

17th Century Music

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Vasilii Titov: A Seventeenth-Century Master of Russian Choral Music

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Among the hundreds of early music manuscripts stored in various archives in the former Soviet Union, are many manuscripts of *kontserty* (vocal concertos) for three to twenty-four voices, notated in the so-called square or Kievan notation. Recently, research in early Russian music and particularly in the transitional period of the seventeenth century, has become an important focus of Russian musicology.¹ As compositions are transcribed and performed, the so-called Russian Baroque is beginning to emerge as one of the most vibrant areas in Russian musical research. This era was not only a time of transition, but a period of great creativity in all the arts, with Russian tradition at its artistic height just as western forms of expression penetrated Muscovy via Poland and the Ukraine. In the past, the tendency has been to identify the seventeenth and eighteenth centuries as the age of westernization in Russian culture. As we look more deeply into representative works of the seventeenth century, however, we notice that a distinctive style of composition was practiced by Muscovite composers. This was indeed a period of new beginnings, but certainly not a time that broke completely with traditions of the past.

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News of the Society

From the Chair

As planned and announced to all our members, the American Schütz Society sponsored a meeting of scholars interested in forming a Society for Seventeenth-Century Music in Chicago at 9:00 a.m. on November 7, just prior to our own annual business meeting. Minutes appear elsewhere in this issue of the newsletter.

The attendance at the organizational meeting was remarkable. Seventy-one people signed the attendance sheet, and at least ten more were crowded outside in the hallway because they couldn't squeeze into the meeting room. Every one of these people came a day early to the convention and paid for an extra night in the hotel solely for the purpose of attending this meeting--many others sent letters or telephoned saying that they could not arrive so early, but would support the formation of a Society for Seventeenth-Century Music.

The interest and enthusiasm for establishing such a society was palpable in the room. Expressed in this enthusiasm were years of pent-up frustration about the secondary role of seventeenth-century studies in the U. S. Discussion centered on methods of forming the new society and the relationship it should have with the American Schütz Society. There was also talk of the possibility of publishing a journal of seventeenth-century studies. Eventually the current officers of the Schütz Society were asked to serve as officers *pro tempore* of the Society for Seventeenth-Century Music.

The Schütz Society then met to discuss these matters. We finally voted on a plan to write by-laws for the new society based on the Schütz Society by-laws. The new society will have as its purpose not only the promotion of 17th-century music and related arts, but also to act as a central organization for various interest groups that may well be oriented toward various national studies. Within this framework, a sub-group comprising the American Schütz Society will continue. This sub-group will have a representative on the governing board of the Society for Seventeenth-Century Music. Members of the American Schütz Society will continue paying the same dues as before, will automatically be enrolled as members in the Society for

Seventeenth-Century Music, and will continue to receive the *Jahrbuch* and *Acta*. The newsletter of the American Schütz Society, *Seventeenth-Century Music*, will become the newsletter of the Society for Seventeenth-Century Music and will be sent to all members of the latter Society, including those who are enrolled as members in the Schütz Society.

Since the November meeting, revised by-laws for the Schütz Society and new by-laws as well as Articles of Association for the Society for Seventeenth-Century Music were drafted and circulated to the officers and the Advisory Board of the Schütz Society for commentary. Versions revised according to the feedback were then circulated to both groups for a vote. Both sets of by-laws and the Articles were approved. At the time of this writing, the final versions of these documents are being prepared. The by-laws and Articles of Association of the Society for Seventeenth-Century Music will be sent to members of the Schütz Society and all participants in the Chicago meeting as well as a number of other 17th-century scholars who have expressed interest. Also enclosed will be a membership enrollment form with annual dues of \$10. Schütz Society members and those enrolling as new members in the Society for Seventeenth-Century Music may vote on the by-laws and Articles of Association. The revised Schütz Society by-laws will be sent only to members of the Schütz Society for their vote. If a majority of both groups approve the new and revised by-laws and Articles, the new Society will be officially launched and the relationship of the Schütz Society to the Society for Seventeenth-Century Music will have been clearly defined.

I wish to thank all those who participated in the Chicago meeting and assisted in reviewing the new and revised by-laws and Articles of Association. This has been a busy year for the Schütz Society, and the attention given above to the new Society for Seventeenth-Century Music should not detract from the Schütz Society's joint meeting with the American Bach Society, to be held at Columbia University, April 24-26. Special thanks go to Gregory Butler of the University of British Columbia, who chaired the program committee, and to George Stauffer, who has prepared a marvelous set of performances for this meeting.

Jeffrey Kurtzman

From the Editor

The Deadline for contributions to the fall issue of *Seventeenth-Century Music* is 15 August 1992. Articles, conference reports, reports on work in progress, translations, and reviews of books and sound recordings dealing with music and the related arts in the seventeenth century are welcome. Submissions can be sent to Steven Saunders, Department of Music, Colby College, Waterville, ME 04901 (INTERNET: sesaunde@colby.edu).

Steven Saunders

Minutes of the Annual Meeting, American Heinrich Schütz Society Chicago IL, 7 November 1991

The meeting was called to order at 10:10 A.M. by the chair, Jeffrey Kurtzman. Present: Kerala J. Snyder, Eva Linfield, George Buelow, Andrew Dell'Antonio, Rose Mauro, Sharon L. Gorman, Frederick K. Gable, Mary E. Frandsen, Beverly Stein, Robin A. Leaver, J. Michele Edwards, Charles Brewer, Steven Saunders, Gary Zink, John Suess, Christoph Wolff, Alfred Mann, Geoffrey Chew, Douglas Bush, Judy L. Taylor, Victor H. Mattfeld, Jeffrey Kurtzman.

