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Schnittke, Gubaidulina, and Pärt: Religion and Spirituality during the Late Thaw and Early Perestroika

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**SCHNITTKE, GUBAIDULINA, AND PÄRT:
RELIGION AND SPIRITUALITY DURING THE LATE THAW
AND EARLY *PERESTROIKA***

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The School of Music

by

Aleksandra Drozzina
B.M. University of Toronto, 2013
M.A. University of Toronto, 2016
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NOTE ON TRANSLITERATION

In this dissertation, I follow the transliteration system developed by Gerald Abraham for the *New Grove Dictionary of Music and Musicians* (1980), as modified by Richard Taruskin in his *Musorgsky: Eight Essays and an Epilogue* (1993). The most obvious departures from the Library of Congress system are the use of “ı” for the Russian “ы”; the use of “ya” and “yu” for “я” and “ю” respectively; and the use of “y” for the Russian “й.” The last change allows for a more accurate representation of certain adjectival endings; for instance, “ий” is rendered as “iy” and not “ii,” and “ой” as “oy” and not “oi.”

The text and bibliography follow the system strictly, as do author-date citations that appear in the footnotes. More common Roman-alphabet spellings are used for certain names (e.g. Schnittke, Gubaidulina, Martynov). The bibliography maintains the spelling of authors’ names as they appear in the original source documents; hence for instance there are citations to English-language writings by Alfred Schnittke and Russian-language writings by Al’fred Shnitke.

Unless otherwise noted, all translations from the Russian are my own.

ABSTRACT

The dissertation explores the music of three major Soviet composers—Alfred Schnittke, Sofia Gubaidulina, and Arvo Pärt—against the backdrop of the ever-changing Soviet rule (after Stalin’s death in 1953). I reevaluate the composers’ religious and spiritual beliefs expressed in their works during the 1970s–1980s. Three works are presented as case studies and analyzed in-depth: Schnittke’s *Concerto for Choir* (1984–85), Gubaidulina’s *Sieben Worte* (1982), and Pärt’s *Stabat Mater* (1985). Although under Nikita Khrushchev’s rule (1953–64), governmental censorship began to slowly loosen, this particular group of composers continued to experience a considerable degree of oppression and censorship from the Soviet government until and including Leonid Brezhnev’s rule (1964–1982). I use the late Soviet cultural landscape to offer a new perspective of examining these three fascinating works with a much deeper understanding of each respective composer’s compositional process.

This project extends the period of the Thaw in the Soviet Union by Peter Schmelz in *Such Freedom, If Only Musical* (2009) and Maria Cizmiciu’s in *Performing Pain: Music and Trauma in Eastern Europe* (2011). I explore the composers’ use of techniques derived from, or influenced by their own religiosity. Schnittke was inspired by Christian and Armenian influences, such as Armenian church and folk monody, as well as musical monograms, and both are used in the overall development of musical form. Gubaidulina expressed dramaturgy through various representations of the cross and the crucifixion in music and performance, and by using expression parameters of consonance and dissonance. And Pärt turned to musical topics, mantric minimalist procedures, and the thematic use of silence in his expression of a religious text. All of these elements are among the predominant features of contemporary classical music in the late twentieth and early twenty-first century in both Russia and the West. Additionally, I draw on primary Russian sources and provide translations for

all. The three case studies provide foundation for future research of Soviet repertoire, both spiritual and not, by other Soviet composers from the same time period and later.

CHAPTER 1. RELIGION AND SPIRITUALITY AMIDST SOVIET POLITICS

1.1. Introduction

In 1994, one of the leading Russian music theorists, Yuri Kholopov (1932–2003), said that:

Бог, Иисус Христос – еще большие враги для режима, чем Булез и Веберн. И время конца пятидесятих – начала шестидесятых годов – период новых гонений на церковь в советской России.

God and Jesus Christ were even bigger enemies than Boulez and Webern to the Soviet regime. And the end of the 1950s, beginning of the 1960s, was a time period of new persecutions of the church in Soviet Russia.¹

This statement was made in an essay written three years after the fall of the Soviet Union, published on the website of *Tsentral' Podderzhki i Razvitiya Sovremennogo Iskusstva Im. Alemdara Karamanova* (Alemdar Karamanov's Centre of Support and Development of Contemporary Art). Karamanov—who for a long time remained unknown in both the West and in the Soviet Union—was Alfred Schnittke's classmate at the Moscow conservatory; he embraced the twelve-tone technique in the 1960s, but then turned to religion for compositional inspiration.² Kholopov's declaration highlights the fact that in the second half of the twentieth century the Soviet Union rejected not only Western musical influences, but religious influences as well. How does one then explain the seemingly sudden abundance of works with religious and spiritual connotations in the following decades? This conundrum leads to the initial formation of the main questions of this dissertation—when and to what extent were composers able to express their religious and spiritual affiliations during the course of Soviet history?

¹ Yuri Kholopov, “Autsayder Sovetskoy Muziki” (Soviet Music Outsider), *Muzika iz Byvshego SSSR* 1, M. (1994): 122–30, <http://www.karamanov.ru/articles/11.html>.

² Ibid. Kholopov notes that Karamanov was one of the first Soviet composers to turn to religion for inspiration in the 1960s, alongside two others, Vladimir Martynov and Yuri Bucko.

I specifically focus on the repertoire of the last Soviet generation of composers, Alfred Schnittke (1934–1998), Sofia Gubaidulina (b. 1931), and Arvo Pärt (b. 1935). All three composed multiple works expressing their religious and spiritual beliefs during the 1970s and 1980s. The composers’ considerably more open expression of religious affiliations follows the traumatic period under Stalin’s rule (1929–53) during which the official state religion was atheism.³ In 1956, Nikita Khrushchev gave his “secret speech” at the Twentieth Party Congress on Stalin’s many erroneous actions, making him the first Soviet leader to publicly address those crimes that were previously concealed.⁴ Under Khrushchev’s rule (1953–64), when the period of *ottepel* (the Thaw) began, governmental censorship began to slowly loosen, and Soviet citizens could freely practice religion and listen to uncensored music more so than before.⁵

The Thaw, however, does not have clear beginning and end points in terms of years, and historians of Soviet history provide various dates, and it can also be said that this particular time period falls within late socialism. In some of the literature, the post-Stalinist period between the mid 1950s and mid-1980s is generally divided into two shorter periods: the period of Khrushchev’s reforms, known as *ottepel* (the Thaw), and Brezhnev’s period, known as *zastoi* (the stagnation).⁶ Similarly, Peter Schmelz writes that the music and social changes of the 1960s during the Thaw, due to lesser authoritative control, continued well into the 1970s, but in many respects the initial idealism

³ See Philip Boobbyer, *The Stalin Era* (London: Routledge, 2000).

⁴ Michael Kurtz, *Sofia Gubaidulina: A Biography*, foreword by Mstislav Rostropovich (Bloomington: Indiana University Press, 2007), 36.

⁵ See Peter J. Schmelz, *Such Freedom, if Only Musical: Unofficial Soviet Music during the Thaw* (Oxford: Oxford University Press), 2009.

⁶ Alexei Yurchak, *Everything Was Forever, Until It Was No More: The Last Soviet Generation* (Princeton: Princeton University Press, 2006), 31. Yurchak notes that the Soviet intervention in Czechoslovakia in the summer of 1968 is frequently considered as the symbolic divide between the two periods of the Thaw and the stagnation.

of the new time period was lost.⁷ Moreover, some scholars extend the Thaw period even further than the 1970s; for instance, Katerina Clark calls the Gorbachev years (1985–1991) the “ultimate thaw.”⁸

Neither Schnittke, Gubaidulina, nor Pärt are Russian by blood: Schnittke’s father was Jewish, his mother was Volga-German born in Russia, and Schnittke himself was born in Engels in the Volga-German Republic; Gubaidulina was born in Chistopol (now the Republic of Tatarstan); and Pärt was born in Paide of the Järva County in Estonia.⁹ Schnittke and Gubaidulina studied together at the Moscow Conservatory in the 1960s, and while Pärt attended the Tallinn Conservatory, he was in close contact with the music scene in Moscow and was friends with both composers. Both Gubaidulina and Pärt are devout (Russian) Orthodox Christians, and even though Schnittke was baptized as a Roman Catholic, he nevertheless made his confessions to a Russian Orthodox priest, Father Nikolay Vedernikov. This particular group of composers continued to experience a considerable degree of oppression and censorship from the Soviet government, first under Khrushchev and subsequently under Leonid Brezhnev’s rule (1964–1982), and even leading up to *perestroika* (“restructuring”) under Mikhail Gorbachev (1985–1991). Peter Schmelz writes the following about the period of the early 1980s: “The promise and the idealism first fostered under Khrushchev were no more, replaced instead by the perceived immutability of the existing state of affairs.”¹⁰ As a result of this continuing stagnation of social affairs, Pärt left the USSR in 1980. It was

⁷ Schmelz, *Such Freedom, if Only Musical: Unofficial Soviet Music during the Thaw*, 326–27. Notably, Schmelz points out that the musical Thaw especially extends even further, into the 1970s, and that Shostakovich’s death in 1975 marked the musical Thaw’s end.

⁸ Katerina Clark, *The Soviet Novel: History as Ritual*, third Edition (Bloomington: Indiana University Press, 2000), 267. For other possible divisions refer to Levon Hakobian, *Music of the Soviet Era: 1917–1991*, second edition (New York: Routledge, 2017).

⁹ The choice of the phrase “Russian by blood” echoes Schnittke’s own words: “Although I don’t have any Russian blood, I am tied to Russia, having spent all my life here.” See further discussion in Alexander Ivashkin, *Alfred Schnittke* (London: Phaidon Press, 1996), 9.

¹⁰ Schmelz, *Such Freedom, if Only Musical: Unofficial Soviet Music during the Thaw*, 327.

nearly impossible for Gubaidulina to get her works performed in the 1970s and 1980s, either live or broadcast on radio or television. While Schnittke, Denisov, and Meshchaninov fought for her music to be performed, the Union of Soviet Composers instead promoted tonal works by Tchaikovsky, Shchedrin, and others.¹¹ Some of her works, fortunately, were occasionally performed abroad. However, all this came to a halt in 1973, when the newspaper *Izvestiya* (News) stated that Soviet citizens had no rights to send their works abroad.¹² The last nail in the coffin was placed in 1979, when Gubaidulina's name was included on Tikhon Khrennikov's list of denounced individuals. In his address at the VI Congress of the Union of Composers, he listed all the denounced Soviet citizens that included Denisov, Artyomov, Knaifel, Smirnov, Suslin, and Firsova.¹³ This list came to be known as "Khrennikov's *Semyorka* (Seven)."¹⁴ Following this public condemnation, Gubaidulina's works were not published in the Soviet Union until 1988. After the Brezhnev era, largely avant-garde music written by these young composers eventually became accepted by the official establishment, at which point all three began to incorporate religious and spiritual aspects openly into their music. Thus religion, previously a truly forbidden fruit in the Soviet Union, found itself on public display, no longer hidden or obscured.

The dissertation builds on consideration of the period of the Thaw in the Soviet Union by Peter Schmelz in *Such Freedom, If Only Musical* (2009) and Maria Cizmiciu in *Performing Pain: Music and*

¹¹ Valentina Kholopova, *Sofiya Gubaidulina: Monografiya* (Sofia Gubaidulina: Monography), 2nd edition (Moskva: Izd-vo "Kompozitor," 2008), 96. Some of the other preferred composers were: Aleksei Nikolaev, Georgy Sviridov, and Alexander Kholminov. Unlike Gubaidulina, it seems that performance of Schnittke's works were never really explicitly prohibited and he had greater support. The decisions, however, were usually made on a case by case basis. See Peter Schmelz, "Selling Schnittke: late Soviet censorship and the Cold War marketplace," in *The Oxford Handbook of Music Censorship* (New York: Oxford University Press, 2018): 413–452.

¹² Kholopova, *Sofiya Gubaidulina: Monografiya* (Sofia Gubaidulina: Monography), 78.

¹³ Tikhon Khrennikov was the leader of the Union of Soviet composers from 1948–1991.

¹⁴ Kholopova, *Sofiya Gubaidulina: Monografiya* (Sofia Gubaidulina: Monography), 79. Notably, Schnittke, Silvestrov, and Pärt were not on the list.

Trauma in Eastern Europe (2011). These authors provide necessary foundational work on how Soviet composers dealt with various levels of political oppression. Cizmic's focus, however, is on trauma theory alongside musicology and she deals with a somewhat different set of composers. By contrast, my goal is to show how Schnittke, Gubaidulina, and Pärt were finally able to incorporate religious and spiritual elements into their compositions, providing much sought-after spiritual experience to themselves and Soviet audiences. Moreover, I seek to apply an analytical focus to the works of these three Soviet composers, resulting in three case studies found in Chapter 2–4 of this dissertation. In these chapters I explore the composers' use of techniques derived from, or influenced by their own religiosity, such as monody, musical monograms, new treatments of tonality and rhythm, dramaturgy, extended performance techniques, topics, tropes, minimalist procedures, and the thematic employment of silence—all of which, additionally, are among the predominant elements of contemporary classical music in the late twentieth and early twenty-first century in both Russia and the West.

1.2. Role of religion during the twentieth century in Russia and the Soviet Union

Beginning in the 1910s, religion started to lose its sense of importance in Russia, as the Bolsheviks positioned themselves as hostile to religion and instead argued for “scientific socialism.”¹⁵ They insisted that religion itself was a destructive source and moral and social improvement of a person was only achieved via political involvement. Lenin, who came to power in 1917, had a profound hatred for religion. He called attention to the following dictum by Karl Marx in regard to religion and emphasized the struggle against it:

¹⁵ Philip Boobbyer, *The Stalin Era* (London: Routledge, 2000), 169.

R[eligion] in its very essence is anti-scientific, is the enemy of science, an obstacle to knowledge, it does not contain a grain of truth, is purely a reflection of the ignorance and oppressed nature of man ... R[eligion] is the “opium of the people.”¹⁶

This anti-religious bent only escalated with the official formation of the Soviet Union in 1922 and with Stalin’s ascent to power following Lenin’s death in 1924. A law that Stalin implemented on April 8, 1929 was designed to cease almost all activities of religious organizations. More specifically, the decree called for the dissolution of lay organizations and banned church-run charitable activities, like the relief of the needy.¹⁷ Stalin was well aware that in order to achieve this as quickly as possible it was crucial to visibly reduce the presence of Church in everyday life of Soviet citizens. According to this law, religious ceremonies were to be performed only within the church building itself.¹⁸

Posters against religion, like the one by Yuri Pimenov, were common and abundant (see Example 1.1). The May law of the same year swiftly followed, in which Stalin removed the constitutional right to conduct religious propaganda and only allowing atheist propaganda to be circulated.¹⁹ The Soviet print was now littered with posters, cartoons, and even *chastushkas* (“humorous folk songs”) supporting anti-religion. Poster seen in Example 1.2 has the lyrics to an anti-religious song from the newspaper *Bezbozhnik* (The Godless); it depicts Nikolai Yezhov, head of the NKVD (The People’s Commissariat for Internal Affairs), better known for his role in Stalin’s purges, as a protector of the people from the Pope’s spies.

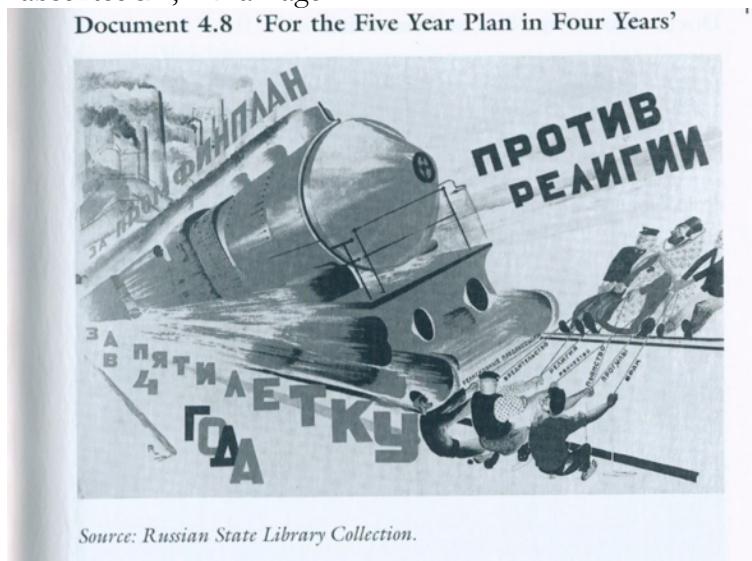
¹⁶ Boobbyer, *The Stalin Era*, 169.

