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DOUKHOBOR CHORAL MUSIC.

I. INTRODUCTION.

II. TEXTS.

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1969.

DOUKHOBOR CHORAL MUSIC.

I. INTRODUCTION.

This paper accompanies approximately $2\frac{1}{2}$ hours of Tape Recordings. These recordings have been edited from

(a) five L.P. records, four of which have extremely limited distribution (see Discography), and

(b) five of six tapes collected by myself between 1962 and 1965, at a time when I had even less idea of formal collecting than I now do.

My discussion, uneven as it must be, is based upon four books, and upon my own observations and enthusiasms. As such, it is not so much a scholarly dissertation upon Doukhobor Music, as a history of my encounter with it to date. This position is not offered as an excuse for any inadequacies, but as an explanation of some of them.

The Doukhobors (occasionally encountered as Doukabors or as the Russian transliteration, Doukhobortsy) live in the central and eastern portion of southern British Columbia for the most part. Their landscape is one of restricted mountain valleys: in most areas, it is impossible to see for more than about 7 miles in the furthest direction. The climate is fairly dry, with an extreme maximum of forty inches of rain annually; the winters severe but not bitter, the summers very hot and thundery.

Spring and Autumn are lengthy seasons. The soil is (or, at any rate, was) decently productive if not outstanding. There are farms, orchards, forests, mills, and numerous small mines in the areas.

The sect arrived in Canada in 1898; by 1910, the majority of members had begun to establish themselves in British Columbia. Their emigration from Russia was aided by North American and British Quakers, and by private philanthropists: Tolstoi was perhaps the greatest of the latter.

The Doukhobors' previous history in Russia had been one of Schism, persecution, mildly militant pacifism, and suffering; it has formed and qualified their world view, installing in them a deep-rooted mistrust of civil authority. Some events since their arrival in Canada have, unfortunately, hindered a change in these views. Other events have been, to be blunt, a result of the Doukhobors' own attitudes; and, worst, of a small minority radical sect, the Sons of Freedom (Svobodn'ki).

In the 1920's and early '30's, their communal farms, sawmills, and Jam factory prospered. These had been established through mortgage loans: the loans were two-thirds paid off, when, with the Depression, foreclosures were forced. At that time, the law did not compel compensation for credit: thus the Christian Community of United Brethren, the overall community body, lost property, both real and developed, far beyond the original unimproved value, without compensation. The fruits of their work since 1910 had been plucked by a stranger's hand.

3.

Those Doukhobors living in the Prairies still were largely able to find work, which supported them after a fashion. Employment opportunity in B.C., however, was so poor that the Provincial Government, foreseeing even greater social disaster, purchased the Doukhobor lands from the receiving Trust Company for the balance of the debt (some \$207,500.00) plus \$89,000.00 for developed holdings. In effect, the Doukhobors were now squatters on their own land, held for them 'In Trust' by the Provincial Government. The Doukhobors themselves usually say, too simply but not imprecisely, that their land was stolen.

Reportedly the Government's motives were those of charity; and, to be sure, the Doukhobors have remained on those properties ever since, without let; but their estimation of the situation has been grim: their social response, worse. Once tidy and productive farms fell into disrepair. Terrorism seemed justified, and was practised in a mean, sporadic, but disenchanted fashion. A lethargy fell over the people that is yet to be dispelled.

Troubles in the mid-'50's led to a deliberately semi-formal investigation, and its recommendations (and, perhaps, government embarrassment) have had the effect that, by 1963, nearly all Doukhobors again received Freehold on their land. The present Government is not noted for its imagination (barring election speeches and like activity) or compassion (barring the disposition of erring cabinet ministers); yet it is oppressed from time to time by conscientious judges and civil servants who irritatingly do or say more than is just their duty; by R.C.M.P. detachments

who often - not always - act with understanding; and by learned persons who do have imagination when they are called upon to express it. Thus the greatest hindrance to Doukhobor rehabilitation from Outside is the conservatism of the Government, ~~###~~ reflecting the ignorance and apathy of the Province's other citizens; and, thus, the attitudes of these other citizens themselves. Not a new problem; but one compounded by often understandable (if not acceptable) prejudice; by scurrilous or scornful Press attitudes; and by the geographically defined sectionalism that is characteristic of all Canada.

The Doukhobors themselves, being an immigrant population holding set views upon relations outside the community (at least with official personages), and other views that tend to set them apart from the majority, are of course in a vulnerable position. The surrounding society has powers such as those of communications with which the Doukhobors are not familiar or easy, and thus are ~~###~~ in a position of weakness. Doukhobors are as guilty of holding stereotyped views of their neighbours as most other humans; but they have not yet achieved that marvellous North American insouciance in the face of human suffering, and so, when they suffer, they do not understand why the surrounding community is so ready to laugh or ignore them. They are also much moved by the sufferings of others; I do not know to what degree they practise any aid outside their own community, however. Like other Utopian sectarians, they are weakened in their dealings with the outside community to the degree in which they disdain extended education and Western Technology. The Educational position has to some

degree been that typical of minority immigrant groups, arriving without a tradition of higher education, and with present economic circumstances calling for the physical involvement of all able hands. An increasing number of young Doukhobors are entering and completing University courses at present.

The Doukhobors, if one asks, will testify to a simply expressed but subtle creed. They are ardent pacifists: in Russia, their sufferings for even the most orderly refusals to bear arms were intense and terrible. Governments send people to war: therefore Governments of all sorts are probably unregenerate, and certainly to be avoided in every way: not only in the (loosely held) non-payment of taxes, but also in non-registration of vital statistics. Doukhobors are vegetarians and teetotallers: the latter as a rather typical puritanical virtue, the former as an intrinsic religious notion⁶ of the unity of all that "has the breath of life": to exploit an animal is, in a sense, to exploit one's brother.⁷ These ideals, however, are not observed as strictly or universally as one might hope. Doukhobors consider themselves to be Christians; but without churches in the conventional sense; without a clergy, or lay persons having a primarily religious status; without sacraments (in the conventional sense); without a qualified or visible liturgy; and without the Bible.

The absence of Church, Liturgy, Sacraments, and Bible must probably date from the Russian period of the raskol.⁸ When the conservative Orthodox rejected the doctrines of the Church as it then stood, they simultaneously rejected all its institutions;

apparently the Doukhobors inherited this rejection.

Instead, Doukhobor religious life is fully integrated with that of the community. Its ~~height~~ height is the community gathering (sobranie); I shall describe one such shortly. The one visible sacrament of the Doukhobors - but perhaps old in Russia before the Church was young - is the table, present at every gathering, bearing bread, salt, and water.

Beliefs about God are not subject to analysis. Christ is described as ~~the~~ a historical figure of some importance as a redefiner, in his own time, of the aims of the soul; ^{and} ~~as~~ as an indwelling spirit, directing the individual's life, in which case the terms 'God' and 'the Spirit' function just as efficiently for the Doukhobor. God dwells evidently and openly in the community's leaders; and in their own hearts, in which God has also said he dwells.⁹

The Bible is frequently mentioned, and is cited as a guide to life; yet no one carries or reads it. Apparently it is both revered and respected, ideas both familiar and alien being ascribed to it; but it is shunned, presently, not so much because of some antiscrptural dogma, but because of an undefined fear that if it were used openly, casually, intimately, the historic abuses would again arise.

Instead, Tradition is maintained by the body of Choral music,¹⁰ which includes the inspired Living Book, the body of Psalms and Hymns. Some of these are subject to oblique forms of interpretation; a quality which led one reporter to equate the choral gatherings of extreme Doukhobors with anarchistic schools.¹¹

The Sons of Freedom, the Svobodniki, are a strongly communal, ecstatic, anarchistic sect. Under motivations not expressed in rational terms, they have destroyed public and private property by arson and bombing. Such a bomb assassinated the great Doukhobor leader, Peter the Lordly Veregin, in ~~1924~~¹²; and Freedomites themselves have been the victims of their own faulty bombs. On numerous occasions, the tomb of Peter the Lordly, which is situated on a high cliff overlooking Brilliant, Castlegar, and the Columbia River, has been attacked with bombs; it is now surrounded by a barbed-wire-topped hurricane fence, which also encloses a small guardhouse. The Community Hall in Grand Forks has a permanent guard with dogs.

There does not seem to be much clearer explanation for such activity other than malice, and for the present, it must be left at that, not forgetting both recent and historical provocations to such activity. There is, however, a core of valid religious doctrine.

The Freedomites first manifested themselves in Saskatchewan, in ¹³1902, when they were moved to action by discrepancies between Peter the Lordly's absolutistic and idealistic letters, and the obvious facts of his concessions (for the sake of peace) to some degree of Governmental Authority: their protest was to set out on a nude parade of several villages.

The Sons of Freedom believe that Private Property is, at best, a necessary evil: useful, but apt to gain control of the owner and to secularize his life. On this basis, it is understandable for a man to symbolically repudiate property (what a blow to

contemporary North American values!) by unclothing himself, or for him to fire his house or his automobile. These have not been very uncommon happenings, and contain a valid proposition. The proposition seems to go widely astray of its surrounding credo, though, when the property of others comes under a like ban: especially in the context of non-violence, to which the Sons of Freedom pay lip-service.

Such activities have resulted in Government responses of varying degrees of cruelty. At one time, a whole community was isolated ~~###~~¹⁴ on a prison island, with no rehabilitative programme, ostensibly to protect them from vigilante activity; at ~~#####~~ other times, the children of both individuals and communities have been removed from their parents and educated in special schools.¹⁵ Both these actions had the main effect of generating a concept of martyrdom among the Freedomites. After the bombings of 1962, however, those Freedomites convicted in court were moved a newly built, fireproof prison near Agassiz. (The prison had the hideous design and appearance of a concentration camp). As the first convicts left, they were replaced by other, minor offenders. This policy of associating ordinary criminals with the Sons of Freedom was apparently enough to create a general departure from the Martyrdom theory among most Doukhobors; including some of those imprisoned.

The Doukhobors are primarily farmers. Some work seasonally in the Forests, and quite a few own small businesses, such as shops, garages, and minor trades. In spite of the effect of

the Depression events upon the community spirit, many children were carefully educated in the 1950's, and some have since become nurses, teachers, lawyers, and doctors in the area. Many Doukhobors today live in their own homes, usually on their farmland; these houses are conventional small bungalows, as a rule, contractorbuilt.

But many Doukhobors still live in the 'Villages' set up in the early days. As a rule, these have a set form. The first building was one of the large brick houses; the second, the other brick house, to which the communal kitchens and meetings were committed. As the village population grew, the embracing arc of one-story apartments was constructed, outbuildings being scattered pretty haphazardly beyond them. Today, some of these Villages are abandoned and in decay; some modernized, with a few families living in the remodeled brick houses and a few elderly traditionalists brooding in the apartments; and many retain their original pattern.

Krestova (^{PLACE OF THE CROSS} ~~Christ's town~~), the Freedomite village, and the village constructed outside Mountain Prison at Agass's are somewhat formless, more or less huddled clusters of cabins and shacks. Krestova is in the middle of an isolated valley, good farmland; the Prison village is a sheerly pragmatic affair, built in the side of a gravel pit by the dependents of the prisoners, although a number of families stayed beyond the expiration of sentences. At Krestova, one might count on noticing burnt-out shells; or the rust-red line of 8 or 10 cars burnt together by their owners in 1962. Purgat'on.

In the early morning and late afternoon, Doukhobors can some-

-times be seen riding to field work in the backs of pick-up trucks: there is an excellent chance that they will be singing as the trucks bang over dirt roads. Children will be attending schools in the vicinity; some wives will be at home or working in the herb-garden, in season: fresh herbs are considered an essential part of cooking. Even quite old folks will work, not too zealously, in the fields; others will help tend gardens, or look after dairy cows. If men are hired to work on a house or farm, their employer will only disappoint himself if he expects the men to arrive, work, and leave at set hours: but the job will usually be done by the deadline.¹⁷

On Sundays, about 10:00 A.M., cars and pick-up trucks will collect outside meeting-places (the one I have visited is a village brick building at Brilliant) for the Sobranie. The congregation (Probably not the right word, but the most applicable one) will consist of generally older people. They enter a room that occupies the whole floor of the building, and seat themselves on common backless benches: men on the left (facing the front of the room) and women on the right, facing each other. Between them, and placed pretty much toward the front of the room, is a plain table, perhaps covered with a linen cloth, bearing a large round loaf of home-made bread, a large glass pitcher of water, and a very large shaker of salt; this is not touched, moved, or (apparently) referred to during the gathering. The sobranie formally starts with a brief spoken prayer by one person, male or female, by the chanting of the Lord's Prayer, concluded with the exchange "Vos kreshenie?" - "Christ vos kresh-

-eniel"(Christ is risen...), after which may follow another short prayer. Then there is a succession of Psalms and Hymns, perhaps another exchange of prayer or exhortation, and a concluding hymn. People quietly go outside, where they immediately relax and socialize, perhaps for half-an-hour or more; the service inside may have lasted for two-and-a-half hours.

