

CONFERENCE REPORTS AND PANELS

E. E. Lineva: A Conference

“E. E. Lineva: the hundredth anniversary of her field recordings,” a conference of both a scholarly and applied nature was held on November 23-25th, 2001 in the old Russian city of Vologda. Evgeniia Eduardovna Lineva (1853-1919) occupies a special place in Russian and American culture. In the 1890s she and her husband, a political émigré, lived in America. There Lineva, a professional singer, organized a Russian folk choir which performed successfully at the Chicago Universal Exhibition held to mark the four-hundredth anniversary of Columbus’ discovery of America. After her return home Lineva took a more serious interest in Russian folk song, undertaking a number of folklore expeditions to various parts of the country.

To Lineva belongs the distinction of being the first to use the phonograph to record folk songs. She used it on her first expedition in 1897 to villages in Nizhnii Novogord, Kostroma, Simbirsk, Tambov and Voronezh provinces. In 1901 the folklorist traveled to the Kirillovo-Belozersk area of Novgorod Province, now part of Vologda Oblast’. One result outcome was the collection Velikorusskie pesni v narodnoi garmonizatsii [Russian songs in their folk harmonization] (pt 1, St. Petersburg, 1904; pt 2, St. Petersburg, 1909), in which the music was deciphered to the highest professional standards. It was the centenary of that expedition of 1901 that prompted the conference.

The conference was not the only event commemorating Lineva held in the Vologda area: S. K. Chernova (Cherepovetsk Museum Association) talked about the celebration in May 2001 of the jubilee of Lineva’s Belozersk expedition which began in the district town of Cherepovets in Novgorod Province, now part of Vologda Oblast’.

Since folklore expeditions formed an important aspect of Lineva’s activities, it is not surprising that several papers were based on material collected on present-day

expeditions which followed in Lineva's footsteps. A. M. Mekhnetsov (Folklore and Ethnographic Center, St. Petersburg) emphasized in "The results of expeditionary investigations of the Beloozer'e folk traditions," that Lineva, whose views of folklore reflected her time, considered the folk song above all as a work of art. For her the aesthetic principle was the chief and virtually the sole factor in Russian song culture, an attitude that prevailed in her 1901 expedition to Belozersk. By contrast, it was a view of the song as an element of folk culture that dominated among folklorists taking part in the expeditions of the St Petersburg Conservatory between 1967 and 2000. This approach allows the song to be considered within the system of traditional culture as a whole. The speaker emphasized that there is some compensation for the diminishing opportunities of recording an authentic performance of classical peasant lyrics to be found in present-day attention to the characteristics of the folk song in everyday life. I. B. Teplova also drew on the experience gained during these same expeditions in her talk, "The collection of folklore materials by E. Lineva and the Sokolov brothers, and modern recordings by the St. Petersburg Conservatory."

G. P. Khristova (Voronezh State Academy of the Arts) traced the history of the collection of musical folklore in the Voronezh area from the beginning of the nineteenth century to the present day. Lineva, as well as her modern counterpart, M. E. Piatnitskii, played an outstanding role in the study of Voronezh folklore. However, as previously noted, Lineva's stress on the aesthetic essence of a song inevitably led her to disregard many song forms, for example the calendar song with its undeveloped melody. This gap was filled in part by collecting done in the second half of the twentieth century by A. V. Rudneva (Moscow Conservatory) as well as Voronezh State Academy of the Arts.

In her talk, "E. E. Lineva and modern recordings of Molokan musical culture," N. M. Savel'eva (Moscow Conservatory) presented material from Moscow Conservatory's expedition of 1970 following the path of Lineva's expedition of 1910 to Russian Dukhobor and Molokan villages in the Caucasus, to the settlements of religious sectarians who had broken away from the official Orthodox Church. For its time, that expedition of 1970 broke through the ideological prohibition on collecting folklore in enclosed religious communities. Now recordings of Molokan sung folklore, their

religious hymns (psalms) and rhymed texts on Biblical subjects, oriented toward the poetics of the later romance, have been made in Tambov, Moscow, Tula, the Amur area and other regions. The material collected should solve the question of whether these hymns originated from a single source (Tambov, the location of the first Molokan settlement) or from every place they settled and assimilated local oral musical tradition. Sound recordings of the same psalm from different regions revealed each variant's clear melodic individuality.

