# The Origins of Renaissance Polyphony in Byelorussian Greek-Rite Liturgical Chant

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Little is known of the existence of any polyphonic tradition in the music of the Byelorussian Church of the Greek rite before the XVIth century. Such a practice may well have existed though no record in writing has survived. Before the penetration of Western singing techniques at the time of the Renaissance such polyphony as there was must have been based on folk-harmonisation, which at that time presented a very different character.[1] All the early manuscript collections of chants give the melody only, and this lends force to the argument that the prevailing tradition in the Middle Ages was unison singing. This style continued in use until the present day, and the *Irmolohi* or chant books, compiled in the monasteries of Suprasl, Zyrovicy and Viciebsk, constitute the richest source of early Byelorussian Church music.[2]

The growth of secular and religious music in the Grand Duchy in the latter part of the XVIth century tended to centre round the courts of the magnates. The Radziwill at Niasviž, the Branicki at Białystok, the Chadkievič, the Ahinski at Siedlce, the Tyszkievič and the Slucki had largely abandoned the Orthodox faith for Protestantism and later Catholicism, and their private chapels became centres of development for Renaissance polyphony. The Grand Ducal city of Vilnia itself exerted an ever increasing westernising influence on Church music, particularly after the political union with Poland at Lublin in 1569.

The Council of Trent (1545-1563), convened to reform the abuses of the Roman Church and to check the advance of the Protestant reformation, was to add momentum to what had hitherto been a gradual process. In the course of its sessions, attended by bishops from Poland and Lithuania, the Council ordained a reform of Church music in a simplifying sense, recommending the bishops to exclude "music in which anything impious or lascivious finds a part." There seems indeed to have been some danger at this time of harmonised music being forbidden, largely on the grounds of the inaudibility of the words, owing to the interweaving of the voices. The implementa-

[1]) Г. Піхура, *Царкоўная музыка на Беларусі,* Божым Шляхам № 84, Лёндан 1964, б. 4.

[2]) G. Pichura, *Monuments of Byelorussian Church Music,* Eastern Churches Quarterly, Vol. XIV, London 1962, pp. 411-412; also *Богдан Анісімовіч,* Б. Ш. № 4, Лёндан 1967, б. 8-12.

tion of the Tridentine reforms brought the rules of the Latin church in Lithuania into harmony with those decreed in Moscow at the Council of Stoglav in 1551, and thereby may have facilitated the reception of Western polyphony into Orthodox churches.

In the latter part of the XVIth century there sprang up in Vilnia a movement for the improvement of liturgical singing. Schools of music had nourished at the Church of St. John since 1513 and at the Latin Cathedral, of St. Stanislaū since 1465. Later, in 1569, the Jesuits established their college in Vilnia, presumably to the mortification of the Cathedral Chapter which in 1572 was obliged to demand the return of their choristers who had defected to the new school. Yet another choir school — the Valerian Bursa — was founded in 1579.[3]

Practical training played a large part in the education of choristers. A decree of the Cathedral Chapter house in 1588 required all choral scholars to participate in the Feastday services in the Cathedral, and to sing the "officium defunctorum" for deceased benefactors.[4]

To implement the reforms in the Cathedral itself, the Chapter employed the services of the Polish Cantor Szymon z Brzezina and in 1579 paid him "Twenty scho-ck of Lithuanian hrošy" for his work. Teachers and singers from Germany were also summoned to participate in the reforms.[5]

The growing prosperity of the Vilnia burghers led to more luxurious provisions being made for church music during Mass, New organs were installed in the Latin churches by wealthy benefactors such as Prince Albert Radziwill (d. 1593), who thus endowed the Church of St. John. During the latter years of the XVIth century Sebastian z Miensku held the post of organist in Vilnia Cathedral, and was succeeded by the master Mikola Masovič, also a citizen of Miensk.[6]