The soul does not leave the vicinity of the body until the sixth week after death. Sometimes one can see a Memorial Service taking place in a cemetery on this day; prayers and hymns are offered and Bread, Salt, and Water placed on the grave. On occasions not clear to me, services are held at the tomb of Peter the Lordly.

Weddings centre around a simple ceremony of mutual affirmation (not recognized by the Canadian Government until the 1960's, before which time children of Doukhobor weddings were not legitimated), followed by a magnificent banquet. I have been told of a gift giving custom, in which a bowl is placed on the head table; the newly-wed couple being obliged to kiss each other every time a bill of money is placed in the bowl. The ceremony is rendered more entertaining (and rewarding to the newlyweds) by the two fathers-in-law, who compete to see who can add a large donation in small-denomination bills most quickly, thus provoking the most rapid succession of kisses. If such a custom were more widely adopted, there would be less problems about what to do with that awful vase/picture/whatnot Aunt Maude gave us.

→Tools, utensils, and so on are mostly shop-supplied. Some old men carve wooden Borscht spoons. Clothing is more or less conventional, the men tending to wear fairly high-crowned, broad-brimmed hats. The women wear many petticoats, a couple of cotton skirts, more of both when it's cold, and perhaps a white cotton apron. The women and girls, however, are almost always to be seen -at least on formal occasions- in white silken babushkas, embroidered with small, separated floral clusters of exquisite needlework, not in the least reminiscent of most Russian peasant design. This seems to be their only distinctive craft.

if any overt, obvious thing holds (or could be pointed out as holding) these communities together, it is their song. Of course, the song is not a cause: it is an expression of a unified system of life. With my conventional Western dualistic bias - ^{phenomenal} ~~phenomenal~~/noumenal, secular/religious- what strikes me most immediately is this unity. There is no clear definition between religion and daily life: the practices of the one mingled inextricable with the communion of the other; and their medium is song. They sing together in the home, in the field, ten in the back of a pick-up truck going to the fields, marching in the rain to no clear end, in prison, at the memorial service for a self-exploded boy: always.

Business unity is provided by the "Co-op", supported by the Successor to the Christian Community of United Brethren, the Union of Spiritual Communities of Christ. This corporation operates large and small stores, garages, and a low-rate loan corporation.

There were troubles in 1953: through the following year, the Orthodox Doukhobors, through their organization, the Union of Spiritual Communities of Christ, sent several choirs to many B.C. communities to demonstrate that not all British Columbia Russians were men of violence and evil after all. Thus I first heard a choir while I was in High School: the impression remained.

In 1962 I worked for a time in the East Kootenay, the area of Southern British Columbia extending from the Rocky mountains west to the Arrow Lakes. I visited the Village at Brilliant one Sunday A.M., and had the luck to attend a sobranie. I made one faulty tape. That spring, a key electric line was sabotaged, crippling the mining-smelting industry in the whole Kootenay area. The persons involved were discovered, arrested, tried, and finally imprisoned in the Lower Fraser Valley, 400 miles West of the Kootenays. (A month later, Harry Kootnikoff died in the premature explosion of a homemade dynamite bomb.)

In 1962 the families of the prisoners left the communal village of Krestova and trekked through the mountains to Mountain Prison, near Agassiz. The march took a month, all September. The Freedomites erected a village of cardboard, tarpaper, and scrap lumber in a gravel pit a quarter-mile from the prison: the village slowly improved, tidy, with flower boxes (but outside toilets), and its inhabitants entered the nearby community as farm labourers; since the prisoners' gradual release, many have returned to Krestova, but many remain. From the village, in October, a small delegation went on West to Victoria, picketing.

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and parading before the Provincial Legislature for four days, largely ignored by the government. I went down on two occasions with a tape recorder: I was encouraged to record singing, but no-one wished to have his position or attitudes recorded at that time.

I had been taking a year of post-Graduate Teacher Training at the time. In Spring of 1964, I elected to spend my final Teaching Practicum in a West Kootenay school. Tarrys was almost entirely a Doukhobor school: the Principal was a Doukhobor, although the other teachers were not. As far as I could tell, the whole staff was sympathetic to the students, and very good rapport existed. Russian was never used in school, and discouraged by the staff, although children used it not to the exclusion of English on the playground. The children were inquisitive, industrious, very quiet, somewhat withdrawn, not unhappy (although there were some signs of personal stress), dignified; the teachers, warm and devoted: a better case than in many schools. There were no references to any aspect of local Russian Culture in the Curriculum. ²⁰ A couple of children were pleased to find that I was interested in Doukhobors as such, and that I knew a couple of Russian words as well as what they meant.

During this three-week stay, I was busy every weekend. The first week, a local community Benefit Supper took place near Castlegar, and the area school boards treated their visiting Student-Teachers to it. This was my first confrontation with Doukhobor cookery, and left me suitably bloated. The Brilliant Men's Choir sang afterwards, their style closely based on conventional Russian military choral method. I recorded this

performance in full, including the Choir Leader's remarks. ²¹

On Sunday of the second week, I again visited the Sobranie ²²
at Brilliant ~~Krestova~~, and recorded about two-thirds of the service.

The old people who were attending, being very hospitable and more obliging than I could ever deserve, re-arranged their benches, established my apparatus at the head of the area, and also repeated the opening invocations to the service. The singing is led by William Makortoff, who seems to be -at least, among the elders- the local expert. He is a vigorous old man in his late 70's or early 80's, still showing plenty of black hair. That afternoon, an excellent friend of mine, the son of the family with ~~whom~~ whom I was staying, drove me out to the Slocan Valley, and I saw Krestova at first hand. Nobody much was about; I saw a couple of old folks and an R.C.M.P. patrol car.

As the third week went on, I heard of a festival to take place in Grand Forks, about eighty miles West on the other side of a 6,000' pass. I was (with good reason) attempting to save my decrepit car for the trip home, so went diffidently to the Co-op store at Brilliant. Fortunately enough, the young assistant manager, a person of my own age, was one of the organizers of the Festival, and would be delighted to take me (I was too stupid to write down his name: he just said "Call me Bill. "). Early Saturday morning he picked me up and we drove to Grand Forks, discussing the relative viewpoints of Anglicans and Doukhobors on the way. The Festival was organized by the Young People of all the participating communities, attended by all who could

be present, including Doukhobors from Spokane, Washington, and Freedomites referred to as "from the Vancouver village". It consisted of almost continuous singing by choirs for a solid day and a half. During the singing, those who felt so inclined sat together and talked (bearing in mind that the audience was again divided into Men Left, Women Right); an event as much social as religious. I spent the ~~###~~ morning and afternoon recording from a rather poor location. At lunch time I was unexpectedly scooped up by Bill and taken to his cousin's home in a partly-modernized Village for an incredible meal. I hope my gratitude was proportionate to my appetite.

I had a slight opportunity to attend a Memorial Service, but my schedule seemed too awkward at the time. On the way back to Victoria, I did stop in and visit one Freedomite child, who had left the class I taught during my stay: His mother was released from Prison, and she wished to join the Village at Agassiz until her husband was released. When I saw the boy, he was much more self-conscious and seemed embarrassed; probably by my presence there.

During the following year, I taught in a town about twenty miles from Mountain Prison, and on several occasions went out to the Village with a friend, chiefly to get a visual impression over the course of the seasons. After Easter, we were able to record a practice of the Youth Choir; I recognized some whom I had seen in the Protest March at Victoria, some two years earlier. After this session, we had a long talk about Doukhobor attitudes about War with the old gentleman who had been our

contact. He asked me what time it was, and then said, "Come, I show you a thing. The people here, they talk to their husbands and sons in prison. It is far away, but each has their own way of talking with them." We walked to the far end of the Village, where a low bluff faced Mountain Prison, the buildings some quarter-mile away, visible over low brush. On the bluff stood old and young women, and children, most holding large white bandannas. Each waved the bandanna in a complex preset pattern; and we could see, in an exercise area to one side of the Prison buildings, men with white cloths waving them in matching patterns. Thus every family was able to maintain a degree of communication with its prisoner, and vice versa.

That summer, and the Easter following, I again passed briefly and rapidly through the Kootenays. On neither occasion did I do any more collecting, but I was able to obtain some L.P. recordings. These have been produced for 'home consumption'; their approach is not popular, but includes popular (that is, modern Russian Military chorus) elements. I use one other recording, a Folkways disc of acceptable to fair quality made, from international evidence, by a local Freedomite woman. All these recordings have been to some degree used in the Tape, and information is given in the Discography.

Few books have been published regarding the Doukhobors, and most of the material that exists is out of date. The Bibliography includes only material that I have read and then used in this paper, although there are one or two other items which I have read but do not have available here; one of them is of some interest but very unscholarly. The Bibliography contains

one or two notes that seemed essential. One book cited was not in front of me during the revision of this paper, since one of the scholars giving me assistance with transcription is using it.

NOTES - PART I.

1. The name means Spirit Wrestlers. From Woodcock, p. 19:

The name of 'Doukhobor'; like other names treasured afterwards, was first used in anger and derision by one of their opponents, Archbishop Amvrosii Serbrennikov of Ekaterinoslav. It means 'Spirit Wrestlers', and it was intended by the Archbishop, when he invented it in 1785, to suggest that they were fighting against the Holy Ghost; in adopting it, the Doukhobors subtly changed its connotation, claiming that they fought with the spirit of God, which they believed to dwell within them.

2. See Map, figure I.

3. For example, the Burning of the Weapons. Woodcock, pp. 99-106. Doukhobors in the Army refused to touch their guns; those in rural villages burnt the guns given them by the authorities for protection against bandits and invaders. This activity was met with beatings, imprisonments, and mass exile.

4. Hawthorne, pp. ~~347-348~~ 51-58 especially.

5. Woodcock, pp. 347-348.

6. This has a somewhat Oriental sound to it. One rather wonders whether some such Russian unorthodox ideas - reincarnations, pacifism, Pan-animism, and so on, might not have come from the South-East.

7. Side I, Cut 4 of Record C, the Grand Forks Youth Choir, is titled "Skadji Mnye Gorduy Chelovek", and goes on:

"A hymn extolling the virtues of vegetarianism and deploring man's inhumanity to animals. Entitled "The Voice of an Oxen to Man", the first verse reads as follows: /Tell me, O vain Mortal Man/Why have you deprived me of freedom?/My whole life kept within a pen;/You slay me to satisfy your palate...?"

8. Bolshakoff, pp. 56 and passim.

9. Hawthorne, pp. 172-183.
10. Woodcock, p. 22.
11. Holt, p. 128. Also second Photographic section (unnumbered).
12. Woodcock, p. 257; Holt, pp. 54-60.
13. Woodcock, pp. 194-195.
14. Woodcock, pp. 318.
15. Woodcock, pp. 340-342.
16. See Figure II.
17. Conversation with a School principal, May, 1964.
18. Hawthorne, p. 179 gives the translation. See Tape, Section VI, # 2.
19. Conversation with Toogood family, Blueberry Creek, May, 1964; and with some Doukhobor Schoolchildren.
20. The Doukhobors have a loathing of Drill-type Physical Education, based on its obvious Military nature and application, and on their attitudes and past experience of Militarism. Thus such drills are eliminated from the P.E. curriculum, although the 'Simon-says...' method may be used as a class-room break or warm-up. The children enjoy racing and baseball.
21. Tape, Section VI, # 2.
22. Tape, Section VI, # 1.

BIBLIOGRAPHY.

Bolshakoff, Sergei. Russian Nonconformity. Philadelphia, Westminster, 1950.

Hawthorne, Harry, ed. The Doukhobors of British Columbia. Vancouver, Dent/University of B.C., 1955.

An essential basic reference, although incomplete in some areas. Derived from the official Report of the Doukhobor Research Committee. Surveys the Doukhobors as a problem to be solved by the government; a sympathetic study, chiefly concerned with the problems of the communities, past history in the province, financial situation, and public administration in both the community and agricultural areas. Much is left out in the areas of social structure and religious belief and practice, and music is mentioned only fleetingly.

Holt, Emma. Terror on the Name of God. Toronto, McClelland & Stewart, 1964. Inscribed copy.

This is essentially a biased and sensational history of the Sons of Freedom and their violent acts. Facts are treated in a paranoid manner, and both text and illustration are selected for their shock value. By itself, the book is in no way to be trusted. Having said that much, let this be added: that ~~the~~ distortion seems to be limited to interpretation, and not to historical facts themselves, of which there are a great many, all researched and cited with great care. Some of the photographs are tediously sensational, delighting in the nude and pubescent young and gross old female nude paraders; but others are of great value indeed.

The book is very useful indeed, but must be used carefully.

Peacock, Kenneth. Twenty Ethnic Songs of Western Canada.

National Museum/Queen's Printer, Ottawa, 1967.