L. P. Makhova (St. Petersburg Conservatory) gave a paper on "The historical life of the eighteenth-century ballad 'Van'ka Kliuchnik' in Lineva's recording, and in its folk and literary variants." She presented a musicological analysis of different variants of the ballad whose melody ranges from the epic to that of the "protiazhnyi" song.

Lineva made a huge contribution not only to field work, but also to the theoretical interpretation of music in the oral tradition. A. A. Banin (State Republican Center of Russian Folklore, Moscow) discussed this aspect of the heritage of folkloristics in his talk, "On E. E. Lineva's contribution to semiotic theory about folk tradition." He recalled her successful attempts to study several variants of the same song (*Luchina*, *luchinushka*, *Ne odna vo pole dorozhen'ka* inter alia). An understanding that one variant cannot give a full understanding of a song compelled her to search for the typically stable form of a melody, recording and analyzing several texts of the same song. Banin pointed out that Lineva's approach to music in the oral tradition has allowed modern scholarship to consider how each ethnos originally engendered not one, but two acoustic languages: verbal and musical.

In her paper, "The history of the study of intoned shouts and the discoveries of recent expeditions," I. S. Popova (Petersburg Conservatory) emphasized that the segmentation of exclamatory speech into units to which measures of intonational and melodic analysis can be applied, was already under way in Lineva's day. The speaker demonstrated a wide range of modern recordings of intoned cries in the system of calendar rituals (in particular, *maslenitsa*). The genetic potential of the cries, that is, their development into song forms, was a key element in Popova's approach.

G. Ia. Sysoeva (Voronezh State Academy of the Arts) in “The South-Russian *protiazhnyi* song (toward a typology of forms)” raised again the problem of genre in the Russian folk song: is the *protiazhnyi* song a genre or a type of performance?

Apart from Lineva’s expeditions and her contribution to ethnomusicological theory, other aspects of this exceptional woman’s creative activity were covered at the conference.

Using Lineva’s letters to A. I. Ivanchin-Pisarev, T. G. Ivanova (Institute of Russian Literature, RAN, St. Petersburg) was able to attribute the story “Poslednee slovo” [The Last Word] about a Russian intellectual’s life in America to the folklorist. The story was published in the journal *Russkoe bogatstvo* [Russian Wealth] in 1897 under the name of E. Somova. In a second paper Ivanova surveyed Lineva’s materials preserved in the Academy Institute of Russian Literature (Pushkin House) in St Petersburg: the field notebooks of 1897, the Molokan recordings of 1910, the materials from the 1912 expedition to the South Slavic lands of the then Austro-Hungarian Empire are in coll. 34 of the Folklore Depository, along with the collector’s decipherment of the music and her photographs, including those from her American period. Lineva’s phonocylinders are kept in the Phonogram Archive in Pushkin House.

The conference papers covered more than the topics of Lineva herself and her varied and fruitful activities; those genres in the folklore of the Vologda region to which Lineva did not pay special attention in her collecting and research were also discussed. G. V. Lobkova (Petersburg Conservatory), “The features of epic melodies from Vologda Oblast’,” a talk accompanied by sound recordings, pointed out the connection between the melody of the bylina “Il’ia Muromets and Tsar Kurkas” in F. M. Istomin and S. M. Liapunov’s collection (*Pesni russkogo naroda: Sobrany v guberniiakh Vologodskoi, Viatskoi i Kostromskoi v 1893 godu* [Songs of the Russian People: Collected in the Provinces of Vologda, Viatka, and Kostroma in 1893], St. Petersburg, 1899) and the melodies of religious songs and ballads recorded in the second half of the twentieth century.

Dispensing with the idea that of the performer as the most important constituent in the formation of a musical-poetic text, the basis for which may be found in Lineva’s

writing, I. V. Paradovskaia (Vologda Pedagogical University) analyzed songs about Yuletide fortune-telling (sviatochnoe gadanie). Her talk revolved around the performers' own understanding of the folk song.

In his talk, "A hundred years after E. E. Lineva: Holiday-game culture at the turn of the century," I. A. Morozov (Academy Institute of Ethnology and Anthropology, Moscow) shared his experience of conducting a survey on folk games. His questionnaire had been designed to establish the correlation between traditional and non-traditional games today. Demonstrating the possibilities of applying a cartographic method to the study of folk games in the Babaev region of the Vologda Oblast' was a very significant factor here.

G. P. Paradovskaia (Vologda Pedagogical University) spoke on traditional dance and its varieties in the Vologda region. Inter alia she emphasized the archaic forms of choreography connected with ritual dance function, and the differentiation between girls' (restrained) and women's (more energetic) dance.

