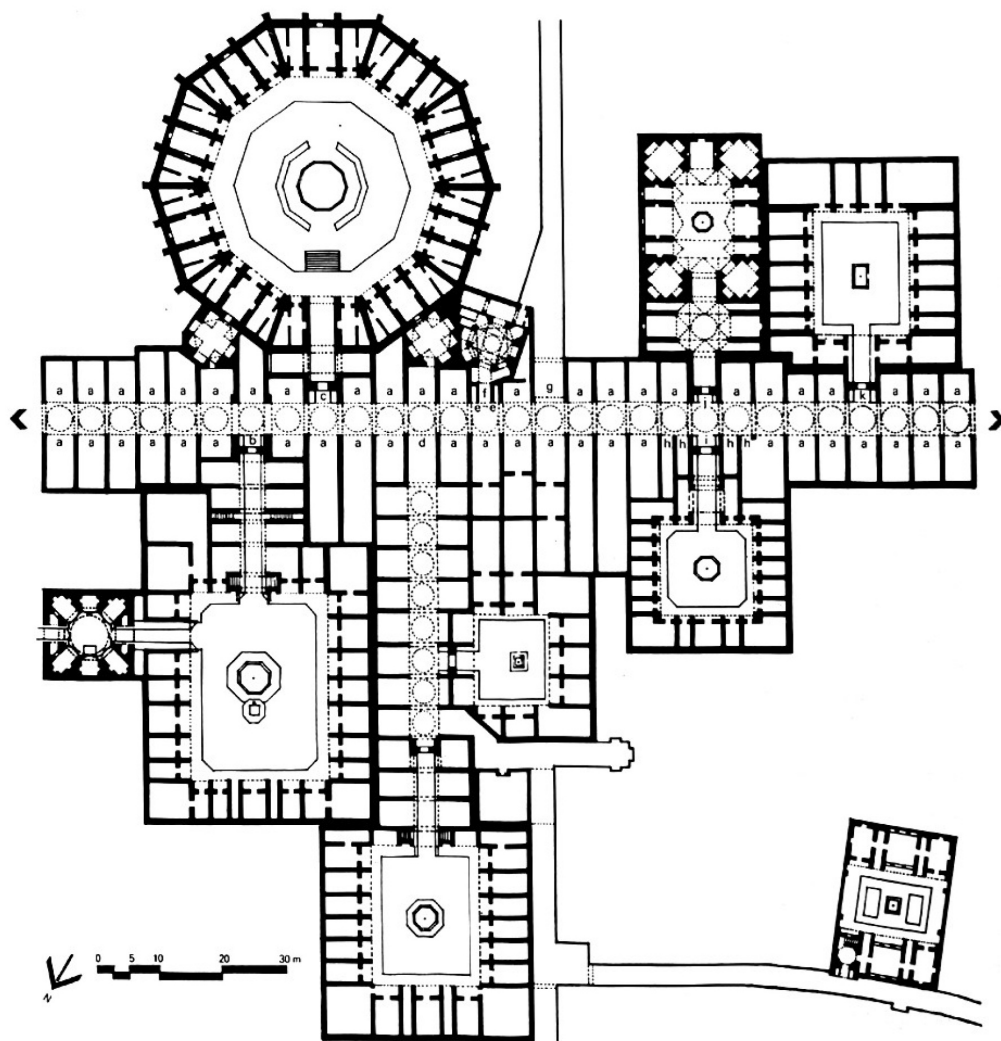


Illustration 1. Plan of the market in Kashan, Iran [14, p. 305]¹⁴

In 2002, Huber produced a stylistically related, but more extensive (around forty minutes of music) and contrast-rich composition titled *Die Seele muss vom Reittier steigen und gehen auf ihren Seidenfüßen* (*The Soul Must Dismount and Walk on Its Silken Feet*). In its original version, it is intended for cello,

¹⁴ This dissertation contains also a detailed analysis of the score [14, p. 299–435].

stringed baryton, countertenor, and two orchestral groups; one group consists of modern instruments, the other of baroque instruments.¹⁵ The text is based on a poem by the renowned Palestinian poet Mahmoud Darwish (1941–2008), performed in German translation and in the original Arabic. Written in besieged Ramallah during the Israeli anti-terrorist operation in the spring of 2002, Darwish's poems conclude with the same motif of "hope beyond hopelessness": "Peace to those who share with me the waiting, the intoxication of light, the light of the butterfly in the darkness of this tunnel."

Schwarzerde

"Hope beyond hopelessness" is the central theme of the opera *Schwarzerde* (2001, Basel), the title of which refers both to the aforementioned metaphor by Mandelstam about the relationship between poetry and time, and to the later tragic chapter in the poet's biography, when he, along with his wife Nadezhda ("hope" in Russian), found himself in the *chernozem* ("black soil") city of Voronezh against his will. The composer and his librettist Michael Schindhelm (b. 1960) — a Swiss writer, filmmaker, and theatre figure originally from the GDR, graduate of the Voronezh University¹⁶ — compiled the libretto as a peculiar patchwork of excerpts from Mandelstam's prose and poetry, with insertions from Nadezhda Mandelstam, Anna Akhmatova, Marina Tsvetaeva, and the librettists themselves.

The opera consists of nine episodes, with a total duration of about 107 minutes.¹⁷ The plot, in its most general outline, without external symbolic moments that will be discussed separately, is as follows:

Episode 1 "Dear, Blind, Selfish Light": The hero, Parnok (the surname is borrowed from Mandelstam's novella *The Egyptian Stamp*), suffocates in utter loneliness.

Episode 2 "In Sleepless Hours Objects Are Heavier": Parnok and Nadya are alone, a sleepless night; people in uniform appear and demand that the room be cleared.

¹⁵ The same work's later versions are reduced in terms of both duration and instrumentation.

¹⁶ As a specialist in quantum chemistry. See Michael Schindhelm. (2025, March 22). In *Wikipedia*. https://en.wikipedia.org/wiki/Michael_Schindhelm.

¹⁷ Such is the duration of its only official recording, made in November 2001 in Basel under the direction of Arturo Tamayo.

Episode 3 “Yes, I lie in the ground, moving my lips”: Parnok [obviously already in exile] is obsessed with a vision of his own death; the lines by Mandelstam from the *Voronezh Notebooks* are set to a fragment from the aforementioned composition on Gesualdo’s *Tenebrae*, with this passage marked “Gesualdissimo...” in the score; the hero is surrounded by his female friends Nadya, Anna [Akhmatova], and Natalia [Shtempel, who preserved the *Voronezh Notebooks*].

Episode 4 “The Night Guards During the Day”: Parnok is in a sanatorium, Nadya is with him; nightmarish dreams.

Episode 5 “Air to Breathe”: Parnok and Nadya decide to go to Armenia — “the younger sister of the Judean land,” where they will be able to breathe [NB: Mandelstam stayed in a sanatorium in 1938, and it was there that he was arrested; the trip to Armenia took place in 1930].

Episode 6 “Ararat”: at the beginning of the episode, the *Plainte...* for viola d’amore is quoted; Parnok is in Armenia, with Nadya and Anna by his side.

Episode 7 “Dream/Trauma” (“Traum/Trauma” in the German original): an idyllic dream turns into a terrifying reality.

Episode 8 “Isolate, But Preserve”: here, in addition to other poetic excerpts (including Akhmatova’s “Voronezh”), the fateful epigram about the “Highlander from the Kremlin” is heard; unwanted guests in uniform come again, with the order to “isolate, but preserve.”

Episode 9 “Epilogos”: the last letter from Nadya to the (already deceased) poet; an excerpt from the ode “If I Took Coal for the Highest Praise” — a farewell to the world and a confession of utopian hope.

The opera involves solo singers, a sextet of non-personified vocalists, a mixed choir, a relatively small orchestra (2.2.2.2–2.2.1.1—harps, timpani, percussion [3 players]–5.4.3.2.2), and a group of stage instruments consisting of trombone, a percussion battery, and Huber’s favourites: basset clarinet/basset horn, viola d’amore/guitar, and theorbo. Among the characters, besides Parnok, his three female friends, and a man designated in the score as Offizier (in the realities of that time, this would be a Chekist or a militia man), there is a Boy (Knabe), whose part is sung by countertenor accompanied by viola d’amore with scordaturas. The Boy delivers the concluding passage of Mandelstam’s essay *Journey to Armenia*, which, by some miracle, was published in the journal *Zvezda*, 1930, issue 5. For an uninformed reader, this passage is completely enigmatic, as it does not relate to the main text of the essay. It talks about the Armenian king Arshak, who was deceitfully captured and deeply humiliated by the Assyrian king Shapuh; Shapuh’s general,

an Armenian named Drastamat, who saved Shapuh from enemies, asked as a reward for a pass to the fortress where Arshak was held, to give him “one additional day [of life], full of hearing, taste, and smell, as it used to be when he entertained himself with hunting and cared for planting trees.”¹⁸

The source of the excerpt about King Arshak (who ruled from 350 to 367) is *History of Armenia* by P’awstos Buzand (5th century). Its Russian translation was published about fifteen years after Mandelstam’s death,¹⁹ but the poet, as indicated in *Journey to Armenia*, met the translator²⁰ and, presumably, gleaned information about this historical episode from him (in the published Russian translation, the episode is presented differently; besides, Shapuh was not an Assyrian but a Persian king). The allegorical meaning of such a conclusion to the essay about Armenia is clear: finding himself in this absolutely foreign but extraordinarily attractive land, populated by people of “a completely different race, whom you respect, sympathize with, and take pride in from the outside,”²¹ — in other words, as close to utopia as possible given the real circumstances, — the poet received additional days of full, vigorous life. The similarity between the fates of the Armenian king and the Russian poet²² became the basis for introducing into the opera a kind of counterpoint between two planes — the real (biographical) and the transcendental, beyond the hopelessness into which the empirical existence of the hero had turned.

Fragments of the passage about King Arshak are distributed between episodes 1, 2, 6, and 9 (the Boy does not appear in other episodes); stylistically, they are connected to the beginning of episode 5 with a quote from the *Plainte*.... If the texts forming the real plan are sung and spoken in the original Russian and in the German

¹⁸ Mandelstam, O. (2020). *Polnoe sobranie sochinenij i pisem* [Complete Works and Letters]. (3rd ed., Vol. 2). Internet-izdanie, p. 290. (In Russ.).

¹⁹ *Istoriya Armenii Favstosa* [History of Armenia by Favstos Buzand] (1953). [transl. from Old Armenian and comments by M. A. Gevorgyan]. Izdatel’sтво Akademii nauk Armyanskoj SSR. (In Russ.).

²⁰ Mandelstam, O. (2020). *Polnoe sobranie sochinenij i pisem* [Complete Works and Letters]. (3rd ed., Vol. 2). Internet-izdanie, p. 283. (In Russ.). (Here the translator’s surname is rendered as “Gevorkyan”)

²¹ *Ibid.*, p. 263.

²² The poet’s widow also points to this parallelism: Mandelstam, N. (1970). *Vospominaniya* [Memories]. Izdatel’sтво imeni Chekhova, p. 232. (In Russ.).

translation, with occasional “foreign” words in French, Italian, English, and Latin, then the Boy, embodying transcendence, sings the text about Arshak in translation from Russian to Armenian — a language transcendent to the European audience (and, apparently, to the composer himself²³.) For Mandelstam, Armenia was a “window of hope” — and the Boy’s monologues, in the context of the score, serve as “windows of hope” on the same aesthetic and stylistic grounds as Bach, Weiss, and Mozart in the earlier works mentioned above.

The dominant musical idiom of the opera’s real plan can be succinctly characterized by the title of Huber’s composition for viola and chamber orchestra (1977): *...ohne Grenze und Rand...* (“...without borders and outlines...”). A significant portion of the material in *Schwarzerde* consists of extensive instrumental and choral sound fields with a granular (thinned by asynchronous internal pauses) micro-polyphonic and micro-chromatic structure. Against this background, the monologues, dialogues, and ensembles of the characters unfold. The solo lines are often angular, deliberately unvocal and also contain micro-chromatic intervals. As an example, here is an excerpt from Parnok’s first solo (“There is no need to talk about anything, // Nothing should be taught...”) — *Example 3*.

The melodic lines of the Boy, accompanied by the obligatory viola d’amore, unfold in a smoother rhythm and are endowed with conventionally oriental features (glides and oscillations of the voice in a narrow range, grace notes, and other melismas, augmented seconds); an excerpt from the Boy’s first solo, which follows directly after Parnok’s first solo, is shown in *Example 4*.

A sharp dramatic contrast is introduced in Episode 2, when men in uniform burst into Parnok’s and Nadya’s apartment: noisy wind instruments, against the background of a clear march rhythm of the drum kit, produce bizarre dotted configurations out of sync — *Example 5*.

²³ The authorship of the translation is not specified in the score. According to Huber, a “back-translation of Mandelstam’s lines into Classical Armenian,” in which the work of P’awstos Buzand is written, was done specially for the opera (quoted in [15, S. 79]). In reality, the language of the translation is modern literary Armenian. In the score, the Armenian words, with some minor errors, are given in Latin transliteration. This transliteration is also used for some Russian texts.

Handwritten musical score for "Schwarzerde, episode 1" by K. Huber. The score is written on ten staves, including parts for alto flute, guitar, clarinet in B-flat, baritone, ARP synthesizer, and two violas. It features complex rhythmic notation, including triplets and sixteenth notes, and includes Russian and German lyrics. The score is divided into two systems, with measures 51, 56, and 61 marked. Dynamics like "ppp" and "pp" are used throughout.