There are some eight or nine Doukhobor songs in this collection, with music transcriptions. Some are in parts. There is also a transcription of most of a psalm⁴ revealing a good deal of its musical structure. Woodcock implies (p.374) that another collection is due to appear. There ^{are} also some very useful notes describing collection circumstances and informant situations (I recognize William Makortoff from Brilliant), and a number of good photographs.

Woodcock, George, and Ivan Avakumovic. The Doukhobors.

Toronto, Oxford, 1968.

The best book on Doukhobor history yet published. Woodcock is a distinguished author in many fields, and in the text gives evidence of interest in and contact with Doukhobors extending over some twenty years. The text is balanced and sympathetic, and there are a few photographs, including some unique historical material, all of great value.

BIBLIOGRAPHY - Supplement, to pt. I.

Lord, Hon. Mr. Justice A.E.

-Interim Reports (5), and

-Final Report of the Hon. Mr. Justice A.E. Lord, the Commissioner appointed to Inquire into the Allotment of the Doukhobor Lands in the Province of British Columbia.

White Papers, Province of British Columbia, Victoria, B.C.

1955; 1956(2); 1957; 1959; 1965. Mimeographed.

These reports detail the attempts of the Provincial Government, for one part, and the Doukhobor communities, for the other, to come to some kind of terms over the ownership of the land lost by the Doukhobors during the Depression, but held in trust for them by the Province.

They illustrate the attitudes and reaction of Mr. Justice Lord, who is, with some reason, rather antipathetic to the Sons of Freedom; and who, at least in the beginning, does not understand that the "Characteristic Lethargy of the Doukhobor people", as he terms it, may arise from their previous experience in dealing with governments - and in being dealt with by them. At the same time, Mr. Lord makes clear his own great patience and interest; and his own willingness, operating as he was from a position of power, to make broad concessions to Orthodox and Freedomite Doukhobors whenever he felt that concessions were being made to him, or that there was hope of conciliation. At the same time, the Doukhobors, at least at the beginning of the proceedings, manifest, if not a lethargy, at least a malaise, under the shadow of which they appear not to have used the mechanisms of social

defense that their culture does sanction. Between the rather impersonal lines of these documents, though, one can detect to a degree a growth of understanding and communication between the two parties. The Commissioner finds that, when facts that seemed obvious to him are spelled out plainly, the ~~few~~ problems which seemed so large develop a tendency to melt away; the Doukhobors find that the Government, which had always been typified to them in ogreish terms, has become an entity willing to make allowances for their idiosyncrasies, and with whom they can treat without especial fear of co-optation. The final report of Mr. Justice Lord summarizes the slow-starting but successful resale of land to the Doukhobors, and the "New spirit" of the Sons of Freedom, to whom he is willing to extend a fair amount of sympathy.

These documents are important in that they delineate the possibility for reconciliation between such groups as the Doukhobors, and the large, impersonal shape of Government.

DISCOGRAPHY.

The Dukhobors of British Columbia. Recorded by Barbara Bachovzeff. Folkways FR 8972. New York, 1962.

Senior Choir of Union of Spiritual Communities of Christ/Grand Forks, B.C., Canada. CTM-6010. Laurentian Custom Records, Montreal, n.d..

Union of Spiritual Communities Of Christ/Youth Choir/Grand Forks, B.C. RXL-6405. Canada, 1964. No other information.

Slocan Valley Choir/1965/Members of the Union of Spiritual Communities of Christ/Russian Hymns and Folk Songs.

T-54421-2. Canada 1965. No other information.

Brilliant Choir/1965/Members of the Union of Spiritual Communities of Christ/Brilliant, B.C. IP-BC 102/T54251-2. No other information.

These records are listed in Part II as, consecutively, A,B,C,D,E.

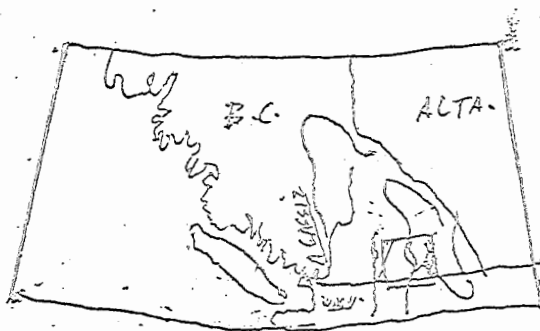
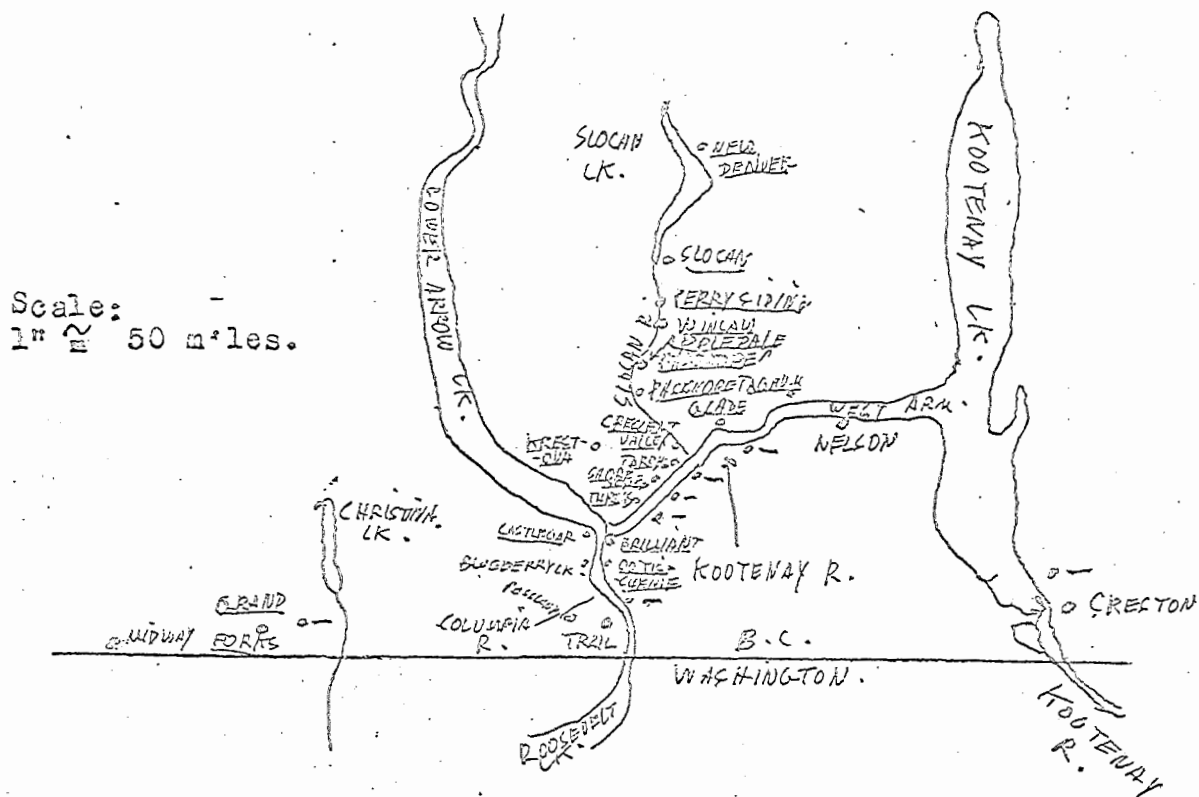
Barbara Bachovzeff accompanies her recordings with notes (7 pages) giving Russian and English texts but no music. The English transcriptions are clearly made by a Russian speaker. To judge by the tone of the notes and the captions to some poorly reproduced but otherwise excellent photographs, Miss Bachovzeff is a Son of Freedom. The pictures have brief notes giving some interesting insight on daily life. Would that the recordings were of better quality.

SELECT TAPE CATALOGUE.

The reference numbers used here and in the Text refer to my personal catalogue, which follows simple Chronological order.

14. 1962. Side B. Freedomite Doukhobors at B.C. Provincial Legislature, Dec. 4, 1962.
23. 1964. Both. Young peoples', Children's, Mixed Choirs. Grand Forks, B.C., May 16, 1964.
26. 1964. Both. Side A: Youth Festival, Grand Forks, B.C. Young People's Choirs, etc. May 16, 1964.
Side B: (a): Brilliant Men's Choir: Russian Songs. April 30, 1964.
(b). Sunday Morning Sobranie, Brilliant, B.C., w. members from Oot'scaenia. May 18, '64.
(c). Grand Forks Festival: opening hymns.
27. 1964. Side A. Grand Forks Festival, B.C. Material not in original programme: 'Special Choir'. May 16, '64.
31. 1965. Side B. Sons of Freedom Youth Choir, near Agassiz, B.C. Spring, 1965. (no closer date). Recorded with Robert Foster.

Fig. I. Doukhobor areas of B.C.

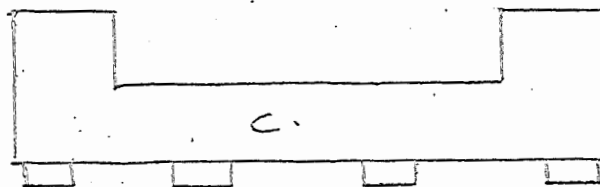
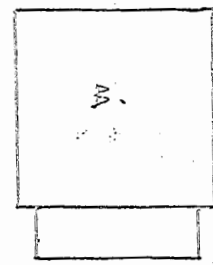
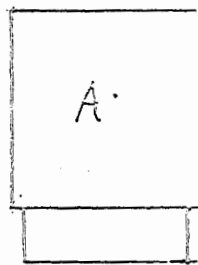


Lacking adequate cartographic resources at present, I have abstracted this more or less without change (other than re-scaling) from the Endpapers of Hawthorne, except that one or two village sites have been added (dots unnamed, but followed by a dash). Most of the locations are stations on the Kettle Valley Line of the C.P.R.; underlined locations are predominantly or totally Doukhobor in population. Trail and Nelson are large towns, the next in size being Grand Forks and Castlegar, in that order. The square in the lower map roughly identifies the area above; Agassiz is also roughly located. The area in the first map is totally mountainous, and elevations run from a normal height of about 6,000' to maximums of 8,000'. The lowest elevations are about 2,500', with the exception of the river courses. There are flood plains, old and dry at Grand Forks, and recent and still occasionally flooded at Creston.

Fig. II. Plan of a Village site.

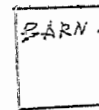
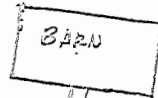
A, B - initial Brick 2-story buildings.
 C - 1-story Community apartments.
 (6-8 dwellings).

Others - Barns, sheds, outhouses, privies.
 F may be cottages.



scale:

1" = 50'



Based on second Photograph,
 Hawthorne, for layout.
 Notation based on my own
 experience.

The site is surrounded by an orchard,
 and from internal evidence in the Photograph
 (there is no identification) appears to be
 Oot'schen's, B.C., or nearby, almost across
 the Columbia River from Blueberry Creek, and
 due South of Brilliant.

ERRATA & ADDENDA - PART I.

ERRATA:

1. p. 13. Paragraph 3 should commence:

In 1963, the families...

2. p. 15. Read

Nicholas Mark'n

for William Makortoff.

ADDENDA:

1. Note 18. The translation of the text, in full (which I have not heard) is: "Christ is risen"... "Christ is risen and dwells [in] the hearts of] the Faithful."

2. LEADERS.

As a group, the Doukhobors are directed by a single Spiritual Leader, usually the descendant of a dynastic chain. The leader who first brought the Doukhobors from Russia to Canada was Peter the Lordly Veregin: a wise, competent man by many accounts and a saint in tradition. Under his secular management, the community achieved its great growth in the 1920's. After his assassination, apparently by a Freedomite bomb, in 1924, his dissipated son Peter the Purger Veregin mismanaged communal assets and generally disgraced the community in the Kootenays. The past leader, Stefan Sorokin, emigrated out of the clutches of the R.C.M.P. (belying the old proverb) to Uruguay in 1952, ostensibly to prepare the way ~~for~~ for another emigration; he has lived comfortably there since, supported by the faithful. At present, the community is effectively managed at home by J.J. Veregin, son of Peter the Purger.

20.

Errata & Addenda 2.

The Leader's authority is god-given and unquestionable. The leader may be an incarnation of Christ. (How far this is an extension of orthodox Christian belief in the indwelling of the spirit, and how far it is considered a specific re-incarnation, I am not prepared to say. I doubt if many Doukhobors would even consider the idea in such terms, though). If, as has recently been the case, the Leader is a completely unworthy man, useless and evil, that is no matter: sad, difficult, demoralizing; but it does not change the relationship. The Leader is a theocrat.

From time to time in the Villages, individuals may speak forth or even rise up for a time, usually to utter a prophetic programme. The Migration of the Freedomites of Krestova to Agassiz was probably motivated by secular and personal motives as much as religious ones; but it took place as a hegira, led by a woman (Florence Sturgeoff - "Big Fanny") who had not previously appeared in the public eye. Such activities are considered inspired and directed by the indwelling Spirit.