I. Vice-Chair's Report

Eva Linfield, vice-chair, reported on the successful conference sponsored by the Society at the Eastman School of Music in April 1991, and summarized the broad range of subjects dealt with in the paper sessions. Topics included a variety of genres, theoretical problems, and national styles.

The vice-chair announced the upcoming joint meeting of the Society with the Bach Society, to be held at Columbia University April 24-26 1992. She reminded members of the December 1 deadline for abstracts, which should be sent to Gregory Butler at the University of Vancouver. Jeffrey Kurtzman also volunteered to accept FAX submissions of abstracts at Washington University. Performing groups for the conference were also announced: Columbia Collegium Musicum, CUNY Baroque Ensemble, Pomerium Musices, and the Choir of Corpus Christi Church.

A conference will be held June 2-3 1992 in Dresden on "Relationships between Local and Imported Art in 16th and 17th Century Saxony." A similar conference is planned for Oct. 1-4 1992 in Innsbruck; the topic has yet to be announced.

II. Treasurer's Report

Douglas Bush reported that there was \$2036.93 in the treasury, with \$1603.92 due to be paid out to the International Schütz Gesellschaft (ISG); the balance of funds on hand after the payment to ISG is \$433.01. As of year's end, there were a total of 75 members (11 student/retired; 46 regular; 18 institutions).

III. Newsletter Editor's Report

Steve Saunders briefly described the newsletter for the benefit of nonmembers of the Schütz Society in attendance at the meeting, inviting contributions of articles, translations, reviews, conference reports, bibliographies, as well as short reports on activities of members for a column on "News about Members."

III. Chair's Report

A. Old Business

1. Jeffrey Kurtzman reported that federal tax-exempt status requires the authorization of the attorney general of the state of Missouri. The lawyer who is advising the Society in this matter recommends that the Society wait until after the changes in name and bylaws that may be involved in transforming itself into a Society for 17th Century Music.

2. The Chair also announced a planned conference in Spring 1993, to be held at Washington University in St. Louis. The conference is tentatively scheduled for late April, a date that met with approval of most of those present. It was unanimously decided to leave the theme of the conference broadly defined, "Seventeenth-Century Music," but to attempt to schedule a session or sessions recognizing 1993 as both a Monteverdi year and a Frescobaldi year.

There was some discussion, led by Kerala Snyder, proposing that announcements of the conference be released as early as possible. Barbara Coeyman urged that it be made clear that papers on dance, theater music, and spectacle would be welcomed.

Most of those present felt that a 1-1/2 or 2-day conference would be most appropriate. Another suggestion for the planners of the conference was to

Minutes (cont.)

allow for informal study sessions (Sunday morning?), perhaps one each for French, English, German, and Italian music. The membership unanimously asked the current Society officers to handle the call for papers.

B. New Business

1. Jeffrey Kurtzman reported on the results of the earlier (9:00 A.M.) meeting, at which strong support was expressed for the formation of a Society for 17th-Century Music. The chair then outlined three possible options through which the Society might respond to this need for a new 17th-Century Society:

a) To continue to operate under the old bylaws as a separate and independent Society, with no changes, and without administrative links to the newly formed 17th-Century Music Society.

b) To allow the American Heinrich Schütz Society to be subsumed by the new Society, amending its bylaws, and in effect, ceasing to exist as the American Schütz Society.

c) To adopt a middle course, whereby the the American Heinrich Schütz Society would transform itself into the new Society, with some changes to its bylaws, while still maintaining a relationship with the ISG. One possible arrangement would be two types of memberships in the newly constituted society, one of which would include membership in the ISG. Such a relationship between the new Society for Seventeenth-Century Music and the ISG could be described as "corresponding membership" in the ISG.

Discussion ensued about the relative merits of these courses of action.

Charles Brewer asked about the number of Schütz Society members who are also members of the ACDA (and who, presumably, would be less likely to be interested in a broadly based 17th-century society). Douglas Bush indicated that the most recent survey of members indicated only 15% membership in this category.

Georg Buelow expressed concern about continuing any links with the ISG, advocating a position close to that described in a), above.

Christoph Wolff suggested that the new Society serve, in effect, as a clearing house, maintaining corresponding relationships not only with the ISG, but also with the Purcell Society, and other societies with similar purposes.

David Schildkret noted that such multiple affiliations can present significant administrative

problems. The chair noted, however, that for the present, the problem is more theoretical than practical; there is only one significant international organization whose focus is music of the seventeenth century, the ISG.

Barbara Coeyman expressed a concern that even a corresponding membership, or similar affiliation with the ISG, might affect perceptions of the new society, making it appear less inclusive than members might wish.

Jeffrey Kurtzman reported on alternative phrases to "corresponding member" that had been discussed and rejected by the current board. "Corresponding member" seemed to have the advantage of being both descriptive and innocuous.

Kerala Snyder urged members to support an arrangement, similar to c) above, whereby the new Society would become the American conduit for the ISG, in order to avoid a further splintering of the field. She voiced particular concern that no new group be formed to assume the role of American chapter of the ISG.

