

GLORIAE



DEI CANTORES



исполнителей чаще всего отражаются радость, печаль или умиление — чувства простые, как бы возвращающие нас к наивности средневековых романов.

Творения Палестрины и Пуленка кажутся идеальной «средой» для определения достоинств хора. Пространство заполняется трепетом душевных движений, вздохов, не ставших пока звуками. Родившиеся же звуки наделены световой плотностью и эфемерным теплом. Воздушная осязаемость ритмических покачиваний, тончайших усилений или ослаблений звучности при общем пристрастии к благоговейному шепоту, как и процесс наложения и снятия красок, тембральных и гармонических, становятся элементами некоего прозрачного звукового пейзажа.

Каждая группа хора при общей его сплоченности раскрепощена ритмически. Чувство ритма орга-

нично для этих людей, поэтому в целом как бы замершая конструкция «Credo» или «Benedictus» расцветивается и оживляется гибкостью внутреннего движения.

В мотетах Баха открывается барочная перспектива и объемность звучания. К тембру хора как бы присоединяются шорохи скрипок и далекие призывы фанфар. А человеческие голоса прямо-таки с фортепианной артикуляцией твердят друг другу вполголоса: «Не бойся, я с тобой»...

Отношение певцов к русской музыке, которую они исполняют даже у себя в общине — особое. По словам дирижера, они стараются в своих интерпретациях достичь «русского» звучания, работают с консультантами и как бы реставрируют традиции русского Синадального хора. В нынешних гастролях «Gloriae dei» исполнил произведения Глинки, Рахманинова, Чеснокова,

Архангельского, Кедрова.

...Э. Паттерсон поделилась с нами забавным рассказом, как одна пожилая дама приняла их за русских певцов, и когда ее, наконец, разубедили, сделала вывод: «Ну, значит, у вас русская душа»...

Одно из самых ярких достоинств хора — умение облачаться в столь несхожие одеяния разных стилей, за которыми, по словам Гете, всегда

...Истина Святая
Что в союзе с красотой,
К солнцу, глаз не прикрывая,
Взор возводит светлый свой.

Ирина и Елена КУЛЬНЕВЫ



На снимках: слева — дирижер
Элизабет Паттерсон; справа — хористы
«Gloriae dei»; органисты
Дж. Э. Джордан и Д. Х. Чалмерс.

Фото А. Ратникова

GLORIAE DEI CANTORES

from the Russian magazine "Myzikalnaya Zhizn" (Musical Life)

In the spring and summer of 1992 a spiritual choir from the USA, "Gloriae Dei Cantores" toured the countries of Eastern Europe. It became a distinctive joining to the sources of Christian culture. the trip of "Gloriae Dei" to Moscow was blessed by Patriarch Alexi II. The choir performed in three Moscow halls-Tchaikovsky Hall, Conservatory Hall and the Hall of Columns. After the first two concerts the musicians took a trip to Siberia, which they themselves, valued in the highest degree as a romantic journey full of adventures. Snow at the height of May especially struck their imagination...

The choir, "Gloriae Dei," widely known in the West, comes from the town of Orleans in the state of Massachusetts. There, on the peninsula of Cape Cod, is an ecumenical community in which the singers live (most of the performers are monastics). Scenes of Cape Cod with sand dunes, woods and bays, create a sense of freedom, spaciousness and light, that undoubtedly affects the creative manner of "Gloriae Dei."

The director of the choir, Elizabeth Patterson--an excellent musician, pianist and organist--says of her role in this group with charming modesty: "For us, performance at a concert and a service at church are one and the same thing--service, prayer."

Many of the members of the choir do not have a musical education, so that, to make up for this, they study voice seriously and take individual lessons. The directors, Elizabeth Patterson and Richard Pugsley, her husband, help them in this--they devote much time to studies with the singers.

Every concert of "Gloriae Dei" is thought of as a celebration, in which the austerity of the singing a capella is well adorned by carefully thought out elements of drama. An ensemble of brass wind instruments effectively proclaims the beginning of the concert, as, at one time, they proclaimed tournaments of knights, with "Royal Fanfares" by A. Bliss. Performances of the handbell choir under the direction of Richard K. Pugsley, son of the directors of the choir, give celebration to the concert. Elizabeth Patterson, planning the tour around Russia, thought that the Russians would like the bells (she had heard about the bellringing in Old Russia). The spirit of mystery is present in the interpretations of several of the performed works, in A. Copland's naively tender "In the Beginning", the Biblical text about the creation of the world which is set to music. The amazingly light intonation of soloist Wendy Catlin (mezzo-soprano), joined in by the choir, also seemed to come out of a mystery (play ?), played by strolling actors. The faces of the performers most often reflect joy, sorrow, or tenderness--simple feelings, as if they were returning us to the naivete of midcentury novels.

