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About Activity of Feodor Krest'janin – the Master of Musical-Written Art of XVI – the Beginning XVII Centuries

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Historical conditions in Russia of XVI century have prepared growth in a society of interest to creativity of musical – written chanting art's masters of various regions. Ancient historical writings and documents show, that the special aura of reverence surrounded the name of Moscow master Feodor Krest'janin. Studying of this composer's (raspevshik) and teacher's (didaskal) life and activity history shows, that he was one of the most outstanding representatives of professional – musical art of Russia XVI – the beginnings XVII centuries. The high natural gift, the received knowledge at the best teachers, acquaintance to outstanding masters of that epoch and their products have allowed him to develop own creativity and to deserve a recognition at contemporaries. Not casually, Russian tsars, since Ivan Terrible, trusted training and education of the chanting clerks (diaks) to him. The history of opening chants in Krest'janin's singsongs shows indefatigable interest of researchers to them. However only few from the outstanding master's creations are investigated till now.

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Feodor Krest'janin's (Christianin) name is, perhaps, the most known and today among masters of old Russian musical-written chanting art. For the first time researchers have learned about activity of this master-composer (raspevshik) in 1846, when the well-known writing on history of the Russian music was opened, written at participation of Krest'janin's pupils – «Foreword, from which and from what time the beginning was of eight-echoes chanting in our Russian ground». Then «the ancient book» in which there was «Foreword» «was delivered» by V.D. Piskarev to M.P. Pogodin, issuing magazine «Moscovitianin» («Muscovite»). It was told in the ancient author's writing about activity of Russian raspevshiks –

among which Feodor Krest'janin's (Christian) name was especially allocated. At once the publisher has estimated highly the value of the found narrative source for the old Russian church-chanting art history and has hastily published it in a little bit reduced kind, having undertaken unsuccessful arrangement of punctuation marks and having admitted discrepancies in statement of the text (Pogodin, 1846, 173-174).

V.M. Undol'skiy's work, devoted to the publication of sources on the «history of church chanting in Russia», has appeared in the same year. The scientist has anticipated these sources by «remarks» in which brief, but documentary proved history of old Russian musical-written

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chanting art has appeared for the first time. He has anew published «Foreword», except for archival documents, having noted, that it is reproduced by M.P. Pogodin «not absolutely truly». V.M. Undol'skiy has specified, that the list published by him is found out in the manuscript-collection which was the Goritskiy monastery archimandrite Feodosiy's private book. In opinion of the scientist, «Foreword» is written «about middle of XVII century», and frequently used expression «we are sinful» testifies, that it has come from clergy environment. (Undol'skiy, 1846, 6-8, 19-23).

So the name of the outstanding Russian master-raspevshik Feodor Krest'janin has come in a science together with «Foreword». Since then Krest'janin was mentioned in works about ancient church znamennoe (neumatic) chanting, according to the data available in «Foreword», as the author of singsongs, serving at tsar Ivan Terrible court. Sometimes groundless assumptions, expressed character of his court service, are extended in the subsequent works. Scientists addressed to studying «Foreword» and publishing its new lists too, specified dating its creation. Reference of its occurrence time to 20-30 years of XVII century is the most convincing to us (Smoljakov, 1980, 53-58; Protopopov, 1989, 21-23).

The features of Krest'janin's creativity have interested researchers too. Already I.P. Saharov has noted, that «new epoch of the Moscow church chanting» is connected to his name, and there is the historian's task to define a circle products of this chanting, to show their independence and influence on Russia (Saharov, 1849, 60-61). D.V. Razumovsky, attentively having studied other outstanding musical-historical resource – «The Notice... for wishing to study in chanting» (see. Parfentjev, Guseynova, 1996), has found out, that Krest'janin and other masters at chanting of some signs of the notation gave them own «local value»; contemporaries knew authors of melodies,

specifying in manuscripts their «residence»: «Krest'janin's chanting (raspev), named differently Moscow» (Razumovsky, 1868, 162, 189). S.V. Smolensky marked, working with ancient chanting manuscript collections, that «Usol'skiy» singsongs (raspevs) were especially ratified in them (Smolensky, 1887, 8). V.M. Metallov mentioned in his works «Krest'janin's translation» among numerous musical «translations» of the chants, appeared in second half of XVI century, too. (Metallov, 1915, 47-48).

