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JOPI HARRI

ON THE POLYPHONIC CHANT OF
VALAAM¹ MONASTERY

Valaam is among the handful of pre-Revolutionary Russian monasteries to publish church music anthologies of their common church chants.² The relatively well-known *Valaam Obikhod*,³ rendered in monody, contains a fair selection of materials for various divine services. The fact that the *Obikhod* is monodic may suggest that the traditional monastic singing of Valaam was monophonic. However, when other evidence is taken into account, it emerges that the reality is quite different.

As a consequence of the Winter War, the Valaam Archipelago, which had been part of Finland since 1812, was ceded to the Soviet Union. The monastery was evacuated to mainland Finland by March 1940.⁴ In the following summer, a mansion was acquired in Heinävesi, and after hasty emergency repairs, the

1 The form “Valaam” is preferred throughout this paper; however, “Valamo”, the traditional and official Finnish title (especially for the contemporary installation in Heinävesi) is used where necessary.

2 Other pre-Revolutionary Russian monasteries to publish by themselves large-scale chant anthologies include the Kiev-Pechersk Lavra, Solovetsky Monastery, and Holy Trinity — St. Sergius Lavra.

3 *Obikhod* 1902/1909.

4 Because the course of events is only sporadically documented in the literature, a summary based on information from various sources (Husso 2009; Paul 1983; Kohonen & Porri 1983; Isaakij 2006; Dunaev 2006a; 2006b) is provided. As decreed by the Finnish military command, the evacuations from Valaam of civilians, the most elderly monastics, and certain valuable and weighty church utensils had already started in December 1939. In the first days of February, the monastery suffered badly in bombardments by the Soviet air forces, which led to the immediate cessation of monastic activity and the evacuation of the brotherhood on 5 February. Four monastics and one civilian worker were to stay in order to secure church utensils, the wardrobe, the monastic library of some 29,000 volumes, and other movable property against further damage: at this point, the items were moved to the shallow vaulting below the main church.

According to the peace treaty, effective on 13 March, Valaam was to be ceded in only a few days. The transfer of property to the mainland over the frozen Lake Ladoga began immediately with extensive assistance by military personnel and vehicles. The evacuation of materials had to be finished on 18 March. The overall results were satisfactory. Some further evacuation took place during the Continuation War in the summer of 1943, even though much of the property that had not been looted by the Soviets was found vandalized. An unspecified amount of material was recovered, including an unknown number of books from the library which had not been evacuated previously.

monastic life was re-established in this new location. But the brotherhood was elderly, and further weakened and diminished by the exile.⁵

Notwithstanding the difficult situation, the hereditary church music and other liturgical traditions of Valaam went on to survive in Heinävesi for some time, eventually ceasing in the 1960s with the increasing infirmity of the fading singing forces. In the 1970s there was no longer any monastic choir, and the liturgical language was gradually changing to Finnish.⁶

Although 50 years have passed, there are still some amongst us who witnessed the Valaam singing practice of the thirties and after the evacuation. Others, now deceased, have left us various literary recollections.⁷ These accounts strongly suggest that the monastic singing was not monodic.

More tangible evidence concerning the true nature of Valaam singing is found in the existence of authoritative polyphonic sources of Valaam Chant. The most well-known of these are the two publications of the monastery: the *Sbornik – A collection of church hymns in the chant of Valaam Monastery*, and the *Cherubic Hymn*.⁸ In addition, polyphonic Valaam Chant makes sporadic appearance in some anthologies. Still, the published polyphonic repertory represents only a fraction of the chant content of the monodic *Obikhod*. Because these harmonizations were mostly made for a mixed choir, their stylistic authenticity has remained controversial.

Fortunately, this is not quite everything that remains. In the monastery archives in Heinävesi, there survive a number of manuscript part-books, once used on the kliroses of the main church at Valaam.⁹ They contain harmonizations of various chants of the *Obikhod*, as well as some additional chants. Upon inspection, it turns out that the style of this music is very similar to that of the published settings. The harmonization strategy followed in all these sources is not greatly different from the Russian Orthodox church music of the established mainstream.¹⁰

In the main, the melodies of these polyphonic chants are identical to what is in the *Obikhod*, even if for some hymns there are a few differences. From

5 E.g., Ambrosius 1983, 54.

6 Pyrrö 2000, 54–57.

7 See, for instance, Nikolaj Sajkin's (Saiki 1981, 184–185) account of the singing of *Phos hilaron* (*Svete tihij*) in the All-Night Vigil: "This evening hymn is the most beloved one of all hymns. Here, if anywhere, the choir with its singing glorifies God with devotion, with all its heart. There come out the high tenors and the low basses; it feels as though they were competing in superiority with themselves, still preserving a common harmony." Sajkin came to Valaam in 1922 at the age of 13, and was eventually appointed a canonarch, although he was never professed as a monk. He had to leave the monastery in 1933 for health reasons. (Saiki 1981 passim; Pyrrö 2000, 75.)

8 *Sbornik* 1902; *Heruvimskaja* 1903.

9 Judging from the decent overall condition of these items it is virtually certain that they belong to the materials evacuated in 1940 (see Example 2).

10 I.e., from the prevailing style of singing chant in harmony, in contrast to the avant-garde harmonizations motivated by National Romanticism of more recent authors, mostly affiliated to the Moscow Synodal School.

individual recollections we know that the kliros practice in the 1930s was to sing from the *Obikhod* – but in harmony. In this light, the *Obikhod* is definitely not a document of unison chant. Rather, it is a *monodic reduction* of a genuinely polyphonic monastic singing tradition.

One might, then, wish to enquire whether Valaam singing would still have been monophonic in some phase of its history. Might it be that the chants had been explicitly harmonized at some point, and a polyphonic singing practice had thereby been brought into action?

Most of those part-books that can be dated were copied in the first two decades of the 20th century. It may seem that the singing practice might indeed have become polyphonic during these years. There is, however, another plausible explanation for the apparently sudden emergence of the part-books. The monastery was growing. There was an influx of prospective monastics who certainly could have learnt the chants without music just like the previous generations. But written music may have been considered significantly to lower the learning curve. And there may also have been concerns about the newcomers endangering the preservation of the traditional Valaam Chant, unless it were documented in written form.