The works of Palestrina and Poulenc seem to be the ideal "environment" for determinations of the merits of the choir. The expanse is filled with the quivering of emotional movements, sighs not yet expressed with sound. The very sounds which are born are endowed with luminous incorporeality and ephemeral warmth. The airy touch of rhythmic swaying, the tonal strengthening or reduction of sonority with the overall tendency to a reverent whisper, like the process of applying and removing paints, both in timbre and harmony, become elements of a

certain transparent sound scenery.

Every group of the choir with its common unity (cohesiveness) is rhythmically independent. The sense of rhythm is organic for these people, therefore, on the whole, it's as if the frozen (rigid) structure of the "Credo" or the "Benedictus" is illuminated and enlivened by the flexibility of interior motion.

In the motets of Bach, baroque perspective and volume of sound is discovered. It is as if the rustling of violins and distant call of fanfares is added to the timbre of the choir. And human voices with the forte-piano articulation directly repeat to each other in an undertone, "Do not fear, I am with you..."

The attitude of the singers towards Russian music, which they perform even at home in their community, is special. In the words of the director, they try to achieve a "Russian sound" in their interpretation, they work with consultants and as if restoring the traditions of the Russian Synodal choir. In the present tour, "Gloriae Dei" has performed the works of Glinka, Rachmaninov, Chesnokov, Archangelsky and Kedrov.

...E. Patterson shared with us an amusing story, how a certain elderly woman took them for Russian singers and when, at last, she was convinced otherwise, she made the conclusion, " Well, that means you have a Russian soul..."

One of the most outstanding qualities of the choir is the ability to be robed in such different clothing of varied styles, behind which, in the words of Goethe, is always

...Holy Truth
that in union with beauty
elevates its own bright look
towards the sun, not covering its eyes.

Irina and Yelena Kulnevy

In the photos: on the left--director Elizabeth Patterson
on the right--choir members of "Gloriae Dei"; organists J.E. Jordan and D. H. Chalmers

Interview with Alexei II, Patriarch of all Russia

John Kirby, BBC producer and cameraman, travelled with us to Russia (including Siberia) to film *Gloriae Dei Cantores* on this eventful and exciting concert tour. He was privileged to have been welcomed by Alexei II, Patriarch of all Russia, and granted the following interview.

J.K. *We've just seen the great celebrations of Easter over the weekend - the liturgy, the great acts of faith and worship in churches throughout Russia. Easter is the time of Resurrection - does His Holiness see a new birth, a new life for the Orthodox Church in Russia today?*

A II This year for the first time in 70 years we were celebrating Easter in our non-communist country. And you could feel that. You could see big pictures on the streets of Moscow with Christ on them - with the words, "Christ has risen! Risen indeed!" and with "Happy Easter" - everything showed that we weren't in a ghetto celebrating Easter, we were not celebrating it only within our church circle. You could feel the holiday in the city, among people.

On Good Saturday, on Easter Eve, I visited twelve churches - some of them have been having services for a long time and some only recently have been given back to the Church. In spite of all the difficulties that our people now have to overcome, people were in a holiday mood, a joyful, excited mood.

Of course, there were a lot of people in all churches. Before, we had 46 churches in Moscow, now we have 199 - including those given back to the church, not counting the Kremlins' convents, churches and cathedrals. Not every church had a service because

some of them are still occupied by former owners and some of them need big renovations, so that now it is not yet possible to have services there. But in 120 churches of Moscow we had the Easter service. There were a lot of people everywhere. Besides, we had the Easter service live on T.V. Now when I was in St. Petersburg I heard people saying that this was very important for sick people and old people, who couldn't come to church and join the Easter service. The T.V. broadcast helped them to join this Easter happiness.

J.K. *Can His Holiness tell me about the times when the church could not be so open in its faith and worship? - what kept people's faith alive?*

A II Our churches have suffered greatly during 74 years. I think it is possible to compare the repressions on the Russian Orthodox church only with repressions experienced by Christians in the Roman Empire during the first years of Christianity. Thousands of believers and clergymen suffered during this hard time. In 1932 the so-called "Five years without God" was announced, after which in 1937 even the name of God was not allowed to be pronounced in the Soviet Union.

But the church and people's faith survived. Especially during World War II, people started turning to their faith again. Hundreds and thousands of churches were opened, people found consolation in their faith, in prayer, during these hard years of war.

But then again, churches started being closed. Now we experience Renaissance, starting new life. People realize that they should come back to

spiritual moral values. The slogan of the 1917 Revolution "We will destroy the old world and build the new world" turned out to be a false one. Now I think that our society understands: without our history it is impossible to build our today and tomorrow. Our people's history is closely connected with Christianity. A thousand years of experience of the Russian Orthodox Church in our country proves that faith always made people stronger. And now we are coming back to spiritual and moral values that were characteristic of our people.