L. G. Solov'ev (Children's Arts School, Cherepovets) talked about the tradition of playing the "Kirillov" accordion in the western part of the Vologda region. He separated teaching from the transmission of tradition in instrumental music. In "The song tradition of Kokshen'ga (Tot'ma district, Vologda Province) in the recordings of M. B. Edemskii, 1905-24," M. A. Varilova, S. N. Smol'nikov, and S. Iu. Baranov (all Vologda Pedagogical University) shared the results of their work on material collected by the well-known collector, M. B. Edemskii, at the beginning of the twentieth century, and now scattered round various archive depositories in the country.

A number of talks were devoted to the folklore and ethnographic aspects of the folk culture of the Vologda region. The ethnographic context they presented helps us gain a fuller understanding of the place of the *protiazhnyi* song, which Lineva in particular studied, in the folk cultural system. In "Folk ideas about the soul's journey to the 'Other World' after death" A. V. Kulev (Vologda Scientific Method Center of Culture) analyzed funeral ritual in the western part of the area in terms of action, theme and words, dwelling in particular on lament motifs. In his report E. A. Sokolov (Vologda Pedagogical University) presented his experience of interpreting recruit ritual and laments.

S. R. Kuleva (Vologda Scientific Method Center of Culture) presented a paper on “Ritual visits to homes in the annual calendar cycle (from materials collected during expeditions to the Cherepovets and Ustiug regions)”. Such visits were made at various times of year (such as the eve of St Philip’s Fast (*Filippovo zagoven’e*), Christmas, New Year, Easter, and St. John’s and St. Peter’s Days) and all possessed the same structure. Apart from the calendar cycle, ritual visits were also observed in wedding and funeral rituals. The speaker emphasized that they bring all members of the community together and demonstrate the integrity of the rural world. S. I. Zhavoronok (European University, St Petersburg) gave a talk entitled “Stories about and by *znaiushchie* (folk healers) (from material collected on expeditions to the Zubov Sel’sovet of the Belozersk region),” in which she revealed the current status of these representatives of folk culture and proposed her own classification of them.

Besides the folklore tradition of the Vologda (and Voronezh) areas, the folk culture of the Smolensk area was discussed by S. V. Podrezova (European University, St Petersburg) in her talk “Facets of the correlation between poetic text and melody in the melismatic folk singing of the Easter anthem ‘Khristos voskrese’ [Christ is risen].” This troparion, the text of which has various sources (Orthodox and folk spring song tradition), is sung here between Easter and Ascension under various circumstances. When it entered a folk environment, the Orthodox text began an existence determined by the laws of oral tradition, that is, it developed variants on both a verbal and a musical level. This was clearly demonstrated in sound recordings.

Many papers to varying degrees raised the question of performance in the Russian folk song tradition. This aspect received special attention in the paper given by N. N. Giliarova (Moscow Conservatory): “E. E. Lineva and current methods of ethnomusicological research.” The speaker especially emphasized that in Lineva’s understanding the performer was the most important constituent in the musical-poetic text. In connection with this, the readiness of a song group to improvise within the framework of folk tradition was of particular significance in the youth folklore movement which has developed widely in recent years. The time of the pompous choir, strictly maintaining the musical decipherment of a single recorded authentic folk variant or even

of a variant which has been arranged by a musician, seem to have passed. Today folk groups study the art of authentic folk improvisation. Convincingly illustrating her point, the speaker played the same song recorded twice from the same performers, once outside and once indoors. These recordings, made under different circumstances, gave the impression of being two different songs.

Two highly successful ethnographic concerts, held in the Vologda Musical School (November 23) and the Oblast' Philharmonic (November 24), clearly illustrated Giliarova's arguments. Over two evenings the conference participants and others enjoyed the skill in performance of four youth folk groups, from St. Petersburg State Conservatory (directed by A. M. Mekhnetsov), Moscow State Conservatory (directed by N. N. Giliarova), and the folk ensembles, "Volia" from Voronezh (directed by G. Ia. Sysoeva) and "Traditsiia" from Vologda (directed by S. R. Kulev). Songs from Lineva's collections, sung in a melismatic manner from material collected during their own expeditions were included in the choirs' repertoires. These youthful groups demonstrated that they had mastered authentic folk song performance.

Overall the conference showed that Vologda is currently one of the best centers for folklore study in Russia.

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(Translated by James Bailey)