¹⁷ Nathaniel Davis, *A Long Walk to Church: A Contemporary History of Russian Orthodoxy* (Boulder: Westview Press, 1995), 8.

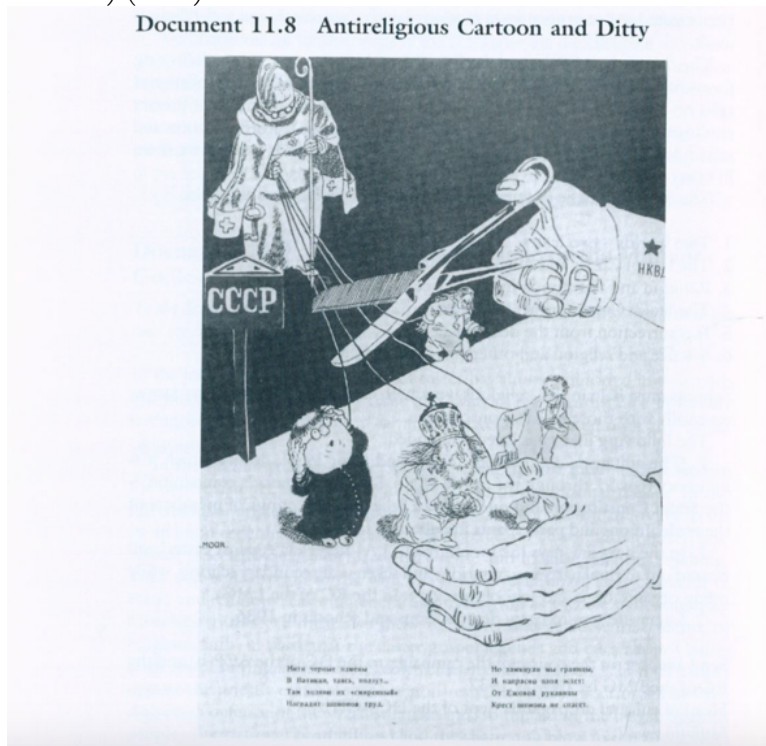
¹⁸ Boobbyer, *The Stalin Era*, 169, 172.

¹⁹ Ibid., 173.

Example 1.1: Stalin's train of "Five-Year Plan to be executed in four" is rushing against religion; ropes are entitled "religious prejudices," "sabotage," "religion," "self-seeking," "drunkenness," "absenteeism," "marriage."²⁰



Example 1.2: Depicts an anti-Soviet Vatican plot, instead offers the protection of Nikolai Yezhov's NKVD (The People's Commissariat for Internal Affairs).²¹ From the newspaper *Bezbozhnik* (The Godless) (1937).



²⁰ Boobbyer, *The Stalin Era*, 55.

²¹ Ibid., 178.

Example 1.2: English translation of an antireligious ditty from 1937

Black threads of betrayal
are crawling away to the Vatican...
'There their 'humble' leader
Rewards the labour of the spies.
But we have closed our borders,
And the Pope waits in vain:
The cross does not save the spy
From the iron rule of Yezhov

By 1939, all monasteries, nunneries, and seminaries were shut down in the Soviet Union.²² And by 1941, a total of 4,222 churches were closed. The effect of these laws also extended past central cities like Moscow and deep into the non-Russian republics like Latvia, Lithuania, and Estonia (incorporated into the Soviet Union following the 1939 Molotov-Ribbentrop pact), in order to stomp out seeds of any potential national uprisings. The following statistics regarding the League of the Militant Godless (LMG), founded in December 1922 by Emelian Yaroslavsky (1878–1934), are truly overwhelming.²³ By 1941, LMG membership totaled 3.5 million Soviet citizens, who had access to ten different atheist newspapers and twenty-three journals.²⁴ Despite such efforts, according to the 1937 census, about 56% of the Soviet population still considered themselves believers.²⁵

The late part of the twentieth century, following the First and the Second World War, was as a time of moral restlessness. When Khrushchev began his de-Stalinization campaign in 1956, he nevertheless continued to uphold similar views to Stalin regarding the existence and practice of religion in the Soviet Union, believing there to be no space and no need for it. During the 1950s, various forms of anti-religious propaganda, such as documents, slogans, and posters, became

²² Davis writes that the year 1939 was the worst in history for the Russian Orthodox Church. See Nathaniel Davis, *A Long Walk to Church: A Contemporary History of Russian Orthodoxy* (Boulder: Westview Press, 1995), 1–15.

²³ LMG grew out of a newspaper *Bezbozhnik* (The Godless).

²⁴ Boobbyer, *The Stalin Era*, 175.

²⁵ Ibid.

commonplace (see Examples 1.3 and 1.4). Anthropologist, Alexei Yurchak, points out that this fixed and normalized discursive system was similar to the kind of discourse that the Russian philosopher, Mikhail Bakhtin (1895–1975), terms *avtoritetnoe slovo* (“authoritative discourse”).²⁶ For Bakhtin, authoritative discourse (whether political, religious, etc.) precedes all other discourses, and in turn all other discourses are organized around the central one.²⁷ As a result, anti-religious posters were not questioned even if they did not completely persuade the Soviet audiences of its message. They may have been effective: during the years 1960–65, the number of Orthodox congregations decreased from 14,000 down to less than 8,000.²⁸ The years 1960–61 are often treated as the initial stage of Khrushchev’s church-closing drive; for example, more than 40 percent (the exact starting figure varies from source to source to this day) of the Orthodox religious societies lost their registrations between January 1, 1960 and December 31, 1961.²⁹ And this assault would continue until the end of 1964, when Khrushchev began falling out of power. At this time, Soviet government usually attributed anti-modern behavior to religious believers, since their beliefs went against the scientific revolutionary discoveries of the day. However, KGB operatives had to admit that the evangelists had become quite active in the socialist cultural consumption, as relied heavily on the use of radio, record players, tape recorders, and television sets in their missionary efforts.³⁰ Philip Boobbyer, a

²⁶ Yurchak, *Everything Was Forever, Until It Was No More: The Last Soviet Generation*, 14.

²⁷ Ibid., 14–15.

²⁸ Sergei I. Zhuk, *Rock and Roll in the Rocket City: The West, Identity, and ideology in Soviet Dnepropetrovsk, 1960–1985* (Washington: Woodrow Wilson Center Press, 2010), 188. For example, in Ukraine, only 49 Orthodox parishes have survived. See also Nathaniel Davis, “The Number of Orthodox Churches before and after the Khrushchev Antireligious Drive,” in *Slavic Review* 50, no. 3 (Autumn 1991): 612–620, <https://www.jstor.org/stable/2499857>.

²⁹ Nathaniel Davis, Nathaniel, “The Number of Orthodox Churches before and after the Khrushchev Antireligious Drive,” in *Slavic Review* 50, no. 3 (Autumn 1991): 615, <https://www.jstor.org/stable/2499857>.

³⁰ Zhuk, *Rock and Roll in the Rocket City: The West, Identity, and ideology in Soviet Dnepropetrovsk, 1960–1985*, 191. For instance, religious ceremonies were sometimes performed on the pretext of watching TV shows or listening to radio programs in a group setting.

scholar of Russian intellectual history, argues that the Soviet government in particular, during its last decades of rule, lost its moral legitimacy and a new moral and spiritual culture emerged as a reaction to it.³¹ Further, Boobbyer notes that this revived religious rhetoric was in use even by people who were not fully practicing believers, and this highlights existence of a universalized spirituality.³² Maria Cizmic similarly points out that in the late Soviet Union both spirituality and religion start surfacing much more frequently in discussions regarding morality, truth, and character.³³

Example 1.3: “Grandma used to say sternly: - Without God you will not get to the threshold!” “But the bright light of science has proven that there is no God!”³⁴



³¹ Philip Boobbyer, *Conscience, Dissent and Reform in Soviet Russia* (London: Routledge, 2005).

³² For discussion of universalized spirituality, see essays in Robert Sholl and Sander van Maas, eds., *Contemporary Music and Spirituality* (New York: Routledge), 2017.

³³ Maria Cizmic, *Performing Pain: Music and Trauma in Eastern Europe* (Oxford: Oxford University Press, 2012), 7.

³⁴ Author unknown, “Down with God! How the Soviet Union Took on Religion – in Pictures,” *The Guardian*, accessed November 23, 2019, <https://www.theguardian.com/artanddesign/gallery/2019/oct/23/down-with-god-how-the-soviet-union-took-on-religion-in-pictures>. For more poster examples, refer to Roland Elliott Brown, *Godless Utopia: Soviet Anti-Religious Propaganda* (London: FUEL Design & Publishing, 2019).

Example 1.4: Poster, “No God up here!” (1975). This poster commemorates Soviet atheist astronaut, Gherman Titov. In 1962 at the Seattle world’s fair, he famously said that he did not see any gods or angels in space, and that he believed in mankind’s strength and reason.³⁵



1.3. Religion within the space of *vnye* (“outside”)³⁶

It is noteworthy that the three musical works analyzed in Chapters 2–4—Alfred Schnittke’s *Concerto for Choir* (1984–85), Sofia Gubaidulina’s *Sieben Worte* (1982), and Arvo Pärt’s *Stabat Mater* (1985)—all come from a time of great transition in the history of USSR: the death of Leonid Brezhnev in 1982; the two interim leaders, Yuri Andropov and Konstantin Chernenko; and then the last years of the Soviet era under Mikhail Gorbachev (1985–1991). I propose that during the years 1982–1991, the last nine years before the dissolution of the Soviet Union, religion and spirituality, alongside literature and visual arts, were used by many Soviet citizens as another “safe” space outside of the existing “authoritative discourse” regime, even while they visibly continued to

³⁵ Author unknown, “Down with God! How the Soviet Union Took on Religion – in Pictures,” *The Guardian*, accessed November 23, 2019, <https://www.theguardian.com/artanddesign/gallery/2019/oct/23/down-with-god-how-the-soviet-union-took-on-religion-in-pictures>.

³⁶ *Vnye* is fully defined on pg. 21.

function within it. Notably, in 1988 Gorbachev revised the policy, Khrushchev's campaign against religion, when the Soviet Union celebrated the millennial year of the acceptance of Orthodox Christianity by Prince Vladimir in Kievan Rus' in 988.³⁷ In the context of the dissertation I discuss religion and its cultural practice in the Soviet Union, but the three musical works are addressed as spiritual rather than religious, for they were not written specifically for the church and liturgical service rather as an expression of the composers' individual beliefs and inner faith. This particular approach parallels the direction taken in *Contemporary Music and Spirituality* (2017) that discusses spiritual works primarily from the West. In the text, Robert Sholl and Sander van Maas write:

A contemporary music understood as spiritual may be understood as an open laboratory space where composers can ask questions of themselves, existence (of ontology and metaphysics); a space that conjoins pragmatic elements (composing, performing, and theorizing) with ritualistic and even theatrical concerns, leaving them free to seek new means of inspiration, affirmation and sometimes criticism.³⁸

Sholl stresses that it can be problematic to define a contemporary spiritual music either as solely secular or sacred.³⁹ Elements of both can certainly be present in a singular contemporary spiritual piece. In a word, contemporary spirituality is a highly subjective matter and it resists a fixed definition. Moreover, the spiritual music of Schnittke, Gubaidulina, and Pärt is very much personal. When these composers encounter and address larger questions about the role of religion in the Soviet Union in their music, they are each, first and foremost, expressing their own idiosyncratic spirituality that varies from one to another. As a result, their music is multi-faceted and appeals to modern listeners who hold various kinds and degrees of spiritual belief.

³⁷ For instance, by the end of 1988, over 800 parishes were newly open and registered, new monasteries and nunneries were also opening, etc. And by the end of 1991, over 2,000 new Orthodox parishes were registered. See Nathaniel Davis, *A Long Walk to Church: A Contemporary History of Russian Orthodoxy* (Boulder: Westview Press, 1995), 59–70.

³⁸ Sholl and van Maas, eds., *Contemporary Music and Spirituality*, 5.

³⁹ *Ibid.*, 8.

Regarding the creation of a space where religion and spirituality could safely exist in the Soviet Union, Yurchak refers to this relationship by the term *vnye*, which usually translates as “outside.” He writes:

... the meaning of this term, at least in many cases, is closer to a condition of being simultaneously inside and outside of some context—such as, being within a context while remaining oblivious of it, imagining yourself elsewhere, or being inside your own mind.⁴⁰

One of Yurchak’s interviewees, Leningrad student Irina (b. 1958), speaks of how her contemporaries, becoming interested in the topic of religion in the early 1980s, often discussed it, and in some cases were even baptized.⁴¹ She shares:

We also discussed various crazy historico-philosophical topics and religious topics, and wer argued a lot. . . We read Berdyaev’s [1923] *The World View of Dostoyevsky*. It was also important to copy everything by hand [since copies of these books were rare] from old editions, keeping the old alphabet, spelling system, punctuation [...] [We studied spiritualism] Not to withdraw from life or to hide away, but simply because other things were unimportant to us.⁴²

The last sentence especially speaks to how religion and spirituality possibly function within the concept of *vnye*; religion was practiced in private while the official atheist rules demanded by the Soviet regime were followed publicly. Yurchak especially highlights engagement of young Soviet citizens with novel and distant topics:

All these various topics and representations of distant histories, foreign codes, ancient alphabets, and natural and physical worlds were interesting and meaningful not only *in themselves* but because they “injected” various temporal, spatial, semantic, linguistic, scientific, biologic and other “elsewheres” into the here-and-now of one’s personal life, producing the intense relation of “being *vnye*” the Soviet universe.⁴³

⁴⁰ Yurchak, *Everything Was Forever, Until It Was No More: The Last Soviet Generation*, 127–128. The ontology of “being *vnye*” in relation to authoritative discourse was first mentioned in the writings of Mikhail Bakhtin. The term “outside” in the English translation does not capture the Russian term Bakhtin’s original term, *vnyenakhodimost’*. *Vnyenakhodimost’* is a compound of *vnye* (inside/outside) and *nakhodimost’* (locatedness). For further discussion refer to Alexei Yurchak, *Everything Was Forever, Until It Was No More: The Last Soviet Generation* (Princeton: Princeton University Press, 2006), 133.

⁴¹ Yurchak, *Everything Was Forever, Until It Was No More: The Last Soviet Generation*, 150.

⁴² Ibid., 150–51.

⁴³ Ibid., 151.

For instance, as discussed in Chapters 2–4 Schnittke works with Grigor Narekatsi’s (951–1003) ancient and foreign writings; Gubaidulina engages with the forbidden philosophies of Nikolai Berdyaev (1874–1948); and Pärt revisits the original Latin text of *Stabat Mater*. However, it is important to note that being *vnye* was not, and should not be considered as being in opposition to the existing regime. Rather Yurchak argues that interest in ancient philosophy, religion and other universal timeless problems weakened the existing ties between these social interests and activities and the physical Soviet milieu with its authoritative discourse in place.⁴⁴ Many Soviet artists and musicians, including the three composers of this dissertation, were able to continue their creative processes, not being constrained by the existing Soviet system entirely.

1.4. Schnittke and religion

Chapter 2 examines Schnittke’s *Concerto for Choir* (1984–85), which is a setting of the third address from *The Book of Lamentations* by a tenth-century Armenian monk, poet and composer Grigor Narekatsi (951–1003).⁴⁵ This is an uncharacteristic work for the composer in comparison to his earlier atonal and later polystylistic pieces. Previous scholars have attributed Schnittke’s *Concerto for Choir* to Russian musical and liturgical influences only, completely overlooking Armenian sources of influence.⁴⁶ This chapter traces the Christian and Armenian influences found in the text and in the

⁴⁴ Yurchak, *Everything Was Forever, Until It Was No More: The Last Soviet Generation*, 147.

