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Unknown Composer of the East Slavic Baroque Kaplinsky and His Easter Concert

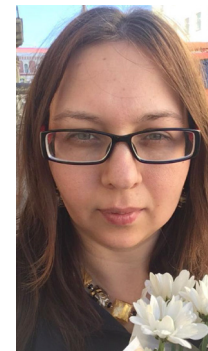
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Abstract. In the article, the Easter four-part concerto *Mary Magdalene Stood Without at the Sepulchre* is introduced into musicological circulation. Its author, Kaplinsky, is a composer of the East Slavic Baroque, about whom practically nothing is known. A search for the family name and its derivatives in the lists of the Polish-Lithuanian gentry revealed that one of the branches of the Kaplinsky family had lived in the Smolensk district since the end of the 16th century. The emergence of the Easter concerto is probably associated with this same area. The paper analyses two versions of the concerto from a set of four-voice parts dating back to 1675–1676 and establishes that they represent two editions of it. The first,

presumably, contained the parts of the first and second discant, alto, tenor and bass *continuo*, while the second, having a traditional four-part composition, was an arrangement for performance in unaccompanied Orthodox church singing practice. Kaplinsky's concerto differs from the common type of concerto ripieni partes compositions, which present an alternation between solo and choral episodes. It alternates between duets and trios, with brief choral episodes used to draw attention to key moments in the plot; the melodic style of the concerto follows the arioso type. In general terms, the composition is close to a special form that arose in the Western European spiritual concerto tradition known as the "dialogue," which became widespread in the works of the masters of the early Baroque. The score of Kaplinsky's concerto, as compiled on the basis of its two editions, is published for the first time in the *Appendix* to the article.

Keywords: partes style, partes concert, Kaplinsky, Diletsky, East Slavic choral baroque

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Старинная музыка

Научная статья

Неизвестный композитор восточнославянского барокко Каплинский и его пасхальный концерт

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Аннотация. В статье вводится в научный оборот пасхальный концерт «Мария Магдалины, стояще у гроба». Его автор Каплинский — композитор восточнославянского барокко, о котором практически ничего не известно. Поиск фамилии и ее производных в списках польско-литовской шляхты выявил, что одна из ветвей рода Каплинских с конца XVI века проживала в Смоленском повете. Вероятно, с этой же местностью связано появление пасхального концерта. В работе проанализированы две версии концерта из комплекта четырехголосных партий, относящихся к 1675–1676 годам, и установлено, что они представляют собой две его редакции. Первая, предположительно, содержала партии первого и второго дисканта, альты, тенора и баса continuo, вторая, с традиционным четырехголосным

составом, представляла собой переложение для исполнения в православной церковно-певческой практике без использования инструмента. Концерт отличается от распространенного типа партесных сочинений, содержащих противопоставление сольных и хоровых фрагментов. В нем чередуются дуэты и трио, непродолжительные хоровые эпизоды используются для привлечения внимания к узловым моментам сюжета, мелодика концерта принадлежит ариозному типу. В целом композиция близка западноевропейскому духовному концерту, к особому его типу — «диалогу», получившему распространение в творчестве мастеров раннего барокко. Партитура концерта Каплинского, составленная на основе двух его редакций, публикуется впервые в Приложении к статье.

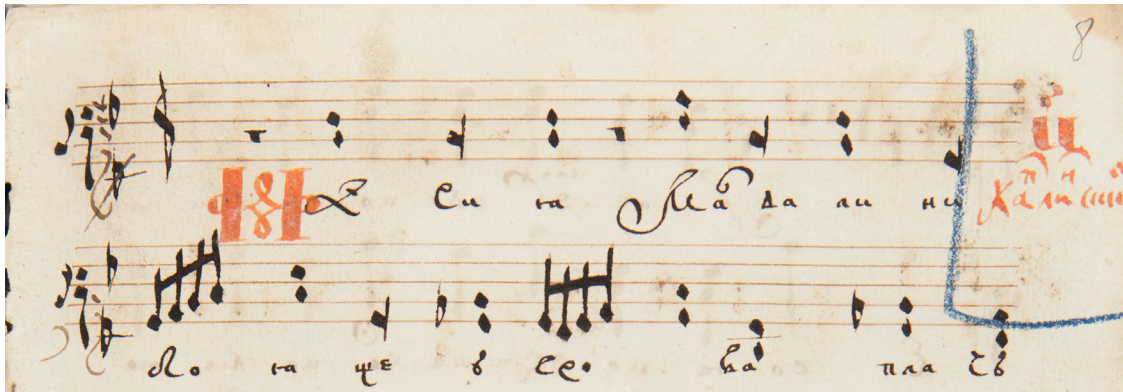
Ключевые слова: партесный стиль, партесный концерт, Каплинский, Дилецкий, восточнославянское хоровое барокко

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Introduction

Almost no information has been preserved about the life and creative development of the Baroque composer Kaplinsky, except that he wrote part concertos in the second half of the 17th century. Even his name is unknown. The fact that such a composer existed at all is indicated by a cinnabar remark near the four-part concerto *Mary Magdalene Stood Without at the Sepulchre* in the tenor part from the incomplete set of 1675–1676: “Kaplinsky” (*Example 1*).¹



*Example 1. Tenor part with attribution to Concerto No. 8
Mary Magdalene Stood Without at the Sepulchre by Kaplinsky.
State Historical Museum. Syn. Sing. 14/2, Folio 8*

The surname Kaplinsky comes from the Polish–Lithuanian Commonwealth. On the territory of Ukraine and Poland there are farmsteads and villages with the name Kaplin, Kaplitsa, Kaplintsy,² which indicates the spread of such a toponym, and then, possibly, a surname associated with it. There are several versions of the origin of this surname. The first is related to the word *kaplya* (“drop”). An additional

¹ Concerts for four parts. Bass part. 1675–1676. *State Historical Museum. Department of Manuscripts and Early Printed Books. Synodal Singing Assembly* (hereinafter referred to as Syn. Sing.). Manuscript unit 114/2, folio 8.