Later scientists began to specify an exact site of chants, entering them in a scientific revolution, accompanying with remarks and comments, offering the technique of their analysis (Brazhnikov, 1974; Guseynova, 1980; Frolov, 1981; Parfentjeva, 1997).

Let's note it was not kept almost documentary sources about Krest'janin's life and activity. Therefore the basic data on him are in written resources of narrative character, musical-theoretical treatises, marks, accompanying his products in chanting manuscripts.

The story about master represents special value among narrative sources in already mentioned «Foreword, from which and from what time the beginning was of eight-echoes chanting in our Russian ground». We learn about events of the early period of Feodor Krest'janin's life from this source. And informed data have exclusive reliability as find acknowledgement in numerous sources, including documentary.

As follows from «Foreword», Feodor Krest'janin «told his pupils, that there were the old masters in Great Novgorod – Sava Rogov and his brother – Vasily, in monasticism Varlam – by origin korelyane [from town Korela]. Also see that then Varlam was metropolitan in Great Rostov. He hold in reverence and was the man of wisdom very much, he was the great chanter, the raspevshik and the creator of znamennoe and three-lines and demestvennoie [styles] of

chanting. And his brother Sava had pupils: priest Feodor betrothed the Christian, and Ioann Nos, and Stefan nicknamed Golish» (citing on: Parfentjev, 2003, 47).

We do not know, what place Feodor Krest'janin was from, but the initial stage of his chanting activity, connected, as it is seen, to Great Novgorod, to Savva Rogov's school of church chanting, where the future master comprehended professional subtleties of art. Undoubtedly, Savva Rogov was one of the best teachers in the Russian state of that epoch. In «Foreword» his pupils are listed who could play an outstanding role in development of Russian medieval music and its basic art directions – schools. Skill of the future master was formed, first of all, in creative dialogue with all these people.

Feodor Krest'janin's teacher Savva Rogov and his brother Vasily occurred from Korela – the second-largest city of the Novgorod ground. There were 267 court yards in the beginning of XVI century and Russian population lived basically – the trading quarter's and war people, nobility, clergy and others (Chechulin, 1889, 35). There is opinion meeting in the scientific literature that brothers were on Karelians nationality, but it is hardly truly. We can not fix exactly, when they have lodged in Novgorod and when Savva's pedagogical activity began. It is possible to believe, taking into account all data on well-known Savva's pupils, that they stayed in his school approximately at the end of 30 – first half 40-th years of XVI centuries.

Vasily Rogov, comprehending subtleties of chanting art, most likely, also at senior brother Savva, has taken of monastic vows and also new name Varlaam soon after that (but not later the beginning of 50th). Obviously, they were close on age with Feodor Krest'janin. Anyway, hardly Varlaam was more senior than Feodor for 3-5 years. Outstanding Krest'janin's abilities to mastering not only usual, but also the musical letter, found

out in Savva Rogov's school, have allowed him to begin church career. As against Varlaam he carried out the service in the environment of secular clergy. There were important changes in life of both masters in the beginning of 60th. Varlaam became the Father-Superior (1560-1561, 1563-1564) of one of the largest northern Russian monasteries – Kirillo-Belozerskiy (Nikol'sky, 1910, 162). Approximately then Feodor Krest'janin should receive a dignity of «priest» as under that time legislation the applicant could be accomplished to take up the duties of priest not earlier achievement by him of thirty-year age (see: Stoglav, 1911, 59).