⁴⁵ The title in Russian is variable—can also be *Book of Sadness* or *Book of Prayer*. In Armenian, sometimes it is simply called *Narek*. In this dissertation, I will use *The Book of Lamentations* consistently.

⁴⁶ For previous research see Alexander Ivashkin, *Alfred Schnittke* (London: Phaidon Press, 1996); Mark D. Jennings, “Alfred Schnittke’s Concerto for Choir: Musical Analysis and Historical Perspectives” (PhD diss., The Florida State University School of Music, 2002); Melanie Edwardine Turgeon, “Composing the Sacred in Soviet and Post-Soviet Russia: History and Christianity in Alfred Schnittke’s Concerto for Choir” (PhD diss., University of Illinois at Urbana-Champaign, 2007).

music of the second movement, highlighting Schnittke's frequently-employed compositional technique of developing monograms directly inspired by Armenian monodic folk and church music, and other monograms as well. The second movement (of the work's four) is the only one where the monk speaks in first person; by addressing God directly and using the pronoun "I," Narekatsi provides an opportunity for others to imagine themselves in his place of penitence, which certainly appealed to Schnittke and Soviet audiences, and the music reflects this change in narrative.

The ancient figure of Narekatsi ended up being an attractive source of inspiration for Schnittke for several reasons. Both individuals practiced Christianity, both provided political and social commentary in their writings and in their music, and both presented a personality formed by a multiplicity of different cultural and national backgrounds. Schnittke made one distinct addition to the original poem by adding the word "Alleluia" to the opening. The word "Alleluia" is consistently set on the pitch G-natural, and appears across all four voices (SATB). The pitch G-natural marks the first appearance of Grigor's name as a monogram in this movement (pitches as they are in the German transliterated alphabet).⁴⁷ According to the principles that Christopher Segall laid out governing the various monograms found in Schnittke's music from the 1970s until the end of his career, the 'Grigor Narekatsi' monogram fits the main criteria.⁴⁸ The monogram is completed by measure 32, the end of the first section, at which point all the necessary pitches are accounted for. The pitch G-natural continues like a thread throughout the movement. Additionally, Schnittke draws on Armenian monodic music in the second movement of *Concerto for Choir*. Armenian monodic music is based on a system of modes, and the master scale of Armenian monodic music is

⁴⁷ Alleluia takes place in the Mass of the Orthodox Church, right before the recitation of the Gospel, and following the reading from the *apostolos* (the Epistle).

⁴⁸ See Christopher Segall, "Klingende Buchstaben Principles of Alfred Schnittke's Monogram Technique," *The Journal of Musicology* 30, no. 2 (2013): 252–286, <http://www.jstor.org/stable/10.1525/jm.2013.30.2.252>.

the basis on which it is possible to construct the totality of the modes, used both in isolation and in complex interlinkage.⁴⁹ The interval of a perfect fourth is a framing interval in the mode system and it recurs throughout in a fixed manner. This can be heard in Narekatsi's own music and in Schnittke's *Concerto for Choir*. Schnittke builds the climactic opening six-note chord in successive pairs comprising a minor second that come in at an interval of a perfect fourth. As the movement develops, the perfect fourth is also used as support in parallel motion and in various melodic unfoldings, and the consistent emphasis on this interval is an essential determinant of the form. Schnittke connected to Narekatsi's words on a highly personal level, which subsequently inspired him not only to use the monk's name as the main monogram, but also to employ Armenian monodic elements throughout the second movement of *Concerto for Choir*.

1.5. Gubaidulina's religion

Chapter 3 investigates Gubaidulina's *Sieben Worte* (Seven Words) for cello, bayan, and strings (1982) partially based on Heinrich Schütz's *Die sieben Worte Jesu Christi am Kreuz* (The Seven Words of Jesus Christ on the Cross) (1645; revised in 1655–57), and demonstrates Gubaidulina's symbolic depiction of the image of the cross and the act of crucifixion in multiple formats. The analysis in this chapter draws on previous research of bodily gestures in Gubaidulina's music for low strings.⁵⁰ Both the "cross motive" and the technique of "crucifying the string" that Gubaidulina designed for cello and bayan (a chromatic button accordion) aid in the development of the overarching dramaturgical theme. Furthermore, I apply Valentina Kholopova's powerful system of *parametrii ekspressii*

⁴⁹ For a complete history, see Kristopher S. Kushnarev, *Voprosi Istorii i Teorii Armyanskoy Monodicheskoy Muzyki* (Questions Regarding History and Theory of Armenian Monodic Music) (Leningrad: Gos. muz. izd-vo, 1958).

⁵⁰ See Michael Berry, "The Importance of Bodily Gesture in Sofia Gubaidulina's Music for Low Strings," *Music Theory Online* 15, no. 5 (October 2009); Philip A. Ewell, "The Parameter Complex in the Music of Sofia Gubaidulina," *Music Theory Online* 20, no. 3 (September 2013).

(expression parameters, or EPs for short), developed specifically for Gubaidulina's music, in the analysis of the formal plan of the work.⁵¹ For Kholopova, the EPs are elements of musical composition expressing drama; they can range from methods of articulation, melodic line, rhythm, type of texture, but other EPs are possible, such as dynamics, register, harmonic coloring, etc. Each EP has either a consonant or dissonant value; and importantly, a dissonant EP is never viewed as "negative." Both of the values of any given EPs are considered thematic and primary, since discrete themes in the traditional sense are lacking in the music Kholopova considers. Identifying the EPs and understanding their interaction is paramount, since they shape the overall musical form emerging from the main thematic narrative.

Previous analyses of Gubaidulina's music focused on locating individual symbols of the cross or the crucifixion technique, but did not consider the carefully structured larger narrative in the music. I focus on the important but previously overlooked fact that in each given work the EP pairings are initially neutral and equally significant, working in tandem throughout. I show how Kholopova's system enriches understanding of Gubaidulina's multi-movement works of religious nature for more than one instrument, such as *Sieben Worte*. Since my analysis primarily explores timbral properties, the set of EPs selected is based on the prominence of harmonic coloring throughout. These pairings also reflect Gubaidulina's choice in instrumental symbolization: cello as

⁵¹ See www.kholopova.ru; the official website is in Russian, but contains a few English pages. Although Kholopova (b. 1935), a prominent Russian music theorist working at the Moscow Conservatory, has written countless books and articles on multiple composers (Webern, Schnittke, etc.), many of which have been translated into foreign languages, her work remains neglected in Western music academic scholarship while the research of her brother, Yuri Kholopov (1931–2003), is cited profusely, as he continues to be regarded as the preeminent Russian music theorist. For instance, see most recent articles on Yuri Kholopov: Philip A. Ewell, "On the System of Stravinsky's Harmony' by Yuri Kholopov: Translation and Commentary," *Music Theory Online* 19, no. 2 (June 2013); Zachary A. Cairns, "A Glimpse at Iuri Kholopov's *Garmonicheskii analiz*," *Music Theory Online* 20, no. 3 (September 2014); Christopher Segall, "Prokofiev's Symphony no. 2, Yuri Kholopov, and the Theory of Twelve-Tone Chords," *Music Theory Online* 24, no. 2 (July 2018).

God the Son, bayan as God the Father, and string orchestra as the Holy Spirit. *Sieben Worte* ends with all dissonant EPs across the three instrument groups, denoting the last seven words spoken by Christ, the main theme of the crucifixion, and Christ's final ascent to Heaven. Kholopova's mode of analysis addresses the dramaturgical meaning, which is at the forefront of the majority of Gubaidulina's pieces, born out of the dialogue between the pairings and their gradual synthesis.

1.6. Pärt's religious beliefs

Chapter 4 focuses on Pärt's *Stabat Mater* (1985), a composition from the same time period as *Concerto for Choir* by Schnittke and *Sieben Worte* by Gubaidulina, and in which Pärt combines a religious Latin text with voices and instruments.⁵² One should remember, however, that Pärt lived in Tallinn at the time, away from the more central and much more controlling environments, where Schnittke and Gubaidulina operated artistically. Moreover, Estonia was historically a Lutheran (and before that, a Catholic) country, historically not Orthodox, so Pärt's use of the Latin hymn of *Stabat Mater*, with its overt piety, is sensible. Pärt is deeply invested in the Johannine concept of Word/Logos/*Verbum*, and for him the words of religious texts are rooted in the divine Word itself and are thus sacred.⁵³ This fact guides my analysis of this work, where I show how the musical phrasing arises from the syllabic structure of the poem. Additionally, I consider the role of musical topics and tropes of minimalist typology in this piece, as they also help to frame the text of the Crucifixion.⁵⁴

⁵² Remarkably, the opening of Pärt's *Stabat Mater* (1985) eerily recalls the opening of the first movement, "Your joy no one will take away from you," from Gubaidulina's *Rejoice!* Sonata for Violin and Cello (1981), possibly an overt quotation given the title of Gubaidulina's movement and the overall topic of hope in Pärt's own work.

⁵³ Peter Bouteneff discusses this at length. See Peter C. Bouteneff, *Arvo Pärt: Out of Silence* (Yonkers: St Vladimir's Seminary Press, 2015).

⁵⁴ For discussion on musical topics, refer to Raymond Monelle, *The Sense of Music: Semiotic Essays*, foreword by Robert Hatten (Princeton: Princeton University Press, 2000); Robert S. Hatten,

Pärt's music is widely accessed in terms of the following five compositional phases:⁵⁵

Phase 1: Pre-tintinnabulation

Juvenilia (1956) to *Credo* (1968): A period of learning and development as a professional composer.

Phase 2: Tintinnabulation

Für Alina (1976) to *Passio* (1982): A period of development of tintinnabulation and of strict adherence to its compositional rules.

Phase 3: Expanded tintinnabulation

Es sang vor langer Jahren (1984) to *Kanon Pokajanen* (1997): A period in which the rules of tintinnabulation are less rigorously applied and in which experimentations in form and timbre are apparent.

Phase 4: Synthesized tintinnabulation

The Woman with the Alabaster Box (1997) to *Lamentate* (2002): A period in which tintinnabulation is still present in sound, but synthesized with other compositional features that denote a mature style.

Phase 5: Freedom

In Principio (2003) to *Kleine Litanei* (2015): A period in which there are few if any constraints to composition as Pärt draws on a lifetime of training and experience.

Since *Stabat Mater* falls within the third phase when the composer expanded his tintinnabulation process, the chapter considers multiple analytical angles in order to make the most accurate conclusions about the piece. In his discussion of the late 1980s and the early 1990s in Eastern Europe, David Dies writes that, “The music of these composers [Pärt, Górecki, Tavener] demonstrated a desire to connect to cultural identities and religious traditions that had been suppressed or lost during these years.”⁵⁶ As Chapter 4 will show, this particular text selection is one of the characteristics exhibited by participants in the *mye* space of religion discussed previously. The composer lived in Estonia during a time when his country was under four different political regimes:

Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert (Bloomington: Indiana University Press, 2004). Regarding minimalist typology, see Rebecca Leydon, “Towards a Typology of Minimalist Tropes,” *Music Theory Online* 8, no. 4 (December 2002), <http://www.mtosmt.org/retrofit/mto.02.8.4/mto.02.8.4.leydon.php>.

⁵⁵ Laura Dolp (and seven others), eds., *Arvo Pärt's White Light: Media, Culture, Politics* (Cambridge: Cambridge University Press, 2017), 230.

⁵⁶ Keith Potter, Kyle Gann, and Pwyll ap Siôn, ed., *The Ashgate Research Companion to Minimalist and Postminimalist Music* (Farnham: Ashgate, 2013), 320.

Pärt was born during the first period of Estonian independence (independence was declared in 1918); he began elementary school when the German military had seized power; and his musical career started under the Soviet rule.⁵⁷ The country of Estonia, in which he now lives regained its independence in 1991. The readers will see how this situation of constant personal displacement amidst political upheaval is similar to that of both Schnittke and Gubaidulina discussed in Chapters 2 and 3.

During his conversations with Enzo Restagno, Pärt admits that when Stalin died in 1953, “As far as I can remember we were all relieved that the danger and poverty had receded a little, but that was all.”⁵⁸ To elaborate on Arvo’s seemingly even-tempered reflection of the Stalin regime, his second wife Nora adds: “Anyway, one mustn’t forget that the communist era in Estonia lasted for a much shorter time than in the Soviet Union. That meant a shift in the perception of political reality: it was different, not so sharp and painful.”⁵⁹ In 1953/54, Pärt moved to Tallinn (from Rakvere) to study at the Tallinn Conservatory. The conditions at the Tallinn Conservatory were indeed much freer than those in the Moscow Conservatory, where Schnittke and Gubaidulina studied. Pärt recalls:

In a large city like Moscow every organization—schools included—were full of party functionaries, people watching everything that was going on, potential informants. In our Tallinn a similar structure was in place, but luckily it was not so efficient as in Moscow. And lessons with [Heino] Eller took place not in the Conservatory but at his home, where the walls had neither ears nor eyes—for there were also informants among the students.⁶⁰

Pärt also acutely points out that, “Music itself, however, was seen as a subject less susceptible to ideological influences.”⁶¹ Given the somewhat looser climate of political control in Estonia, Pärt

⁵⁷ Andrew Shenton, ed., *The Cambridge Companion to Arvo Pärt* (Cambridge: Cambridge University Press, 2012), 10.

⁵⁸ Enzo Restagno, *Arvo Pärt in Conversation* (Champaign: Dalkey Archive Press, 2011), 7.

⁵⁹ Ibid., 8.

⁶⁰ Ibid., 11.

⁶¹ Restagno, *Arvo Pärt in Conversation*, 11. Pärt’s studies were interrupted in 1954–56 for military service in the Soviet army.

expressed a considerable degree of opposition toward the Soviet regime.⁶² In 1972, Pärt married Nora and converted to Orthodox Christianity.⁶³ Once Pärt had both of his religious affiliations and new compositional language out in the open, the composer wrote many pieces on various religious topics: *An den Wassern zu Babel* (1976); *Missa syllabica* (1977); *Tabula rasa* (1977); *Fratres* (1977); *Passio Domini nostri Jesu Christi secundum Joannem* (1982); *Magnificat* (1989); *Bogoróditse Djévo* (1990); *Silouan's Song* (1991); *Berliner Messe* (1992); *Kanon Pokajanen* (1997); and *Stabat mater* (1985) is amongst them. In the case of *Stabat Mater*, the composer was pointing his face, as it were, toward the Latin West, not the Communist East.

1.7. Conclusion

It is often said that music can answer unanswerable questions, yet even the answers can remain open to interpretation due to the qualities of music that can be described as ineffable. Surely, nowhere is this conflict clearer than in a discussion of the relationship between music, religion, and spirituality, since the definition of the latter is also extremely subjective and variable. Due to the previously established broad contextualization of the topic, it is difficult to provide one specific definition of *religion* or one definition of *spirituality* in Chapter 2–4. Generally speaking, religion is the belief in and worship of a superhuman controlling power, especially a personal God or gods.⁶⁴ While spirituality can be defined as sensitive devotional attachment to a variety of religious values. I especially wish to stress that spirituality is foremost concerned with the immaterial human spirit

⁶² See discussions of Pärt's *Nekrolog (Obituary)* (1960) and *Credo* (1968) in Shenton, ed., *The Cambridge Companion to Arvo Pärt* (Cambridge: Cambridge University Press, 2012).

⁶³ Pärt was born to an Orthodox father and a Lutheran mother, baptized and raised Protestant, yet he did not feel religious in his youth. Refer to Peter C. Bouteneff, *Arvo Pärt: Out of Silence* (Yonkers: St Vladimir's Seminary Press, 2015), 48.

⁶⁴ The Merriam-Webster dictionary defines religion as “the outward act or form by which men indicate their recognition of the existence of a god or gods having power over their destiny... the outer form and embodiment [of] the inner spirit.”

rather than physical matters, such as a church building or a scheduled liturgical service. To be spiritual is to place value on incorporeal aspects of this world and life, thus expressing spiritual devotion according to one's own existing faith compass. Moreover, the chapters address each work in similar methodological approaches in order to demonstrate how the selected spiritual pieces function in the most comprehensive manner. In order to achieve this, the chapters ask the following questions:

- 1) The “who”: the composer and his/her cultural, religious, and spiritual backgrounds;
- 2) The “what”: the musical materials (elements) employed in each work; and
- 3) The “how”: the many specific musical techniques and systems the composers use to communicate their spiritual beliefs.