² Village of Kaplin, Grójec County, Mogielnica Gmina, Masovian Voivodeship; Kaplytsya hamlet, Glukhov Uyezd, Chernigov Governorate (no longer exists); Kaplytsya hamlet, Razdivilovskaya Volost, Kremenets District, Volhynia Governorate (no longer exists); village of Kaplynci, Piryatin District, Poltava Region.

etymology is derived from *kaplitsa* (Catholic chapel) or *kaplan* (Catholic priest). There may also be different readings of this surname: Kaplansky/Kaplinsky.³

In the volumes of the multi-volume reference edition on the Polish–Lithuanian nobility who held various state positions in the Polish–Lithuanian Commonwealth, the surname Kaplinsky has not yet been found, nor has it appeared in most of the published volumes of the Lithuanian *Metrica*.⁴ This family name is also missing from the army censuses of the Grand Duchy of Lithuania (hereinafter GDL) of the 16th–17th centuries or in various lists of the gentry.⁵ In the Lithuanian register of 1541–1542, a certain Ivanets Kaplanovich is mentioned as a taxpayer of the nobleman Sholuh Hrynashka

³ In the 17th century, there was no general unification of surnames; in most cases, they were written down by ear. See, for example, Diletsky, N. P. (with Protopopov, V. V. [ed., trans., research. and commentary]). (1979). *Idea grammatiki musikijskoj* [*An Idea of Musical Grammar*]. Muzyka, p. 580 (In Russ.); Gerasimova, I. V. (2015). *Pod vlast'yu russkogo tsarya: sotsiokul'turnaya sreda Vil'ny v seredine XVII v.* [*Under the Rule of the Russian Tsar: The Socio-Cultural Environment of Vilnius in the Mid-17th Century*]. EUSP [European University at St. Petersburg], p. 257 (In Russ.).

⁴ Volumes of the *Urządnicy wielkopolscy, Urządnicy Wielkiego Księstwa Litewskiego* series have been examined (retrieved February 27, 2025 from <https://archive.org/details/urzednicywielkie0000ounse/page/312/mode/2up>), as well as individual books of the series of publications of the Lithuanian *Metrica*, carried out by the Lithuanian Academy of Sciences, the Polish Academy of Sciences and the Academy of Sciences of Belarus, are available at the links in the catalog (retrieved February 27, 2025 from <http://rurik.hostenko.com/katalog-litovskaja-metrika/>).

⁵ Grusha, A. I., Spirydonau, M. F., & Vaitovich, M. A. (Eds.). (2003). *Perapis vojska Vyalikaga knyastva Litoŭskaga 1528 g. Metryka Vyalikaga knyastva Litoŭskaga. Kniga 523. Kniga publichnykh spraj 1* [*Census of the army of the Grand Duchy of Lithuania 1528. Metric of the Grand Duchy of Lithuania. Book 523. Book of public affairs 1*]. (Book 523). Belaruskaya Navuka. (In Belarusian). <https://kdkv.narod.ru/1528-VKL/>; Zalivako, A. (2017). *Popis vojska Velikogo knyazhestva Litovskogo 1567 goda. Novogrudskoe voevodstvo* [*Census of the Army of the Grand Duchy of Lithuania in 1567. Novogrudskoe Voivodeship*]. Encyclopedics. (In Belarusian); Lykova, E. E., & Kuletsky, M. (Comps.). (1999). *Krestoprivodnaya kniga shlyakhty Velikogo knyazhestva Litovskogo 1655 g.* [*The Book of the Cross of the Nobility of the Grand Duchy of Lithuania, 1655*]. (Monuments of the History of Eastern Europe. Sources of the 15th–17th Centuries, Vol. 4). Ancient Repository. (In Russ.); Krestoprivodnye tetradi litovskoj shlyakhty za 1655–1656 gg. [*Cross-bearing Notebooks of the Lithuanian Gentry for 1655–1656*]. RGADA. F. 145. Inv. 1. No. 3. (In Russ.); Rachuba, A. (Ed.). (1989). *Metryka Litewska. Rejestry podymnego województwo wileńskie 1690 r.* PWN; Dybaś, B., Jeziorski, P. A., & Wiśniewski, T. (Eds.). (2018). *Szlachta polsko-inflancka wobec przełomu. Materiały z dyneburskich akt grodzkich i ziemskich z lat 1764–1775.* IH PAN.

in the estate (“palace”) of Grinkovsky in the Trotsky district.⁶ In the Lithuanian Metrica of the mid-17th century, there was an assistant clerk from Pinsk named Benedict Rusanovich Kaplinsky.⁷ In the armorials of Kasper Nesiecki, a certain Kaplonski is mentioned,⁸ about whom more detailed information is given in the armorial of Adam Boniecki: Gerasim Kaplonski and his brothers were granted nobility in 1659 at the Sejm of the Polish–Lithuanian Commonwealth in Warsaw, apparently for their services in the Polish–Russian, and his brother Erazm was granted fiefdoms in the Vinnitsa starosty.⁹ The Kaplinsky family name is also listed in Bonetsky’s reference book: in the 17th and 18th centuries, it is represented by two families associated with the Smolensk Voivodeship.¹⁰ In 1599, the family of Fyodor Kaplinsky owned the town of Ladyzhnitsy; in 1778, Adam Kaplensky held the post of chalice master of Smolensk, but only nominally, since Smolensk at that time no longer belonged to the Polish–Lithuanian Commonwealth.¹¹ In the latest armorial of the Belarusian gentry this family name does not appear in any variants,¹² although on the website *Association of the Belarusian Nobility* the Kaplinsky family is present.¹³