Other aspects in favour of the originality of polyphonic singing can be derived from the earlier history of Valaam. Valaam singing was described in the brochure *Church singing in Valaam Monastery* by Dmitrij Solov'ev, whose journey to Valaam can be dated to 1887 or '88. Without doubt, the singing was polyphonic in the very same way that the manuscripts show.¹¹

If we go further back, we can hardly find comparable accounts of the singing. According to tradition, the history of monasticism in Valaam went back to the 10th century. It is more generally agreed that the monastery was certainly in operation at the end of the 14th century.¹² Whatever the church singing in Valaam may have been in the early centuries, it is likely to have been monophonic to the same extent as all Russian church singing until the 16th century or so.

Nevertheless, it is perhaps too easy to overlook one fact in the history of Valaam. Monastic activity has by no means enjoyed unbroken continuity. A far-reaching incident took place in 1611. The monastery was looted by Lutheran Swedes, who killed most of the brotherhood and burnt down the whole property.¹³ This was followed by a desolation of more than a hundred years. If Valaam had been a stronghold of an individual singing tradition, it was now definitively brought to an end. As a result, Valaam never faced the forcible introduction of the Nikonian reforms, and *raskol*.

11 Solov'ev 1889. "The composition of the choir turned out to be the one that not too long ago could be encountered in the majority of our monasteries and which with good reason can be called *monastic*, consisting of basses, tenors, and altos ..." (ibid. 19). One can clearly infer from Solov'ev's description that stylistically there was nothing extraordinary in Valaam singing when compared to Russian monastic singing of that time in general.

12 E.g., *Letopis'* 2005, 400. Scholarly articles dealing with the dating issues, consulted by this author, include Lind 1986, and Parpei 2007.

13 *Letopis'* 2005, 401.

The desolation ended in 1715, when Peter the Great decreed the restoration of the monastery. Monastic activity started again in around 1717. During the first part of the century, the buildings of the main monastery were reconstructed, but on Pascha of 1754, everything was once again in flames and the monastery almost ceased to exist at all. The new rise of Valaam began in the 1780s; now the buildings were to be made of stone.¹⁴ Only after the beginning of the 19th century were circumstances favourable to the development and flourishing of an indigenous monastic culture.

As we know, the definitive church music standard of the dominant Russian Church in the 19th century was choral polyphony, in both parishes and monasteries. In some churches, like the Dormition Cathedral of Moscow, monophonic singing practice survived.¹⁵ But this was exceptional, and it is likely that Valaam was detached from this sort of a tradition. In all probability, the repertory that has come to us as Valaam Chant crystallized no earlier than the first quarter of the 19th century, and the preference was to sing it in harmony from the outset.

Table 1 lists those manuscripts of the Valaam archives that contain polyphonic chant, grouped by contents. Some of these are available to this author as photocopies, while some others have been cursorily inspected *in situ*. The manuscripts have been preliminarily catalogued by Romanos Pyrrö.¹⁶ For those titles that have not been surveyed by the present author, the information provided is based on Pyrrö's catalogue. Manuscripts sharing the same material have been grouped together. After the content summary, status information is provided. Part of the material has been compiled into musical scores, while the rest remains to be researched.

TABLE 1. POLYPHONIC MSS. OF VALAAM CHANT (AS DISCOVERED UP TO MAY 2009)

Hymns of the All-Night Vigil				
No.	Title	Dating	Parts	Volume (pages)
421	Всенощная валаамскаго напѣва	1914	A/T1/T2/B	32/31/31/30
422	Всенощное бдѣніе валаамскаго напева	1914	A/T1/T2/B	32/31/31/30
The All-Night Vigil in Valaam Chant: Psalm 103; <i>Blessed is the man</i> ; <i>Phos hilaron</i> ; Sunday prokeimenon; Sticheron of litia for Ss. Sergius and Herman; <i>Rejoice, Virgin Theotokos</i> ; Polyeleos psalms; Psalm 136; Six resurrectional troparia; <i>Most blessed art Thou, O Virgin Theotokos</i> ; Great Doxology; Two resurrectional troparia ● Status: Score draft completed (421).				
471	Воззвахи и хвалитны валаамскаго напѣва	1914	A/T1/T2/B	11/11/10/13
Vespers psalms and psalms of praise in Valaam Chant: Vespers psalms, <i>Let every breath</i> , Psalms of praise				
458	Воззвахи	N/A	A/T1/T2/B	22/22/22/28
Vespers psalms (as 471, additional supplement: refrains and <i>alleluia</i> for Akathists) ● Status: Score draft completed (471, supplement: 458).				

14 Ibid. 401–402.

15 Rahmanova 2003, 12.

16 Pyrrö 2003.

Hymns of the All-Night Vigil (continuation)				
No.	Title	Dating	Parts	Volume (pages)
441	Догматики Пр кл	N/A	T1/T2/B1/B2	29/29/26/28
472	Догматики и богородичны валаамскаго нагѣва	1913	A/T1/T2/B	23/24/23/24
473	Догматики 8ми гласовъ лѣваго клироса	1913	A/T2/Kv/B	34/34/34/34
<p>Stichera dogmatica, the right kliros / Stichera dogmatica and theotokia [aposticha] in Valaam Chant / Stichera dogmatica in the eight tones, the left kliros: theotokia kekragara and aposticha in the eight tones, Valaam Chant (missing: tone 7 theotokion apostichon) ● Status: Score draft completed (472).</p>				
419	Литійныя стихиры дванадцятыхъ праздниковъ лѣваго клироса	1902	A/T1/T2/B	36/36/36/37
420	Литійныя стихиры дванадцятыхъ праздниковъ праваго клироса	1902	A/T1/T2/B	35/36/36/34
<p>Stichera of litia of the twelve great feasts, the left/right kliros: Nativity of the Theotokos, Exaltation, Presentation of the Theotokos, Nativity, Theophany, Presentation of the Lord, Annunciation, Palm Sunday, Ascension, Pentecost, Transfiguration, Dormition ● Status: Score draft in progress (420).</p>				
401	Антифоны 8ми гласовъ 3хъ голоси праваго клироса + на отпѣваніе монаховъ	1935	T1/T2/B	10/12/11 +
<p>Gradual antiphons in three parts, the right kliros + the funeral of monastics (Chants unspecified)</p>				
416	Антифоны	N/A	Bar	16
<p>Gradual antiphons (Chants unspecified; possibly an additional part to 401) ● Status: Not inspected.</p>				
468	Всенощная	с. 1913	A/B	110/107
<p>The All-Night Vigil (Valaam Chant): Psalm 103; <i>Blessed is the man</i>; Vespers psalms in the eight tones; <i>Phos hilaron</i>; Prokeimena; Stichera of litia for Ss. Sergius and Herman and Transfiguration; <i>Rejoice, Virgin Theotokos; God is the Lord</i> and resurrectional troparia-apolytikia in the eight tones; Polyeleos psalms; Psalm 136; Six resurrectional troparia; Psalms of praise; <i>Most blessed art Thou, O Virgin Theotokos</i>; Great Doxology; Two resurrectional troparia; Resurrectional stichera aposticha (or theotokia?); Gradual antiphons; Orthros prokeimena ● Status: Not inspected.</p>				

