

## TRANSITIONAL HYMNS

I have designated as 'transitional' hymns all those sung in Russia toward the end of the nineteenth century just prior to the Doukhobor emigration to Canada in 1899. They serve as a link between the traditional Doukhobor culture in Russia and the more highly evolved culture, influenced by Peter V. Verigin, Leo Tolstoy, and others, which the Orthodox Doukhobors continued in Canada. Transitional hymns are not historical in the sense that they refer to specific events, but they often reflect the longing and despair of a people undergoing persecution and exile. They have no distinctive musical style of their own but exhibit the general characteristics of mode, metre, and voice spacing, shared by all Doukhobor and sectarian hymns that have originated after the early hymns.

# How Fortunate Is He

PEA 261-1598

*Sung by the Nick Makortoff choir of mixed elders  
Grand Forks, B.C., July 12, 1963*

Moderate  $\text{♩} = 46$

The musical score consists of two systems of four staves each. The first system includes vocal staves with lyrics in Russian and instrumental accompaniment. The second system continues the vocal and instrumental parts. The tempo is marked 'Moderate' with a quarter note equal to 46 beats per minute. The time signature is 3/4. The key signature has one flat (B-flat). The first system includes a 'Solo' section and a 'Tutti' section. The lyrics are: (Я) - - - - (Я) - - - - [Solo] [Tutti] - - - - Как - - - - сча - - - - стли - - - -

Musical score for the first system. It consists of four staves: a vocal line (treble clef) and three piano accompaniment staves (treble and bass clefs). The vocal line contains the lyrics:

- - - - - в (мѣ) год,                      ко - - - - -

Musical score for the second system. It consists of four staves: a vocal line (treble clef) and three piano accompaniment staves (treble and bass clefs). The vocal line contains the lyrics:

го                      рас - - - - - свет,                      лю - - - - -

бо - - - - - вью о - - - - -

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The lyrics are "бо - - - - - вью о - - - - -".

кру - - - - - жон; Е е - - - - - го

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The lyrics are "кру - - - - - жон; Е е - - - - - го".

ду - - - - - те, как (и) я - - - - -

Detailed description: This system contains four staves. The top staff is a grand staff with a treble clef and a bass clef, containing piano accompaniment. The second staff is a vocal line with a treble clef, containing the lyrics 'ду - - - - - те, как (и) я - - - - -'. The third staff is a bass line with a bass clef, containing piano accompaniment. The fourth staff is a grand staff with a bass clef, containing piano accompaniment. The music is in a minor key and 4/4 time.

- - - - - р - - - - - ки - - - - - й свет Ели - - - - -

Detailed description: This system contains four staves. The top staff is a grand staff with a treble clef and a bass clef, containing piano accompaniment. The second staff is a vocal line with a treble clef, containing the lyrics '- - - - - р - - - - - ки - - - - - й свет Ели - - - - -'. The third staff is a bass line with a bass clef, containing piano accompaniment. The fourth staff is a grand staff with a bass clef, containing piano accompaniment. The music continues in the same key and time signature.

This system contains four staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The second staff is a vocal line in treble clef with the lyrics "ста - - - - ет ра - - - -". The third staff is a piano accompaniment line in bass clef. The fourth staff is a piano accompaniment line in bass clef. The music is in a 4/4 time signature.

This system contains four staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef with the lyrics "до - - - - сть пре - - жних ле - - - -". The third staff is a piano accompaniment line in bass clef. The fourth staff is a piano accompaniment line in bass clef. The music continues in the same 4/4 time signature and key signature as the first system.

Musical score for the first system. It consists of four staves: a vocal line (treble clef) and three piano accompaniment staves (treble and bass clefs). The vocal line contains the lyrics "т, Бы - - - - - ло - - - - -". The piano accompaniment includes chords and melodic lines.

Musical score for the second system. It consists of four staves: a vocal line (treble clef) and three piano accompaniment staves (treble and bass clefs). The vocal line contains the lyrics "сла - - - - - дкий сон.". The piano accompaniment includes chords and melodic lines.

