

*E. Litvinenko*

**SPIRITUAL FOUNDATIONS OF CHOIR SCHOOL BY K.K. PIGROV AND  
TRADITIONS OF "ORTHODOX CANTATA"  
IN THE WORKS OF SERGEI TANEYEV**

*The article is devoted to the spiritual foundations of the choir school by K.K. Pigrov who organically connected in his methodology secular and ecclesiastical traditions of choral singing, which together contributed to the development of not only professional conducting, vocal and choral skills of a musician, but also his spiritual world. The specifics of the repertoire of "K.K. Pigrov's school", in which an important place belongs to the music of Sergei Taneyev, in particular, the phenomenon of "orthodox cantata", can also be considered an integral part of this school.*

*Keywords: K.K. Pigrov's choir school, cantata, "orthodox cantata", creative activity of S. I. Taneyev.*

G. Struve, reflecting on the essence of the choir and choral art, once said the following: "The choir is a prototype of an ideal society based on the common aspiration and harmonious breathing, the society in which it is important to hear the other, listen to each other" [12]. In this saying a famous choirmaster concentrated his attention not only on the specific technical and performing components of choral art as such, but also on its spiritual dimension, becoming the key to creating a harmonious human society as a single collegial whole. The designated approach characterizes the work of the Odessa choral school whose basis lies in the principles of work with the choir, formulated by K.K. Pigrov. By organically combining secular and ecclesiastical tradition of choral singing in his method, K.K. Pigrov thus designated "poliparameter of performing choral style - the multiplicity of its levels and properties" [13, p. 160], making it up in total the subject of inexhaustible research interest. The above said determines the relevance of the topic of the presented article, the subject of which is aimed to summarize the spiritual foundations of K.K. Pigrov's choir school in correlation with its repertoire characteristics, in particular with the poetics of "orthodox cantata" in the works of S.I. Taneyev, which was constantly included in the repertoire of not only "pigrov's choir", but also the choir groups of his followers.

The indicated approach of "K.K. Pigrov's school" aimed at "the author's synthesis" of the two choral performing traditions, combining "academic churchliness" and secular choral style, is quite logical and is largely due to not only a significant role of choral singing in the world musical culture, but also due to the etymology of the word "choir", coming from the Greek language. In layman level in different historical epochs it meant "round dance dancing and singing" and "collective member of ancient Greek tragedies and comedies" and, finally,

the "team of singers who perform together any vocal piece with instrumental accompaniment or without it" [3, p. 39].

At the same time, the etymology of the word "choir" and its derivatives indicates its sacred signs. In this case, "choir" or "chorus" correlating with "horo" ("colo") and the related words "horovod" (round dance), "horomy"(palatial rooms), "hram" (temple) and others conjugate in its meaning with the concept of "circle" as one of the most important symbols of the divine, sacred beginning, which is relevant both for the pagan Slavs (god Hors - the embodiment of the Sun) and for Christians. In the latter case it refers to "horos" – a circular chandelier in the church as one of the most important components of the Eastern Christian church complex which conjugates with the symbol of God-Light. According to A. Godovanets, who explores features of this phenomenon in the Byzantine culture, "St. Sofia is likened to the image of a huge inextinguishable lamp, Byzantine chandelier- horos, in the words of Procopius, "on a chain suspended from the heavens." In this way the temple became the image of the world and, at the same time, the image of the soul "[2, p. 47] aspiring to inner transformation as the main goal of Christian life.

The choir has to play this kind of significant spiritual role as one of the most important members of the Christian liturgical practice, since the early Middle Ages, as its activity is considered to be directly associated with the concept of "angels singing", which, according to V.V. Medushevsky, is an expression of " sound material at which the spirit worked hard "[op. at 4, p. 66]. Chorus and choral singing (at the level of the ministry-art of singing) for centuries symbolized the highest spiritual mission of music in the European cultural and historical tradition, preserving its value not only in the Middle Ages, but also in subsequent periods.

The linking element in determining of the spiritual essence of music from the early Middle Ages up to the present appears A. F. Losev's definition, who is convinced that "music, removing the space-time plan of being and consciousness, reveals new plans, where the broken and bound fullness of time and experience is restored, and a significant and concrete unity is opened, or the path to it". Realizing a great transformative power of music, the researcher relates the ability to «live musically" with the potential for a person to" manage the universe inherently present in every monad of striving jets of being. To live and

feel musically - means to transform existence in an endlessly sounding instrument of eternity "[5, p. 263, 267].