J.K. *We are making a film about pilgrimage, Christian pilgrimage; the pilgrimage of an American choir to Moscow and Siberia. Does His Holiness see the church here as a pilgrim people? - what is the spiritual journey like for the faithful today, i.e. is it an easy journey of faith, or are there still many hurdles or barriers to overcome?*

A II Pilgrimage was deeply rooted in the lives of Russian Orthodox people, this was a tradition. People went to convents, to Holy Places - to pray, to feel the Spirit. This tradition now is also rebirthing - in spite of the fact that life has become much more expensive, with higher prices for railway and air tickets, so for many people pilgrimage is not so easy as it was before.

I am very grateful for the "Gloriae Dei" choir coming to our country, to our church, with their noble mission, not for the first time. They are coming as pilgrims - this year they've come during the Easter holiday! They are bringing their high and noble art of choir singing to our people - they

attend services, sing in cathedrals! They bring believers from the U.S.A. and our country closer together.

Now we have intensive connections between the U.S.A. and countries of the Commonwealth. The period of creating an "enemy's image" is over.

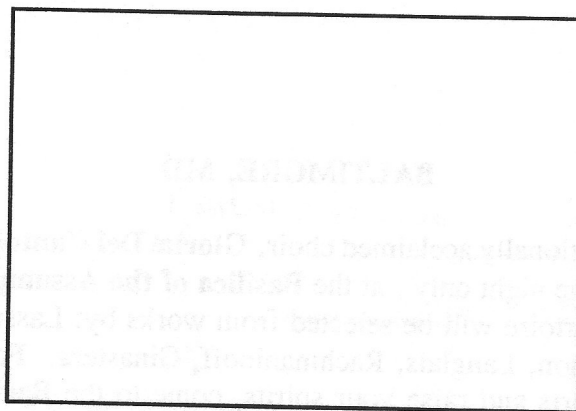
I first came to the U.S.A. in 1963, during a difficult time and I felt that people treated representatives from our country with suspicion. Now this "enemy's image" is destroyed. Today we see openness, readiness to help us in our hardships, to share these difficulties and to bring together our people. In this respect, the "*Gloriae Dei*" choir is playing a very important role. I realize that it is difficult for them with many financial expenses, that it is also difficult from the point of view of physical health - the flight from the U.S.A. to Europe, life here, which they may not be used to! I saw during the Easter service how they had to stand in the crowded church not feeling very comfortable. But they overcame all these difficulties for the sake of the strengthening of friendship between our people, between believers of our countries!

J.K. Tomorrow the choir, Gloriae Dei Cantores, travels to Siberia. For many, Siberia is seen as a strange land, "where all things are forgotten" - a place of isolation and exile. Over the past 70 years, has the church in Russia been in "a Siberia" - was there in the past, little hope - what was it like being a member of a church "in exile"?

A II It's difficult to describe in words everything that the Russian Orthodox Church suffered. Especially hard were the years of the 20's and 30's. Last year I visited Siberia for myself - I was

in Tomsk, Novosibirsk, and Barnayl. I was greatly impressed by people in Siberia - open, true believers, hard-working.

In Tomsk I blessed the construction of the chapel on the site of the former cathedral that had been destroyed earlier. It was found impossible to restore this big cathedral, so we decided to build a chapel. I was told that hundreds of people were shot in the cathedral basement and left there. So having blessed the corner-



Patriarch Alexei II and John Kirby

stone of the future chapel, I performed the service for the dead there.

In one of my interviews in 1985, I said that we had been treated like people of second class. I got many letters with responses - people writing that second class would have been all right, but it seemed it was fifth or tenth class.

It is difficult to describe what we've suffered and difficult to understand for Westerners. I can give you the following example: young people determined to get an education in theological seminary experienced numerous obstacles. In Western Ukraine people hid sometimes in the fields, trying to escape from those who wanted to stop them from going to seminary. They were arrested, sent to agricultural labor, to military training. Everything was done to prevent

them from entering the seminary. My closest assistant vicar, Bishop of Istza Azsenij, joined a seminary in 1975. He lived in Moscow and when he sent his documents to the seminary, the militia started going to see his parents, trying to persuade them not to let him join the seminary. People living next door started thinking that these people were criminals, so often visited by the militia. You need to be courageous, to overcome all these obstacles, to go to seminary and become a clergyman.

Of course, the first demand for becoming a priest was dedication. People really dedicated joined seminary and became priests, in spite of all difficulties, and served their people, God and the Church.

J.K. For many people (all over the world) there is a time of "Siberia" in their lives - times of doubt and depression - for Christians, times when their faith is weak. From his own experience of living in times of doubt, what hope can His Holiness offer to those who see no end to a personal persecution of the soul in their lives?

A II I hope that in our country the period of repression of religion, the desire to destroy faith in peoples' souls, has gone and will never come back. But unfortunately there are places where faith is repressed.

Once in the middle of the 60's, in Sweden, I was asked during an interview about the future of the Church in socialist countries - whether there was any future for it. And I answered then that a Christian must always be an optimist. Without faith in the future, it is impossible to live. We believe in the eternal existence of Christ's Church on earth. ✠



РУССКИЕ ГАСТРОЛИ «ПЕВЦОВ СЛАВЫ БОЖЬЕЙ»



● Элизабет Паттерсон.