The sources in Woodcock, Hawthorne, and Molt from which this is mostly drawn are too frequent and diffuse to cite here. Much is also supplied from recollections of casual conversations with Russian and English Canadians during both stays in the Kootenays.

3. ORAL NATURE OF TRADITION.

I have never seen or been told of any written materials used by Doukhobors in the learning and performing of Choral Music. In the past, some psalms and songs were certainly transmitted from their authors or from the Leaders by means of letters¹; or have passed into the Doukhobor repertoire from out-cultural texts. Some other material is sometimes disseminated by means of the weekly newspaper published in Grand Forks, ISKRA.²

The rehearsal, sobranies, protest marchers, and recitals that I have heard and seen, however, show no sign of material aids. Even the part of the musical leader is minimal; at most, it meant naming the next piece of music to be sung, starting it off, and singing it in view of the choir (Agassiz, 1965). Small groups - duos, trios, quartets - operate as equals. Even the somewhat 'arranged' songs in which a soloist alternates with a chorus are not so much dominated by the soloist, as antiphonal.³ Peacock notes his preliminary suspicions, that such complex singing could scarcely be supported from oral resources; but became convinced with increasing experience that the Doukhobor choirs were indeed singing as an oral community.

From my own experience as a choral singer, I strongly doubt that a choir which, relying on written material, sang with the expertise of the Doukhobors, could possibly be conditioned to tolerate some of the musical errors which they commit - e.g., broad pitch losses, extremely informal time structure.

1 Woodcock 22 & passim, Hawthorne 257.

2 Woodcock 357, Peacock 7.

3 Peacock 12-16.

DOUKHOBOR CHORAL MUSIC.

PART II. TEXTS.

1. Acknowledgements.

There are obvious problems in producing such a paper as this, divorced in time by some five years from Field Experience as it necessarily is; but it would have been utterly impossible without the generous assistance and lively interest of Alexei Kiselev, of the Slavonic Department, who translated and commented upon a number of the songs; and of ^{Leonard} ~~Robert~~ Atherton, of the Music Department, who transcribed and commented upon a number of the melodies, and in so doing provided me with some insights that enabled me to transcribe other melodies.

Both these gentlemen took up the work during a period in which their own work was pressing enough; and the work did not prove to be easy and brief, but long and tiresome. I am very indebted to them for their help and their goodwill.

This is a suitable time to remember Robert Foster, who loaned his taperecorder at Agassiz in 1965, as well as his technical aid, and who remains interested in what I have to report of the Doukhobors. The function of their music is not irrelevant to his pre-doctoral studies in Psycholinguistics.

II. Introduction to Texts.

1. Choral Groups.

Peacock notes that "the act of singing en masse is regarded as the musical expression of [the Doukhobors'] basic philosophy of brotherhood and mutual co-operation. Music is the all-prevailing mystique of Doukhobor life."

The choirs use no musical instruments or accompaniment. In most groups I saw in action, even pitch pipes are not employed. Instead, as will be noted on the tape, and in some indications in the musical transcriptions, a 'precentor' intones the first phrase of the song, and the choir enters thereafter. The avoidance of instruments may be a puritanic trait, but it is also more likely an inheritance from the liturgical practices of the Orthodox Church.

Choirs are of any size; some singing is also done by quartets, trios, and duos, and songs have been collected by Peacock from single singers. On suitable occasions, the choir consists of the entire group of people present. Choirs are usually identified by their home village: thus, the Brilliant Elders' Choir, the Oot'schen'a Youth Choir, and so on. It is also identified, obviously, by its composition; and this definition makes it possible, not only for a community to have many choirs, but for a person to take part in several. A singer may take part in a duo, or trio, if he or she so pleases; in an Elders' choir, a Youth choir, a Male Voice Choir, a Ladies' choir, or a Children's choir. The cream of these may occasionally visit other communities as well, or the Village's combined choir may split itself into these groups

for a larger gathering, such as the semi-annual Festival at Grand Forks. It should be noted, that the Children's choirs are heard less frequently, and are smaller and scarcer, possibly to avoid overexposure of undeveloped voices and unperfected performances.

Since the Doukhobors publish recordings locally (and some collect recordings of community events by tape themselves);³ conduct occasional "missionary" choral efforts outside their Russian community; and because young people in their early teens to twenties appear to be really involved in the music; it appears that the survival value to ~~the~~ society that the music holds is thoroughly understood. As will be noted more fully, there are some signs of one-sided intercultural exchange; but at this time, the traditional style is still quite strong and viable.

2. Training.

Training seems to occur in three modes: in the case of older and more informal choirs, the simple reinforcement of song at the sobranie seems sufficient. Male Voice choir singers who may appear outside the home village, and any singers preparing for a Festival spend some time in rigorous practice. At Agassiz, one whole collecting session was spent at the Youth Choir's more-or-less-weekly practice, which was chiefly a matter of simply singing each song once - reinforcement again. The director did not miss the opportunity to slip in some gentle propaganda.

The last mode is that by which the Children seem to be initiated into the musicality of their culture. I quote in ^{part} ~~the~~ a note appended to Field Observations on Family Life from Hawthorne's

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book, noted by Claudia Hew's:

One evening neighbours came to our house for an evening of singing. Of course, the children came along. Picture the small living room filled with seven or eight young children (ages approximately four to nine), two adolescent girls, five adult women (some Sons of Freedom, some USCC). The children began to play with my little collection of toys, zooming around on the floor with them....

(The children raise such a fuss that conversation becomes impossible)

At any rate, I finally suggested that we start singing.

"Maybe it will drown out the children!" I said.

We began one of the psalms - rich, sweet harmony in three parts. The children became instantly quiet. They dropped their toys. They stood up. One or two came right into the living room and joined us. The rest soon followed, and there they were, packed on the couch, sitting there singing out of their serious little faces. Their own choice....

Children are also taught to sing as part of their schooling, that provided by the community as a Doukhobor supplement (and counter-reagent?) to the Provincial tuition.

3. Forms and style.

A. Types of Song.

The Doukhobors themselves, when asked, will give information that, in summary, corresponds to the initial paragraphs of the following table. I have had this information on two separate occasions, with little difference.

- (1). 'songs', stishy (verses) are 'just folk songs'. They are not sung in the (stricter) sort of religious gathering, but they might be sung afterwards. Certainly, in the home or at work
- Songs may be old or almost popular; mournful, comic, saga, or lyric.

- 3
- (2). 'hymns', hymny. These are sung at religious services, at festivals, and informally. They are faster and shorter than Psalms.

Hymns usually consist of brief verses, usually with a twice-repeated chorus. They are usually religious, but this idea extends to historical narratives of events of religious import or thrust, and songs commemorating dead leaders.

- (3). 'psalms', psalom. These are slow and usually only to be heard at festivals, religious services, or (in the case of the Freedomites) during demonstrations.

Psalms consist of lengthy verses. Usually, the initial words of a line bear a tremendous melodic treatment in which every syllable becomes a melodic phrase: these are resolved when the words terminating the line are assigned one or less quick notes per syllable, 'marking' down the line.

They are comprised of texts of any age, from the most ancient in the Doukhobors' repertoire to recent compositions, or they may be accurate or modified Biblical excerpts. Their content is usually mystical, meaningless unless one is prepared to accept a certain set of attitudes as their key. The matter is sometimes of great intensity and power.

Kenneth Peacock's work led him to formulate these divisions, here briefly recounted:

- (1). Psalms.

- (2). Early Hymns - similar in style to ancient psalms.

- 6
- (3). Sectarian Hymns - borrowed from various sources, but adapted to Doukhobor song-style.⁷
- (4). Historical Hymns - commemorate important events in Doukhobor history.
- (5). Contemporary Hymns. - material composed or acquired since the arrival in Canada, beginning in 1898. It does not sound different from earlier hymns.
- (6). Folksongs - sung recreationally; drawn from Russian tradition.
- (7). Miscellaneous Songs - recreational material learned mostly from Russian recordings.

In arranging my own presentation, I have hewn more or less to the Doukhobors' own line, but have been obliged to add some classes (including one not cited by Peacock) not accounted for by the traditional classification. I have done this, lacking field identification of material, on the basis of internal evidence (and evidence as external as record jackets may be).

The material not cited by Peacock is genetically distinct from the in-cultural divisions; some of it obviously does not fall in Peacock's classes either:

- (1). English songs translated into Russian and modified harmonically to Doukhobor style (Peacock Class 3). I am not competent to analyze the modifications. Professor Atherton is dubious of the possibility of making much significant comment on the basis of recordings alone, since the difference is rather one of style than of gross change.

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(2). Doukhobor melodies possessing English texts, some evidently translated. Those that I have heard were all sung by Freedomites and would at least superficially appear to be propaganda aimed at an extra-cultural audience.

b. Musical style and structure.

Peacock has noted that the style of such Touring and Recording Companies as the Don Cossacks Choir has affected the style of some choral singing, particularly that presented to out-group audiences; one collecting session, that at Castlegar, reveals this influence. I suspect that on such occasions, the approach is adopted as the accepted, thus acceptable, stereotype for 'Russian singing'. In other cases, it is simply the preference of the young (and the not-so-young) who are interested in something different, and something approved of by a conventional majority from which these Doukhobors may feel estranged.

Contrapuntal harmony may be - this is not entirely jocular - a cultural trait and identifying stigma of Doukhobors. It appears, anyway, in any choral group larger than one person: Peacock notes that on one occasion a singer can hear an unfamiliar tune and improvise a contrapuntal harmony directly; again, that the harmony produced by choirs is intensely sophisticated. This can mean up to 8- or 9-part harmony: one Doukhobor lady tripled this number, which made a total that happened to match the population of the choir in question: I cannot decide whether this is cheerful exaggeration; a way of describing the individual singer's concept of his line; or a simple fact. In the last case, it should be

qualified by the observation that, to differ from another, a part need only vary by one or two notes from unison in the whole extent of the piece. All these interpretations are possible and plausible.

Professor Atherton notes that in some cases, the singing is entirely unison, with brief harmonic flights that seem to falter and fall when the singer apparently realizes that the harmony is not a success, or that breath cannot be sustained adequately. In other cases, errors are committed and abandoned. With regard to the chants, he notes:

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"The Chants have little external structure - therefore are difficult to memorize, which would account for many inaccuracies by singers. There are occasional attempts at crude harmony - none of which succeed, and they disappear on the realization that it does not sound too good. The melodies are very low pitched, and notes above G-above-middle-C are strained, regardless of the voice.

There is a great love of descants - counter melodies above the original line [which could also apply to some later variant lines below the original melody].

Metres which are basically 3/4 often become 4/4 at the end of phrases, for purposes of breathing: a change also characteristic of conventional handling of Bach chorales.

The rhythm of a given melody will also change to adapt to word settings. This is, of course, a characteristic of formal chant rather than of song. In one case that I have been able to detect, the musical structure of the chant is adapted, to allow for a shorter verse.

13

Examination of Peacock's four-part transcription of a Psalm clarifies, to my ears at any rate, the structure of psalm counterpoint. There are two basic lines, a treble and a bass, being simple octaves. These are partially reduplicated by similar lines usually in unison, but occasionally forming a harmony at the fourth

14

15-a
 interval, and adding ornaments from time to time. The most frequent ornament seems to be a mordent, either  or , and is an important phrase-closing device. I have only been able to identify these once or twice, Professor Atherton having found some more. The rhythmic structure of the chants seems to be basically a 4/4 pattern, but subject to immense (and unpredictable) variation. I have added bar-lines to the Chant transcriptions made by Professor Atherton, but it must be understood that these indicate phrase structure as I perceive it; and should be used primarily as an aid to following the lines. It may be possible to find some structure, but I do not presently possess the experience or the analytic tools necessary.

Most characteristics of singing style are obvious, and are here set down briefly:

- (a). Breath control is not rigid: people breathe more or less when they have to. Same goes for coughing: the music is a part of life, and can sustain itself in spite of the lapses, temporary as they are, of one singer.
- (b). Dynamic is simple: Volume is held pretty much the same throughout a piece. There are never time changes apart from the final phrase of a verse or song, except by accident, although contrasting times may exist within a single song.
- (c). Tone seems characteristic of what other Ukrainian and Georgian style I have heard: singers concentrate on a hard, clear, nasal quality. (Some of the 'cossack-ized' songs, though, are sung by tenors of the Irish Music Hall school).