John Suess supported the idea of the new Society acting as an umbrella for the ISG and other similar organizations.

Geoffrey Chew mentioned that the logical means of expanding the society to an international scope was through the Baroque conferences held biannually in England (this year at Durham).

The chair and a number of members agreed; a number of members, including the chair, foresaw a danger in too rapid an expansion, however.

David Schildkret proposed that the new bylaws include an advisory board that included members of all national interest groups, English, French, German, Italian, and others as well.

A motion was made by Kerala Snyder, seconded by Beverly Stein including the following points.

a) The American Heinrich Schütz Society would amend its bylaws to recognize more fully what we already are *de facto*: a society for the study and performance of all 17th-century music. The changes would include a change in the Society's name. The present officers would continue to serve during a period of transition, completing their current terms.

b) This newly formed society would maintain a relationship with the ISG as a corresponding member. Members who wanted simultaneous membership in the new society and ISG would be able to do so (under the auspices of the new society) by paying ISG dues. The new society, then, would still serve as the American representative of the ISG.

c) The bylaws would contain provisions to encourage similar affiliations with other organizations with a recognized interest in 17th-century music.

d) The advisory board of the new society would include representatives of all areas of interest represented by the membership.

Discussion of this motion continued.

George Buelow questioned the legality of simply rewriting bylaws.

David Schildkret advised that bylaws could only be amended, not revised.

There was considerable discussion of the legal tangles involved in such a change, and the precise meaning of incorporation and the possession of a federal tax-exempt number. It was generally agreed that such legal questions, while important, could be solved by the officers of the Society. Indeed, solutions would proceed more easily if the new society could adopt the tax-exempt number and incorporation status of the former American Heinrich Schütz Society.

Kerala Snyder suggested that representatives of various areas of research (French, German, Italian, English, etc.) be included as members of the chapter board. Such "subgroup chairs" would also serve as liaison officers with other societies (the German subgroup chair would be ISG liaison, etc.) The executive board, then, would include: a president, vice-president, treasurer, membership secretary, newsletter editor, and subgroup chairs (number to be determined).

The motion was called, the vote being 19-Yes, 0-No, with 1 abstention.

The meeting was adjourned at 11:55.

Respectfully submitted,
Steven Saunders

American Bach Society-American Schütz Society Joint Meeting April 24-26, Columbia University

Friday, April 24

10:00-5:00--Registration (Lobby, Schermerhorn Hall)

11:00--Memorial Service for Paul Henry Lang (St. Paul's Chapel)

1:00--Concert, Columbia Collegium Musicum (St. Paul's Chapel) Chamber Music of Schütz and Schein

2:00-5:00--Lecture Session I (501 Schermerhorn Hall)
Kerala Snyder (Eastman School of Music),
Chair

Opening Remarks: Ian Bent (Columbia University),
George Buelow (Indiana University)

Keynote Address: Christoph Wolff (Harvard
University)

Eva Linfield (Yale University):
"Schütz's *Schwanengesang*: A Theological,
Poetic, and Musical Cycle"

Gregory G. Butler (University of British Columbia):
"J. S. Bach's Reception of Tomaso Albinoni's
Late Instrumental Works"

Mary E. Frandsen (Eastman School of Music):
"The Sacred Concerto at the Dresden Electoral
Court Chapel: New Documentary Evidence"

5:00-6:30--Reception (826 Schermerhorn Hall)

8:00--Concert, CUNY Baroque Ensemble (St. Paul's
Chapel) Bach: Music for Multiple
Harpsichords

Saturday, April 25

8:30-3:00--Registration (Lobby, Schermerhorn Hall)

9:00-12:00--Lecture Session II (501 Schermerhorn Hall)
Paul Brainard (Yale University), Chair

Daniel R. Melamed (Yale University):
"How Did J. S. Bach Teach Vocal
Composition?"

Kenneth Nott (University of Hartford):
" 'Tilge, Höchster, meine Sünden': Observations
on Bach and the '*stil galant*' "

Russel Stinson (SUNY at Stony Brook):
"The Authenticity of Bach's Neumeister
Chorales"

Jeanne Swack (University of Wisconsin-Madison):
"The Chamber Concerto and *Sonate auf
Concertenart* in Germany as Models for the
Sonatas for Solo Instrument and Harpsichord
of J. S. Bach"

Program (cont.)

- 12:30-2:00--American Bach Society Advisory Board Luncheon
- 2:30-4:30--Round Table: Performance Issues in Bach and Schütz (501 Schermerhorn Hall) Moderator: Robert L. Marshall (Brandeis University) Participants: Louise Basbas (Music before 1800); Alexander Blachly (Pomerium Musices); Eva Linfield (Yale University); Joshua Rifkin (Cambridge, Mass.); Hans-Joachim Schulze (Bach-Jahrbuch); Kerala Snyder (Eastman School of Music)
- 4:30-5:30--Business Meetings (American Bach Society: 501 Schermerhorn Hall; American Schütz Society: Art Gallery, St. Paul's Chapel)
- 8:00--Concert, Pomerium Musices and ARTEK (St. Paul's Chapel) Music by Bach and Schütz