Как счастлив тот, кого рассвет,  
Любовью окружен;  
В его душе, как яркий свет  
Блится радость прежних лет,  
Былое, сладкий сон.

Он вспомнит прошлые года,  
И точно расцветет.  
К чему унынье и вражда?  
Его пламенная мечта  
В заветный край несет—

В заветный край, в родимый дом,  
В знакомый, милый сад,  
В село над тихим ручейком;  
И он в смущении немом  
От счастья плакать рад.

И чувств забытых дивный рой,  
Опять в душе кипит;  
Он молод снова, и одной  
Невольной, жаркою слезой  
Он сердце обновит.

Пускай мрак ночи впереди,  
Гроза шумит — пускай:  
Ему не сбиться на пути,  
Надежда есть в его груди,  
Он знал, он видел рай.

Тоска-ль возьмет его порой,  
На жизнь ли падет тень,  
Глаза-ль подернутся слезой,  
От черных дум под бури-вой  
В глухой осенний день,

Все разлетится точно дым  
При сладком слове — Мать,  
Воспоминанием живым,  
Он говорит: я был любим  
И мне легко страдать.



*Translation:*

How fortunate is he who meets each dawn  
Surrounded closely by love;  
Which, like a brilliant light within his soul,  
Reflects the joy of days gone by,  
The past, like a sweet dream.

He recalls to mind those former years,  
And virtually blossoms out.  
Why have sorrow, why have hate?  
Such flaming thoughts carry him  
Back into the land of fantasy;

His cherished land, his childhood home,  
The known, beloved garden,  
The village by the quiet stream;  
In wistful meditation he  
Gladly weeps from happiness.

And half-lost thoughts in a wondrous stream  
Overwhelm his soul again;  
He's young again, and with a single,  
Unrestrained, hot tear  
His heart is renewed.

So, let the darkness lie ahead,  
The storm may threaten too;  
He shall not waver from his path,  
Hope firmly dwells within his breast,  
He has known, he has seen paradise.

Though longing gets him down at times,  
In his life a shadow threatens,  
His eyes may fill with tears some day  
From gruesome thoughts at stormy times  
That follow hazy autumn days.

All this disperses like smoke  
At the tender word—Mother;  
With vivid recollection  
He says aloud: I have been loved.  
And it's easy for me to suffer.

## DATA:

This hymn was written in the 1880's by the leader of the Doukhobors, Peter Vasilievitch Verigin, while he was confined to prison in the Kavkaz area of Russia. Eventually released from prison, Verigin in 1903 joined the thousands of Doukhobors whom he and Leo Tolstoy and the English Quakers had worked so hard to send to Canada in 1899. Originally entitled *Meditations of a Prisoner*, the hymn is supposed by some Doukhobors to have been based on an earlier Russian poem. At any rate, Peter Verigin sent it to his faithful followers with the exhortation to provide it with a psalm-like melody so that it might be preserved in the Doukhobors' permanent repertoire of religious songs. This was done by a group of the foremost singers of the time, headed by Ivan Evseivitch Konkin. It may account for the somewhat archaic flavour of the music. The hymn is still widely sung by Orthodox groups in British Columbia.



Peter's Day picnic held in Verigin, Saskatchewan, after the singing of psalms and other religious observances. June 29, 1964



The Dimitri Fofonoff choir singing *The Holy Temple of the Living*

# The Holy Temple of the Living God

(Record 1, Side 2)

PEA 264-1611

Sung by the Dimitri Fofonoff choir of mixed elders  
Grand Forks, B.C., July 13, 1963

Moderate  $\text{♩} = 66$

The musical score is arranged in two systems. The first system includes a vocal line with lyrics and piano accompaniment. The second system continues the vocal line and piano accompaniment. Dynamics include *mf* and *ff*. Performance markings include *[solo]* and *[tutti]*. The time signature is 2/2.

Жи - во - - го Бо - - - га храм свя - цен - ный, Он

без на - - - ча - - - ла без кон - ца, Е - ди - ный

див - - ны - й со - вер - шен - - - ный, Соз - да - нье

Musical notation includes treble and bass staves with notes, rests, and dynamic markings such as *pp*.