Further Varlaam Rogov's life was filled with various events. With approach in Russia «oprichnina» (Ioann Terrible's terror) time, he deserted Father-Superior post in 1564 and «has departed on rest», living as simple singer of choir («he was the great singer») first in Zosimo-Savvatieva hermitage, then in Kirillov monastery (Stroev, 1870, 55; Parfentjev, 1991a, 35). However he has called up to become the Father-Superior of Solovetskiy monastery in 1569. Frequently Varlaam went from here to Novgorod, sometimes – to Moscow «to Tsar». He went round and monastic ancestral lands, collecting in treasury «salt» and other monetary incomes. The established sum – 20 altin (0,6 rubles) – was brought by Varlaam in 1578 in monastery treasury for «sorokojusti» – «after his brother, Sava», on reading of prays within 40 days from the date of Savva's death. Thus, monastic documents inform us the date of Sava' death who was Feodor Krest'janin's and other outstanding masters' teacher of chanting. Some years later, Solovetskiy monastery's elder Protasiy has received 10 rubles and «was sent to see off up the ex-Father-Superior Varlam to Kirillov monastery» in June, 1581 (see: Parfentjev, 2003, 48).

Varlaam Rogov has gone through the senior brother and the teacher for 25 years. For this time

he was again, and twice, the Father-Superior of Kirillo-Belozerskiy monastery (1581-1582; 1584-1587), and also he was appointed as archimandrite of Christmas monastery in Vladimir (1583). This monastery was playing an outstanding role in politics and culture of that time. At last, he was put in archbishop of Rostov in 1587. He participated in this dignity in 1589 in Moscow in election of the first patriarch of Russia, and was erected by the patriarch in the Rostov's metropolitan in the same year. Varlaam Rogov was presented and on the Moscow synod of 1598, where Boris Godunov was elected as Russian tsar, and has undersigned on the back of the affirmative letter. He has died March, 25, 1603 and was buried in Rostov's Assumption cathedral (about him see also: Protopopov, 1995, 143-148; Parfentjeva, 1997, 87-124).

Varlaam Rogov's chants, obviously, were sung the first by choruses of headed by him monasteries, and later – by archbishop's chorus of Rostov. We shall remind, it is marked in «Foreword», that Varlaam was the great church singer, the composer (raspevshik) and the «creator» of the «znamennoie» and three-lines and «demestvennoie» chanting. Hence, the master created chants not only in usual style of Znamennyi singsong («raspev»), but also in Demestvenniy style raspevs as monody as three-lines polyphonic. Master's life was connected more all with Kirillo-Belozerskiy and Solovetskiy monasteries. It is quite possible, that there are also his creations among chants of anonymous Kirillovskiy and Solovetskiy singsongs. Frequently Varlaam was in Moscow, being the chapter of large Russian monasteries, and then one of the most significant dioceses, participating in church synods, in affairs of nation-wide value. Undoubtedly, he met Feodor Krest'janin here who was taking place in those time on court service, and his pupils who showed interest to «Varlaamovskiy» singsongs of chanting.

However we shall return to «Foreword» in which it is spoken also, that «Ioann Nos and Ctefan Golish» have passed training to chanting art in Great Novgorod at Savva Rogov together with Feodor Krest'janin.

Stefan Golysh, named the last in this number of masters, having left Novgorod, «came through the towns and taught pupils in the Usol'skaia region. And he lived in Stroganov's estate and taught Joann Lukoshko, who has taken of monastic vows and also new name Isaya. His teacher Stefan Golish has sung (and explained) a lot of Znamennoie chanting. And his pupil Isaya has extended and filled a lot of Znamennoie chanting too». The becoming a special creative direction in a sacred music of Russia XVI–XVII centuries was connected with names of both outstanding masters, Stefan Golish and Ivan (Isaya) Lukoshkov, about whom it is written down in «Foreword» from Feodor Krest'janin's words. This creative direction is named as the Usolskaja (Stroganovskaja) school of «master-chanting». Activity and creativity the masters of this school are appreciably investigated (see: Parfentjev, 1985; Parfentjev and Parfentjeva, 1993; Parfentjeva, 1997).

Data on Ivan Nos was kept very little. He was one more Feodor Krest'janin's associate on the Novgorod period of life. Probably, he, as well as Stefan Golish, went «through towns», being engaged in training to chanting art or any other work which the competent person could carry out right after training at Savva Rogov. There were to us data on activity certain «young» monastic servant Ivan Nos in documents of one of the most important monasteries of Russia – Iosifo-Volokolamskiy. It is quite probable, that the known subsequently master-raspevshik and this monastic employee – one person.