Sunday, April 26

- 10:00-1:00--Lecture Session III (501 Schermerhorn Hall) David Fuller (SUNY at Buffalo), Chair
- Geoffrey Chew (University of London):
"The Role of Analysis in Fixing the Baroque] Canon: The Reception of J. S. Bach in Early 20th-Century Viennese Theory"
- Erik Kjellberg (University of Uppsala):
"Baltic Composers in the Düben Collection: Observations on Musical Works, Styles, and Sources"
- Robin A. Leaver (Westminster Choir College):
"New Light on the Pre-History of the Bach Choir of Bethlehem"
- Steven Saunders (Colby College):
"Giovanni Priuli's *Missa sine nomine* and the Legacy of Giovanni Gabrieli"
- 3:00--Concert, Choir of Corpus Christi (Corpus Christi Church) From the Masters of German Baroque Sacred Vocal Music

Vasilii Titov (cont.)

One of the major musical figures emerging in Muscovy during the last quarter of the seventeenth century was Vasilii Polikarpovich Titov, a composer whose gifts and craftsmanship have been recognized by many, including pre-revolutionary Russian musicologists. Antonin Preobrazhensky, who is known to have opposed vehemently the new style of *partesnoe penie* (part-singing), was startled by Titov's rich and unique choral sonorities,² and Stepan Smolensky noted that Titov's works "show a masterful technique and a fine knowledge of choral effects."³ During the late nineteenth century, as Russian music searched for its roots in the linear style of native harmonization, works that were western in spirit received little attention. Nevertheless, Titov's compositions were revived and performed in 1895 at the Historical Concert Series given by the Synodal Choir in Moscow.⁴ The choir's efforts were abruptly terminated by the revolution of 1917, but in recent years, Titov's compositions are again becoming a part of the repertoire of major choral groups in Russia.⁵

The relatively scant biographical information available to us indicates that Titov was born in the 1650s and became a singer in Tsar Fedor's *Gosudarevy Pevchie Diaki* (The Sovereign's Singers), where his salary is recorded in 1678.⁶ From 1682, he quickly rose in rank both as a singer and composer, especially after he set Simeon Polotsky's *Rifmotvornaia Psaltyr* to music. After Tsar Fedor's death, Titov sang in Tsar Ivan's choir until the latter's death in 1696. The choir continued to function at church services for two years but was later dismantled, allowing its singers join other choirs. It is not clear what happened to Titov at this point, but it is believed that he worked at a church in the Kremlin and became the head of a music school in Moscow.⁷ We also know that he wrote some compositions associated with the Victory of Poltava in 1709,⁸ and that he died in about 1715 in Moscow.

Titov was well acquainted with western compositional techniques and with the treatise *Idea musikiiskoi grammatiki* (An Idea of Musical Grammar) by the renowned theorist and composer Nikolai Diletsky. He frequented the circle of musicians considered to be Diletsky's followers, who were known as promoters of the "new style" of polyphony. He was also acquainted with Deacon Ioanikii Korenev, author of the famous *Preface* to Diletsky's treatise, as well as with Simeon Pekalitskii, a well-known composer and choir director in the Kremlin. Titov wrote about two

hundred vocal compositions including complete polyphonic settings of the Divine Services known as *Sluzhby Bozhie* and many *kontserty* (vocal concertos). His works range from small-scale compositions for three voices to large ones for eight to twenty-four voices. He also wrote an eight-voice setting of a service entirely based on the *znamenny* chant, indicating that he dealt with both traditional and newer compositional techniques.⁹

The large number of manuscripts containing Titov's compositions attest to the popularity of his music; his works have been found in archival collections in Moscow, Rostov Velikii, Novgorod and Kiev.¹⁰ The main repository of his music is the *Rukopisnyi otdel* (Manuscript Division) of the *Gosudarstvennyi istoricheskii muzei* [GIM] (The State Historical Museum)¹¹ in Moscow (presently closed for major repairs). His compositions are also kept at the *Tsentral'naia nauchnaia biblioteka Akademii Nauk Ukr* (Central Library of the Academy of Sciences of the Ukraine) in Kiev,¹² the Glinka Museum¹³ and the Lenin Library in Moscow,¹⁴ and the Academy of Sciences in St. Petersburg.

To the list of previously known concertos by Titov, we can now add the newly transcribed "O divnoe chudo" (O Marvelous Wonder). Taken from MS #122/118C, preserved at the Central Library in Kiev,¹⁵ it serves as yet another example of the composer's boundless imagination and creativity. The form of this *kontsert* is dictated by its text, a common trait in Titov, as his music is usually subservient to the text. Each voice plays an important melodic role, proceeding in a linear, horizontal fashion with a steady, logical unfolding of material. Whether in passages driven by imitative entries (ex. 1), or in the more intimate 3-part, episodic sections (ex. 2), the phrases of the text determine the shape of the melody.¹⁶ In the lyrical opening of the *kontsert* (ex. 1), for example, the tenors carry the melody while the descants provide a countermelody, with the motive on the word "chudo" (wonder) serving almost as a halo amidst the other voices. Such a decorative approach to melody, slightly varied in subsequent statements, was a practice known as "uzorochie," or ornamented decorativeness, characteristic of all the arts in the sixteenth and seventeenth centuries during the so called Golden Age of Russian artistic expression prior to westernization.¹⁷ Such a lyrical melodic setting has its roots in chant,¹⁸ and it is complemented by short motivic figurations which became part of the vocabulary of the Russian Baroque. These figurations were representative of various moods and feelings, a phenomenon somewhat

