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SOME OBSERVATIONS ON MUSICAL PRACTICE IN THE EPARCHY IN MUKAČEVO IN THE 18TH CENTURY

Byzantine-Slavic religious culture in the former Eparchy of Mukačevo, although owing its roots to the activity of the brothers Constantine and Methodius in Great Moravia in the 9th century, began its real existence with colonization according to Wallachian law (which began in around the mid-13th century). The most important ecclesiastical and cultural centre of the Byzantine-Slavic Church in the Austrian Empire¹ was first the monastery in Hruševó, and later the monastery in Mukačevo. Especially important was that in Mukačevo, which served as a bishop's residence until 1780, when it was transferred to Užhorod.² Although it is believed that the foundation of the monastery was connected to the arrival of the Lithuanian prince Theodor Karijotas (known as Koriatovič, who arrived towards the end of 14th century), it is quite possible that he merely supplied it with some assets of his own.³

There is a possibility that the first monks living in the monastery either came from Novgorod, or were educated by Novgorod singers in rituals and chant.⁴ Although proving this assertion is more than difficult, according to Gardner, even today (i.e. in the early 20th century) there are many chants in the Carpathian tradition that demonstrate their essential oneness with chant indigenous to Russia, the so-called *stolpovoi znamenny* chant.⁵ As he says, "...this resemblance to certain Great Russian chants is so considerable, so striking, that it can and should be brought to the fore as an ethnographic trait of the Russian people living in the Carpathian Mountains."⁶

Particularly interesting in this regard is a reference to the occurrence in the Carpathian region of the so-called *teretismata*. *Teretismata*, a musical phenomenon first described in Byzantium in the 14th century, apparently found its way also into Slavonic culture. This musical phenomenon was often considered a way in which singer – *psaltês* or cantor – could demonstrate his singing skills.⁷

1 The territory of the former Eparchy of Mukačevo is now part of modern Slovakia, Hungary, Subcarpathian Rus' and partly Romania and Poland. Its jurisdiction extended to the entire territory of the Hungarian kingdom and Austrian empire. The Hungarian kingdom, initially subject to the Austrian empire, was in 1867 made equal to Austria on the principle of dualism, and the empire consequently became the Austrian-Hungarian Empire.

2 Cf. Pekar, *Bishops*, 27.

3 Cf. Lacko, "Monastier v Mukačeve," 21.

4 Cf. Sass 34.

5 Cf. Gardner, 47.

6 Cf. Gardner, 47.

7 Cf. for instance Mudri-Zubacz, "Congregational Singing," 365, note 47; Roccasalvo,

As some sources inform us, in the north of Russia (in the musical culture of Novgorod), they were found in the form of *ne-ne-na*, and *cha-bu-a* (the so-called *Razvodnoje pĕnie – Разводное пѣніе*), unlike the simple so-called *Prostoje pĕnie (Простое пѣніе)*. In the south of Russia, on the other hand, it was found in the form of *le-ge*, and, humorously (probably from 17th century), also *ši-kna*. The use of these *teretismata* was reproached in the 17th century reproached by an unidentified anonymous reference saying: “...whether God listens to your *abuv, khabuv, akhatei, anenaikov*, which you accepted neither from the saints, nor from wise teachers, who do not possess either accord or brain; you yet brought it into the church...”⁸ However, given the lack of any further supporting evidence, it is not easy to discern whether the anonymous author was speaking about actual practice in the region, or merely brought to locals something he heard elsewhere.

In favour of Novgorodian origin of the chant speaks also the existence of the so-called “cantors’ modes”, very famous in Carpathian liturgical tradition, which some authors attribute to elements of north Russian provenience. Due to the lack of liturgical books and since the liturgical text is quite difficult to remember, cantors (or those faithful entrusted with singing), put secular texts easy to remember to the liturgical modes, to remind them of the chant melodies.⁹ These cantors’ modes became so popular that they found their way into many musical manuscripts. Their texts vary from place to place, and the most famous of them were *Пошел чернец зъ монастыря...* (Sass), and *Чи я собі не газдиня...* (Papp). While musicologist Stephen Papp suggests the local origin of cantors’ modes, another musicologist, Bartholomew Sass, attributes them to the *demestvoenny* tradition from Novgorod and adds that the cantors’ modes were first recorded in the Novgorod *sticherarion* of 1569.¹⁰

Previous to 1700, Carpatho-Russian liturgical chant in the Austrian Empire had in most cases been transmitted orally. Cantors (sl. дякъ), i.e. singers responsible for initiating the chant and subsequently leading the congregation in singing, or at least securing proper responses, prayers and chants in services, were usually neither professionals nor very educated. They received their training through oral tradition transmitted from one generation to another.¹¹ Despite this fact, the cantors’ task was also to help the priest to educate the faithful in elementary secular and spiritual matters, a fact that certainly required some level of education. There are some references to the students from the Austrian Empire studying at two famous brotherhood schools (the *Brotherhood Dormition School* in Lvov founded 1586, and the *Brotherhood Epiphany School* in Kiev founded 1615-16). However, given the distance involved (from Uzhhorod to Lvov is over 250 km, and to Kiev is around 800 km) and local eco-

Plainchant tradition, 36.

8 “...Ега ли Богъ послушаетъ твоихъ абувъ, хабувъ, ахатей, аненаиковъ, ихже пріяль еси ни отъ святыхъ, ни отъ премудрыхъ учителей, ни согласія ни разума имущихъ, а въ церковь вносиши...” Cf. Sass 34.

9 Cf. Papp, “Rozvij,” 184.

10 Cf. Sass 34.

11 Cf. Roccasalvo, *Plainchant Tradition*, 17.