⁶ Banionis, E., & Baliulis, A. (1997). *Lietuvos Metrika. Knyga Nr. 10 (1440–1523): Užrašymų knyga 10. Mokslo ir enciklopediju leidybos institutas*, p. 65; The reference to the Trotsky district of the Grinkovsky estate is in the document: No. 41. *Sprava pana Mikolaya Khshchronovicha voznogo gospodarskogo poветu Trotskogo s panom Martinom Stanislavovichem Burboyu Yadatskim 18.09.1602* [On the right of pan Mikolaj Khshronovich vozny hospodarsky district of Trotsky with pan Martin Stanislavovich Burba Yadatsky 18/09/1602/]. (1904). In *Akty Trotskogo podkomorskogo suda za 1585–1613 gody* [Acts of the Trotsky Under-Chamberlain Court for the Years 1585–1613]. “Russian Initiative” and A. G. Syркин, p. 274.

⁷ Rachuba, A. (Ed.). (2001). *Metryka Litewska. Księga wpisów nr 131*. DiG, p. 473.

⁸ Nesiecki, K. (1875–1881). *Herbasz polski*. (Vol. 1.). J. B. Lange, p. 699.

⁹ Boniecki, A. (1906). *Herbasz polski*. (Vol. 9). Gebethner i Wolff, p. 231.

¹⁰ The village of Ladyzhitsy is currently located 15 km from Smolensk.

¹¹ Boniecki, A. (1906). *Herbasz Polski*. (Vol. 9). Gebethner i Wolff, p. 230. In the directory of officials of the Smolensk Voivodeship, Adam Kaplenski is not included in the section of Smolensk chalice-keepers. Rachuba, A. (Ed.). (2003). *Urzednicy Wielkiego Księstwa Litewskiego. Spisy*. (Vol. 4: Ziemia Smoleńska i województwo Smoleńskie XIV–XVIII wiek). DiG.

¹² Kabordy — Karetskiya [Kabordy — Karetsky]. (2022). In Y. S. Glinski, D. Ch. Matvejchyk, & Yu. M. Snapkouski, *Gerboŭnik belaruskaj shlyakhty* [Coat of Arms of the Belarusian Gentry]. (Vol. 8., Part 1.). Belarus’. (In Belarusian).

¹³ Agul’ny spis shlyakhetskikh radoŭ [General List of Noble Families]. In *Association of the Belarusian Nobility*. (In Belarusian). Retrieved February 27, 2025 from <https://nobility.by/families/index.shtml>.

Thus, representatives of the Kaplinsky family were small landed gentry and taxpayers, as well as servants of the gentry. One of these Kaplinskys could well have studied music in a Jesuit academy in the Belarusian–Ukrainian lands of the Polish–Lithuanian Commonwealth, where mandatory choral and organ practice in a Catholic church was required, learned to ‘compose’ choral concertos, and then worked in an Orthodox or Greek Catholic church choir as a “vspivak” (singer) or choirmaster, composing choral works to Church Slavonic texts.

Description of Source

The set of parts from 1675–1676, which contains the only attributed concerto of Kaplinsky,¹⁴ may be associated with Smolensk, as evidenced by indirect data. It includes, among other things, the earliest known concertos by Nikolai Diletsky (there are eight of them) and Vasily Titov (one). Both composers could have been in Smolensk in 1675–1676 [1; 2]. It is known that a year later Diletsky compiled two copies of the treatise *Musical Grammar* there [1]. Nikolai Pavlovich Parfentiev found the first and only mention in the documents of the Armoury Chamber of 1677 of the singer Vasily Smolyanin, which, as he believes, could refer to Vasily Titov, who had just arrived in Moscow [3, p. 372; 4, p. 36]. The localization of one of the branches of the noble Kaplinsky family in the Smolensk district also agrees with this assumption.

The concerto *Mary Magdalene Stood Without at the Sepulchre* is included in the manuscript twice. Under numbers 8 and 66 in the discant part, the concert discant was written out first, and then the tenor. In the second part, the tenor and bass were transcribed, while in the third, the alto part was transcribed twice. Thus, the set of parts theoretically allows the score of this work to be reduced.

The reason why the copyists placed the Easter concerto twice in one set of parts is apparently due to the difficulty of reading the first version (No. 8) for performers. The notes are written in “extraordinary,” according to the terminology of Diletsky’s *Musical Grammar* (1675), rarely used keys (*Example 2*). They were crossed out in the lists, corrected in thin brown ink to the then generally accepted discant, tenor and alto.

¹⁴ *State Historical Museum. Syn. Sing.* 114/1–3.



*Example 2. “Extraordinary” keys of Kaplinsky’s Eighth Concerto
Mary Magdalene Stood Without at the Sepulchre*

However, replacing the keys did not solve the problem of correctly reading the music, but only complicated it. Some fragments were found to have been corrected with cinnabar over the old text. In addition, a number of pauses are missing from the parts of Concerto No. 8.

The second recording of the concerto, No. 66, was done more satisfactorily, despite the fact that the copyist regularly confused half and whole pauses and omitted fragments of the text. The notes in the key *G minor* pass with one sign at the key, which is typical of this notation, demonstrating a clear sign of the transition period from modality to tonality.

The two transcriptions of the concerto are not identical and contain discrepancies. The compositions of both versions are similar to each other, but the length of several episodes varies: the first version contains 195 bars, while the second has 192. Most of the discrepancies were found in the tenor part. It turned out that in Concerto No. 8, the tenor and bass parts are partially combined; the tenor primarily serves a harmonic support function, features mostly long note values, and overall appears simpler compared to the male voice parts in the other version. In the viola part of the Concerto No. 8, in comparison with the same one in No. 66, there are also minor discrepancies in the readings of motifs and phrases within the framework of a single compositional structure, indicating editing (see *Example 3* and the score of Concerto No. 66 in *Appendix*).