Collections of heirmoi				
No.	Title	Dating	Parts	Volume (pages)
414	Воскресные ирмосы	1902	A	50
<p>Resurrectional heirmoi (Valaam Chant)</p>				
415	Ирмосы. Вос.	1902/09	B	68
<p>Resurrectional heirmoi (Valaam Chant; probably the bass part to 414) ● Status: Not inspected.</p>				
407	Ирмологій нотный	1910	A/T1/B/Kv	143/155/121/126
<p>Heirmologion: Nativity of the Theotokos, Exaltation, Presentation of the Theotokos, Nativity, Theophany, Presentation of the Lord, Sunday of the Cross, Palm Sunday (A. L'vov), Antipascha, Ascension, Pentecost (Valaam; A. L'vov), Transfiguration, Dormition (Valaam), Pascha (Greek Chant), Great Kanon (Bortnjanskij), Nativity (Greek Chant) ● Status: cursorily inspected in Heinävesi.</p>				

Collections of heirmoi (continuation)				
No.	Title	Dating	Parts	Volume (pages)
438	Ирмосы предпразднствъ Рождества и Крещенія Господня Лѣваго клир	1916	T1/T2/T3	48/48/48
439	Ирмосы предпразднствъ Рождества и Крещенія Господня Праваго клир	1917	T1(B)/T2/T3	?
Heirmoi on the forefeasts of the Nativity and Theophany of the Lord, the left/right kliros: December 20, 21, 22, 23, 24; January 3, 4, 5 (chants unspecified) ● Status: Not inspected.				
406	Ирмосы Рождеству Хр лѣваго клироса	1901	T2/B	21/22
Heirmoi of the Nativity of Christ, the left kliros (Chants unspecified) ● Status: Not inspected.				
426	Ирмосы на Вел. Четвертокъ и Субботу праваго кл.	1910	A/T1/T2/B	24/27/20/16
427	Ирмосы на Вел. Четвертокъ и Субботу лѣваго кл.	1910	A/T1/T2/B	24/26/24/24
Heirmoi on Great Thursday (+ Friday) and Saturday, the right/left kliros (chants unspecified) ● Status: Not inspected.				

Hymns of the Divine Liturgy				
No.	Title	Dating	Parts	Volume (pages)
417	Литургія валаамскаго напѣва праваго клироса	N/A	A/T1/T2/B	14/15/17/14
418	Литургія валаамскаго напѣва леваго клироса	N/A	A/T1/T2/B	12/17/12/14
The Liturgy in Valaam Chant, the right/left kliros: <i>It is truly meet</i> (L'vov), <i>Only-begotten Son</i> , Cherubicon, Hymns of Anaphora, <i>It is truly meet</i> (four-part Valaam), <i>It is truly meet</i> (to automelon <i>Dome Evfrafov</i>), <i>It is truly meet</i> (three-part Valaam), <i>The angel cried</i> ● Status: Score draft in progress.				
446	Архіерейское облачен / архіерейская служба правой клирос	1905	A/T1/T2/B	26/23/27/27
Hierarchical vesting; hierarchical service [Liturgy] (nothing of Valaam Chant)				
412	Архіерейскіе	1905<17	A/T1/T2/B	27/27/27/27
Hierarchical Liturgy (virtually similar to 446; Valaam Chant (free renditions): <i>Many years</i> and <i>Spasi, Hriste Bože</i>) ● Status: Inspected. Score draft of <i>Many years</i> and <i>Spasi, Hriste Bože</i> .				
408	Антифоны дванадесятихъ праздникъ праваго клироса	1914	T1/T2/T3/B	32/32/32/32
409	Антифоны дванадесятихъ праздникъ леваго клироса	1913	T1/T2/T3/B	31/31/31/31
Antiphons of the twelve [great] feasts, the right/left kliros: Exaltation, Nativity, Theophany, Palm Sunday, Pascha, Ascension, Pentecost, Transfiguration (chants unspecified) ● Status: Not inspected.				

Hymns of the Great Lent				
No.	Title	Dating	Parts	Volume (pages)
444	Великопостное пение праваго клироса	N/A	A/T1/T2/B	18/17/18/14
Hymns of the Great Lent, the right kliros: Lenten Vespers: Great prokeimena, Troparia; Lenten great compline: <i>O Lord of hosts</i> ; Cherubicon for the Liturgy of the Presanctified Gifts (Valaam) ● Status: Not inspected.				

Hymns of the Great Lent (continuation)				
No.	Title	Dating	Parts	Volume (pages)
443	Лигурія Пржедеосвящ. Даров лѣв. кл.	1912	T1/A/B	16/16/15
The Liturgy of the Presanctified Gifts, the left kliros (contents and chants not catalogued)				
• Status: Not inspected.				