similar to western Baroque practices.¹⁹ In restating the opening phrase, the composer varies the setting by dividing the principal melody between descants and tenors. Titov did not seek contrast for its own sake, but explored carefully sonorities appropriate for each detail of the text. Mere doubling was very rare, and the notion that such concertos could be performed by one instead of two choirs seems unlikely in this case.²⁰ Titov's concern was not only with timbre but with the projection of the text by individual voices, and thus his music was not written for separate alternating choirs but for an integrated whole.²¹ This individuality of voices makes it unlikely that two choirs of four voices split and performed this work antiphonally. The concern with volume might be more evident in Titov's later works, or in the anonymous eighteenth-century *kontserty* for forty-eight voices which are preserved in two collections at the Historical Museum in Moscow. Even in these, however, two-voice parts that are exactly alike are hard to find.²²

Titov seems to have been familiar with the liturgical essence of the text, which is not surprising since he was a singer in the tsar's choir. Within a section that is cast predominantly in a major key, the words "vo grobe" (in the tomb) appear on a D minor chord, offset by a dotted rhythm associated with death (ex. 2). The practice of repeating a word or phrase of text, not found in the highly sophisticated Russian chant tradition, was nevertheless common in the *kontsert*. Here Titov uses repetition to emphasize words that might escape the listener on first hearing, bringing back "vo grobe" a second time, now in a melismatic setting (ex. 3).

An aspect of choral expression typical of the time was the use of timbres emanating from the sounds of bells. A multi-layered sonic approach, similar to that encountered in bell ringing, is seen in the passage where "veselisia" (rejoice) is portrayed by four different rhythms: 1) quarter-note motive in the top voice, 2) eighth-note motive, 3) sixteenth-note motive, and 4) a steady bass line providing a foundation for the other layers of voices throughout the duration of the passage (ex. 4). Short, playful, motivic phrases such as the sixteenth-note figuration in the tenors were part of the tradition of the festive type of *kontsert*, and they became the foundation for the panegyric *kontserty* popular in Petrine Russia. In line with the aesthetics of the Russian Baroque, the mood of this composition changes in accordance with the different phrases of text. This work, then, is an example of a mixture of the "lyrico-dramatic" and the "joyful-festive" types of *kontserty*, a combination perfectly suited to the variety of emotions depicted in its text.²³

Also typical of Titov's style is the vertical exploration of sound for textual emphasis. One such brief, but very effective moment occurs as all voices come to a climactic halt on the emphatically solemn "chinonachalnik" (the leader) (ex. 5). This is preceded by a cadential passage involving the I-IV progression on F, a favorite device used to create an uplifting feeling. Titov thus achieves dramatic choral effects by using vertical sonorities at critical moments. Such a quest for harmonic fullness suggests that eight-voice *kontserty* were intended to be performed by a larger group of singers (rather than a small ensemble) in which timbre was a significant concern.²⁴ It is also evident that the singers must have been well equipped technically to achieve the flexibility of sound required in performing such compositions.²⁵ Regardless of how many singers were used for each part, it is clear that Titov's sensitivity to various choral effects helped to lay the foundation for the development of the Russian choral tradition.

Another of Titov's remarkable traits was his ability to create rhythmic momentum via imitation.²⁶ This is true at the end of the concerto, where he achieves a drive to the cadence through imitation of various motivic phrases (ex. 6), varied to some degree, and punctuated by vertical statements of "raduisia" (rejoice). Two sets of energetic, homophonic blocks alternate in a dovetail fashion, steadily working towards the final cadence. This type of drive to the cadence punctuated by statements of important text fragments are a trademark of Titov. Again, mere doubling of voices and exact imitation are infrequent, but transformation and variation typical. The voices answering each other antiphonally suggest a type of voice-exchange, or "pereklikivanie golosov," used in Russian folk music. In opposition to imitation, the very last phrase of text "veliiu milost," (great mercy) stated only once but emphatically, stands out as a solemn, final declaration which brings this text-conscious work to a dramatic close.

In an era that has been believed to have been predominantly western in character, Titov appears as a figure highly sensitive to native tradition and equally equipped to deal with the new currents coming from the West, integrating both in an energy-balanced whole. His *kontsert* "O Marvelous Wonder" represents a combination of the "lyrico-dramatic" and the "joyful-festive" types of *kontserty* in which elements of Russian traditional expression are framed into an essentially western design. Titov proved highly capable of expressing himself in a variety of styles, some of which were completely new to the Muscovite musician. Russia's rich, elaborate musical tradition was built on

concepts totally different from those of the West, and for these new compositional techniques, as well as manners of performance, to have been accepted and assimilated within such a short period of time, indicates a culture open to change. The adaptations that had to be made were enormous, and they affected composers, singers and listeners alike. We are only now beginning to become acquainted with this highly colorful and unique chapter in the history of Russian music.

Notes

*I would like to thank the International Research and Exchanges Board (IREX) for awarding me a Travel Grant that enabled me to work at various manuscript repositories in Moscow and Kiev in 1989. I would also like to extend my sincere gratitude to Irina Medvedeva, the head of the Manuscript Division of the Glinka Museum in Moscow, and to Lubov Dubrovina, the head of the Manuscript Division of the Kiev Central Library, for allowing me to examine the manuscripts containing Titov's compositions.