Для совместного служения Богу собрались вместе священники и медсестры, монахи и рабочие, бизнесмены и домашние хозяйки... Они поют религиозную христианскую музыку всех стилей, стран и эпох; они объездили многие страны мира, неся людям свое искусство и идею единения любовью во Христе. Имя хору — «Gloriae Dei Cantores» («Певцы Славы Божьей»).

Вот уже второй раз капелла приезжает в нашу страну. Помимо трех концертов в Москве, хор совершил поездку в Сибирь, посетив Иркутск, Красноярск и Новосибирск. Как не вспомнить тут историю — чуть более 100 лет назад знаменитая «Славянская капелла» п/у Д. Агненьева-Славянского гастролеровала по России, вплоть до далеких сибирских окраин, а затем — по городам Западной Европы, по американскому континенту...

Гостеприимные сибиряки привалили американских певцов, а также сопровождавшего их видного религиозного деятеля доктора Глена Вильямса, с распростертыми объятиями: торжественные приемы у светских и церковных властей, пресс-конференции, встречи с творческой интеллигенцией... Иркутск почтил гостей на-

леньким праздником, в котором приняли участие вокальные ансамбли и хоры Иркутска и Ангарска.

Столица была на сей раз более сдержанной. Причиной тому — изрядная пресыщенность москвичей духовными концертами, с одной стороны, и навязчивым импортом в Россию западных форм христианского вероучения — с другой.

С какими же идеями приехали к нам «Певцы Славы Божьей», какова история этого любительского коллектива, поднявшегося на уровень профессионального? Все члены хора — их около 40 — не имеют музыкального образования. По велению сердца пришли они из клирос храма экуменической общины Иисуса, уже свыше 30 лет существующей на мысе Кейп Код в штате Массачусетс. Почти 1000 человек, принадлежащих к самым различным христианским течениям (в основном это англикане, баптисты, пресвитериане, католики), собрались для совместной жизни и молитвы, дав Богу обет служения в тех или иных званиях. Они могут посвящать себя Господу и приняв монашество: внутри общины существуют мужской и женский монастыри.

Ежедневно в общине совершается полный суточный круг богослужений по бенедиктинскому уставу. На будничных службах в часовнях общины звучит одnogолосный григорианский хорал, до сих пор практикуемый в некоторых католических монастырях. Благодаря трудам проживающего в общине ученого и дирижера Ричарда Лэгсли, певцы достигли очень высокого уровня исполнения. Средневековая монодийная культура воспринимается из уст клирошан не как музейная реставрация архаики, а как живой язык молитвы. В концертных программах хора григорианика заняла одно из почетных мест и по праву признана украшением его репертуара.

В воскресные и праздничные дни в центральном храме собирается множество народа — «общинники» и их гости. Экуменическая месса, ядром которой является обряд Евхаристии, служит по англиканскому чину. Здесь полный состав хора исполняет песнопения различных конфессий, включая православные. Неотъемлемая часть воскресных и праздничных служб — органная музыка. Иногда в богослужениях принимает участие детский хор, а также один из самых больших в США ансамбль ручных колокольчиков, про-

изведший фурор на концертах в России.

Ежедневная молитвенная практика, ответственность за каждое произнесенное перед Богом и людьми слово преображают лица поющих и открывают иной смысл хорошо известных сочинений.

Как трепетно-нежно и одновременно до боли пронзительно поет монахиня Крис Хельфрих соло соярано в известном свирдовском хоре «Любовь святая!» «Когда я пою это сочинение, — говорит сестра Крис, — я вижу перед собой пресвятую Деву Марию, держащую на руках тело святого с креста Спасителя, который только что пролил кровь за мир и его грехи. Это понимание дано мне от Бога в молитве, и, исполняя произведение таким образом, я возвращаю его Богу».

А дирижер хора, духовная наставница общины Элизабет Паттерсон сказала: «Мы приехали к вам как христиане; приехали встретиться с теми, кто некоторое время был потерян для нас. И нам хотелось передать все лучшее, что есть в нас. Соприкоснувшись с русской музыкой и Россией, мы соприкоснулись с сердцами русских, с великой русской душой. Вот главное, что мы для себя открыли и чего нам так не доставало».

С. ЗВЕРЕВА.

Article Translation, 1992

The Russian Tour of Gloriæ Dei Cantores

For a joint service to God, came together priests, nurses, monks, and laborers, businessmen and housewives... They sing CHristian religious music of all styles, countries, and eras; they have visited many countries, bringing to people their art, and the idea of unity in the love of Christ. Their name—Gloriæ Dei Cantores.

This is already the second time the choir (capella) came to our country. Besides three concerts in Moscow, the choir undertook a tour of Siberia, visiting Irkutsk, Krasnoyarsk, and Novosibirsk. This brings history to mind - a little over 100 years ago the famous "Slavic Capella", under the direction of D. Agrenoff-Slaviansky toured Russia, even to the distant Siberian borders, and the cities of Western Europe, and the American continent...