Collections				
No.	Title	Dating	Parts	Volume (pages)
477	Сборник нотнаго пенія	1933	S(Kv)/A/T/B	108/116/116/96
Collection of notated church singing				
• Various hymns, including: Great Thursday, Friday, Saturday: Heirmoi; Great Monday–Wednesday: Troparion-apolytikion, Exaposteilarion; Great Thursday: Troparion-apolytikion; Great Saturday: Paremia refrains, Prokeimenon, <i>Voskresni Bože</i> (Valaam); Palm Sunday: Antiphons; Heirmoi on 22 December, Great Thursday, 23–24 December, 3–5 January, of the Great Kanon; Psalm 136; Cherubica on Great Saturday and Thursday.				
• Chants generally unspecified.				
• Status: cursorily inspected in Heinävesi.				
493	Сборник нотнаго пенія	N/A	S/T/B	23/24/23
Collection of notated church singing				
• Theophany, Nativity, Pascha: Heirmoi; Cherubicon and Koinonikon for the Liturgy of the Presanctified Gifts (both Valaam No. 1); Cherubicon (D. Rostovskij)				
• Status: Not inspected.				
318	Сборник нотнаго пенія	1896	T1/T2/B	84/85/82
Collection of notated church singing				
• Various hymns; Valaam Chant: Cherubicon; <i>The angel cried</i> ; Hymns of Anaphora; <i>Valaam, the divine island</i>				
• Status: Not inspected. Chants available in other sources.				
464	Сборник нотнаго пенія праваго клироса	N/A	A/T1/T2/B	48/50/46/50
Collection of notated church singing, the right kliros: Ascension: Magnification; Pentecost: Magnification, Hymn to the Theotokos; Sunday of All Saints: Magnification; Magnification to the Theotokos (Valaam); Pascha: Troparion, Troparion (Greek Chant), Prokeimenon; Two great prokeimena (Valaam); <i>Spasi Hriste Bože</i> (Valaam); Nativity: <i>God is with us</i> , Prokeimenon (Valaam), Hymn to the Theotokos, Liturgy prokeimenon; Theophany: Paremia refrains; <i>Krestu Tvoemu</i> ; <i>Elicy</i> ; Great Saturday: Refrains; Litany; Annunciation: Magnification; <i>Receive the Body of Christ</i> ; The Theotokos of Tikhvin, Apostles Peter and Paul, Dormition, Presentation of the Theotokos: Magnification				
• Status: Not inspected.				

Hymns of the funeral services				
No.	Title	Dating	Parts	Volume (pages)
424	Отпѣваніе монаховъ и мірянъ праваго клироса	1913	A/T1/T2/B	62/60/62/61
425	Отпѣваніе монаховъ и мірянъ лѣваго клироса	1912	A/T1/T2/B	58/56/56/56
476	Последованіе отпеванія монаховъ	1913	A/T1/T2/B	23/23/23/23
The funeral service for monastics and laymen, the right/left kliros / The funeral service for monastics (contents and chants not catalogued)				
• Status: Not inspected.				

Table 2 follows the structure of the *Obikhod*; however, in the chant book, the Vigil propers of tone 1 are interpolated within the ordinaries, and the automela / prosomoia of each tone are found after the sticheron samoglasen. The chants are provided with references to polyphonic sources, if known. When the existence of a hymn in a manuscript is uncertain, this is indicated by a question mark. In the comments there are a few references to chants, published in Finnish, which generally belong to Finnish liturgical practice. If Slavonic sources exist, the Finnish ones are considered as secondary. In addition to manuscripts, the table makes reference to the two polyphonic publications of Valaam Chant by the monastery: the *Sbornik* and the *Cherubic Hymn*. A few titles are mentioned as being at some stage of reconstruction. The meaning of this is that a stylistically idiomatic harmonization has been recreated from the melody given in the *Obikhod*, according to the guidelines that were formulated in this author's previous article on the topic.¹⁷

TABLE 2. THE CHANTS OF THE VALAAM OBIKHOD AND THEIR POLYPHONIC SOURCES¹⁸

Vigil ordinaries and occasional propers	Source(s)	Status/Comment
Благослови душе моя — Psalm 103	Ms421	Score. FSE.
Великая ектенія — Great litany	—	
Блаженъ мужъ — <i>Blessed is the man</i>	Ms421, Sb	Score. FSE (modern).
Пригѣвъ — Refrain	—	
Свѣте тихій — <i>Phos hilaron</i>	Ms421	Score.
Прокімень: <i>Господь воцарися</i> 1 — Prokeimenon	Ms421	Score.
Прокімень: <i>Господь воцарися</i> 2 — Prokeimenon	Ms468?	Not acquired.
Сугубая ектенія — Triple litany	—	In traditional use. FHL.
Просительная ектенія — Litany of supplication	—	
Литійная стіхиря верхняго храма преображенія Господня — Sticheron of litia of Transfiguration (upper church)	Ms420, Sb	Score.
Литійная стіхиря верхняго храма Преподобныхъ 3-го гл. — Sticheron of litia of Ss. Sergius and Herman (lower church)	Ms421	Score.
На літіи <i>Господи помилуй</i> — In the litany of litia	—	FSE.
Богородице Дѣво — <i>Rejoice, Virgin Theotokos</i>	Ms421	Score.
Буди имя Господне — <i>Blessed be the name of the Lord</i>	—	

17 Harri 2009.

18 References in Table 2: Ms = Valaam manuscript; Sb = *Sbornik* 1902; [Sb] = Idem., only tone 8; H = *Heruvimskaja* 1903; VL = VL-10 2006; Score = A score from a Valaam source compiled by this author; F = A prefix denoting a version in Finnish as follows: FHL = Harri 2008; FSE = *Suuri ehtoopalvelus* 1965; FSH = *Sergein ja Hermanin muisto* 1943; FOK = *Ortodoksia kirkkolauluja* 1967; FK = *Kirkkolauluja 4* 1952; FL1 = *Liturgia* 1954; FH = *Hautaustoimitus* 1959; FE = *Eukaristia II* 1981; FPV = *Paastoajan veisuja* 1954; FPS = *Pyhä ja suuri paasto III* 1976; FI = *Ilmestyspäivänä* 1941; FL2 = *Liturgia* 1960; FSV = *Sunnuntaivigilia* 1957.

Vigil ordinaries and occasional propers (continuation)	Source(s)	Status/Comment
Припѣвъ на каѳисмехъ — Refrain for kathismata	—	
Хвалите имя Господне — Polyeleos psalms	Ms421, Sb	Score. FSH.
Отъ юности моя — <i>From my youth</i>	—	FOK.
По 8-й пѣсни Честнейшую — Magnificat	—	
Преподобно еси Богородице Дѣво — <i>Most blessed art Thou, O Virgin Theotokos</i>	Ms421	Score.
Славословіе великое — Great Doxology	Ms421	Score. FK.
Днесь спасение — <i>Today salvation has come</i>	Ms421	Score.
Воскресъ изъ гроба — <i>Thou didst rise</i>	Ms421	Score.