Iosifo-Volokolamskiy monastery was based in 1479 near to Moscow. It became very quickly one of the centers appreciably influencing political

and cultural life of Russia. Monastic scribes – copyists, writers-publicists were especially glorified. The monastery contained a large-scale enterprise, having many villages and crafts, did business following precepts of saint Joseph (Sanin), who was the founder, the ideologist and the defender monastic landed properties. Monastic elders knew various branches of a facilities. The competent people, but not being by monks, were employed for supervision of a separate villages facilities. Usually they were called «monastic servants», less often – «bailiffs», «stewards». They were appointed in this or that village to strictly certain term after which expiration were sent in other village.

So, November, 26, 1548 monastic treasurer Lavrentiy «gave keys» to servants, including «in village Otchishevo to Ivan Nos – a key as was for icon painter Vasilij, term was spring saint Nicolas day». This archival record is Ivan Nos's first mention in monastic documents. It is interesting, that he has replaced on service of an art trade representative – the master-icon painter. Nos has given out salaries about 40 altins (1,2 rubles) in April, 1549 among «young servants». He was appointed in different villages (Ivanovo, Lukovnikovo, Novoe) in subsequent time. Sometimes he was trusted with reception of the serving staff's salaries – the yard keeper-dvornik's and woman-dvornik's, «stokers'». The service at a monastery brought to its servants not bad incomes (for example, monastic servants' monetary contributions made 90-100 rubles for record in the remembrance of the dead book – «to remember in the daily list how long the monastery stands»). Ivan Nos was mentioned in Iosifo-Volokolamskiy monastery's documents the last time in February, 1557, when his ordinary service life has expired and another servant was appointed in village Novoe. We have not found out of data on him in monastic documents of further time (see: Parfentjev, 2003, 50-51). It is only marked

in the inventory of monastic library in 1573, that Nos has given chanting book «Heirmologion» as the contribution (Lihachev, 1991, 89). But it was impossible to establish, when the contribution is made. The following data on Ivan Nos concerns already to time of their joint stay with Feodor Krest'janin in Alexandrovskaya large village.

According to «Foreword», Feodor Krest'janin, probably, was familiar in the Novgorod period of life and with one more outstanding raspevshik, about whom he has told the pupils the following: «And Psalter was sung in Great Novgorod. Somebody was monk named Markel Bezborodiy, and he has sung it. And he has combined Kanon in honor of Novgorod archbishop Nikita, Kanon is graceful». Markel Bezborodiy, except for Psalter, «has put» on «Krukovaya» (neumatic) notation sticheras and glorifications and divine services from September up to the end of August in honor of «new» Russian saints, who were canonized in XVI century. We have known about it under the certificate of other source (Findeyzen, 1928, 139).

Very few data were kept about Markel Bezborodiy. He has created Savva Storozhevskiy's hagiography, not later 1552, being already the monk, on «command» of All-Russia metropolitan Makariy. Markel accompanied to Moscow with Novgorod archbishop, who participated in Novgorod-Hutinskiy monastery's Father-Superior introducing into the place of Kazan archbishop in 1555. The master was put as the prior of this monastery after returning. Markel has left «on rest» in Antoniev monastery in October, 1557, having left the post. In this monastery he has stayed 6 months and has written hagiography and Kanon in honor of Nikita Novgorodskiy (which Feodor Krest'janin estimated as «it is very graceful») then has gone to Moscow. It is not known about the Moscow period of master's life. Probably, he was much more senior than Krest'janin and his associates and has died soon

after arrival capital (see also: Stroev, 1870, 50; Bilinin, 1985, 224-226; Parfentjev, 1991a, 33-34).

Feodor Krest'janin has noted composition of singing variant Psalter in Markel Bezborodiy's creativity not casually. It is known, that pupils were trained in the letter under texts Psalter since olden days. Brief, but capacious verses-psalms under the maintenance of cognitive and moral value were quickly remembered together with their spelling. This property of chants, apparently, should promote acceleration of mastering musical notation too. «Psalter chanting» was found frequently in manuscripts, since second half of XVI century. It represented the chanting of elected verses from psalms of kathismas 1-8, 10, 11, 13, 14, 17, 19, 20. As a rule, all of them were included completely in special section of the daily chanting book «Obikhod». Till now it is not revealed indications that these church chants are set to music by Markel Bezborodiy. But, as notices N.D. Uspensky, «there are not any certificates on other chanting masters' work above Psalter» (Uspensky, 1973, 154-155). Markel's creativity has fallen to that time of XVI century, when the authorship of products was not yet accepted for specifying.