The readers will see that each of the three case studies—*Concerto for Choir*, *Sieben Worte*, and *Stabat Mater*—exhibit a diversity that speaks to the multitude of interpretations of spirituality that is present even amidst this group of three composers, who were contemporaries living in close geographic proximity, in frequent contact with one another. Nevertheless, at the core of each chapter lies the historical context of the Soviet Union leading up to the 1980s, and the readers should remember that compositional practices of Schnittke, Gubaidulina, and Pärt during the selected time period were absolutely influenced by the fact that the official state religion was atheism.⁶⁵ Atheism as an official state policy was abolished in 1990, when the new freedom-of-conscience laws were passed. This new legislation declared that every legitimate religious community was now free in its course of action. Each composer responded to initially established religious and spiritual restrictions in their own manner, by creating their own version of religious *vyie* space, and by operating in a distinctly

⁶⁵ Just prior, in 1989, President Gorbachev even visited the pope. See Nathaniel Davis, *A Long Walk to Church: A Contemporary History of Russian Orthodoxy* (Boulder: Westview Press, 1995), 214–217.

individual way within it. All three, however, chose to incorporate and celebrate spiritual elements in their music despite the Soviet state surroundings that screamed otherwise.

CHAPTER 2.

PRAYING WITH ALFRED SCHNITTKE AND GRIGOR NAREKATSI: EXPLORING THE SECOND MOVEMENT OF *CONCERTO FOR CHOIR*

I have no sense of the fatal inevitability of evil even in the most terrible situation. It does not exist because in man there always remains a manifested essence that is good and that never changes.

Alfred Schnittke, 1990

2.1. Introduction

As Chapter 1 discussed, during the early 1970s the Soviet Union was continuing to experience multiple signs of the Thaw, which led to overall liberalization in various aspects of Soviet life, including in the sphere of arts.⁶⁶ In the realm of music, the leader of the Union of Soviet Composers, Tikhon Khrennikov (1913–2007), became more tolerant towards music-stylistic choices embracing experimentation amongst the young composers, including Alfred Schnittke (1934–1998).⁶⁷ Following the death of his mother in 1972, however, Schnittke ceased previous avant-garde experimentation, and entered a time period of soul searching. The composer himself called it his period of *bogoiskatel'stvo* (“God-seeking”).⁶⁸ The music from this time period has a certain simple, quiet, and meditative quality; pieces, such as *Piano Quintet* (1976). Schnittke also wrote several vocal works of spiritual nature during the 1970s: *Voices for Nature* (1972) and *Requiem* (1974–75). The year 1982 was especially important for Schnittke, as a public concert took place in Moscow that played

⁶⁶ For a general overview of the sociocultural trends from the Thaw period, see Vayl', Pyotr, and Aleksandr Genis, *60-ie: mir sovetskogo cheloveka* (60s: The World of Soviet Person), Second Corrected Edition (Moskva: Novoe literanurnoe obozrenie, 1998); Peter J. Schmelz, *Such Freedom, if Only Musical: Unofficial Soviet Music during the Thaw* (Oxford: Oxford University Press, 2009); and Priscilla Johnson McMillan, *Khrushchev and the Arts: The Politics of Soviet Culture, 1962–64* (Cambridge: MIT Press, 1964).

⁶⁷ For more on Khrennikov's social and political activities, refer to Tikhon Khrennikov, and Valentina Rubtsova, *Tak eto bilo: Tikhon Khrennikov o vremeni i o sebe* (Moskva: Muzika, 1994).

⁶⁸ E. B. Dolinskaya, N. N. Anan'eva, P. Y. Cvetkova eds., *Al'fredu Shnitke Posvyashchaetsya* (Moskva: Kompozitor, 2016), 20.

his work under the direction of Gennady Rozhdestvensky (1931–2018).⁶⁹ That same year, Schnittke was also baptized as Roman Catholic in the Hofburg church in Vienna, a place where he spent an untroubled childhood.⁷⁰ At this point in time the composer felt much freer in expressing his long-standing religious and spiritual beliefs publicly in his home country.⁷¹ Composer Dmitri Smirnov (b. 1948) writes, “Everybody knew Schnittke’s strong interest in the subject of God and religion, the subject, which has always been highly important for Russian intelligentsia and always forbidden in Soviet time.”⁷² Shortly after the baptism, in 1985, Schnittke stated that this year for him marked, “Series B, in which everything must be different.”⁷³ The composer elaborated: “In human life—at any rate in my own case—time has two circles of development. The first, the longest, which seemed for me to come to an end in 1985, and the second, which began after that time.”⁷⁴ Schnittke’s very perception of time began to change in 1985, which in effect altered the composer’s entire worldview. This declaration was said just prior to the composer’s first stroke on July 21st of the same year, while *Concerto for Choir* was premiered on June 9th.⁷⁵

⁶⁹ Rozhdestvensky also conducted the BBC Symphony Orchestra in the world premiere of Schnittke’s Symphony No. 2 in London, on April 23, 1980.

⁷⁰ Alexander Ivashkin, *Alfred Schnittke* (London: Phaidon Press, 1996), 160.

⁷¹ *Hymns* (1974–79) was the first work where Schnittke used the original church hymn tune. This was followed by *Three Sacred Hymns* (1984) and *Concerto for Choir* (1984–85). For discussion of these, see Alexander Ivashkin, *Alfred Schnittke* (London: Phaidon Press, 1996), 160.

⁷² Dmitri Smirnov, “Schnittke’s Choral Music of 70-80s,” Internet ed., accessed June 5, 2017), http://wikilivres.ru/Schnittke's_Choral_Music_of_70-80s.

⁷³ Alex Ross, “The Connoisseur of Chaos: Who is Alfred Schnittke and why is his music so popular?” *New Republic* (September 1992): 33.

⁷⁴ Gavin Dixon, ed. *Schnittke Studies* (New York: Routledge, 2017), 181.

⁷⁵ Schnittke had his first stroke while staying in Pitsunda. The second stroke happened in summer of 1991, in Hamburg. The third in 1994, in Moscow. This last stroke left the composer almost completely paralyzed. Schnittke died in 1998.

Concerto for Choir was written between 1984 and 1985, surprisingly highly productive years for Schnittke given the circumstances concerning his health.⁷⁶ *Concerto for Choir* is the setting of the third address from *The Book of Lamentations* by Grigor Narekatsi (951–1003), an uncharacteristic work for the composer in comparison to his previous atonal and polystylistic pieces.⁷⁷ In this case, the composer chose to work with texts written by a tenth-century Armenian monk—a surprising source, to say the least. Schnittke received an individual copy of the book, most likely the one translated into Russian by Naum Grebnev, from Armenian composer Tigran Mansurian (b. 1939) in the early 1980s during Mansurian’s visit to Moscow.⁷⁸ This chapter traces the Christian and Armenian influences found in the text and in the music of the second movement, highlighting Schnittke’s well-known compositional technique of developing monograms, as well as new ones, directly inspired by Armenian monodic church and folk music.

2.2. *Concerto for Choir*: previous research

Previous scholars have assumed that Schnittke’s *Concerto for Choir* was primarily influenced by Russian musical and liturgical influences. They include Alexander Ivashkin (1948–2014), who

⁷⁶ Just in 1985 Schnittke staged the ballet *Sketches*; premiered *Ritual*, Concerto Grosso No. 3, String Trio, and *(K)ein Sommernachtstraum* for orchestra; completed Viola Concerto; and continued to work on Cello Concerto No. 1.

⁷⁷ Schnittke’s polystylism has been covered extensively in articles and dissertations. For instance, see Peter Schmelz, “The Full Illusion of Reality: Repentance, Polystylism, and the Late Soviet Landscape,” in *Sound, Speech, Music in Soviet and Post-Soviet Cinema* (2014); Tim Sullivan, “Structural Layers in Alfred Schnittke’s Concerto Grosso No. 3” (2010); Kirsten Peterson, “Structural Threads in the Patchwork Quilt: Polystylistics and Motivic Unity in Selected Works by Alfred Schnittke” (2010); Jean-Benoît Trembley, “Polystylism and Narrative Potential in the Music of Alfred Schnittke” (2007); Gavin Dixon, “Polystylism as Dialogue: A Bakhtinian Interpretation of Schnittke’s Symphonies 3, 4 and his Concerto Grosso no. 4/Symphony no. 5” (2007).

⁷⁸ On August 26, 1969, newspaper *Pravda* published the first mention of this translation by Naum Grebnev. Grebnev’s Russian translation, with epilogue by Levon Mkrtchyan, was first published in Yerevan, in 1969.

claimed to detect the influence of Russian church music of the 19th and 20th centuries.⁷⁹

Rozhdestvensky similarly compared the musical language of the work to that of other Russian composers: Dmitry Bortniansky (1751–1825), Maxim Berezovsky (1745–77), Pyotr Ilyich Tchaikovsky (1840–93), and Sergei Rachmaninoff (1873–1943).⁸⁰ Establishing a connection to past works in the choral concerto genre perhaps can be seen in the work's title itself, *Concerto for Choir*, and Schnittke's intent in this regard could be understood as placing himself within this specific music-historic lineage. Previous research on this concerto has thus focused on the development of the Russian choral concerto, and placed the work within the Russian Orthodox choral traditions, yet Armenian influences have been overlooked.⁸¹ Here, however, Schnittke employs the resources of Armenia's rich historical and musical past. I specifically highlight abundant modal moments and frequent movements by perfect fourths, which are direct influences of Armenian monodic music.⁸² These elements coupled with the genuine spirituality of Narekatsi's text contribute to Schnittke's own individualized spiritual late style, giving new insight into this work.

2.3. Grigor Narekatsi: who was he and why did his writing appeal to Schnittke?

Grigor Narekatsi's epic *Book of Lamentations* consists of 95 addresses; each address is called a *Ban*, and these *Bans* are thematically grouped and follow an inherent and broad outline in three

⁷⁹ Ivashkin, *Alfred Schnittke*, 160.

⁸⁰ Smirnov, "Schnittke's Choral Music of 70-80s," Internet ed., accessed June 5, 2017, http://wikilivres.ru/Schnittke's_Choral_Music_of_70-80s.

⁸¹ See Mark D. Jennings, "Alfred Schnittke's Concerto for Choir: Musical Analysis and Historical Perspectives" (2002); and Melanie Edwardine Turgeon, "Composing the Sacred in Soviet and Post-Soviet Russia: History and Christianity in Alfred Schnittke's Concerto for Choir" (2007).

⁸² For extensive coverage of Armenian monodic music, see Khristopher S. Kushnarev, *Voprosi Istorii i Teorii Armyanskoy Monodicheskoy Muzyki* (Questions Regarding History and Theory of Armenian Monodic Music) (Leningrad: Gos. muz. izd-vo, 1958).

major divisions.⁸³ It was written at the request of the monastic brethren of the Narekatsi monastery and by the will of the monastery’s abbot—Johannes, Grigor’s own brother.⁸⁴ Overall, the 95 chapters comprise eleven thousand poetic lines. Example 2.1 provides Armenian original that prefaces each *Ban*, translating as “Speaking with God from the depth of the heart,” which is meant to represent Armenian spirituality and religiosity.⁸⁵ From the thirteenth century on, the book was held in high regard—Armenians believed that it could heal the sick if it was put on the patient’s forehead or under their pillow.⁸⁶

Example 2.1: Ban preface, English translation is “Speaking with God from the depth of the heart.”

Ի ԽՈՐՈՅ ՄՐՏԻՅ ԽՕՍՔ ԸՆԴ ԱՍՏՈՒԾՈՅ

Notably, Armenia was the very first country in the world to accept Christianity as its state religion, in 301 AD. Leading up to the years 999–1002, when the *Book of Lamentations* was written, that is over the course of 700 years, Christianity was already well-established in the Armenian society.⁸⁷ Moreover, Armenia’s Christian church predates the Russian Orthodox church—a fact that Schnittke most likely would want to highlight in this composition.

⁸³ Other known works by Narekatsi are: “Interpretation of “Song of Songs,” “Message Against the T’ondrakian Sect,” multiple taghs, etc. Refer to Vache Nalbandian, *Grigor Narekatsi: Velikiy Poet i Mislitel’ X v.* (Yerevan: Aiastan, 1991), 37.

⁸⁴ Vache Nalbandian, *Grigor Narekatsi: Velikiy Poet i Mislitel’ X v* (Yerevan: Aiastan, 1991), 64.

⁸⁵ Abraham Terian, trans. and notes, *The Festal Works of St. Gregory of Narek: Annotated Translation of the Odes, Litanies, and Encomia* (Collegeville, Minnesota: Liturgical Press, 2016), x1vi.

⁸⁶ Grigor Narekatsi, *Kniga skorbi-Matian Voghbergut’ean*, translation and foreword by Naum Grebnev (Erevan: Sovetakan grokh, 1977), 6. *The Book of Lamentations* was revered on an equal basis with the Holy Scripture. See Nalbandian, *Grigor Narekatsi: Velikiy Poet i Mislitel’ X v.*, 65.

⁸⁷ Ibid., 10.

Despite the differences between Narekatsi's Armenian Orthodoxy and Schnittke's Roman Catholicism, it is not surprising that the composer, working in an atheistic communist state, responded to the monk's words. Additionally, both individuals wrote their respective works toward the end of their life. In his text Narekatsi was reflecting on his life at its ultimate end, and Schnittke was about to start a new, second *vitok* ("spiral") around the time of his first stroke. Evidently both Narekatsi and Schnittke were writing from a place of deep self-reflection.

The Armenian monk was known for ushering in the new epoch of eleventh century mysticism, characterized especially by the tumultuous T'ondrakian peasant movements.⁸⁸ The T'ondrakian movement began at the end of the ninth century in the village of T'ondrak; peasants, who were not religious, revolted against the Church.⁸⁹ Despite the fact that Narekatsi was a member of the feudal intelligentsia in tenth-century Armenia, and that some documents state that he possibly wrote the *Book of Lamentations* in order to secure his position in the Church against said heretics, an argument can be made that he was also extremely empathetic toward the T'ondrakian insurgents.⁹⁰ Narekatsi's work does not feature topics of clear Armenian patriotism, revolution, or love, all of which were common in Armenian poetry at the time.⁹¹ Instead, throughout the *Book of Lamentations*, Narekatsi tirelessly asks for repentance not only for himself, but from every single human being in the world, despite their religious affiliation, social status, and gender. And this would include the T'ondrakian invaders. Example 2.2 provides the entire text of Narekatsi's third address.

⁸⁸ Grigor Narekatsi, *Kniga skrobi-Matian Voghbergut'ean*, translation and foreword by Naum Grebnev (Erevan: Sovetakan grokh, 1997), 10.

⁸⁹ Ibid., 11. According to some sources, father of Narekatsi St. Khosrov Andzevaci (beginning of 10th century–963 approx.), was anathematized as a heretic at the end of his life.

⁹⁰ Ibid.

⁹¹ Ibid., 12. See also Abraham Terian, trans. and notes, *The Festal Works of St. Gregory of Narek: Annotated Translation of the Odes, Litanies, and Encomia* (Collegeville, Minnesota: Liturgical Press, 2016).