System 1 (Measures 51-61):

- Alto Flute (Fl. alto):** Measures 51, 56, 61. Includes dynamics like *ppp* and *pp*.
- Guitar (G.):** Measures 51, 56, 61. Includes dynamics like *ppp* and *pp*.
- Clarinet in B-flat (Cl. b.):** Measures 51, 56, 61. Includes dynamics like *ppp* and *pp*.
- Baritone (B. Baritone):** Measures 51, 56, 61. Includes dynamics like *ppp* and *pp*. Lyrics: "НИ О ЧЕМ. НЕ НУЖНО ГОВОРИТЬ."
- ARP (ARP):** Measures 51, 56, 61. Includes dynamics like *ppp* and *pp*. Lyrics: "Hör, mit dem... nicht einem... mit Hölz oder Metall."
- Viola 1 (VL. 1):** Measures 51, 56, 61. Includes dynamics like *ppp* and *pp*. Lyrics: "milde s. t. ordin."

System 2 (Measures 60-61):

- Alto Flute (Fl. alto):** Measures 60, 61. Includes dynamics like *ppp* and *pp*.
- Guitar (G.):** Measures 60, 61. Includes dynamics like *ppp* and *pp*.
- Clarinet in B-flat (Cl. b.):** Measures 60, 61. Includes dynamics like *ppp* and *pp*.
- Baritone (B. Baritone):** Measures 60, 61. Includes dynamics like *ppp* and *pp*. Lyrics: "НИ О ЧЕМ. НЕ НУЖНО ГОВОРИТЬ."
- ARP (ARP):** Measures 60, 61. Includes dynamics like *ppp* and *pp*. Lyrics: "Hör, mit dem... nicht einem... mit Hölz oder Metall."
- Viola 1 (VL. 1):** Measures 60, 61. Includes dynamics like *ppp* and *pp*. Lyrics: "milde s. t. ordin."

Example 3. K. Huber. *Schwarzerde*, episode 1

Handwritten musical score for "Schwarzerde, episode 1" by K. Huber. The score is written on five systems of staves. The top staff is for "der KNABE Kontratenor" with lyrics "Ar-fa-ki mar-mi-na". The second system has two staves for "KNABE" and "VLA d'am." with lyrics "en-vatf'-va-dy en-vatf'-va-ds dfe". The third system has two staves for "KNABE" and "VLA d'am." with lyrics "yeu na-ra mo ru ka". The fourth system has two staves for "KNABE" and "VLA d'am." with lyrics "kop-ta-ts'e kop-ta-ts'e". The fifth system has two staves for "KNABE" and "VLA d'am." with lyrics "ar-ka-yl ye-gu-n-gne". The bottom staff is for "C.B." with the instruction "(wie ein Schatten)" and "c. sord.". The score includes various musical notations such as notes, rests, and dynamic markings like "mp" and "pp".

Example 4. K. Huber. *Schwarzerde*, episode 1



An echo of this militant “interlude” is heard in the Boy’s solo that concludes this episode, where another invasion is mentioned: “The Kushani people revolted against Shapuh... They broke through the border in an unprotected place, like a silk cord...”²⁴ This turn of the plot is illustrated by the rhythms of the orchestral drum (Rahmentrommel) and the Arabic drum mazhar — *Example 6*.

The “Tenebrae” passage (marked “Gesualdissimo”) from the next (third) episode is a clear example of how late Renaissance mannerism, so to speak, is taken to the next level: horizontal lines are significantly stretched, dissonances in the vertical plane are intensified, and micro-chromatic progressions appear in some of the instrumental parts added to the vocal lines — *Example 7*.

As a matter of fact, the mentioned basic texture type for *Schwarzerde* realizes the same “Gesualdissimo” idea, raising it to an even higher degree. The continuity of its unfolding is disrupted several times by moments of sudden dramatic intensification. One of them is Parnok’s nightmares, leading to a suffocation attack at the end of episode 4 (here the hero’s monologue is accompanied by a trombone). Several others occur in episode 8, especially when the hero sings and declaims (Sprechgesang) the famous epigram about Stalin. Anyway, the predominant type of texture throughout most of the episodes is the contracting and expanding sound fields, changing colour and dynamics “without borders and [clear] outlines.” At the beginning of the Epilogos, this texture serves as the background for an extraordinarily touching arioso “Osya, dear, distant friend”; it directly and naturally transitions into the Boy’s arioso concluding the story of the unfortunate King Arshak. An excerpt from it is shown in *Example 8*. (here the obligatory viola d’amore is joined by the basset horn).

Throughout the opera, the Boy remains offstage and only at the very end of the Epilogos does he appear at the forefront to join the hero, along with the viola d’amore, for his farewell words (in Russian): “The hills of human heads recede into the distance: // I diminish there. They will not notice me anymore. // But in the kind books and children’s games // I will resurrect to say that the sun shines.”²⁵ Thus, at the close of the opera, a synthesis of the real and the transcendent planes occurs — what Huber, in another context, referred to as the “charisma of brotherhood.”

²⁴ Mandelstam, O. (2020). Polnoe sobranie sochinenij i pisem [Complete Works and Letters]. (3rd ed., Vol. 2). Internet-izdanie, p. 289. (In Russ.).

²⁵ In the original: “as the sun shines.” Mandelstam, O. (2020). Polnoe sobranie sochinenij i pisem [Complete Works and Letters]. (3rd ed., Vol. 1). Internet-izdanie, p. 281, 455. (In Russ.).

(1) $\text{♩} = 122-126$

KABE: *dum dum taka dum-ma dum tak tak* (wiederholen bis zum Anfang!)

MAZH: *taka dum-ma dum tak tak* (nicht sprechen! siehe Anschlagbezeichnungen in den Anmerkungen.)

ZIA: *taka dum-ma dum tak tak*

(2) *poco f*

KABE: *ku-fanne-ro am k'stam-be-ki sa-pu-hi de-m.*

MAZH: *ku-fanne-ro am k'stam-be-ki sa-pu-hi de-m.*

ZIA: *ku-fanne-ro am k'stam-be-ki sa-pu-hi de-m.*

(3) *pz sempre*

KABE: *Na-rank sa-hma-na me-la-k'sa-te-di na-man k're-lesin*

MAZH: *Na-rank sa-hma-na me-la-k'sa-te-di na-man k're-lesin*

ZIA: *Na-rank sa-hma-na me-la-k'sa-te-di na-man k're-lesin*

(4) *arco, dolce*

KABE: *an-pa-pan te-jum Yen-ku kop-me-ro*

MAZH: *an-pa-pan te-jum Yen-ku kop-me-ro*

ZIA: *an-pa-pan te-jum Yen-ku kop-me-ro*

Example 6. K. Huber. *Schwarzerde*, episode 2

The image displays a handwritten musical score for 'Schwarzerde' by K. Huber, episode 3. The score is written on multiple staves, including vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Cello, Double Bass). The lyrics are in German, with 'TENEBRAE...' at the top. The notation includes various musical symbols, clefs, and dynamic markings.

Example 7. K. Huber. *Schwarzerde*, episode 3

32) nicht schlappen!

KNABE (1 = 64), (1 = 128)

Dynamik: zwischen mp und f

yes ne-um-um-um

Coro di Bassi

Vcllo d'amore

35)

KNABE

vor-Λt-ja-kø anls-kats-mi la-rah-uls-id-j mek or,

arco p_z arco

38)

KN.

mek or-li lam u ho-tor

C. d. b.

Vcllo d'am.

p_z arco p_z

41)

KN.

u d'ay-ne-ror inl'pes ye-jel-

C. d. b.

Vcllo d'am.

arco p_z

Example 8. K. Huber. *Schwarzerde*, Epilogos

* * *

The conglomerate of humanistic and utopian ideas that had inspired the works preceding *Schwarzerde* and the opera itself, found its expression in Huber's last major compositions, as evidenced by their titles: *Miserere hominibus* ("Have Mercy [on us], People") for seven voices and seven instruments, with words from the Psalms, Agnus Dei, Octavio Paz,²⁶ Mahmoud Darwish, Carl Amery,²⁷ and Jacques Derrida (2006), *Quod est pax? — Vers la raison du coeur* ("What is Peace? — To the Reason of the Heart") for five voices, Arabic percussion, and orchestra, with words by Paz and Derrida²⁸ (2007), *Vida y muerte no son mundos contrarios* ("Life and Death are not Opposing Worlds") for mezzo-soprano or countertenor and viola d'amore, with words by Paz (2007). A significant part of the material in these scores is borrowed from *Schwarzerde* and other works representing the "Mandelstam" and "West-East" lines of the composer's oeuvre.

In conclusion, it should be noted that Huber was prolific and succeeded in various genres; the works mentioned on these pages, though of key importance in the context of his legacy, constitute but a small part of it. Huber was also an outstanding teacher. Those who passed through his school include Brian Ferneyhough (b. 1943), Wolfgang Rihm (1952–2024), Kaija Saariaho (1952–2023), and Toshio Hosokawa (b. 1955): composers committed to a complex musical language, high literature, and humanistic ideas.

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²⁶ Great Mexican poet (1914–1998), laureate of Nobel Prize (1990).

²⁷ German writer (1922–2005), a prisoner of Nazi concentration camps, author of the book *Beyond Crime and Punishment* (1966).

²⁸ French philosopher, an influential public intellectual (1930–2004).

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Pskov-Krivichi Ethnomusicological Borderlines of the Russian Northwest

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Abstract. The article considers an example of historical-ethnomusicological correspondence established by means of the areal method. A study of the cartographic projections of ritual songs of the Pskov region and the nearby areas of the Tver and Smolensk regions showed that three types of chants — two associated with weddings and one with Maslenitsa (carnival) — form areas that largely correspond to the historical territory of the Pskov Krivichi. During the second half of the first millennium AD, the population of this ancient East Slavic

tribe lived on the coast of the Peipus-Pskov Lakes, in the Velikaya River basin, as well as along the upper reaches of the Western Dvina and Lovat Rivers. By comparing the ethnomusicological areas with an archaeological map, they are shown not only to be oriented toward the external boundaries of the tribal territory of the Pskov Krivichi, but also to recreate the internal structure of this area. On this basis, the three chant types can be considered as inheritors of the Pskov-Krivichi musical tradition. Structural analysis of the melodies revealed the mixed nature of their rhythmic structure, which both unites them and distinguishes them from the wider East Slavic context. On the one hand, like the ritual songs of the Western ethnocultural region, they are coordinated with syllabic verses, form strophic compositions according to the model of caesurised chants, and even use caesurised rhythmic formulas. At the same time, they demonstrate qualities of segmented musical-rhythmic organisation, whose principles of accentuation — whether uniform or uneven — connects them with northern Russian culture. By comparing them with the classical rhythmic types of the Russian North, the identified Pskov-Krivichi types of ritual chants appear to embody early and arguably immature forms of musical-rhythmic segmentation.

Keywords: geography of folk culture, mapping of musical folklore, areal method, Russian NorthWest, Pskov Krivichi, settlement history of East Slavic tribes, ritual songs, structural analysis of tunes, rhythmic structure

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Этномузыкология

Научная статья

**Псковско-кривичские изомелы
Русского Северо-Запада**

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Аннотация. Статья знакомит с редким случаем историко-этномузыкологического соответствия, установленного с помощью ареального метода. Изучение картографических проекций обрядовых песен Псковской области и ближайших районов Тверской и Смоленской областей показало, что три типа напевов — два свадебных и один масленичный — образуют ареалы, которые в значительной мере соотносятся с исторической территорией псковских кривичей. Во второй половине первого тысячелетия н. э. население этого древнего восточнославянского племени проживало на побережье Чудского и Псковского озер, в бассейне реки Великой, а также в верховьях Западной Двины и Ловати. Сопоставление с археологической картой выявило, что этномузыкологические ареалы не только ориентированы на внешние границы племенной территории

псковских кривичей, но и воспроизводят внутреннюю структуру их ареала, что позволяет считать эти три типа напевов приемниками псковско-кривичской музыкальной традиции. Структурный анализ напевов выявил микстовую природу их ритмического строя, что объединяет их между собой и одновременно выделяет из общего восточнославянского контекста. С одной стороны, подобно обрядовым песням западного этнокультурного региона, они координируются с силлабическими стихами-слоговиками, образуют строфические композиции по модели цезурированных напевов и даже используют цезурированные ритмические формулы. Но при этом они демонстрируют качества сегментированной музыкально-ритмической организации, подчиняясь принципам акцентности — равномерной либо неравномерной, что связывает их с севернорусской культурой. Представляется, что выявленные псковско-кривичские типы обрядовых напевов воплощают собой ранние формы музыкально-ритмической сегментации, в определенном смысле не вполне зрелые, если сравнивать их с классическими ритмическими типами Русского Севера.

Ключевые слова: география народной культуры, картографирование музыкального фольклора, Русский Северо-Запад, псковские кривичи, история расселения восточнославянских племен, обрядовые песни, структурный анализ напевов, ритмическое строение

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Introduction

At the end of the 1930s, the founder of the structural-typological direction in Soviet ethnomusicology, Kliment Vasilyevich Kvitka, set out to map the “distribution of elements of folk musical culture” in his article “On the Historical Significance of Calendar Songs” [1, p. 90]. In one of the subsequent works based on such a map, he proposed to compare it with historical research for the purpose of “chronological indication for types of chants” — that is, to establish their relative dating: “If the area of distribution of some studied type of ritual song coincides with the configuration of settlements, [...] gravitating toward some centre in some [historical] era, we may assume that the era of such connections and gravitations was that in which the studied type of chants became stronger and spread intensively. We will attribute the emergence of the type to this era...” [Ibid.].