Thus, the liturgical choral singing, which arose on the basis of the Heavenly archetype, personified the prayer-asceticism, "singing theology", education of "God-accepting mind" (St. Dionysius), the path of spiritual ascent of a man. This art is the embodiment of "the fullness of the world in its manifestation. Musical order (a set of meter, rhythm, melody, harmony) is a reflection of the universal order, in which - uniquely and in subordination to it - culture exists". It should be noted here that it is the "tone sound that is the beginning of culture" [1].

The realization of a high spiritual mission of choral art, continuing up to the present time, is significant for the entire pedagogical and performing activity of K.K. Pigrov, whose life, according to A.P. Serebri, was characterized by "an irresistible attraction to the choir singing" [13, p. 63]. The stages of the creative biography of this outstanding musician, presented in detail in his essay [10], in the study of I. Shatova "Stylistic foundations of Odessa choir school" [13] as well as in the memories of his contemporaries and pupils - followers [see. Publishing materials: 9] testify to his belonging to the high choral tradition since childhood. Here is quite fundamental the practice of singing in the church choir since he was 6-7 years old, and classes in religious school, seminary, and finally, in the precentor classes in Petersburg Capella, which for centuries was the stronghold of the highest professionalism in the field of choral art. Being a long time, as opposed to the Synodal Choir of Moscow, the embodiment of the synthesis of the domestic and West European singing traditions inherited in a concert style of D. Bortniansky, the Capella, however, gave a good professional base for its students, educating in them musicality, perfect hearing, vocal and choral skills and excellent human souls on the basis of motets and outstanding examples of creativity in composing art.

Armed with such substantial "baggage", which combines the knowledge of Western European musical culture, and domestic-liturgical singing tradition in a variety of its manifestations, K. K. Pigrov most fully realizes his methodological, pedagogical, conducting and performing potential in Odessa. "The peculiarity of Odessa culture (in the broadest sense) has always been its" Europeanness ". Odessa was built by European masters, visited by European musicians, and, of course, such close co-operation with Western European countries influenced the church-singing culture "[13, p. 70].

Combining for a sufficiently long period the work of a Cathedral chanter with leading of choral faculty of the Odessa Conservatory, K.K. Pigrov, as evidenced by many of his contemporaries, was a master of both an affected concert and prayer strict, low-key styles of interpretation of a very broad and stylistically diverse choral repertoire.

Nevertheless, while K.K. Pigrov worked with any piece of music, the determinants of his method were invariably purity of intonation and raise of "cultural sound" in the development of mobility and flexibility of a voice, meticulous work on diction, as well as on the development of artistic taste of the singers on the material of outstanding samples of singing choral art. It should be noted that all the indicated features of " K.K. Pigrov's school " are genetically traced back again to the church-singing tradition of "angellike singing" with its characteristic "sound culture," "purity order" and a special attitude to the Word as the medium of divine truth and a means of spiritual and moral purification and improvement of a human.

The result of implementation of the principles of the Master's designated techniques involves not only the development of professional skills of conducting and singing, but, above all, the education and transformation of a soul, which comes into contact with great skill. According to the memoirs of V.N. Lugovenko concerning the interpretation of Mozart's Requiem, "Pigrov's performing concept, in the development of meaningfulness of spiritual genres, brought in the sound an abundance of Joy Harmony, which en clothed the most bitter tragic images with cathartic overcome " [9, p. 149]. Summarizing the stylistic foundations of Odessa choir school and K.K. Pigrov's role in it, I.A. Shatova remarks that " Pigrov transferred the church practice of performing liturgical music for the sake of *spiritual perfection* of those who perform to secular choral practice and scientifically proved his methodological and pedagogical principles of education of a choirmaster in his work "Choir management." He sought spiritual traditions of liturgical choral art to be moved to a secular institution "[13, p. 160], which was particularly evident after he was forced to terminate his chanter's activities and fully concentrated on his job at the conservatory.

In «K.K. Pigrov's school ", as we have seen, it was equally important to raise the professional skills and to achieve spiritual understanding. These selected aspects manifested themselves in the choice of the repertoire for the conservatory choir, which always included either the best examples of Russian folklore and their arrangements or masterpieces of choral

classics (Bach, Mozart, Haydn, G. F. Handel, George. Verdi, N. Leontovich, L. Revutsky, G. Sviridov and others).

