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#### **ABOUT THE RUSSIANNESSE OF RUSSIAN MUSIC**

Today, the conversation about Russianness, including the Russianness of Russian music, is extremely relevant.

Unfortunately, Russianness irritates many people these days (why? – this is a separate topic, which, of course, is not currently possible to discuss). Let's ask the question: *what is Russianness?*

At first glance, it seems that the answer to this question lies on the surface:

Russianness is a certain property, quality of

nationality: by nationality, Russian is a native speaker of Russianness. But it's not that simple. A huge number of Russians by nationality, especially nowadays, are not native speakers of Russianness, and, conversely, some non-Russians by nationality: French, Germans, Brazilians are native speakers of Russianness. *So what is Russianness?*

It seems that the answer to this question can be given precisely by someone *who is a native speaker of Russianness*, and who on this basis can rightfully be called a *Russian – Russian person* (we introduce a new category: "Russian person", that is, we give the Russian person an ontological status). *Who is a Russian person and how does he understand Russianness?*

The features of the Russian man were clearly marked by the saints of Russia: Sergius of Radonezh, Nil Sorsky, Maxim the Greek (by the way, Maxim the Greek is a Greek by nationality). They were formulated especially vividly and concisely by St. Nil Sorsky in his "Rule of Skete Life". Here they are:

- escape from the outside to the inside;
  - non-possessiveness;
  - purity of thought;
  - love for one's neighbor;
  - the thirst for meeting God (the idea of salvation) [11].
- Obviously, the Russian person – a religious person is Homo

religious, and since he is a Russian person, it means that his homeland, in a literal, physical, or spiritual sense, is Russia, in which the dominant religion is Orthodoxy, he is *an Orthodox person*.

The fact that a Russian person is Orthodox, many prominent Russians, writers, and scientists claimed to be Russian. For example, F.M. Dostoevsky emphasized: "The Russian people are all about Orthodoxy and its idea. That's all he has in him, and he doesn't need to, because Orthodoxy is everything... Those who do not understand Orthodoxy will never understand anything among the people. Moreover, he cannot love the Russian people, but will love them only the way he would like to see them" [4, p. 64]. And once he even identified: "What is Orthodox is Russian" [3, p. 173].

Thus, for a Russian person, Russianness is connected with Orthodoxy. *But what is Orthodoxy for a Russian person?* (this is a very serious question, because Orthodoxy is practiced not only by Russians, but also by other peoples: Serbs, Greeks, Romanians, Ethiopians, not to mention Georgians, Moldovans, Belarusians and Ukrainians).

So, the question is, what is Orthodoxy for a Russian person? – extremely important (and, I must say,



extremely difficult. It is no coincidence that even religious scholars have different answers to it). Let's try to offer our own answer. In our country, it develops according to the principle of the *crescendo* used in music: We believe that *Orthodoxy for the Russian people is the Power of God* (the Christian God, in the unity of His three Hypostases: God the Father, God the Son and God the Holy Spirit), which surpasses the power of the earth (nature), which, in particular, is expressed in the ability of God to cast death ("... death corrects death"). And since in the minds of the ancient Russian people the impulses of the earth were connected with the behavior of pagan gods – Perun, Veles and others, it is not surprising that Prince Vladimir, who led Russia to Orthodoxy, expressed the superiority of the Power of God over the power of the earth by erecting a temple on the hill where the altar of Perun was previously located in honor of his heavenly patron saint St. Basil the Great.

*For a Russian, the Power of God is also the Glory of God.* It is significant that in the prayer "Our Father" – the main prayer not only of Christians, but also of Jews (among Jews it is called *Avinu Malkenu*), and Muslims (Muslims call it *Al-Fatiha*), it is in its Orthodox

version that the prayer ends with the words:  
[For] Thine is the kingdom,  
and the power,  
and the glory forever and ever.  
Amen.