Hospitable Siberians received the American singers, and also a prominent churchman Dr. Glen Williams with open arms: receptions with civil and church authorities, press conferences, meetings with the Artistic intelligentsia... Irkutsk honored the guests with a small festival, in which different vocal ensembles of Irkutsk and Angarsk took part.

The capital was more reserved this time. The reason for that- the abundant saturation of Muscovites with sacred concerts on one hand, and the constant import into Russia of Western Christian beliefs on the other.

What ideas did Gloriæ Dei Cantores bring to us? What is the history of this amateur choir, that has raised itself to a professional level? All the choir members - there are about 40 - do not have formal musical training. By the calling in their hearts they came to the choir loft of the church in the ecumenical Community of Jesus, that exists for more than 30 years on Cape Cod in Massachusetts. Almost 1,000 people, belonging to different Christian denominations (mostly episcopalians, Baptists, Presbyterians, Catholics) - came together for communal life and prayer, having promised to serve God in some capacity. They can also dedicate themselves to God by taking monastic vows: the community has a monastery and a convent.

The Community conducts a daily cycle of services by the Benedictine rule. During weekday services, the community chapel is filled with monophonic Gregorian chorales, which still exists in certain catholic monasteries. As a result of the labors of a resident musicologist and conductor Dr. Richard Pugsley, the Cantores have reached a very high performance level.

The medieval monodic culture as performed by them, is perceived not as a museum restoration of something archaic - but as a live language of prayer. In the concert programs, the chant took a prominent spot, and by right is considered to be a highlight in the choir's repertoire.

On Sundays and holidays, a multitude of people gathers in the main chapel. Community members and their guests. The ecumenical mass with the eucharist at its heart, is served by the

anglican rite. Here, the choir in full force performs sacred music of different confessions - including the Orthodox.

Organ music is inseparable from these services. Sometimes a children's choir takes part in the services, and also one of the largest handbell choirs in the USA- which created a furor in the Russian Concerts.

Daily practice in prayer, the responsibility for every word uttered before God and man - transfigure faces of singers, and reveal new understanding of well-known musical compositions.

How tenderly, with awe, and painful compassion Sister Chris Helfrich sings the soprano solo in the Sviridov chorus, *Holy Love*.

"When I sing this piece," says Sister Chris, "I see before me the Virgin Mary, who holds in her arms the body of Christ, just taken down from the cross, who just shed his blood for the sins of the world. This understanding was given to me by God, during prayer, and by performing this piece in this manner, I give it back to God."

And the director of the choir, a spiritual guide in the community, Elizabeth Patterson said, "We came to you as Christians, we came to meet those who for a time were lost to us. And we wanted to convey, that which is the best in us. Having come in touch with Russia and its music, we came in touch with the hearts of the Russian people, and their soul. This is the main thing that we discovered, and which we have missed so much."

CHORAL SINGING

"ALL-NIGHT VIGIL" ON CAPE COD.

Known far beyond the boundaries of the USA, Glorïae Dei Cantores (Singers to the Glory of God)--the choir of the ecumenical Community of Jesus, based on the Cape Cod peninsula 75 miles from Boston--carried for the first time to an American audience one of the masterpieces of the Russian spiritual classics--the "All-Night Vigil" of Rachmaninov. It was directed by the renowned leader of the Moscow Chamber Choir, Vladimir Minin.

Such events are historic. In April and May of 1992, the American choir toured Russia for the second time, giving concerts and taking part in the Eastertide religious services. The most meaningful part of this tour was the trip to Siberia. In Krasnoyarsk, "Glorïae Dei Cantores" was the first foreign group to appear in the city since the Iron Curtain crashed down. The singers performed in Irkutsk with no less success, and in Novosibirsk, they became participants in the first festival of spiritual music in Siberia: "Choral Evenings of May."

The meeting in an unknown land left deep impressions in the souls of these same Americans and artistic leader and conductor of the choir Elizabeth Patterson says about this: "In coming in contact with Russian music, we come in contact with the hearts of the Russians... This is the most important thing: that we discovered for ourselves and we lacked nothing."

Having returned home, Elizabeth Patterson and her husband, choral conductor and musicologist Richard Pugsley set to work on a new project. For the first time a conductor from Russia was invited to take part in their yearly "Master Schola." Vladimir Minin recounts that he rehearsed the "All-night Vigil" with particular enthusiasm: "And having fallen into an atmosphere of love, you cannot do other than to let your soul give itself to the fullest to music. It was not necessary to speak of creative discipline. Almost no remark (correction) needed to be repeated. Why "almost"? Because not everything comes all at once..." What lay ahead for the choir was not only learning the music and the Russian text of the liturgy, but also grasping the peculiarities of the Russian Orthodox musicality.

The "All-Night Vigil" was shown to the musical public of Boston and called forth a 20 minute ovation from the hall.