The music composed by S.I. Taneyev takes a special place in the list of works on which K.K. Pigrov constantly worked. It is known that in 1953 the Choir of Odessa Conservatory prepared a themed concert based on the works of S.I. Taneyev for the composer's 100th anniversary. Its program included such works as "Ruins of the tower," "On a tomb", "Around the mountains, two dark clouds" "Evening", "Look, what darkness" and others. However, K.K. Pigrov showed a particular interest to Taneyev's cantatas. In his methodical work, he often referred to the musical and intonation specifics of the cantata "At the reading of a psalm." Cantata "St. John of Damascus" is still included in the repertoire of the conservatory choir, being the object of study of many generations of students-choirmasters. At the same time, according to K.K. Pigrov's students' memoirs, this cantata was probably one of the most conformable pieces to his spiritual state. A.P. Serebri recalls, "in the last years of his life, although he felt good yet before the summer break in choir class, speaking about plans for the following year, he became frustrated and asked the choir to sing "I'm going in the unknown way" ... "from the cantata "St. John of Damascus " [10, p. 4]. This emotionally and spiritually heartfelt understanding of Taneyev's music indicates, in our opinion, the affinity of nature and talent of these two outstanding figures of Russian culture, for whom service to music and awareness of its highest spiritual mission in life was the meaning of their life and career .

S. I. Taneyev is one of the most creative figures of Russian music at the turn of XIX-XX centuries. He is known not only for his passion for the tradition of polyphonic art, but also for the desire to seek ways to consolidate the domestic and Western European musical and historical tradition that actually served as a basis for the rise to the genre of "orthodox cantata" represented by the works named above.

The time at which S.I. Taneyev created his works falls on the landmark watershed period in the history of Russian culture and music art, commonly referred to as "Russian spiritual (religious) renaissance". Two most significant trends interacted in professional musical creative activity of that time. The first of these was connected with the revival of the ancient traditions of Orthodox church singing and associated with it idea of catholicity, "unity", the collective consciousness, while the second trend reflected the growing

importance of personal psychological origin. Ultimately, the philosophy of "spiritual renaissance" focused its attention on cosmology and anthropology, which received a new life within the framework of Russian Christian philosophy and culture of this period.

Russian music at the turn of the XIX - XX centuries also experienced an increased interest in categories of beyondtime and transcendent, as aspiring to the comprehension of the macrocosm - God and Man, as "not an external reality defines human life but the inner spiritual life and intense spiritual work of man and society. Microcosm of a man becomes macrocosm "[8, p. 20]. Accordingly, philosophical and religious ideals of universality, goodness, love, beauty, compassion, self-sacrifice embodied in a variety of musical forms, genre typologies and styles determined the valuable content of creative activity of Russian composers and performers of the period.

In view of the above choral genres, the cantata, in particular, along with opera and instrumental music, acquire special significance, as in religious and philosophical concepts of contemporary Russian artists at the turn of the century they were most associated with the conciliar, ecumenical beginning. Similar importance characterizes choral performing art that reached high prosperity in this period. This is confirmed, for example, by K. Aksakov, who identified collegiality with the community in which «a person is free as a chorister in the choir" [op. by 8, p. 11]. In response to the spiritual needs of their time, each of the Russian composers, however, interpreted them in their own way, and that was imprinted in the concept of "orthodox cantata" in the inheritance of S.I. Taneyev.

The variety of characteristics of S.I. Taneyev's author's style - "Neoclassicist" (Rimsky-Korsakov), "pure romantic with great temperament" (N. Myaskovsky), "a belated Dutchman" (V.G. Karatygin) "Russian Bach" (I.F. Belsa), the representative of "classicist romanticism" (T.N. Levaya) - reflects refraction in Taneyev's thinking looking for ways to Russian-European fusion which was characteristic of Russian culture of the XIX century. N.A. Rimsky-Korsakov writes in "Chronicle of My Musical Life": "The Taneyev of the 80s was a sharply conservative man in musical art. Honest, straightforward, Taneyev spoke sharply, directly and frankly. In the 90s, maintaining his remarkable contrapuntal technique, he devoted himself more freely to creative work and was guided by the ideals of modern music "[11, p. 272]. This opinion of the famous Russian composer indicates a gradual formation of a belief among musicians and critics of the late XIX century that Taneyev was

not only the composer of "academic wing", but also an artist with a keen sense of the mood of the era expressing his ideas through modern language.

