

hymns of the liturgy in two voices, compiled by Dmitrij Bortnjanskij. According to most sources, the liturgy was first printed in 1814 or 1815, but N. Zahar'ina⁸ has found evidence that the first printing took place as early as in 1805. The publication has been reproduced by Lev Igošev, and it is available at the web site of the Moscow Orthodox Church Conductors' Courses, managed by Evgenij Kustovskij.⁹

The scope of this first publication of Court Chant is very limited. However, it reveals that the main features of that chant were in existence even at that time. The size of the print runs is unclear; however, Carolyn Dunlop¹⁰ states that in 1815, an impression of 3,600 exemplars was distributed to parishes according to a Synodal decree.¹¹ The practical consequences of this distribution remain undocumented. In any case, the Synod decreed further in 1816¹² that the Synodal square-note chant books were to remain in use.

The next publication of Court Chant was prepared during the tenure of Fedor L'vov during the late 1820s, and published in 1830. This was *Krug prostoġo cerkovnago penija, izdavna upotrebljaemaja pri vysočajšem dvore*, i.e. the *Cycle of simple church singing which has been used at the court since ancient times*. Its 262 pages contain the music for most unchanging and changing hymns for vigils and liturgies in Court Chant, once more rendered in two voices, with occasional subdivisions. Also here the melodies show only minor differences from the later Court Obihods.

The imperial decree of 31st of May 1833, which can be found in the *Full Codex of Laws*, deals with this publication. It was given because Emperor Nicholas I had expressed the

⁸ Zahar'ina, N. B. *Russkie bogoslužebnye pevčeskie knigi XVIII–XIX vekov. Sinodal'naja tradicija* Sankt-Peterburg: Peterburgskoe Vostokovedenie, 2003, 146

⁹ www.kliros.org.

¹⁰ Dunlop, Carolyn C. 2000. *The Russian Court Chapel Choir 1796–1917*. Singapore: Harwood Academic Publishers, 64

¹¹ Unfortunately, this decree is not available to me.

¹² Decree No. 26,143 on 14 February 1816 (*Polnoe sobranie zakonov* I: 33. *Polnoe sobranie zakonov Rossijskoj Imperii, s 1649 goda*. Tom XXXII. 1815–1816. S.l.: Tipografija II Otdelenija Sobstvennoj Ego Imperatorskago Veličestva Kanceljarii. 1830, 499).

wish that church singing should be similar to that of the Court Chapel in every church of the Empire. Thus he had suggested that the *Krug* would have been made mandatory everywhere. At first, it seems that such a decree would have been possible indeed, as the Synod had not bothered to inspect the publication.

But this was to change. Suddenly Metropolitan Filaret of Moscow took an interest in the matter. He gave a statement on 23 March that upon his inspection it had turned out that there were major omissions in the *Krug*, and the unqualified introduction of it would give rise to various grievances. As a result, the Synod recommended on 23 March and 29 May 1833 that the *Krug* should be used only with reservations: the omissions in it should not rival the established practices, codified in the church typikon, and the ancient church singing should be preserved and maintained in its entirety.¹³

Thus, Nicholas was forced to withdraw his claim that court singing should be mandatory in every church. Instead, the imperial decree came to read that

*[only] episcopal singers [this means cathedral choirs] should definitely use this Court chant, especially when the emperor is in attendance.*¹⁴

This attitude was never to change. During Aleksej L'vov's tenure in the directorship of the Court Chapel, on 23rd of August 1846, Nicholas confirmed the earlier ukase of 1816 on the censorship of church music. This decree is of major importance, but it has been normal to cite it incorrectly, probably to emphasize various political objectives at the expense of historical reality. Thus, I find it necessary to provide a full translation of it.

¹³ Filaret *Sobranie mnenij i otzyvov Filareta, mitropolita moskovskago i kolomenskago, po učebnym i cerkovno-gosudarstvennym voprosam* T. 5. Vol. 2. Moskva: Sinodal'naja tipografija, 1888, 989–992.

¹⁴ Decree No. 6,238 on 31 May 1833 (*Polnoe sobranie zakonov* II: 8. *Polnoe sobranie zakonov Rossijskoj Imperii. Sobranie vtoroe*. Tom VIII. Otdelenie Pervoe. 1833. S.l.: Tipografija II Otdelenija Sobstvennoj Ego Imperatorskago Veličestva Kanceljarii. 1834, 314–315).

20,325. – 23 August [1846]. Imperial decree announced to the Minister of Justice by General-Adjutant Adlerberg. – ***On not performing new church music compositions in Orthodox churches without their advance approval by the Director of the court singing chapel.***

To suppress in divine services the arbitrary use of such musical compositions and arrangements of plain chant, which no censorship had sanctioned, and similarly [to eliminate] the modification of compositions which had already been approved for singing, in January 1816 the [following] Supreme ordinance was [given]: strictly to prohibit church singing according to manuscript music booklets [and] in future to print and sing only such church music compositions which were approved by the Director of the court singing chapel. This supreme ordinance, which was announced to the Holy Synod by Privy Councillor Prince Golicyn, was included in the 33rd vol. of Polnoe Sobranie Zakonov (p. 498 No. 26,143), but it did not enter Svod Zakonov [Codification of Laws].

In June of this year, Major-General L'vov, who occupies the office of the Director of the court singing chapel, reported that church music compositions are being approved by civil censors who often have no expertise whatsoever in music. Thus, these compositions become public and are sung in churches, and [those of them] which have been approved for singing are being copied out with modifications and an amassment of errors not only in the music but also in the text. [On that account, L'vov] requested, with loathing for [all] this, the reinstatement of the Supreme ordinance in question.

The Chief Procurator of the Holy Synod whom I contacted in advance on this matter in accordance with a Supreme ordinance, informed me that on his behalf it would be necessary that all new church music compositions only be released with the approval of the Director of the court singing chapel. [Accordingly, works which had been] approved for publication should not be used from manuscript booklets but from printed exemplars and also with the