It should be taken into account that neither version of the concerto is the original author’s manuscript, but the result of the work of copyists. We do not know how many times the text was copied after it was created by the composer and before it ended up in the manuscript under consideration, or what changes other musicians may have made to it. The Smolensk set may include two author’s editions from different manuscripts. The Concerto No. 8 was written down in the main part of the parts by one scribe, Concerto No. 66 by a second, who copied works from No. 50 to No. 88.

The musical score is written for three voices (Discanto, Alto, Tenore) and three instruments (D, A, T). The lyrics are in Russian. The score is divided into three systems, each starting with a measure number (8, 10, 17). The lyrics are: "Ма - ри - я Ма - гда - лы - ни сто - я - ще у", "гро - ба, сто - я - ще у гро - ба, пла - чу - ще, сто - я - ще у гро - ба, пла -", "я - ко", "чу - ще, гла - го - лю - ще, гла - го - лю - ще ко ан - ге - лом,", "гро - ба, гла - го - лю - ще ко ан - ге - лом:".

Discanto

Alto

Tenore

8

Ма - ри - я Ма - гда - лы - ни сто - я - ще у

10

D

A

T

8

гро - ба, сто - я - ще у гро - ба, пла - чу - ще, сто - я - ще у гро - ба, пла -

17

D

A

T

8

я - ко

чу - ще, гла - го - лю - ще, гла - го - лю - ще ко ан - ге - лом,

гро - ба, гла - го - лю - ще ко ан - ге - лом:

Example 3. Kaplinsky. *Mary Magdalene Stood Without at the Sepulchre.*
State Historical Museum, Syn. Sing. 114/1–3. Concerto No. 8, mm. 1–25

The texture of the Concerto No. 8 contains obvious gaps associated with the absence of the second bass and second discant. This is especially noticeable in the choral episodes, i.e. the assembled incomplete score requires two more missing parts.¹⁵ In the following example, the loss of the second discant, which tunes the lower third to the first, and the functional bass part, which holds the vertical together, is visible (*Example 4*).

The image displays two systems of musical notation for a choral piece. Each system consists of three staves labeled D (Discant), A (Alto), and T (Tenor). The first system begins at measure 162. The D staff has a treble clef and a key signature of one flat (B-flat). The A and T staves have a bass clef and the same key signature. The lyrics for the D part are: "гла-го-ла Е - му, гла-го-ла Е - му: У - чи - те - лю! гла-го-ла Е -". The lyrics for the A and T parts are: "О - на же,". The second system begins at measure 168. The D staff continues with the lyrics: "-му, гла-го-ла Е - му: У - чи - те - лю! О - на же гла - го - ла Е - му: У - чи - те - лю!". The A and T parts continue with the lyrics: "О - на же гла - го - ла Е - му: У - чи - те - лю!". The notation includes various musical symbols such as notes, rests, and bar lines, indicating a complex melodic and harmonic structure.

Example 4. Kaplinsky. Mary Magdalene Stood Without at the Sepulchre.

State Historical Museum, Syn. Sing. 114/1–3. Concerto No. 8, mm. 162–175

Thus, the work in the first transcription was probably intended for two discants, alto, tenor and *basso continuo* and was performed in a Greek Catholic church, or a Catholic church if it was originally written in Latin. The second recording could be an arrangement of the concerto for performance without instrumental accompaniment

¹⁵ *State Historical Museum. Syn. Sing. 114/1–3, concerto No. 8, mm. 25–42, 68–81, 101–118, 162–175.*

in accordance with Orthodox church singing practice. It is unknown where the adaptation was created: in the Kyiv Metropolitanate or in the Tsardom of Moscow, in Smolensk by the author himself or by someone from the circle of partes masters, which could have included Evstafy Manevsky, Nikolai Diletsky and Vasily Titov. However, even this edition included two- and three-part phrases and episodes without bass accompaniment, requiring harmonic support from the bass part or instrument.¹⁶

In both versions of the concerto, there are repeated one-bar pauses in all parts.¹⁷ They are most often found in those places of the composition where the final chord of the previous episode does not coincide with the initial vertical of the next one (*Example 5*). Most likely, the one-bar pauses in the original composition were filled by the organist to link the episodes together.

115

D ви - дѣ И - су - са сто - я - ша,

A ви - дѣ И - су - са сто - я - ша, и

T ви - дѣ И - су - са сто - я - ша, и

121

D

A гла - го-ла, и гла-го-ла ей И - сус: же - но,

T гла - го-ла ей И - сус: же - но,

Example 5. Kaplinsky. Mary Magdalene Stood Without at the Sepulchre.
State Historical Museum, Syn. chor. 114/1–3. Concerto No. 8, bars 115–128

¹⁶ Ibid., Concerto No. 66, mm. 44–68, 94–107, 127–139, 167–171.

¹⁷ Ibid., Concerto No. 8, mm. 71, 119, 126, 139, Concerto No. 66, mm. 120, 138, 145.

In concertos created by composers of the Polish–Lithuanian Commonwealth in the 17th century, one can find similar cases, for example, in the concerto *Laudate pueri Dominum* for two discants, bass and *basso continuo*, written to the text of the 112th psalm *Praise the Lord, O ye children* by the Italian composer Marco Scacchi (1600–1662), the conductor of the Polish Royal Chapel (*Example 6*) [5, p. 6].

Example 6. Marco Scacchi. Laudate pueri Dominum, bars 7–12

The second transcription of Kaplinsky’s concerto (No. 66) has been better preserved than the first (No. 8). It is well-structured and logical in its vertical dimension, and melodically more varied. Moreover, on its basis it is possible to assemble a synthetic score of the work with the addition of a discant part restored from the Eighth Concerto, which generally corresponds to the other parts. In several phrases the discant duplicates the tenor from the Concerto No. 66: apparently, this is due to the fact that in No. 8, individual fragments of the tenor part were in other parts. In such cases, the material was taken from parts that matched the harmonic texture of the concerto. Often, multi-bar pauses did not coincide with the end of the parts; moreover, superfluous musical material had been introduced. This difference is due to differences in the editions and the different number of beats in a number of episodes.

