

Russian Orthodox Music in Australia:

The Translation of a Tradition

by

Galina Maximova

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INTRODUCTION

For over 50 years the presence of Russian people has been significant in Australia and the Russian Orthodox Church has been established in 24 centers in all states and territories. The richness of the musical heritage of the Russian Orthodox Church is well known; it has a tradition extending over many centuries and one which embraces an enormous repertoire of various styles of chant together with a vast repertoire of polyphonic music, much of it by famous composers.

At this point in time there has been virtually no documentation of the history and practice of Russian Orthodox liturgical music in Australia. There are three histories of the Russian church in Australia (Protopopov 1997, 1998, 1999) but the topic of music is not addressed. This is also true of Galina Zakrjevsky's history of St Nicholas Russian Orthodox Cathedral (1998). Studies of Russian immigration to this country include the dissertation by Maria Frolova (1996) and the book by Elena Govor (1997). While liturgical music is not a concern of these writers, their studies nevertheless provide useful background material for an investigation into Russian Orthodox Liturgical music as practised in this country. There are of course numerous studies of Russian church music, notably by Gardner (1980) and Morosan (1991). Their focus is understandably Russian and these books are essential for any understanding of the Australian experience of such liturgical music.

This study thus seeks to document the practice of Russian Orthodox liturgical

music in Australia from 1926 to 1999.

The central research questions are:

- What is and has been the makeup of Russian Orthodox church choirs in Australia?
- What is the repertoire of these choirs?
- What training is available for choristers?
- To what extent have Australian choirs been able to maintain the traditions of Russian Orthodox liturgical music?
- What changes have taken place in performance traditions during the time of settlement?

In order to achieve these aims there has been a heavy reliance on surveys by means of a questionnaire and interviews with choirmasters, choristers and clergy in five states. Extensive use has been made of archival sources and church magazines such as *Word of the Church and Australiada: A Russian Chronicle*.

Material for a background study of Russian Orthodox music has been drawn from Secondary sources such as Gardner, Morosan, Brill, and Rasumovsky and for a background history of Russian Orthodox church in history of the Russian Orthodox church in Australia from 'A short history of the first Russian Orthodox parish in Sydney' by Soovoroff.

For the discussion in Part 2: The Australian Scene special consideration has been given to four choirs: SS Peter & Paul's Cathedral (Sydney), St Nicholas Cathedral (Brisbane), St Nicholas Church (Adelaide), Holy Dormition Church

(Dandenong), Holy Virgin Protection Cathedral (Melbourne), the reason being that these represent the different levels of choral standards in this country.

Thus these embrace one choir of a large cathedral church, one of a moderately sized cathedral church, one of a very small cathedral church and one of a tiny parish church. The approach adopted involves an examination of the makeup of these selected choirs throughout the time frame of the study. This is followed by an analysis of their repertoire, based on repertoire lists supplied by choir directors.

Due to the paucity of source material and fading memories of informants, it has often been impossible to identify key persons by their name: only the surname and initial can be given.

Chapter One

The Russian Orthodox Liturgy

Any study of Russian Orthodox music must take into account the structure and texts of the liturgy of the church. The principal services, such as the Divine Liturgy normally feature music, either in the form of chant (monophonic or harmonised) or polyphony, almost continuously. Moreover, the various liturgies are lengthy by Western standards and have a complex structure that allows for much musical participation by the clergy, cantor and choir and occasionally by the congregation. Thus an attempt will be made in this chapter to outline the structure of the Russian Orthodox yearly liturgical cycle and the structure of the services in which music is especially important and to define the principle musico-liturgical components.

The order of worship used in the Russian Orthodox Church today was established definitively sometime in the fifteenth century, and is known as the Hagiopolitical-Hagiooritical order (i.e. Jerusalem, and Mt. Athos). Although it is used in monasteries, cathedrals and parish churches alike, it is commonly abbreviated in the practice of cathedral and parish churches, and the complete observance of the liturgical cycle is generally reserved for the larger monastery churches (Gardner 1980, pp. 69-70). The instructions for the celebration of the liturgy are contained in the *Typikon* (Moscow, 1906; reprinted 1954), a book that sets out the rules of monastic life and governs the celebration of divine services throughout the entire year (Morosan 1991, p. 746). It is worth stressing that the order of worship in the Orthodox Church has remained unaltered since the fifteenth century. In this it has been unlike the

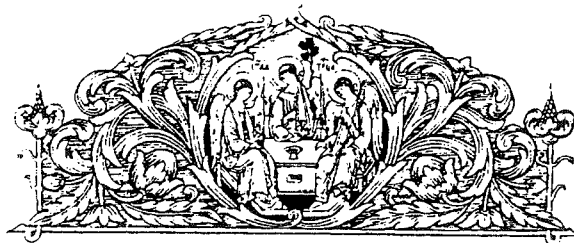
Roman Catholic Church, for instance, which brought in certain reforms to services during the 16th century and earlier this century.

The Kalendar

The occurrence of these services is regulated by the Kalendar. The Kalendar for the months with their feasts, begins on September 1st. However there exists another cycle of special days, and this series is regulated by the Great Festival of the Resurrection, or Pascha, the date of which changes annually as is the case in the Western church. As well as these cycles there is a series of 8 services, each of which is characterized by a particular tone or musical formula. These 8 services are repeated constantly during the church year as a recurring cycle.

Figure 1

The Russian Orthodox Kalendar



Троицкiй
Православный Русскiй
КАЛЕНДАРЬ
на 1999 годъ



The daily cycle

Taken as a whole, the daily cycle of worship consists of a series of nine services, which in monastic practice are frequently arranged in three groups:

I	(in the evening)	Ninth Hour Vespers Compline
II	(at night or shortly before sunrise)	Nocturn Matins First Hour
III	(before midday)	Third Hour Sixth Hour Divine Liturgy

In cathedrals and parish churches, the offices of Compline, Nocturn, and Ninth Hour are often omitted, but they are normally celebrated in monasteries (Gardner 1980, p. 710). On Saturdays and on the eves of major feasts, the services of Vespers, Matins, and First Hour are combined to form what is referred to as the 'All-Night Vigil'. When celebrated in full monastic churches, this may literally last through the night. However in cathedral and parish churches this group of services is usually celebrated in an abbreviated form (Gardner 1980, p. 71).

Special offices that deviate from the usual daily format occur in connection with particular feasts such as the Nativity and Theophany or at special times of the year, such as Great Lent, Holy Week and Easter Week (Gardner 1980, p. 72). For example, the

services held on the weekdays and Sundays of the Great Fast (Lent) and also during the period from Easter to Pentecost are contained in a book called the *Triodion*. This name refers to the fact that an incomplete *kanon*, consisting of only three *odes*, is used at these times, whereas the full *kanon*, has nine or sometimes eight odes (Morosan 1991, p. 745). During Lent, the Eucharistic Liturgy is not celebrated on weekdays, but only on Saturdays and Sundays; this has given rise to the special rite of the 'Pre-sanctified Liturgy' celebrated on Wednesdays and Fridays of Lent. The name 'pre-sanctified' derives from the fact that it is made up of Vespers followed by Communion from the elements consecrated the previous Sunday.

The extent to which music is used varies greatly between the offices. The Day Hours i.e. 1st, 3rd, 6th and 9th Hours, consisting each of 3 psalms and a selection of prayers, are chanted 'recto tono' [recited or chanting] by a single reader. At Compline and Nocturns some is used on occasions. At Vespers and Matins, however, especially when they are combined to form the All-Night Vigil, much music possibly of varied styles is performed (Gardner 1980, p. 72). As the principal services at which music is employed are the All-Night Vigil and the Divine Liturgy, the structure and main components of these services will be described below.

The All-Night Vigil

The All-Night Vigil (*vsenoshchnoye bdeniye*), consisting of Vespers, Matins and the First Hour, is celebrated in parish churches on Saturday evenings before Divine Liturgy on the following Sunday and on the eve of feasts (Morosan 1991, pp. 723, 747).

Vespers includes a number of hymns of the Ordinary (the text of which does not change from day to day, between which are inserted hymns of the Proper, the text of which is either appropriate to the particular feast or day. Except where they belong to a particular feast, the hymns of the Proper are generally sung according to the Tones

from the *Octoechos*, a basic liturgical book of the Orthodox Church (Morosan 1991, p.737).

In the context of the All-Night Vigil, Vespers (evening prayer) is known as 'Great Vespers,' and includes the singing and chanting of psalms, hymns (including stichera, and troparia) as well as litanies and various prayers. As demonstrated in the example text below, a sticheron is a hymn normally of several lines in a specific metre and may be performed in alternation with verses of Psalms.

Figure 2

Stichera from Vespers of Easter Eve

Подобие: Дѡмѣ ѡуфрѣдовѣ:
Ирѣблѣнѣетсѣ хрѣтѡсѣ, свѣзда предѣларѣетсѣ: нѣноѣ мнѡ-
 жество вѣннѣтвѣ прѣннѣетсѣ оумныхъ силѣ.
 Стихъ: Бѣхъ ѡ юга прѣидетсѣ, и стѣнѣ нѣз горы прѣшѣбнѣнныѣ тѣщи.
 Рѣдѣнѣнѣ вѣдѣемѣ, пѣствѡмѣи нѣстѣ, и нѣла спѣлѣи, нѣ
 ктѡмѡ мнѣи вѣдѣши во идовѣхъ вѣладѣкахъ.
 Стихъ: Гдѣи, оумѣнѣхъ слѡхъ твоѣи, и оубѡлѣхъ: гдѣи, развѣмѣхъ дѣлѣ
 твоѣи, и оубѡлѣхъ.
 Прѣидѣте земнорѡднѣи со ѡглы и мы соствѣннѣхъ лѣкѣ:
 слѡва вѣз вѣшннѣхъ бѣгѡ возопѣимѣ.

A troparion is a refrain in the form of a poetic composition and forms an antiphon to a psalm and is proper to the day or feast.

Figure 3

Troparian from Vespers of Easter Eve

Прѣпѣвѣ: Хрѣтѡсѣз вѡскрѣсе и зѣз мѣртвѣхъ.

ВОЗВЕДИ ОУКРЕСТѢ ОЧИ ТВОЕИ СЮЩЕ И ВИЖДѢ: СЕ БО ПРѢИДОУЩА
 КЪ ТЕБѢ: И АКО ВѢОСВѢТЛАА СВѢТНѢЛА: ѡ ЗѢПАДА, И СВѢВЕРА, И
 МОРА: И ВОСТОКА ЧѢДА ТВОѢА: ВЪЗ ТЕБѢ БѢГОСЛОВѢЦЛАА ХРѢТА БО
 ВѢКНѢ.

Прѣпѣвѣ: Хрѣтѡсѣз вѡскрѣсе и зѣз мѣртвѣхъ.

The Trisagion with the Lord's Prayer usually recited .

Following is the structure of Great Vespers (Morosan 1991, p.747; Gardner 1980, p.74):

TABLE 1

The Service of Great Vespers

	Name	Status	Participant(s)
1.	Psalm 103 'Bless the Lord, O My Soul' – possibly sung in hypophonal style.	Ordinary	Weekdays: reader Feasts: choir
2.	The Great Litany 'In peace let us pray to the Lord' - performed responsorially, and led by the Deacon.	Ordinary	Deacon
3.	The first antiphon of the first kathisma of the Psalter (selected verses from Psalm 1 'Blessed is the man', 2 & 3) – performed hypophonically or antiphonally.	Ordinary	Choir
4.	Little Litany 'Again and again in peace, let us pray to the Lord'	Ordinary	Deacon
5.	The Vespers Psalms (140, 141, 129 & 116) – performed hypophonically or antiphonally in the prescribed tone of the Oktoechos.	Ordinary	Reader & Choir
6.	The Evening Hymn 'O Gladsome Light' – sung in festive manner by both choirs combined.	Ordinary	Choir
7.	Prokeimenon of the day 'Let us attend' – sung responsorially or antiphonally.	Ordinary	Priest & Choir
8.	The Augmented Litany.	Ordinary	Deacon
9.	The Prayer 'Vouchsafe, O Lord' – recited.	Ordinary	Reader
10.	The Litany of Supplication	Ordinary	Reader
11.	The Stichera aposticha with inserted psalm verses	Proper	Choir
12.	The Song of Simeon (Nunc dimittis) 'Lord, now lettest thou' – usually sung	Ordinary	Choir & Reader
13.	Trisagion and Lord's Prayer – recited	Ordinary	Reader
14.	The Troparion of the day or feast – sung	Proper	Choir
15.	Benediction	Ordinary	Priest

In the Russian liturgical context, hypophonal performance involves the singing of a hypophon (an unchanging refrain) following a psalm verse. Antiphonal performance involves two groups of singers stationed at the right and left of the Icon Screen. Both groups sing in alternatim: the first sings a hymn or verse in its entirety, then the other sings the next hymn. Responsorial performance involves the choir singing a repeated text after each petition or exclamation of the celebrant, as for example in the litanies.