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(d). Pitch control is less than perfect. By listening to the tape and using a pitch-pipe, it will be noticed that a choir can quite cheerfully slide (up or down) a good tone and a half in the course of one single verse of a fast song. This is not noticed by the average listener during an actual performance (rarely by me, until I attempted transcription, and wondered why my version did not always match succeeding verses. But I may, while listening earlier, have been visualizing the original session and thus neglecting the musical fact.). 15-6

4. Language.

This presents further problems for the collector. Some items are a bastard mixture of at least White Russian and Ukrainian; those that are in Russian represent not one, but several dialect variants, and archaic ones at that, as Professor Kiselev tells me. The Doukhobors' isolation has preserved many ancient and idiosyncratic dialects. Doukhobor communities occasionally import teachers of Russian (from Russia) to ensure children of having contact with the contemporary language; but I have heard it said (reference now unfortunately misplaced) that many of the teachers have been disappointed in their efforts to update pronunciation. Professor Kiselev has not supplied Russian texts, for these reasons:

- (a). Conventional orthography would be inaccurate and misleading.
- (b). As a consequence of both tape quality and choral presentation, too few variant words are clearly enough audible for the reconstruction of a unquestionable text.

He also notes that the dialect seems genuinely archaic, and not corrupt or degenerate.

5. Technical Data.

1. This recording: all transcription from discs and tapes.
all speeds $3\frac{1}{2}$ i.p.s.
Recommended tone setting 2 to 3 /10 of full
Treble setting.
Section 4, made under extremely adverse con-
-ditions, requires a higher volume setting
than other sections.
Footage counts on some prints do not match
those listed in the List and Text. This seems
to be, for once, not my fault, but that of the
machine available for transcription. The usual
error seems to be a gain of 10 - 15 units about
one third of the way through each side, which
then remains fairly stable.
2. Tapes: 14 to 27: Recorded at $1\frac{7}{8}$ i.p.s. on standard grade 1
and .5 m'l tapes, using a Phillips 100 Portable
Recorder with accompanying microphone. Tape
14 made while walking beside a procession,
standing as it passed, or sitting some distance
away (but in the rain even so). Maximum avail-
-able range during recording, 60 - 80,000 c.p.s.

31: Recorded at $3\frac{1}{2}$ i.p.s., using .5 m'l tape and
'Electra' DA-301 Portable Recorder and Roberts
Cardoid microphone. Maximum available range
at this speed, 50 - 10,000 c.p.s.

6. Note on the Text following.

The Tape is the basic presentation. The transcriptions and trans-
-lations, though showing enormous gaps when compared to what is
to be heard, still represent as full an apparatus as is available
without further recourse to the Field.

The figure [] appearing above the staff in the Music trans-
-criptions indicates a mordent.

In several cases, material existing on Tape has been rejected in
favour of identical material on records, since the ^{poor} technical
quality of the Tape offset too far the greater authenticity of
the situation.

I have given Professor Kiselev's text exactly as received. It has been impossible to provide a complete text for some of the material attempted, the primary difficulties being technical quality of recorded material and language problems, as already discussed. Full texts for ^{SOME} ~~the~~ items are supplied from the folder accompanying the record; these are Psalms sung by Sons of Freedom. The Russian texts are supplied in facsimile.

Musical texts are attributed. Some rough and brief analysis is given, based on the system used by George Pullen Jackson in Spiritual Folk-Songs of Early America, and on Plainsong reference material from the Oxford Companion to Music where possible. I do not propose that the system used by Jackson is infallible for classifying music of Russian origin, but it does seem to provide a useful jumping-off point.

A.K. - Translation by Prof. Kiselev.

L.A. - Transcription by Prof. Atherton.

M. - Transcription by myself.

NOTES - PART II.

1. Peacock, p. 11.
2. Tape, Section II, Item 5, which is sung by the entire group (some 2,000 souls) at the Grand Forks Youth Festival. Sung at the end of the morning's presentations, before lunch.
3. Observed; and also, informant at the Grand Forks Festival.
4. Hawthorne, p. 271 - 272, Appendix.
5. The Informants here were: an old Freedomite man to whom I spoke briefly at Victoria in 1962; "Bill", from Brilliant, who drove me to the Grand Forks Festival; and, in part, an old lady at the Brilliant sobranie I attended in 1964.
6. Peacock, pp. 11-12.
7. Tape, Section ~~III~~ V.
8. Tape, Section ~~III~~ IV, item 4. The recording, due to conditions, is fragmentary. It was sung during the protest at Victoria, in 1962. The Freedomites' euphonious protest songs provoked the small knot of English-Canadian onlookers (and mockers) to strike up one of the most execrable renderings of O Canada it has ever been my misfortune to hear.
9. Peacock, p. 12; also cf. Woodcock, pp. 349 - 350.
10. ibid., pp. 12, 13, 16, 17-18, 42-44.
11. Brilliant sobranie, 1964.
12. Notes to MS transcription sheets, and discussion.
13. See Section VI, Item 2, (b).

14. Peacock, pp. 20-30.

15. (a). Chorus of the Black Sea Cossacks. Vox VX/25/730 (1958).

(b). "Volga Chorus". Singing an item heard on a CBC Rawhide
(Max Ferguson) Show, 1962, and taped.

16. Tape, Section I, item 6.

15-a. Peacock, p.16. of. examples of Organon singing, History of Music in Sound, R.C.A. Victor/Oxford University Press, New York, 1960, pp. 35-38, and Side 3 Band 3 of Discs.

15-b. In performance, there seems to be little difference of behaviour, whether the choir is before an all-English Canadian audience, a small mixed audience, a Doukhobor audience, or by itself with one outsider listening. I rather doubt if there is much difference even in a studio situation, except perhaps for a more conscious repression of coughing spells (which are usually scarce anyway until a group has been singing steadily for a couple of hours.).

SUPPLEMENTARY BIBLIOGRAPHY.

Briggs, H.B., & W.H. Frere, eds. A Manual of Plainsong.
London, Novello, 1902.

-?- Original Sacred Harp (Denson Revision).
Cullman, Alabama, Sacred Harp Pub. Co., 1966.

Jackson, G.P. Spiritual Folk-Songs of Early America.
New York, Dover, 1964.

M.S. Plainsong Notes, abridged greatly from
Scholes, Oxford Companion to Music, Oxford, 1938, &
Cook, E.T.. A Manual of plainsong, Plainsong & Medi-
aeval Music Society, Nashdom Abbey, Burnham, Bucks. 1928.

Jackson's book was used as a very rough guide to description of the musical transcriptions - obviously, the technique is only applicable up to a point. The Plainsong references were used in attempts to identify modes, rarely with success.

The Sacred Harp is dragged in for this reason alone: there seems to be a similar approach to harmony, with highest and lowest voices operating in simple counterpoint to often unison middle voices. There can be little possibility of relationship, but the musical technique is interesting.

A few other things were referred to in the course of preparation of the paper, but their relevance is insignificant.

LIST OF TAPE CONTENTS.

Outline:

- I. Traditional Songs (Stichy).
- II. Traditional Hymns (Hymny).
- III. Psalms (Psalom).
- IV. Russian Songs in English.
- V. Western Songs in Russian.

- VI. (1) Sobranie, Brilliant, B.C.
 (2) Public Recital, Castlegar, B.C.

Reference Terms:

- 14, 23, 26, 27, 31 --Tape Collection Reference.
- A, B, C, D, E --Record Collection Reference(see Discography).
- I, II - first and second sides of Record or Tape.
 - following numbers indicate Band(Record) or Footage(Tape).
- 'Footage' below refers to the present tape, and 'includes Side.
- 'Source' below includes the material given just above.
- 'Title' is that supplied by Doukhobor sources.

Class and Item	Footage	Source	Title(as available).
I, 1	I/000-070	B/II/3	Dying Coachman.
2	I/071-124	B/II/4	I miss you.
3	I/126-190	C/II/1	<u>Spoonskayetsya Solntse.</u>
4	I/192-235	C/II/4	<u>Letyi Ptaushka.</u>
5	I/237-275	D/II/4	Lilacs are Blooming.
6	I/277-301	D/II/7	On a Moonlit Night.
7	I/303-334	E/II/2	As I wander.
8	I/335-378	E/II/4	Golden Veil.

Class and Item	Footage	Source	Title(as available).
II	1	I/382-422	C/ I/2 O kauk bul oen schastliv.
	2	I/425-460	A/ I/1 Four coffins sacrificed
	3	I/461-491	A/ I/4 [to God. O Mountain of Holy Zion.
	4	I/492-529	26/I/457-475
	5	I/531-568	26/I/228-253
	6	I/569-607	26/I/287-310
	7	I/609-633	25/II/40-57
	8	I/634-659	27/I/116-153
	9	I/660-682	27/I/068-088
III	1	I/683-722	31/I/019-122 <u>Prayers and Otche Nash.</u>
	2	I/725-797	26/I/052-120
	3	I/799-824	27/I/133- ¹⁵⁸ 151
	3a	I/824-884	27/I/158-181
	4	I/884-917	A/ I/7 Young men were born from
	5	I/918-987	A/II/3 [holy crowds. Father, then, Our Father, [King of Israel.
((Turn Tape over AT THIS POINT and reset counter)).			
IV	1	II/000-055	32/II/372-430 History Calls Usa,...
	2	II/057-098	32/II/471-514 We are Marching...
	3	II/099-119	14/II/182-195 Enough of Hatred...
	4	II/120-135	14/II/215-224 All Men are Brothers...
V	1	II/137-180	E/ I/3 How great Thou art.
	2	II/182-223	E/II/1 'Whispering Hope.'
VI	1	II/234-614	26/II/186-472 Brilliant <u>Sobranie.</u>
	2	II/617-751	26/II/001-160 Brilliant Men's Choir.

III. TEXTS.

I. Traditional Songs.

1. Dying Coachman. Grand Forks Senior Choir.

Source - Record B.

Range: C-C². Hexatonic (B missing).



Steppe and steppe around
Heart in the chest is ice,
About Nazdowski
Steppe, the coachman sings.
In that Steppe
Coachman was dying.
He to his comrade
Was giving instruction.

You, my comrade;
Don't recall evil;
Don't recall evil
of my proudness.

Bury me
here in this forsaken Steppe;
My black mounts,
lead back home.

Lead them back home
and give them to my father;
My low bow
give to my mother.

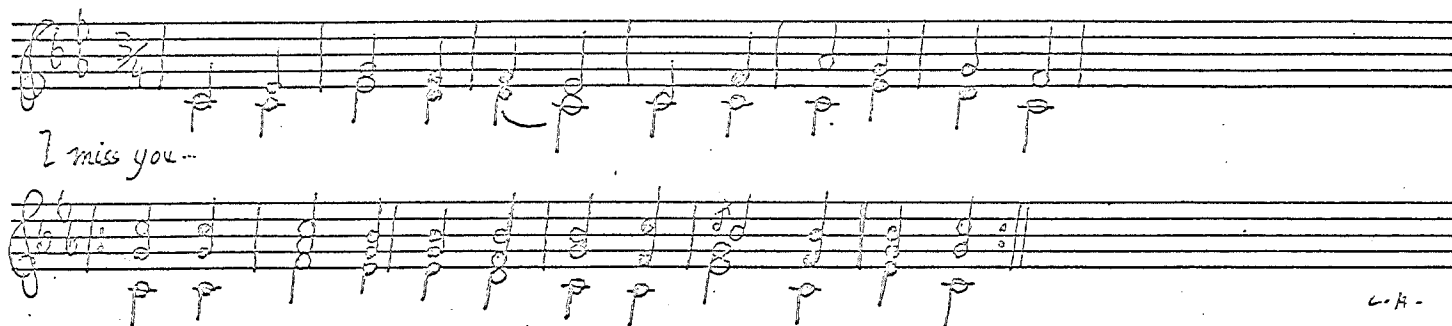
And to my young wife;
My friend, do transmit,
so that she won't wait
for my return home.

Carry to the young one
the farewell message;
give her the ring,
the wedding ring.

A.K.

2. I Miss You. Grand Forks Senior Choir. (Treble voices).

Source - Record B.

Range: C - C². Hexatonic (D missing), Aeolian mode.

Why do you stand swaying,
Slender rowan-tree,
your head bowed down] b's
to the very fence?]

And across the road,
Above the wide river,
Also lonely,

Stands a tall oak tree]

How much I wish to
move to the oak.

Then I wouldn't have]
bent and swayed.]

With my slender branches

I would have cuddled up to him,

And would whisper w'th h's leaves]

the whole day and n'ght.]

But 't 's 'mpossible for the rowan-tree
to move to the oak;

Hence the poor orphan]

Must always sway alone.]

A.K.

The usual Russian title of this very old and popular song is "The Slender Rowan-Tree." It also appears on Record A as "The Mountain Ash", so obviously this title is known among the Doukhobors. It was possible to give full chording for this song: the effect of the harmony upon that of the melody should be noted.

3. Spooskayetsya Solntse.

Grand Forks Youth Choir.

Source - Record C.

D'n bom, d'n bom,
D'n bom.

The sun 's sett'ng beyond the steppes;
In the distance the grass 's glow'ng;
The ring'ng cha'ns of the conv'cts]
sweep off the road's dust.]

D'n bom, d'n bom,

The ring'ng sound of the ball and cha'n 's heard.