Vigil propers (tones 1–8)	Source(s)	Status
Господи воззвахъ — Vespers psalms	Ms471	Score. [FL1.]
Гласовая стѣхира — Sticheron samoglasen	—	Reconstructed.
Догматикъ — Theotokion kekragarion	Ms472	Score.
На стѣховнѣ догматикъ — Theotokion apostichon	Ms472	Score.
Богъ Господь — <i>God is the Lord</i> (elaborate)	—	
Богъ Господь, тропарный — <i>God is the Lord</i> , troparion melody	Ms468	Not acquired.
Прокімень — Prokeimenon	Ms468?; [Sb]	Not acquired.
Всякое дыханіе да хвалитъ Господа — <i>Let every breath praise</i>	Sb	
Слава Тебѣ Господи — <i>Glory to Thee, O God</i>	Sb	
Ірмосы воскреснаго канона — Heirmoi of the resurrectional canon	Ms414, 415	Not acquired.
Святъ Господь Богъ нашъ — <i>Holy is the Lord our God</i>	Ms471	Score.
Всякое дыханіе — Psalms of praise	Ms471	Score.

Prosomia	Source(s)	Status/Comment
T1: Прехвальніи мученицы; Небесныхъ чиновъ — T1: <i>O all-lauded Martyrs; Joy of the heavenly host</i>	—	
T2: Доме Евфравовъ — <i>O house of Ephratha</i>	[Ms417]	Non-Valaam sources.
T2: Егда отъ древа — <i>When he took Thee dead from off the tree</i>	—	Chant: FH.
T4: Яко добля; Даль еси знамение; Хотѣхъ слезами омыти — T4: <i>As one valiant; Thou hast given a sign; With tears I wanted</i>	—	
T5: Радуйся — <i>Hail! Life-giving Cross</i>	—	Reconstructed.
T6: Все отложише; Трдневень — <i>Having laid up; On the third day</i>	—	
T8: О, преславнаго чудесе! — <i>O most glorious wonder!</i>	—	Reconstructed.

Hymns of daily services	Source(s)	Status/Comment
Помилуй насъ, Господи, помилуй насъ — <i>Have mercy on us, Lord, have mercy on us</i> (midnight office)	—	Arrangement: FE.
На утрени: Достойно есть — Orthros: <i>It is truly meet</i>	— ?	
На вечерни: Прокімены дневные — Vespers daily prokeimena	Ms468?	Not acquired.
На повечерни: Запѣвъ — Compline: Refrain	—	
Ірмосы — Heirmoi (tone 2)	— ?	

Hymns of the Lenten Triodion and Pentecostarion	Source(s)	Status/Comment
Покаянія — <i>Open to me the doors of repentance</i>	—	
На рѣкахъ вавлонскихъ — Psalm 136	Ms421, Sb	Score.
Прокі́мны: <i>Не отврати; Даль еси достояніе</i> — Lenten great prokeimena	Ms464, 444	Not acquired.
Аллилу́я (гл. 1–8) — <i>Alleluia</i> (tones 1–8)	—	
На часахъ — Troparia of Lenten hours	—	
Во чарствіи Твоємъ — Beatitudes (Lenten)	Ms443?	Not acquired.
Помяни насъ — <i>Remember us, O Lord</i>	Ms443?	Not acquired.
Господи силь, съ нами буди — <i>O Lord of hosts</i>	Ms444	Not acquired.
Богородице Дѣво — <i>Rejoice, Virgin Theotokos</i> (Lenten Vespers)	Ms444	Not acquired.
Ектенія — Litany	Ms443?	Not acquired.
Да исправится молитва моя — <i>Let my prayer arise</i>	Ms443?, VL	
Ектенія — Litany	Ms443?	Not acquired.
Нынѣ силы небесныя 1 — <i>Now the Powers of heaven 1</i>	Ms493, 443?, 444?	Not acquired.
Нынѣ силы небесныя 2 — <i>Now the Powers of heaven 2</i>	Ms443?, 444?	Not acquired.
Отче нашъ (читкомъ) — <i>The Lord's Prayer</i> (recitative)	Ms443?	Not acquired.
Единъ святъ — <i>One is holy</i>	Ms443?	Not acquired.
Вкусите и видите 1 — Koinonikon (Liturgy of the Presanctified)	Ms493, 443?	Not acquired. FPV (3 parts); FPS (4 parts).
Вкусите и видите 2 — Koinonikon	Ms443?	Not acquired.
Благословлю Господа 1 — First thanksgiving hymn	Ms443?	Not acquired.
Благословлю Господа 2 — First thanksgiving hymn	—	T8 samoglasen.
Да исполнятся — Second thanksgiving hymn (recitative)	—	
Ектенія — Litany	—	
Субботная зауспокойная утренняя: 17-я каѳисма — The 17th Kathisma in the Orthros for the departed on Saturday	—	
Тѣло Христова приимите — <i>Receive the body of Christ</i>	Ms464	Not acquired.
Величаніе Кресту — Magnification for the Cross	—	
Кресту Твоему — <i>To Thy cross</i>	Ms464	Not acquired.
Взбранной воеводе (въ субботу акаѳиста) — <i>To Thee, the Victorious Leader</i> (on the Akathistos Saturday)	Sb	
Вел. пятница на утрени: передъ евангелиемъ, послѣ евангелія — On the Great Friday Orthros: Before and after the Gospel reading	—	
Славно бо прославися — Paremia refrains on Great Saturday	Ms477	Not acquired.
Воскресни Боже — Alleluia substitute on Great Saturday	Ms477	Not acquired.
Упакои Предварившися — Paschal hupakoe	—	
Ікосъ Еже прежде солнца — Paschal oikos	—	
Стіхиры пасхи — Paschal stichera	—	
Устъ Твоихъ — Troparion to St. John Chrysostom	Sb	
Ангель вопіяше — <i>The angel cried</i>	Ms417, Sb	FHL.
Величаніе на живоносный источникъ — Magnification on Life-Giving Spring	—	