Despite the obvious attractiveness of such emerging prospects, Kvitka did not consider such research to be a priority task for science or an area of professional competence for ethnomusicologists. The definition of a historical framework, he wrote, would require “plunging more deeply into the documents of general history and criticising its sources. This is a matter for historians...” [Ibid., p. 98]. Kvitka even warned against excessive enthusiasm for historical studies, so that, “in wasting time and energy on argumentation”, one would not reach “that line beyond which a change in a scientific speciality occurs” [Ibid.]. The immediate duty of folk musicologists, according to Kvitka, is to “deliver the most important thing... to systematise, with special attention to their geographical distribution, the actual musical monuments — that is, the recordings of melodies” [Ibid.].

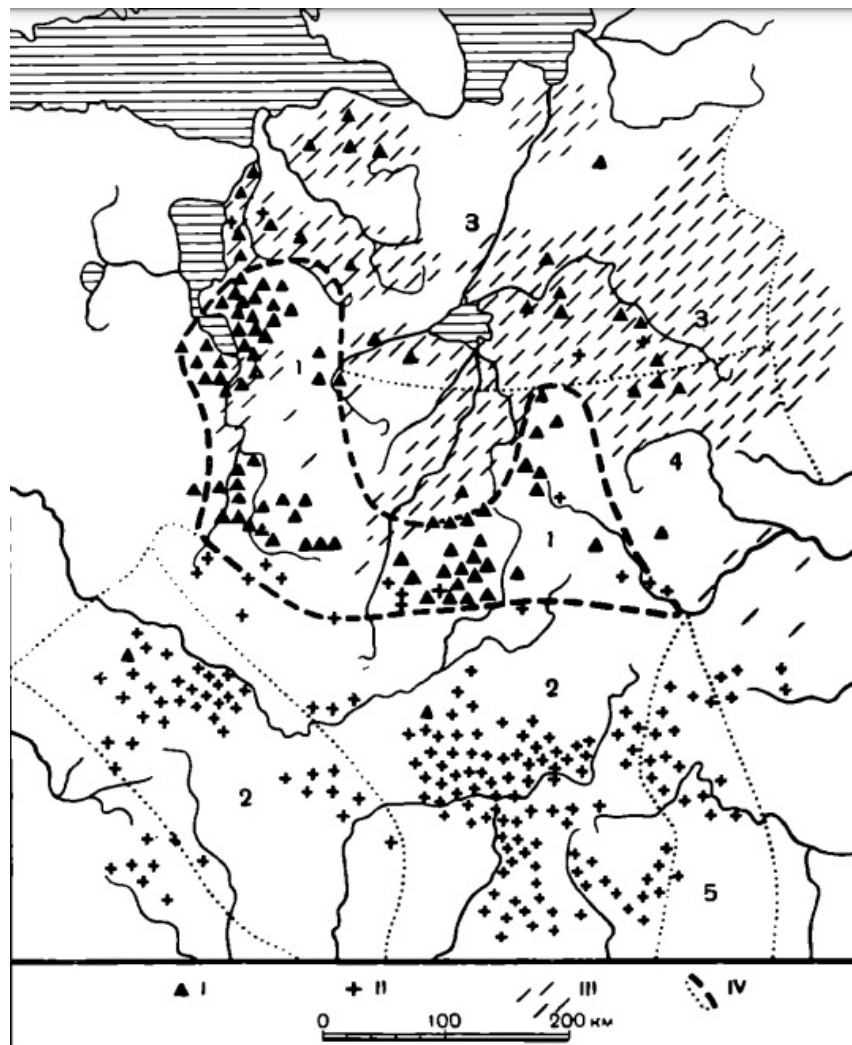
It is hard not to agree with Kvitka’s expressed scepticism: the deeper ethnomusicology delves into geographic issues and the more actively folkloristic arealogy develops, the more clearly researchers in this field recognise the number of specifically ethnomusicological problems arising before them, and the less likely broad historical-ethnomusicological comparisons appear as deliberately set objectives for specialised studies. However, this by no means excludes

the possibility of discovering such correspondences per se. The present work introduces one such case involving the areal situation that developed on the territory of the Pskov region and neighbouring areas to the southwest of Tver and the north of Smolensk.

Pskov Krivichi: Historical Borders and Corresponding Isomeles

The designated territory is the historical area of the Pskov Krivichi, an ethnic group from the early period of Slavic cultural development on the East European Plain that was involved in the formation of the Old Russian state during the second half of the first millennium AD. On the map compiled by the Soviet and Russian archaeologist and Slavacist Valentin V. Sedov, the area of this East Slavic tribe is marked with black triangles that depict the distribution of so-called long barrows, representing a distinctive type of burial structure. Within the area, two especially dense clusters of icons attract our attention. Apparently, these correspond to the areas of most intensive settlement: one is on the eastern and southern coasts of Lakes Peipus and Pskov and along the lower reaches of the Velikaya River, mainly on its left bank, while the other is in the upper reaches of the Lovat and the Western Dvina rivers defining the boundary between the modern Pskov and Tver administrative regions. These two centres correspond to the historical settlement vector of the Pskov Krivichi. Obozerye and Velikorechye are assessed as corresponding to the formation territory of the ethnic group's tribal core, while the Dvina–Lovat interfluvium represents the zone of contact between the Krivichi population and the ancient (Dnieper) Balts [2, p. 158]. By comparing the archaeological map of the East Slavic tribes occupying the Pskov-Krivichi area with a dialect map of the Pskov dialects of the Russian language spoken at the beginning of the 20th century, Sedov was able to trace them back to the tongue spoken by this ancient Russian tribe (Map 1) [3].

The outlined territory has been well studied in terms of ethnomusicology. While field studies were conducted by specialists from many organisations, the most systematic and effective work was carried out by the St. Petersburg Conservatory (Pskov Region) and the Gnesin Russian Academy of Music (Smolensk Region and the Smolensk-Tver borderland). A comprehensive array



Map 1. Sedov V. V. Archaeological sites of the Krivichi and dialectological map of the East Slavic languages¹

I — the Pskov Krivichi archaeological sites dating from the second half of the 1st millennium and the early 2nd millennium AD; II — the Smolensk and Polotsk Krivichi archaeological sites; III — the Novgorod Slovenes areas of settlement according to archaeological data; IV — dialectological boundaries according to the map of the Moscow Dialectological Commission: 1 — Pskov group of dialects; 2 — North Belarusian dialects; 3 — Novgorod dialects; 4 — Middle Great Russian dialects; 5 — transitional dialects to South Great Russian on a Belarusian basis

¹ Published: Sedov, V. V. (1960) Krivichi. *Sovetskaya arkhologiya* [Soviet Archeology], (1), 47–62.

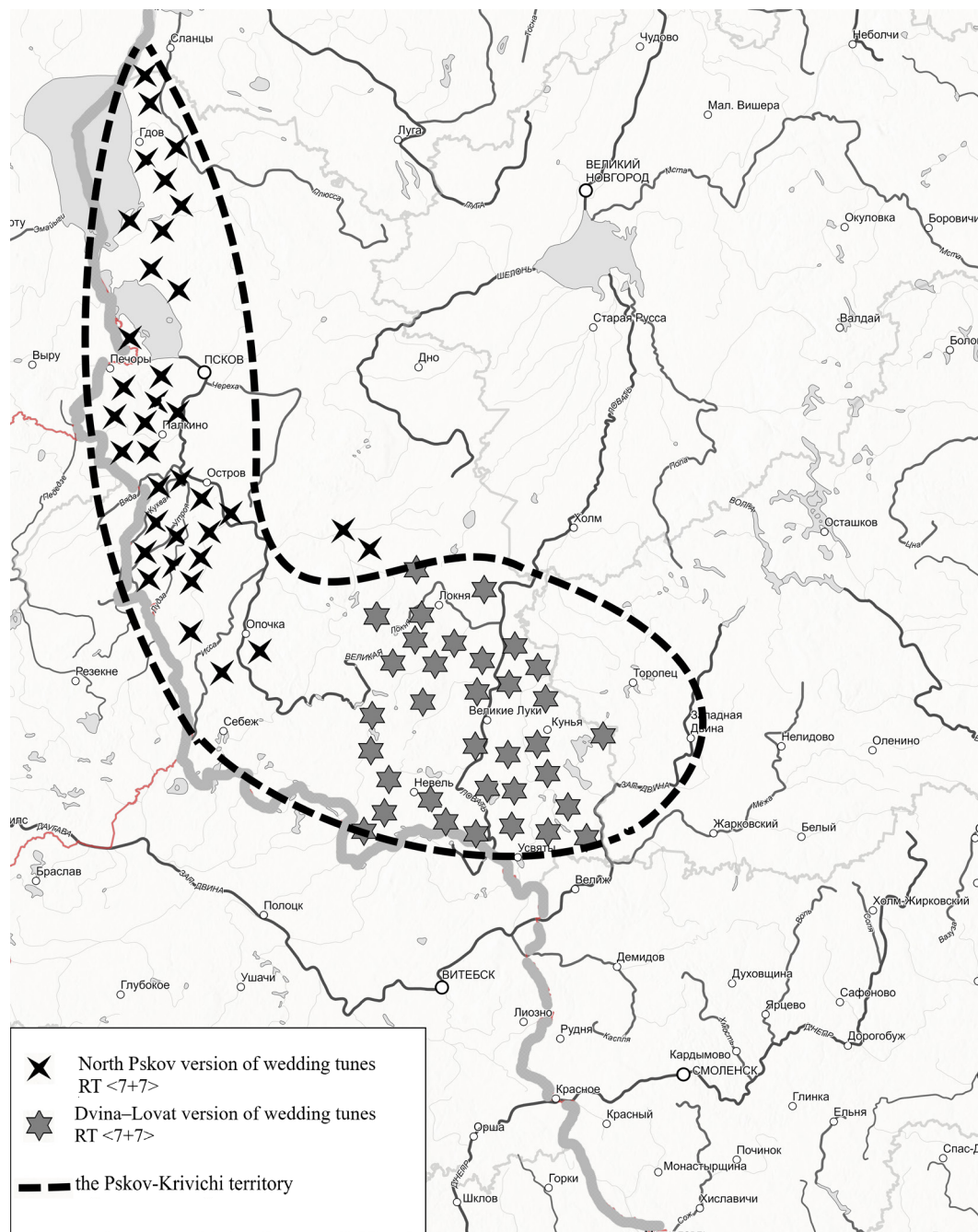
of field data has been published [4–7]. Along with the development of unpublished field audio recordings from the archives of the Gnesin Academy, this study forms the basis of the map of musical and ethnographic material presented here.² Among the cartographic projections, maps of three types of ritual chants were especially prominent: two wedding chants and one calendar chant,³ whose geographic characteristics largely correspond to the area of the Pskov Krivichi.

The most closely related to it are so-called isomeles or ethnomusicological borderlines of wedding chant rhythmic types (hereinafter RT). One of these is the RT **with verse 7+7**. The territory of its distribution (*Map 2*) fits almost exactly into the contours of the Pskov-Krivichi archaeological area. The map clearly shows the two-part structure of the area of the <7+7> RT melodies with a similar geographical reference: a characteristic vertical “wing” in the northwest and west of the Pskov region, as well as a subarea of a rounded shape shifted to the southeast, which is affixed in the space between the Velikaya and Western Dvina Rivers that serves as its eastern border. The territorial discreteness of the area is reinforced by the fact that two versions of the wedding chants of this RT are presented in different parts of it, as will be discussed in more detail below.

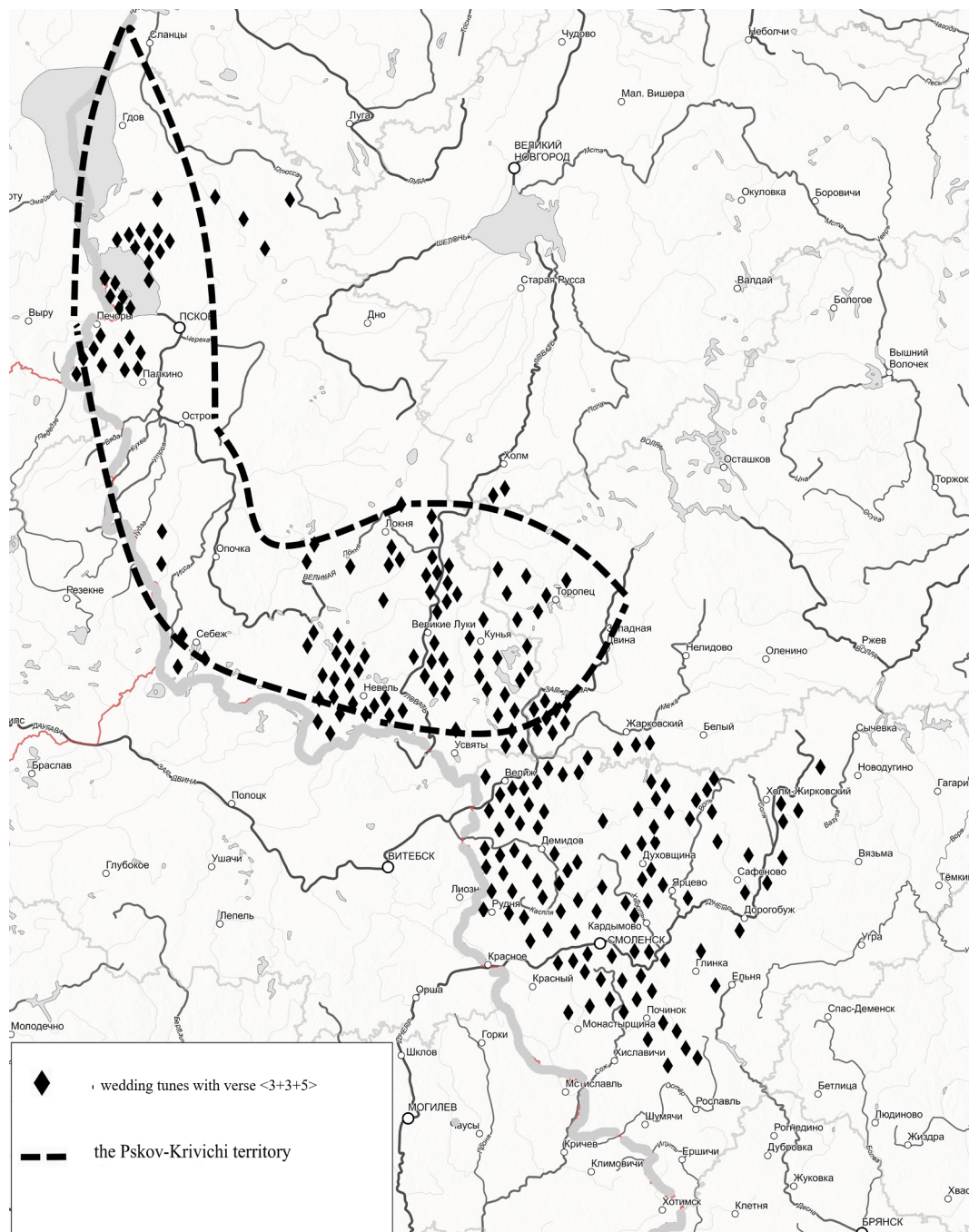
Another RT of **wedding tunes (with verse 3+3+5)** is widespread over a larger territory in comparison with the previous one (*Map 3*). Its range is also divided into two unequal parts. The smaller northern territory is a well-defined vertical strip that stretches along the modern western border of Russia from the Plyussa River in the north of the Pskov region and below along the left bank of the Velikaya River. The much more extensive second subarea extends beyond the Dvina–Lovat interfluvium (and, consequently, beyond the Pskov-Krivichi territory) to encompass almost the entire Smolensk right bank of the Dnieper, while on its left bank it reaches the upper reaches of the Sozh and Desna Rivers in the southern part of the Smolensk region. This expanded area is well supported by the data: according to archaeological materials, the population living in the upper reaches of the Western Dvina, which arose as a result of a mixing of the Pskov Krivichi with the Baltic tribes, formed the basis