The analysis of the «kathismas» cycle, undertaken by N.D. Uspensky, shows, that outstanding master worked above this cycle, reached a high degree of intonational expressiveness and owning as various art means. The number of composite principles allows to recognize «Psalter chanting» as the manual too. It is interesting, that the Moscow Synod «Stoglav» (1551) has decided to give children to schools «on the training to the letter and on the training of book writing, and church Psalter chanting and church reading» (Stoglav, 1911, 60). Probably, Markel Bezborodiy has sung the Psalter till 1551, and metropolitan Makariy, preparing decisions of the Synod has had time to get acquainted with it too. Obviously, «Psalter chanting» was used by

masters-teachers in training. Feodor Krest'janin has sung in own way some lines of psalms later, drawing of the Moscow chanting clerks («diaks») attention by this.

We marked the chanting masters whose creative activity has influenced Feodor Krest'janin already in Great Novgorod. He will meet some of them and further. The circle of masters, certainly, is not full.

The following period of Feodor Krest'janin's life is connected not simply with Tsar's Court, but with master's sojourn in Alexandrovskaya large village. It is marked in «Foreword» especially, that «that Joann Nos and priest Feodor Krest'janin» lived during tsar Ivan Vasil'evich and were «with him in his favorite village, in large village Alexandrov» (see: Parfentjev, 2003, 53).

«Tsar Ivan Vasil'evich's favorite village» – the future Alexandrovskaya large village – has arisen for a way from capital in the Trinity-Sergiev monastery. Grand-ducal palace and main, Pokrovskiy, cathedral were built up here in 1508-1513. Grand duke Vasily III, father of tsar Terrible, has celebrated house warming «in a court yard came» in December, 1514. Henceforth he frequently was here, making trips on prayer to Pereslavl and the Trinity-Sergiev monastery. The large village called «Alexandrov New Village» up to the middle of XVI century (Stromilov, 1883, 6-26). Ivan Vasil'evich was here also frequently after death of parents in environment court. For example, the heroes of Livonskaya war were celebrated here in 1558.

As is known, Ivan Terrible, having left Moscow, has moved finally to the «favorite village», Alexandrovskaya large village, in December, 1564. Oprichnina's horrors were imminent in Russian and the large Village became its actual capital. There was a well-known chorus of tsar's chanting diaks in structure of the Court. New «from the common people» tsar's servants were pulled here. There is nothing surprising,

that Feodor Krest'janin whose nickname gives out his «low» social origin has appeared here (the word «Krest'janin» – in Russian as Peasant).

Tsar Ivan had his residence in Alexandrovskaya large village, continuing war with Livonia. Frequently he left to Great Novgorod in second half 60 – the beginning of 70th, where «assiduously prayed» in local churches, was engaged «in the order of regiments» and eradication of «treason» (Karamzin, 1845, 69). Chanting diaks chorus accompanied with tsar on such trips also. So, under the certificate of annals, «Moscow diaks» sang kanons and many verses being with tsar Ivan in Novgorod, July, 23, 1571 during procession with icons, and then they «sang bogorodichni (in honor of the Virgin) chants» in the Sofia cathedral (see: Parfentjev, 2003, 53). Obviously, tsar has got acquainted with Feodor Krest'janin's chanting art during such trip, having taken then him in the large Village. Priest Feodor, most likely, was determined on service in tsar's «domestic» Troitskiy (Trinity) church which was a place of the basic service tsar's chanting diaks in the large Village (in Moscow they served at tsar's domestic Blagoveshchenskiy (Annunciation) cathedral).

We do not know whether Feodor Krest'janin was accepted on tsar's service before Ivan Nos. By later documents, Nos was taken at the tsar's «chrestovie» diaks staff, who were carrying out chanting and other functions in time of tsar's «domestic pray» in his apartments or in special chamber («Chrestovaya») as against Krest'janin, having a church dignity (about «chrestovie» diaks staff is more detailed, for example, see: Parfentjev, 19916, 54-55).