Example 2.2: III: A Word to God from the Depth of My Heart (B)

English translation by Hachatoor	Russian Translation by Naum Grebnev ⁹³
Hachatoorian⁹²	
This new commandment, Book of Sadness,	Собрание песен сих, где каждый стих
Has been created for people of all ages, inhabiting	Наполнен скорбью черною до края,
the earth,	Сложил я— ведатель страстей людских,—
For all the multitude of Christians scattered in the	Поскольку сам в себе их порицаю.
world.	Писал я, чтоб слова дойти могли
And, as a party well aware of all passions	До христиан во всех краях земли.
Can show human vices as pictures of reproach:	Писал для тех, кто в жизнь едва вступает,
Both to those entering the starting stage of life,	Как и для тех, кто пожил и созрел,
And those who are in the second, named manhood,	Для тех, кто путь земной свой завершает
As well as feeble ancients whose days are	И преступает роковой предел.
numbered,	Для праведных писал я и для грешных,
To both sinners and the righteous,	Для утешающих и безутешных,
To haughty proud men, and those who repent their	И для судящих, и для осужденных,
sins,	Для кающихся и грехом плененных,
And to the good and to the evil,	Для добродетелей и злодеев,
To faint-hearted and the daring,	Для девственников и прелюбодеев,
To servants and the slaves,	
Noble and eminent,	
Mid-ranking and the highest born,	Для всех: для родовитых и ничтожных,
To peasants and the squires,	Рабов забытых и князей вельможных,
To men and women,	Писал я равно для мужей и жен,
To rulers and the ruled,	Тех, кто унижен, тех, кто вознесен,
To the exalted and the downcast,	Для повелителей и угнетенных,
And to the great and to the minor,	Для оскорбителей и оскорбленных,
To noblemen and to the vulgar,	Для тех, кто утешал и кто утешен.
To those mounted and those on foot,	Писал равно для конных и для пеших.
To townsmen and countrymen,	Писал равно для малых и великих,

⁹² Grigor Narekatsi, *The Book of Sadness*, translated into English by Hachatoor Hachatoorian (Yerevan: “Nairi”, 2007), 21–22.

⁹³ Narekatsi, *Kniga skorbi-Matian ogbbergut’ean*, translation and foreword by Naum Grebnev, 54–55.

To lofty kings bestraddled by the terrible,	Для горожан и горцев полудиких,
To hermits in discourse with heaven dwellers,	И для того, кто высшей властелин,
To deacons well behaved,	Которому судья лишь бог один;
To priests devotional,	Для суетных людей и для благих,
To bishops vigilant and caring,	Для иноков, отшельников святых.
To vicars of the Lord on patriarchal thrones,	
Who hand out the gifts of grace and who ordain.	И строки, полные моим страданием,
To some so that they should supplicate for me,	Пусть станут для кого-то назиданьем.
To others, for admonishments of goodness.	
To all those I submit my book of prayers,	Пусть кающийся в горьком прегрешении
Initiated by the power of your holy spirit,	Найдет в моих писаниях утешенье.
With whose assistance I will present in perfect order	Пусть обратит мой труд, мое усердьё
The varied prayers,	Себе во благо человек любой.
So that through this book's facilitation each one of	И стих мой, став молитвой и мольбой,
their requests	Да вымолит господне милосердьё.
Would always stand in front of your benevolence, o	
great.	

One of the most telling aspects of this address is that this is the only one out of the four that Schnittke selected to set in *Concerto for Choir*, where Narekatsi speaks in first person, thus making this particular address highly personal and unique within the entire set.⁹⁴ By addressing God directly and using the pronoun “I,” Narekatsi provides an opportunity for others to imagine themselves in his place of penitence. In fact, Narekatsi was also the first to focus on this world, including the life of peasants, and even the T’ondrakian invaders, and not necessarily on the Christian ideal of God himself.⁹⁵ This invites both Schnittke and the Soviet audience to use the third address for their own

⁹⁴ Bryn Hughes has previously examined the first movement of *Concerto for Choir*, where he highlighted chromatic voice-leading technique that David Lewin modeled with his SLIDE transformation, thus focusing only on Schnittke’s “new” sound-world. The paper “Voice-Leading Strategies in Schnittke’s ‘Concerto for Choir’”, was presented at the Society for Music Theory Annual Meeting in 2009.

⁹⁵ Narekatsi, *Kniga skorbi-Matian oghbergut’ean*, translation and foreword by Naum Grebnev, 12.

spiritual and religious needs. The very nature of the text allows one to pray and speak directly to God from any place at any time, making the physical presence of the church itself unnecessary. In addition, while the very text of the second movement is foremost meant to be a highly tragic sight of the penitent, political and social commentary is lurking beneath the surface, seen in instances where Narekatsi describes certain social classes. For instance, he writes, “*Scoundrel* king, the *murderous* emperor, the *traitor* prince, the *thieving* general, etc.” (emphasis mine).⁹⁶ In fact, such commentary occurs throughout the *Book of Lamentations* quite frequently. This aspect of active commentary certainly would have spoken to the Soviet composer, given the contemporary social and political climate in his own home country in the mid- to late twentieth century.

Armenian director and Narekatsi scholar Levon Mkrtchyan, also points to the monk’s extreme self-reproach and self-exposure, as Narekatsi laments: “Who can compare with me in evil deeds and transgressions?”⁹⁷ As a result, the *Book of Lamentations* can be read not only as a protest against one’s time, but also as an internal monologue of a person who is torn with contradictions. Schnittke was similarly drawn to the balance of rational and irrational within the human inner psyche.⁹⁸ And he, too, presents a personality, which is formed by a multiplicity of various cultural and national backgrounds, and self-conflicts. Schnittke has said in 1987:

Although I don’t have any Russian blood, I am tied to Russia, having spent all my life here. On the other hand, much of what I’ve written is somehow related to German music and to the logic which comes out of being German, although I did not especially want this... Like my German forebears, I live in Russia, I can speak and write Russian far better than German. But I am not Russian... My Jewish half gives me no peace: I know none of the Jewish languages, but I look like a typical Jew.⁹⁹

⁹⁶ Kristapor Kushnaryan, *Armenian Monodic Music: The History and Theory*, edited by Robert Atayan (Yerevan: Ankyunacar Publishing, 2016), 123.

⁹⁷ Terian, *The Festal Works of St. Gregory of Narek*, 15.

⁹⁸ Ivashkin, *Alfred Schnittke*, 152.

⁹⁹ *Ibid.*, 9.

Additionally, Narekatsi's interest in the unknown aspects of the universe at the turn of the century certainly brings to mind Schnittke's own spiritual interests of various nature. Schnittke openly experimented with the occultism of I-Ching and Kabbalah, and elements of both can be found in his music. For instance, when he came across an article by musicologist Ulrich Siegele that provides a kabbalistic analysis of Bach's F major duet, Schnittke was terrified of the infinite and irrational contained within the world of Kabbalah.¹⁰⁰ Further exploration of these faiths frightened him, which finally led to acceptance of Christian faith.¹⁰¹ This increased interest in various new religions and spiritualities can be seen across the output of Eastern as well as Western composers during the time period of the 1970s and 1980s.¹⁰²

2.4. Main monogram in the second movement

In his setting, Schnittke chooses not to alter Grebnev's translation of the original Armenian text, apart from making a few minimal word changes, these changes being descriptive adjectives in both instances. There are also several textual phrase repetitions in the second movement, and repetition is a common compositional technique for emphasizing a selected moment. In addition, the Narekatsi's prose is replete with synonyms, which are then found in the repeated sections of the text. The first textual repetition happens in section B in mm. 63–80, and the second in section C in mm. 93–103. Refer to Example 2.3 for the overall formal plan for *Concerto for Choir*.

¹⁰⁰ Ivashkin, *Alfred Schnittke*, 9.

¹⁰¹ Ibid., 158.

¹⁰² For full discussion of this, see Robert, Sholl, and Sander van Maas, eds., *Contemporary Music and Spirituality* (New York: Routledge, 2017).

Example 2.3: Formal Plan for *Concerto for Choir*¹⁰³

A1	A2	B	C
mm. 1–32	mm. 33–63	mm. 63–81	mm. 81–108
Begins in Cm M.: V-I into EbM Mm. 22–23: PAC in Cm M. 32: brief DM triad <i>*Alleluia</i> is initially placed in tenor; in m. 33, it moves to bass	Cm M. 41: PAC in Cm Mm. 52–53: IAC in Cm M. 63: arrival at DM <i>*Alleluia</i> appears in alto in m. 42	DM M. 78: Eb pedal begins Reached by downward motion in thirds: D-Bb-G-Eb <i>*Alleluia</i> is heard in soprano in m. 64	EbM Eb pedal continues until m. 103 Mm. 104–108: final D/Eb cluster <i>*Alleluia</i> closes the work in soprano & alto

Mark D. Jennings argues that Schnittke repeats section B not so much for textual emphasis, but rather to expand the middle section in order to create balance in the movement overall. Indeed, the line that Schnittke chooses to repeat, *dlya suetnikh lyudei i dlya blagikh lyudei, dlya inokov, otsbel'nikov svyatykh* (“for the vain people and for the good, for monks, hermit saints”), does not particularly stand out in the overall context of the poem. It does, however, highlight yet another set of binaries; non-believers vs. believers in God, and this is just one such instance in the movement. Combination of binaries, in this case textual ones, pervades the movement echoing the Narekatsi text. Altogether, the repetition of text, the pedal point on Eb in section B as preparation for the key of Eb major in section C, and movement in parallel consonant (major and minor) thirds create overall stability in

¹⁰³ Regarding the overall form of the piece: mvt. I open in B minor but oscillates to B major and concludes with no cadence; mvt. III ends in D major; mvt. IV is in D major throughout. The main key areas for *Concerto for Choir* are thus established in stepwise upward motion from B minor to D major.

the central section. Moreover, the main key of this section is D major; for instance, D major sonority is clearly heard in m. 63 on the words *Bog odin* (“the only God”), as seen in Example 2.16. Significantly, the key of D major represented the divine for Schnittke, and he spoke of this frequently.¹⁰⁴ And the Armenian monk Grigor was certainly divinely inspired in his countless sacrifices for humanity.

There is one extreme modification to the text of the second movement, however—Schnittke adds the word “Alleluia,” which is not present in Narekatsi’s original third address.¹⁰⁵ This singular addition allows the composer to create the desired canonic and stretto texture throughout. The word is often placed on a pedal point in the bass, or in the other voices, creating a striking choral effect. Moreover, as Example 2.4 shows, “Alleluia” opens the movement and is then consistently set on the pitch G-natural, which may point to Schnittke employing Grigor’s name as a monogram in this movement, a beloved technique of the composer. The singular repeated pitch G-natural in Tenor 1 immediately stands out in the first two measures, since it is the top voice of the texture and is heard first (along with the supporting Bass I and II parts). The pitch G-natural is also the fifth scale degree of the tonic triad and not the tonic or the third.

¹⁰⁴ Dixon, ed., *Schnittke Studies*, 187.

¹⁰⁵ “Alleluia” is a chant of the Mass in the Western Church and of the Divine Liturgy in the Eastern Church. For more on the significance of the word “Alleluia,” refer to James W. McKinnon, and Christian Thodberg, “Alleluia (Latinized form of Heb. *halleluyah*: ‘praise God’; Gk. *allelouia*), in *Grove Music Online*, Oxford University Press, 2001–, accessed March 5, 2020, <https://www-oxfordmusiconline-com/>. For instance, Handel sets “Hallelujah” at the end of Part II in *Messiah* oratorio (1741), concentrating on the Passion, and celebrating the glory of God. And Mozart uses “Alleluia” in the last fourth section of his religious solo motet, *Exsultate, jubilate* (1773).

Example 2.4: Schnittke, *Concerto for Choir*, II, mm. 1–2

andante

6 soprani soli *pp* 1

Soprani

Alto

div. a 2 *p*

Tenori

div. a 3 *p*

Bassi

div. a 3 *p*

G

Cm:

Ал... ..луй... Ал... ..луй... Ал... ..луй... Ал... ..луй...

Ал... ..луй... Ал... ..луй... Ал... ..луй... Ал... ..луй...

Ал... ..луй... Ал... ..луй... Ал... ..луй... Ал... ..луй...

Ал... ..луй... Ал... ..луй... Ал... ..луй... Ал... ..луй...

Chris Segall (2013) concludes that monogram technique pervades Schnittke’s works from the 1970s until the end of his career. Segall lays out the following three principles governing the various monograms found in Schnittke’s music:

- 1) Schnittke encoded the names of individuals with particular relationships to the works in question.
- 2) He accounted for every letter of a person’s name in order (though sometimes he included repetitions of letters, and at other times omitted them).
- 3) He stated monograms clearly in the music, giving their pitches in the proper order, usually at the beginning of movements or sections.¹⁰⁶

¹⁰⁶ Christopher Segall, “Klingende Buchstaben: Principles of Alfred Schnittke’s Monogram Technique,” *The Journal of Musicology* 30, no. 2 (2013): 273.

According to the table provided in Example 2.5, the pitch G would be letter 'G', thus immediately evoking the first as well as the fourth letters of the first name of the Armenian monk, Grigor, marking the beginning of the main monogram, and in fact completing the first name (see Example 2.10).

As the movement unfolds, the figure of Grigor makes several more appearances (so to speak) via salient occurrences of the pitch G. Example 2.6 provides mm. 15–16 at Rehearsal 4 that place the word *pisal* (“wrote”) on the accented pair of pitches F#5 to G5 in soprano 1, and G is heard in all other voices as well, alluding to the fact that it was Grigor who wrote the poetry—
 “Wrote for those, who are just entering life, and equally for those who have lived it.”

Example 2.5: Segall’s table for pitches in the German transliterated alphabet

TABLE 4.
Pitches in the German-transliterated Russian alphabet

Russian character	German transliteration	Pitch material
<i>a</i>	a	A
<i>б</i>	b	B
<i>в</i>	w	
<i>г</i>	g	G
<i>д</i>	d	D
<i>е</i>	e/je	E
<i>ё</i>	e/jo	E
<i>ж</i>	sch	S–C–H
<i>з</i>	s	S
<i>и</i>	i	
<i>й</i>	j	
<i>к</i>	k	
<i>л</i>	l	
<i>м</i>	m	
<i>н</i>	n	
<i>о</i>	o	
<i>п</i>	p	
<i>р</i>	r	
<i>с</i>	s	S
<i>т</i>	t	
<i>у</i>	u	
<i>ф</i>	f	F
<i>х</i>	ch	C–H
<i>ц</i>	z	
<i>ч</i>	tsch	S–C–H
<i>ш</i>	sch	S–C–H
<i>щ</i>	schtsch	S–C–H–S–C–H
<i>ъ</i>	–	
<i>ы</i>	y	
<i>э</i>	–	
<i>ю</i>	ju	E
<i>я</i>	ja	A

Note: In German pitch orthography, B corresponds to B♭, H to B♮, and S to E♭.

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Moreover, the pitch G occurs in alto 1 as part of the parallel movement in perfect fourths.¹⁰⁷

Example 2.7 provides another similar instance when the concluding parallel movement in perfect fourths in alto happens in mm. 20–21. Here, the word *proshel* (“walked”) is placed on G in the basses—as if answering the question of “Who walked this path?” via the monogram letter “G”—Grigor has walked this path. Measure 23 returns “Alleluia” on pitch G in the tenors, the placement that opened the movement. In this way, Grigor’s presence continues to remain with the listener. Subsequently, in m. 33, the note G is heard back in the bass. In this way, section A1 contains the omnipresence of Grigor in every voice of the SATB setting, i.e. in every level of humanity regardless of gender.

Example 2.6: Schnittke, *Concerto for Choir*, II, mm. 14–16

The image shows a musical score for Schnittke's *Concerto for Choir*, II, measures 14–16. The score is for SATB voices. In measure 16, the Soprano (S) and Alto (A) parts have a red circle around the G note, with a red 'G' above it and the word 'wrote' in red below it. The lyrics for Soprano and Alto are: 'Пн - сал для тех, кто' and 'Pi - sal dl'a t'ekh, kto'. The Tenor (T) and Bass (B) parts have lyrics: 'Ал... ...луй... Ал... ...луй... Пн - сал для тех, кто' and 'Al... ...luj... Pi - sal dl'a t'ekh, kto'. The score includes dynamic markings like 'rit.', 'f', and 'a tempo'.

¹⁰⁷ Section 2.5. addresses the significance of the perfect fourth.

Example 2.7: Schnittke, *Concerto for Choir*, II, mm. 20–21

20

5

тех, кто путь зем - ной сво - ей за - вер - ша - ет
 t'ekh, kto put' z'em - noj svoj za - v'er - sha - jet

О...
 О...

тех, кто путь про - шёл.
 t'ekh, kto put' pra - shol.

тех, кто путь про - шёл.
 t'ekh, kto put' pra - shol.