Hymns of the Lenten Triodion and Pentecostarion (continuation)	Source(s)	Status/Comment
Въ преполовене святыя пасхи: <i>Богъ Господь</i> (гл. 8) — On Mid-Pentecost: <i>God is the Lord</i> (tone 8)	—	
<i>Преполовишуся празнику</i> — Troparion-apolytikion of Mid-Pentecost	—	

Feasts	Source(s)	Status/Comment
Ирмосы на вознесение Господне, въ недѣлю пятидесятницы, на рождество пресв. Богородицы, на воздвижение креста Господня, на введение въ храмъ пресвятыя Богородицы — Heirmoi on Ascension, Pentecost, Nativity of the Theotokos, Exaltation, Presentation of the Theotokos	Ms407	Not acquired.
На рождество Христово: <i>Днесь раждается отъ Дѣвы</i> — On the Nativity royal hours (canonarch)	—	Originally unison.
Стихира на крещение Господнѣ — Sticheron on Theophany (canonarch?)	—	Originally unison?
Многолѣтны (и абіе поетъ діаконь многолѣтны) — Many years (deacon)	—	Originally unison.
<i>Многая лѣта</i> (ликъ) — <i>Many years</i> (choir)	Ms412	Score.
<i>Спаси, Христе Боже</i> — <i>Spasi, Hriste Bože</i>	Ms412, 464	Score (412).
Припѣвы на пареміяхъ — <i>Paremia refrains</i>	Ms464	Not acquired.
Кондакъ на рождество Христово — <i>Nativity kontakion</i>	—	
<i>Съ нами Богъ</i> — <i>God is with us</i>	Ms464	Not acquired.
<i>День прешедъ</i> — <i>As I come to the end of the day</i>	—	
Великій прокімень: <i>Кто Богъ велий; Богъ нашъ на небеси</i> — Great prokeimena	Ms464?	Not acquired.
Ирмосы на срѣтение — Heirmoi on the Presentation of the Lord	Ms407	Not acquired.
<i>Архангельскій гласъ</i> — <i>Magnification of Annunciation</i>	Ms464	Not acquired. FL.
Ирмосы на благовѣщеніе пресв. Богородицы, на преображеніе Господне, на усненіе пресв. Богородицы — Heirmoi of Annunciation (Presentation of the Theotokos, Dormition), Transfiguration, Dormition	Ms407	Not acquired.
<i>Въ молитвахъ неусыпающую</i> — <i>Kontakion of Dormition</i>	—	

The Divine Liturgy	Source(s)	Status/Comment
Ектенія — <i>Litany</i>	—	
Антифоны: <i>Благо есть исповѣдаться Господеву</i> — Weekday antiphons	—?	FL1 (for all festal antiphons).
<i>Благослови душе моя</i> — <i>Typical Psalms</i> (model, recitative)	—	
<i>Единородный Сыне 1</i> — <i>Only-begotten Son 1</i>	—	
<i>Единородный Сыне 2</i> — <i>Only-begotten Son 2</i>	Ms417	Score. FL2; others.
<i>Приидите поклонимся</i> — <i>Entrance verse</i>	—	
<i>Господи, спаси благочестивыя; Святыи Боже</i> — <i>Trisagion</i>	—	
Воскресные прокімны — <i>Resurrectional prokeimena</i>	—	

The Divine Liturgy (continuation)	Source(s)	Status/Comment
Аллилу́я — <i>Alleluia</i> (single)	—	
Екте́нія — Litany	—	
Херувимская пѣснь — Cherubicon	Ms417, H	
Екте́нія — Litany	—	
Вѣрую — The Creed	—	
Милость мира — Hymns of Anaphora	Ms417	
Достойно естъ — <i>It is truly meet</i>	Ms417, Sb	
Отче нашъ — The Lord's Prayer	—	
Причастенъ Блажени яже — Koinonikon for the departed	—	
Видѣхомъ свѣтъ истинный — Hymns of thanksgiving	—	

The supplicatory service to the Theotokos	Source(s)	Status/Comment
Молебенъ пресвятѣй Богородицѣ — <i>God is the Lord</i> , troparia, and refrains	VL	Score.
Prokeimenon		Same chant as below.
<i>Let every breath praise the Lord</i>		FSH; FSV.
Не вѣри мя — <i>Ne vveri mja</i>	—	
Достойно естъ (трапезная) — <i>It is truly meet</i> (trapeznaja)	VL	FHL (a stylistically correct arrangement).

As suggested by a couple of the entries above, the monastic choir of Valaam can be heard on a few recordings. The first of these were made by the Swedish Broadcasting Corporation in 1936, when radio journalist Sven Jerring visited the monastery. Nine years later, Jerring made another visit, this time to Heinävesi, and made more recordings.¹⁹

In 2006, a documentary compact disc²⁰ was produced by the Valamo Monastery, with slightly more than 14 minutes of church singing. On the disc, there is one particularly valuable instance of music for which no other polyphonic sources have yet been discovered. These are excerpts of the supplicatory service to the Theotokos, found on page 250 of the *Obikhod*. There we have *God is the Lord*, the first troparion *Let us, sinful and humbled*, and the supplicatory refrains. The quality of the recording is adequate for a transcription, which is provided in Example 1. Even though there is only one troparion, the others are sung to the same music and can be reconstructed accordingly.

This recording can be reliably dated. In the litany of fervent supplication, two patriarchs are commemorated: Benjamin of Constantinople and Alexy of Moscow. Alexy took up office in February in 1945, and Benjamin died a year later. Hence, in all probability, the recording belongs to those made by Jerring on his second visit.

19 Gronow 2007. The recordings were made on acetate transcription discs — a common technology for broadcasting from the 1930s until the emergence of tape recorders.

20 VL-10 2006.

The score of the Evening Hymn *Phos hilaron*, considered by this author one of the most outstanding specimens of Valaam Chant,²¹ can be found in Example 3. This is the first time that the music is made public in printed form, though it has been previously performed by a mixed choir – the Choir of the Orthodox Church of Turku.

In the archives there are some Valaam chants that did not find their way into the *Obikhod*, listed in Table 3.