The texts of the two versions of the concert include Ukrainianisms and Belarusianisms: the written letter “ы” instead of “и” in the words “Magdalini,” “vyde Isusa stoyashcha” [saw Jesus standing], and also “i siya rokshi” [And when she had thus said] instead of “rekshi.” The presence of dialecticisms may be a manifestation of the local dialect of both the author and the copyist of the concerto. Differences

in readings in parts containing other forms of words are noted in the commentary; in the text, preference is given to the Church Slavonic version.

Concerto Composition

Let us consider the composition of a four-part concerto based on the assembled synthetic score published in the appendix to this article. The work was written by Kaplinsky in *G minor* — “the most beautiful” tonality, according to the Baroque semantics described by the German theorist Johann Mattheson (1681–1764) (Cit. ex [6, p. 22]). The verbal text is a paraphrase of a passage from the New Testament by John the Evangelist, who described the meeting of Jesus Christ and Mary Magdalene at His tomb after the Resurrection (John 20:11–16).

But Mary stood without at the sepulchre weeping: and as she wept, she stooped down, and looked into the sepulchre / And seeth two angels in white sitting, the one at the head, and the other at the feet, where the body of Jesus had lain. And they say unto her, Woman, why weepest thou? She saith unto them, Because they have taken away my Lord, and I know not where they have laid him. And when she had thus said, she turned herself back, and saw Jesus standing, and knew not that it was Jesus. Jesus saith unto her, Woman, why weepest thou? whom seekest thou? She, supposing him to be the gardener, saith unto him, Sir, if thou have borne him hence, tell me where thou hast laid him, and I will take him away. Jesus saith unto her, Mary. She turned herself, and saith unto him, Rabboni; which is to say, Master.

Similar extra-liturgical concerts on biblical subjects are found among the works of Diletsky (the prayer of Manasseh “We have sinned more than the number of grains of sand in the sea”) and Serapion Zamarevich (the subject of the sale of Joseph the Beautiful by his brothers into slavery — “We have found this robe”). They may have been part of theatrical stage performances that were staged in church schools of various Christian religions, Jesuit colleges and universities of the Polish–Lithuanian Commonwealth, especially during the Christmas and Easter periods. In German Protestant liturgical practice of the 17th century, concertos on biblical texts were performed either during communion or after the gospel sermon as a musical illustration [7, p. 26].

The concertos of Kaplinsky and Zamarevich are composed according to the same scheme, including three sections. The first of these is the introduction — or, according to the treatise *Musica poetica* (1606) by Joachim Burmeister (1556–1629), *exordium*

in which the plot of the story is introduced [6, s. 13]. In the concerts of the authors of the Kyiv Metropolitanate, the “off-stage” voice of the narrator dominated in this section. The second section — medium — action, direct speech of characters, dialogue between Jesus and Mary Magdalene in Kaplinsky’s concert or Joseph’s father and brothers in Zamarevich’s composition. The final section — finis — is a conclusion or answer to the question posed earlier.

Choral concertos presenting conversations between biblical characters were distinguished as a special genre variety in Western European Baroque music. In musical manuscripts and publications of that time they were designated as “dialogue” [7, p. 26]. There are special works devoted to the analysis of this type of concerto in the works of Baroque masters of different national schools [7, pp. 89–91, 143–146, 157; 8; 9]. Kaplinsky was not the only church composer who turned to the gospel story of the conversation between Mary Magdalene and the resurrected Jesus Christ. The German composer Heinrich Schütz (1585–1672) created a work based on the same text, entitled *Weib, was weinst du?* (*Dialogo per la pasqua*) (“Woman! Why are you weeping?”, Easter dialogue, c. 1645, SWV 443) for two descants, alto, tenor and *basso continuo*, which is identical to the intended composition of parts of Kaplinsky’s Concerto No. 8. The distribution of the parts’ functions in the two works is similar, as is the nature of the melody, which is rich in suspensions, lamentation motifs, melodic ornaments, and descending motion. Schütz’s concert begins with a duet of alto and tenor (*Example 7*), as in Kaplinsky, to the accompaniment of *basso continuo*.

The difference between the concerts of Kaplinsky and Zamarevich and the composition of Schütz is the inclusion of text in their name from the author (the Evangelist John). The first part of *Mary Magdalene Stood Without at the Sepulchre* by Kaplinsky is the largest, taking up just over half of the concert (108 bars) and is divided into four episodes performed by duets and trios. In the fourth of them, the words of Mary Magdalene appear three times in different compositions: “Because they have taken away my Lord, and I know not where they have laid him.” The second part consists of two sections: in the first, the meter changes from two-beat to three-beat, marking the turning point in the plot constituted by the appearance of Jesus Christ; in the second, various ensembles sing Jesus’ direct speech to the disciple. The final part of Kaplinsky’s concerto also includes two episodes. The first is dedicated to Mary Magdalene’s recognition of Jesus. The central conversation

between the characters is presented as a dialogue between two duets; the second episode is a traditional doxology to God, taking the form of an extended two-voice canonic sequence with doubling of the parts, ending with a weighty final cadence.

Example 7. Heinrich Schütz. *Weib, was wienest du?* Dialogo per la Pasqua, bars 1–10

The table shows the concerto scheme; episodes and fragments of sections of the composition are indicated with the composition of the parts (*Table 1*).