G
“walked”

Apart from the heavily highlighted pitch G, there is also the strong presence of Eb, representing the letter ‘S’ from Narekatsi’s last name (see Note in Example 2.5) in the opening chromatic cluster, first sung by sopranos, and aurally these two pitches are hard to ignore (see Example 2.8). Strengthening the enclosed monogram of ‘Grigor Narekatsi’, mm. 31–32 introduce E-natural, which would be the letter E, now heard in all voices. This is the first such strong occurrence of this pitch so far.¹⁰⁸ Moreover, Example 2.9 shows that these measures include A-natural, representing the letter ‘A’.

¹⁰⁸ While m. 22 also has pitch E-natural as part of a triad, there it moves quickly and parsimoniously from a C-major triad to a diminished triad on C, both in first inversion.

Example 2.8: Schnittke, *Concerto for Choir*, II, mm. 1–4

andante 6 soprani soli **pp** 1 **E_b = 'S'**

Soprano: *So - брань - е пе - сен снх. где каж - лый*
Sa - bran' - je p'e - s'en sikh. gd'e kazh - dyj

Alto: *div. a 2 p*

Example 2.9: Schnittke, *Concerto for Choir*, II, mm. 30–32

ff rall. molto **A = 'A'** **E = 'E'** 8

Soprano: *ка - ю - щих - ся и гре - хом пле - нён - ных.*
ka - ju - shchikh - s'a i gr'e - khom ple - n'on - nykh.

Alto: *div. a 3 ka - ю - щих - ся и гре - хом пле - нён - ных, для*
ka - ju - shchikh - s'a i gr'e - khom ple - n'on - nykh. dl'a

Tenor: *ка - ю - щих - ся и гре - хом пле - нён - ных.*
ka - ju - shchikh - s'a i gr'e - khom ple - n'on - nykh.

Bass: *div. a 2 ka - ю - щих - ся и гре - хом пле - нён - ных.*
ka - ju - shchikh - s'a i gr'e - khom ple - n'on - nykh.

As shown in Example 2.10, as a result of the A and E naturals provided by this passage, the main monogram is now complete.

Example 2.10: Main Monogram ‘Grigor Narekatsi’

G	R	I	G	O	R		N	A	R	E	K	A	T	S	I
G	—	—	G	—	—		—	A	—	E	—	A	—	Eb	—
1			1					32		32		32		2	

As has been demonstrated, all the while the note G continues like a red thread throughout the movement. I hear this particular monogram unfolding in section A1 as representing the figure of Narekatsi guiding sinful humanity with his verses. As the second movement draws to a close the musical material beginning in m. 104 poses an intriguing question: why would Schnittke all of a sudden omit the crucial pitch G and revert back to the opening cluster of D and Eb? The piece simply disappears into nothingness and the closing melody moves like a pendulum between D and Eb with extreme *ppp* dynamics. Just prior, Schnittke places the word “Alleluia” on a bright E-flat major chord, which opposes the opening material build on a C minor triad. Overall this could reflect the formal movement from the opening C minor to the concluding Eb major—portraying the gradual ascension of the listener to heaven via prayer and repentance by moving to the relative major of the home key via another major key of D major.

2.5. Armenian monody

Khristopher Stepanovich Kushnarev¹⁰⁹ (1890–1960), a scholar of Armenian monodic music, writes that Armenian music is known to be heavily based on a system of modes. He points out that the first-known manuals of the nineteenth-century authors N. T’ashchian and A. Brutyan, assigned a European octave structure to the modes of Armenian monody, which is not accurate.¹¹⁰ Kushnarev credits Komitas (1869–1935)—the leading founder of the Armenian national school of music and pioneer in ethnomusicology—with discovering the true structure of the Armenian scales and modes and correcting previous false research conclusions. In an article first published in 1898, Komitas writes, “We were the first to observe the tetrachordal structure of Armenian folk music and Church music.”¹¹¹ Here are the main five ideas from the article:¹¹²

- 1) The modes and scales of Armenian folk and church music are not structured around the octave.
- 2) The basic cell of the mode/scale is the tetrachord.
- 3) Larger modal systems arise from connecting the tetrachords. According to Komitas: “the upper note of the lower tetrachord at the same time serves as the lower note of the upper tetrachord.”

¹⁰⁹ Kristapor Kushnaryan is the Armenian version of his name, but he will be addressed as Khristopher S. Kushnarev in this chapter and elsewhere in the dissertation.

¹¹⁰ Both N. T’ashchian, “Textbook of Ecclesiastical Notation” (1874) and A. Brutyan, “Textbook of Armenian Ecclesiastical Notation” (1890) are available only in Armenian. For this discussion, see Kristapor Kushnaryan, *Armenian Monodic Music: The History and Theory*, edited by Robert Atayan (Yerevan: Ankyunacar Publishing, 2016), 304.

¹¹¹ This article was subsequently reprinted in 1941. See also S. Melik’yan, *Urvagids hay erazhshtut’yan patmut’yan* (An Outlined History of Armenian Music) (Erevan, 1935). Kushnarev, however, points out that many of Melik’yan’s research statements are incorrect, since he tried to prove that Armenian Church monody is a copy of Byzantine Church music, which it is not.

¹¹² Kristapor Kushnaryan, *Armenian Monodic Music: The History and Theory*, edited by Robert Atayan (Yerevan: Ankyunacar Publishing, 2016), 305. Kushnarev notes that trichordal and pentachordal cells do appear in Armenian monodic music, arising from various interlinkages, but investigation of these lies outside the scope of this chapter.

- 4) These modes do not contain tritone melodic patterns and sequences. As a result, their scales ascend in the direction of sharps, and descend in the direction of flats. According to Komitas, melodic sequences with a tritone are “non-melodic” and are thus forbidden.
- 5) Ignoring these rules will result in stylistic “falsification.”

Through these main points, Komitas corrects Melik’yan’s and others’ erroneous statements that insist that the musical culture of any nation must in the period of its development go through pentatonic “stages.”¹¹³ Rather the original modal formations of Armenian monody are characterized by the presence of whole tone relationships.

Kushnarev proposes that Armenian monodic music is based on the master scale-collection with which it is possible to construct all of the modes, used both in isolation and in intricate interlinkage.¹¹⁴ Moreover, he stresses that this master scale should be accepted as something *already formed*, since this will allow for further clarification of the organizational principles involved, meaning that the master scale conceptually comes prior to the modes, and it is the basis of their structure.¹¹⁵ The master scale is a chromatic series, historically formed as a result of multiple complexities of the diatonic scale. The overall master scale is a combination of many particular diatonic scales lying at the basis of the internally interconnected diatonic modes of Armenian monody. This diatonic scale can be examined as a series formed through the combination of three interlinked series of perfect fourths, resulting in G—C—F—Bb—Eb—Ab—Db, and so forth, since theoretically such a scale does not have upward or downward limits (see Example 2.11).¹¹⁶ The intonational practice of Armenian monodic music, however, traditionally stays within the range of about two and a half

¹¹³ Kushnaryan, *Armenian Monodic Music: The History and Theory*, 307.

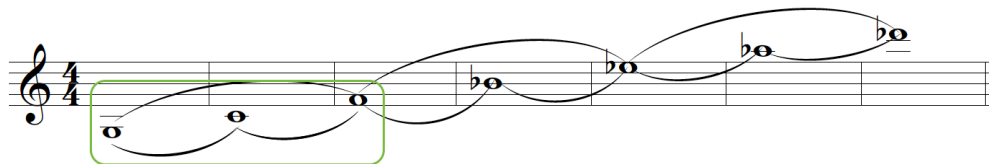
¹¹⁴ Ibid., 314.

¹¹⁵ Ibid., 313.

¹¹⁶ For more on this refer to Kushnaryan, *Armenian Monodic Music: The History and Theory*, 314.

octaves, and this puts a constraint on the infinite series of fourths. As previously mentioned, the scale moves upwards in the direction of flats, and downward in the direction of sharps.

Example 2.11: Diatonic scale formed out of three tetrachords



In his book, Kushnarev states that the Mixolydian (major), Aeolian (minor), and Locrian (minor) modes are the main three modes that are present in Armenian folk music.¹¹⁷ He also concludes that the modes can be subdivided into two categories: monotonic modes, which are essentially based on the diatonic scales; and more complex dual systems; but also certain systems resulting from the latter.¹¹⁸ Example 2.11 shows the following: only two forms of intervals are available: perfect fourths (G—C, C—F, F—Bb, Bb—Eb, Eb—Ab, Ab—Db) and minor sevenths (G—F, F—Eb, Eb—Db). The lower series of fourths, G—C—F, can be seen as forming the Mixolydian mode, the next series of fourths—A—D—G, that correspondingly lie at an interval of a major second above the notes of the preceding Mixolydian series— Aeolian, and the last series as Locrian (B—E—A).¹¹⁹ There is also a traceable repeatability of all the relationships between the notes at intervals of a fourth.

Both Narekatsi and Schnittke employ the Armenian monodic structure in their compositions, each in their individual way. The few known *tagh* by Narekatsi, all spiritual songs, are: “The Mother of God,” “The Cart comes down from Ararat,” and “On the Resurrection.”¹²⁰

¹¹⁷ Kushnaryan, *Armenian Monodic Music: The History and Theory*, 314–316.

¹¹⁸ Ibid., 345.

¹¹⁹ Ibid., 314.

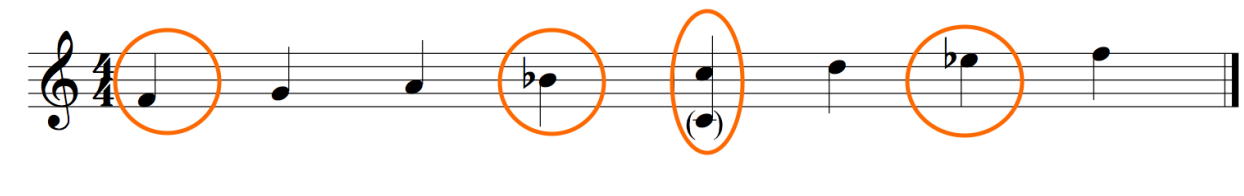
¹²⁰ Ibid., 129. *Tagh* is an Armenian lyrical song containing elements of concentration, meditation, contemplation, and sometimes drama. The three *tagh* were recorded by Komitas himself;

Example 2.12 provides *tagh* “On the Resurrection” that is in F Mixolydian mode and emphasizes the interval of the perfect fourth.

Example 2.12: Grigor Narekatsi, “On the Resurrection”¹²¹



Example 2.13: Mixolydian mode with F tonic



The tonic of this *tagh* is F, which both begins and ends the song, and the range just barely exceeds one octave. Moreover, the perfect fourth leaps emphasize the tetrachordal series of the mode, namely F—Bb—Eb, and C as the fourth below F (see Example 2.13). Eb as enharmonically respelled D# in the first measure is most likely meant to reflect the fluctuating intonations in

he sang on a gramophone record, and the songs were notated by M. Aghayan. These recordings are preserved in the Museum of Literature and Art, Academy of Sciences, Armenian S. S. R.

¹²¹ Kushnarev, *Voprosy Istorii i Teorii Armianskoy Monodicheskoy Muzyki* (Questions Regarding History and Theory of Armenian Monodic Music), 130.

national singing of this *tagh*. Kushnarev writes that this example, “reflects in the best possible manner the optimistic mood of the progressive people of the age.”¹²² Example 2.14 provides a melody by *ashugh* (bard) Djivani (d. 1909) from the turn of the twentieth century that seems modelled on Narekatsi’s “On the Resurrection.”

Example 2.14: Djivani, melody to a poem entitled *Nakbandzot sirt* “Envious Heart.”¹²³



Like Narekatsi’s *tagh*, this melody is in Mixolydian mode with F as its tonic, and stays within the range of one octave.

Drawing on the structure of Armenian modes, in the opening of *Concerto for Choir*, Schnittke builds the climactic opening six-note chord by assigning each voice to come in with a harmonic minor second precisely at the interval of a perfect fourth—the final chord can be seen in m. 11 in Example 2.15.

¹²² Kushnaryan, *Armenian Monodic Music: The History and Theory*, 130.

¹²³ Ibid., 269. Elsewhere this melody accompanies more suitable words of the poem “Good News” by the same *ashugh*, Djivani.

Example 2.15: Schnittke, *Concerto for Choir*, II, mm. 11–13

As the movement unfolds, Schnittke continues to rely on the perfect fourth, using it melodically as well as harmonically. Example 2.16 demonstrates one such critical moment in the movement, at the end of the A2 section, on the words “for whom God is the only judge,” which is reached by climbing in perfect fourths across the voices. More precisely, mm. 60–61 contain several melodic ascents by a perfect fourth, as the upper and the lower voices move in contrary motion. Example 2.17 provides the transcription of Example 2.16.

Example 2.17: Soprano 1 and Bass 2 lines from mm. 60–61

Example 2.16: Schnittke, *Concerto for Choir*, II, mm. 57–64

9

14

mf sub. *tr* 60 *tr*

S ма - лых и ве - ли - ких, — для го - ро - жан и гор - цев по - лу - ди - ких, и для то - го, кто
 ma - lykh i v'e - li - kikh, — dl'a ga - ra - zhan i gor - tsef po - lu - di - kikh, i dl'a ta - vo, kto

mf sub. *tr* *p* *tr*

A ма - лых и ве - ли - ких, — для го - ро - жан и гор - цев по - лу - ди - ких, и для то - го, кто
 ma - lykh i v'e - li - kikh, — dl'a ga - ra - zhan i gor - tsef po - lu - di - kikh, i dl'a ta - vo, kto

T лых и ве - ли - ких, — для го - ро - жан и гор - цев по - лу - ди - ких, и для то - го, кто
 lykh i v'e - li - kikh, — dl'a ga - ra - zhan i gor - tsef po - lu - di - kikh, i dl'a ta - vo, kto

B А - ли - луй - я. Для го - ро - жан и гор - цев по - лу - ди - ких, и для то - го, кто
 A - li - luj - ja. Dl'a ga - ra - zhan i gor - tsef po - lu - di - kikh, i dl'a ta - vo, kto

61 *mf* *f* *rall.* *a tempo poco più mosso* 15 *pp*

S выс - ший влас - те - лин, ко - то - ро - му судь - я лишь Бог о - дин; А - ли -
 vuzh - shij vlas - t'e - lin, ka - to - ra - mu sud' - ja lish Bokh a - din; A - li -

"for whom God is the only judge"

A выс - ший влас - те - лин, ко - то - ро - му судь - я лишь Бог о - дин; А - ли -
 vuzh - shij vlas - t'e - lin, ka - to - ra - mu sud' - ja lish Bokh a - din; A - li -

T выс - ший влас - те - лин, ко - то - ро - му судь - я лишь Бог о - дин; для су - ет - ных лю -
 vuzh - shij vlas - t'e - lin, ka - to - ra - mu sud' - ja lish Bokh a - din; dl'a su - jet - nykh l'u -

B выс - ший влас - те - лин, ко - то - ро - му судь - я лишь Бог о - дин; для су - ет - ных лю -
 vuzh - shij vlas - t'e - lin, ka - to - ra - mu sud' - ja lish Bokh a - din; dl'a su - jet - nykh l'u -

mf *f* *p* *cresc.*

H S 825 DM

As demonstrated, the consistent emphasis on the interval of a perfect fourth is an essential determinant of the form of the second movement of Schnittke's *Concerto for Choir*. Even though the movement bears the key signature for C minor, the music does not provide traditional tonal cadences, and the cadential points listed in Example 2.3 do not, in fact, delineate the main sections throughout the overall ternary form. Overall, such heavy utilization of the interval of a perfect fourth as a tool for development in a piece is certainly not characteristic for Schnittke, and moreover, does not happen in the first, the third, or the last movements.

2.6. Conclusion

The second movement of Schnittke's *Concerto for Choir* is a reservoir of religious, cultural, and musical influences. Luke Fitzpatrick (2016) writes that, "using the past as a resource, Schnittke looked to retrace a connection to historicism that had been erased."¹²⁴ Indeed, the more relaxed period leading up to the 1980s in the Soviet Union allowed the composer to express his strong Christian beliefs publicly and, as seen in the present work, musically. The main striking feature is that he selected an Armenian text from the tenth century, the third address from *The Book of Lamentations*, by Grigor Narekatsi. Schnittke connected to Narekatsi's words on a highly personal level, which subsequently inspired not only to use the monk's name as the main monogram, but also to employ monodic elements borrowed from Armenian church and folk music throughout the second movement.