As part of the All-Night Vigil, Great Vespers is followed immediately by Matins, which is similarly rich in hymnographical material, consisting of sung and troparia, psalms, kanons, stichera, and other hymns, as well as litanies (Morosan 1991, p. 736). In the Orthodox liturgy a kanon is a long hymn consisting of eight or nine odes (each comprising several stanzas or troparion) associated with the occasion or saint being celebrated. In the context of the All-Night Vigil, the form of Matins (morning prayer) that is generally celebrated is ‘Festal Matins’ which follows the following order (Gardner 1980, pp. 80-85), although the section marked (1) below is normally omitted

TABLE 2

The Service of Festal Matins

1. [normally omitted at All-night Vigil]	Psalms 19 & 20 (recited), followed by the troparion and kontakion of the Cross, and a brief litany with a threefold ‘Lord, have mercy’. This section is omitted when Matins begins immediately after the dismissal of Vespers.	Ordinary	Reader & Deacon
2.	The Six Psalms (3, 37, 62, 102 & 142) – recited.	Ordinary	Reader
3.	The Great Litany – performed responsorially.	Ordinary	Deacon
4.	The verse ‘God is the Lord’, followed by the resurrectional troparion of the Sunday or feast – sung.	Proper	Deacon & Choir
5.	Two or three kathismas of the Psalter – (recited), each followed by a Little Litany and sedalen (sung).	Proper	Reader & Deacon
6.	Either the Polyeleos (Psalms 134 & 135) with the refrain ‘Alleluia’ [on Great Feasts or Sundays] or Psalm 118 [on Sundays].	Ordinary	Choir

7.	Either the Magnification (the hymn called in Slavonic 'Velichanie' or in Greek 'Megalynarion') with refrains consisting of selected verses from various psalms – performed antiphonally [on Great Feasts] or the Five special resurrectional troparia – sung [on Sundays].	Proper	Priest & Choir
8.	The Little Litany followed by the hypakoe (response) or sedalen (hymn) of the tone governing the given Sunday or feast – sung.	Proper	Deacon
9.	Either The First Antiphon of the Fourth Tone, 'From my youth' [on Great Feasts] or three Gradual Antiphons of the tone governing the week [on Sundays] – sung antiphonally.	Proper	Choir
10.	The prokeimenon (responsorial psalm) of the feast or Sunday.	Proper	Deacon
11.	One of the eleven Resurrection Gospel readings [on Sundays] or Gospel of the feast.	Proper	Priest
12.	Hymn of the Resurrection 'Having beheld the Resurrection of Christ' [on Sundays] or Stichera of the feast – sung; followed by Psalm 50 – recited; resurrectional stichera [on Sundays] or stichera of the feast – sung.	Proper	Choir & Reader

The above format of Matins is replaced by special forms on Great Holy Friday, on Holy Saturday and at Easter (Gardner 1980, pp. 85-90). As part of the All-Night Vigil, Matins is followed immediately by the First Hour. The Hours are the shortest services of the daily cycle, and generally consist of the Trisagion (a spoken prayer), three psalms, the *troparion* and *kontakion* of the day, with several additional prayers (Morosan 1991, p. 732).

The Divine Liturgy

Divine Liturgy is the central divine service of the Orthodox Church, the first portion of which centres on the reading of Scripture and common prayers, and the second portion on the celebration of the Sacrament of the Eucharist. There are three main variants of the Divine Liturgy: the Liturgy of St Basil the Great (once the regular Sunday Liturgy, which is now celebrated only ten times during the year) the Liturgy of St John

Chrysostom (which is celebrated on Sundays and feast days whenever the Liturgy of St Basil is not celebrated) and the Liturgy of the Presanctified Gifts (which is celebrated during Lent). The Divine Liturgy consists of psalms, hymns and prayers, between which are sung litanies and various other short responses. The major unchanging hymns of the Ordinary include the three antiphons (from Psalm 102, Psalm 145 and the Beatitudes respectively), the Trisagion, the Cherubic Hymn, the Creed, Hymn to Theotokos and the Lord's Prayer. In addition, the Divine Liturgy includes a number of *Hymns of the Proper*, which pertain to the occasion being celebrated (Morosan 1991, p. 728).

TABLE 3

The Divine Liturgy

A. Liturgy of the Catechumens (Liturgy of the Word)

1.	The first antiphon. This consists of some verses from Psalm 102 – sung antiphonally, possibly with a hypophon. (solo verses)	Ordinary	Choir
2.	Little Litany.	Ordinary	Deacon & Choir
3.	The second antiphon consists from Psalm 145 to which is added the troparion 'Only begotten Son' – sung like the first.	Ordinary	Choir & Deacon
4.	Little Litany.	Ordinary	Choir & Deacon
5.	The third antiphon. This consists of the Beatitudes (Mtt. 5; 3-12) – sung in the same manner as the first and second.	Ordinary	Choir
6.	Troparia & kontakia of the day – sung in various tones by both choirs in alternation.	Proper	Choir
7.	The Trisagion – performed by both choirs and by the clergy as well (recited).	Ordinary	Choir
8.	Alleluia with psalm verses – sung antiphonally – responsorially. The Gospel reading of the day.	Ordinary	Choir & Deacon
9.	The Augmented Litany	Ordinary	Deacon

B. Liturgy of the Faithful

10.	The first & second Litanies of Faithful with 'Lord, have Mercy'.	Ordinary	Choir & Deacon
11.	The Cherubic Hymn begins the Eucharistic portion and accompanies the Great Entrance of the clergy during which bread and wine are taken from the Table of Preparation and placed upon the Holy Tablet. Sung in a solemn manner.	Ordinary	Choir & Deacon
12.	The Litany of Supplication (the first)	Ordinary	Choir
13.	The Creed – recited or sung by the congregation and/or choir	Ordinary	Choir
14.	The Eucharistic Canon is (a) a dialogue between the priest and choir ('A mercy of peace...'), (b) the Hymn of Praise ('It is meet and right to worship...'), (c) the Sanctus (Holy, holy, holy...'), (d) the words of Christ 'Take, eat, this is my body...' and 'Drink of it, all of you, this is my blood...', sung aloud by the priest, and (e) the Hymn of Thanksgiving ('We praise Thee...') – sung.	Ordinary	
15.	The Hymn to the Theotokos – sung	Ordinary	Choir
16.	The Litany of Supplication (second)	Ordinary	Deacon & Choir
17.	The Lord's Prayer – recited or sung	Ordinary	Choir
18.	The Communion Hymn – sung	Proper	Choir
19.	The communion of the faithful, during which the choir sings	Ordinary	Choir
20.	Prayers and Hymns of thanksgiving; Litany of Thanksgiving; closing prayer, benediction, and dismissal	Ordinary	Priest & Choir

The foregoing account gives some idea of the considerable extent and complexity of the Russian Orthodox liturgy, which must be observed in strict accordance with the official liturgical books of instruction. It is a liturgical tradition which places great demands on solo and choral singers, and, as will be seen in the following chapter, has given rise to a vast and varied musical repertoire.

Chapter Two

The Tradition of Russian Orthodox Liturgical Music

The liturgical music (whether chant or polyphony) performed in Russian Orthodox churches in Australia is by and large of Russian provenance. Much of it is centuries old, as the church is very committed to preserving its traditions. The task of this chapter is to provide a historical overview of Russian Orthodox liturgical music in order that its performance tradition in Australia may be adequately understood.

Origins and the Baptism of Rus'

The origins of church music in the Russian lands can be traced to the conversion of Rus' (ancient Russia) in 988 under Prince Vladimir of Kiev. Before the acceptance of Christianity as the state religion in that year and following Vladimir's marriage to Anna, sister of the Byzantine Emperor Basil II, there existed pockets of Christianity expressed in its Byzantine form scattered through the southern areas of the Russian lands. The newly imported religion needed to be expressed in liturgical form for worship, and this was adopted from the Byzantine rite. The music was of Byzantine provenance at first, but gradually native Slavonic music developed distinct from the original Greek melodies. Originally the music was exclusively vocal, there being no instrumental accompaniment, and this remains so today (Morosan 1979, p.149).

Byzantine origins of church music

The Byzantine empire, established in 395, worshipped according to a rule (*Typikon*) that was a melange of Jerusalem and Antiochean formulas and practices. Early in the 9th century this melange was modified under the influence of the practices of the monks of the Stoudios' Monastery in Constantinople. The final reshaping of this conglomerate of liturgical rituals was the work of the monks of Mt. Athos (known as the 'Holy Mountain) in the 12th century. The most characteristic element of Byzantine music is the use of eight modes, or tones grouped in four pairs with the final tones D, E, F and G respectively (as became the case with Western modes).

Sets of prayer services were written by church poets to be sung according to the different ranges (or 'scales') of these 8 tones (Velimirovic 1980, p.338). Poets whose texts are extant in Orthodox services include Andrew of Crete (680-740), John of Damascus (685-749), Kosmas of Maiuma (685-750), Stephen the Sabbite (725-807), who were of Palestian provenance, and Theodore the Studite and Joseph the Studit who were from Constantinople. But much hymnographic material was written by authors still unknown to us. Slavonic writers of church services at this time are also anonymous. The services were codified according to tone, in such a way that the basic elements of the church services were collected in a volume called in Greek the '*Octoechos*'. This provides 56 services for eight weeks, (i.e. 8 Sunday, and 48 weekday services) each week having its own tone or mode. In Slavonic this book is called the '*Oktoich*'. Originally these would have been sung in Kievan churches in Greek to the Greek tones (Brill 1980, pp.2-3).

It is thought early in the history of the Kievan church Slavonic translations were borrowed from Slav Christians in the Balkans who had adopted Christianity a century or more earlier than the people of Rus' and who had already begun to provide themselves with vernacular translations from the Greek originals. As the need arrived for a change of language, i.e. from Greek to Slavonic, the very formation of the Slavonic language brought about a change in the music. Byzantine notation and melodies could not be adapted so easily to the different vocabulary, syntax, and inflection of the Slavonic language. Hence gradually the Slavs evolved their own native form of church music (Velimirovic 1980, p.149).

The earliest written sources of Slavonic chant date from the 11th century and from that time to 14th century there remain only fifty manuscripts, in which the original Greek text was translated into Slavonic. (Roccasalvo 1990, p.218). The church adopted a special form of the Slavonic language, which became known as 'Church Slavonic'. A new type of liturgical music came into being because the structure, sound and inflection of the Slavonic tongue differs so greatly from Greek. Also, with the new practice of canonising Slav saints, and with the appearance of new feasts among the Slavs, services had to be composed that were limited to the new Slavonic Church of Rus'. One example is a service to commemorate the transferal of the St Nicholas to Bari in 1087. The feast, on the 9th of May, was ordered to be kept by Metropolitan John of Kiev (1077-1087), and the service was instituted and composed by Metropolitan Ephraem (1092-1097). Again, new services called for new music, and in this way a specific school of Slavonic church composition originated.