Table 1. Composition of Kaplinsky's concert *Mary Magdalene Stood Without at the Sepulchre*

Bars	Text	Composition of parts	Episodes
1st pt. 1–25	Mary Magdalene standing without at the sepulchre, standing at the sepulchre weeping, standing at the sepulchre weeping, saying to the angels:	A, T, B	A
26–44	Because they have taken my Lord from the sepulchre, and I know not where they have laid him.	D, B	B
45–69	Mary Magdalene standing without at the sepulchre, standing at the sepulchre weeping, standing at the sepulchre weeping, saying to the angels:	A, T	A1

69–106	Because they have taken / Because they have taken my Lord from the sepulchre, and I know not where they have laid him / / and I know not where they have laid him / Because they have taken my Lord from the sepulchre, and I know not where they have laid him / / and I know not where they have laid him / Because they have taken my Lord from the sepulchre, and I know not where they have laid him / / and I know not where they have laid him /	D, B / D, A, T, B / D, T / A, B / D, A, T, B / A, T D, B / D, A, T / A, T / D, A, T /	C1
2nd pt. 107–120	And when she had thus said, she turned herself back / and saw Jesus standing,/ and saw Jesus standing,	A, T, B / D, T, B / D, A, T, B	C (3/1)
121– 154	And saith unto her, and saith unto her Jesus: / Woman, why weepest thou? whom seekest thou? And saith unto her, and saith unto her Jesus: Woman, why weepest thou? whom seekest thou?	A, T, B / A, T / D, A, T, B /	D (2/2)
3rd pt. 155–171	saith unto him saith unto him, saith unto him, Rabboni! / saith unto him saith unto him, saith unto him, Rabboni! / saith unto him, saith unto him, Rabboni! /	A, T / D, B / A, T, B / D, B / A, T	E (3/1) (2/2) (3/1) (2/2)
172–195	She saith unto him, Rabboni! Lord and my God, glory to Thee, Lord and God my, glory to Thee, glory to Thee, glory to Thee.	D, A, T, B	F (3/1)

The distribution of voices indicates that in Kaplinsky's work, such techniques of development and transformation of material as the inclusion and exclusion of parts within the texture, as well as the use of extended ensemble episodes by duets and trios, become the most distinctive features of his style, setting him apart from other partes composers. His melodic style is expressive and individualised,

relying on broadly phrased lines that are close to the arioso type. These qualities, associated with the influence of musical-theatrical declamation, align with the artistic principles of Schütz.¹⁸

The general choral forms of movement that predominate in the three-part episodes are devoid of original features. Polyphonic technique appears only a few times in the concerto in the form of two-voice imitations and sequences in third doubling. In Kaplinsky's composition there is practically no alternation of choral and ensemble fragments — the most characteristic feature of the *partes* concerto style, where *tutti* is necessarily present in the final cadence. The composer often ends episodes with the same number of parts with which he began them. This method of developing the material is more typical of the Western European chamber choral concerto, which is based on polyphonic duets and trios (*bicinia*, *tricinia*) [7, p. 31]. Schütz's Easter dialogue *Weib, was wienest du?* is written in the same style. In contrast to Kaplinsky's concerto, where the development is built on the alternation of long melodies with third doublings or on exchanges between participants in the dialogue assigned to individual voices, Schütz's composition is dominated by simple imitative forms in duets and trios. Accompanying a small vocal ensemble with an instrumental *basso continuo* allowed composers to do without a clearly expressed functional choral voice and to conduct long solo and ensemble episodes with different compositions, including without final choral cadences.

Kaplinsky used *tutti* inserts primarily for artistic purposes. Jan Kalenda¹⁹ did the same thing in 1658 in his four-part concertos, which were close in their method of working with the material to an imitative motet with a gradual increase in voices, extensive use of the technique of vertically mobile counterpoint and heavy choral cadences at the end of sections [11, pp. 135–139]. In them, short *tutti* episodes focused the attention of the worshiper on the significant words and phrases of the chant. In Kaplinsky's *tutti* it passes twice on the words "they have taken away my Lord from the sepulchre," then in a triple meter all the voices sing the phrase "saw

¹⁸ Such a style is not characteristic of the concertos of the next generation of "high" Baroque *partes* masters, e.g., Diletsky and Titov, who made extensive use of repetition and transformation of small motivic cells to expand the form [10].

¹⁹ Jan Kalenda was a composer and singer of the third quarter of the 17th century, who worked first in the Polish-Lithuanian Commonwealth and then at the court of Tsar Alexei Mikhailovich.

Jesus standing,” then in a duple meter before the third part the text “Woman, why weepest thou? whom seekest thou?” is performed. These short choral chants of the text, which concentrate the key moments of the meeting of the resurrected Christ with Mary Magdalene, necessarily mention the Lord Jesus Christ. *Tutti* sections in the partes style were sung at a forte dynamic — “loudly” — and thus stood out against the lengthy “quiet” ensemble episodes. The last third part of the concert is performed entirely by the entire ensemble using the words: “She saith unto him, Rabboni Lord, glory to You!”

Conclusion

Of course, it is difficult to form an idea of a composer’s creative persona based on just one concerto. Despite this, the vivid composition *Mary Magdalene Stood Without at the Sepulchre* allows us to discover new and sometimes unexpected facets of the choral writing of the partes composers of the Kyiv Metropolitanate. It was written in a musical language that was relevant for its time, fitting into the context of the unified cultural space of the early European musical baroque, in which the same texts, types of composition and artistic techniques were borrowed and reproduced by masters of different regional schools of composition.

Appendix:

Kaplinsky’s concert *Mary Magdalene Stood Without at the Sepulchre*

The appendix contains an edition of Kaplinsky’s concert *Mary Magdalene Stood Without at the Sepulchre*. The comments reflect the initial reading of the changes made to the score: copyist’s errors, dialecticisms in the text, lost fragments, and differences in the edition of the discant part that do not match the score of Concerto No. 66. The discrepancies are reflected according to the following scheme: bar number, part, note number, situation in the manuscript. Desirable but not written out in the manuscript accidentals are placed in square brackets. The accidental sign in the manuscript extends over a whole measure. The ligatures, which are placed irregularly, are noted in the comments; there are no ligatures in the score.