¹²⁴ Luke Fitzpatrick, "Apparitions in Alfred Schnittke's *Sonata No. 2 (quasi una Sonata)*," DMA diss. (University of Washington, 2016), 51.

CHAPTER 3.

HEARING AND SEEING THE CROSS: SOFIA GUBAIDULINA'S RELIGION IN *SIEBEN WORTE* FOR CELLO, BAYAN, AND STRINGS

3.1. Introduction

In an interview given in 1995, Sofia Gubaidulina shared, “All of my works are religious. As I understand it, I’ve never written non-religious pieces.”¹²⁵ I expand upon Gubaidulina’s statement, focusing on her *Sieben Worte* for cello, bayan, and strings (1982), partially based on Heinrich Schütz’s *Die sieben Worte Jesu Christi am Kreuz* (1645; revised in 1655–57),¹²⁶ and demonstrate how Gubaidulina symbolically depicts the image of the cross and the act of crucifixion in multiple formats. In both instances, the “seven words” refer to the seven sentences last spoken by Christ as he hung on the cross.¹²⁷ Gubaidulina’s work is replete with musical, visual, and physical representations of the cross. I draw upon previous research of bodily gestures in Gubaidulina’s music for the low strings, and

¹²⁵ Vera Lukomsky, and Sofia Gubaidulina, “‘The Eucharist in My Fantasy’: Interview with Sofia Gubaidulina,” *Tempo*, New Series, no. 206, Power, Politics, Religion... And Music (September 1998): 31, <https://www.jstor.org/stable/945505>. A few decades earlier, in 1971, Igor Stravinsky stated that, “It is not possible to hear a musical representation of the cross.” In this instance, Stravinsky referred to visual crosses formed out of pitches of the twelve-tone row from Dallapiccola’s *Cinque canti* (1956). For this, see Robert Craft, and Igor Stravinsky, *Conversations with Igor Stravinsky* (London: Faber and Faber, 1959).

¹²⁶ Vera Lukomsky, and Sofia Gubaidulina, “My Desire Is Always to Rebel, to Swim Against the Stream!” *Perspectives of New Music* 36, no. 1 (Winter, 1998): 24, <http://www.jstor.org/stable/833574>. Gubaidulina wrote the piece specifically for cellist Vladimir Tonkha, and bayanist Friedrich Lips. Gubaidulina was one of the first Soviet composers to write academic repertoire for bayan; prior to this bayan was largely popular in the countryside and usually was reserved for folk repertoire (i.e.: village weddings). For further discussion, refer to Michael Kurtz, *Sofia Gubaidulina: A Biography*, foreword by Mstislav Rostropovich (Bloomington: Indiana University Press, 2007): 133–35.

¹²⁷ The last seven phrases (gathered from the four Canonical Gospels) are: 1. Father, forgive them, for they know not what they do. 2. Truly, I say to you, today you will be with me in paradise. 3. Woman, behold your son. Son, behold your mother. 4. My God, My God, why have you forsaken me? 5. I thirst. 6. It is finished. 7. Father, into thy hands I commit my spirit. See “Sayings of Jesus on the cross,” in Wikipedia, the Free Encyclopedia, accessed December 1, 2018, https://en.wikipedia.org/wiki/Sayings_of_Jesus_on_the_cross.

trace the “cross motive,” first heard in the first movement, unfolding throughout the work with increasing presence and eventually appearing across all instrument groups.¹²⁸ Further, Gubaidulina utilizes the “technique of crucifixion” in both cello and bayan, thus strengthening the overarching theme of Christ’s crucifixion. First, I contextualize Gubaidulina’s spirituality and its role in her work, which began in early childhood. Then, I use Russian theorist Valentina Kholopova’s system of “expression parameters,” developed specifically for Gubaidulina’s music, in order to analyze the formal development of the work, which relies on an interplay between consonance and dissonance in various guises that drives the overall dramaturgical plot of the piece forward. This particular work does not lend itself to conventional analytical approaches since the music consists of novel extended techniques for cello and bayan that require non-traditional notation and result in unusual sonic effects. Kholopova’s approach provides insight into this late-twentieth-century work that is useful for performers and listeners alike, as it explains the piece’s unfolding as more than a mere formalistic interplay between dissonant and consonant sections.

3.2. Gubaidulina’s spirituality

Gubaidulina has admitted to feeling drawn to certain religious elements already as a child. This later would manifest in her work very clearly. The composer’s first conscious encounter with religion happened the summer she entered the music school in Nizhny Usslon (a village in the hills on the other side of the Volga from Kazan); Gubaidulina noticed a simple icon of Christ in a corner, and without knowing who was represented on the icon, immediately addressed her prayers to the

¹²⁸ For previous research refer to Michael Berry, “The Importance of Bodily Gesture in Sofia Gubaidulina’s Music for Low Strings,” *Music Theory Online* 15, no. 5 (October 2009), and Philip A. Ewell, “The Parameter Complex in the Music of Sofia Gubaidulina,” *Music Theory Online* 20, no. 3 (September 2013).

icon. She shared her feelings with her parents, who became terrified and rightly so, given the Stalin-era repression directed at religious worship discussed in Chapter 1. As a result, this newfound sense of religion had to be suppressed by Sofia for the time being. She remembers: “From then on, I understood that it was forbidden, and I hid my psychological experiences from grown-ups. But this religious experience lived within me. Somehow music merged naturally with religion, and sound became sacred to me.”¹²⁹ Gubaidulina also witnessed another Soviet musician expressing the same religious beliefs; in 1951, at a concert in Kazan, Gubaidulina saw the pianist, Maria Yudina (1899–1970), bow her head and make the sign of the cross before her performance.¹³⁰ Unfortunately, the first two attempts to baptize Gubaidulina in 1945 did not succeed: the first attempt failed in part due to the priest being drunk; at the second attempt the family encountered a church that was closed “for renovations,” and the composer was finally baptized in 1970 in Moscow, at the age of 39.¹³¹ Gubaidulina’s religion, however, has a stamp of its own, as she ties religion directly to the craft of composing. She previously said:

Я религиозный православный человек и религию понимаю буквально, как re-ligio — восстановление связи, восстановление Legato жизни. Жизнь разрывает человека на части. Он должен восстанавливать свою целостность — это и есть религия. Помимо духовного восстановления нет никакой более серьезной причины для сочинения музыки.

I am an Orthodox religious person and I understand religion literally, as re-ligio—restoration of connection, restoration of Legato in life. Life tears a person apart. He [person] must restore his wholeness—and that is religion. Aside from spiritual restoration, there is no other and more important reason for composing music.¹³²

¹²⁹ BBC, Documentary “Portrait of Sofia Gubaidulina” (1990), Part 1 of 3, YouTube video, 18:08, June 10, 2013, <https://www.youtube.com/watch?v=uwnEtWW0hWI>.

¹³⁰ Michael Kurtz, *Sofia Gubaidulina: A Biography*, foreword by Mstislav Rostropovich (Bloomington: Indiana University Press, 2007), 24.

¹³¹ Kurtz, *Sofia Gubaidulina*, 17.

¹³² Valentina Kholopova, *Sofiya Gubaidulina: Putevoditel’ po Proizvedeniyam* (Sofia Gubaidulina: Guide to Works) (Moskva: Kompozitor, 2001), 3–4.

Further, Gubaidulina draws on the ideas of the Russian religious philosopher Nikolai Berdyaev (1874–1948), who introduced to Soviet readers the element of humanism that were already latent in the old Orthodox Christian canon; Berdyaev emphasized the divine in man and especially highlighted man's act of creating:

God's idea about man is neck-breakingly elevated and beautiful. So elevated and beautiful is God's idea of man, that artistic freedom, free power opens itself up in art and is contained within man like a stamp of his likeness to God, like a sign of God's image. [...] Art is not permitted by and pardoned by religion, art is religion itself.¹³³

Berdyaev links art to spirituality by saying that since creative activity arises from one's subjective spirit, it is, therefore, spiritual.¹³⁴ He even considers the philosopher's and the composer's understanding of the creative process to be akin to the act of crucifixion, writing, "There is a sort of a self-sacrifice in the art of a genius."¹³⁵ Gubaidulina echoes this: "Each time it feels like a crucifixion when I commit a composition to paper one [musical work] piece at a time, because the essential musical experience takes place within me."¹³⁶ Yet, during this religious awakening, Gubaidulina mostly wrote instrumental pieces despite the fact that Orthodox worship does not allow the use of instruments, only voices. Once again, she was going against the stream.

The composer herself speculated that perhaps it was her gender that allowed for certain *poblažhki* ("concessions") at the beginning of her compositional career. She said: "Nobody took notice of me. They could always dismiss what I did as simply female eccentricity. It was much harder for the men."¹³⁷ Kholopova divides Gubaidulina's compositional trajectory into two main periods: An Early

¹³³ Nicolas Berdyaev, *The Meaning of the Creative Act*, 2nd English edition, foreword by Boris Jakim, translated by Donald A. Lowrie (San Rafael: Semantron Press, 2009).

¹³⁴ See discussion in Nikolai Berdyaev, *Spirit and Reality*, translated by George Reavey (London: G. Bles, 1946), 56.

¹³⁵ Berdyaev, *The Meaning of Creative Art*, 34.

¹³⁶ Kurtz, *Sofia Gubaidulina*, 176.

¹³⁷ Schmelz, *Such Freedom, if Only Musical*, 240.

period leading up to 1965, and a Mature period beginning in 1965. The year 1978, however, is an inflection point within the Mature period.¹³⁸ Gubaidulina herself says:

From 1975-76 I began intensively searching for integration, attempting to find for the instruments some kind of “common point of view,” for it was already impossible for the soul to survive in an overly negative world. And in the 1980s I succeeded in arriving at consonance and lucidity.¹³⁹

In the 1970s Gubaidulina experimented increasingly with stylistic innovation in intervallic tuning, timbre, musical notation, and extended instrumental techniques. The pieces from this period are largely of religious and spiritual nature, despite the fact that not a single one was written specifically for the church. According to Gubaidulina, her piano concerto *Introitus* (1978), violin concerto *Offertorium* (1980; revised 1982 and 1986), and cello concerto *Detto-II* (1972) almost form a Catholic mass, suggesting three parts of the Proprium Missae (Introit, Offertory [Sacrifice] and Communion).¹⁴⁰ These and other pieces from this period of spiritual introspection like *In Croce* for cello and organ (1979) and *Sieben Worte* (1982) hold certain symbolic significance. *Sieben Worte* was actually retitled *Partita* for cello, bayan and string orchestra at its premiere in 1982 in Moscow.¹⁴¹ This self-preservation tactic continued to be quite common even during the 1980s: composers would change potentially problematic titles of their works to something more neutral, or omit them from the program altogether, yet not from the performance itself, successfully eluding the wrath of the Soviet authorities.

¹³⁸ Kholopova, *Sofiya Gubaidulina: Monografiya* (Sofia Gubaidulina: Monography), 114.

¹³⁹ Schmelz, *Such Freedom, if Only Musical*, 268.

¹⁴⁰ Kholopova, *Sofiya Gubaidulina: Monografiya* (Sofia Gubaidulina: Monography), 189. Also, refer to Vera Lukomsky, “My Desire Is Always to Rebel, to Swim Against the Stream!” *Perspectives of New Music* 36, no. 1 (Winter, 1998): 5–41, <http://www.jstor.org/stable/833574>.

¹⁴¹ *Sofii—Sofii—S Lyubov’yu: K 80-letiyu Sofii Asgatovni Gubaidulinoy: Materiali Mezhdunarodnoy Nauchno-Prakticheskoy Konferentsii*, ed. Valentina Kholopova, (To Sofi—With Love: For the 80th Birthday of Sofia Asgatovna Gubaidulina: Materials of International Scientific-Practical Conference), 160.

3.3. Gubaidulina and Schütz

Sieben Worte in a way marks the culmination of Gubaidulina's religious period, as well as the start of what Kholopova terms her numerological period, thus serving as an excellent case study in the composer's writing during the 1970s and 1980s. Beginning in 1983, the composer became interested in what she termed the "rhythm of form."¹⁴² At this time, Gubaidulina began to employ the Fibonacci sequence and the Lucas series in the development of musical form in her pieces. This period, unfortunately, lies beyond the scope of this chapter, and Gubaidulina does not employ series and proportions in *Sieben Worte*.¹⁴³ In this work, numbers play a rudimentary role, with Gubaidulina highlighting the holy number seven perhaps only in the total amount of sections, seen in Example 3.1.

Example 3.1: Gubaidulina, *Sieben Worte* for cello, bayan, and strings¹⁴⁴

I: Vater, vergib ihnen, denn sie wissen nicht, was sie tun. (Father, forgive them; for they not know what they do.)
II: Weib, siehe, das ist dein Sohn. – Siehe, das ist deine Mutter. (Woman, behold thy son! – Behold, thy mother!)
III: Wahrlich, ich sage dir: Heute wirst du mit mir im Paradiese sein. (Verily I say unto thee, Today shalt thou be with me in paradise.)
IV: Mein Gott, mein Gott, warum hast du mich verlassen? (My God, my God, why hast thou forsaken me?)
V: Mich <i>dürstet</i> . (I thirst.)
VI: Es ist vollbracht. (It is finished)
VII: Vater, ich befehle meinen Geist in deine <i>Hände</i> . (Father, into thy hands I commend my spirit.)

¹⁴² Refer to Valentina Tsenova, *Chislovie Tayni Muzyki Sofii Gubaidulinoy* (The Numerical Secrets of Sofia Gubaidulina) (Moskva: Moskovskaya Gos. Konservatoriya, 2000).

¹⁴³ Vera Lukomsky, and Sofia Gubaidulina, "My Desire Is Always to Rebel, to Swim Against the Stream!" 20.

¹⁴⁴ While these are the titles for Gubaidulina's seven movements, they are also part of the actual text of Schütz's composition, which is essentially a very brief Passion. Schütz gets the text from the Luther Bible. Other notable settings are: Haydn's *The Seven Last Words of our Redeemer on the Cross* (1787), César Franck's *Les Sept Paroles du Christ sur la Croix* (1859), etc.

The titles of Gubaidulina's seven movements are identical to those of Schütz in his *Die Sieben Worte Jesu Christi am Kreuz*. Additionally, Gubaidulina includes a five-measure quotation from the Schütz—his setting of Jesus' words "I thirst"—thus strengthening the historical connection between them.¹⁴⁵ Examples 3.2 and 3.3 provide both settings of the words "I thirst," as well as their transcriptions for closer comparison.

Example 3.2: Schütz, *Die Sieben Worte Jesu Christi am Kreuz*, central body of text¹⁴⁶

The image shows a musical score for a vocal and piano setting. The vocal line is for a Tenor II, labeled 'Jesus. (Tenor II.)'. The lyrics are 'Mich dür - - - - - stet.' A red dashed box highlights a five-measure quotation from the Schütz setting, which is a five-measure quotation from the Schütz setting of Jesus' words 'I thirst'.

¹⁴⁵ Vera Lukomsky, and Sofia Gubaidulina, "My Desire Is Always to Rebel, to Swim Against the Stream!" 24.

¹⁴⁶ The Seven Words appear in the central text body that is surrounded by two Symphonias. They Symphonias are surrounded by Introitus and Conclusio, which are the last two stanzas of the hymn "Da Jesus an dem Kreuze stund," written by Johann Böschenstein.

9

Vc. solo

Bajan

10

Meno mosso

$\text{♩} = 44$

ff

fff

p

pp

ff

fff

p

pp

MB

SB

MB

MB

pp

Vc. solo

Bajan

*)Mit beiden Händen. - With both hands.

***)Mit beiden Händen. - With both hands.**

The first staff of music is in 2/2 time. It begins with a whole rest. This is followed by a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a half note F#4. The staff concludes with a double bar line.

57

observed in the score and later on will be substantially expanded by including the string orchestra, representing the Holy Spirit. Example 3.4 provides the Schütz quotation that subsequently appears in the third movement at R10, in the bayan, once again before the entry of the string orchestra.