Organs were widely used for semi-liturgical and secular functions. Wordly music was cultivated in the best Western traditions and provoked the admiration of foreign visitors to Vilnia. Sir Jerome Horsey was in about 1583 entertained by Prince Mikola Radziwill: "His hightnes did invite me to diner...; brought me into a very larg room wher organes and singing was, I was placed before him in the middest of the table; trompetts sound and kettell drams roared. The first service brought in, gnesters and poets discourse merily, lowed instruments and sofft plaied very musically."[7]

Small organs seem to have been in wide use, and were even popular in the villages. The Seigneur de Hauteville, attending a

[3]) Z. Ivinskis, *Kirchengesang in Litauen in XVI-XVIII Jahrhundert,* Commentationes Balticae I, Bonn 1953, pp. 91, 99.
[4]) *Ibid.,* p. 87.
[5]) *Ibid.,* p. 90.
[6]) *Ibid.,* p. 91.
[7]) Sir Jerome Horsey, *Travels,* Russia at the Close of the XVIth century, London 1856, pp. 251-252.

country wedding in the early XVIth century, spoke of dancing "to the sound of violins accompanied by little portable organs."[8]

Paul of Aleppo, writing in the XVIIth century, underlined the great difference between the Muscovite and the Ruthenian (or Cossack) singing: "In regard to the Church music of these countries, it may be observed that the chanting of the Cossacks dilates the breast and clears the heart of care. With a vehement love of psalmody and a strict attention to the rules of music, they give forth in a sweet high tone from their very souls, as it were, and from one mouth, the most delightful sounds: whereas the chants of Muscovites is without art, just as it happens, — it is all the same to them, and the finest in their estimation is the low, rough, broad voice which is far from being pleasant to hear. As with us these gross tones are found defective, so by them our high intonation is deemed vicious; and they laugh at the Cossacks and reproach them for their music, telling them that this is the music of the Franks and Poles."[9]

The religious chaos prevailing in the Grand Duchy in the mid-XVIth century attracted the missionary zeal of the newly constituted Society of Jesus (1539). The pedagogical influence of this latin-rite Order was perhaps the most significant factor in the introduction of Western standards into Byelorussian liturgical life.

The Catholic movement known as the counter-Reformation and led by the brilliant orator Peter Skarga (1532-1612) was first directed against the serious threat which the protestant sects represented to the established church. With the death of the staunch Calvinist Prince Nicolas Radziwiłł the Black, the political and cultural significance of the reformed faith declined rapidly and ceased to exert any great influence on the religious life of the Grand Duchy. The Jesuits were then faced with the problem of restoring the Orthodox church to obedience to the Holy See. The direct musical results of the diplomatic ventures of the Jesuits Possevino and Skarga were negligible. Their influence was to be most powerfully felt in the field of education. Before the coming of the Jesuits there were virtually no proper schools in Byelorussia, and youths of gentle birth were obliged to travel to Kraków, Prague, Paris or Padua to seek a refined education. The immense superiority of the Jesuit schools and educational system soon induced many of the orthodox noblemen to entrust their sons education to institutions nearer home. In 1569 the Order opened their first Academy in the Grand Ducal city of Vilnia, and Peter Skarga was appointed the first rector. After rapidly achieving fame it was raised to the status of University in 1578. A second college was opened in Polack in 1581, and by the mid-XVIIth century schools had been set up in Horadnia and Orša (under Žygymunt August), Niasviž (1584), Miensk (mid-XVIIth c.), Noūharad-Severski (c. 1600), Bobruisk (1627), Sluck (1690), Pinsk

[8]) Sr de Hauteville, *Relations historlques de la Pologne,* Paris 1697.
[9]) Paul of Aleppo, *Travels of Macarius,* London 1842.

(1635), Mahileū, Smalensk (under Vladislas IV) and Viciebsk (1640).