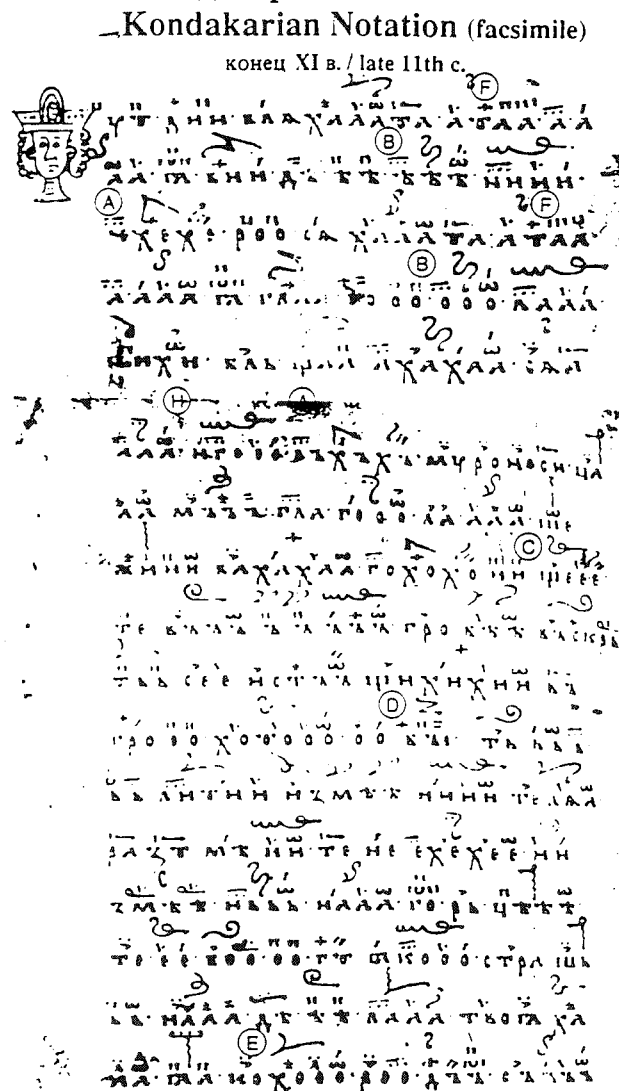
The musical centre, both for composition and execution, was the Monastery of the Caves in Kiev, an enormous complex of buildings that can still be seen stretching for a great distance along the banks of the Dnipro River. The other centre was the Cathedral

of Holy Wisdom in the middle of the city of Kiev. These two places are the cradle of the Rus' or Kievan style of church singing which we know today as 'Russian Church Music'. The development in expertise and sophistication that went on here has long been considered to have been halted by the invasions of the Tatars, and the sacking of Kiev in 13th and 14th centuries. Devastation and destruction were indeed caused by these tribes from the East, but modern scholarship over the past 20 years has steadily begun to express doubts about the degree of Tatar repression of the Church. It may be shown with further research that the Mongol yoke was not so heavy after all (G.Spaski 1951,P.49). Yet the revival, in the late 1400's, of musical styles for church services and an increasing self-assurance certainly demonstrates the freedom felt after the retreat of the Tatars from the Russian lands. The northern city of Novgorod had been able to escape destruction from the Tatars, and thus was able to produce skilled church singers, musical compositions, and even to preserve these works in manuscripts still extant. However, any attempt to sing the music written in these manuscripts has to be extremely tentative, since we are not utterly sure of our 'translations' of these neumes. (Roccasavo 1990, p.219).

From the earliest beginnings of Russian church music a variety of regional chants emerged. The oldest is known as Znamenny chant, written sources of which date from the 11th century. However this body of chant continued to undergo development until as late as the 19th century. In its early phase it was notated by staffless neumes, as seen in Fig.4. Znamenny chant embraces all kinds of hymns and its melodies, which range from very simple to complex, are organised according to the eight tones (Gardner 1980, p.104).

Figure 4

Znamenny chant, late 11th century



A variant of Znamenny chant which is thought to have become established around the late 14th century is Kievan chant, which is also sung widely today. It originated in the South and West and was probably influenced by Polish chant. It follows the same

principles as Znamenny chant but is not as rich and varied in its melodic content. The following example shows the similarity of Kieven and Znamenny chant

Figure 5: Great Litany

ВЪКТИИ́А БЕЛНКАА.
(Great Litany)

Музыкальный пример, иллюстрирующий сходство между знаменным и общим распевом. Вверху показана запись знаменного распева (ВЪКТИИ́А БЕЛНКАА.) с нотами на знаменном письме. Ниже приведены две системы нотации: слева — знаменный распев, справа — общий распев (Common Chant) с транслитерированными русскими и английскими текстами. Текст распева: А - мѣнь. Гос - по - ди по - ми - лѣй. Гос - по - ди по - ми - лѣй. Те - Гос - по - ди. А - мѣнь. A - men. Lord our God have mer - cy. Lord our god have mer - cy. To thee Lord our God - - - A - men.

Common Chant originated from canonical chants and their local variants that were used daily in monasteries, parish churches, and especially, in the Imperial Court Cappella of St. Petersburg. Common Chant can be seen as a complete system of liturgical singing, containing melodies for all hymnographical groups (Gardner 1980, p.110).

Greek chant is thought to have been taken to Russia by Greek singers and notated by Russian scribes during the 17th century. In the notation process however, the melodies were adapted to suit the Russian notation system and thus assumed a distinctly Russian flavour. The Greek chant, as used in Russia, is liturgically incomplete and is structurally similar to Kievan chant. According to Gardner it features 'strophic-periodic

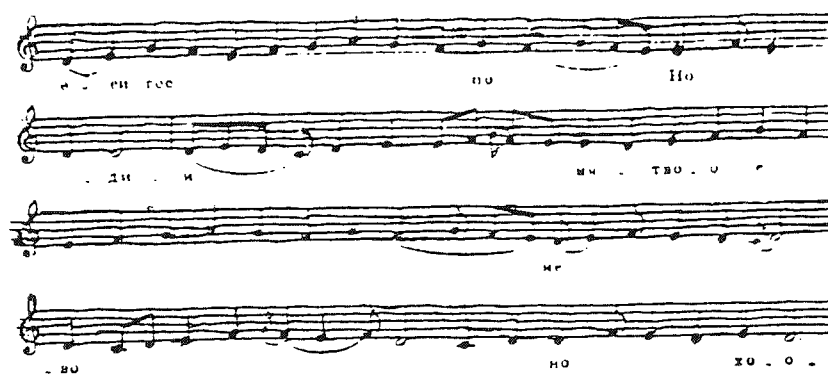
form and characteristic of mensural and harmonic principles derived unquestionably from Western European music, with which singers in the Ukraine were already familiar'. (p. 106). It is still widely sung. An example follows:

Figure 6: Greek chant Bless the Lord, O My Soul



Yet another chant variant is Bulgarian chant, which also accords with the 8 tones and, like the Greek chant, is liturgically incomplete. Its Bulgarian origin is dubious but in its early phase was sung in the Ukraine, then taken to Moscow in the middle of the 17th century. *Bulgarian chant* has an expansive and festal air about it, and is characterized by a clear sense of tonality and exact repetitions of melodic phrases.

Figure 7: Bulgarian chant 13th century



Demestvenny chant is known from 16th-century sources, although it is described by Gregory Diachenko as an 'ancient style of singing' (1899, p. 140). The term refers to

virtuoso soloists, such as those who featured in the Imperial Chapel Choir of Ivan the Terrible (1533-84). This is one chant type that does not adhere to the eight tone system. Stylistically Demestvanny chant is characterised by an abundance of melismas, and liturgically it was, and still is associated with high festivals of the church's year (Velimirovic, 1980, p. 338).

Figure 8: Easter: Christ is risen, (*Demestvanny chant*)



Polyphony

The early history of polyphony in Russian Orthodox music is clouded in mystery. Some believe that polyphonic singing may have had its origins during the 16th century from the tradition of folk polyphony. However we must acknowledge the transmission of sophisticated polyphonic vocal styles from the West by way of Poland, the Ukraine and the Northern trading centre of Novgorod as being the principal impetus to the adoption of polyphony by the Russian Orthodox Church. This may date from as early as the 16th century. However polyphonic music was evidently well established by the mid 17th century, at which time Western staff notation began to supersede the traditional neumatic systems.

Many works by late 17th-century Russian composers such as Nikolay Diletsky and Vasily Titov are in a florid, exuberant and polychoral style, similar to that of Schütz.

Such works are known as *partesniye kontserti* (concertos for many parts). Another early genre was the kant, which comprised chant settings in syllabic and chordal style and which were possibly thought to have been influenced by the Lutheran chorale.

During the 18th century and particularly throughout the reigns of Empress Anna (1730-40) and Catherine the Great (1762-96) a number of quite prominent Italian musicians were invited to Russia to work at the Imperial court. Baldassare Galuppi (1706-85) is a notable example. Conversely, Russian composers such as Maxim Berezovsky (1745-77) and Dmitry Bortnyansky (1751-1825) studied and worked in Italy and were largely responsible for introducing music of the current Italian style into the Russian Orthodox Church. At this stage Russian church choirs were exclusively male, the soprano and also parts sung by boys. In the 100 or so works, including choral concertos, that he composed for the church, Bortnyansky rarely made use of chant melodies. The following example shows the influence of the Italian concerto style:

Figure: 9: Glory to God, D.Bortnyansky

The image displays a musical score for a vocal piece titled "Glory to God" by Dmitry Bortnyansky. The score is written on two systems of staves, each with a treble and bass clef. The lyrics are in Russian and are written below the notes. The first system of staves contains the following lyrics: "Те - бе, Бо - га хва - лимъ, те - бе, Го - спо - да ис - по - вѣ - дуемъ, те - бе,". The second system of staves contains the following lyrics: "Го - спо - да ис - по - вѣ - дуемъ, те - бе, пре - вѣч - на - го От - ца вся зе -". The music features a mix of eighth and sixteenth notes, with some rests, and is set in a key with one flat (B-flat major or D minor).

Alexey L'vov (1798-1870), one of the major 19th century composers of Russian church music, was influenced by German, rather than Italian styles. Much of his music involves harmonisation of traditional chants, but in the style of the German chorale and with his own harmonies. His works, which evince rich sonorities, also include passages of choral recitative on a single note. A very important contribution of L'vov, in conjunction with Gavriil Lomakin (1812-85) and Paul Vorotnikow (1806-1876) produced a four-part harmonised edition of the *Obikhod*. Published in 1848, this edition became mandatory for all Russian churches and thus exerted a profound influence. This style of harmonised chant is still widely sung in Russian churches. L'vov and his contemporaries are often referred to as the St Petersburg School, a term coined by musicologist Ivan Alexeitch von Gardner (Brill 1980, pp. 94-102). The German chorale style is evident in the following example:

Figure 10: It is Truly Fitting, Alexey L'vov

The image displays a musical score for a choral setting. It consists of two systems of music. The first system features a vocal line for Soprano (С.) and Alto (А.) and a piano accompaniment for Tenor (Т.) and Bass (Б.). The vocal line begins with a *p* dynamic marking. The lyrics are: "До-стой-но есть, я-ко во-ис-тин-ну бла-жи-ти Тя,". The piano accompaniment features a steady, rhythmic accompaniment with chords. The second system continues the vocal line and piano accompaniment. The lyrics are: "Бо-го-ро-ди-цу, При-сно-бла-жен-ну-ю и Пре-не-по-роч-ну-ю". The piano accompaniment continues with similar harmonic support.

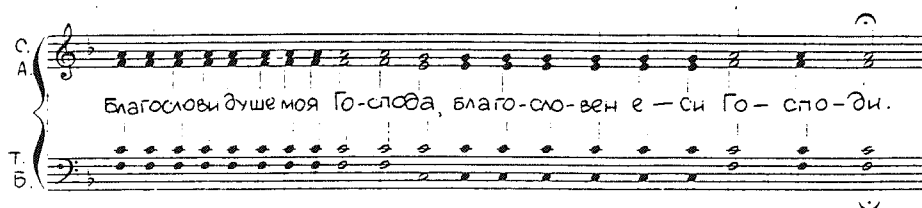
An especially important development in Russian Orthodox music was the introduction of women's voices into church choirs during the 1880s by the St. Petersburg School composer Alexander Archangelsky (1846-1924).

Following the efforts of composers of the 'Russian Five' to achieve a specifically Russian musical style in the mid 19th century, a new school of church music, centred in Moscow, developed during the latter decades of the century. The composers of this school shunned foreign influences and sought a truly national expression. According to Morosan, these composers also encouraged the 'return of church music to the vanguard of musical creativity in Russia' and to seek a musical expression most suitable to the Russian Orthodox liturgy (1991, p. 4). Alexander Kastal'sky (1856-1926) was influential in using modal harmony like that of Russian folk songs and in his compositions the cantus firmus migrates from voice to voice. Other prominent Moscow School composers include Pavel Chesnokov (1877-1944), Vasily Kalinnikov (1866-1901) and Sergei Rachmaninov whose setting of the Liturgy of St John Chrysostom and the All-night Vigil comprise perhaps the greatest monuments of Russian church music (Velimirovic, 1980, p. 342).

Tragically, the Russian Revolution of 1917 and the subsequent communist regime brought about a complete halt to the further development of Russian Orthodox church music. Only since the 1980s has it been possible for Russian people to formally observe the Orthodox religion. During the last decades churches have been re-opened, choirs have been re-formed, much church music has been re-printed and widely disseminated, bringing about a spectacular renewal of Russian Orthodox singing. To assist this renewal Russian seminaries have established courses in church

music for trainee clergy and choir directors. Secular institutions, such as the Moscow Conservatoire, have also established departments of church music (as had been the case prior to the revolution) and play an important role in fostering the special performance skills required by church musicians. While much effort has been expended in re-establishing the long-standing traditions of Russian Orthodox traditions, comparatively little new music has been composed in Russia since the re-establishment of the church. It must be remembered that innovation is generally not a priority in Orthodox circles. However Archpriest Matthew of Holy Trinity St Sergius Lavra (Moscow region) is recognised as a prominent and influential composer of liturgical music. As the following example of harmonised chant shows, however, his respect for tradition is obvious:

Figure 11: Bless the Lord, O My Soul, Archpriest Matthew



In Russia today there exists a body known as the community of Old Believer or Old Ritualists who adhere exclusively to the pre-17th century way of celebrating the church services and church singing. They have thus preserved the monophonic or unison style of church singing. This music can be heard in their two big churches in Moscow, and also in Siberia and Bela Krinitza near Odessa. They also have centres in Romania, Alaska, USA (especially Oregon) and Australia (Brisbane, Sydney and Dandenong). Priestless Old Believers arrived in Queensland.

