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THE “REQUIEM” LITURGY BY NIKOLAI DILECKIJ: QUESTIONS OF RECONSTRUCTION¹

The early modern composer and theoretician Nikolai Dileckij (c. 1630 - c. 1690), living and working in Rzecz Pospolita and then in Moscow State, left us an interesting and varied artistic inheritance. There are many copies of his treatise “Musical grammar” (“Musikijskaja grammatika”) and his church choral concertos or motets, performed in church of Kievan Metropolitanate and Moscow Patriarchate. From time to time musicologists discover unknown works and new copies of his musical treatise. One of his recently-found works is the focus of the article. This is the “Requiem (“Rekvialnaia”) Liturgy”. I shall discuss here some questions of the transcribing of the score from the eight vocal parts, and the reconstruction of its lost fragments.

For a long time the “Requiem Liturgy” was on the list of Dileckij’s lost works. These works were known from references in his musical treatise “Musical Grammar”. The other complication is that his works were preserved in one or more voice parts, but so few that it was impossible to recreate a complete choral score. Until recently, five eight-voice works by Dileckij appeared on the list of lost works. There are the Christmas Canon, the “Smolensk”, “Moscow” and “Requiem” Liturgies and a setting of Vespers.

Dileckij’s Christmas Canon was known only from one seventeenth-century inventory that was made by the Lvov Stauropegial Brotherhood.² According to the inventory, the Canon was placed together with a setting of Vespers written by the Kievan Metropolitan composer Tomasz Szewerowski.³ There is a small fragment from “Smolensk” Liturgy in Dileckij’s treatise,⁴ used as an example of the “concert” style. In a copy of his treatise dedicated to a clerk Litvinov, Dileckij wrote that the fragment came from: “Сего указ имаши в Службе моей Смоленцей, идеже тако”.⁵ Five voice parts from the “Moscow” Liturgy are found in Capella collection in the Russian National library in St. Petersburg

1 The research was funded by The International Association for the Humanities in 2010-2011.

2 Реєстр нотних зошитів, що належали Львівському Ставропігальному братству 1697 р. / *Українське музикознавство*. Вип. 6. Київ, 1971. С. 245.

3 *Idem*.

4 Дилецький М. *Грамматика музыкальна*. Фотокопия рукопису 1723 року. / Подг. О. С. Цалай-Якименко. Київ, Музична Україна, 1970. С. XV.

5 Dileckij M. *Musical Grammar* (1677). The copy is from the end of the 17th – beginning of the 18th century (РГАДА. Ф. 181. № 541, Л. 16).

(hereinafter RNL) and a part of the first descant in the Russian State Library in Moscow (hereinafter RSL).⁶ The parts in the Cappella collection have the title “Николая Дилецкого Московска” or “Николая Дилецкого на Москве”.⁷ The eight-part Vespers were already known about in the 1970s thanks to the first descant part from RSL which has following marginal note: “Вечерня на 8 голосов. Творение Николая Дилецкого”.⁸ An incomplete set of seven parts for the Vespers, lacking the descant, was discovered, reconstructed and performed in April 2010 by the choir “Terra Cossacorum” at the Kiev Conservatory.⁹

Of the “Requiem Liturgy”, the first descant part was found in RSL, and five parts in the Capella collection.¹⁰ Three parts were missing: the first and second basses and the second tenor. These missing parts were recently discovered in a partial set from the Synodal collection of the State Historical Museum in Moscow (hereinafter SHM).¹¹ Thus, using musical materials from two incomplete sets, the reconstruction of the “Requiem Liturgy” was possible.

The Liturgy is attributed to Dileckij in the first descant part from RSL. It has the title: “Служба Божия. Творение Николая Дилецкого Реквиалная”.¹² The actual musical material of the Liturgy supports this attribution. A characteristic feature of Dileckij’s style is the frequent self-borrowing of his music materials from other works, in common with many baroque composers. Dileckij had his favourite musical fragments that were used repeatedly in one work after another. For example, the beginnings of the Cherubic Hymns from the “Requiem Liturgy” and the four-part Liturgy resemble each other:

6 First descant part (РГБ. Ф. 354. №146. Л. 10-13об.), first descant part (РНБ. Кап. Q 66. Л. 92-94об.); second descant part (РНБ. Кап. Q 67. Л. 95-97об.); first alto part (РНБ. Кап. Q 68. Л. 101-103об.); second alto part (РНБ. Кап. Q 43. Л. 96-98об.) second tenor part (РНБ. Кап. Q 38. Л. 85-87).

7 First alto part (РНБ. Кап. Q 68. Л. 101); second alto part (РНБ. Кап. Q 43. Л. 96).

8 First descant part (РГБ. Ф. 272. Син. библ. 333. Л. 24).

9 Incomplete set lacking the first descant (ГИМ. Син. певч. 110).

10 First descant part (РГБ. Ф. 272. Син. библ. 333. Л. 15-19об.), first descant part (РНБ. Кап. Q 66. Л. 55об.-60об.); second descant part (РНБ. Кап. Q 67. Л. 60-65об.); first alto part (РНБ. Кап. Q 68. Л. 63об.-68); second alto part (РНБ. Кап. Q 43. Л. 59об.-64); second tenor part (РНБ. Кап. Q 38. Л. 51об.-55 об.).

11 Incomplete set of six parts, lacking the first and second descants. (ГИМ. Син. певч. 610). I am most grateful to Dr N.J. Plotnikova for drawing my attention to the set.

12 First descant part (РГБ. Ф. 272. Син. 333. Л. 15).