(These final words of prayer are certainly Praise and Doxology to the Creator!) Finally, for a Russian person believe that *God's Power and Glory are contained in the Light of God* (the Uncreated Tabor Light that appeared to the apostles on Mount Tabor), which God graciously poured out on the Russian land, so that the Russian land would preserve and establish His Power and Glory in the world and shine with His Light. And so, having clarified the Russian person's understanding of Orthodoxy, perhaps it is already possible to say what Russianness is for a Russian person. *For a Russian person, Russianness is the Radiance of the Power and Glory of God.*

Having defined Russianness (for a Russian person), let's try to find out how it declares herself in Russian music. Since Russianness is connected with Orthodoxy (it grows and is established in the bosom of Orthodoxy), it is obvious that when talking about Russianness of Russian music, we should be talking about *Orthodox music*. In other words, first of all, about *znamenny singing* (*znamennoe penie*), i.e. *prayer singing in an Orthodox church*. (The

znamenny singing is based on a Russian folk lyrical song. In fact, znamenny singing is a Russian folk lyrical song that has adopted Christianity, Orthodoxy). The question immediately arises: *is the znamenny singing music, or is it a prayer expressed in a special way?*

There are two points of view on this issue. According to the first one, which belongs mainly to the clergy, but also to some researchers of Liturgical activities, znamenny singing is a kind of prayer. This point of view was most clearly expressed by V.I. Martynov. According to the scientist, the material that makes up the content of znamenny singing is a Word, and when singing it, a certain toneme is used, "which does not mean any particular sound, but a transition from one high-pitched level to another or a constant stay at the same level" [10, p. 109]. According to the second point of view, championed by composers, regents, and singers of church choirs, as well as some theologians, znamenny singing is a type of church music. For example, according to the famous theologian V.N. Lossky. As Lossky notes (by the way, in the work, the text of which is given as an appendix in one of Martynov's books!), in znamenny singing, with all the meaning of the word, music plays a determining role. "The



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Gospel message, – Lossky points out, – is... a word (which. – A.K.) ... can only be a 'reference' to a more substantial word – ... the Embodied Word. The 'liturgical' word is a sermon... that ... does not tolerate 'vain words' that have not been purified by fire seven times. Music is designed to serve precisely this purified word, connecting with the Word of God..." [9, p. 237]. (The author of these lines supports the second point of view.) The znamenny singing at the moment of the performance of the "Cherubic song" during the Divine Liturgy has a particularly deep, sacred content. At this moment, those singing in the temple are likened to angels singing in heaven (therefore, singing in the temple is called *angelic*). At the same time, the angels singing in the sky glow and become more and more enlightened, approaching the Source of Light – God! As St. Gregory Palamas writes: "(Angels. – A.K.) are light, and are always filled with light, and they themselves become more and more luminous ... rejoicing in joy near the First Light ..." [6, p. 224]. This means that those who sing like angels in the temple are also becoming more and more luminous, radiant... Znamenny singing existed in Orthodox Worship until the middle of the 17<sup>th</sup> century, after which it was replaced by

partes. But what is amazing is that the znamenny singing has not gone away, has not faded away. Like the once legendary city of Kitezh, which plunged into Lake Svetloyar, it plunged into the depths of history in order to radiantly shine with the Light of Russian music from there, from the depths of time!

Russian music had three bright flashes (glows), which consistently manifested themselves in three types of Russian music: *secular*, *ecclesiastical*, and *secular-ecclesiastical* (secular-ecclesiastical music is actually the "third layer" of Russian music, using the term "third layer" proposed by V.J. Konen to characterize a completely different music).

The first outbreak, curiously enough, which arose precisely in secular (!) music, was Glinka's opera "A Life for the Tsar" ("Ivan Susanin") (1836). How?

The fact is that Glinka's work on the opera was preceded by his work on the "Cherubic song" (which he created, focusing on the traditions of Russian church singing). Glinka began working on "Cherubinskaya" in 1828, but did not finish, did not write the final part – "Like the Tsar", depicting the expectation and finding of the Heavenly King, but began to create the opera "Life for the Tsar", in the finale of which – "Glory", in fact, realized the idea of "Like the

Tsar" (the coincidence of both melodic material and key is in C major). According to Natalia Beketova, "Glory" was originally an internal plot of the opera, 'programmed' by another 'Like a King' [1, pp. 59-60]. (Glinka's "Cherubinskaya" was first performed in its entirety by the Court Singing Chapel in 1837, that is, a year after the premiere of "Life for the Tsar".)