² For the purposes of comparative analysis, folk song texts from adjacent regions — Novgorod [8; 9] and Vitebsk [10; 11] — were also included in the study.

³ All of the tunes are based on verses having syllabic organisation. In this case, the verse form of verbal texts serves as an indicator of the rhythmic type (RT), then the size of the syllable groups is indicated in angle brackets next to this abbreviation.



Map 2. The area of wedding tunes rhythmic type with verse 7+7



Map 3. The area of wedding tunes rhythmic type with verse 3+3+5

for other ethnic branches, one of which was the future Smolensk Krivichi, who settled further south along the upper reaches of the Dnieper, and whose subsequent development path occurred independently [2].

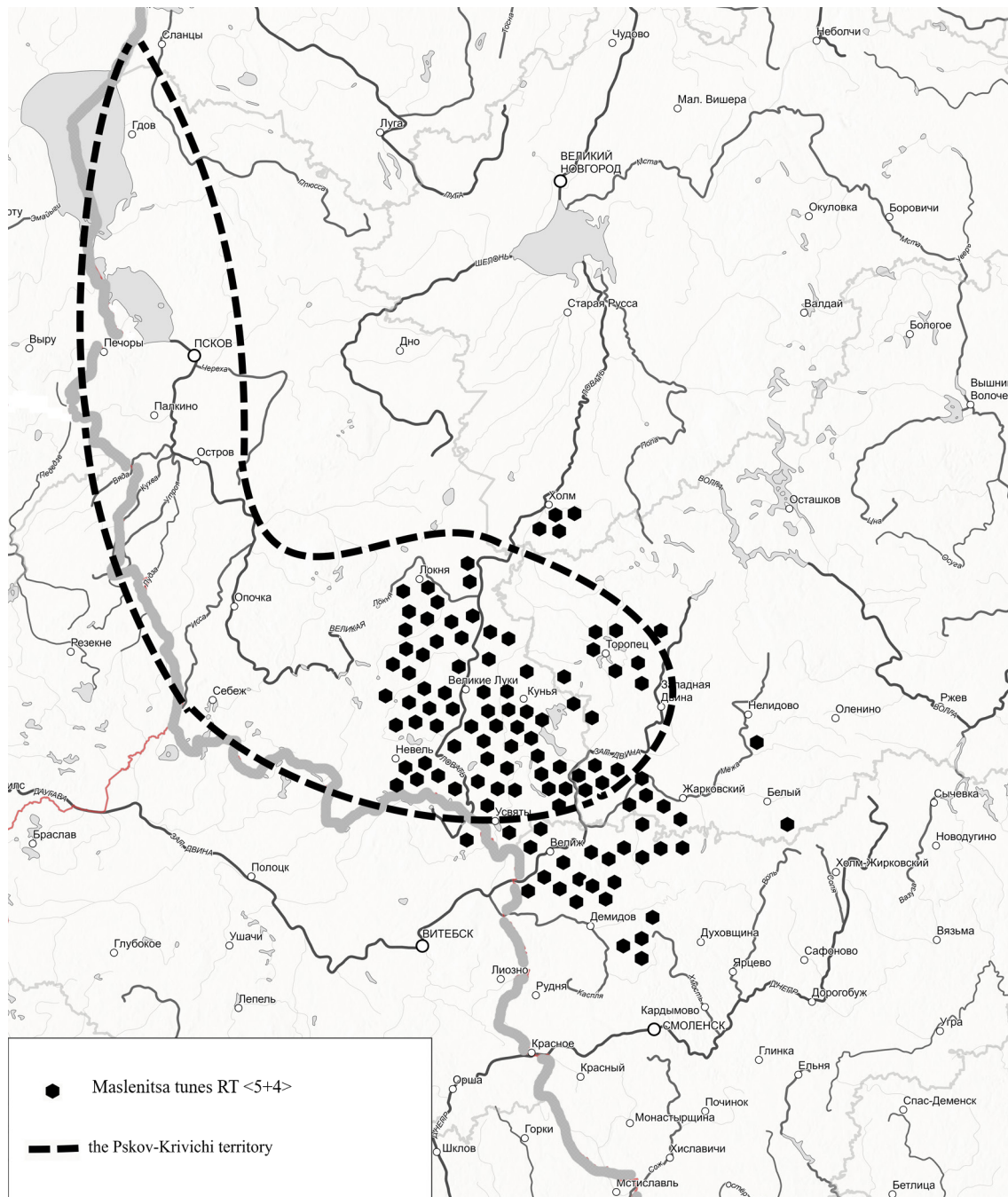
In this regard, it is significant that the core of the area falls precisely on the Lovat and Dvina basins: during the years of the expeditionary survey, the rich and dense RT <3+3+5> chants recorded here involved a large number of poetic texts that occupied from a third to half of the entire wedding repertoire and played a leading role in the musical dramaturgy of the ritual.

Both studied wedding rhythm types are of comparable importance in the song cycle of the local marriage ritual. In this respect, they are interdependent and can be understood as a kind of companions: in the northwest of the Pskov region, the RT <7+7> melodies dominate, but the RT <3+3+5> melodies are given the second position; however, in the Dvina–Lovat subarea, these roles are reversed.

Finally, another type of chant is the **Maslenitsa [Carnival] with verse 5+4** (the central plot is *A my maslenku dozhidali* [*And we waited for Maslenitsa*]).⁴ In comparison with the presented wedding rhythm types, this chant has the smallest range: the melodies of RT <5+4> are known only in the Dvina–Lovat zone (map 4). Thus, the territory of their distribution is related to only the southern sector of the Pskov Krivichi, where, let us recall, the core of the range of wedding songs of the RT <3+3+5> and the southeastern part of the range of wedding chants of the RT <7+7> are located.

The correspondence between the areas of the three types of ritual chant and the historical territory of the Pskov Krivichi is so significant that it is impossible to consider this as a mere coincidence. Following the methodological recommendations of the ethnomusicologist Kvitka and the historian Sedov, the types of chants under consideration can be firmly stated to date back to the Pskov-Krivichi song tradition and bear the imprint of the ritual musical culture of this

⁴ In the typology of Russian Maslenitsa songs proposed by Ekaterina Dorokhova, it was given the status of the first variety of the main rhythmic type of this genre [12, pp. 8–11]. However, from our point of view, the typological relationship between the two varieties identified by the researcher is not certain, since the existence of a number of similar structural elements does not prevent them from being considered as independent models. Considering the geographical location, it makes sense to define the RT <5+4> melodies as a northwestern type of Maslenitsa song.



Map 4. The area of Maslenitsa tunes rhythmic type with verse 5+4

ancient East Slavic ethnic group. Here we refer to musical and folklore phenomena that continue to play a significant role in the local song and ritual culture: wedding rhythm types, as already mentioned, are among the leading chants of this ritual, while the Maslenitsa chant represents the dominant genre of the local calendar cycle. The total array of folklore samples representing the types of tunes under study (and constituting the analytical foundation of the work) is about one and a half thousand units.

Nevertheless it must be admitted that the geographical characteristics of the types of chants that interest us here, in a certain sense, contradict the modern system of regional song traditions of the Eastern Slavs: the Dvina–Lovat zone of their areas belongs to the macro-region of the East Slavic West, as indicated by such fundamental characteristics of its song tradition as a genre system with a developed calendar cycle, while the structural qualities of ritual chants are mostly related to the class of caesurised musical-rhythmic forms. Meanwhile the Obozersk-Velikoretsky zone is to a greater extent inscribed in the northern Russian ethnocultural macro-region (this is evidenced by the minimal representation of calendar genres and the predominance of chants having segmented rhythmic organisation).

Structural Specificity of Pskov-Krivichi Ritual Chants

The structural study of ritual songs from the Pskov-Krivichi area revealed qualities in the structure of the chants that unite them with each other and at the same time separate them from others known both in the region under study and in other traditions.

Common to the melodies of all three types are the features of their musical-rhythmic organisation: coordinating with syllabic verses, they do not belong to the class of caesurised rhythmic forms, which reign supreme to the south of the Pskov-Krivichi area and represent the traditions of the western part of the East Slavic world. All of the studied chants are segmented in whole or in part — that is, they conform to the principles of accentual musical organisation and for the most part correspond to the morphological patterns of the northern Russian song tradition. At the same time, the musical and poetic texts of the three rhythmic types can be seen to be based on the segmentation of different types — uniform or nonuniform. Both of these types are revealed here in a rather non-standard way.

As for the *wedding RT with the verse formula 3+3+5*, it has long been firmly established in the register of forms of equal segment class (*Example 1, Scheme 1*). In recent years, the chants of this RT have become the subject of particular scientific interest for several ethnomusicologists, including the author of the present article [13; 14; 15]. Thus today the RT has been thoroughly studied: not only has the area as a whole been reconstructed in detail, but also its complex internal structure, rhythmic and pitch versions, as well as their geographical distribution. Therefore, there is no need to refer specifically to these aspects again; however, it is worth paying attention to some issues that emerge in the light of the stated problems.






Example 1. Wedding song. Smolensk region, Velizh district, village of Ploskoe.
Performed by A. F. Averyanova (born in 1908), E. P. Noskova (1926), M. K. Yakovleva (1925), A. N. Usatova (1928). Recording by I. Uspenskaya in 1983.
Transcription by L. M. Belogurova [7, p. 274, No. 22]



Scheme 1. Model of wedding songs RT <3+3+5>

It is characteristic, for example, that already Borislava B. Efimenkova, who was the first to describe the structural specificity of the RT <3+3+5> chants, posed the question of their origin, hypothesising a connection with the wedding melodies of the caesurised RT <3+3+4>, which are widespread in the Dnieper-Dvina zone (eastern Belarus and the Smolensk Dnieper region) [16, p. 129]. She considered the equal-segment model to be a derivative of the probable three-part (three-temporal) version of RT <3+3+4>, which, it should be emphasised, is not recorded in actual song practice (*Table 1*):

Table 1. Rhythmic models of wedding songs with verses 3+3+4 and 3+3+5




RT	Rhythmic model
caesurised RT <3+3+4> two-part (two-temporal) version	
caesurised RT <3+3+4> theoretically possible three-part (three-temporal) version	
equal-segment RT <3+3+5>	

In demonstrating the continuity of these types of wedding chants, the researcher noted the presence of some rudimentary signs of a caesurised structure in the equal-segment structure along with their similar verse forms.⁵ At the same time, it was obvious to Efimenkova that the northwestern wedding RT <3+3+5> was related to another rhythm type of the same class having a 4+5 verse and the composition *aa/bb*,⁶ which melody type is well known in northern Russian traditions. Here, it is again necessary to emphasize the uniqueness of RT <3+3+5> in the general series of Russian equal-segment wedding forms, having no analogues in its composition form of three-element verses (*abc/abc* or *aab/aab*), but numerous parallels again among the caesurised examples of the western part of the East Slavic culture.

Northwestern wedding songs with 7-syllable verse require a more detailed analysis, since, despite having been published and detailed in a two-volume edition of Pskov materials [5], they have not yet become the subject of special study.

⁵ For more details, see [13, pp. 8–9].

⁶ Types RT-2 and RT-3, according to the typological systematics of this author [16].