The only one master was named full name – Ivan Jur'ev Nos – from nine persons in a regular list of «chrestovie» diaks from March, 20, 1573 (Al'shits, 1949, 35). Tsar Ivan «has marked» to him «the salary» as monetary in 10 rubles and «for cloth» in 48 altins (1,44 rubles).

The master took the fourth place in staff of his associates and his monetary salary was the third on the sizes. However he was named with a patronymic, that, undoubtedly, testifies, that by then he had significant authority at court. Probably, Ivan Nos appeared on tsar's service before Krest'janin and his age was a little bit more senior than Krest'janin's age. It is known from «Foreword», that he has sung «Triodion», and also «many sticheras and slavniki in honor of saints», «bogorodichni and chrestobogorodichni» from chanting book Menaia in the large Village. However it is not found any this master's singsongs in chanting manuscripts. Most likely, time of their creation does not leave for frameworks of XVI century, therefore they have filled up anonymous chants circle. Awakening of interest to author's creativity has fallen to the beginning of XVII century. Its active formation at court choristers is connected to Krest'janin's name, with his activity in Moscow directly.

Under the certificate of «Foreword», Krest'janin, after stay in the large Village, «was famous and great master of Znamennoie chanting here in capital city Moscow and many pupils were taught by him». The basic place of Krest'janin's service became tsar's Blagoveshchenskiy (Annunciation) cathedral with crossing the Court to Moscow. The best in Russia masters of «a chanting affair» – tsar's singing diaks – were looked after Krest'janin. He created the singsongs for their chorus, trained young singers. The authority of melodos and teacher was huge among diaks. They named him «teacher», «master». His from common people nickname Krest'janin (Peasant) was replaced with more general «Christianin» at Court.

The kept records of the chants and their fragments were written by one of chanting diaks. Sometimes they were accompanying rather vast notes, which give representation how Feodor Krest'janin's activity proceeded at tsar's diaks

chorus. The records dated concern to 1598-1607, covering the last decade of the master's life.

Probably, choristers of the main chorus of Russia spent the most part of time on service. There was special «chanting chamber» at the Tsar's Court Yard where diaks were at o'clock when were not borrowed with performance of the duties. Singers had a rest and worked in this chamber, filling up the repertoire of chants and singsongs, writing out and learning by means of the master vast «explanations by simple signs» (razvods) of complex signs and melodic formulas. They received «food and drink» here quite often, wrote «state chanting translations». Training young choristers to the letter and chanting art was carried out usually in the other room (Parfentjev, 19916, 103).

The alive atmosphere of all event in «chanting chamber» is transferred with the mentioned records also. So, diaks sang some chants in November, 27, 1598 under Feodor Krest'janin's direction for mastering razvods of complex signs and formulas, and also, most likely, special «master's marks», specifying a high-altitude parity of neumas-signs and occurring in the court choristers' environment too. As the first example it was executed the end of slavnik (variety of stichera) by 8-th echos «Dushepoleznuyu sovershivshe» – a line «Prihodya vo imya Gospodne tsar Izrailevo» with vast razvod of the last word (59 signs). «The master has told about this singsong: That is fita [kind of formula] gromoglasnaya [loud voice]». This slavnik was executed on divine service in Lazar's Saturday, in eve of Palm Sunday, on the sixth week of the Great Post, in the spring. Its singing in November had, obviously, educational character only (see: Parfentjev, 2003, 55).

Studying of ancient chanting manuscripts shows, that razvod's lists of this slavnik appeared not earlier the beginning of XVII century. Chanting practice and especial training of

young singers is have demanded from teachers not only «oral» transfers of skills in singing of the complex melodic formulas, but fixation of their razvods directly in records of chants also. Author's features of these razvods were shown clearly now, appreciated by pupils and the more broad audiences of contemporaries, becoming one of conducting creative principles of chanting masters (raspevshiks). (see: Parfentjeva, 1997).