This brief review of Russian church music has identified the great longevity of Russian chant, which continues to be the mainstay of liturgical observance. However it has been seen that, despite the emphasis on orthodoxy, a variety of regional chant styles has emerged at various points in history and have maintained their presence, not just in the regions of origin, but in the wider Russian church. It has been seen that Russian chant, and more particularly polyphonic music, have been subject to Western influences, but that composers during the last century have attempted to rely more exclusively on Russian styles in their music. In short, the breadth and extent of Russian church music was seen to be impressive and to contain works of high merit. The following chapters will show the importance of the musical traditions described above for the Russian migrant community in Australia.

Chapter Three

A Brief History of the Russian Orthodox Church in Australia

During the 20th century the Russian presence in Australia has been significant, although Russians have never constituted one of the largest immigrant groups. The Russian community has made valuable contributions to the cultural and intellectual climate of Australian society and Australian religious life has similarly been enriched by the presence of the Russian Orthodox church. As a prelude to the examination of the role of Russian Orthodox liturgical choirs in this country, this chapter will provide a survey of Russian immigration to Australia and the development of the Russian Orthodox church from 1925 to the present.

The migration of Russians to Australia

Several major periods, or 'waves' of Russian migration to Australia have been identified, every wave having its own particular characteristics. The first wave encompasses the entire period before the Russian Revolution of 1917 to immediately after (c.1920). There are surviving accounts of early Russian visitors and settlers dating back to the early nineteenth century. The first Russian ship to arrive on Australian shores was the ship 'Neva', which landed in June 1807, and a second ship, the 'General Suvorov', arrived in 1814 with Captain Michael Lazarev in command. However, no settlers remain behind from either ship. It was a different story with the frigate ship 'Kreiser', which visited Hobart, Tasmania, in May-June 1823, again under the command of Captain Lazarev. Four sailors mutineered and escaped into the forests surrounding Hobart with the help of runaway convicts. Three of them later gave themselves up and

returned to the ship, but one, Stanislav Stankevich, was more successful and was never heard of again. His further fate is unknown (Melnikoff 1994, p. 2)

The earliest known Russian settler was actually John Potaskie. He was born in 1762 and had served in the British army under an agreement that existed between England and Russia. He was subsequently sentenced for petty theft by the British and deported for seven years exile in Tasmania in 1802. He was a married man, and his wife gave birth to a child during their journey to Australia. Potaskie became a free man in 1810, and Lazarev reported in 1823 that by this time he had his own home, a son and two daughters. He was considered a dishonest and unreliable character (Govor 1996, pp.3-7; Melnikoff 1995, p.6). Another well known early Russian settler was 'Russian Jack', who was born in 1855 and served on an English ship that arrived in New South Wales in the 1870s. His real name was Ivan Fredericks, and he became a famous figure during the gold rush in 1886. He is reported to have carried a sick friend more than 300 kilometers in a bush-made wheelbarrow over a dirt track seeking medical aid. There is a monument in his memory and to honour all the pioneers of the Kimberley region (Somoff 1995, pp. 5-6; Osipoff 1995, p. 6).

Apart from sailors, adventurers and a few convicts, probably the most important group of Russians coming to Australia during this period was that of political immigrants. There were many educated people among them, university students, teachers and others, which set them apart from the other Russians in Australia. According to Galina Zakrjevsky (1997, p.v), Russian emigration to Brisbane began in the 1850s, but had intensified following the assassination of Tsar Alexander II in 1881 when all those engaged in intellectual and political life in Russia became subject to scrutiny. By 1911 there were 809 Russians in Queensland, including 287 in Brisbane. The latter were largely concentrated in Woollongabba, and Russians constituted the fourth largest ethnic

group in Brisbane at the time. The largest influx to Brisbane, however, occurred between 1911 and 1914, when many radicals and Jews fled Russia via the Trans-Siberian railway (completed in 1903) to Harbin, in the Northern Chinese province of Manchuria. From Harbin they travelled on to North America or Australia. Zakrjevsky explains that 'Brisbane was usually the first port of call in Australia as Queensland offered the most generous subsidies of all the Australian States' (1997, p.v).

Following this initial wave of immigration, a significant number of Russians settled in Australia after the Russian Revolution. For the most part, in the period covering the 1920s up to the Second World War, these came from countries such as China and Europe, having escaped there from Russia during the Russian Revolution. They were often known as White Russians. There were thousands of Russians leaving the country in the 1920s taking different paths overseas through Manchuria, and in particular through its capital city, Harbin, which had itself become one of the most important centres of immigration for expatriate Russians.

Coming to Australia, there was a tendency for immigrants to settle to the north of Sydney especially in Brisbane (over 50% settled in Queensland), as there was very little possibility of finding work in the main cities to the south. Many found seasonal work in banana plantations in New South Wales or on sugar plantations to the north of Brisbane. Some also had the opportunity to obtain a plot of land to cultivate as farmers. As a result, in the 1920s and 1930s the largest established Russian colony was in Queensland. From those beginnings emerged the first Russian cultural and spiritual life in Australia (Dmitrovsky, 1996 pp.8-9).

Following the immigration of the 1920s and 1930s, subsequent waves have also resulted from political turmoil in Russia. The next involved displaced persons during the period

1947 to 1954. In the period from 1949 to 1952 alone, some five thousand Russian settlers arrived in Australia (Price 1992, p. 72). These were Russians who fled the Communist regime in Russia after the Second World War. At the same time, another group whose families had lived in China from the time of the Russian Revolution, were forced by the new regime in China to leave the country, and were brought to Australia under the sponsorship of the World Council of Churches (Zakrjevsky 1997, p.22). So Russian immigration during this period came to consist of widely disparate groups with respect to political ideology, education, upbringing, historical experience and cultural values. During the 1950s, Russians were settled in all the major cities of Australia, including Melbourne, Sydney, Adelaide and in Tasmania (Christa 1988, p. 755; Zakrjevsky 1997, p. 20).

A further wave in the 1970s involved primarily the migration of Jewish Russians to Australia. Their numbers increased significantly following Richard Nixon's visit to the Soviet Union in 1972 when one of the questions raised was that of human rights. In Australia many of the new arrivals started to form their own Jewish Russian-speaking community, giving rise to two Russian-speaking communities, a situation which exists up till current time.

Current immigration of Russians has been associated with the fall of the Soviet Union in 1991 and the disbanding of the Communist Party. With the change in the political situation it became much easier for Russians, including Jewish Russians, to leave their country of origin and their emigration is no longer primarily politically motivated, as had largely been the case with the previous waves of Russian immigration to Australia. The main motivation is now economic and the immigrants are subject to a system of point testing in which age, professional education and English language skills are taken into

account. As a result most of the current immigrants have professional qualifications and a fair knowledge of English (Frolova 1996, p.213).

Russian Cultural Traditions in Australia

In all major cities of Australia the Russian community established charitable, cultural and social organisations with the aims of enriching the life of the community, helping new immigrants and keeping Russian language and cultural traditions alive to be passed down to the next generation.

Russian Parish Saturday Schools were founded primarily to teach children born in Australia of Russian parents their native language. Other subjects taught include religious studies and Russian history and geography. The first attempt to found a Russian language school goes back to 1919 in Brisbane, and by 1927 classes were being held regularly. Parish schools now exist in all the major cities (*Australiada* 1994, p.9). The first Russian Department at tertiary level was founded in 1946 by Nina Christesen at the University of Melbourne. Now Russian Departments now exist at the University of Queensland, Monash University, Sydney University, Macquarrie University, and the Australian National University in Canberra.

Russian-language libraries came into being in the parishes, created usually through the tireless will and enthusiasm of one or two individuals. The library belonging to the Cathedral of SS Peter and Paul in Sydney, founded in 1964 by Domansky, has a particularly wide-ranging collection (Domansky 1995, pp.13-15). Within the last five years a new library has been established for the Russian parish in South Yarra in Melbourne by a recent immigrant, Olga Suetin. Church kiosks are stocked with books, periodicals, newspapers, icons and other religious items.

The first Russian-language newspaper to be published in Australia was the *Echo of Australia* which first came out on 27 June 1912 in Brisbane. Its founder and editor was the political immigrant, F.A. Sergeev, known as 'Artyom'. This early publication only lasted for a few months as it was soon banned by the Australian government. It reappeared under a different name in 1913, but was again banned by the government in 1916 for its pacifist tendencies: it actively called for the cessation of hostilities during the First World War. Almost immediately another newspaper appeared, *Workers' Life*, edited by Pyotr Simonov, an avowed Bolshevik sympathiser. This, too, did not last long and was closed down by the end of 1917 (Savchenko 1998, pp.12-13).

After this chequered start there was a gap until 1930 when Russian publications began again on a surer footing. Partly this was due to the Australian government's policy of not allowing Russian political immigrants into the country between 1917 and 1922, so it was not until 1930 with the new influx of 'White Russians' (which began in 1924) that literary and political publications and debate were revived. Fr Innokenty Serisheff was instrumental in this regard, not least because he himself raised money to form a publishing house, 'Oriente', and began to publish periodicals (five in all: four in Russian and one in Esperanto), pamphlets, and books. Among his more important periodicals were *The Way of the Immigrant* and *The Church and Science*. He even published a book in English and famous Russians. His desire was to familiarize Australians with Russian culture and Russians with Australia. Russian periodicals currently being published include *Beneath the Southern Cross*, and *Australiada: A Russian Chronicle*, a quarterly which began publication in 1994. The main Australian Russian-language weekly is the newspaper '*Unification*' which was founded in 1950 in Melbourne and subsequently transferred to Sydney in 1977. Nina Christesen was also responsible for founding and editing a series of monographs about prominent Russians in Australia, 'Russians in Australia' published by Melbourne University Press (Savchenko 1998, pp. 12-13).

The Russians have also kept up their artistic traditions. The 1950s and 1960s were particularly rich in the formation of numerous instrumental groups (such as the Melbourne Balalaika Orchestra, now metamorphosed into 'Sadko'), folk dance groups, and vocal groups and choirs such as Cossack Male Choir directed by Savva Kamaralli (originally with the Zharov Choir) in Sydney (Mishels & Kamarally 1997, pp.22-27). A Russian Women's Chamber Choir was founded in 1997 in Melbourne under the direction of this writer, Galina Maximova. Numerous concerts also take place within the Russian community, often featuring soloists of note, as well as plays and variety programmes with poetry, dance, singers and instrumentalists. Russians have also made a notable contribution to the cultural life of Australia, not least in the field of classical dance.

The establishment of the Russian Orthodox Church in Australia

The Russian Orthodox Church has played the main role in giving social cohesion to the widely disparate groups which came to make up the Russian immigrant community in Australia. After the tragic occurrences of the Russia Revolution in 1917 the Russian Orthodox Church became a focal point and the centre of life for people who had lost their country, their culture, more often than not, their social milieu and their families.

The first Russian Orthodox parish in Australia was established in Brisbane in 1925 during the second wave of migration. Father A. Shabasheff conducted the first Russian Orthodox Church services in Australia in 1925 in the Anglican Church Hall in Grey Street, Brisbane. There was a healthy relationship at the time between the Russian Orthodox Church community and Anglican Church in Brisbane. The key figure in this regard was the Anglican priest, Canon David John Garland, who welcomed the new

congregation and helped the Russian community to start holding regular services (Dmitrovsky 1996, p. 5). The church was established by the so-called 'White Russians', who came mainly from the Russian Far East. In 1926, the Russian Orthodox community purchased property in Vulture Street, Woolloongabba, where a small house was reconstructed into a church. Later, in 1936, St Nicholas Cathedral was built on the same site in the authentic Russian style (Dmitrovsky 1996, p. 6).

Nina Mikhailovna Christesen, who lived in Brisbane in the 1920s and was later the founder and head of the first Department of Russian in Australia at the University of Melbourne, recalls some of the social conditions of the time:

There were rather a lot of talented people among the Russian immigrants, and in spite of the depression, amateur concerts, theatrical performances and all kinds of clubs and societies flourished. The absence of a library and Russian books in the shops was sorely felt. Father Adrian Turchinsky brought with him a splendid library from Hankow, we had the main classics at home, so did the Smykovs, and everybody shared with everybody else. New publications from France or the U.S.A rarely reached us, so we lived in an atmosphere of pre-revolutionary Russian literature and still wrote in the old orthography (Christesen 1997, pp. 52, 53).