The curricula of the Jesuit colleges in Byelorussia conformed to the general scheme established by the Order, and based on restored scholasticism. Philosophy, rhetoric and grammar were studied together with the Arts. The Jesuit *Consuetudines communes, Provinciae Lithuaniae: Liber Septimus* recorded in 1604 and confirmed in 1620, laid great stress on the importance of teaching music.[10] Teaching was done almost entirely in the Latin tongue and the Byelorussian youth, Orthodox and Protestant, as well as Catholic were, as a matter of course, brought up to follow the Roman rite.

Musical training was given to the children both on a practical, and theoretical basis. "From the beginning the Jesuits would send their scholars from their college to the (latin) cathedral, not only to sing Mass, but also to attend other ceremonies." Indeed, the latin Chapter of Vilnia complained in 1572 that the Jesuit College was attracting voices away from the cathedral choir school and demanded that those who were learning Donatus and Grammar should return to their former institution.[11] Thus Byelorussian Orthodox choirboys grew familiar, not only with the anthems of Polish Renaissance Masters, but also with those of German and Italian composers. Having completed their education and returned to their fathers' estates they frequently reverted to the Orthodox faith, but retained their taste for Latin polyphony. Jesuit choirboys were also encouraged to assist at various uniate functions, and they were frequently found heading processdons and singing festal hymns and acclamations for uniate hierarchs.[12]

Within the colleges the choristers were taught to sing paraliturgical as well as liturgical works. The Jesuit fathers shared the general partiality of the Byelorussian clergy for the traditional kanty. It was their custom to commence their provincial Synod by singing the splendid old Polish chant *Bogurodzica Dziewica.* New hymns were specially composed for solemn occasions such as feast days or processions, by the Jesuit musicians Jonas Hruževūski (d. 1646) and Jakub Paškievič (d. 1657). The *Consuetudines communes* (Bk VII) contain a whole cycle of kanty appointed to be sung in the college during Mass in the course of the liturgical year. Of the 67 hymns, 12 were in the Polish language, all the others being in Latin. Many other hymns were also sung, according to the *Consuetudines,* which does not attempt to enumerate them all.[13] There is a strong likelihood that hymns were occasionally sung in old Slavonic, and perhaps, in

[10]) Z. Ivinskis, *op. dt.,* p. 100.
[11]) *Ibid*., p. 91.
[12]) A. Guépin, *Un Apôtre de I'Vnion des Eglises au XVII*[e] *siècle,* Paris 1898, Vol. I, p. 214 ff.
[13]) Z. Ivinskis, *op. cit.,* p. 100.

Middle-Byelorussian, particularly in the college of Polack.[14]

That much Jesuit liturgical singing did in fact pass into current uniate and orthodox use is borne out by the number of old Slavonic manuscripts giving melodies and chant entitled *po Isu* and *Ezuvitski.*[15]

The growing contacts between the Lithuanian Orthodox and Catholic hierarchs in the latter part of the XVIth century were to play a considerable role in preparing Byelorussian liturgical music for a wholesale reception of western models. The ever increasing number of diplomatic and ecclesiastical missions of Possevino and others in connection with the movement towards union had an effect in preparing the ground. In 1595 the Orthodox bishops in Rome were able to wonder at the singing of the Sixtine Chapel choir, which doubtless left a deep impression in the minds of the *dziaki* in their suites and resulted in their acquiring a growing familiarity with Renaissance polyphony.

The close cooperation between the Fathers of the Union of Bierascie (1596) and the Jesuit order of the Lithuanian Province was the most powerful influence on the westernisation of the uniate church chants. Metropolitan Veliamin Rutski was largely instrumental in bringing this about, but responsibility for the official introduction of Latin singing to the very gates of, if not actually within the Byelorussian Cathedrals rests with the Archbishop of Polack, Josafat Kuncevič (1580-1625). Born of humble Volhynian stock, this controversial but fascinating figure was to become a powerful patron of church singing and to do- much to improve the lax standards which had thitherto prevailed.