¹These include Nina Gerasimova-Persidskaia, *Partesnyi kontsert v istorii muzykal'noi kul'tury* [The Vocal Concerto in the History of Musical Culture] (Moscow: Muzyka, 1983); Vladimir Protopopov, *Muzyka na Poltavskuiu pobedu* [Music for the Victory at Poltava], *Pamiatniki russkogo muzykal'nogo iskusstva*, vol. 2 (Moscow: Muzyka, 1973); Sergei Skrebkov, *Russkaia khorovaia muzyka XVII-nachala XVIII veka* [Russian Choral Music of the Seventeenth and Beginning of the Eighteenth Centuries] (Moscow: Muzyka, 1969); Tatiana Vladyshevskiaia, "Partesnyi khorovoi kontsert v epokhu barokko" [The Choral Concerto during the Baroque Era], *Traditsii russkoi muzykal'noi kul'tury XVIII veka: Trudy*, vyp. 21 (1975); and Nikolai Uspensky, *Russkii khorovoi kontsert kontsa XVII-pervoi poloviny XVIII vekov* [The Russian Choral Concerto at the End of the Seventeenth and during the First Half of the Eighteenth Centuries] (Leningrad: Muzyka, 1976).

²Antonin Preobrazhensky, *Kultovaia muzyka v Rossii* [Church Music in Russia] (Leningrad: Academia, 1924), 61.

³Stepan Smolensky, *Obzor istoricheskikh kontsertov Sinodal'nago uchilishcha tserkovnago peniia v 1895 godu* [A Review of the Historical Concerts

Given at the Sinodal School of Church Singing in 1895] (Moscow: Sinodal'naia Tipografiia, 1895), 22.

⁴Smolensky, *Obzor*, 19.

⁵Performed and recorded by Minin and Poliansky, and Chernushenko, among others.

⁶Vladimir Protopopov, "Tvoreniia Vasiliia Titova--vydaiushchegosa russkogo kompozitora vtoroi poloviny XVII-nachala XVIII veka" [The Works of Vasilii Titov--An Outstanding Russian Composer of the Second Half of the XVII-Beginning of the XVIII Century], *Izbrannye issledovaniia i stat'i* (Moscow: Sovetskii kompozitor, 1983), 242.

⁷Protopopov, "Tvoreniia Vasiliia Titova," 243.

⁸See Protopopov, *Muzyka na Poltavskuiu pobedu*.

⁹Chant-based polyphonic compositions in the traditional linear style coexisted with those in the "new style" which were not chant-based and more homophonic in nature.

¹⁰Protopopov, "Tvorenie Vasiliia Titova," 247. Composers' names did not always appear in manuscripts, and in some manuscripts, Titov's works are preserved without attribution.

¹¹Manuscripts containing Titov compositions include nos. 90, 935, 712, 516, 935, 735 and 355.

¹²Present in nos. 43/XVIII-16, 117/113, 121/117, 122/118, 41/XVIII-14.

¹³Present in F283, nos. 225-236.

¹⁴They are in the process of being relocated and were not available for study.

¹⁵My sincere gratitude to Professor Nina Gerasimova-Persidskaia and Liubov Dubrovina with her staff at the Central Library in Kiev for all their help in making this transcription possible.

¹⁶The 3-part texture (with 2 upper voices complementing each other in thirds and accompanied by a functional bass line) is typical of the *kant*, a song popular in seventeenth- and eighteenth-century Russia. This intimate episodic material is an essential part of the fabric of the *kontsert* as it provides a contrast to the full-bodied sections carried by a larger number of voices. Out of this grew the practice of writing 3-part *kontserty* which have been found in numerous collections of seventeenth-century manuscripts. See G. Vinogradova "Trehgolosnye partesnye 'kontserty' iz rukopisnykh sbornikov vtoroi poloviny XVII-kontsa XVIII veka," [Three-Part 'Concerti' in Manuscript Collections of the Second Half of the XVII-End of the XVIII Century] in *Russkaia khorovaia muzyka XVI-XVIII vekov* (Moscow: Nauka, 1983), 123.

¹⁷L. Kiknadze "Osobennosti stilia barokko v russkoi muzyke" [Peculiarities of the Baroque Style in Russian Music], *Traditsii russkoi muzykal'noi kul'tury XVIII veka. Trudy*, vyp 21 (1975), p. 40.

¹⁸It is from the chant that the so-called lyrico-dramatic type of *kontsert* drew its inspiration. See Nina Gerasimova-Persidskaia, *Partesnyi kontsert*, 170.

¹⁹Nina Gerasimova-Persidskaia, "Postoiannye epitety v khorovom tvorchestve kontsa XVII-pervoi poloviny XVIII vekov," *Russkaia khorovaia muzyka*, 149. Individual figures, however, show little similarity to western examples.

²⁰In some *kontserty*, Skrebkov found this to be true. Sergei Skrebkov, *Russkaia khorovaia muzyka XVII-nachala XVIII veka* [Russian Choral Music of the XVII-Beginning of the XVIII Century] (Moscow: Muzyka, 1969), 95.