In the musical sphere, A. A. Mikhailov was an important figure as the choir master and singing teacher. N. G. Kitaev (1898-1996) was his successor. The first Russian Sunday School was established for children to learn about Russian traditions, culture and religion, and classes were conducted by D. T. Komova (1896-1982). The first priests were Fathers Alexander Shabasheff (1923) and Adrian Turchinsky (1924) who was Fr Shabasheff's assistant. In 1929 Fr Shabasheff left Brisbane for his new post in the United States and Archimandrite Methodius (Shlemin) (1872-1954) was invited to come from Shanghai. He was subsequently invited in 1932 to go to Sydney and Archpriest

Valentine Antonieff took over as rector. After his departure, Archpriest Valentine Antonieff was appointed rector (Dmitrovsky 1996, p.7).

However, it was Sydney rather than Brisbane that was eventually to become the administrative centre of the Russian Orthodox Church Abroad in Australia. In the 1930s the first Russian Church, St Vladimir's, was built in Sydney. The establishment of the parish of St Vladimir, however, had begun in 1926 with the arrival of Father Serisheff in Sydney from China. Not all Russians were particularly interested in religion at the time, but there was a sufficient number to request Fr Serisheff to hold services. As a result Fr Serisheff discussed the possibility of holding services in other churches and was given permission to use a Greek church, and later also a Syrian church, on a monthly basis. This was the situation until 1928 when the parish was given permission to hold services in the Russian Club. Writing in 1939, Fr Serishev (Soovoroff 1996, pp.10-14) noted that:

The Russians are an inert lot in their beliefs, they think very little about their church, the rich are stingy, they accuse others, no one initiates any action and no one gives money for the construction of the church; and they pray in the club, next to the toilets.

This situation continued almost until the end of the 1920s: church life was at 'freezing disinterest' point in the Russian community. At the start of the 1930s there were no more than 1500 Russians in Sydney and only about 4700 Russians Australia-wide. The Russian lived in 2-3 bedroom flats, with gas and electricity and all the comforts, including a bath. Fr Serisheff, however, was reported as writing in YEAR that 'it was only a crude materialistic life' and that there were no professors, lawyers, doctors, priests with higher education, tertiary teachers' (1996, p. 6). Fr Serisheff left the parish in 1933 and Fr Methodius, the next incumbent, succeeded in slowly changing the

situation. Liturgy took place once a month in the Russian Club, with the involvement of an amateur choir. Gradually the number of parishioners increased and in 1938 the parish even acquired a name, the parish of St Vladimir, and, with it, a new lease of life. In conjunction with the celebrations in 1938 to mark the 950th anniversary of the conversion it was decided that the Russian community in Sydney should have its own church. The parishioners began to collect money at the beginning of 1939 and eventually property was purchased at 31 Robertson Road, Centennial Park. The house there was converted into a small church and lodgings for the priest and was named in honour of St Vladimir (Soovoroff 1997, pp.21-22).

The Russian migrant population in Australia increased dramatically from 5000 in 1945 to over 8000 in 1954 (Frolova 1996, p. 121). This brought about the establishment of the Australia-New Zealand Russian Diocese of the Russian Orthodox Church Abroad, initially in Brisbane. The Synod of Bishops Abroad, based in Munich, Germany, had appointed Bishop Theodore Rafalsky as the first Bishop of Australia on 2 December 1945. However, owing to a delay in immigration procedure, Bishop Theodore had to wait for three years before taking up his appointment. He arrived in Brisbane from Munich in November 1948 and soon felt that the Diocesan Administration should be relocated. He decided that Sydney would be more suitable because of its central location and faster growing Russian population, as most of the Russians now arriving were settling not in Brisbane but in Sydney, Melbourne and Australia and New Zealand, and in September 1950 he transferred his residence and the Diocesan Administration to Sydney. Theodore created three Deaneries, the first one for NSW, then Queensland, and, lastly, Victoria. This situation remained unchanged until 1988 when the Deaneries of South Australia, Western Australia, Tasmania, the ACT and New Zealand were added (Personal communication, Fr Michael Protopopov, May 15 ,1998).

In Melbourne the situation was similar to that of Sydney, in that the Russians had no 'home' and Russian Orthodox services took place initially in the Antiochian Orthodox Church of Nicholas in East Melbourne (until 1949) and then in a school hall and two other churches in Toorak and Fitzroy. In 1954 an existing Anglican Church was bought in Collingwood and named the Church of the Protecting Veil. It remains the main Russian Orthodox church in Melbourne up to this day. Eventually, in 1968-69, a church hall was built adjacent to the church and came to house the Russian Saturday School and to provide a venue for cultural events and community functions. With the influx of Russian immigrants from Western provinces of China, parishes were established also in Geelong (1952) and Dandenong (1963), as many of these immigrants found employment in the factories in these areas. Churches in the Russian style were eventually built in these cities. There were similar developments in other Australian cities and by the end of the 1950s Russians had established themselves in all of the major cities of Australia (personal communication Fr Nick Karipoff, June 12, 1998).

A list of the current Russian Orthodox parishes and establishments in Australia is given in Appendix A. From 1948 until the present day, the Church has been led by six archbishops, as follows:

- 1948-55 Theodor Rafalsky
- 1955-69 Savva Rayevsky
- 1969-80 Feodosy Putilin
- 1980-92 Paul Pavlov
- 1992-96 [no appointment]
- 1996-currently Hilarion Capral

Currently there are in Australia 24 centres of the Russian Orthodox Church Abroad, which has its headquarters in New York. By far the biggest congregation is the Cathedral

of SS Peter and Paul in Sydney, where as many as 1,000 will gather on Easter Day. Most others are much smaller, the weekly Sunday being from 50 to 100. There are also two monasteries (in ACT and NSW) and one convent (in NSW) of the Russian Orthodox Church Abroad. The most recently established parish of the Russian Orthodox Church Abroad was established in June 1999, when a group of Orthodox faithful opened a chapel in Warnambool in an Anglican church building. In the congregation of 17 adults and 12 children there are Greeks, Serbs and Australians as well as Russians. Services are conducted every four to six weeks by visiting clergy and English, as well as Church Slavonic are used. (personal communication, Elizabeth Dalinkiewich December 6, 1999).

Russian Orthodox churches of different patriarches include the parish in South Yarra, Melbourne under the direction of the Greek Patriarch Bartholomew of Constantinople. In Blacktown Sydney and Parkville, Melbourne there is one parish respectively under the Moscow Patriarchate. Of these, Melbourne parish is exceptional among Russian Orthodox Churches in Australia as all of its services are conducted in English rather than the customary Church Slavonic. There is also a representative of the Russian Orthodox Uniate Church in Kew, Melbourne which gives its allegiance to the Pope (personal communication, Fr. Peter Knowles, September 8, 1999).

The foregoing discussion has revealed that the Russian Orthodox church, which had very humble beginnings in this country, has developed over the years to an institution boasting fine church buildings, stable congregations and social support systems. The church has also developed fine traditions of choral music, which are to be discussed in later chapters.

Chapter Four

Russian Orthodox Choirs in Australia

It has been seen that music occupies an important and very extensive role in the Russian Orthodox liturgies. Much is required of the musicians and clergy who perform it. They must be well versed in the complexities and breadth of the liturgies and possess considerable levels of musical ability, especially in the area of pitch since all music is a-cappella. For many centuries the Russian Orthodox church has maintained an extensive and rich repertory of liturgical music and an impressive tradition that has been acclaimed world-wide.

Thus the challenges for Russian Orthodox people migrating to countries such as Australia to maintain the high standards of this tradition have been daunting, especially when the congregations in the new country are relatively very small. This chapter seeks to examine the choirs that have served Russian Orthodox churches in Australia from the time of the establishment of the first church in Brisbane in 1925 until the present. With the exception of the parish at Warrnambool, every church in the country supports a choir. And even at Warrnambool, the visiting clergy are normally accompanied by a small group of singers when they travel there to conduct services. The chapter will examine the make-up of five selected choirs from South Australia, Queensland, New South Wales and Victoria, showing their development, problems faced and strategies for dealing with current challenges. The five choirs have been chosen as the represent differing levels of size and expertise and differing congregational backgrounds. They are: St Nicholas, Brisbane, SS Peter and Paul, Sydney, St Nicholas, Adelaide, Holy

Virgin Protection Cathedral, Collingwood and Holy Dormition Church, Dandenong. The largest choir (20-50 singers) is that of the Cathedral of SS Peter and Paul, Sydney and the smallest (10-15 singers) is at St Nicholas Church, Adelaide. The other choirs vary greatly in size, for example from 20 to 40 at Collingwood, 10 to 30 at Dandenong and from 15 to 20 at Brisbane. At all churches choir size also depends on the liturgical season, with more singers active on high feasts. At weekday services there may be only one singer. Information was obtained by way of a written questionnaire and through interviews with each of the current choir directors. The information obtained is far from complete, due to poor records and fading memories, and the full names of key persons not always obtainable. Nevertheless, it is hoped that the following account shows something of the development of Russian Orthodox choral singing in Australia.

St Nicholas, Brisbane

The first Russian Orthodox choir to be formed in Australia was at the St Nicholas Cathedral in 1925. Little is known of the earliest years of this choir apart from the fact that it was necessarily small. According to Sophia Troizkaya (currently a singer in the choir) the choir-directors came mostly from Harbin (Manchuria), although a few were from Europe (especially Serbia) and Persia. Those from Europe were generally of Cossack background and thus had received a good grounding in music and liturgy and possessed the skills needed to gather, train, and conduct a choir. During the 1950s, choir directors included N.Philipov, G. Kramarenko, A.Vorotnikov and V.Jakovlev. During the 1960s and 70s there were frequent changes of conductor: B.Anisimov and N.Kurdumov, A.Michailov and M.Troiztky, all of whom had musical and choir training in their birth place of Harbin, served during this period. Unfortunately however, they were unable to bring printed music with them. Nevertheless, they were able to facilitate fruitful choral activity during the 1960s. The choir members were local parishioners, but

most of them, despite experience in their home churches of Europe or China, were not deeply instructed in Church music. They were enthusiastic amateurs (personal communication, S. Troizkay, 1st December, 1998). Indeed so enthusiastic that benefit concerts of church music were put on during Lent. The proceeds from these concerts went towards the upkeep of the parishes. In this way the parishes received assistance during the 1950s and 1960s (personal communication, S. Troizkay, 1/12/1998).

This situation has changed, so that well-trained singers are not coming forward, and in many cases, the younger generation is not showing any interest in church music or singing (personal communication, Natasha Klebansky, 3/10/1999). The current choir-master of the St Nicholas Cathedral, from late 1998, Gabriel Lapardin, has been educated in Jordanville, the seminary for the training of Russian priests of the 'Church Abroad', and a noted musical centre. Actually the choir of St Nicholas is going through a bad period. There are only 15 members, most of them elderly. This has inhibited the range of their repertoire. Rehearsals are held weekly, but because some live at a great distance from the church, they find it almost impossible to attend. There is a complete lack of tenor voices in the choir, but among the altos one or two are musically educated and very competent. The choristers have been singing in church since their childhood, but they lack a proper and professional education in church music, which is necessary for excellent Orthodox choral singing. The choir is limited in its repertoire to the simplest form of church music, such as common chant (personal communication Natasha Klebansky, 3 October, 1999).

On the 28th of June 1998, in keeping with the Harbin tradition, a Lenten concert featuring the combined choirs of the four Orthodox churches in Brisbane and under the direction Sophia Troizkay, took place at the Russian Culture Center. The first part of this concert comprised music from the 'All-night Vigil', and the second part from the

Eucharistic Liturgy. Two contemporary works were represented in the programme: I. P. Raycky's 'Prayer to the Mother of God' to a Pochaev melody, and N. N. Troizky's 'Bless the Lord, O my soul' (psalm 102) (*Australiada: A Russian Chronicle*, no. 17, 1998, p.49). Another notable concert was presented in Brisbane on 11 October, 1998 by the choir of St Seraphim under the direction of Konstanin Semovski. This group of singers aged from 15 to 25 gave an Australian premiere performance of 'Our God with us' by Archpriest Vasiliy Zinovev (1914). The emergence of a youth choir such as this represents a positive future for Russian Orthodox church music in Brisbane.

Cathedral of SS Peter and Paul, Sydney

The choir of Cathedral of SS Peter and Paul was established between 1949 and 1951. The first known choir director was E. Podgaiskiy, who was in charge of the choir in 1961. In that year, Nicholas Lebedev, who had received rigorous training in Russian Orthodox singing in Harbin, arrived in Sydney and joined the choir, becoming choirmaster from 1968. In a letter of 20/2/1999 he relates that during the 1970s 'church choir life was both excellent and exciting; there were many fine concerts of Russian Orthodox music. The choir was blessed with many competent singers with excellent voices and weekly rehearsals were well attended'. According to Anatoly Korobko (Choir Director, Intercession of the Holy Virgin Church, Cabramatta) in an interview held on 29 November 1998, other Sydney churches enjoyed fruitful choral activity during the 1960s. They include the choirs of St Vladimir's, Centennial Park and the Church of St Michael the Archangel, Blacktown. However, as in Brisbane, this period of musical excellence did not last.