Kuncevič was extremely fond of church music and he was a great lover of splendid ceremonies and well ordered services. Whilst still a monk of the Vilnia *Śviataduchoūski* Monastery he fulfilled the functions of *dziak* and *psalomščik* (1608-1609) and when he became Igumen of that convent he would come down from his throne and join the monastic choir, "standing at their head and singing with a voice so melodious that he moved all to devotion."[16] Kuncevič's musical ability and taste enabled him, by the recruiting of good singers such as Lecikovič, to raise the standard of the *Śviataduchoūski* Monastery choir to a high level (1608-1618). On his being appointed to the archiepiscopal see of Polack he paid great attention to the role of church singing. Frugal in his private life, he indulged his taste with but one luxury — a large choir.[17]

[14]) Ideoque in libris liturgicis manuscriptis e saec. XVII qui apud unitos in usu erant, invenientur aliquae innovationes quae aliter nullibi occurrunt. Invenimus ibi e.g. sequentiam "Dies irae dies ilia" ut patet in linguam slavicam traductam, quae in liturgia pro defunctis cantanda praescribitur, hymnum de Spiritu Sancto "Veni Creator", saepissime hymnum "The Deum laudamus." J. Praszko, *De Ecclesia Ruthena Catholica, sede metropolitana vacante* 1955-1665, Roma 1944, p. 302.

[15]) А. Преображенский, *Культовая музыка в России,* Л. 1924, б. 57.

[16]) J. Susza, *Cursus vitae et certamen martyrii B. Josaphat Kuncevicii,* Ed. Martinov, Paris 1856, p. 48.

[17]) *Ibid*., p. 44.

In common with many of the orthodox bishops, Kuncevič had a liking for the new Italian-style polyphony and for the traditional Byelorussian *Kanty*. During his solemn induction into Polack Cathedral (1618) he made a point of inviting the Latin clergy and choirs of that city to participate in the ceremonies. His triumphal progress through the streets is related by Susza: "The cortege proceeded through the town to the sound of musical instruments, salvoes of musketry and joyous peals of bells... As Josafat alighted, he found the scholars of the Jesuit College and the Latin clergy of the town lined up on either side of the entrance. They greeted the prelate with songs, and then straightway withdrew whilst Josafat entered to kneel before the altar and take his place upon the archiepiscopal throne. The clergy then came to make obeissance before its new pastor and a liturgy was sung as a thanksgiving for this joyful induction. The Ruthenian boys of the city then sang some verses in Polish in honour of the bishop."[18]

There is evidence however that the activities of the Latin choirs did not stop at the doors of the uniate cathedrals. Kuncevič frequently called in the Jesuit college's choir to add greater splendour to the ceremonies he loved, and latin anthems soon rang out on the uniate *kliros* before, during and after the liturgy of St. John Chrysostom. There was little enough indigenous polyphony at this time, and what there was stood no comparison with the works of the sophisticated Polish and Italian masters of the Renaissance. It was by no means uncommon to hear in the course of one liturgy the unison chants of the Suprasl Irmologion, Latin motets and Polish hymns, not to mention organs and other musical instruments. So it came that the works of Gomulka, Zielenski and Szamotułski became familiar to Byelorussian ears and the forms of Western polyphony were fixed in the minds of the people. As Preobraženskу observed: "The uniates cleared the way for Latin singing to reach our *Kliros*. Here Latin was sung first from necessity, then from habit and finally from choice."[19]

What is less clear is the actual liturgical role played by Latin polyphony in uniate churches. It is quite conceivable that appropriate parts of the liturgy were sung in the Latin tongue — *Sanctus, Benedictus, Alleluia, Laudate Dominum* — or at least that melodies from the Latin Mass were adapted to the Slavonic texts. It is also likely that on many occasion anthems were sung in Latin, either by way of processional or recessional, or else as *zapričastny* during the priests Communion. *Kantyčky* were of course currently sung during the liturgy in the XVth century, and at the end of the XVIth century they were frequently sung in the Polish language. The "verses in

[18]) A. Guépin, *op. cit*., Vol. I, p. 214 ff.