For the northern Pskov samples, the unusual basic rhythmic formula features a long penultimate syllable —  (the six-syllable version  is formed by contracting two initial syllabochrones [eighths]). This distinctive figure is absent from the register of caesurised rhythmic units of the western part of the East Slavic civilisational grouping and, as can be judged at the present time, is characteristic exclusively of the northwestern traditions, primarily those of Pskov.⁸ The syllabic musical-rhythmic form of the chants is formed by repeating this pattern four times; in general, nothing contradicts the understanding of it as caesurised. Meanwhile, the authors of the collective monograph *Folk Traditional Culture of the Pskov Region*, in which a selection of samples of this type is published, interpret the verse as accented and essentially propose to time the melodies according to the model of unevenly segmented forms: . The reason for such an interpretation is given by poetic texts: in most of them, seven- and even six-syllable syllable groups are formed by two stresses, falling on the third syllable from the beginning (the second, if the group has six syllables) and the third from the end, which corresponds to the patterns of northern Russian verses of tonic composition.

⁸ In addition to wedding songs, this feature is found in the so-called refrains for field voice recorded in the Palkinsky district of the Pskov region. In musical and rhythmic form, they are virtually identical to the northern version of RT <7+7>; moreover, they reproduce the specific local composition feature of the song stanza “s vozhokan’em” [whooping] — a vocalized (textless) performance of the second period (see [4, p. 207–213, No. 313–324]).

The analysed Pskov samples differ from the latter, larger ones (having a standard extent of 8–11 syllables) only in the brevity of the verse series and the resulting unusual two-syllable (instead of three) value of the middle segment:

Kharóbnyi drúzhen'ka,
Nasha vérna slúzhen'ka!
Vaz'mí-ka, drúzhen'ka,
Shilkavúyu plétochku
Da vo právu rúchen'ku.
Prizaví-ka, drúzhen'ka,
Da karmíl'tsa-bátyushku
Sy radímai mátushkai...⁹

In the second period of the stanza, some general changes occur in the basic rhythmic formula: in particular, the duration of the third syllable increases, which provides an additional argument for understanding the rhythmic form as unequally segmented (*Example 2, Scheme 2*):



Example 2. Wedding song. Pskov region, Palkino district, village of Yakhnovo.

Performed by A. I. Ivanova (1903), P. V. Vasilyeva (1913).

Recording by A. M. Mehnetsov, A. A. Mehnetsov in 1990.

Transcription by K. A. Mehnetsova. [5, Vol. 1, p. 318, No. 8]

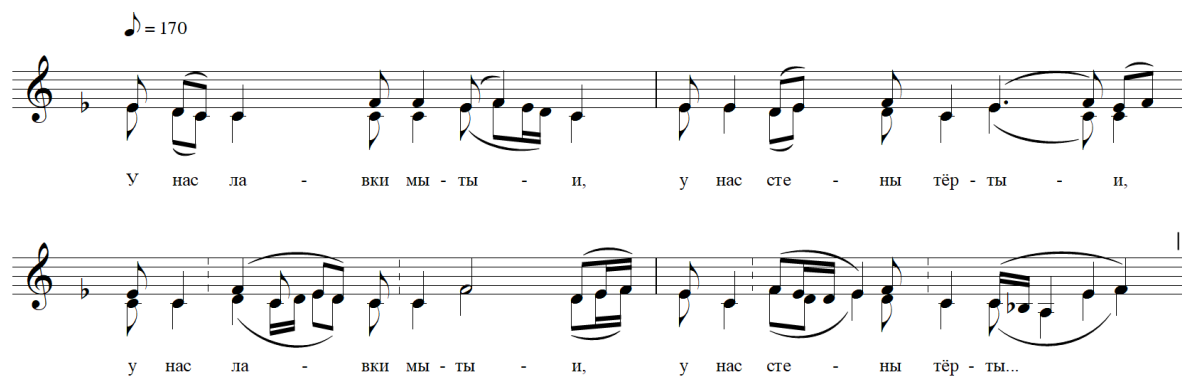


Scheme 2. Model of wedding songs RT <7+7>: North Pskov version

⁹ Papushevo village, Pechora district, Pskov region [5, Vol. 1, p. 319, No. 10].

In the Pskov region, isolated examples of the northern Pskov version of RT <7+7> have been recorded with a stanza composition not of four, but of two constructions,¹⁰ characterised by a reduction of the first period, which can be regarded as a movement towards the structural standards of the unequal-segment class. It is characteristic that similar examples are sporadically recorded in the neighbouring regions of Novgorod and Leningrad (these are noted, in particular, in the article by Irina Korolkova [17]), where unevenly segmented melodies with tonic verse predominate in the wedding repertoire.

To complete the picture, we will mention the existence in the northern Pskov regions of Pskov and Gdovsky of an iambic variant of the local version of RT <7+7> (*Example 3, Scheme 3*):



Example 3. Wedding song. Pskov region, Gdov district, village of Zhelcha.

Performed by L. K. Lavrentieva (1922), A. K. Petrova (1913).

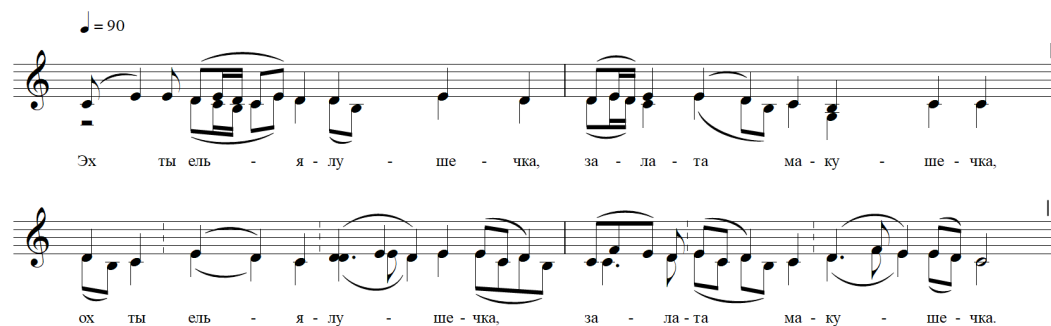
Recording by O. V. Shishkova, A. A. Mehnetsov in 1991. Transcription by L. P. Mahova
[5, Vol. 1, p. 143, No. 2]



Scheme 3. Model of wedding songs RT <7+7>:
Iambic modification of the North Pskov version

¹⁰ See [5, Vol. I, p. 144, No. 3].

In the subarea, another equally original version of RT <7+7> took hold. Its distinctive feature is the combination of periods of different structures in the song stanza. The first one implements a strictly caesurised structure based on another rhythmic formula typically characterised by a third long syllable.¹¹ In the second period, it is re-rhythmicised in such a way that to acquire the features of an unevenly segmented structure, with an emphasis on the ictus syllable tenses (*Example 4, Scheme 4*). As can be seen, the general structure of the song stanza is preserved in the Dvina–Lovat version of RT <7+7>; however, the contrast between its periods is expressed much more vividly than in the tunes of the northern subarea. In each of them, the typological qualities are more clearly manifested: in the initial one, caesurae and strictly modeled patterns are observed, while in the final one segmentation predominates.



Example 4. Wedding song. Pskov region, Loknya district, village of Cherepyagi.

Performed by A. K. Bogdanova (1924), K. I. Fomchenkova (1913).

Recording by O. V. Shishkova in 1991. Transcription by G. V. Lobkova, I. V. Suhanova.

[5, Vol. 2, p. 131, No. 8]



Scheme 4. Model of wedding songs RT <7+7>: Dvina-Lovat version

¹¹ This forms the basis of the caesurised RT of wedding songs of the Western region, whose verse structure is commonly designated as 3+4.

Just as two-link strophic versions of RT <7+7> arose in the northern part of the range, the second segmented “half” of the local rhythm model could apparently function in the Dvina–Lovatka zone as an independent variety of RT, becoming the result of the “disintegration” of such a heterogeneous and cumbersome structure. In any case, this can help to explain the isolated recordings of unevenly segmented rhythmic forms having a seven-syllable verse on the Smolensk-Tver border.¹²

Regarding the rhythmic organisation of **Maslenitsa songs of the northwestern RT**, two distinct points of view emerge in structural ethnomusicology. On the one hand, a caesurised interpretation of their melodies has been established, consisting of two typical syllabic rhythm formulae: five- and four-syllable (*Example 5, Scheme 5*):

А мы ма - сле - нцу до - жи - да - ли,
до - жи - да - ли, ду - ша, до - жи - да - ли.

Example 5. Maslenitsa song. Smolensk region, Demidov district, village of Myakury.

Performed by A. P. Nikitenkova (1922), E. E. Ryzhenkova (1920).

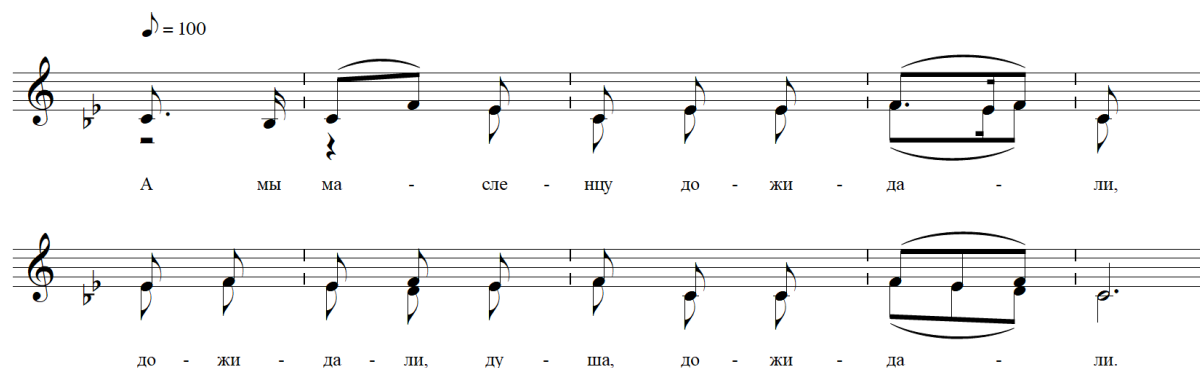
Recording by I. Uspenskaya in 1983. Transcription by I. Uspenskaya [6, p. 705, No. 2]

А мы ма - сле-нцу до-жи-да-ли,
до-жи-да-ли, ду-ша, до-жи-да-ли.

Scheme 5. Maslenitsa song model RT <5+4>: caesurized interpretation

¹² One such example from 1959 is published in [18, p. 50, example no. 6].

However, back in 1978, Nadezhda Terekhina, then a student of the Gnesin State Musical Pedagogical Institute proposed a different interpretation of such melodies in her diploma research on wedding songs of the Cherdyn tradition of the Perm region¹³ (academic supervisor — Margarita A. Yengovatova). In this work, the author proposed the idea of a “periodically accented” structure of their musical rhythm — that is, evenly segmented, in terms of modern Russian ethnomusicology (*Example 6, Scheme 6*). In this case, six-temporal [six-eighth] constructions are considered as a pair of three-temporal [three-eighth] segments with a two-syllable unstressed beginning:



Example 6. Maslenitsa song. Smolensk region, Demidov district, village of Myakury.
Performed by A. P. Nikitenkova (1922), E. E. Ryzhenkova (1920).
Recording by I. Uspenskaya in 1983. Transcription by I. Uspenskaya.
Evenly segmented interpretation of the form of musical rhythmic



Scheme 6. Maslenitsa song model RT <5+4>: evenly segmented interpretation

¹³ In 2011, the diploma thesis was published as a separate edition [19].

A close study of the Smolensk and Pskov sound recordings from the archive of the Evgeny V. Gippius Scientific and Methodological Centre of the Gnesin Russian Academy of Music demonstrates not only the permissibility but also the appropriateness of interpreting these melodies as evenly segmented. Despite the constancy of the verse and musical-rhythmic caesurae, it provides a good explanation of the stable terminal pattern ♩. ♩ of the first period and the atypical rhythmic figure of the five-syllable syllabic group characteristic of the songs of the southeast of the Pskov region ♩ ♩ ♩ ♩ ♩. The equal-segment version is not contradicted by a significant portion of samples having a mobile rhythmic organisation, which is characteristic of the Dvina–Lovat Maslenitsa chants. Here it is worth noting the stable structure of the second rhythmic period of the stanza, which always fits precisely into the uniformly segmented pattern.

Conclusion

Thus, the analysis of the three leading types of ritual chants of the northwestern region, identified on the basis of their territorial synchronisation with the archaeological Pskov-Krivichi area, revealed a number of structural features. The specificity of the studied tunes lies in the ambivalent or mixed nature of their rhythmic structure: showing a close connection with the resource base of Western caesurised models (which is evident in the reliance on syllabic verses, the gravitation towards large strophic compositions and the use of caesurised formulas), they simultaneously demonstrate the qualities of a segmented musical-rhythmic organisation, revealing the principles of form-building characteristic of tunes of this class, namely, the division of the musical-rhythmic series on the basis of periodic (uniform) or non-periodic (uneven) accentuation.

By comparing them with the classical rhythmic types of the Russian North, the identified Pskov-Krivichi types of ritual chants appear to embody early and arguably immature forms of musical-rhythmic segmentation. The latter, which are mainly unevenly segmented, are also known in the Pskov region; however, their prevalence is fully manifested in other northwestern regions, i.e., in the culture of the Novgorod and Leningrad regions [17], as well as being preserved when moving into the depths of the vast northern Russian space. This areal picture corresponds to the geography of the historical process of development of the northern Russian lands by the ancient Novgorod population at the turn of the 1st–2nd millennia AD.

However, the Pskov Krivichi were not involved in this process, as evidenced, among other things, by the endemicity of the ritual musical forms that constitute their cultural heritage.