Razvod's records of the slavnik «Dushepoleznuyu sovershivshe», having various variants of singsongs, have appeared even at Feodor Krest'janin's life. These records are executed by Christofor – the known theorist of chanting art, the chanter of Kirillo-Belozerskiy monastery's choir in 1604. Monk Christofor has placed in the collection of his writing two singsongs of the slavnik (without the note and in style of «the Big neumas»), and also separately its «end» executing «on an arbitrariness», at will (Brazhnikov, 1983, 145, 275). We shall note, that the melodic maintenance of all three variants of the slavnik's final line from Christofor's collection differs from variant, «sung» by Feodor Krest'janin with chanting diaks. It gives us the basis to assume, that the master showed to court singers an own singsong of the «fita gromoglasnaya (loud voice)». The razvods, which have appeared after Krest'janin, differ from its variant (1598) also, however it is possible to find out in them the melodic sites close or identical to the master's singsong.

It is obvious, then, November, 27, 1598, after slavnik's line diaks «sang» two evangelical sticheras – 5-th and 10-th (accordingly on 5-th and 6-th echos). Both church chanting are given also in record in the most detailed statement with disclosing the melodic maintenance not only «litso» and «fita» formulas, but also complex signs, and sometimes from above their tracings.

Other chanting diak's records, who carefully collected that Krest'janin performed (including

his own products), also specify, under what circumstances and when it was possible to fix church chanting. Undoubtedly, they deserve careful studying in a context of old Russian chant hand-written tradition. There are some of marks accompanying records: «the Master sang, Christianin, summers 7108 [1600] March 21», «These additional heirmoses [kind of chants] are taken at Krest'janin, and he wrote them himself, and the znamia [neumas] was imposed on them by him again» (1606); «the Master sang so in 7115 [1607]», «This [chanting] was sang by Christianin, and I has put [neumatic] znamia»; «the Master sang all verse in 4-th echos, the end – in 8-th echos»; «August, 7115 [1607] in 4 day, Tuesday, Christianin sang so to pupils» (see: Parfentjev, 1991a, 97).

Christianin's sons Feodor and Ivan are mentioned in a number of records as followers of their father's affair: «This verse is taken at Christianin, znamia [neumatic notation] of his son Feodor, and he made the razvod»; «Young Feodor has given him his hand written Fitnik [Phytnik; «fitas» or «phyts» formulas collection]»; «The son Feodor sang so... the son Ivan sang so... the Master himself sang so... ». Most likely, «young» Feodor was the Master's senior son. He was registered on deacon of the same Blagoveshchensk (Annunciation) cathedral where Krest'janin served as the priest. In January, 1585 Tsar Feodor has welcome him cloth that he «proclaimed» the Acclamations chants for many tsar's years in 1584-1585 «on hours» in Christmas and Christening (Additions, 1846, 197). It was kept his singsong in the mentioned records for 1607 – the «stichera» devoted to «Three prelates», – «Pokrovo tvoi Prechistaya» (see: Parfentjev, 1991a, 97). The second Krest'janin's son – Ivan Feodor son Popov (of Priest), was registered in 6-th, «little», «stanitsa» (part of tsar's chorus), among chanting diaks teenagers, beginning career, in 1584-1585. He has served

in this chorus till 1635, participating in chanting during ceremonies of the state value, for example, on Vasily Shujskiy's and Michael Romanov's crownings, on Patriarch Filaret's «taking holy orders», in time of «tsar's pleasure» – weddings, christenings of successors etc. The master's son is mentioned among singers who «learned to chant small chanting diaks» since 1617 (Parfentjev, 1991b, 332-333).

Rough events of the beginning XVII century have not bypassed Feodor Krest'janin also. He had to participate in some of them. He becomes archpriest of the Blagoveshchenskiy (Annunciation) cathedral by May, 1606 and, hence, according to ancient tradition – the tsar's confessor. The throne was occupied by Pseudo-Dmitriy at this time. His wedding was held May, 7. Among others archpriest Feodor invited Pseudo-Tsar in the Uspenskiy (Assumption) cathedral, prepared for ceremony, and, having taken off from himself chasuble, transferred «crown» from a palace there. After the termination of liturgy he has made a ceremony of wedding (Parfentjev, 1991a). Krest'janin's name is not mentioned in documentary records after 1607. Obviously, it was the last year of his life.