[19]) А. Преображенский, *Латинская ересь в русском пении в XVII в.,* Сб. Орфей, Петроград 1922, Кн. I, стр. 194.

Polish" sung by the boys of the Polack Jesuit college during the ceremonies of 1618 were certainly *kanty,* either traditional, or more probably composed specially for the occasion. The way in which these easy melodies caught the imagination of the simple people is well illustrated in the description of the translation of the relics of Josafat Kuncevič to Polack in 1625. "The Fathers of the Society of Jesus had brought many pupils from their college who performed harmonious anthems." After the ceremonies "...the young pupils of the Jesuits had one last tribute in store for the Saint — they struck up an hymn to his praise in Polish verse in which they recalled the graceful symbol of the rose which figured on the family coat of arms, as if to foretell the glory which the martyrdom of its most illustrious scion was to bring upon it. The people were able to retain this hymn without difficulty with its easy rhythm, repeating the joyful refrain at the end of each verse. At last, when the Metropolitan had spoken a few words the remains of Josafat were lowered into the tomb."[20]

Intimately associated with the musical activity of Josafat Kuncevič is the name of Daratej Lecikovič (fl. 1600-1628), his friend and disciple, and one of the most famous Byelorussian *dziaki* of his day. Lecikovič began his musical career as a singer in the choir of Metropolitan Ipatiej Pociej in Navahradak. He entered the Basilian *Śviataduchaūski* monastery in Vilnia where he fulfilled the functions of cantor and won the respect of the archimandrite, Josafat Kuncevič. During his sojourn in the monastery Lecikovič and Kuncevič must frequently have enjoyed singing together, for the latter subsequently refused to be separated from such a fine singer. On his elevation to the archiepiscopal see in 1617, Kuncevič took Lecikovič, now a deacon, with him to Polack, where he no doubt supervised the choir to suit it to his masters taste.[21]

The pattern set by Kuncevič and the Jesuits in Polack was followed in every city where circumstances compelled the Latin and Uniate clergy to work side by side, and by the mid-XVIth century *latinskaja eres* had been carried to the uttermost parts of the Grand Duchy. The success of the Uniate movement, aided by the attractions of Western Polyphony, pulpit oratory and Jesuit policy, was considerable. The Byelorussian faithful flocked to the now fashionable Latin and uniate cathedrals to hear the new *iskusnoe penie* (artificial singing) and to marvel at the splendour of recently constructed organs.

The Orthodox Church in the Grand Duchy, ever conservative by nature, adopted an equivocal attitude towards the new fashion from the West. In the Western regions of Biela, Horadnia and Navahradak — far removed from Muscovite machinations and patriarchal intervention — the Orthodox church appeared to have embraced the new taste wholeheartedly. The Metropolitan of Kiev himself, Michael

[20]) Guépin, *op. cit,* Vol. II, p. 142.
[21]) Susza, *op. cit.,* p. 46, "Depositio P. Gennadii."

Rahoza, was not unaccustomed to polyphony in his see of Navahradak, and during a visit to L'viv in 1586 was greeted with great pomp by the Choirs of the Confraternity of the Assumption singing in four-part harmony.[22]

In the central and eastern provinces of the Grand Duchy, particularly after the Union of Bierascie (1596), and in the face of the Jesuit Counter-Reformation, there was open hostility on the part of the Orthodox church to the new method. Renaissance Polyphony came to be considered, as it was to be in Muscovy a century later by the conservative faction there, as a powerful and dangerous propaganda weapon of *latinskaja eres.* The Orthodox confraternity of Kiev opposed the introduction of the new style of singing, and even went so far as to call it "accursed."[23] They accused the Catholics of luring the "weak sons of Orthodoxy" into their churches with "the sweet tones of musical organs." Those who had succumbed would accuse themselves in confession of "having sinned by entering a Latin church and listening to the music."[24]