"I did not imagine," added Minin, "that the choir would be in the condition to rise in ten days to the high level of this most difficult score. The first-class level of the performance allowed me to offer to the choir to make a recording of the "All-Night Vigil" on compact disk jointly with the Moscow Chamber Choir."

1992 ✓
Moscow
Conservatory Hall

world to be critically acclaimed as masters of the Gregorian chant. Their repertoire encompasses Anglo-European, Russian-Slavic and American composers from the 11th to the 20th century.

Formed in 1972, the choir gave its first public performance in 1977 and took the professional name, **Gloria Dei Cantores**, in early 1988. It consists of 40 men and women from the age of 24 to 60, from a wide variety of occupations,

denominations and musical backgrounds, bound together by a common depth of commitment which is manifested in their singing.

Gloria Dei Cantores is dedicated to dissolving barriers of language, cultural differences and political ideologies by being an instrument of hope. Under the direction of **Elizabeth Patterson**, the choir has toured 18 countries in Europe and North America. Thousands of lives have been touched by the choir's music—the universal

s to the Glory of





Элизабет Паттерсон.

РУССКИЕ ГАСТРОЛИ «ПЕВЦОВ СЛАВЫ БОЖЬЕЙ»



Для совместного служения Богу собрались вместе священники и миряне, монахи и рабочие, бизнесмены и домашние хозяйки. Они поют религиозную христианскую музыку всех стий, стран и эпох, они объездили многие страны мира, неся людям свое искусство и идею единения любовью во Христе. Има хор — «Святые Dei Cantores» («Певцы Славы Божьей»).

Вот уже второй раз наемца приехали в нашу страну. Помимо трех концертов в Москве, хор совершил поездку в Сибирь, посетил Иркутск, Красноярск и Новосибирск. Как не вспомнить тут историю — чуть более 100 лет назад знаменитая «Славянская капелла» пел Д. Арденна-Блавынского гастролировала по России, вплоть до далеких сибирских окраин, а затем — по городам Западной Европы, по американскому континенту...

Господинские сбирки привели американских певцов, а также сопровождавшего их видного религиозного деятеля доктора Гена Вильямса, с распростертыми объятиями торжественные приемы у светских и церковных властей, прессконференции, встречи с творческой интеллигенцией... Иркутск почти гостей на-

пелым праздником, в котором приняли участие все крупные ансамбли и хоры Иркутска и Ангарска.

Столица была на сей раз более сдержанной. Привычной тому — издревле священная московская духовными концертами, с одной стороны, и называвшимся импорт в Россию западных форм христианского верования — с другой.

С какими же идеями приехали к нам «Певцы Славы Божьей», какова история этого любительского коллектива, подвешенного на уровне профессионального? Все члены хора — их около 40 — не имеют музыкального образования. По велению сердца пришли они на кирос храма эвменического общины Иисуса, уже свыше 30 лет существующей на берегах Кеши. Кши в штате Массачусетс. Почти 1000 человек, принадлежащих к самым различным христианским течениям (в основном это англикане, баптисты, пресвитериане, католики), собрались для совместной жизни и молитвы, для Бога обещавшим в тех или иных званиях. Они могут посвятить себя Господу и принять монашество; могут обиться существующим мужской и женской монастыря.

Ежедневно в общине совершается полный суточный круг богослужений по беднотинскому уставу. На будничных службах в часовых общины звучат одноголосные приорианские хоры. До сих пор практикуемый в некоторых католических монастырях, благодаря трудам проживающего в общине ученого и дирижера Ричарда Паттона, певцы достигли очень высокого уровня исполнения. Средневековая монодийная культура воспринимается изуст и воплощена не как музейная реставрация архаики, а как живой язык молитвы. В концертных программах хора приорианская завела одно из почетных мест и по праву признана украшением его репертуара.

В воскресенье и праздничные дни в центральном храме собирается многолюдный народ — «общинники» и их гости. Эвменическая месса, даром которой является обряд Евхаристии, служится по англиканскому чину. Здесь полный состав хора исполняет песнопения различных конфессий, включая православные. Неотъемлемая часть воскресных и праздничных служб — органная музыка. Иногда в богослужениях принимает участие детский хор, а также один из самых больших в США ансамбль ручных колонольчиков, про-

изведший фугор на концертах в России. Ежедневная молитвенная практика, ответственность за каждое произнесенное перед Богом и людьми слово преобразуют лица поющих и откладывают иной стилистический известных сочинений.

Как трепетно-нежно и одновременно до боли пронзительно поет монахиня Крис Хельфрих соло собрано в известном святировском хоре «Любовь святая» «Когда я пою это сочинение», — говорит сестра Крис — я вижу перед собой преставление Дева Марии, державшую на руках тело святого с креста Спасителя, который только что пролил кровь за мир и его грехи. Это понимание даю мне от Бога в молитве, и, исполняя призывание «такти образом», я возвращаю его Богу».