TABLE 3. CHANTS MISSING IN THE ОБИХОД BUT HAVING POLYPHONIC SOURCES²²

Chant(s)	Source(s)	Status
<i>Благословень еси Господи</i> — Six resurrectional troparia	Ms421	Score.
Литійная стіхира успенію — Sticheron of litia on Dormition	Ms420, Sb	In progress.
Литійная стіхира на рождество Богородици, воздвиженію, на введѣніе, на рождество Христово, на крещеніе, на срѣтеніе Господне, на благовѣщеніе, въ недѣлю вайи, на вознесеніе, пятидесятницы — Sticheron of litia on the Nativity of the Theotokos, Exaltation, Presentation of the Theotokos, Nativity, Theophany, Presentation of the Lord, Annunciation, Palm Sunday, Ascension, Pentecost	Ms420	In progress.
Стіхира при постриженіи въ иноческій чинъ <i>Обятія Отца</i> — Sticheron on the monastic ordination	Sb	
<i>Сѣде Адамъ</i> — Sticheron on Cheesefare Sunday	Sb	
Антифоны (литургія) — Festal antiphons	Ms408	Not acquired.
Степенны — Gradual antiphons	Ms468, 401, 416	Not acquired.
Resurrectional stichera aposticha?	Ms468?	Not acquired.
Послѣдованіе отпеванія монаховъ — Funeral of monastics	Ms476	Not acquired.
Отпѣваніе монаховъ и мірянъ — Funeral of monastics and laymen	Ms424, 425	Not acquired.
Ірмосы рождеству Хр. — Heirmoi of Nativity	Ms406, 407	Not acquired.
Ірмосы на вел. четвертокъ, въ великій пятокъ, на вел. субботу — Heirmoi of Great Thursday, Friday, Saturday	Ms427	Not acquired.
Ірмосы предпразднствъ рождества и крещенія — Heirmoi of the forefeasts of Nativity and Theophany	Ms438, 439, 474	Not acquired.
Припѣвы на акаѣистахъ Спасителю и Преподобнымъ — Refrains in akathists to the Saviour and Ss. Sergius and Herman	Ms458	Score.
Various magnifications	Ms464	Not acquired.

Table 4 enumerates those chants for which no polyphonic sources have been discovered, and evaluates the reconstruction prospects for that music.

21 Cf. the previously cited account by Sajkin.

22 The materials that have not yet been inspected probably include a number of common chants not specific to Valaam. However, most manuscripts for which no Valaam chants have been explicitly mentioned nor found upon inspection have been left out of the present survey.

TABLE 4. PRINCIPAL CHANTS OF THE OBIKHOD THAT LACK POLYPHONIC SOURCES

Chant(s)	Reconstruction perspectives
Vigil ordinaries	
Magnificat	Idiomatic harmonization quite obvious.
Vigil propers	
Stichera samoglasny	Idiomatic harmonizations mostly obvious.
<i>God is the Lord</i> (elaborate)	Idiomatic harmonizations likely obvious.
<i>Let every breath praise the Lord Glory to Thee, O God</i>	Straightforward, according to <i>Holy is the Lord our God</i> .
Prosoimoia	Idiomatic harmonizations mostly obvious.
Hymns of daily services	
Hymns of the Lenten Triodion and Pentecostarion	
<i>Open to me the doors of repentance</i>	Idiomatic harmonization quite obvious.
<i>Alleluia</i> (tones 1–8)	Idiomatic harmonizations obvious.
Troparia of Lenten hours	
Hymns of the Liturgy of the Presanctified Gifts	Idiomatic harmonizations mostly obvious.
The 17th Kathisma in the Orthros for the departed	Idiomatic harmonization quite obvious.
Magnification for the Cross	Can be reconstructed from other materials.
Great Friday Orthros: Before and after the Gospel	Idiomatic harmonization obvious.
Paschal hypakoe, oikos, stichera	Idiomatic harmonizations probably straightforward.
Magnification on Life-Giving Spring	Idiomatic harmonization quite obvious.
Hymns of Mid-Pentecost	Idiomatic harmonizations less than obvious.
Feasts	
Nativity kontakion (Bulgarian Chant variety)	Idiomatic harmonization less than obvious.
<i>As I come to the end of the day</i>	
Kontakion of Dormition	
Hymns of the Divine Liturgy	
Weekday antiphons	Straightforward via the Finnish liturgical usage.
<i>Only-begotten Son</i> 1	Idiomatic harmonization obvious.
Entrance verse, Trisagion	
<i>Alleluia</i>	
The Creed	
The Lord's Prayer	Idiomatic harmonization obvious.
Koinonikon for the departed	
Hymns of thanksgiving	Idiomatic harmonization less than obvious.
The supplicatory service to the Theotokos	
<i>Ne vveri mja</i>	Idiomatic harmonization less than obvious.

As the polyphonic tradition of Valaam Chant has turned out to be hardly inferior to that of Kiev-Pechersk Lavra for instance, a long-term research objective is the compilation of a four-part Valaam Obikhod. The available materials are perfectly adequate, even if the music that lacks polyphonic sources needs to be recreated. However, this project has so far been secondary, and no estimate can be given on when this task, requiring several months of full-time work, could be completed.

Valaam Chant has not been entirely forgotten in liturgical practice. In Finland, a small amount of the repertory has been in circulation in Finnish settings made before the evacuation and which correspond to the authentic singing practice. Additionally, various authors have made novel arrangements of the melodies in the *Valaam Obikhod*, although usually failing to catch the idiomatic style either because of unawareness or incompatible artistic objectives.²³

As has been mentioned, the sustaining of traditional Valaam singing in Heinävesi proved to be impossible in the long run. The singing has not been revived to any significant degree²⁴ despite the considerable number of authentic chant documents deposited in the monastery archives. The reasons for this are mainly practical. Furthermore, it seems that even if various church musicians and researchers have been aware of the existence of these documents prior to the investigation carried out by the present author, no-one has really been in a position to notice their eminent value. Even for a competent musician it is very difficult to acquire a realistic idea of any music by merely sight-reading part books.

Since the present Valaam Monastery on Lake Ladoga was established in 1989, its brotherhood has had a sincere preference for the use of Valaam melodies in worship. Unfortunately, because of the lack of an adequate knowledge on traditional Russian church singing in general and that of Valaam in particular, this preference has materialized in a very unidiomatic manner of performance. Valaam melodies, or more precisely, the second tenor parts of the polyphonic fabric, are habitually sung in unison on top of an *isokratema* – a harmonization practice borrowed from the contemporary style of Byzantine chanting but an anachronism in Russia. Other sorts of factitious and artificial harmony have also been applied, probably in order to imitate some “medievally pious” but hypothetical sound.