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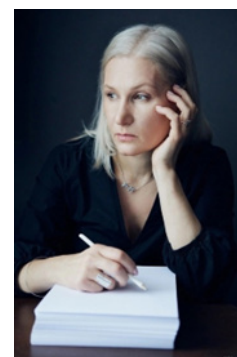


Wedding Songs of the Novgorod Region: To the Issue of the Tunes Territorial Distribution

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Abstract. The musical features of wedding rituals of the Novgorod region have only been fragmentarily studied to date in terms of the territorial distribution of melodies. This article aims to fill this gap. The article is based on materials obtained from folklore fieldwork carried out by the Leningrad (St. Petersburg) Conservatory between 1968 and 1992. The work sets out to introduce the structural-typological and areal characteristics of previously unknown field materials into scholarly circulation. 13 rhythmic types of wedding songs that are most representative of the Novgorod region are identified and described. The first section of the article presents general Novgorod melodies, its geographic distribution includes the entire territory of the region

and adjacent areas of the Russian NorthWestern Federal District. The melodies of the central, southwestern and eastern areas are described in separate sections. The conclusions obtained as a result of clarifying the distribution of wedding tunes confirm the historical and ethnographic features of the division of Novgorod region previously outlined by researchers. On the basis of connections between the folklore of the southwestern area of the Novgorod region and the traditions of the Smolensk and Pskov regions, this territory may be described as having a “mixed” character, possibly due to its settlement by Ilmen Slav and Krivichi tribes. The wedding songs of the southwest are mainly characterised by caesurised chants having various rhythmic and compositional structures. The most significant characteristics of these melodies are defined by their modal organisation, which is mainly associated with intonations of the vocal-incantatory type. The central and eastern zones, conversely, provide an opportunity to identify the specifically Novgorodian features of wedding folklore, which later developed in the song systems of the Russian North, the Urals, and Siberia. The typological features of the melodies of these territories include their on tonic versification and the lamentable-narrative nature of the intonation. The main development vector of Novgorod wedding traditions turned out to be aimed at strengthening the significance of the initiation line of the ritual, which was reflected in its pre-wedding part. On the basis of the notations and analytical observations presented in the article, the place of Novgorod wedding folklore in the structure of Russian wedding music can be evaluated to provide a basis for further comparative-typological research in the field of ethnomusicology.

Keywords: wedding songs, Russian folklore, Novgorod region, melogeography, song type, musical areas, rhythmic type

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Этномузыкология

Научная статья

**Свадебные песни Новгородской области:
к вопросу территориального
распространения напевов**

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Аннотация. Музыкальные особенности свадебного ритуала Новгородской области и закономерности территориального распространения напевов к настоящему времени изучены лишь фрагментарно. Публикуемая статья ставит целью восполнить этот пробел. В ее основу положены материалы фольклорных экспедиций Ленинградской (Санкт-Петербургской) консерватории 1968–1992 годов. Задачами статьи становятся: введение в научный оборот ранее неизвестных полевых материалов, их структурно-типологическая и ареальная характеристика. Автором выделено и описано 13 наиболее репрезентативных для Новгородчины ритмических типов свадебных песен. В первом разделе статьи представлены общеновгородские напевы, бытование которых охватывает всю территорию области и сопредельные районы Северо-Запада России. В самостоятельных разделах описаны напевы центрального, юго-западного и восточного ареалов.

Выводы, полученные в результате уточнения характера распространения свадебных напевов, подтверждают намеченные учеными историко-этнографические особенности членения новгородских земель. Взаимосвязи фольклора юго-западного ареала Новгородчины с традициями Смоленской и Псковской областей позволяют проследить «смешанный» характер этой территории, в заселении которой участвовали племена ильменских словен и кривичей. Ведущими особенностями свадебных песен Юго-Запада становятся цезурированные напевы с различными ритмическими и композиционными структурами. Важные свойства напевов этого региона расположены в сфере ладовой организации, преимущественно связанной с интонациями возгласно-заклинательного типа. Центральная и восточная зоны, напротив, дают возможность обозначить собственно новгородские особенности свадебного фольклора, в дальнейшем получившие развитие в песенных системах Русского Севера, Урала и Сибири. Типологическими признаками напевов этих территорий выступают опора напевов на тоническое стихосложение и плачево-повествовательный характер интонирования. Представленные в статье нотации и аналитические наблюдения могут стать основой дальнейших сравнительно-типологических исследований в области этномузыкознания.

Ключевые слова: свадебные песни, русский фольклор, Новгородская область, мелогеография, песенный тип, музыкальные ареалы, ритмический тип

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Introduction to the Problematic

Wedding songs of the Novgorod region are known to folklorists from several publications. The earliest of these is a collection compiled from the recordings of Alexander Alekseyevich Banin (1974), which is dedicated specifically to wedding songs.¹ Several years later (1979), the publication “Traditional Folklore of the Novgorod Region» was published by a group of scientists based on expeditionary collections of the Pushkin House phonogram archive.² Both publications feature wedding songs recorded in the 1960s and 1970s in various regions of the Novgorod region.

Some local features of Novgorod wedding folklore were reflected in a number of subsequent publications. Among them are two collections by philologist Valentina Ivanovna Zhekulina, which were published under the musical editorship of Viktor Arkadyevich Lapin based on materials from the Novgorod Scientific and Methodological Center. They reveal individual features of local traditions of the Valdai and Starorussky districts.³ We should also note the publications of Victor A. Lapin and Elena Evgenievna Vasilyeva, which present materials from several villages of the Batetsky district of the Novgorod region.⁴

On the basis of a generalised understanding of the region’s wedding traditions formed by these publications, the most prominent villages in terms of wedding songs from different parts of the area — such as Edrovo in the Valdai district, Gorodnya

¹ Banin, A. A., Vadakariya, A. P., & Zhekulina, V. I. (1974). *Svadebnye pesni Novgorodskoĭ oblasti* [Wedding Songs of the Novgorod Region]. Lenizdat.

² Zhekulina, V. I., Korguzalov, V. V., Lobanov, M. A., & Mitrofanova, V. V. (Eds.). (1979). *Traditsionnyĭ fol'klor Novgorodskoĭ oblasti (po zapisyam 1963–1976 gg.). Pesni. Prichitaniya* [Traditional Folklore of the Novgorod Region (Based on Records from 1963–1976). Songs. Lamentations]. Nauka.

³ Zhekulina, V. I. (Lapin, V. A., ed.). (1994). *Valdaĭskaya svad'ba* [Valdai Wedding]. Scientific and Methodological Center for Folk Art and Cultural and Educational Work; Zhekulina, V. I. (Lapin, V. A., Ed.). (1988). *Starorusskaya svad'ba* [Old Russian Wedding]. Scientific and Methodological Center for Folk Art and Cultural and Educational Work.

⁴ Vasilyeva, E. E. (1990). *Pesni Gorodenskogo khora* [Songs of the Gorodensky Choir]. [Novgorod] Scientific and Methodological Center for Folk Art and Cultural and Educational Work; Lapin, V. A. (Ed.). (1987). *Muzykal'no-pesennyĭ fol'klor Leningradskoĭ oblasti: v zapisyakh 1970–1980 gg.* [Musical and Song Folklore of the Leningrad Region: Recordings from the 1970s–1980s] (Issue 1). Sovetskij kompozitor.

in the Batetsky district, Ustye-Kirovskoye in the Pestovsky district, among others — were identified. However, the overall picture turns out to be quite mixed due to the sporadic character of the published materials: in some areas, samples are completely absent.

Thus one of the main objectives set in this article is to expand the base of knowledge about Novgorod wedding folklore. This opportunity is provided by the introduction into scientific circulation of expeditionary materials contained in the Folklore and Ethnographic Center of the St. Petersburg State Conservatory. This comprises a fairly large volume of musical recordings made between 1968 and 1992 in 17 districts of the region (*Table 1*).

Table 1. Information about Folklore Field Trips to the Novgorod Region
Carried Out by the Leningrad (St. Petersburg) Conservatory

Year	District	Scientific leader of the field trip
1968	Starorussky, Parfinsky, Volotovskiy, Pestovskiy	F. A. Rubtsov
1978	Pestovskiy	A. M. Mekhnetsov
1985	Kholm'skiy	A. M. Mekhnetsov
1986	Poddorskiy	A. M. Mekhnetsov
1988	Lyubytinskiy, Khvoyninskiy	A. M. Mekhnetsov
1989	Borovichskiy, Lyubytinskiy, Moshenskoy, Pestovskiy, Khvoyninskiy	A. M. Mekhnetsov
1990	Pestovskiy	A. M. Mekhnetsov
1991	Valdai, Demyanskiy, Malovichskiy, Maryovskiy, Okulovskiy	A. M. Mekhnetsov
1992	Krestetskiy, Parfinsky, Poddorskiy	A. M. Mekhnetsov

Taken together, all available examples of wedding song tunes (both archival and published) constitute a fairly convincing body of evidence. The main objective of the present work is to present the results of their study from two perspectives. One of these is connected with the identification of general Novgorod properties of wedding song folklore, while the other is aimed at differentiating the available field material taking into account its belonging to the local folk-musical traditions of the Novgorod region.⁵

The areal study of folklore traditions is becoming one of the main directions of contemporary ethnomusicology, both in Russia and internationally [1]. In the context of this study, we note, first of all, the works of ethnomusicologists engaged in the melogeography of Slavic and Baltic folklore [2]. Despite differences between scientific schools, a common underlying approach of ethnomusicologists to the issues of identifying the boundaries of local traditions can be identified. One of these is the coordination of the results of musicological, ethnographic and historical research. The criteria by which musical and folklore areas are identified and described usually include the generic composition of folklore materials, which is based on their structural and stylistic properties. These parameters were also decisive for the author of the present article. However, it is worth clarifying that in the process of melogeographical study of Novgorod folk musical traditions, wedding songs play a key role, since they are the leading genre of the region's song ritual folklore (as is known, calendar folklore in the Novgorod region is recorded very sporadically and cannot serve as an unambiguous relevant feature of differentiation of local song systems).

Taking into account all of the above, four folklore-ethnographic areas can be distinguished on the territory of the modern Novgorod region:

- central (Ilmen Lakeland and lands corresponding to the source of the Volkhov and the mouths of the Msta, Shelon and Lovat⁶ rivers);

⁵ A similar principle of areal differentiation of wedding songs in the region was employed by Larisa Mikhailovna Belogurova in her publication on the wedding folklore of the right bank of the Dnieper, where she identified general Smolensk and right-bank tunes, as well as tunes with a narrower localisation (Belogurova, L. M., & Nikitina, I. A. (Eds.). (2016). *Smolenskij muzykal'no-etnograficheskij sbornik. T. 4. Svad'ba dneprovskogo pravoberezh'ya: ritual i muzyka* [Smolensky Musical-Ethnographic Collection. Vol. 4. Wedding of the Right Bank of the Dnieper: Ritual and Music]. Gnesin Russian Academy of Music).

⁶ Starorussky, Parfinsky, Krestetsky, Okulovsky, Valdaisky districts.

- south-west (areas between the Lovat and Shelon rivers, the Pola basin and the north-west coast of Lake Seliger⁷);
- eastern (territory located between the Msta and Mologa rivers⁸);
- western (between the Shelon and Luga rivers⁹).

It should be noted that wedding songs were practically not recorded in the western part of the Novgorod region due to the fragmentary nature of conservatory field trips carried out there. Historically, this territory can be attributed to the historical and cultural region of Poluzhya, which is distributed between the three regions of Novgorod, Pskov and Leningrad. The musical and ethnographic characteristics of the Luga traditions were carried out in a special study undertaken by Tatyana Stanislavovna Molchanova on the basis of publications, her own expeditions and archival materials of the St. Petersburg University of Culture and Art.¹⁰ Therefore, within the framework of the present work, attention will be focused on the central, southwestern and eastern areas. Nevertheless, information about the Luga traditions will be drawn on in the course of characterising general Novgorod melodies.

General Novgorod Melodies

The category of general Novgorod melodies includes tunes whose distribution covers the main part of the studied territory. They can be divided into three groups based on structural features (primarily rhythm and composition).

The first group consists of melodies with a 9-syllable tonic structure of the verse and a repetitive rhythmic composition. The form of the melodies has two rhythmic types (RT 1, RT 2), which differs in the nature of the formation of the inter-accentual zone of the verse line and the musical timing of the second accentual syllable (*Schemes 1, 2*).

Songs based on the first rhythmic type are coordinated with variations of one melodic form. It is constructed on the basis of a quartal trichord with a minor modality, while the ambitus of the melody itself is often extended

⁷ Marevsky, Demyansky, Kholmnsky, Poddorsky districts.

⁸ Pestovsky, Khvoyninsky, Borovichesky, Lyubytinsky, Moshensky districts.

⁹ Batetsky, Soletsky, Volotovskiy districts.

¹⁰ Molchanova, T. S. (2011). *Territorial'noe razvertyvaniye russkikh pesennykh traditsij Poluzh'ya* [Territorial Deployment of Russian Song Traditions of Poluzhye] [Unpublished doctoral dissertation]. Russian Institute of Arts History.

by tones adjacent to the quartal framework both above and below. The main modal event in the melody is associated with the appearance of a subsecond tone as a variable support in the area of the second accented syllable of the second melodic line (*Example 1*).



Scheme 1. Rhythmic type 1 (RT 1)



Scheme 2. Rhythmic type 2 (RT 2)



Example 1. Kholmsky district, village of Boldashevo¹¹

¹¹ Performed by O. S. Krylova (b. 1916), E. K. Petrova ((b. 1925), O. A. Fedorova (b. 1923). Recorded in 1985 by A. M. Mekhnetsov, G. V. Lobkova. Archive of the Folklore and Ethnographic Centre of the St. Petersburg State Conservatory. No. 1759-30. Notation by E. Yu. Baskakova (Novikova).