D'n bom, d'n bom,

The long Siber'ian journey.

D'n bom, d'n bom

's heard here and there.

Our comrade 's be'ng led to penal serv'tude.

D'n bom, d'n bom;

They walk with shaved-heads (foreheads),
stepp'ng forward heav'ly,
the'r stern eyebrows are moved together,]
on the'r hearts, thoughts set 'n.]

D'n bom, d'n bom,

the ring'ng sound of the ball and cha'n 's heard.

D'n bom, d'n bom,

the long Siber'ian journey.

D'n bom, d'n bom

's heard here and there.

Our comrade 's be'ng led to penal serv'tude.

Long shadows walk with them...

two-nags are pull'ng a cart...

laz'ly bend'ng the'r knees]

the guards walk at the'r sides]

D'n bom, d'n bom,

the ring'ng sound of the ball and cha'n 's heard.

D'n bom, d'n bom,

the long Siber'ian journey.

D'n bom, d'n bom

's heard here and there.

Our comrade 's be'ng led to penal serv'tude. A.K.

"D'n-bom"-the clink and thump of cha'n and ball. The title translates as 'The sun 's sett'ng'; the record-label itself has "Sun sh'ning through the hor'zon". The treatment 's rather more popular than trad'tional.

4. Lety' Ptaushka. Grand Forks Youth Choir (Solo & Choir).

Source - Record C

Range: B - E⁷ Hexatonic (G missing).



Lety' Ptaushka.

Fly little canary
Fly to the clear coloured garden
to the beautiful curly apple tree
you on its green branch]

Sing a song,
Sing a long one
about my misfortune.
Sing a song,
Sing a new one
about my misfortune.

It is easier to be a boy,
an unmarried bachelor....

Fly, little canary
Fly to the clear coloured garden
to the beautiful curly apple tree]
you on its green branch.

A.K.

The title translates as "Fly, little bird" (or "...canary"). The record label has "Songbird, take message". The time of the melody is rather irregular. The song concludes with a remarkable modification of the final section into a duet structure, which persists for only two or three bars of thoroughly contrapuntal lines, before reverting to the previous choral treatment.

5. Lilacs are Blooming.

Slocan Valley Choir (Duet).

Source - Record D.

Under my window
 a lilac 's blooming;
 two beautiful roses are blossoming.

(repeat)

In my ill heart
 love has awakened,
 and happy years are bubbling.

(repeat)

How much tenderness I awaited
 from you, my dear one,
 in this fatal, terrible night.

(repeat)

And I cried very hard...
 walked away from him
 because he loved another.

A.K.

The sophistication of counterpoint here should be noted.

6. On a Moonlit Night.

Slocan Valley Choir (Treble Solo & Choir).

Source - Record D.

.....
 You, my little swan,
 I will carry on my hands
 even up to the path...

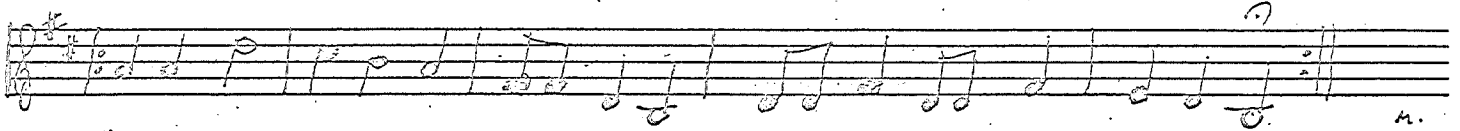
....

A.K.

This song 's a misch-mash of Ukrainian and White Russian.
 It operates in an almost antiphonal manner.

7. As I wander. Brilliant Choir (Male Solo & Choir).

Source - Record E.

Range: B - D²*As I Wander...*

AS I go to the fast river
 I will sit down on one bank;
 I will look at my native land
 on the green affable meadow.]
 You area, my native area;
 There 's none freer than you 'n th's whole world.
 O, you my golden rye field]
 and our tall bread stalks.]
 O, you our Russ'an plenty,
 these areas, fields and meadows,
 and our wide expanses,]
 you, our native land.] A.K.

There 's a distinct tonal shift between the Verse and Refrain;
 so much so, that they are almost two entities, the second a very
 different variation on the first. Note that the first two bars of
 the Refrain are displaced upward of those of the Verse, but the
 fourth and sixth are displaced downwards.

Solo singing such as given here and in some preceding songs is
 much more frequently heard at recitals (and on these records) than
 at Festivals. It is limited to songs, and never seems to appear in
 traditional Hymn-singing.

8. Golden Veil. Brilliant Choir. (Solos & Choir).

Source - Record E.

The golden roads'ide dust 's sp'nn'ng
 O, you unbearable happ'ness of youth;
 You are as high as the sky
 You are as wide as the sea
 The engulf'ng road of youth.

Let's hit it harder

Pick it up together

You are as high as the sky
 You are as wide as the sea
 The engulf'ng road of youth.

The golden roads'ide dust 's sp'nn'ng
 O, you unbearable happ'ness of youth;
 You are as high as the sky
 You are as wide as the sea
 The engulf'ng road of youth

What we dreamed for and what we wished for 's coming to life
 Directly into the sun our boldness 's coming through.

We will gain everything, we will gain everything.

As the ear[of rye] our happ'ness 's ripening.

Let's hit it harder

Pick it up together

You are as high as the sky
 You are as wide as the sea
 The engulf'ng road of youth
 The golden roads'ide dust 's sp'nn'ng
 O, you unbearable happ'ness of youth;
 You are as high as the sky
 You are as wide as the sea

The engulf'ng road of youth

[begging for it.]

The feet of themselves are going into a dance, they themselves
 And above us - the nightingales - the songs are flying around.
 You(female) friend, come out and look at the(male) friend
 In order to exchange a happy joke.

You are as high as the sky
 You are as wide as the sea
 The engulf'ng road of youth
 The golden roads'ide dust 's sp'nn'ng
 O, you unbearable happ'ness of youth;
 You are as high as the sky
 You are as wide as the sea
 The engulf'ng road of youth

A.K.

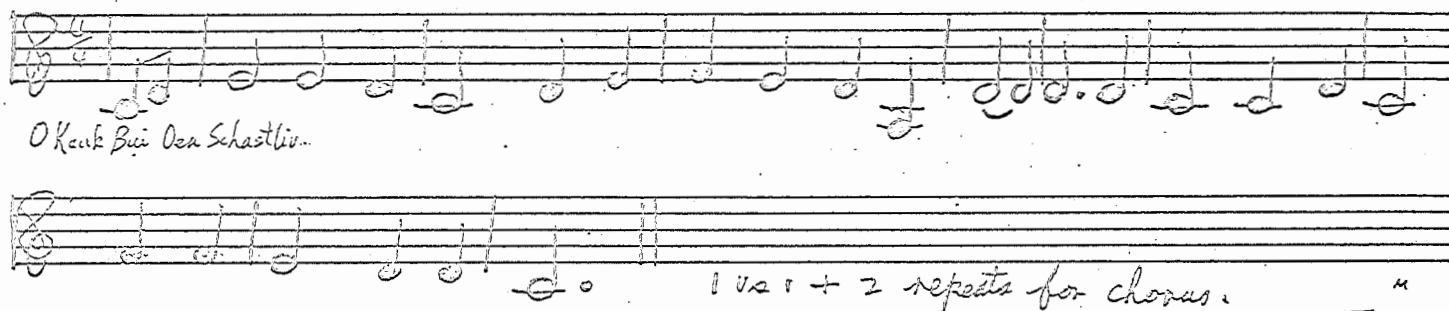
This song 's treated almost as a game, lines being tossed joyously
 back and forth between Soloist and Chorus, and upper and lower halves
 of the Choir. Notice that the slurred lines are avoided by the
 Unison voices, but emphasized by the Descant ~~####~~ voices.

II. Traditional Hymns.

1. O Kauk Bu' Oen Schastliv. Grand Forks Youth Choir.

Source - Record C (also on Tape 26).

Range: A - F. Pentatonic (B & G missing).



O how 't could have been happy
 Th's old world
 But the people do not wish
 to understand each other.
 A neighbour w'll not come to a neighbour
 and w'll not say
 "But the people are all brothers
 g'ive my your hand brother."
 Why are we feuding
 and not leaving d'scord behind
 Why don't we compose
 our family
 One to another
 could have said with love
 "come we all are all brothers
 g'ive me your hand."
 To you 't 's detestable
 treachery and proudness
 But the law of justice
 's dear and holy to you
 I also would love
 am burning for goodness
 you and I are brothers
 Brother, give me your hand.

A.K.

This has been heard as an opening hymn sung by the entire gathering at Grand Forks; the effect was overwhelming. Musically, it is one of the simplest melodies, although there is some subtlety to the drawn-out D in the fifth and sixth bars. A clear descent is audible on the Tape. The title is a translation of the first line.

2. Four Coffins Sacrificed to God.Michael & Polya Arshekoff,
Shoreacres, B.C..

Source - Record A.

Song 1.

Четыре гроба, жертвы Бога, положены
в утробу там
(И в каждом гробе скрыто тело
(Страны любви за идеал.

Любовью жизни укрепленный, веселой
из скалы рукой,
(Где голос впереди пришедший
(в мире бриллианских берегов.

Где силы в ряд сплелись едино площадкой
жертвой святой
(Гора Сион, отчина Бога
(Посмотрит радостно на них.

Так сказано в святом писании --
Сион Гора, выйди вперед,
(Придет к тебе народ страдания
(В любви, ты, счастье дал Господь.

В умах и сердце утомленный, в покрове
вечном власть твоя
(Гора Сион престол небесный
(Покров утешения святых.

Four Coffins sacrificed to God
are placed by a casket there.
In each casket a body is hidden
the price of love for an ideal -]
Strengthened by love in life
the happy tables of the hand
with the strength of God the banks are descended]
in the world of diamond banks
Two forces spoke with one voice
the platforms of the sacrifices of the Saints.
The Mountain of Zion is their fate
it will look happily on them.]
So it is said in the Holy Scripture
The Mountain of Zion is their ideal.
To you, the people of suffering will come.]
God, you will give them happiness in love.]
Mother's heart is exhausted
by blood with eternal goodness of yours
Mount Zion - God's persecuton]
will be the cover for the peacefulness of the Saints.]

A.K.

The text is taken from Barbara Bachovzeff's notes to the record.

The song is another good example of Doukhobor polyphony.

3. O Mounta'n of Holy Z'ion.

Elders' Choir, (Sons of Freedom),
Krestova, B.C.

Source - Record A.

Song 4.

Гора Сион, гора святая,
Престол для Господа стоит,
(К тебе стремилась гора родная
(Где солнце вечное блесит.

Где нет печали, нет несчастия,
Где радость вечная царит.
(Где мой спаситель обитает
(Где вечная хвала звучит.

И там Иисус свой лик являет,
Искупленным детям своим,
(И сам слезу их утирает
(Где дивная хвала звучит.

O Mounta'n of Holy Z'ion

Gods flocks are stand'ng

To You I am striving, my dear Mounta'n

where the eternal sun 's sh'n'ng.

Where there 's no sadness, no m'sfortune,

Where eternal happ'ness re'gns,

Where my Sav'our res'ides

Where the beaut'ful praise 's ring'ng.

A.K.

The text 's taken from Barbara Bachofzeff's notes to the record.
She adds: "None of [the choir]'s members were younger than sixty, and
some were over eighty." This will perhaps account for the minor
flaws that appear. This songs 's labelled as a Psalm, and attributed
to Peter the Lordly Ver'g'n. The sing'ng style, 't will be noticed,
does not conform to that of the Psalms that appear later; perhaps the
mean'ng 's, that this item 's part of the Living Book.

4. into a strange land....

Young people's Trio, Grand Forks
Youth Festival, Grand Forks, B.C.

Source:- Tape 26.

into a strange land; I bid you farewell, my son.
You are departing; God be with you.
You have left your own mother
with her unhappy fate.

You were the only consolation
for me in my life's road.

There were times when I thought, I will find in life
find consolation and happiness,
find consolation and happiness.

The winter came and I dreamed
that your sturdy youth
would be a consolation to me in my old age
my faithful hope,
my faithful hope.

A.K.