Currently the choir of SS Peter and Paul has a membership of 50 (which compares favourably with cathedral choirs in Moscow and St Petersburg), although the regular performing body features only 15-20 singers. Nicholas Lebedev remains the choir master and is supported by two young assistant conductors Nicholas Kulikoff and Nicholas Rotenko. He states that choir is especially fortunate in having a core group of 20 young singers who are thoroughly familiar with the Russian Orthodox liturgy, who are fluent in Church Slavonic, and who have archived special competence in the monophonic chant of the Obikhod (personal communication, Nicholas Lebedev, 14/11/1999). For special feasts such Easter and Christmas professional soloists, such as soprano Vera Troizkaya-Rudenko and tenor Serge Baygildin sing with choir, enabling challenging repertoire to be performed. The music of this cathedral is greatly enhanced by the fine singing voice and musical competence of the current priest, Fr Ivan Stukach, who was formerly choir director at St Nicholas, Adelaide. In terms of musical standards this choir would compare well with a Russian cathedral choir and is certainly the pre-eminent Russian Orthodox choir in Australia.

Holy Virgin Protection Cathedral, Collingwood

The choir of Holy Virgin Protection Cathedral was established in 1949. No information has been found concerning choir directors prior to 1981. Between 1981 and 1995 there were many changes of choir director: some held the position for only one or two years, which, naturally, did not provide a strong basis of sound knowledge and practice. They included Ivan Evseenko (1981-82), Tatyana Evseenko (1982-87), Analolij Popkov (1988-89), Vladimir Panfilov (1990), Nicholai Stoyanoff (1991), Galina Zenin (1992-95). The present director, Dimitri Souprounobich has been with the choir since 1996.

In terms of choir membership, the situation at this church has been akin to that of SS Peter and Paul Cathedral in Sydney. In both cities the social life and level of musical education was similar. A recent development at the Holy Virgin Protection Cathedral has been a growing interest in, and practice of, the monastic liturgy and music. This involves the placing of the singers on the Kleros (i.e. the section of the church at the front near the ikonostasis) rather than in the gallery at the back of the church, and means long services with more emphasis on chant. These developments come from the initiative of Fr. Nicholas Karipoff, who was educated in Jordanville, and the present choir-master Dimitri Souprounovich, who also had his education in Jordanville, and who shares the opinion of Fr. Nicholas on these matters.

The current size of the choir is between 20 and 40 singers. On Sundays this will include 2 tenors, 7 basses, 6 altos and 9 sopranos. A smaller group (5 to 10) will sing from the Kleros on the lesser feast days of the year. The choir members are not formally trained in church music or singing. Rehearsals are held every Wednesday but the effect of this is diminished by the fact that few choir members are willing to attend. Generally speaking, over the years of the choir's existence, the level of competence in singing and

knowledge of the services by the singers has been fairly high: this was notably so in the early years, more particularly from 1963 to 1981.

Holy Dormition Church, Dandenong

Established in 1963, the choir of the Holy Dormition Church was for many years without a choir director. The names of the early choir directors are not known. Matushka Ekaterina Safronova held the position a choir conductor from 1975 to 1979, Lila Alexeev becoming choirmaster from 1979.

Currently the choir ranges from 10 to 30 singers, and among them are some with excellent musical background, although the general run of members have no formal musical training. There are four soloists. The current choir-mistress Lila Alexeev has some musical education but no professional training in choir singing or liturgical music. This side of her education was supplied partly by I. Evseenko, formerly regent at Holy Virgin Protection, Collingwood , who had completed a Seminary course, thus having some liturgo-musical training (personal communication, Fr Nicholas Karipoff, 19/10/1999).

General observations

The following paragraphs document some general comments gathered about Russian Orthodox choirs in Australia.

There are conductors who see the need to tailor the repertoire to the size and ability of the choir. For example, according to K. Semovski, choir master at St Seraphim, Brisbane, the music must not be beyond the ability of the singers, and must also be

chosen according to the number of singers available at any one time. This precludes elaborate 'cathedral style' music. Hence the most generally used collection of church melodies are those taken from the *Obikhod*, where the music is straightforward.

However he notes that choirs in Russian parish churches in Australia are very loath to sing in unison, even when the number of singers has sunk to two or three voices.

Unhappily, choirs at times attempt music, especially polyphonic music, that is too complicated for their musical ability and their numbers. For greater festivals a full mixed choir can generally be found, but in 'ordinary' times the number can dwindle to a handful – perhaps 3 or 4 singers. In Semovski's experience (letter, 8 January, 1999):

the choir is made up mostly of women, i.e. sopranos. The most altos we have had, have been 8 number. For the sopranos we can have sometimes approximately 20 women. The tenor part ranges from 1 to 4 singers. The bass part from 1 (myself) to 4. Since I do most of the reading, this can be quite exhausting.

He adds that solo singers do not, as such, exist among Russian choir members here – although there are to be found individual singers who would like to take on the role of 'soloist'! The general lack of soloists can be traced back to inadequate training in the art of church music. Fully trained liturgical singers are rare in Australia, but the opera singer Serge Baigildin who has liturgical training as well is one of a few professional singers who is available for special festal liturgies.

The above general comments were recently supported by visiting Russian choirmaster George Safonov, who, following the church music conference held in Melbourne in July 1999, made the following comments about Russian Orthodox liturgical music in Australia (personal communication, 24 July, 1999):

1. The choir and choir-directors do not have a very high degree of skill. They still have much to learn about church music and styles of church. They are also hampered by an ignorance of the Church Slavonic language, especially of its pronunciation.

2. A change of the repertoire would be helpful, using more compositions of the Moscow School. As things are the St Petersburg School is in favour. Moscow is to be preferred because the Moscow Synodal repertoire retained more of the ancient Russian melodies and style of church singing.
3. A simpler repertoire, such as is to be found in the Obikhod is recommended.

Education

The musical components of seminary training at Jordanville, New York mean that the newer generation of Australian clergy has been better prepared musically, for church activity than their immediate predecessors. This generation of priests in Australia usually came to ordination rather late in life, after years of professional or trade activities.

Generally speaking, the deacons of that period fared no better in their musical education than the priests. This was unfortunate, as the deacon must sing more of the service than the priest. There is now also a summer school annually held at Jordanville in church singing and an increasing number of Australian musicians have benefitted from attendance at these schools.

Although there is no school of liturgical music in Australia, annual conferences of liturgy and music have been conducted from 1995 – three in Sydney, and one in Melbourne. These conferences included master-classes for cantors, combined choir rehearsals and performances and lectures on repertoire and liturgy. The first conference held at SS Peter and Paul Cathedral in July 1995 had 100 participants. The director was the President of the Church Music Commission of the Russian Orthodox Church Abroad, Bishop Laurus, who is also the Rector of the Jordanville Seminary. The choir director from the San

Francisco Cathedral V. V. Krasovsky also attended and conducted classes and rehearsals during the conference. This was the first major forum for church music in Australia.

The second conference in July, 1997, was also in Sydney and the Head of the Department of Church musicianship at Jordanville, Protodeacon Fr. Andrew Popkov attended and gave lectures. Sydney musicians S. Baygildin and V. Troizkaya-Rudenko gave some talks about vocal technique: both of these singers are professionals; one as an opera soloist, and the other as a church soloist. The third, 14-18 of July, 1998, also held in Sydney had as its main feature the preparation of music for a charity concert of church music to be held in the Auburn Town Hall. The mixed choir of 80 singers came from every state of Australia. The Choir-directors were V. S. Gan (from USA), N.A. Kozevnikov (Adelaide), K.P. Semovski (Brisbane). The concert programme was divided into 3 parts. Part I comprised old monastic chants; some Greek and some Kievan arranged by A. Arkhangelsky, A. Kastalsky, P. Checnokov. Part II composed free compositions of the Moscow school A. Kastalsky, A. Grechaninoff, S. Rachmaninoff. Part III was dedicated to compositions by expatriot Russian composers: J. Gardner, B. Ledkovsky, M. Konstantinov, P. Raspopov (N. Melnikoff 1998, p.p.46-47).

The most recent conference of church music took place in Melbourne from the 8th to the 10th of July 1999 in Collingwood. The committee expected 50 to participate, but actually 120 singers attended. This meant that there were insufficient copies of the prepared music to go around. The different ability level of the singers caused some confusion at first, but in the end the result was succeseful (personal communication, Matushka Anna Karipoff 5 August,1999). This Conference was specially marked by a church service of the All-Night Vigil, and the Divine Liturgy. At these services all the participants sang. It is worth noting also that since Bishop Ilarion of Australia and New Zealand presided, the music required for an 'Episcopal' service was used. This meant further study and

practice, as this music differs from the customary motives and melodies. The special theme of the Conference was the spirituality and practice of church singing, particularly of the Moscow School and included were lectures on the composers of this school.

It is felt that conferences such as these should be held more frequently. One of the overseas speakers at the 1999 conference George Safonov, Chief Choir Conductor at the St Daniel's monastery in Moscow, praised this conference as the best so far, because of the pleasing standard of singing and the fact that the conference theme was well focussed (personal communication, George Safonov, 20/7/1999).

Another opportunity for music education is provided by the Sunday school, which is to be found in every parish. The syllabus includes music, especially choral singing of simple hymns and chants. An example of a hymn currently taught to children at the Holy Virgin Protection Cathedral follows:

Figure 12 O Heavenly King

Tsa-ryu Nye-bye-sny, U-tye-shy-tye-liu, Du-she i-sti-ny.

Ца-рю Не-бе-сный, У-те-ши-те-лю, Ду-ше и-сти-ны,

I-zhe vye-zdye sy i vsya i-spol-nya-yai, So-kro-vi-shche bla-gikh

И-же ве-зде сый и вся и-спол-ня-яй, Со-кро-ви-ще бла-гих

In conclusion, it may be seen that Russian Orthodox choirs in Australia have experienced varying patterns of development, depending on migration trends, available musical expertise and patterns of social life. Thus in the early decades, there was strong musical leadership given by emigrés from Manchuria and a strong commitment from choir members. However there was a less productive period in the 1970s and 80s when musical leadership declined and commitment to church activities lessened. Recent

developments in some places have been more encouraging, with the emergence of young and well-trained conductors and enthusiastic youthful singers.

During their Australian existence Russian Orthodox choirs have faced monumental problems, particularly in maintaining adequate membership (especially males). With problems of distance and alternative social activities, the task of maintaining regular rehearsals has also been a major challenge. There have also been problems with resources, as the following chapter will explore and problems with unrealistic expectations held by both conductors and singers.

On a more positive note, it has been seen that measures have been taken in the last decade to deal with shortcomings. Better education of choir directors has been sought in America and church music conferences have proved to be a valuable means of education in repertoire, liturgy, vocal technique and historical knowledge for all interested singers.

It is especially pleasing to find that the musical education of children, the next generation of choristers, is not being neglected.

Chapter Five

Russian Orthodox Liturgy in Australia

Throughout its Australian existence the Russian Orthodox Church has strictly maintained the official liturgies. This chapter examines the music associated with liturgies discussed in Chapter 2 and celebrated in this country by Russian Orthodox choirs and clergy. Issues concerning the types of chant (both monophonic and harmonised) used and the polyphonic repertoire performed will be addressed. Reasons for particular choices will also be explored. This will allow for some assessment of the achievements of Russian Orthodox liturgical choirs in this country to be made.

Liturgy

Given that the pattern of liturgical observances has been strictly preserved in parish churches throughout the country during the 40 years of Russian Orthodox presence, Vespers and Matins are observed every Saturday evening, along with the small Hours (3rd hour and 6th hour) and the Holy Liturgy is observed on Sunday mornings.

Similarly, these same services are conducted on feast days. As in Russia, the higher the festival, the more elaborate will be the music accompanying the service.

In Australian Russian Orthodox churches (as in other countries) one would expect to find the following liturgical books, most of which contain music. The following list indicates something of the liturgical breadth of this religious tradition:

Typikon, which is a general manual that gives directions for all the services, including some instruction on when particular items are performed;

Oktoich, which contains the text for Sunday services. That used by the celebrant has the complete text; that used by the choir has only the hymns with music (chant). It is arranged in eight sections, according to the eight tones.

Festal Menaion, which contains the text for the major 'immovable' feasts which have a calendar date, such as Christmas, Annunciation etc. .

Hirmologion is a collection of 'irmoi' (in Greek, irmosy in Slavonic); these are models, according to which the tropars of the kanons at Matins are sung, or according to which their metre is formed.