The second outbreak that appeared in church music was P.I. Tchaikovsky's composition "The Liturgy of St. John Chrysostom" (1878). As Tchaikovsky noted, when creating this work, he dreamed of reviving the "primordial church-Russian singing" in the Russian Orthodox Church [15, p. 272]. Tchaikovsky uses elements of antiphonal sounding of various choral compositions in the "Liturgy", striving to compose in the tradition and spirit of Liturgical singing based on antiphonal (angelic) singing.

The "Cherubic song" (No. 6) is particularly expressive in the "Liturgy", in which he follows Glinka's "Cherubic song". (Only if Glinka's "Cherubinskaya" is in C major, and Tchaikovsky's "Cherubinskaya" is in e minor – H major.) The finale of Tchaikovsky's "Cherubinskaya", "Hallelujah", is sonorous, bright, and brilliant, with the composer



many times exceeding the permissible number of "Hallelujahs". In the everyday "Cherubic song" there are usually only three "Hallelujahs", he has 11! According to Evgeny Tugarinov's exact thought, "Tchaikovsky sings 'Hallelujah' 11 times, which expresses a certain symbolism of endless jubilation" [16]. The third outbreak, within secular church music, was G.V. Sviridov's composition "Chants and prayers" (1980–1997). This work is performed on stage, but it has a deeply liturgical meaning (written in words from liturgical poetry). As Irina Brovina shrewdly noted, the structure of "Chants and prayers" "evokes associations with the variation and closeness of church services, where each chant represents an element in a higher-order structure" [2, p. 110]. In accordance with the tradition of antiphonal (angelic) singing, Sviridov uses a division into two choirs in some hymns. One part of the choir (the smaller one is probably the "parishioners"), the other (the larger one is probably the "angels"). And, of course, the Light. Due to the special fret organization of the chants, where the frets of the major and minor moods merge into one fret, an effect arises in them, called by Yuri Paisov the effect of the

"mysterious glow of choral harmonies" [13, p. 185]. According to Sviridov, with the help of this effect, "a face of strong expressiveness is drawn or... The Divine face" [14, p. 207]. And one last thing. In Russian music, *bell ringing* has always been actively used, at all its historical stages. Without a doubt, *bell ringing is a characteristic feature of Russian music*. As V.V. Stasov exclaimed: "Once again, we have bells: the Russian school cannot live without them..." [12, p. 349]. And Boris Asafyev complained that "until now, relatively little attention has been paid to the presence of Russian composers in [music. – A.K.] ... bell ringing" [5, p. 13]. *What is the reason for this?* The fact is that the bell ringing is the most striking manifestation of *znamenny* singing in Russian music. And since that's the case, it means that *the bell sound used in Russian music is the most powerful expression of the Russianness of Russian music*. (For more information about our understanding of the Russianness of Russian music, see [7; 8].)

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بيضون فاروق أحمد (Ahmad Baidoon) - EGYPT

### The Litany of Poetry (Call It Wisdom):

A rose infatuating, without poetry, be it a plant,  
Throughout bird-of-paradise impulse,  
harmonious with a chant,  
Melodious psalms and muses have such magic wand,  
A poetic rhyme and rhythm set up a firmament stand,  
Of a quatrain, a stanza, a sonnetta, an octave, a heroic couplet moral,  
An iambic pentameter, a trochee, an

anapest with aromatic floral, Let-alone a metaphysical conceit of Wordsworth or lotus eaters of Eliot, Be it a wasteland, be it a chariot, Poetry, as an aesthetic cauldron merged with love fountain, Be it miraculous flea of an elixir spell or sentimental mountain, Today all world poets shall sing one song of fraternity, Today, all admonishers, preachers, orators, and innovators shall sustain unity.

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