Concerto for four parts. *State Historical Museum*. Syn. Sing. 114/1–3, No. 66.

Discant (from Concerto No. 8) — *State Historical Museum*. Syn. Sing. 114/1, l. 8–9 rev.

Alto — *State Historical Museum*. Syn. Sing. 114/1, pp. 83–84.

Tenor — *State Historical Museum*. Syn. Sing. 114/1, l. 80 rev.–82.

Bass — *State Historical Museum*. Syn. Sing. 114/2, l. 76 rev.–77 rev.

Мария Магдальни стояще у гроба

Каплинский

Discanto

Alto

Tenore

Basso

10

D

A

T

B

17

D

A

T

B

Ma - ри - я Ма - гда - лы - ни сто - я - ще у

Ma - ри - я Ма - гда - лы - ни сто - я - ще у

Ma - ри - я Ма - гда - лы - ни сто - я - ще у

гро - ба, сто - я - ще у гро - ба, пла - чу - ще, сто - я - ще у гро - ба, пла -

гро - ба, сто - я - ще у гро - ба, пла - чу - ще, сто - я - ще у гро - ба, пла -

гро - ба, пла - чу - ще, у гро - ба пла -

чу - ще, гла - го - лю - ще ко ан ге - лом:

- чу - ще, гла - го - лю - ще ко ан - - ге - лом:

- чу - ще, гла - го - лю - ще ко ан - ге - лом:

2

Мария Магдалины стояще у гроба

26

D я - ко взя - ша Го - спо - да мо - е - го от гро -

A

T

B я - ко взя - ша Го - спо - да мо - е - го от гро -

35

D -ба и не вѣм, и не вѣм, и не вѣм, где по - ло - жи - ша Е - го, и не

A

T

B -ба и не вѣм, и не вѣм, где по - ло - жи - ша Е - го, и не

39

D вѣм, где по - ло - жи - ша Е - го, и не вѣм, где по - ло - жи - ша Е -

A

T

B вѣм, где по - ло - жи - ша Е - го, и не вѣм, где по - ло - жи - ша Е -

Мария Магдалины стояще у гроба

3

44

D -го,

A Ма - ри - я Ма - гда - лы - ни сто - я - ще у

T Ма - ри - я Ма - гда - лы - ни сто - я - ще у

B -го,

53

D

A гро - ба, сто - я - ще у гро - ба, пла - чу - ще, сто - я -

T гро - ба, сто - я - ще у гро - ба, пла - чу - ще, сто - я -

B

59

D

A -ще у гро-ба, пла - чу - ще, гла - го - лю - ще ко ан - ге -

T -ще у гро-ба, пла - чу - ще, гла - го - лю - ще ко ан - ге -

B

4

Мария Магдалины стояще у гроба

68

Д я - ко взя - ша, я - ко взя - ша Го - спо -

А яом: я - ко взя - ша Го - спо -

Т яом: я - ко взя - ша Го - спо -

В я - ко взя - ша, я - ко взя - ша Го - спо -

76

Д -да мо - е - го от гро - ба и не вѣм, где по - ло - жи - ша

А -да мо - е - го от гро - ба

Т -да мо - е - го от гро - ба и не вѣм, где по - ло - жи - ша

В -да мо - е - го от гро - ба

82

Д Е - го, я - ко взя - ша Го - спо - да мо - е - го

А и не вѣм, где по - ло - жи - ша Е - го, я - ко взя - ша Го - спо - да мо - е - го

Т Е - го, я - ко взя - ша Го - спо - да мо - е - го

В и не вѣм, где по - ло - жи - ша Е - го, я - ко взя - ша Го - спо - да мо - е - го

Мария Магдалины стояще у гроба

5

87

D от гро - ба и не вѣм, где по-ло-жи - ша

A от гро - ба и не вѣм, где по-ло-жи - ша Е - го,

T от гро - ба и не вѣм, где по-ло-жи - ша Е - го,

B от гро - ба и не вѣм, где по-ло-жи - ша

93

D Е - го, я - ко взя - ша Го - спо - да мо - е - го от гро -

A я - ко взя - ша Го - спо - да мо - е - го от гро -

T я - ко взя - ша Го - спо - да мо - е - го от гро -

B Е - го,

98

D -ба, и не вѣм, где по-ло - жи - ша Е - го.

A -ба, и не вѣм, где по-ло-жи-ша Е - го, и не вѣм, где по-ло - жи - ша Е - го.

T -ба, и не вѣм, где по-ло-жи-ша Е - го, и не вѣм, где по-ло - жи - ша Е - го.

B

6

Мария Магдалины стояще у гроба

106

D

ви - дѣ И - су - са

A

И си - я ре - кши, о - бра - ти - ся во - спять,

T

И си - я ре - кши, о - бра - ти - ся во - спять, ви - дѣ И - су - са

B

И си - я ре - кши, о - бра - ти - ся во - спять, ви - дѣ И - су - са

113

D

сто - я - ща, ви - дѣ И - су - са сто - я - ща,

A

ви - дѣ И - су - са сто - я - ща,

T

сто - я - ща, ви - дѣ И - су - са сто - я - ща,

B

сто - я - ща, ви - дѣ И - су - са сто - я - ща,

120

D

и гла - го - ла, и гла - го - ла ей И - сус:

A

и гла - го - ла, и гла - го - ла ей И - сус:

T

и гла - го - ла, и гла - го - ла ей И - сус:

B

и гла - го - ла ей, и гла - го - ла ей И - сус:

Мария Магдалины стояще у гроба

7

126

D

A

же - но, что пла - че - ши, что пла - че - ши,

T

8

же - но, что пла - че - ши, что пла - че - ши,

B

134

D

И гла - го - ла, и гла - го -

A

ко - го и - ще - ши? И гла - го -

T

8

ко - го и - ще - ши? И гла - го - ла, и гла - го -

B

И гла - го - ла

140

D

- ла ей И - сус: же - но,

A

- ла ей И - сус: же - но,

T

8

- ла ей И - сус: же - но,

B

ей И - сус: же - но,

8

Мария Магдалыни стояще у гроба

147

D что пла - че - ши, ко-го и - ще - ши, и - ще - ши?