Lenten Triodion, is the book containing the special services held in Lent, up to Lazarus Saturday.

Pentecostarion , is the book that has the services from Palm Sunday until Pentecost.

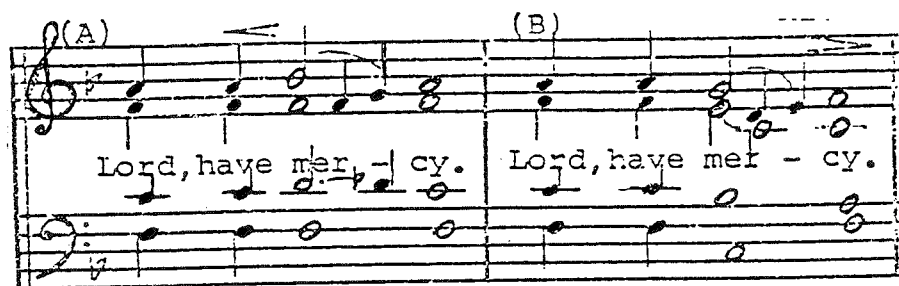
Chasoslov, is somewhat like the Breviary of the Western church. It provides the church reader with the ordinary text for all the Hours of the Divine services, with the exception of Matins and Vespers.

The *Sluzebnik*, is the book the priest uses at the altar and has the full text for the three Liturgies of SS. John Chrysostom, Basil, and Gregory of the 'Dialogues'.

Although Church Slavonic is the official language of the Russian Orthodox Church, there are instances in Australia where English is used liturgically. At the Holy Virgin Protection Cathedral, Collingwood for example, the Saturday morning liturgy is celebrated in English once a month and this has been the case since 1997 (personal communication Elizabeth Dalinkiewich, 9/12/1999). Such an innovation has been controversial. On the one hand it may be seen as meeting the needs of the growing number of non-Russian speakers and as providing further assimilation of the church into Australian society. But there are many Russian parishioners (especially the elderly) for

whom the introduction of English into the liturgy represents a threat to their sacred heritage and identity. It should also be noted that when services at this church are conducted in English, the music is generally sung in Church Slavonic (thus relatively little of the service is in fact in English). However musical settings with texts translated into English by Inna Smith are occasionally used at this church (personal communication, Elizabeth Dalinkiewich, 5/12/1999)

Figure 13: Lord, have mercy



It has also become the custom at Collingwood church for Bible readings at other services to be delivered bilingually. However none of the other churches in Australia conduct complete liturgies in English. In 1994 English services were attempted on a monthly basis at St Nicholas Cathedral in Brisbane but this arrangement only lasted a short time on account of insufficient congregational support (personal communication, Matushka Natasha Klebansky, 10/10/1999).

The English translation generally used in Russian Orthodox churches in this country is *Service Book of the Holy Orthodox-Catholic Apostolic Church* (1906) by Isabel Hapgood. (1850-1928), an American Protestant woman who translated the general services of the Orthodox ritual at the request of Archbishop Tikhon, (later Patriarch of Moscow, after the Council of 1918), when he was in the USA. She says in her Preface: 'My object has been to make a book which will show as precisely and clearly as possible

all the services in general use'. There were further editions in 1916, 1922, and in 1956. The language, however, was not altered or improved in these later editions. Unfortunately Hapgood slavishly imitated the Thomas Cranmer's *Book of Common Prayer* (1552). When read today in church Hapgood's version is almost incomprehensible, especially when the people in the church do not have English as their first language, much less a familiarity with 16th c. English!

One example of its clumsiness is the following Tropar (1956, p.125):

O Protection of Christians that maketh not ashamed,
O Mediatrix never failing with the Creator, despise not
the sinners' voice of supplication.

It is more clearly rendered in the following translation provided by Fr Peter Knowles (personal communication, 15/10/1999):

Steadfast defender of Christians, and constant intercessor
with the Creator, do not ignore the prayers of us sinners . . .

Chant

Although the information given in the repertoire lists of Australian Russian Orthodox choirs shows a variety of chant styles used at any one time, some choir directors (notably Nicholas Kozhevnikov of St Nicholas church, in Adelaide and George Lapardin of St Nicholas Cathedral, in Brisbane) express a preference for common chant because its basic style allows excellence of musical performance to be more achievable than with other chant styles. The choice of chant style may also be influenced by the particular preferences of the priest and choir director. For example at the cathedral of the Holy

Virgin in Collingwood, Victoria, Greek chant and chant from the Holy Trinity-St Sergious Lavra are frequently sung. Examples of these follow (see also Appendix B):

Figure 14: Beatitudes- Greek chant

№ 14. Греческаго распѣва. Гласъ і.

Во цар - стві - я Тво - емъ по - мя - ни насъ. Го - спо - ди.

Бла - жо - ни - ни - ші - я ду - хомъ. яко тѣхъ есть царство

Beatitudes – Monastery chant

Всѣхъ /

Во царствіи Твоёмъ, помяни насъ Господи: егда приидеши во царствіи Твоёмъ.

Блаженнишии духомъ, яко техъ есть царство небесное

Polyphony

According to choir directors interviewed for this study, Australian choirs have shown a strong preference for the music of the St Petersburg school; that is to say, music by D.

Bortnyansky (1751-1825), G. Sarti (1729-1802), M. Berezovsky (1745-77), A. Vedel (1767-1806), S. Degtiaryov (1766-1813), P. Turchaninov (1779-1856), A. Lvov (son 1798-1870), F. Lvov (father 1766-1836), G. Lvovsky (1830-94) and A. Arkhangelsky (1846-1924). Such music includes harmonised chant such as that shown below and hymns and other polyphonic works that are challenging for singers. As was shown in Chapter 2, the style of this music is heavily modelled on Western European idioms. Moreover it is the music that would have been well-known to Russian immigrants before their arrival in Australia.

Figure 15: D. Bortnyansky It is Truly Fitting & Turchaninov Cherubic hymn sung at Holy Dormition Church Dandenong:



Cherubic Hymn

The image shows a handwritten musical score for the Cherubic Hymn. It consists of five systems of music. The first system includes a vocal line with the lyrics "И - - же ли - же че ру - би - ми. Таи - - но. таи - но об - ра зу - ю - ще. таи -" and a piano accompaniment line starting with a *pp* dynamic marking. The second system continues the vocal line with "но, таи - но об - ра зу - ю - ще. И жеи во т вор и ци и жи во т вор и ци и Т ро и це. Т ри св я т ю" and the piano accompaniment. The third system continues the piano accompaniment. The fourth and fifth systems also continue the piano accompaniment. The score is written in a traditional Russian Orthodox style, with a key signature of one flat and a common time signature.

During the 1950s and 1960s the St Petersburg school repertoire was especially viable because of the presence of large choirs and well trained singers, especially in Sydney and Brisbane. However in more recent times much of this repertoire poses problems for the choirs whose number do not include sufficient male voices, especially when more than 4 voice parts are required. However Australian choir directors have shown enterprise and ingenuity by arranging works of the St Petersburg school composers for their reduced forces. In doing so, they have played an important in keeping alive the traditions of Russian Orthodox music. According to Nicholas Kozhevnikoff a musical work is often reduced to smaller number of parts at the time of performance and without re-writing the score, depending on the singers available (personal communication,

Nicholas Kozhevnikoff, September 11,1999). The following illustrates the reduction and adaptation process:

Figure 16: P. Tchaikovsky Trisagion

The image displays a musical score for P. Tchaikovsky's Trisagion. It consists of two systems of music. The first system features vocal parts for Soprano (C.), Alto (A.), and Tenor (T.), with lyrics in Russian: "Свя-тыи Бо-же, Свя-тыи крещиий, Святыи бес смертыи, по 2 ми - луд - нас." The second system shows piano accompaniment with the instruction "cresc." and lyrics: "Сла-ва От-цу, и Сы-ну, и Свя-то - му Ду-ху, и ны-не, и прис-но, и во".

In the past 2 or 3 years however there has been swing in popularity towards the music of the Moscow school and this is certainly evident in the repertoire lists of Appendix C. This change of preference may explained in part by the recent appointments of young choir directors to Russian Orthodox churches in Australia. These directors do not necessarily wish to restrict their choral repertoire to the well-known St Petersburg school music. Instead they show a desire to embrace Moscow School repertoire which they believe to be a more appropriate style of Russian church music on account of its roots in Znamenny chant and links with Russian folk song (personal communication, Nicholas Kozhevnikov, 15/11/1999). Nicholas Kozhevnikov of St Nicholas church in Adelaide, Konstantin Semovski of St Seraphim church in Brisbane and Dimitri Souprounovich of Holy Virgin Protection Cathedral in Melbourne undertook training in choral direction at Summer Schools held at the Holy Trinity Orthodox Monastery, Jordanville (USA), where they gained extensive first-hand experience with this repertoire. However the

attraction of this music does not necessarily lie in its ready accessibility and appeal to choristers. Even in Russia, Orthodox church choirs found this repertoire to be especially challenging during the 1980s when liturgical practice was restored, the reason being that the break in musico-liturgical continuity brought about by the Russian revolution meant that the idiom of the Moscow School idiom had become quite unfamiliar (personal communication, Dimitri Souprounovich 18/9/1999). During the last decade or so this problem has been addressed in Russia by way of music training courses for deacons, cantors and choir directors in seminaries and conservatories. Similar training opportunities have been developed in Jordanville, USA, but apart from one conference held in 1999 (to be discussed below) this kind of study has not been available in Australia.

The music of the Moscow school has had a mixed reception from Australian choirs. The experience of Nicholas Kozhevnikov was that when he introduced this music in 1998 a quarter of the choir membership (elderly singers) resigned on account of their dislike of the new music (personal communication, Nicholas Kozhevnikov 15/11/1999). However the remaining choristers (approximately 16 of varied ages) have accepted this music with enthusiasm (personal communication, Ksenia Messner, 1/11/1999). Another church to embrace the Moscow School repertoire is the Holy Virgin Cathedral in Collingwood, where the progressive vision of the very young choir director Dimitry Souprounovich has been fully supported by both the choir and the priest (Fr Nicholas Karipoff 12/9/1999). A similar situation exists at the Brisbane church. However at Sydney where the choir is under the direction of an older person, the preference for St Petersburg music is still very strong. Lila Alexeev, director of the choir at Dandenong is in the process of teaching repertoire of the Moscow school to her choir. But at this point in time the polyphonic music actually sung at liturgies is predominantly St Petersburg (L. Alexeev).

Thus the repertoire in current use in Australia is generally limited to that of the church composers of the second half of the 18th century and the 19th century. Some earlier music is performed, as for example 'Glory to God' by Bortnyansky (the opening of which is reproduced in Fig. 9) This concerted work has been attempted with difficulty (especially given the paucity of male voices) by the choir of the Holy Dormition Church, Dandenong (May 1999). However a successful performance of the work was given by the combined choir of approximately 100 singers at the Fourth Church Music of Australia Conference held in Melbourne in July, 1999.

Contemporary music is occasionally sung by Australian choirs. In addition to that composed by the Russian Archpriest Matthew (see p. 28) works by Nicholas Kedrov, a Russian who emigrated to France prior to World War II, are popular in this country. In particular, his setting of the Lord's Prayer, is marked by syllabic treatment of the text and close harmony, with dissonance carefully used to emphasise the meaning of the text.

Figure 17: Kedrov, Lord's Prayer

The image displays a musical score for the Lord's Prayer by Nicholas Kedrov. It consists of two systems of three staves each (Soprano, Alto, and Bass clefs). The lyrics are written below the vocal lines. The first system covers the text: "Our Fath-er, who art in heav-en, hallow-ed be thy name, thy King-". The second system covers: "dom come thy will be done, on earth as it is in heav-en." The music is characterized by close harmony and syllabic treatment of the text.

The singer Vera Troizkaya and composer S. A are Australian residents who have written liturgical choral works for the Russian Orthodox Church. Their music, especially T's Cherubic Hymn and S's 'Our Father', both of which are quoted below, are widely sung by choirs in all states. It may be seen that their music conforms to the accepted style of Russian Orthodox liturgical music.

Figure 18: V.Troizkay, Cherubic Hymn

Lento. МЕДЛЕННО. $\text{♩} = 60$. ИЖЕ ХЕРУВИМЫ. No.1. В. Троицкой. 28-4-44.

И - - же ХЕ - - ру - ви - мы, ХЕ - ру - ви - мы,
И - - же ХЕ - - ру - ви - мы, ХЕ - ру - ви - мы.

S.Anichkov, Our Father

Op. 4. 1951.

От - це нашъ, я - же е - си на не-бе-снхъ,
и - - же да сви-тит-ся я - мя Тво-е, да при-и-детъ цар-стві-е Тво-е.