The most common plots coordinated with this chant, are included in the bridal mourning rites and have the beginnings “Kak pri vechere, vechere” [“As in the Evening, Evening”], “Ty, reka li moya, rechen’ka” [“You are My River, My Little River”], “Uzh ty, el’, ty moya yolochka” [“Oh, You are Spruce Tree, My Spruce Tree”]. In the eastern districts of the region, this melody may also be associated with themes related to the image of the bridal procession and motifs of the union of the married couple (such as “Raz’yezhaetsya Ivan na kone” [“Ivan Rides Out on a Horse”], “U klyucha, klyucha studyonogo” [“By the Spring, Cold Spring”]).

The chants of the second rhythmic type are variants of the so-called “Glinka” melodies, which are widely known in many northwestern traditions of Russia and involve the theme “Iz-za lesu, lesu tyomnogo” [“From Behind the Forest, the Dark Forest”]. This musical form was the subject of scholarly works by various researchers, including Viktor Abramovich Zuckerman, Anna Vasilievna Rudneva, Evgeny Vladimirovich Gippius, Irina Borisovna Teplova, and Galina Vladimirovna Lobkova. Ethnomusicologists have identified such features as: reliance on the modal construction of the tetrachord in the sixth; the question-answer principle of the relationship of melodic lines; the quartal relationship of the main supports, which are manifested in the general contour of the melodic line. Galina V. Lobkova identifies another distinguishing feature of the melody “Iz-za lesu, lesu tyomnogo” [“From Behind the Forest, the Dark Forest”] the shaping of the central cadential turn with a refrain, which leads to the shifting of the supporting tone (the base of the fourth) down by a minor third.

Taking the form a number of different versions, the melody is quite widely distributed across the Novgorod region. In addition to the main version (actually “Glinka”), other versions are also presented in the Novgorod region, in which the key popevka is missing. Such examples of melodies were predominantly recorded in the eastern part of the studied region. Despite this difference, they retain all other characteristics of the melodic type (*Example 2*). The earliest recording of a melody belonging to this version (1901) was made in the Cherepovetsky Uyezd of Novgorod Governorate by Evgeniya Eduardovna Lineva. In our view, this may serve as an important argument for considering melodies without modal shift as stable and melodically independent types.¹²

¹² Lineva, E. E. (1904). *Velikorusskie pesni v narodnoj garmonizatsii* [Great Russian Songs in Folk Harmonisation] (Issue 1. Novgorod songs). Imperial Academy of Sciences, p. 30.




Example 2. Pestovsky district, village of Malashkino¹³

Turning to the poetic texts, we can notice that songs with the opening line “Iz-za lesu, lesu tyomnogo” [“From Behind the Forest, the Dark Forest”] and the thematic plot about the swan bride who has fallen behind her flock play a leading role here. Apart from this, there are other wedding texts that are widespread in the Novgorod region and the North-West of Russia as a whole. They reflect the main themes of wedding songs — the mourning of the bride (“Ty, reka li moya, rechen’ka” [“Are You My River, My Little River”]), “U nas Mar’yushka izmenshchitsa” [“Our Maryushka is a Traitor”]), the groom’s preparations and his journey (“Vdol’ po sadu bylo, sadiku” [“Along the Garden There Was, a Little Garden”]), “Pridorozhnyj dobryj molodets” [“A Good Fellow by the Road”]), and praising the guests (“U nas svashen’ka khoroshaya” [“Our Matchmaker is Good”])).


The second group of pan-Novgorod melodies is characterised by a structure that features the repetition of the second syllabic group (*abb*). The first rhythmic type (RT 3), which implements this model, is coordinated with the syllabic verse of 7+5 syllables (*Scheme 3*). This is widely known in many Russian regions as the “Trubushka” type, although it is also used as a polytextual chant. Some Novgorod versions of the “Trubushka” can be realised in a composition featuring a complete repetition of the verse line (*ab/ab*) or a structure with a refrain and repetition (*abrb*), but such examples are rather exceptions.

¹³ The performers are unidentified. Recorded in 1968 by G. N. Gontarenko and A. S. Yanchuk. Archive of the Folklore and Ethnographic Centre of the St. Petersburg State Conservatory. No. 169-04. Notation V. E. Stolyarchuk.





 Че - ре - ре - чуш - ку че - рё - му - ха ле - жа - ла,



 да ле - жа - ла.

Scheme 4. Rhythmic type 4 (RT 4)

225



Example 3. Kholm'sky district, village of Stekhnovo¹⁴

As a rule, two-member rhythmic formulas are realised in the thematic sphere of solemn and reproachful songs.¹⁵ The symmetry and proportionality of the sections of the structure, the principle of paired repetition of melodic links (the “pair of periodicities” structure) brings the tunes of this group closer to dance and khorovod [round dance] tunes. In the context of local wedding rituals, these forms are often performed with associated movements — dancing, stamping, clapping hands.

The fourth group of pan-Novgorod melodies characterises a body of wedding songs united by the theme of the groom as a falcon and a number of other poetic texts included in the rituals of joining the bridal couple and the procession of the wedding train (“Sokoly vy, sokoly” [“Falcons you, Falcons”], “Blagoslovlyalsya svyatyol’ mesyats” [“The Bright Moon Received a Blessing”], “S Bogom, s Bogom, dityatko” [“With God, With God, Little Child”], and others). Their common properties are located on the rhythmic and compositional levels (RT 11, RT 12):

¹⁴ Performed by T. A. Zakharova (b. 1916), A. K. Zhemchuzhina (b. 1916), A. I. Makarova (b. 1912), Z. N. Parfenova (1 b. 929). Recorded in 1985 by M. V. Rylova (Ivanova). Archive of the Folklore and Ethnographic Centre of the St. Petersburg State Conservatory. No. 1815-13. Notation by E. Yu. Baskakova (Novikova).

¹⁵ Examples of solemn and reproachful songs with the given rhythmic structures can be presented on the basis of recent publications of materials from the expeditions of the St. Petersburg Conservatory (Korolkova, I. V. (Ed.). (2023). *Svadebnye pesni Novgorodskoj oblasti. Vyp. 1. Svadebnye pesni Priil'men'ya* [Wedding Songs of the Novgorod Region. Issue 1. Wedding Songs of Priilmenye], pp. 71–88). Amirit; Korolkova, I. V. (Ed.). (2024). *Svadebnye pesni Novgorodskoj oblasti. Vyp. 2. Svadebnye pesni srednego techeniya Lovati i bassejna Poly* [Wedding Songs of the Novgorod Region. Issue 2. Wedding Songs of the Middle Reaches of the Lovat / Pola River Basin], pp. 123–147). Amirit.

- 7–9-syllable tonic basis of a verse line;
- strophic composition with rhythmic contrast of melodic lines (with differences in the length of syllables in the cadence zone);
- a type of pulsation that combines paired and ternary rhythmic cells.



Scheme 5. Rhythmic type 5 (RT 5)



Scheme 6. Rhythmic type 6 (RT 6)



Scheme 7. Rhythmic type 7 (RT 7)



Scheme 8. Rhythmic type 8 (RT 8)

In the Priilmenye zone, songs with such rhythms are represented by isolated examples located at the boundaries of the range. In the southwestern and eastern districts, the melodies of the “Sokoly” [“Falcons”] song type¹⁶ have formed into two independent versions, whose features will be presented below in the corresponding sections.

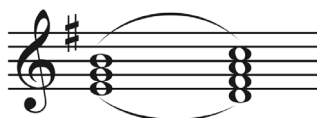
Melodic Chants of the Central Areal Zone

As the territory of the earliest settlement of the Novgorod Slav tribe, Priilmenye plays the most important role in assessing the Novgorod component in the folklore traditions of the region. The facts that characterise the rituals and customs of the inhabitants of Poozerie and their material culture testify to the fact that Priilmenye is a special ethnographic zone of Novgorod region. Unfortunately, due to the sporadic character of the actual folklore recordings carried out in these places, it is difficult to obtain a systematic understanding of the folk musical tradition of these places. Wedding folklore (songs, lamentations), based on the totality of available sources, constitutes the most representative part of the song culture of the Ilmen cultural region, which allows us to rely on this material in the course of an ethnomusicological characterisation of the area.

An example of the local uniqueness of wedding folklore in the Central Novgorod zone are songs featuring a 9-syllable verse organisation, based on the rhythmic model presented above (RT 1). The melodic type coordinated with it holds a leading role in the wedding tradition of Priilmenye and thus serves as one of its distinguishing

¹⁶ The justification and characteristics of the “Sokoly” song type using Novgorod wedding songs as an example were presented by the author earlier in a special article [4].

features compared to other areas. While it is presented in a variety of local variants, all of these can be reduced to a single modal form. At the core of the latter is the principle of the relationship between two complexes of harmonies from the tertian series, which are in a major second relationship (see *Scheme 9*).



Scheme 9. Modal model of a melody based on RT 1

Melodic versions that implement this model can be grouped based on two compositional solutions. The first version is presented by single-verse chants, implementing one stable variant of juxtaposition of modal supports comprising two tones or two consonances (*Example 4*).



Example 4. Parfinsky district, village of Bol'shaya Obscha¹⁷

The second melodic version (*Example 5*) is characterised by a strophic composition, where each of the two melodic lines establishes its own version of the comparison of tones in the zone of the first verse accent.

¹⁷ The performers are unidentified. Recorded in 1968 by I. E. Rogalev, T. P. Matveeva, E. Sorokina. Archive of the Folklore and Ethnographic Centre of the St. Petersburg State Conservatory. No. 168-22. Notation by D. K. Dolgova.



Example 5. Okulovsky district, village of Malaya Krestovaya¹⁸

The main body of texts associated with the described melody is brought together based on their function in farewell rituals (“Ty, reka nasha, rechen’ka” [“You are Our River, Dear River”], “Uzh ty, el’ moya, yolochka” [“Oh you, my Spruce Tree, little Spruce Tree”], “Dubovye nashi lavochki” [“Our Oak Benches”], “Ostavala proch’ lebyodushka” [“The Little Swan Fell Behind”]).

Melodic Chants of the Southwestern Range

The folklore traditions that developed in the interfluvium of the Lovat and Shelon rivers, the basin of the Pola, and the north-western shore of Lake Seliger can, by several indicators, be described as transitional. In many respects they reveal closeness to the neighboring Lovat and Loknyansky traditions of the Pskov region. This is evidenced by the significant role played in the local wedding by caesured and segmented chants, which are coordinated with the texts of syllabic structure. Songs with a three-member composition (RT 9, RT 10) reveal a direct relationship with neighbouring traditions.

Wedding songs with syllabic line composition 3+3+5 belong to one of the most ancient layers of Russian ritual folklore.¹⁹ Main body The main body of tunes recorded in the southern Novgorod region (Kholmsky and Marevsky

¹⁸ Performed by P. G. Strukova (b. 1911) — the name of the second singer has not been established. Recorded in 1991 by O. V. Shishkova (Smirnova), L. V. Savelyeva (Rozovaya). Archive of the Folklore and Ethnographic Centre of the St. Petersburg State Conservatory. No. 3228-59. Notation by I. V. Korolkova.

¹⁹ The historical significance of songs of this structural type was outlined in the article by L. M. Belogurova, who examined them in a broad regional context [5]. A detailed description of the Novgorod versions of songs was given in the article by I. V. Korolkova [6].




Я - го - да с я - го - дой со - ка - ти - ли - ся,




Я - го - да с я - го - дой со - ка - ти - ли - ся.

♩ = 138

Шапка на ём, шапка на ём што а-гось га-рйт,

Шапка на ём, шапка на ём што а-гось га-рйт.

²⁰ Performer: Frolova E. A. (b. 1912). The notation includes a reconstruction of polyphony based on variations of the melodic line of the chant. Recording: E. A. Valevskaya, K. A. Mekhnetsova, Zh. V. Osipova, 24.07.1991. Archive of the Folklore and Ethnographic Centre of the St. Petersburg State Conservatory. Educational and Cultural Centre No. 3177-43. Notation by I. V. Korolkova.



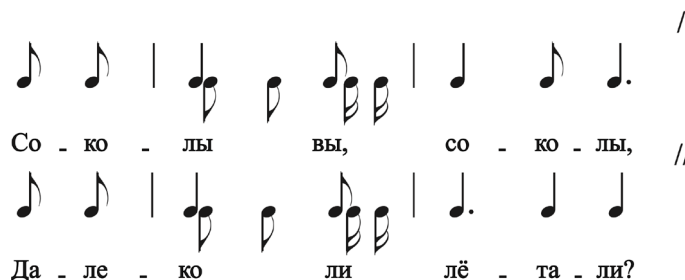
Both of the presented melodies are examples of ritual polyfunctional musical forms, assigned to texts of various content and associated with different circumstances of performance: the evening gathering (“Nad rekoj sosnushka” [“By the River, a Little Pine”], “Iz-za lesu, lesu temnogo” [“From Behind the Forest, the Dark Forest”]), the movements of the wedding procession (“Zadumal Ivanushka zhenit’sya” [“Ivanushka Decided to Get Married”], “Vilsya vikhor pered tucheyu” [“A Whirlwind Swirled Before the Storm Cloud”]), and the wedding feast (“Bela-rumyana u nas Lena-dusha” [“Our Lena is Fair and Rosy-Cheeked, Dear Soul”], “Yagoda s yagodoj sokatilisya” [“A Berry Rolled With a Berry”], “Kto u nas v gorenke silnyj bogatyr” [“Who is Our Strong Hero in the Chamber”]).

An important feature of the wedding folklore of the southwestern region is a chant representing a local version of the “Sokoly” song type (*Example 8*). It is characterised by an independent rhythmic period with a mobile syllabic composition of song lines (from 7 to 9 syllables) and differences in the longitudinal design of cadence zones (RT 11, *Scheme 12*).