A что пла - че - ши, ко-го и - ще - ши, ко - го и - ще - ши?

T что пла - че - ши, ко-го и - ще - ши, ко - го и - ще - ши?

B что пла - че - ши, ко-го и - ще - ши, ко - го и - ще - ши?

154

D гла-го-ла Е - му, гла-го-ла Е-му: У - чи - те - лю!

A О - на же,

T О - на же,

B гла-го-ла Е - му, гла-го-ла Е-му: У - чи - те - лю!

160

D гла-го-ла Е - му, гла-го-ла Е-му: У - чи - те - лю!

A О - на же Гла-го-ла Е -

T О - на же Гла-го-ла Е -

B О - на же гла-го-ла Е - му, гла-го-ла Е-му: У - чи - те - лю!

Мария Магдалины стояще у гроба

9

166

D

A

T

B

-му, гла - го - ла Е - му: У - чи - те - лю, У - чи - те - лю!

-му, гла - го - ла Е - му: У - чи - те - лю, У - чи - те - лю!

170

D

A

T

B

О - на же гла - го - ла Е - му: У - чи - те - лю!

О - на же гла - го - ла Е - му: У - чи - те - лю!

О - на же гла - го - ла Е - му: У - чи - те - лю!

О - на же гла - го - ла Е - му: У - чи - те - лю!

175

D

A

T

B

Го - спо - ди и Бо - же мой,

Го - спо - ди и Бо - же мой, сла - ва Те -

Го - спо - ди и Бо - же мой, сла - ва Те -

Го - спо - ди и Бо - же мой,

10

Мария Магдалины стояще у гроба

180

D сла - ва Те - бѣ, Го - спо - ди и Бо - же

A -бѣ, Го - спо - ди и Бо - же мой,

T -бѣ, Го - спо - ди и Бо - же мой,

B сла - ва Те - бѣ, Го - спо - ди и Бо - же

185

D мой, сла - ва Те - бѣ,

A сла - ва Те - бѣ,

T сла - ва Те - бѣ,

B мой, сла - ва Те - бѣ,

188

D сла - ва Те - бѣ.

A сла - ва Те - бѣ.


T сла - ва Те - бѣ.

B сла - ва Те бѣ.

Comments on the Score

Bar number	Part	Note number	Situation in the manuscript
3	A	after 1:	—
9–10	T	2 ↓ 1, 2:	—
9	B	2:	o.
9–16	B		the text is written one note earlier
15	B	2:	<i>B</i>
16	B	1, 2:	—
18–19	T	1, 1:	—
19	A	1–2:	—
25	D		omission —
32	D	before 1:	##
33–35	D	2 ↓ 1, 2, 1, 2, 3, 4:	crossed out and written in cinnabar a tone higher
37	D	2: written in cinnabar before 5:	<i>g</i> ¹ – crossed out and written in cinnabar <i>f</i> ; ##
42–44	B	2 ↓ 1, 2, 1:	<i>c B c</i>
44	T	before 1:	omission —
51	T	before 2 text:	-ше
61	A	1–2:	—
62	T	instead of 2:	♪. ♪
64	T	before 2:	♭
65–66	T	5 ↓ 1, 2:	—
67	D		omission —
70	D, A	after 1:	—
71	T	before 1:	—
74	A	1:	o
74	T	before 1:	—
80	T	1:	o

82	D	1:	d^2
82	T	5:	b^1
93–95	T		doubles the discant part
96–97	T	2 \downarrow 1–2:	\frown
98–100	A	2, 3, 4, 5, 6, 1, 2, 3, 4, 1	\sharp : line omission
99	D		omission —
101–102	T	2, 1:	\frown
102	T	1:	c^2
102–103	T A	3, 1: 2 1, 2:	\frown \downarrow \frown
103–104	T	2 1, 2:	\downarrow \frown
107	B	before 1–2 text:	рок-; \frown
110	D		omission —
111	D	under 1 text: 1, 2:	вы-; b^1 , b^1
112–113	D	1, 2, 1, 2:	a third higher
113	D	1:	b^1
115	D	under 1 text:	вы-
115–116, 118	D	1, 2, 3, 1, 2; 1:	a third higher
117	D	1, 2:	a fourth higher
121	B	2:	f
122	T	before 2:	\flat
128	T	before 1:	—
129	A	1–2:	\frown
136–137	A		—
137	D		omission — — —
140	A	2:	f^1
140–142	T	2 \downarrow 1, 2 \downarrow 1:	\frown

144	B		—
146	D		omission —
147–148	D		
151	A	1–2:	—
155	D		absent —
158	B	1:	<i>d</i>
159	D	1:	change of meter 3/1; ю
160–161	D		omission — —
165–169	B		— — — —
166–169	D		missing bars
170–172	D	1,2,3, 1,2,3, 1,2,3:	<i>b¹, b¹, b¹, a¹, a¹, a¹, b¹, b¹, a¹</i>
173	A	2:	<i>c¹</i>
174	D	1:	<i>a¹</i>
174	T		omission —
175	D		omission —
176–185	D		one second higher
185	D	после 1:	— —
186–187	D		ю о <i>c², b¹, ф:</i> о о <i>a¹, b¹</i>
188	D	перед 1:	о <i>d²</i>
190	D	1:	о
191	A	1:	ю

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