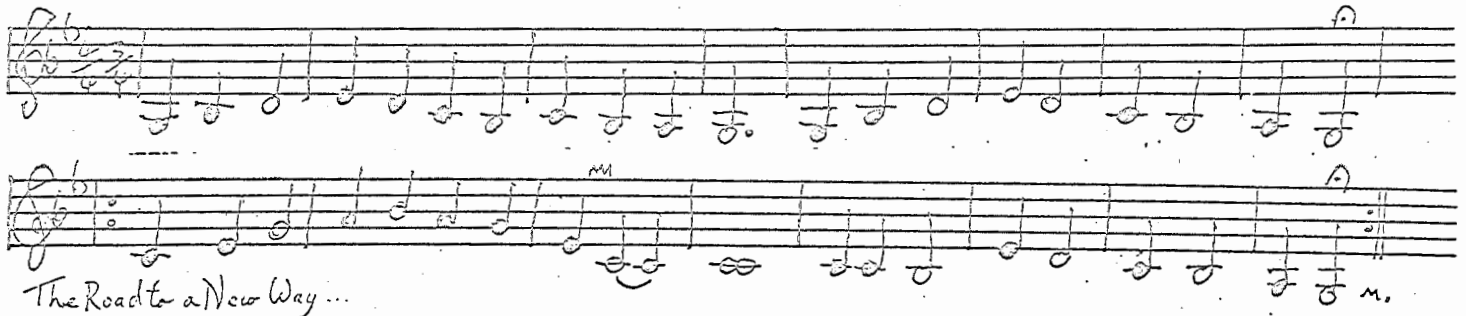
The title is taken from the first line. The singers are two girls and a young man ("Bill", my informant), the parts being more or less equal. I have no way of knowing whether any reference or allusion to the unfortunate Harry Kootnikoff was intended; even if not, I very much doubt if some in the gathering could have missed it (see part I, p.13). I, of course, would have no hope of recognizing such a possibility until I saw the hymn in translation. See, for further comparison, Appendix I. of this Part.

5. The Road to a New Way....

Source - Tape 26.

Large Choir & some members of
gathering, Grand Forks Youth
Festival, Grand Forks, B.C.

Range: $\overset{S}{S}$, - B². Hexatonic (F missing).



The road to a new way
ahead lies a road out of stone
but 'n the d'stance of the heavenly dwelling
the light of truth 's beckoning.

The light, truthful and peaceful;
it burns above life's road.

Do not leave me 'n th's d'fficult road,
help me enter the Father's home.

.....the hands are begging for support
...along...sadness.

Never knowing peace,

the sinful world calls me to return..

A.K.

This hymn was sung by a choir of middle-aged men and women, and
by a number of the congregation sitting towards the front of the
Community Hall (the conversation of those who are 'visiting' rather
than attending to the singing can be heard from time to time), just
before the gathering broke up for lunch.

6. No information. Ladies' Choir, Grand Forks Youth Festival,
Grand Forks, B.C.

This piece of music defies my attempts to transcribe it.

Source - Tape 26

7. No information. Girls' Duet, Grand Forks Youth Festival,
Grand Forks, B.C.

This hymn was sung by two girls in their mid or late teens.

Source - Tape 23.

8. No information. Girls' Duet, Grand Forks Youth Festival,
Grand Forks, B.C.

This hymn was sung by two girls, one in her early, the other
in her ^{mid} teens.

Source - Tape 23.

9. No information. Old Ladies' Duet, Grand Forks Festival,
Grand Forks, B.C.

This hymn was sung by two ladies who appeared to be in at
least their mid-seventies; they sang a couple of other hymns with-
out much fatigue.

Source - Tape 26.

The last three items will give some idea of the ways in which two
voices share a song out between each other. Most noteworthy are
(a). the voices do not dominate each other melodically, and
(b). Harmony tends to rely strongly-as in the Choral music-on
fourth intervals, giving a thoroughly archaic tonality.

2. No Information. Entire Gathering, Grand Forks Youth Festival,
Grand Forks, B.C.

Source - Tape 26.

A Senior Choir was on the platform, and as soon as the chant started, most of the gathering joined in. The 'foreground' speakers are several elderly men who obviously had not seen each other for some time. This was the second piece of music heard in the opening session.

3. No Information. Senior Choir, Grand Forks Youth Festival,
Grand Forks, B.C.

Source - Tape 26.

Range: A - F. Hexatonic (G missing). Basically 4/4.



The transcription for the first verse is given, and the second differs only in the placement of a couple of mordents. This psalm moves at rather a brisk pace; still, the elongation of syllables will be hard to ignore. The hard voice tone should be noticed.

3a. No information. Senior Choir, Grand Forks Youth Festival,
Grand Forks, B.C..

Source - Tape 27.

Range: e, - B. Full Tone. Basically 4/4, but irregular.

BAIS INDICATE PHRASES ONLY - TIME IRREG, BASICALLY 4/4.

Solo & CHOR ...

40

III. Psalms.

1. Prayer and Otche Nash [Our Father].Young People's Choir
Practice, Agassiz, B.C.

Source: Tape 31. (poorly, on Tape 14).

Chord Progression.

God has ar'sen
 Indeed, God has arisen
 To all saintly warriors for truth by the spiritual relics
 To all brothers and sisters sufferers O god give good health.
 Us, God, advise through your mercy. Forgive us.

Our Father, you are in heaven and on the earth
 Let your name be hallowed
 Let your kingdom come the
 Let your will be, as in heaven and on earth
 Give us our daily bread for this day
 and forgive us our sins
 and we will forgive those who offend us.
 Do not lead us into temptation
 And lead us into salvation
 As there is your power and will.
 Glory to our God, glory to our God.

A.K.

This opened the Choir practice at Agassiz, the Festival at Grand Forks, and the Protest March outside the Provincial Legislature in Victoria, as soon as the Marchers alighted from the busses chartered for them (by the mayor of the town near which they had camped). As the Choir drops at least two whole tones in the course of the chant, the transcription is ideal, not a precise record. The heart of its structure seems to be the resolution, G minor - E minor - D major; this swelling downward roll gives it tremendous power, and the effect when it is heard "in the flesh" is hard to describe.

Sa, cont'd.

The second verse is essentially the same as the first, although there is some variance in the fourth to tenth divisions. This is more complex than the preceding chant, and noteworthy both for the characteristic lowness of pitch and broad range. Professor Atherton notes the strained quality of the higher notes.

4. Young Men were born from holy crowds.

Elders' Choir, Krestova,
B.C. (Freedom'te).

Source:- Record A.

Range: $\bar{a}_2$ - A. Full Tone. Time irregular.

IRREG. TIME * SOLO + CHOR.

Young Men Were Born from Holy Crowds.

4. cont'd.

Young men were born from holy crowds
Cried the young men before God:
"O Lord, O Lord we are all alone
We have no country and no kin.
Only have we sisters and brothers in spirit.
Our children are growing
But nobody counts their years."
These young men will go on Earth
With a great glory and beauty of men
Shown by the blood they have shed
In the name of their Lord Christ and in God's word.

Antiochus - king - put young men in prison
In tears cried young men before God:
"Lord O Lord let us out from the dark prisons
We wanted to go to see your Erusalem-City.
To see how great is the pillar of flame
Which will shine itself from earth and to heaven."

My young men, my Erusalem-City is far.
Behind the steep mountains
Behind the dark forests
Behind black seas.
My young men, open my Lord's gates against the
gates of hell.

In tears cried young men in front of God.
"Lord O Lord it is difficult for us to open
your heavy gates
Your gates are blocked by native stone
Are buried under sea sand.
For us to open your gates is to shed our
blood on earth."

My young men, you go through dark forests
Climb the steep mountains
Approach the black sea
Step on a Noah boat.

Wild wind came in a fury
Black sea came in waves
In tears cried young men before God.
"Lord O Lord why do you let the wind get so wild
And disturb the sea waves
And sway the sea black so that we cannot get
to your Erusalem-City
To see how grand is the pillar of fire; one
that will shine from the earth and to heaven?"

Young men, stay by the sea, wait for good weather
Until the word of God comes to you
To witness before all sinners
To testify against sinners.

My young men you are standing on my pillars
But my pillar you do not see.

Song 7.

Зарождались младые вноши
от святых облацев.
Возопиют младые вноши
перед Господом.
Господи, Господи нет у нас
ни роду ни племени.
Только есть у нас братья
сестры духовные.
А дети наши на возрасте,
годами, летами не числены.
Пройдут молодые вноши
по земле.
Со славой со великою
с красотой человеческой.
Красота бо человеческая,-
проливающая кровь на земле
во имя Господне.
Запленил Антиох-князь
вношей в темную темницу.
Слезно оплакались младые
вноши перед Господом.-
Господи, Господи, выпусти нас
из темных темниц.
Нам хотелось пройтись
в твой Ерусалим-Град
Посмотреть как велик столб
огненный,
Он же возсияет от земли
и до неба.
Младые, мои вноши, мой
Ерусалим-град далеке.
за горами крутыми,
за лесами темными
за морями черными.
Младые мои вноши отворите
мой ворота Господни,
Супротив ворот адовых
слезно оплакались младые
вноши перед Господом.
Господи, Господи, тяжело
нам твои ворота отворять.
Ворота твои завалены
камнем самородным.
Засыпаны морским песком,
Нам твои ворота отворить
На земле свою кровь пролить.
Младые мои вноши,
Вы пройдите леса темные
Взойдите на горы крутые
Приступите к морю черному,
Станьте же Вы на Ноев корабль.
Буйные ветры возбуждались,
Черно море всколыхалось.
Слезно оплакались младые вноши
перед Господом.-

Господи, Господи, почто попустил
Буйные ветры бушевать,
Морские волны волновать,
Черно море колыхать,
Что нельзя нам прийти
в твой Ерусалим-Град.
Посмотреть там, велик столб
огненный,
Он же возсияет от земли и до неба.

--Младые вноши постойте вы у моря,
Обождите погоды доброй
Дондеже придет к Вам слово Господне.
Всем языкам на свидетельство
На обличение всех нечестивых.

Младые мои вноши -
На столпе моем стойте
А столпа моего не видите.

4, cont'd.

The text and translation are from Barbara Bachovzeff's notes to the record. The Choir is composed of older persons than^{is} the Choir which sang the previous psalms; their breath control is less strong, which has the effect of lengthening notes ~~####~~ sung before a breathing point. Voices break in and out of harmony with some impression. The khant is, again, extremely low in its general pitch. The text, with its obscurely mingled biblical allusions and its form of a journey with dramatic utterances, evokes a world not far off from that of the legendary romance, yet indissolubly knit to religious referents. It is certainly not a conventional allegory, but one of symbolic forms.

5. Father, then, Our Father, King of Israel.Choir in Shoreacres,
B.C. (Freedom?te??).

Source - Record A.

Range: g, - C⁷. Full Tone. Time irregular, more or less 4/4.

IRREG. TIME. ^(4/4) SMO + CHOR...

Father, then, Our Father, King of Israel.

L.A., M.

5, cont'd.

Father, then, our father, King of Israel
 You are waiting by the altar,
 Where are lying books
 Straight, wise and living
 Books of the whole world,
 Containing no lies
 On these books flowers are blooming.
 On these flowers souls are born.

Those, who will hurt the flowers
 Will doom their own souls
 Those who hurt the flowers
 Will doom their own souls
 Those who have crucified
 The temple of our God
 Our Father shall reveal
 Our Tzar of heaven on his millennium
 To judge righteous, about salvation of mankind.

Song 3.

Батюшка ты Наш, Царь Израилев,
 Сам ты на престоле создаешь.
 На престоле лежат книги
 Прямые, толковые, животные
 Во всем мире
 Нету в них ли до ныне
 На тех книгах цветы цветут.
 На тех цветах - души рождаются.

Кто эти цветы поручает,-
 Тот сам свои души погубляет,
 Кто Храм Бога нашего распинает.
 Распнёт наш Батюшка, небесный царь,
 Во своем втором пришествии.
 Судье праведному, о спасении роду
 человеческому.

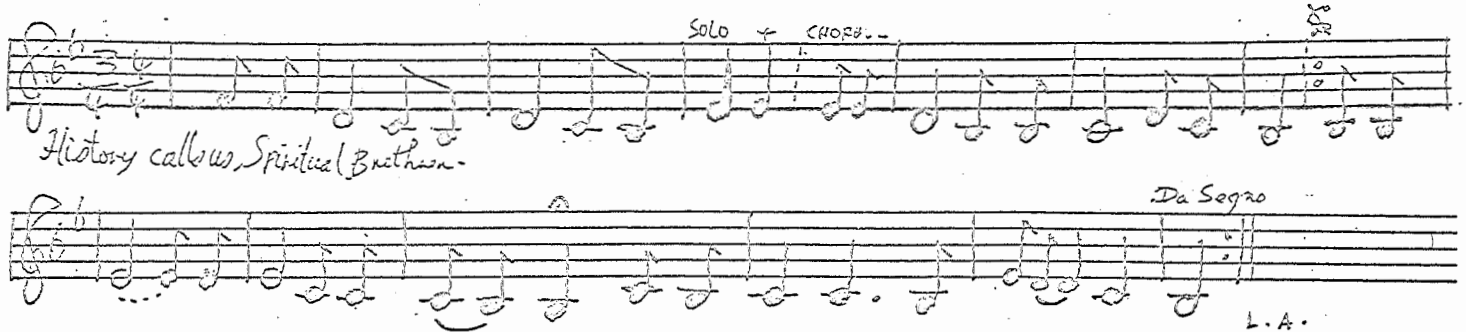
(Only a partial transcription was possible.) This is not a large choir. The chant involves an incredible extension of syllables; it is probably the most extreme example of this process I have. The form of the text disappears, swallowed up in the apparently formless music. The heavily swept slurs force the melodic line along relentlessly; the singers can go on for hours: to the superficial observer (and commentator) they seem to be in a state of trance. One seems surrounded by an endless, wave-like succession of sounds, a sufficient end in themselves.