Training Tsar's singers, all more deeply comprehending bases of chanting art, Feodor Krest'janin, as well as others Russian teachers, created own singsongs, and also razvods (interpretation) of complex musical formulas and separate «lines» of chants. All this was recognized at his contemporaries. Products of the master were distributed in lists of the first half of XVII century. Perhaps, there was no such old Russian chanting book on which elite church chants he would not create the own versions of singsongs.

Slavniki from chanting book Sticherarion liturgical cycles on great holidays have involved master's attention. There were, first of all, slavniki: «Honestly your Christmas» («Vsechestnoe tvoe Rojdestvo») to Christmas of the Virgin, «David

proclaim» («David provozglasi») to Introduction of the Virgin in the Temple, «In the manger there was settled» («Vo vertepo voselilsja») to Christmas of Jesus, «Troparias Jordanian» («Tropari Iordanskiya») to Epiphany. Krest'janin also has wrote the variant of singsong for Russian hymnography poets' verse in honour of princes Boris and Gleb «Will come new Russian Christians» («Pridite novochreshchenii Rustii sobori»). Part on the Great Post Sticherarion is submitted in creativity of the master by singsongs to stichera «See you the creature» («Vidyashchi Tya tvari»), chant-«zadostoynik» «Light, light, new Jerusalem» («Svetisya, svetisya, Noviy Ierosalime») and chant-«kondak» «Even if in coffin went down» («Asche i vo grobo snide») (on Easter) (see: Parfentjev, 1991a, 2003).

Feodor addressed to the chanting book «Obikhod», containing the church chanting, most frequently used («everyday») in divine service. We find his singsongs to chant «Be silent some flesh» («Da molchit vsyaca plot»), it was sung instead of Cherub song, and «Revive My God» (instead of Alleluia) in section of the Liturgy. He has created a singsong to chant-«prokimen» «Praise name God» for special parts of service – Polyeleos. Close studying of carelessly executed or badly kept notes to chants, for example, to a verse «Blessed immaculate» («Blazhenni neporochenii») and to exclamation «Praise name of God. Alleluia», written down by one of chanting diaks, allows to connect their singsongs with the master's name also (see: Parfentjev, 2003.).

Perhaps, top of Krest'janin's creativity is the cycle «Sticheras evangelical» including 11 chants in style of the Big («Bolshoy») singsong (see: Brazhnikov, 1974; Parfentjeva, 1997). As a rule, this cycle was located as the special unit of chanting book Octoechos. For Octoechos the

master has composed anew chant-«blazhenna» of 1-st echos «Food for the sake of» («Snedi radi») (Parfentjev, 1991a).

One more chanting cycle in Krest'janin's singsong has reached us in two lists with the indication «There are additional heirmoses [...]» from church chanting book Hiermologion. This cycle consists of the following chants: «Foreseeing in the spirit Avvakum» («Providya duhome Avvakumo»), «Fiery mind» («Ognennyi um»), «By angel adolescents» («Angelomo otroki»), «Tsar's children pray» («Tsarskih detei molitva»), «Thee is more than mind» («Tya pache uma») (echos 5, songs 4, 5, 7-9) and «From a belly of hell» («Iz chreva adova», echos 8, song 6). Preliminary research has shown, that the master has composed this chants, having taken them, apparently, from ancient not chanting books (Parfentjev, 1993a, 2003).

So, studying of history of life and activity the composer and chanting teacher Feodor Krest'janin shows, that he was one of the most outstanding representatives of professional-musical art of Russia in XVI – the beginning of XVII centuries. The high natural gift, the received knowledge at the best teachers, acquaintance to outstanding masters of that epoch and their products have allowed him to develop own creativity and to deserve a recognition at contemporaries. Not casually Russian tsars, since Ivan Terrible, trusted training and education of the chanting diaks to him.

The history of opening chants in Feodor Krest'janin's singsongs shows indefatigable researchers' interest to them. However only few from the listed creations of the outstanding master are investigated. Undoubtedly, available materials allow to devote to his creativity special monographic work.

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