А дирижер хора, духовный наставник общины Элизабет Паттерсон сказала: «Мы приехали к нам как христиане, приехали встретиться с теми, кто некоторые время был потерян для нас. И нам хотелось передать все лучшее, что есть в нас. Соприкоснувшись с русской музыкой и Русскими, мы соединились с сердцами русских, с великой русской душой. Вот главное, что мы для себя открыли и чего нам так не хватало».

С. ЗВЕРЕВА.

The Russian Tour of "Gloria Dei Cantores"

For a joint service to God, came together priests, nurses, monks and laborers, businessmen and housewives. . . They sing Christian religious music of all styles, countries, and eras; they have visited many countries, bringing to people their art, and the idea of unity in ~~Christ~~ the love of Christ. Their name - Gloria Dei Cantores (translation into R.)

This is already the second time the choir (capella) came to our country. Besides 3 concerts in Moscow, the choir undertook a tour of Siberia, visiting Irkutsk, Krasnoyarsk, and Novosibirsk. This brings history to mind - a little over 100 years ago the famous "Slavic Capella", under the direction of D. Agrenoff-Slavransky toured Russia, even to the distant Siberian borders, and then cities of the Western Europe, and the American continent. . .

Hospitable Siberians received the American singers, and also a prominent churchman Dr. Glen Williams with open arms:

receptions with civil and church authorities, press conferences, meetings with the artistic intelligentsia. . . Irkutsk honored the guests with a small festival, in which different vocal ensembles of Irkutsk and Angarsk took part.

The capital was more reserved this time. The reason for that - the abundant saturation of Muscovites with sacred concerts on one hand, and the chronic constant import into Russia of Western Christian beliefs on the other.

What ideas did the Gloria Dei Cantores bring to us? What is the history of this amateur choir, that has raised itself to the professional level?

2.
All the choir members - there are about 40 - do not have formal musical training. By the calling in their hearts they came to the choir loft of the church in the ecumenical Community of Jesus, that exists for more than 30 years on Cape Cod in Massachusetts. Almost 1000 people, belonging to different Christian denominations (mostly episcopalians, baptists, presbyterians, catholics) - came together for communal life and prayer, having promised to serve God in some capacity. They can also dedicate themselves to God by taking monastic vows: the community has a monastery and a convent.

The community conducts a daily cycle of services by the Benedictine rule. During weekday services, the community chapel is filled with monophonic Gregorian chorales, which still exists in certain catholic monasteries. As a result of the labors of a resident musicologist and conductor Dr. Richard Pugsley, the Cantores have reached a very high performance level.

The medieval monodic culture ~~is perceived not as~~ as perceived by them, is perceived not as a museum restoration of something archaic; but as a live language of prayer. In the concert programs, the chant took a prominent spot, and by right is considered to be a highlight in the choir's repertoire.

On Sundays and holidays, a multitude of people gathers in the main chapel. - Community members and their guests. The ecumenical mass with the eucharist at its heart, is served by the anglican rite. Here, the choir in full force performs sacred music of different confessions - including the Orthodox.

Organ music is inseparable from these services. Sometimes a childrens choir takes part in the services,

and also one of the largest handbell choirs in the U.S.A. - which created a fever in the Russian Concerts.

Daily practice in prayer, the responsibility for every word uttered before God and man - transfigure the faces of the singers, and reveal new understanding of well known musical compositions.

How tenderly, with awe, and painful compassion Sister Chris Helfrich sings the soprano solo in the ~~Soprano~~ Soprano chorus "Holy Love".

"When I sing this piece" - says sister Chris - "I see before me the Virgin Mary, who holds in her arms the body of Christ, just taken down from the cross, who just shed his blood for the sins of the world. This understanding was given to me by God, during prayer, and by performing this piece in this manner, I give it back to God."

And the director of the choir, a spiritual guide in the community, Elizabeth Patterson said, "We came to you as Christians; we came to meet those who for a time was lost to us. And we wanted to convey, that, which is the best in us. Having come in touch with Russia and its music, we ~~to~~ came in touch with the hearts of the Russian people, and their soul. This is the main thing that we discovered, and which we have missed so much.

From: Bethany Kitchen (BETHKIT)
To: ANN
Date: Wednesday, September 16, 1992 3:55 pm
Subject: From Russian tape

Ann,

This is what we have been able to glean from that tape with the 2 radio programs in Russian:

(I am only writing you the non-factual stuff about the choir)

Svetlana says, in the first program:

"When you hear the sings of this choir, you experience a foretaste of eternity."

"They have travelled over many countries of the world, bringing to people their art and the idea of unity in the love of Christ."

"In a word, if we were to visit a church service in the Community of Jesus, we would see the same performers and hear the same repertoire in the church as in the concert halls. Because of this, the most important thing reveals itself to be transferring from the church to the concert halls the spirit of the reverence of prayer. The singers serve God not only in church: their prayer is resumed every time they pronounce the liturgical texts. The practice of daily prayer, a response before God at every reading of the Word, transforms the faces of the Singers and opens a new and until now unknown meaning to well-known compositions."