²¹Iurii Keldysh, "Problemy stilei v russkoi muzyke XVII-XVIII vekov" [Stylistic Problems in Russian Music of XVII-XVIII Centuries], *Ocherki i issledovaniia po istorii russkoi muzyki* (Moscow: Sovetskii kompozitor, 1978), 100.

²²Vladyshevskaja, "Partesnyi khorovoi kontsert v epokhu barokko," 103-4.

²³The text is based on a *stichera* sung at the Feast of the Dormition. It is translated as follows: "O marvelous wonder! The source of life is placed in the tomb. The grave becomes a ladder to heaven, rejoice! O Gethsemane! The Holy sacred area of the Theotokos! Let us, the faithful, cry out with Gabriel, the leader: O Hail, highly favored Lady! The Lord is with you! He is granting through you, the great mercy to the world!" [Translation provided by James Silver.]

²⁴On the choirs, their sizes, and singers' salaries, see N. Parfentiev "Iz istorii professional'nykh khorov v Rossii (XVI-XVII vv.*)" [From the History of Professional Choirs in Russia (XVI-XVII)], *Russkaia khorovaia muzyka*, D. Razumovsky, *Patriarshie pevchie diaki i poddiaki i gosudarevi pevchie diaki* [The Patriarch's and the Tsar's Singers] (Moscow: Grachev, 1985); and V. Metallov "Sinodal'nye, byvshye patriarshie pevchie" [The Synodal, Previously Patriarchal Singers], *Russkaia muzykal'naia gazeta* (1898).

²⁵Tatiana Vladyshevskaja, "Partesnyi khorovoi kontsert v epokhu barokko," 85.

²⁶A most effective and elaborate example of this appears in his 12-voice *kontsert* "Dnes Khristos."

Titov (cont.)

Example 1.

D1 O div- no- e chu- do O div- no- e chu- do

D2 O div- no- e chu- do

A1 O div- no- e chu- do O div- no- e chu- do

A2 O div- no- e chu- do

T1 O div- no- e chu- do O div- no- e chu- do

T2 O div- no- e chu- do

B1 O div- no- e chu- do O div- no- e chu- do

B2 O div- no- e chu- do

Is-to-chnik zhi-zni vo gro- be po- la- ga- et- sia vo

Is-to-chnik zhi-zni vo gro- be po- la- ga- et- sia vo

Is-to-chnik zhi-zni vo gro- be po- la- ga- et- sia vo

Example 2.

Titov (cont.)

O div-
 O div-
 gro- be po- la- ga- et- sia O div-
 gro- be po- la- ga- et- sia
 gro- be po- la- ga- et- sia O div-

Example 3.

no- e chu- do O div- no- e chu- do
 O div- no- e chu- do
 no- e chu- do O div- no- e chu- do istochnik zhi-zni
 O div- no- e chu- do istochnik zhi-zni
 no- e chu- do O div- no- e chu- do
 O div- no- e chu- do
 no- e chu- do O div- no- e chu- do is-to-chnik zhi-zni
 O div- no- e chu- do is-to-chnik zhi-zni

Titov (cont.)

vo gro-be po-la-ga- et-sia vo gro-be po-la-ga- et-sia
 vo gro-be po-la-ga- et-sia vo gro-be po-la-ga- et-sia
 vo gro-be po-la-ga- et-sia vo gro-be po-la-ga- et-sia
 vo gro-be po-la-ga- et-sia vo gro-be po-la-ga- et-sia
 O div-no-e
 vo gro-be po-la-ga- et-sia O
 ga-et-sia vo gro-be po-la-ga- et-sia O div-no-e
 O
 O div-no-e
 sia vo gro-be po-la-ga- et-sia O
 ga-et-sia O div-no-e

div-no-e chu-do is-tochnik zhi-zni vo
 chu-do O div-no-e chu-do is-tochnik zhi-zni vo
 div-no-e chu-do
 chu-do O div-no-e chu-do
 div-no-e chu-do is-tochnik zhi-zni vo
 chu-do O div-no-e chu-do
 gro-be po-la-ga- et-sia I les-tvi-tsa k ne-be
 gro-be po-la-ga- et-sia i les-tvi-tsa k ne-be si
 I les-tvi-tsa k ne-be si
 I les-tvi-tsa k ne-be si
 I les-tvi-tsa k ne-be si
 gro-be po-la-ga- et-sia I les-tvi-tsa k ne-be
 I les-tvi-tsa k ne-be si

Titov (cont.)

si grob by- va- et I les-tvi-tsa k ne-be-si
 I lestvi-tsa k ne-be-si I les-tvi-tsa
 si grob by- va- et I lest-vi-tsa k ne-be-si
 I les-tvi-tsa k ne-be-si I les-tvi-tsa
 si grob by- va- et I les-tvi-tsa k ne-be-si
 I lestvi-tsa k ne-be-si I les-tvi-tsa
 si grob by- va- et I lestvi-tsa k ne-be-si
 I les-tvi-tsa