му - - дро - - - го Твор - - - да. Е - ди - ный да.

Musical notation includes treble and bass staves with notes, rests, and dynamic markings such as *pp*. It features first and second endings for both the vocal and piano parts.

Живого Бога храм священный,  
Он без начала без конца,  
Единый дивный совершенный,  
Созданье мудрого Творца. } (2)

В тебе я вечно пребываю,  
И от тебя не отделись,  
В тебе я Бога созерцаю,  
О, лишь в тебе сливаюсь с Ним. } (2)

В тебе, мой храм нерукотворный,  
Бог все Собой объединил,  
Зачем-же дух вражды позорной  
Нам храм искусственный сложил? } (2)

Зачем высокими стенами  
Он разделил сердца людей,  
Из братьев сделал нас врагами  
Ожесточил сердца людей? } (2)

Роскошным блеском ослепляя,  
Он Бога скрыл и подменил,  
Обрядом пышным отвлекая,  
Он совесть нашу усыпил. } (2)

Живого Бога храм священный  
Нас во едино собери,  
Любовью чистой совершенной  
Нас озари и примири. } (2)

*Translation:*

The holy temple of the living God,  
Without beginning dwells forever;  
The one perfected, wondrous image  
Created by the wise Creator. } (2)

In thee I ever wish to dwell,  
And from thee never to be apart;  
In thee God's presence I perceive,  
In thee with Him do I unite. } (2)



Annual Children's Sunday School Festival, Grand Forks, 1963. On the left, Anna P. Markova holds her grand-daughter Nina Verigin; on the right, Eli A. Popoff, Director of the Festival, sits with boy charges. Notice the ever-present bread, water, and salt—traditional Doukhobor (and Russian) symbols of hospitality.

In thee, my shrine of holy making,  
 Within Himself God united all;  
 Why then has the spirit of hate } (2)  
 Built for us an artificial shrine?

Why, with walls so high and rigid,  
 Has hate divided the hearts of men;  
 From brethren making them adversaries, } (2)  
 Their hearts be hardened to condemn:



Material gains but serve to blind us,  
Lust obscures God, His truth to hide;  
With pompous rites we are distracted,  
Our conscience hate has stupefied. } (2)

Holy temple of the living God,  
In humbleness unite us all;  
With love pure, crystal-clear, divine,  
Enlighten us and reconcile. } (2)

DATA:

The text of this hymn beautifully illustrates some of the fundamental beliefs of the Doukhobors. The 'holy temple of the living God' is, of course, not a church but the mind of man himself. Doukhobors regard the established churches, with their hierarchies of priestly power, as 'artificial shrines' (verse 3), 'with walls so high and rigid' (verse 4), where 'with pompous rites we are distracted' (verse 5). Like the Quakers, the Doukhobors believe the true Christian life is lived by good example and good deeds, not by complex rituals and dogmas.

This antipathy toward the church indicates a possible survival of beliefs associated with the Bogomil doctrines that originated in Bulgaria in the tenth century (see Introduction, page 1). Bogomil taught that God had two sons, Satanail and Michael, the latter the spiritual effluence of God, which was later to become manifest in the personage of Christ. Satanail (Satan) created the lower heavens and earth but not man. According to Bogomil belief, it was Satanail who was responsible for the Crucifixion and the later establishment of the Orthodox Church.

With further studies it may be possible to date the origin of *The Holy Temple of the Living God*. We do know that it was sung by Doukhobors in Russia at the turn of this century and that it was again revived in the 1920's during the Soviet resettlement of Doukhobor families in the Don River area. The hymn was brought to Canada from Russia only in 1961 by Anna P. Markova, mother of John J. Verigin, the present leader of the Orthodox Doukhobors. Since then it has achieved wide popularity among many Doukhobor groups in British Columbia. Mrs. Markova's presence in Canada is providing an important cultural link with the Russian past and an invaluable insight into those traditions which are undergoing modification in the Canadian environment.