²¹ Исполняют Д. К. Нилова (1909 г. р.), Е. С. Васильева (1920), М. М. Нилова (1914 г. р.). Запись 1985 года О. В. Шишковой (Смирновой). Архив ФЭЦ СПбГК. № 1805-30. Нотация Е. Ю. Баскаковой (Новиковой).



Example 8. Kholmsky district, village of Borisovo²²



Scheme 12. Rhythmic type 11 (RT 11)

In addition to the main thematic plot about the falcon-groom, the melody can interact with other song texts. In the southernmost part of the Novgorod region (Kholmsky district), this melody serves as the basis for incantatory songs accompanying the main movements of the bridegroom's procession ("Sokoly vy sokoly" ["Falcons you, Falcons"], "Sestry brata provodili" ["Sisters Saw Their Brother Off"]) and for the blessing ritual ("Blagoslovlyalsya svyatyol mesyats" ["The Bright Moon Received a Blessing"]). In the Poddorsky and Marevsky districts, the range of subjects assigned to the melody and its functional capabilities are significantly expanded. Thus, the melody is performed during the ritual of escorting the bride to the bathhouse ("Rastopisya, baenka" ["Warm Up, Little Bath"]), sung at the evening gathering ("Iz-za lesu, lesu tyomnogo" ["From Behind the Forest, the Dark Forest"]), "Ty izmenschitsa-izmeshchitsa" ["You are a Traitor, Traitor"], "Uzh ty yolka, yolochka" ["Oh You Spruce Tree, Little Spruce Tree"],

²² Performed by D. N. Andreev (b. 1914), A. P. Petrova (b. 1912), P. N. Leonov (b. 1926), P. I. Grigoriev (b. 1915). Recorded in 1985 by A. N. Zakharov. Archive of the Folklore and Ethnographic Centre of the St. Petersburg State Conservatory. Educational and Cultural Centre. No. 1875-17. Notation by E. Yu. Baskakova (Novikova).

“Kak Lyaksandrushka khodila” [“How Lyaksandrushka walked”]), and performed at the wedding feast as a song of praise for the guests (“Ty skazhi nam, Sashen’ka” [“You Tell Us, Sashen’ka”]). In the Demyansk region, variations of the melody were recorded only in villages near Lake Seliger with the texts of several songs of praise and with the main thematic plot.

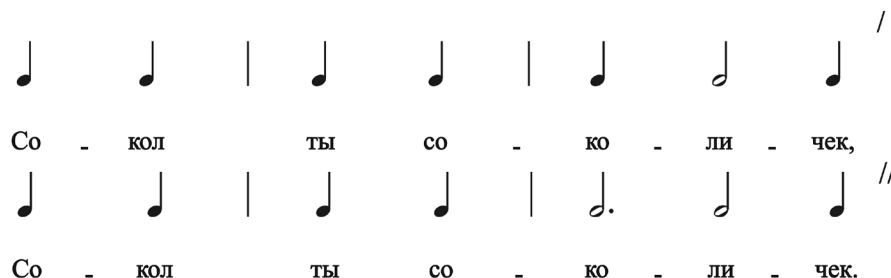
Comparing the song types of the South Novgorod wedding, our attention is drawn to one particular feature. The main body of melodies is intoned within a quartal cell (quartal framework) of intonation, with expanded filling by major thirds (wider third intervals). The greatest modal and melodic closeness is found in tunes with the structure 5+4+5 and tunes of the “Sokoly” type. Some variations of melodic chants of the 3+3+5 structure also have this same basis; however, this song type can also be embodied in other modal versions, as can be seen in the example above. The differences, which concern both the mood and the ambiguity and the nature of the melodic development, can be interpreted as narrow local features associated with the tradition of individual villages.

Tunes of the Eastern Range

The area between the Msta and Mologa rivers occupies a special place on the map of the Novgorod region. It was developed by people from Priilmenye — that is, Novgorodians, who later formed the basis of the medieval Novgorod Republic. The recordings made in this area in different years (from 1968 to 1992) are distinguished by the density of the material recorded and the good preservation of the folklore at the time of the field research. Taking into account all available sources, the East Novgorod folklore-ethnographic complex can be described according to the main indicators accepted in ethnomusicology (ritual system, genre composition of folklore, its structural and stylistic properties) and characterised as a systemic integrity. Thus, when identifying the Novgorod component of Russian folklore, the folk musical traditions of Msta and Mologa play a key role.

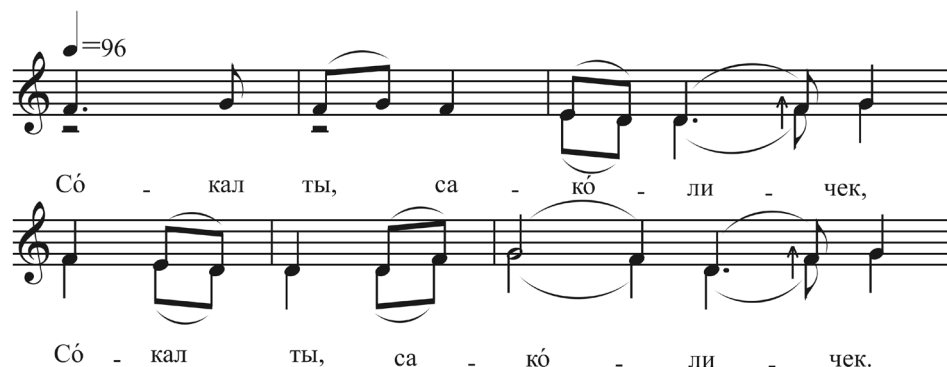
The specificity of the East Novgorod wedding folklore is the voluminous body of wedding farewell songs with tonic verse organisation of 7-, 8-, 9-syllable composition. They are represented by a wide range of rhythmic and modal-melodic models. The East Novgorod chants, which later spread far beyond the designated area, have been recorded by collectors of folklore from northern Russian, Ural, and Siberian traditions.

We will first consider the East Novgorod version of the “Sokoly” song type. Its peculiarity is a stable connection with a 7-syllable verse line and a different (compared to the South Novgorod) rhythmic structure (RT 12, *Scheme 13*).



Scheme 13. Rhythmic type 12 (RT 12)

The “Sokoly” melodic type that developed in the eastern part of the Novgorod region also differs from the southwestern one. It is based on a mode cell of a quartal trichord or (less commonly) a quintal tetrachord with narrow (minor third) interval filling. Its characteristic feature is the ending of both melodies on a fourth tone (*Example 9*).



Example 9. Pestovsky district, village of Pogorelovo²³

²³ Performed by A. P. Nikitina (b. 1915), L. M. Kapitonova (b. 1914), E. K. Bobrova (b. 1918), P. K. Vishnyakova (b. 1908), A. I. Matveeva (b. 1911). Recorded in 1989 by A. M. Mekhnetsov, G. V. Lobkova, G. P. Paradovskaya, A. A. Tretyakova. Archive of the Folklore and Ethnographic Centre of the St. Petersburg State Conservatory. Educational and Cultural Centre. No. 2680-02. Notation by V. E. Stolyarchuk.

♩ = 116

Со - ко - л(ы) да со - ко - ло - вич, да,

Свет до - род - ной доб-рой мо - ло - дец.

Ты со - кол да со - ко - ло - вич //

²⁵ Performers: ensemble of the village of Ust-Kirovskoye (8 people), including P. S. Smirnova (69 years old), E. Ya. Smirnova (78 years old). Recorded in 1968 by G. N. Gontarenko, A. S. Yanchuk. Archive of the Folklore and Ethnographic Centre of the St. Petersburg State Conservatory. Educational and Cultural Centre. No. 171-10. Notation by I. V. Korolkova. The melody is transposed up a minor third.

The melodic chant is based on the principle of linking two thirds-based cells comprising a minor third cell and a major third cell. The small thirds link ($d - f$) forming the basis of the structure denotes the central and cadence zones of each meloline. Intonation in the greater-third cell ($c - e$) is associated with the appearance of a secondary (sub-second) supporting tone.

On the basis of the predominantly descending melodic movement in the third complexes and the singing techniques, we can compare the chants of the eastern Novgorod region with the lamentation melodies that developed in this territory.²⁶

It should be noted that in the eastern Novgorod tradition, the intonational roots of lamentation are found not only in wedding songs, but also in calendar and lyrical songs. This distinguishes this area from others and provides a basis for identifying it with its Northern Russian parallels. Another parallel can be drawn with the lyrical songs of the Middle Sukhona region (Vologda Oblast), which were analysed by Anatoly Mikhailovich Mekhentsov in one of his articles, where the researcher characterised their modal structure by a similar principle of linking two thirds-based melodic complexes.²⁷

Research Results

Thus, wedding tunes form the basis of the song ritual folklore of the Novgorod region. As such, their role in the issues of areal study of folk musical traditions of this territory turns out to be quite significant. The conclusions obtained as a result of clarifying the distribution of wedding tunes confirm the historical and ethnographic features of the division of Novgorod region previously outlined by researchers. Some parallels can also be drawn by dividing the Novgorod Republic into pyatinas, which correspond to the five main geographical directions of Ilmen Slav settlement areas. Thus, the southwestern and central areas are located within the Derevskaya Pyatina. The eastern and western areas can be correlated with the lands of the Bezhetsk and Shelonskaya pyatinas, respectively.

²⁶ An extensive corpus of Novgorod lamentations is given in the publication: Korolkova, I. V. (2017). *Novgorodskie prichitaniya* [Novgorod lamentations]. Skifia-Print.

²⁷ Mekhnetsov A. M. (1985). Traditsiya kak osnovopolagayushchij printsip narodnoj muzykal'noj kul'tury [Tradition as a Fundamental Principle of Folk Musical Culture]. In *Russkaya narodnaya pesnya. Stil', zhanr, traditsiya* [Russian Folk Song. Style, Genre, Tradition] (pp. 5–19). Leningrad Order of Lenin State N. A. Rimsky-Korsakov Conservatory.

One of the most important results of the study concerns the musical typology of wedding songs of the southwestern area, which confirms the previously stated provisions about this region as a territory of interaction between two Slavic tribes — the Ilmen Slavs and the Krivichi. This conclusion is supported by the facts of the relationship between the calendar folklore of the southwestern Novgorod region and the territory of the Pskov-Smolensk-Tver borderland.²⁸

Comparing general Novgorod melodies with the corpus of wedding songs of the territories of earlier East Slavic settlement (primarily with the traditions of Smolensk region), it is important to pay attention to the commonality of structural types with a syllabic organisation of verse, which are widespread in Western Russian traditions. The rhythmic types of chants with a 9-complex tonic structure of the poetic text and the main melodic types assigned to them can also serve as a sign of the relationship between Novgorod and some Smolensk traditions. The “Sokoly” melodic chant (in its southwestern version) connects the Novgorod and southern Pskov (Loknyansko-Lovatsky) and adjacent Tver territories, but it has not been identified in the Smolensk region. Nevertheless, one of the leading features of the song type (the unique rhythmic structure of the stanza) can be seen in some Smolensk wedding songs with a 9-syllable verse base²⁹ [7, pp. 642–649].

The Novgorod component itself is most clearly demonstrated by the traditions of the northwestern, central and eastern parts of the region, between which there is a clear commonality. As already mentioned, these territories were developed by the Novgorod Slav tribe itself, which initially settled in Priilmenye and then populated the lands of Poluzhya, the Shelon region and the area between the Msta and Mologa rivers.

The main development vector of Novgorod wedding traditions turned out to be aimed at strengthening the significance of the initiation line of the ritual, which was reflected in its pre-wedding part. If in Western Russian traditions (Smolensk, Bryansk, and the southern parts of Pskov and Tver regions) the rituals are predominantly focused on communicative and exchange functions, then in Novgorod traditions both

²⁸ Conclusions about the relationship between the calendar folklore of the southwestern Novgorod region and western Russian song traditions (in particular, the fact of the spread of the Maslenitsa chant-formula) were drawn by the present author in a special article [7].

²⁹ Belogurova L. M., Nikitina I. A. (Eds.). (2016). *Smolensk Musical and Ethnographic Collection*. Vol. 4. Wedding of the Dnieper Right Bank: Ritual and Music (pp. 642–649). Gnesin Russian Academy of Music.

semantic components of the Russian wedding receive their full realisation. This is also evident in the internal genre structure of Novgorod song folklore, which includes songs of a commenting nature, farewell songs, and wedding feast songs (songs of praise, songs of reproach, and songs with refrains sung by the couple). Moreover, the proportion of farewell songs in the system of musical content of a wedding turns out to be the highest in eastern traditions (on the border with the Vologda region). It was in this territory that the largest number of chants with a tonic verse organisation and a lamenting-narrative type of intonation were recorded. Many melodic chants of this stylistic group turn out to be polytextual and take on the function of chant-formulas to structure different ritual situations.

The type of wedding ceremony that developed in the Novgorod region can be called a lament-song, since both genre phenomena (lamentations and wedding songs) have a high degree of significance. Let us recall that the Novgorod traditions embodied the genre of collective lamentations that are closely connected with farewell wedding songs in terms of functions, musical and poetic vocabulary. The further development of this type of wedding tradition took place in the Northern Russian, Ural, and Western Siberian cultural contexts, which are historically rooted in Novgorod traditions. While the latter idea has been repeatedly expressed by ethnomusicologists based on a comparison of individual examples of wedding folklore, the phenomenon of Novgorod traditions itself has not until now been identified and systematically described. It is hoped that the materials presented in this article may partially fill this gap to serve as a basis for further comparative studies of Russian wedding music.

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