In connection with the above, the composer's interest in the genre of the cantata seems very logical although his work is represented also in other spheres - symphonies, opera «Oresteia», chamber and vocal works etc. The huge interest in the cantata and high creative "outputs" in the mentioned sphere is largely due, in our opinion, to the factor that it is this genre that served to S.I. Taneyev as a focus of his aspirations both creative and spiritual - ethical. This cantata genre allowed the composer to find common ground between the Russian musical and historical tradition, which he represented, and Western, which he knew very well. At the same time, the typology of the choral cantata "fitted» well enough in the context of genre and spiritual style searches of Russian culture at the turn of the XIX – XX centuries, generalized in the concept of "religious renaissance ".

The foregoing stipulates S.I. Taneyev's innovative approach to the genre of the cantata, in which the composer seeks to find ways of synthesizing the domestic and foreign spiritual choral tradition. From the first, that is, from domestic, he takes tonal language, traditions of Russian spiritual melodies as well. From the Western tradition, he borrows extensive centuries-old legacy of the polyphonic art. The result is the appearance in the history of Russian music a new type of cantata, appealing to both the traditions of the Orthodox spiritual choral singing and to the works of Western European polyphony of different eras.

The generalization of this kind leads S.I. Taneyev to the definition of the genre of the «orthodox cantata», formulated by the composer as follows: "I would like to take into the ground ... of the cantata, the ancient melodies of our church, and thus write orthodox cantata, just as there are Protestant cantatas based on the Protestant chorales "[6, p. 208]. It is with cantata genre that the composer linked the ability to express in a generalized form the essential features of the modern (for the composer's epoch) understanding of man and the spiritual world.

So, cantatas "St. John of Damascus" and "At the Reading of a Psalm» arose at the intersection of Russian spiritual singing and Western vocal polyphonic tradition, represented by the heritage of Renaissance polyphony and spiritual choral baroque music (Bach, G.F. Handel). The above mentioned sources are equally important to S.I. Taneyev's style and his

concept of "orthodox cantata". His works are linked with the Protestant cantata (to which the composer appeals) by means of not only quoting and singing hymns of liturgical items («St. John of Damascus»), enriched with baroque musical-rhetorical tradition, as well as gains of polyphonic techniques (which S.I. Taneyev mastered to perfection) but also the use of poetic "retelling" of spiritual texts as a verbal basis (Stanzas by John Damascene, psalm 49), which defines the preaching nature of these works.

At the same time, S.I. Taneyev's cantatas have fundamental differences from their Protestant counterparts, which manifests itself in an obvious appeal to the national spiritual singing tradition enriched with the ideas of "Russian spiritual renaissance", in correlation of "St. John of Damascus" with the spiritual traditions of the concert, in an apparent dominance of choral "collegial" origin in both cantatas. It should be also noted that if Bach's cantata as «preaching music " appears to be part of worship, similar S.I. Taneyev's compositions exist as concert choral works, however, performing the function of "sacralization" of secular musical tradition. In "St. John of Damascus" this function is realized by appealing to the theme of death and the typology of the requiem, while the cantata "At the reading of a psalm" represents the massive embodiment of "anthropo-space concept of the composer's "understanding of the essence of Being and high spiritual vocation of man, implemented through reliance on the best traditions of Russian liturgical singing and professional choral art.

Summarizing the above review of the spiritual foundations of "K. K. Pigrov's school" and the role in it of the poetics of S.I. Taneyev's "orthodox cantata", it should be noted that, belonging to different generations of Russian intellectuals of the early twentieth century, both musicians were guided in their activity by not only the highest criteria of professionalism, knowledge of their "business of life", but also its spiritual foundation. Both K.K. Pigrov and S.I. Taneyev on a conscious or unconscious level, one way or another sought to implement creative ideas of unity, which permeated all Russian culture of the XIX-XX centuries. For S.I. Taneyev it was realized at the level of organic synthesis of the Spirit of national singing traditions and the achievements of Western polyphony, generalized in the poetics of "orthodox cantata". For K.K. Pigrov it is the experience of creating a universal methodology of choral education, in which the spiritual, singing, and chanter tradition of



Orthodox Culture performed the actual basis for secular choral performance tradition, being transformed in the direction of "interpretive artistry" [13, p. 161].

So, actually, creative tasks of the two great musicians of the past, whose art is still the brightest pages of choral music and performance, merge, because the way of life of each of them could be defined by G. Sviridov's words: "Music as fun. Music as a profession. Music as an art. Music as a destiny " [7].

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