Gef-si- ma- ni- e ve- se-
 ve- se-
 bo- go-ro-di-chen svia-tyi do- me
 Gef-si-ma- ni- e ve-se-li-sia
 bo- go-ro-di-chen svia-tyi do- me
 Gef-si-ma- ni- e ve- se- li-
 Gef-si-ma- ni- e bo-go-ro-di-chen svia- tyi do- me
 ve- se-

ve- se- li- sia ve- se- li- sia
 k ne-be- si
 ve-se- li-sia ve-se-li-sia
 k ne-be- si grob by- va- et ve-se-li-sia ve-se-li-sia
 ve- se-li-sia ve- se-li-sia
 k ne-be- si grob by- va- et ve- se-li- sia ve-se-li-sia
 ve- se- li- sia ve- se- li- sia
 k ne-be- si grob by- va- et ve- se- li- sia
 Example 4.

li- sia
 li- sia ve- se- li- sia Gef- si- ma- ni- e
 ve-se-li-sia ve-se-li-sia Gef- si- ma- ni- e
 ve-se-li-sia bo- go
 ve- se-li-sia ve-se-li-sia Gef- si- ma- ni- e
 sia ve- se-li-sia bu- gu
 ve- se- li- sia
 li- sia ve- se- li- sia Gef- si- ma- ni- e bo-go-ro-di-

Titov (cont.)

vo- zo-pi- em ver- ni- i vo- zo-
 vo- zo- pi- em ver- ni-
 vo- zo-pi- em ver- ni- i vo- zo-
 ro-di-chen svia-tyi do- me vo- zo-pi- em ver- ni
 vo- zo-pi- em ver- ni- i vo- zo-
 ro-di-chen svia-tyi do- me vo- zo-pi- em ver- ni
 vo- zo-pi- em ver- ni- i vo- zo-
 chen svia- tyi do- ne vo- zo-pi- em ver- ni

pi- em ver- ni- i chi-no-na-cha- ini- ka
 Ga-vri-i-ia i- mu shche chi-no-na-cha- ini-ka
 pi- em ver- ni- i chi-no-na-cha- ini- ka
 Ga-vri-i-ia i- mu shche chi-no-na-cha- ini-ka
 pi- em ver- ni- i chi-no-na-cha- ini- ka
 Ga-vri-i-ia i- mu shche chi-no-na-cha- ini-ka
 pi- em ver- ni- i chi-no-na-cha- ini- ka
 Ga-vri-i-ia i- mu shche chi-no-na-cha- ini- ka
 pi- em ver- ni- i chi-no-na-cha- ini- ka
 Ga-vri-i-ia i- mu shche chi-no-na-cha- ini- ka
 Example 5.

ra- dui-sia ra- dui- sia
 ra- dui-sia ra- dui- sia
 ra- dui-sia ob-ra-do-van- na-ia
 ra- dui-sia ob-ra-do-van- na-ia
 Ob- ra- do- van- na-ia ra- dui-sia
 Ob- ra- do- van- na-ia ra- dui-sia
 ra- dui-sia
 ra- dui-sia
 Should be "blagodatnaia." "Ob-radovannaia" is used for the Feast of the Annunciation.

ob-ra-do-van- na-ia ra- dui-
 ra- dui-sia ob-ra-do-van- na-ia ra- dui-
 ra- dui-sia s to-bo-ru Gos- pod'
 ra- dui-sia s to-bo-ru Gos- pod';
 ra- dui-sia ra- dui-
 ra- dui-sia ra- dui-
 ra- dui-sia s to-bo-ru Gos- pod'
 ra- dui-sia ra- dui-

Titov (cont.)

sia ob-ra-do-van-na-ia ra- dui- sia ob-ra-do-van-na-ia ra- dui-
 sia ob-ra-do-van-na-ia ra- dui- sia s to-
 sia ob-ra-do-van-na-ia ra- dui- sia ob-ra-do-van-na-ia ra- dui-
 sia ob-ra-do-van-na-ia ra- dui- sia s to-
 sia-ob-ra-do-van-na-ia ra- dui- sia ob-ra-do-van-na-ia ra- dui-
 sia ob-ra-do-van-na-ia ra- dui- sia s to-
 sia ob-ra-do-van-na-ia ra- dui- sia ob-ra-do-van-na-ia ra- dui-
 sia ob-ra-do-van-na-ia ra- dui- sia s to-
 sia ob-ra-do-van-na-ia ra- dui- sia ob-ra-do-van-na-ia ra- dui-
 sia ob-ra-do-van-na-ia ra- dui- sia s to-

Example 6.

bo- iu ve- li- iu mi- lost'.
 ve- li- iu mi- lost'.
 bo- iu ve- li- iu mi- lost'.
 ve- li- iu mi- lost'.
 bo- iu ve- li- iu mi- lost'.
 ve- li- iu mi- lost'.
 bo- iu ve- li- iu mi- lost'.
 ve- li- iu mi- lost'.
 bo- iu ve- li- iu mi- lost'.
 ve- li- iu mi- lost'.

sia po- da- iai mi- ro- vi po- da- iai mi- ro- vi to-
 bo- iu Gos- pod' po- da- iai mi- ro- vi to- bo- iu
 sia po- da- iai mi- ro- vi po- da- iai mi- ro- vi to-
 bo- iu Gos- pod' po- da- iai mi- ro- vi to- bo- iu
 sia po- da- iai mi- ro- vi po- da- iai mi- ro- vi to-
 bo- iu Gos- pod' po- da- iai mi- ro- vi to- bo- iu
 sia po- da- iai mi- ro- vi po- da- iai mi- ro- vi to-
 bo- iu Gos- pod' po- da- iai mi- ro- vi to- bo- iu

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