Resources

For much of the history of Russian Orthodox liturgical choral activity in Australia churches, repertoire resources have been scarce and frequently of poor physical quality. For many years choirs had to make do with hand written copies, and, according to Nicholas Kozhevnikov, Nicholas Lebedev and Konstantin Semovski the problems of poor legibility and mistakes have been a source of great frustration. Those published scores (Peter I. Jurgenson, Moscow & St Petersburg) that were available to Australian choirs dated from the pre-revolutionary period and thus contained a limited repertoire of St Petersburg compositions. However current directors of music report that over the last eight years or so the situation has improved, due mainly to the availability of recently published music from Russia and other countries (especially USA and France). Konstantin Semovski and Nicholas Lebedev have also mentioned the usefulness of the internet as a means of music acquisition and of computers as a means of providing clearly notated scores (letter, 11/11/1998).

The foregoing survey of repertoire used in Russian Orthodox churches in Australia shows that choirs have over the years made every attempt to continue the great musical traditions of their church, even when difficulties arising from insufficient singers, poor resources and inadequate musical skills have made the task daunting. It was seen that a range of chant styles feature in the current repertoires of the choirs studied and that polyphonic repertoire, although limited, is constantly being extended through the efforts of young choir directors. The current position is well summed up by Valentina Brjzovsky, who states that Australian choirs are restricted in their ability to sing and

therefore have a much smaller number of works in their repertoire than would comparable choirs in Russia, and that their choice of works tends towards the modest examples of given styles. Given the important role of music conferences in recent years and the musical enterprise of younger conductors, there is every possibility that repertoire will extend in size and level of difficulty in the future.

Conclusions

This study has shown that the Russian Orthodox Church in Australia (Russian Orthodox Church Abroad) currently supports a lively choral tradition in 24 parishes. Even the newly formed parish formed in Warrnambool, services are normally celebrated with music provided by visiting singers. The church may be proud of some of its larger choirs, especially that of the SS Peter and Paul Cathedral, Sydney, in respect of the number of singers and the choral standards attained. It was seen that the smaller choirs remain strongly committed to providing full musical services, despite the great problems of numbers (especially of men), of adequate rehearsal and of educational opportunity. All choirs sing a diverse repertoire of chant and varying ranges of polyphonic music, depending on local abilities of singers and choir directors, the taste of the priest and the age of the choir director. This has been a remarkable achievement. Music is not mandatory in the Russian Orthodox Church; it is allowable for services to be spoken. Yet such is the perceived importance of music that it has been maintained in Australian churches, even in the most difficult circumstances.

It has also been established that the Australian choral tradition dates back to the initial establishment of parishes in this country. Surprisingly perhaps, the standard of music performed in the early decades of some parishes, especially in Brisbane, was quite high, due to the presence of very well trained singers and conductors who mostly came to Australia via Manchuria. It was found that these places experienced a period when the standards of choral excellence gave way to one of decline during the 1980s. During this

time leadership was not so well informed, when the original singers had reached advanced age and when the younger generation had been attracted to alternative interests outside the church. It was also seen that training opportunities for singers and conductors were very limited.

The more positive developments in recent years, particularly at SS Peter and Paul Cathedral with its young conductor and nucleus of young and committed singers, were found to be encouraging. The trend for young choir directors to undertake Summer School courses at the Holy Trinity Seminary at Jordanville is helping to improve standards in Australian choral singing. This development has also stimulated the introduction of appropriate liturgical repertoire, such as a broader range of chant styles and compositions by Moscow School composers. Of great importance is the role of church music conferences, which have been operating since 1995. These give singers the opportunity to perform a wide repertoire in a large ensemble, to gain first-hand experience in musico-liturgical excellence, to see the value of new repertoire, to learn about developments overseas and to increase their knowledge of the liturgical context of music.

Because the Orthodox Church places great weight on the preservation of traditions, especially the liturgy, one would not expect to find many changes to have taken place during the history of this church in Australia. There has been no change of liturgical structure and the traditional chants and polyphonic repertoire have been maintained. However some changes have been observed. Of these, the most important would be the recent growing interest in the polyphonic music of the Moscow School. This music,

composed in the years immediately prior to the Russian Revolution, did not have a chance to become firmly established in Russia and therefore was not among the musical scores brought to Australia by early immigrants and was not part of their performing repertoire. Thus the polyphony sung by Australian choirs (as in other countries) for several decades was predominantly that of the St Petersburg School. However it was shown that younger Australian conductors have in recent years gained knowledge of this repertoire and have come to appreciate the special suitability of this music, with its distinct Russian flavour, for the Russian Orthodox liturgy. Other more subtle changes have been stimulated by individual priests, as for example Fr Nicholas Karipoff, of the Holy Virgin Protection Cathedral, Collingwood, with his preference for the monastic style of chant. Other changes of repertoire within individual churches have been occasioned by the changing size and ability of the choir and choir directors.

Although many shortcomings can be observed in the current Australian choral tradition of the Russian Orthodox Church (especially when it is compared with that of Russia), this study has shown that the local church may be justifiably proud of its history and achievements. And there is every reason to believe that the tradition will continue and prosper.

Appendix A

Russian Orthodox Parishes, Monasteries and Convents in Australia

	Date established
Australian Capital Territory	
ST JOHN THE FORERUNNER CHURCH, 1 Matina Street , Narrabundah, ACT 2604.	1951
New South Wales	
SS PETER & PAUL'S CATHEDRAL, 3-5 Vernon Street, Strathfield, NSW 2135.	1949-51
ST VLADIMIR CHURCH, 31 Robertson Road, Centennial Park, NSW 2021.	1938
ST GEORGE'S CHURCH, 15 Garfield Street, Carlton, NSW 2218.	1966
ARCHANGEL MICHAEL CHURCH, 6 Kempsey Street, Blacktown, NSW 2148.	1952
ST NICHOLAS CHURCH, 13-15 Barbara Street, Fairfield, NSW 2165.	1952
ALL SAINTS CHURCH, 18 Chelmsford Avenue, Croydon, NSW 2132.	1960
INTERCESSION OF THE HOLY VIRGIN CHURCH, 136 John Street, Cabramatta, NSW 2166.	1953
OUR LADY OF KAZAN CONVENT, 32 Smith Street, Kentlyn, NSW 2560.	1956
HOLY TRANSFIGURATION MONASTERY, P.O. Box 221, Bombala, NSW 2632.	1983
MONASTERY OF ARCHANGEL MICHAEL, P.O. Box 554, Marrickvill, NSW 2204.	1991

HOLY DORMITION COMMUNITY, 1951
61 Wilford Street, Carrimal, NSW 2500.

ST NICHOLAS CHURCH, 1951
3 Irving Street, Wallsend, NSW 2287.

Queensland

ST NICHOLAS CATHEDRAL, 1925
344 Vulture Street, East Brisbane, QLD 4169.

ST SERAPHIM CHURCH, 1950
60 Hawthorn Street, Woolloongabba, QLD 4102.

ST VLADIMIR CHURCH, 1954
14A Douglas Road, Rocklea, QLD 4106.

SS CYRIL & METHODIUS PARISH 1982
Gold Coast, QLD.

South Australia

ST NICHOLAS CHURCH, 1949
41-42 Greenhill Road, Wayville, SA 5034.

Tasmania

CHURCH OF THE HOLY CROSS, 1948
3 Augusta Road, Lenah Valley, TAS 7008.

ST PETROC HOUSE, 1998
P.O. Box 198, South Hobart, TAS 7004.

Victoria

HOLY DORMITION CHURCH,
1-3 Morwell Avenue, Dandenong, VIC 3175.

1963

HOLY VIRGIN PROTECTION CATHEDRAL,
6 Oxford Street, Collingwood, VIC 3066.

1949

CHURCH OF JOY OF ALL WHO SORROW,
17 Yarran Street, Bell Park, VIC 3215.

1952

Western Australia

SS PETER & PAUL CHURCH,
161 Whatley Crescent, Bayswater, WA 6053.

1950

APPENDIX B

MUSIC PERFORMED

State Victoria: Melbourne (Collingwood, Dandenong)

SOURCE: LILA ALEKSEEV (CHOIR MASTER OF HOLY DORMITION CHURCH)
1999

<u>Sections of the Liturgy</u>	<u>Examples of composers</u>
The Great Litany	N.Leontovich (1877-1921), S.Smolensky (1848-1909) Moscow school
Bless the Lord, O My Soul	I.Evseenko (Melbourne) Australia
1 st Antiphon	M.Ippolitov-Ivanov (1859-1935) Moscow school
Little Litany	S.Smolensky
'Glory...Only-begotten Son' 2 nd Antiphon	Greek melody, Archpriest P.Turchaninov (1779-1856) St Petersburg school
Beatitudes 3 rd Antiphon	Greek melody, S.Anichkov, V.Troitskay (Sydney) Australia
Tropars &Kondaks (this changes Sunday by Sunday from Tone 1 to Tone8)	
Trisagion	P.Tchaikovsky (1840-18930, N.Golovanov (1891-1953) Moscow school
Augmented Litany	Pskovsky chant
'Cherubic Hymn'	D.Bortnynsky (1751-1825), G.Sarti (1729-1802) Italian composer
'A Mercy of Peace' i.e. introduction to the Anaphora	Anonymous
'It is Truly Fitting' (hymn to the Mother of God)	The Kievan Chant
'Our Father'	N. Kedrov (France)

All these compositions are sung in Church Slavonic, however English is not used at Dandenong, but once a month in Collingwood. But despite the English words, the music is from the Russian repertoire.

SOURCE: ELIZABETH DALINKIEWICH (THE 2nd CHOIR MASTER OF HOLY VIRGIN PROTECTION CATHEDRAL) 1999

Sections of the Liturgy

Examples of composers

Bless the Lord, O My Soul
Psalm 102 (1st Antiphon)

Greek melody, the Kievan
Chant
M. Ippolitov-Ivanov

‘Only begotten son’ (2nd Antiphon)

Common chant,
Serbian melody

Beatitudes (3rd Antiphon)

P. Mironosetsky,
Melody of Optina
monastery

Trisagion

P. Tchaikovsky

Prokimen, Alleluya
(This changes Sunday by
Sunday from Tone 1 to Tone 8)

Common chant

‘Cherubic Hymn ‘

Bulgarian chant
Greek chant
G. Lvovsky (1830-1894)
St Petersburg school

‘A Mercy of Peace...’

Serbian melody
Archpriest M. Vinogradov
(1810-1888) Old St-
Petersburg. school

‘It is right to praise you’

Serbian chant

State South Australia: Adelaide

SOURCE: NICHOLAS KOZHEVNIKOV (CHOIR MASTER OF ST NICHOLAS CHURCH)

1999.

<u>Sections of the Liturgy</u>	<u>Example of composers</u>
Bless the Lord, O My Soul Psalm 102 (1 st Antiphon)	Tone 1 Greek chant
‘Only begotten Son’ Tone 2 (2 nd Antiphon)	D. Solov’ev
Beatitudes (3 rd Antiphon)	Tone 1 Greek chant Moscovckoye & Lavrskoye chant
Tropatia & Kondaks (this changes Sunday by Sunday from Tone 1 to Tone8)	Tone 4, 6 Znamenny chant
‘Save all pietists, O Lord...’and Trisagion	Kievan chant
Prokimen (this changes Sunday by Sunday from Tone 1 to Tone8)	Common chant
Alleluya	Znamenny chant arranged by M.Konstantinov
‘Cherubic Hymn’	A.Kastalsky Moscow school
Creed	Kievan chant
‘A Mercy of Peace’	N.Sokolov
‘It is Truly Fitting’	D.Bortnyansky
Our Father	Znamenny chant
Communion verse:	Kievan chant M.Konstantinov

State Queensland: Brisbane

SOURCE MATUSHKA NATASHA KLEBANSKY (SINGER OF ST NICHOLAS CATHEDRAL) 1999.

Sections of Liturgy

Examples of composers

Bless the Lord, O My Soul
Psalm 102 (1st Antiphon)

A. Lvov St Petersburg school

Greek chant arr. by A.Kastalsky

‘Glory...Only begotten Son’
(2nd Antiphon)

Greek chant arr. by M Konstantinov
(choir master from USA)

Beatitudes (3rd Antiphon)

A.Kastalsky

Troparia & Kondaks (this changes
Sunday by Sunday from Tone 1
to Tone 8)

Tone 4 arranged by M.Konstantinov,

P.Chesnokov Moscow school

Trisagion

P.Raspopov (Sydney)

Prokimen (this changes Sunday by
Sunday from Tone 1 to Tone 8)
From Tone 1 to Tone8)

Common chant

Alleluya

Common chant

‘Cherubic Hymn’

G.Sarti

P.Turchaninov Archpriest

‘A Mercy of Peace’

M.Vinogradov Choir master & Archpriest

It is Truly Fitting

D.Bortnyansky

Our Father

S.Anichkov

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