IV. Russian Songs 'n Engl'sh.

1. History calls us, Sp'iritual Brethren.Young People's Choir
Practice, Agassiz, B.C.

Source - Tape 31.

Range: B - F. Pentatonic (G and A missing). 3/4 // 4/4 time.



History calls us, Sp'iritual Brethren,
To unite for the causes of yore;
Our forefathers all lived 'n Russ'ia,
-And again 't brings us to the fore.

Ag'ainst churches, and kings, and all armies
They did wrestle without any doubt;
Ag'ainst bloodshed, and endless betrayal,
And the falsehoods the priests [d'inned out?]

Unto death, they stood staunchly and firmly,
And were true to the good of their name,
Flinching not before torture and prison;
Then to Canada bravely they came.

Many years we have sojourned, Dear Brethren,
In a land that is fore'gn and cold,
And your people st'ill have no conception
Of the truth that we strive to uphold.

[truths??]

Our life here 's not for excesses,
But for bring'ng of life from above;
Let Human'ty be as one fam'ly
On the bas'is of freedom and love.

It does not seem unreasonable to assume that this and the follow-
-ing song would not necessarily have been sung during the
Choir practice if two sympathetic-looking young outsiders had not
been present. The text indicates that the translator had a well-
-selected English vocabulary; and that he considered a line with
three strong stresses somewhat more important than conventional syntax

2. We are Marching.

Young People's Choir, Practice, Agassiz, B.C.

Source - Tape 31.

Range: A - F. Hexatonic (G missing). Time 4/4, with Irregularities.



We are marching, we are marching,
 And no force can stop us now:
 All united, all united,
 In the name of Doukhobors;
 And we know our cause must prosper,
 And we sing aloud in joy,
 For the Angel, for the Angel
 Of the Lord goes on before!
 Let my people go, let my people go, 1
 Saith the Lord of Hosts: Let my people go! 1

We are marching, brothers, marching
 With our women and our babes;
 The nation watches, the nation watches,
 Watches with a sense of awe.
 Our forefathers are with us,
 And we know we cannot fail,
 For the angel, for the Angel
 Of the Lord goes on before.
 [Refrain].

We are marching with no weapons
Save our faith and trust in God,
And his mercy, and his mercy
For the suff'ring and the poor.
The road is nearly, nearly ended,
O Doukhobors, take heart,
-For the Angel, for the Angel
of the Lord goes on before.
[Refrain].

41

2, cont'd.

If this song was not composed for the great trek of the Sons of Freedom from Krestova and its environs to Agassiz, it must certainly have been sung during the march. Several hundred people, the elderly (and one bedridden old lady) on hand wagons, travelled slowly from the interior of B.C. to the coast, most of them passing through country unfamiliar to them. The R.C.M.P. ^{Police} shepherded them along with care (although they ignored harassment of the marchers by occasional hoodlums), and there were no incidents along the way. Small communities in their path published reports of dread at the oncoming migration; nothing came of these fears, and the press, usually rather scornful of any Doukhobors, did not make much point of reporting the great orderliness of the trek. When they finally settled in Agassiz, most community representatives considered them alien, anarchistic eyesores; but nothing could be done legally to remove them (fortunately). When spring planting began a few months later, local farmers were pleased to find that the Freedomites were reliable and efficient agricultural workers; local teachers, that Freedomite children were easy to integrate into classes and performed quite well. Someone tossed one more or less incendiary device on the lawn of a nearby R.C.M.P. station, but even the Vancouver newspapers decided eventually that it was the work of some misguided prankster, probably disappointed by the peacefulness of the whole series of events. Since this time, the Sons of Freedom appear to have found less to complain of or protest in the Authorities, and the reverse also seems true, which is not a bad state of affairs.

3. Enough of Hatred.... Protesting Freedomites, Victoria, B.C.

Source:- Tape 14.

.....coming day,
Enough of hate and exploitat'on,
Throw all your chains and shells away.

Enough of.....
Our brothers' blood we w'll not sp'ill;
Enough of wars and all destruct'on;
Our aim: restore the land to t'ill.

.....
.....
Why should we slave for
[these extorters,
And gather millions by
thescore?

Unite, all brothers and all sisters:
Why should we kill ourselves by war?
Arouse the sleeping from their vision(?).
And tell them what we're struggling for.]

This and the next song were taped as I walked up and down in the mild but heavy rain of a Northwestern December. The most active of the Freedomites, who had then camped in the vicinity of Hope, B.C., for some two months now, had arrived at the Legislative buildings in busses hired for them by the Village's Mayor, a sensible man who had no resources to provide health services to the encampments as it then was, and who was frustrated by the Provincial government's Ostrich tactics. Unlike many other English-Canadians in the path of the March, he was neither sentimentalizing nor violently prejudiced, but showed a commendable mixture of sympathy and fairness.

The Sons of Freedom stayed for several days on the Legislature steps, were not seen by any government officials, and finally left for Hope; two or three months later, when the snow had gone in the Fraser Valley, they moved the remaining twenty miles or so to Agassiz.

Apart from the rain, collecting conditions were not ideal; the Doukhobors were tolerant, but many of the spectators were not; and the Doukhobors were marching up and down; hence the flaws.

4. All men are Brothers.

Protesting Freedomites, Victoria, B.C.

Source - Tape 14.

Range: C - F. Tetratonic (A, B, G missing). 2/4 time.



ARREX MANUSCRIPT PAD No. 2 - Empire Music Publishers Limited, New-Westminster, B.C. Canada

VI

All men are brothers, all men are brothers;
 We'll join into one great plan,
 Ever determined, ever undaunted,
 Fulfilling always God's great plan.]

One for all and all for one,
 Brotherly union, never alone.

All men are brothers, all men are brothers;
 We'll join into one great plan,
 Ever determined, ever undaunted,
 Fulfilling always God's great plan.]

At this point, the group was stretched out in a straggling line some three or four persons wide and thirty or forty long; thus some sound may well have been missed completely.

The melody is remarkable for its simplicity; its plain, see-sawing pattern, filled out with fourth or fifth interval and octave harmony, moves freely and effectively within its narrow confines.

V. Western Songs in Russian.

1. How Great Thou art. Brilliant Choir (mixed chorus).

Source - Record E.

This and the following song will show best the influence of Western ~~musical~~ singing upon the Doukhobors. How Great Thou Art is often ascribed as a Russian melody; strange to see it come back to root in the manner shown here. The tone has become less personal, the harmonies slightly more solid; yet some Western treatment remains in the splitting of upper and lower voices in the second part of the refrain. The single initiating voice carries over from traditional Doukhobor practice.

2. Whispering Hope. Brilliant Choir (mixed chorus).

Source - Record E.

This song appears among the 'Folk Song' selection on the record in question. Certain details - the personalization of the initiating voice, the chordal rather than contrapuntal harmony, the split chording in the refrain, and the lengthy extension of the final note - are uncharacteristic of traditional style; on the other hand, the typical Stage Russian Chorus technique of moving between great extremes of volume does not yet appear here, an even volume being retained throughout.

VI. Entire performances.

(1). Sobran'e, Brilliant, B.C.; the people have gathered from both Brilliant & Gotschen'a. May 10, 1964.

1. Short Chant.

IRREG. TIME.

First Chant. LA.

- 2. Brief prayers. The discussion centres about the music to be sung. The last prayer ends with "Glory to our God...."
- 3. Psalm. Nicholas Markin initiates the singing, and his almost stereotype "Russian Bass" dominates thereafter.
- 4. Prayer and choice of next music.
- 5. Second Psalm (Note over page).

IRREG. TIME (4/4) SOLO + CHOR...

Second Chant (Second Psalm). LA.

46

(1), Cont'd.

The structure of this psalm is somewhat unusual. The first verse carries through to the end of the transcription. The second begins, but only goes to the point marked Fin.. The section that only appeared in verse 1 is, however, extremely similar to that section marked [A---]. The time is again pretty irregular, although it appears to be basically 4/4. Mr. Markin develops a subtle descant line, and ornaments it from time to time, occasionally syncopating it.

6. Prayer (Mr. Markin); and "Our Father", preceded by exchange of formal bows and blessings, followed by other prayer, and the salutation, "Christ is risen"... "Christ is risen among us," with a further set of responses and discussion of the next music.

7. Hymn. Both the tempo and the harmony seem those characteristic of ancient songs.

8. Psalm. This, again, is an extremely lengthy psalm, and formal qualities are not very evident to a non-Doukhebor.

All those present were quite elderly, and none looked to be under their sixties; after the meeting was over, everyone slowly moved out-side to "visit", although they wanted to hear the entire tape, and were quite pleased with it. One old lady lingered behind to tell me that Mr. Markin was in his eighties, and that he was still a very good singer, and knew most of the old songs.

Source - Tape 26.

(2). Community Supper, Castlegar, B.C.. April 30, 1964.
Men's Choir, Brilliant, B.C..

Source - Tape 26.

After those at the Supper had been stuffed suitably with Borscht, Peraghee (P'roshk's), Plœe (R'ice Pudding), and Tea, they were introduced to the newly re-organized Men's Choir of Brilliant (and Oot'schen'a) by its leader, whose name I do not recall. The songs were of popular character on the whole, as was the singing style.

1. Introduction.
2. First song: The Storm was Raging.
3. Second song: From D'stant Lands.
4. Third Song: The Acacia Tree. This song, sung as a trio, is more typical of the Doukhobors' traditional style and mood.
5. Last song: Midnight in Moscow. The melody has been arranged by Khatchaturian at some time or another.

The Doukhobors' characteristic preference for more or less plaintive songs appears even in this deliberately 'popular', 'Russian' recital. The second song is the only particularly cheery one. One noticeable popular influence is the emphasized handling of the Tenor part in the third song; another, the fairly conspicuous rubato of all the songs.

APPENDIX I.

On Feb. 16, 1962, Harry Kootnikoff and a group of other young men set off through the streets of ^{Kinnaird} ~~#####~~, B.C., apparently driving to set a bomb somewhere in the vicinity. The bomb was on Harry Kootnikoff's lap, and it went off unexpectedly while he sat in the rear seat of the car. The other four were stunned and injured; he was destroyed. The same day that the ensuing trial of the four survivors was initiated, the following memorial insert appeared in the

In Loving Memory
of
Harry Kootnikoff



The snow is thawing, Spring is slowly falling,
We hear and see the birds returning too.
We hear a bee a-buzzing 'neath the rafter,
The rains are coming and the sky is blue.
This is a time when life returns to greet us
In everything it gives us renewed zest.
We feel God's touch in all of earth's awakenings,
We know all this with loving care you blessed.
We know you gave this all to us for happiness
Yet with all this surrounding us today,
We bow our heads in humbleness and sorrow
For a loved youth who just now passed away.

Can we of sin question this creation?
Why must we search and not find comfort in
That all things pass, as there is a beginning.
We know things cannot last as they have been.
Yet seeing some of life's trials and hardships
We cannot answer how or when or why.
Somewhere we know there must be an answer,
We'd like to know the answers by and by.

[Nelson Daily News.

Today before us stands a plain pine casket,
A youth inside who died before his time,
Who lived the hard life of an orphan,
Whose father left his young one in his prime.
Because of faith and of his folks' religion
He was torn apart from his mother's love,
Whose struggles from the first were far outnumbered,
Has now left all this for his home above.

We know the flowers first fade then they wither,
We know the trees first have their day then fade,
We know the sun shines hot and so at noontime,
From all this heat we've comfort in the shade.
But why must youth lose all just like the flowers
Would break a stem and lose a new formed bud.
Oh God, why must we part in such great sorrow
And lay this youth beneath the new turned sod?
Was life on earth too strong to him a challenge,
Did he give up his youth of treasured glow
Or was it snatched away without his knowledge,
For some unknown reason by a foe?

Your mother you have left her long to suffer,
Your father too has left her long to pine.
Your memory now is all she'll have to treasure
And how you were with her such a short time,
Your neighbors, friends, the boys and girls who knew
you.

We know not why or how but ask of you
Forgive us, Harry, if somewhere we've failed you.
Go to your God. We know he'll judge you true.
We know that only His judgment is final.
He'll judge you there without a thought of greed,
He'll never ask you if you're white or Negro,
Or what was your profession and your creed.
He'll only take a look at all your suffering
And lovingly enfold you to his breast.
He'll judge not by how much you have accomplished,
But if by Him you tried to do your best.

GLORY TO GOD.

Your Loving Family and Friends

PP-81 in tot.

Slava Bože!

1969.