The Orthodox Monasteries and Confraternities were hard pressed to find a suitable antidote to the new fashion which was drawing ever-growing numbers away from the ancestral faith. Radical reforms were obviously called for to meet the threat. The Orthodox services were frequently badly ordered, singing was slipshod through lack of competently organised choirs and there was a tragic dearth of liturgical music books. The inventory of the Miensk *Voznesensky* monastery for 1579 reveals a total of only 24 books in the convent library, including *Meniea,* Gospels, ordinals and psalters, whereas a similar list of books in the archiepiscopal cathedral of Polack for 1581 shows little improvement on that figure.

The resistance of the Orthodox Church in the Grand Duchy was steeled by visits from the Eastern Patriarchs at the close of the XVIth century, and in the ensuing struggle with the uniates, the Orthodox confraternities recognised the need for reforming the standards of Church singing.

The growth of the Orthodox confraternities in the late XVIth and early XVIIth centuries followed a course parallel in many respects to the development of the various Jesuit establishments in the Grand Duchy. As the Jesuit "threat", with its strong intellectual appeal to the clergy, advanced from city to city, Orthodox resistance tended to crystallise round the confraternities — those bodies of pious laymen less subject to control of the pro-unionist ecclesiastical authorities — which sprang up, chessman-like, to mark the focal points of the new order. In Byelorussia, the most notable of these Confraternities flourished at Slucak, Navahradak, Miensk, Viciebsk,

[22]) The Monastery of Suprasl was the first in the East Slav world to adopt Western linear notation, Cf.: Г. Піхура, Богдан *Анісімовіч,* sup. cit.
[23]) Д. Разумовский, *Церковное пеніе в России,* Москва 1867-1869, стр. 207-8.
[24]) P. Orlov, *La Musique religieuse en Russie,* Amay 1939.

Mscislaū, Niasviž, Orša and Krycaū.[25] Within the framework of the confraternities, libraries were formed, hospitals organised and schools run, where rhetoric philosophy and music formed part of the *curriculum studii.*

To counter the activities of the Jesuits and of the protagonists of the *Unia,* a reform of liturgical singing was considered essential. This was implemented by calling for books and singers from the South, whence church singing had originally come. To vary and enrich the style and repertoire of the Orthodox Church singers were summoned from the Slavonic speaking monasteries of the Balkans — from the Chilandarion and Zographos monasteries on Mount Athos, from the Bulgarian monasteries of Niamce and Novonjamce in Moldavia, and from Serbia, perhaps by way of the monasteries of Transcarpathian Ukraine.[26] With them they brought the much-needed books and new methods of singing. Greek, Bulgarian and Serbian melodies soon became popular in the cathedrals of Galicia, particularly in Peremyšl and L'viv, which provided the focal point of the new liturgical activity.[27] In 1588 the *Sviataduchaūski Confraternity* of Vilnia sent to L'viv for two *dziaki* to teach the Slavonic and Greek languages (and probably chants) in their school, and other confraternities certainly applied for similar assistance. At all events the new melodies began to hold an important place in the Ukrainian and Byelorussian *Irmolohi* of this date.[28]

This Balkan assistance was to prove totally ineffective in holding back the tide. The opposition of the orthodox confraternities to harmonised singing in the late XVIth century was to become more and more equivocal as the new fashion became familiar and popular. Already in 1558 the L'viv confraternity had received the new *iskusnoe penie* and was even disseminating it. A flourishing school of polyphonic composers had sprung up in L'viv and doubtless did much to break down initial prejudices in more conservative centres.[29]