This novel style of church singing, peculiar not only to Valaam but also to other recently revived Russian monasteries, has not failed to find supporters. Ultimately the question is about dismissing the authentic and indigenous Russian singing tradition in favour of one conglomerated from foreign influence and personal preference – as if the Soviet rule had not been successful enough in devastating the religious culture in Russia.

As the pitch organization of Valaam melodies is obviously tonal in the western sense, the aesthetic problems (not necessarily disconnected from spiritual

23 Collections containing these kinds of arrangements include Mirolybov 1999.

24 Pyrrö (2000, 41) mentions only 14 instances (mostly single hymns) of Valaam Chant in liturgical use at Heinävesi during his precentorship.

or pastoral ones) of this approach are apparent not only to any musically literate listener but even to ordinary people who visit the monasteries as pilgrims. In Valaam, this is evidenced by the small part of divine services that are traditionally sung by the congregation: the atmosphere is tangibly vitalized when the pilgrims recognize the temporary change into the familiar style and begin to sing along.²⁵

One may wonder whether the current tendency in Russian monasteries is based on obliviousness, or whether it is the fruit of a deliberate intention to disclaim the old and domestic in favour of the novel and foreign. If the former is the case, there is still hope. But if the latter, we are probably witnessing the irrevocable demise of the age-old Russian monastic singing tradition.

25 This author has had the opportunity to attend divine services at Valaam in 2006 and 2008. Even if the experience has been spiritually elevating, it would very likely have been even more so without the conflict in which the beautifully restored church interiors and the highest standard of officiating form one side and the current manner of church singing the other.

Молѣбенъ пресѣчь вѣцѣ

(Supplicatory service to the Theotokos)

Валаамскаго напѣва

Бѣгъ Го-спода ѿ я - вѣ - сѣ на́мъ: бла-го-сло-венъ грѣ-дѣи во ѿ-мѣ Го-спо-дне.
 Bog Go-spod' i ja - vi - sja nam: bla-go-slo - ven grja - dyj vo i - mja Go - spo - dne.

Къ Го-го-ро-ди-це при-лѣ-жнѣ ны-нѣ при-те-цѣмъ грѣ-шнѣ-и ѿ смн-рен-нѣ-и
 K Bo - go - ro - di - ce pri - lě - žno ny - ně pri - te - cem grě - šni - i i smi - ren - ni - i

ѿ при-па-дѣмъ, ѣпо-ка-лѣ-нѣ-и зо-вѣ-ще ѿзъ гла-внѣ-нѣ ду-ши: Вла-ды-чи-це
 i pri - pa - dem, v ro - ka - ja - ni - i zo - vu - šče iz glu - bi - ny du - ši: Vla - dy - či - ce

по-мо-зи, на ны ми-ло-сер-до-вав-ши: по-тѣш-сѣ, по-ги-ба-емъ
 po - mo - zi, na ny mi - lo - ser - do - vav - ši: po - tši - sja, po - gi - ba - em

ѿ мно-же-ства пре-грѣ-ше-нѣ, не ѿ-вра-ти Тво-я ра-бы тѣы,
 ot mno - že - stva pre - grě - še - nij, ne ot - vra - ti Tvo - ja ra - by tšy,

Тѣ-бо ѿ-ѣ-ди-ну на-дѣ-ждѣ ѿ-ма-мы. Пре-сѣ-я-та-я Го-го-ро-ди-це, спа-си насъ.
 Tja bo i e - di - nu na - de - ždu i - ma - my. Pre - sja - ta - ja Bo - go - ro - di - ce, spa - si nas.

ѿ ны-нѣ ѿ при-сно ѿ во-вѣ-ки вѣ-ковъ, а-минъ.
 I ny - ně i pri - sno i vo vė - ki vė - kov, a - min'.

Score reconstructed by Jopi Harri.

Example 1. Music for the supplicatory service to the Theotokos (VL-10 2006).

СВѢТЕ ТИХИЙ

Валаамскаго напѣва

Ms. № 421

Медленно. [Adagio.] РѢС КИЛОН

p

СВѢ - ТЕ ТИ - ХИЙ СВЯ - ТЫ - Я СЛА - ВЪ, БЕЗ - СМЕРТ - НА - ГЪ ОУ - ЦА
 Svě - te ti - hij svja - ty - ja sla - vy, bez - smert - na - go Ot - ca

НЕ - БЕС - НА - ГЪ, СВЯ - ТА - ГЪ БЛА - ЖЕН - НА - ГЪ І - И - СУ - СЕ ХРИ - СТЕ:
 ne - bes - na - go, svja - ta - go bla - žen - na - go I - i - su - se Hri - ste:

cresc. poco a poco

ПРИ - ШЕД - ШЕ НА ЗА - ПАДЬ СОЛН - ЦА, ВѢ - ДѢВ - ШЕ СВѢТЪ ВЕ - ЧЕР -
 pri - šed - še na za - pad' soln - ca, vė - dėv - še svėt' ve - čer -

mf

НИЙ, ПО - ЕМЪ ОУ - ЦА, СЫ - НА, И СВЯ - ТА - ГО ДУ - ХА, БО - - ГА.
 nij, po - em Ot - ca, sy - na, i Svja - ta - go Du - ha, Bo - - ga.

p *mf*

ДО - СТО - НИХЪ Е - СЯ ВО ВСЯ ВРЕ - МЕ - НА ПѢТЪ БЫ - ТИ ГЛА - СЫ ПРЕ - ПО - ДОБ - НЫ - МИ,
 Do - sto - nih' e - sja vo vsja vre - me - na pėt by - ti gla - sy pre - po - dob - ny - mi,

mp *ff* *p*

СЫ - НЕ БО - ЖИИ ЖИ - ВОУХЪ ДА - ЛІИ: ТѢМ - ЖЕ МІРЪ ТЪА СЛА - ВИТЪ.
 sy - ne Bo - žii ži - vot da - jaj: tēm - že mir' Tja sla - vit.

mp *ff* *p*

Score reconstructed by Jopi Harri.

Example 3. Full music for Valaam Phos hilaron.

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A. RECORDINGS

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B. PRINTED SOURCES OF VALAAM CHANT²⁶

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