Quote of MBetty:

"When we come in contact with this spiritual music and with Russia, we come in contact with the great heart of the Russians, with their great soul. It is most important that we open ourselves to Russia. In this way, nothing will be lacking to us."

In the second program, "Musical Memories of Christian Culture," the man (Vladimir Likov, as far as I can tell) says:

"In the beginning of 1990, in the concerts of the American spiritual choir Gloriam Dei Cantores, the idea of ecumenism was first proclaimed in Russia in the language of musical art."

On Gregorian chant as sung by GDC:

"Rick Pugsley's hard work has brought them to a high level. It (the chant) is not a museum of archaic restorations, but a living prayer. The Singers say that the services are the tenderest part of their spiritual day."

"Gregorian chant has an honored place in their programs and is the adornment of their repertoire. The deep and heartfelt conviction of the Western European chant of monasticism in the Middle Ages is very similar to the Znamen chant of Ancient Russia."

On the Handbells:

"On feast days at the Community of Jesus, the bells take part in the services under the direction of Richard Pugsley, Jr. Causing a sensation in the concerts in Russia, the ensemble is one of the largest in the USA, where this form of music widespread: there are 60,000 groups of handbells in the USA."

"Their magical chimes (ringing) in the concerts of the Singers to the Glory of God could not be more in keeping with the joyful resplendent (radiant) mood of the performance of the American choir."

On Russian music as performed by GDC:

"In the performance of Gloriam Dei Cantores, they have captured the prayerfulness and reverence, with sincere worship, before the beauty of Russian church melodies."

* { "Listening to the Russian spiritual music as performed by the American choir, it is hard to believe that on the stage are people who do not know the Russian language, so close to the original is the imitation of Russian pronunciation."

Quote from MBetty:

"We came to this country as Christians. We came to meet with what was for a time lost to us. And we would like to give what is best of ours. When we come in contact,...etc...(as above, last quote from first program)".

On both programs, re. S. Chris singing the Sviridov:

"How tremblingly and gently and, at the same time, even more piercingly the soprano soloist expresses the well-known choir composition 'Liubov sviataia.' To the question: how do you understand the words you are saying?, S. Chris answered: "When I sing this work, I see before me the Most Holy Virgin Mary holding in her the body of Christ the Savior taken down from the cross, Who only just poured out His Blood for the world and its sins."

Ann, I hope this is of use!
S. Gabriella and S. Monica



Gloriæ Dei Cantores, under the direction of Elizabeth Patterson, performs in the Great Hall of Columns, Moscow, on their Spring 1992 tour of Albania, Bulgaria and Russia, including Siberia.



Elizabeth C. Patterson, Director

AMERICANS DISCOVER SIBERIA

by Ludmilla Mazurovskaja.

The Iron Curtain fell, which partitioned off the inhabitants of Krasnoyarsk from musicians and performers from far abroad: for the first time in the concert halls of the city on the Yenisei--the Small Philharmonic Hall and the Organ Hall--envoys of the musical art of the USA performed: a choir under the direction of Elizabeth Patterson, "Gloriae Dei Cantores," which means "Singers to the Glory of God" from the city of Orleans, Ma., and 2 organists--David Chalmers and James Jordan. Both choir and organists are members of an ecumenical Christian community, uniting different Christian churches and confessions. And because of this, the concerts of "Gloriae Dei"--both choir, and organists--included the music of composers of different denominations--Catholic, Protestant, Orthodox. On May 6th, the American choir took part in the morning service at the Cathedral of the Protecting Veil, performing Orthodox music. And in the evening of that same day, a concert took place, in which, side by side with the works of Palestrina, J. S. Bach, S. M. Vidor (?), Russian music in the Russian language was heard: works by D. Bortniansky, A. Kastalsky, V. Titov, and, of course, the spiritual music of American composers unknown to Russians: Horatio Parker and Virgil Thompson.

The choir sprang up from a group which sang in church once a week. The superior of the church proposed to Elizabeth Patterson and to her husband Richard Pugsley to establish a group that would sing the worship music. For a long time, Betty and Rick did not succeed in teaching to choir members proper singing and the necessary understanding of music. Then they decided to go to England to learn Anglican Church music. They spent one year at Cambridge University, studying Gregorian Chant and the art of choral conducting with the best teachers and composers" George Guest and Stephen Cleobury.

1987 was the year of the birth of the professional group. Today the choir sings sacred (church) music in 10 languages. Five years ago, the musicians began their touring activities, and after studying Russian Orthodox music, in 1990, they decided to go to Russia, since they wanted to sing for the people something from a different ideological way of thinking.

The money necessary for this trip was partly earned by the choir members themselves, and partly received from sponsors (they do not receive government subsidies).

At the organ concert of David Chalmers and James Jordan (each one played part of the program; during that time, the other assisted), which caused an incredible stir (response), the music of different Christian churches was heard: of the Protestant church, of the Roman Catholic church, of the Anglican church.