Miałeci Smatrycki, at first a vigorous opponent of liturgical innovations, later wrote in somewhat severe terms to the priest-monk and spiritual adviser of the Pečersky Monastery in Kiev, Antoni Mužilowski. In his letter he reproaches the monks of Kiev with their inconsistent attitude to the new ways. "You say, 'O cursed, cursed Union', and not long since you were also saying 'O cursed sermon' and 'O cursed artificial singing.' But later, when these things had been accepted, you considered them to be good. Again, you were not satisfied with the corrections they had made to the Prologues concerning the text and notation, because they had not been content merely to correct errors in the translations of liturgical books. This

[25]) Піхура, *Царкоўная музыка* ма *Беларусі,* sup. cit. б. 5.
[26]) Д. Сцепкуро, *Вилепское Святодуховское Брацтво в XVII и XVIII* вв., Труды Киевской Духовной Академии 1899, вып. VI, стр. 28.
[27]) Разумовский, *op. cit.* стр. 81.
[28]) Піхура, *Богдан Анісгмовіч, loc. cit.*
[29]) Разумовский, *op. cit.*, стр. 82.

for you was "Latin heresy"; yet later, when you considered the matter more carefully, what yesterday you abused, today you praise."[30]

By the first quarter of the XVIIth century most of the initial resistance to part-singing had been overcome, and the Confraternities themselves became important centres for the study of the music they had once so vigorously opposed. Razumovsky relates how the important Confraternity of Mahileū "also ordained that the archimandrite of the Confraternity monastery and his successors should supervise the schools of the Confraternity and see that they have well-accorded singing in church (согласное пѣніе)."[31]

Smatrycki, writing of the singing in the illustrious *Śviataduchaūski* confraternity in Vilnia, observes that polyphony was the rule. "When I was living in the Monastery of Vilnia, my parishioners of the Polack Byelorussian Eparchy still cared for me. There my every word became an action. Whether I was entering or leaving the church, there were always hundreds of people around me. There, when I was celebrating the liturgy, the singing was figured, sung by four choirs" (i.e four-part harmony)[32]

The Confraternity libraries became better furnished with liturgical books from the Balkans and Moscow, as well as treatises on theology, philosophy and music obtained from Kraków, Warsaw and the recently established presses in Vilnia. On their shelves were to be found manuscript volumes of liturgical anthems for four, five, six, eight and even twelve voices. The larger confraternities ran their own printing presses.[33]

Attached to the confraternities were schools which not infrequently imitated and attempted to vie with the great Jesuit colleges of Vilnia and Polack. Latin and Greek were taught as well as rhetoric and philosophy. Courses of choral singing, harmony and composition were run with a view to training competent *dziaki,* choirmasters, and choristers. The Ustav of the confraternity of Luck (1624) provided that the children should be taught letters and grammar, church services, reading and singing.[34]

The curriculum of the school of the Vilnia *Śviataduchaūski* Confraternity covered "rhetoric, dialectics, music and the works of poets."

Of the exact nature of uniate and Orthodox church music during this period, little is known. Few names and fewer compositions have as yet come to light, though a vast and precious material must lie neglected in the archives and state museums of the U.S.S.R. Many monastic and confraternity libraries were sent to Moscow and St.

[30]) *Ibid.,* pp. 207-208.
[31]) *Ibid.*, p. 207.
[32]) *Ibid.*, p. 209.
[33]) А. Панков, *Брацтво,* Св. Тройцая-Сергеевская Лавра 1900, стр. 152.
[34]) Панков, *loc. cit.*

Petersburg in Tsarist times, and serious study of these sources was interrupted by political events after 1917. Byelorussian Orthodox polyphony of this period consisted largely of imitations of Polish and possibly Italian originals. Anthems such as Zielenski's "Magnificat" served as models for twelve-part motets in Slavonic, and certain anonymous motets from the Zamojski (1558) and Pulawski (1556) Kancionaly find distinct echoes in chants such as *Pod tvoju milost.*