Example 3.4: Gubaidulina, *Sieben Worte*, mvt. III

10 ♩ = 44

Vc. solo

Bayan

p

ritacca

Here, however, it is presented diatonically in order to stand in opposition to the preceding dissonances heard across the main three instrument groups. In the fifth movement, the very one titled “I thirst,” the quotation is heard at R12, seen in Example 3.5, produced by the almost-human breathing of the bayan, enhanced by the extended techniques the composer developed specifically for it.¹⁴⁷ Here the harmonics appear in both instruments like they did in movement I.

¹⁴⁷ The bayan’s “crucifixion” technique consists of holding one button, which sounds as a single sound, while the player slightly depresses the neighbouring button and executes a glissando with the bellows. As a result, one sound “crosses over” to the other one.

Example 3.5: Gubaidulina, *Sieben Worte*, mvt. V

In movement V, the Schütz quotation appears for the last time. This particular movement contains no diatonic material since the string orchestra is completely absent. Example 3.6 shows that Gubaidulina also modifies the Schütz quotation at R8 of movement II, at R1 of movement III, and at R19 of movement IV. She does so by expanding the original quotation and continuing with a downward jump of a major seventh (D—Eb), an inversion of the minor second out of which the quotation initially grew.

Example 3.6: Gubaidulina, *Sieben Worte*, mvt. II

Moreover, in the last two movements, dissonances outnumber consonances; the modern compositional language of Gubaidulina eclipses the echoes of Schütz’s musical time period. Its original presentation acts almost as a border, separating the chromatic and microtonal material of the cello and the bayan from the diatonic material of the string orchestra. The diatonicism of the Schütz quotation finds its continuation in the strings’ material, which is largely diatonic throughout the work, as seen across the range of Violin I in Example 3.7.¹⁴⁸

Example 3.7: String Orchestra in Gubaidulina, *Sieben Worte* for cello, bayan, and strings

Movement:	I	II	III	IV	V	VI	VII
Range of Violin I	G3–F4; Tied harmonics in the last three mm.; no other sharps or flats	A3–F5; m2 (D#–E) as concluding outer interval; no other sharps or flats throughout	Gb4–Gb6; opening descending direction instead of ascending; s.p. over the last three mm.	E4–Gb6; m2 (E–F) as concluding outer interval	N/A	G5–F#6; tritone as concluding outer interval	E5– E6; Cross motive

¹⁴⁸ The separate sections of the string orchestra somewhat recall *Znamennyi rospen*, one of the main systems of chant in the Russian Orthodox Church, which Schnittke also recalled in some of his works, including the *Choral Concerto* (see Chapter 2). While outside the scope of this chapter, I do wish to draw the reader’s attention to how the character of the string orchestra, especially when it is first presented in movement I, symbolically alludes to the Znamennyi chant through the use of a mode associated with the tradition; there appear to be no direct quotations of any sacred melody. The effect is similar to that in the Schnittke; as Emilia Ismael-Simental concludes: “The *Znamennyi rospen* is not linear, as is evident in its modal properties, form, and polyphonic devices. It is a musical construction whose temporal patterns draw the listener’s attention to the present by constantly interrupting a homogenous flow of time.” Refer to Gavin Dixon, ed., *Schnittke Studies* (New York: Routledge, 2007), 57.

String orchestra in conjunction with cello and bayan	No	No	Yes & No	Yes	N/A	Yes	Yes

Example 3.7 highlights that the initially consonant character of the string orchestra starts to become considerably more dissonant towards the end of *Sieben Worte*, since the line of the string orchestra intertwines with the lines of both the cello and the bayan beginning in movement III. Gubaidulina sets this up with the first melodic ascent spanning a minor seventh at the end of the first movement, much of which is in G Mixolydian mode. This passage already contains a seed of dissonance, since the concluding pitch F-natural never resolves to G in order to complete the octave span that would resolve the melodic seventh. And when the string orchestra appears one last time at the end of the final movement, instead of a consonant melodic ascent, it opens with the cross figure (refer forward to Example 3.11), which then completely disintegrates via semitonal motions and various extended techniques.

In a recent (2014) interview with accordionist Andreas Borregaard, Gubaidulina reiterates:

The life and story of Christ is very dear to my heart. It is perhaps the most crucial point of [my] life. For me, his last seven words play a vital part. I use the symbol of the cross in all my creations. It is the chief symbol of my life, the cross. It manifests itself everywhere, and here, it is possible to let the cross manifest itself because of the endless possibilities when it comes to timbre—from the very low-pitches to the very high.¹⁴⁹

Here Gubaidulina refers to the stark contrast created between cello and bayan. The very first cross figure in the cello is quite explicit. As noted by Michael Berry (2009), Gubaidulina employs the

¹⁴⁹ Andreas Borregaard, *AB* (performing artist website), <http://andreasborregaard.com>.

technique of “crucifying the string” in this piece. The open A string of the cello is crucified by means of a glissando from Bb to G#, which the cellist performs on the neighbouring D string. Example 3.8 provides the main crucifixion symbol of the work that grows out of the Schütz quotation as well; both consist of three pitches, with the upper and the lower neighbor pitches circulating around the center pitch.¹⁵⁰

Example 3.8: Gubaidulina, *Sieben Worte*, mvt. I

The image shows a musical score for two instruments: Violoncello solo and Bajan. The Violoncello solo part begins with a pizzicato section marked 'pizz.' and 'f', followed by an arco section marked 'arco' and 's.p.', and ends with an ord. section marked 'ord.'. The Bajan part starts with a forte section marked 'f' and 'p', followed by a mezzo-forte section marked 'mp' and 'pp', and ends with a piano section marked 'pp'.

As the piece unfolds, the D string is crucified in the second movement, the G string in the fourth movement, and the C string in the sixth movement. Moreover, the chords played on the C string in movement VI virtually cut across the legato line woven by the string orchestra, creating visibly empty spaces in the score, and an abrupt biting interruption in the overall musical texture even during *accelerando* sections (see Example 3.9).

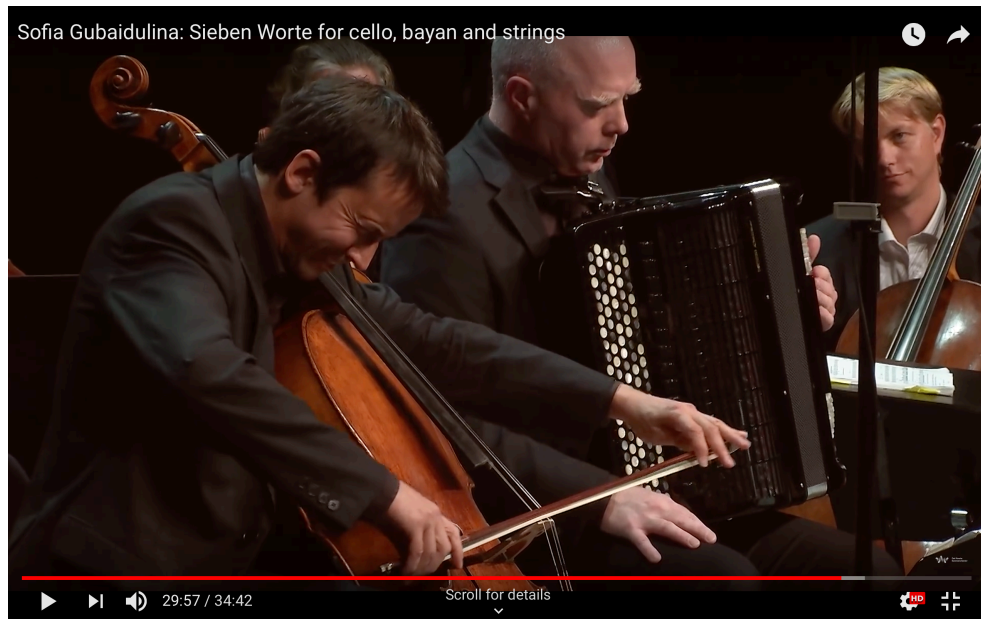
¹⁵⁰ The crucifixion motif is also similar to the ‘circular’ figure in both symbolic meaning and general contour. The ‘circular’ (*circulatio*) figure appears in J. S. Bach’s Mass in B Minor (1749): (C#)-D#-B#-C#. This ‘circular’ figure was picked up Schnittke in his Symphony no. 2 (1979) and Piano Quintet (1976), and by Pärt in his Symphony no. 3 (1971). Refer to Gavin Dixon, ed., *Schnittke Studies* (New York: Routledge, 2007), 8.

82

Vc. solo

63

Example 3.10: Jean-Guihen Queyras, cello (Norwegian Chamber Orchestra, 2017), end of mvt. VI



As a result, the physical body of the cello becomes the cross itself, upon which the soloist executes the crucifixion. And by pushing the boundaries of the instrument, by playing its lowest note, C2, the cellist is able to break through into the heavenly realm conveyed in the last movement. Here, the Holy Spirit, symbolized by the string orchestra, soars in the strings' high register, not going beyond E6, however. Example 3.11 provides this moment of sudden extension and narrowing of the texture that is a grand expansion upon the “cross motive” from the opening, quite graphically visible in the score.

Example 3.11: Gubaidulina, *Sieben Worte*, mvt. VII

98

21" 2 ♩ = 48

Vc. solo

Bajan

1

2

Vni I

3

4

5

Vni II

1

2

3

4

Vle

1

2

3

Vc.

1

2

Cb.

Handwritten: 98

Handwritten: 21"

Boxed: 2

Tempo: ♩ = 48

Instrument parts: Vc. solo, Bajan, Vni I (4 staves), Vni II (4 staves), Vle (3 staves), Vc. (2 staves), Cb. (1 staff)

Dynamic markings: p, mp, p

H.S. 1827

3.4. Form

The overall form of *Sieben Worte* can be mapped out in terms of consonant and dissonant elements and/or sections, that appear in successions and eventually synthesize elements of opposing nature. For this analytical approach based on the interaction of binaries, Soviet-Russian musicologist Valentina Kholopova worked out a system that involves so-called expression parameters (EPs): a dualistic meaning of organizing articulation and methods of production, dynamics, register, harmonic coloring, melodic line, type of texture; other such parameters are possible.¹⁵¹ Each EP has either a consonant or a dissonant value, and rarely are these two combined. In the case of *Sieben Worte*, there is no single main melody; rather the music develops toward a synthesis between consonant and dissonant materials. The primary EP to focus on is therefore harmonic coloring.

In order to apply the same analytical tools meant for measurement of EPs in Gubaidulina's work, I will first describe their application by Kholopova in her own analysis of Gubaidulina's *Concordanza* for chamber ensemble (1971). Kholopova describes this particular ensemble as an "orchestra of soloists" consisting of a single instrument from each traditional symphonic group.¹⁵² *Concordanza* also marks the beginnings of Gubaidulina's "dramaturgical" method for achieving overall organization.¹⁵³ *Concordanza* translates as "concordance" or "agreement," and Gubaidulina develops an opposing *discordanza* ("discordance"); together these two are meant to act like "binary oppositions" do in the field of linguistics.¹⁵⁴ According to the theory of dramaturgy developed in Russian musicology, the main unit of meaning is no longer a main theme, but rather a "type of

¹⁵¹ Kholopova, *Sofiya Gubaidulina: Monografiya* (Sofia Gubaidulina: Monography), 125.

¹⁵² Ibid., 124–125.

¹⁵³ Ibid.

¹⁵⁴ Significantly, the etymology of "concerto" (Latin *concertare*) is bound up in words that means both "to contend, dispute, debate" and also "to work together with someone." For more on "binary oppositions" in the field of linguistics refer to Graff, Peter, and Coppe van Urk, eds., *Chomsky's Linguistics* (Cambridge: MIT Working Papers in Linguistics, 2012).

expression,” meaning that types of expression (EPs in Kholopova) themselves are considered thematic. Consequently, these become of primary importance for the analyst since individual, discrete themes are lacking. Thus, in the case of music by composer like Schnittke, Giya Kancheli, Krzysztof Penderecki, Tadeusz Baird, and Gubaidulina, Kholopova’s system of EPs with either a consonant or dissonant value is of great use.¹⁵⁵ Kholopova writes:

В музыкальном языке XX века слоем выразительности, наиболее полно и конкретно воплотившим оба полюса драмы, — “действие” и “контрдействие”, — оказался “параметр экспрессии”.¹⁵⁶

In the musical language of the twentieth century, a layer of expressiveness, which embodies both poles of drama the most fully and concretely, — “action” and “counter-action”, — turned out to be the “expression parameter”.

Example 3.12 provides pairs of opposing elements for *Concordanza*, and the reader can see that there are multiple pairings possible.

Example 3.12: Kholopova’s Expression Parameters (EPs)

	Action	Counter-Action
1. <i>Articulation</i>	Legato	Staccato
2. <i>Dynamics</i>	Pianissimo	Fortissimo
3. <i>Register</i>	High	Low
4. <i>Harmonic Coloring</i>	Consonant	Dissonant
5. <i>Melodic Line</i>	Stepwise	Skips
6. <i>Texture</i>	Continuous	Discontinuous

¹⁵⁵ Kholopova, *Sofya Gubaidulina: Monografiya* (Sofia Gubaidulina: Monography), 124–125.

¹⁵⁶ Ibid.

The elements listed in Example 3.12 are only some of the possibilities for “binary opposition,” they can also be interchangeable (when legato becomes the “counter-action” and staccato becomes the “action”), and the decisive labelling of these would vary in each individual work. These opposing elements in a way mirror the stability and the instability of tonic and dominant functions in classic harmony, and thus allow to discuss the dialogue created between binary opposites involved. These pairings, however, are not one “active” and the other “passive,” but they are of equal value. In this way, it may bring to mind Robert Hatten’s idea of markedness; for Hatten, markedness depends upon an asymmetry of opposition, where the marked term has a narrower range of meaning than the unmarked, and as a result occurs less frequently in the style.¹⁵⁷ But in Gubaidulina’s music, both elements work in tandem and are thus initially neutral.¹⁵⁸ Example 3.13 provides the table that Kholopova created for *Concordanza*.

Example 3.13: Kholopova, EPs for *Concordanza*¹⁵⁹

Action	Counter-Action
1. Articulation: legato;	1. Articulation: staccato, non legato, tremolo, trill, pizzicato, grace note, ricochet in strings, glissando in brass, Sprechstimme;
2. Smooth melodic line (narrow intervals);	2. Leaping melodic line (wide intervals);
3. In accordance with one rhythm;	3. Polyrhythmic;

¹⁵⁷ Robert S. Hatten, “Markedness and a Theory of Musical Expressive Meaning,” *Contemporary Music Review* 16, no. 4 (1997): 55, <https://doi.org/10.1080/07494469700640231>.

¹⁵⁸ Boulez also articulates a system of opposition in his “Constructing an Improvisation” lecture at Strasburg (1961) on the second of the *Improvisation sur Mallarmé*. He, however, deals with music based on a poetic text and thus contrast is fundamental in that analysis. Consequently, in his work, Boulez labels the ornamental structure where the melody contains melismas and ornaments as A, and the structure where the declamation is syllabic as B. See Pierre Boulez, *Orientations: Collected Writings*, edited by Jean-Jacques Nattiez, translated by Martin Cooper (London: Faber, 1986), 170. These two structures help to develop the overall form of the piece, just like in Gubaidulina.

¹⁵⁹ Kholopova, *Sofya Gubaidulina: Monografiya* (Sofia Gubaidulina: Monography), 125.

4. Continuous texture;	4. Discontinuous texture;
5. Precise text;	5. Aleatoric text;

When dealing with other similar musical structures, discrete thematic development is no longer present, nevertheless there is still continuous development overall. Soviet-Russian composer Sergey Razorenov, who often defended Gubaidulina's non-traditional compositional language, described her music as such:

На меня эти пьесы производят очень сильное впечатление, несмотря на то, что они в старом смысле слова атематичны, то есть нет там запевки, лейтмотива, который бы объединил все сочинение, вы этого не слышите, а тем не менее вся последовательность звукового процесса оставляет впечатление цельности и логичности, внутренней оправданности.¹⁶⁰

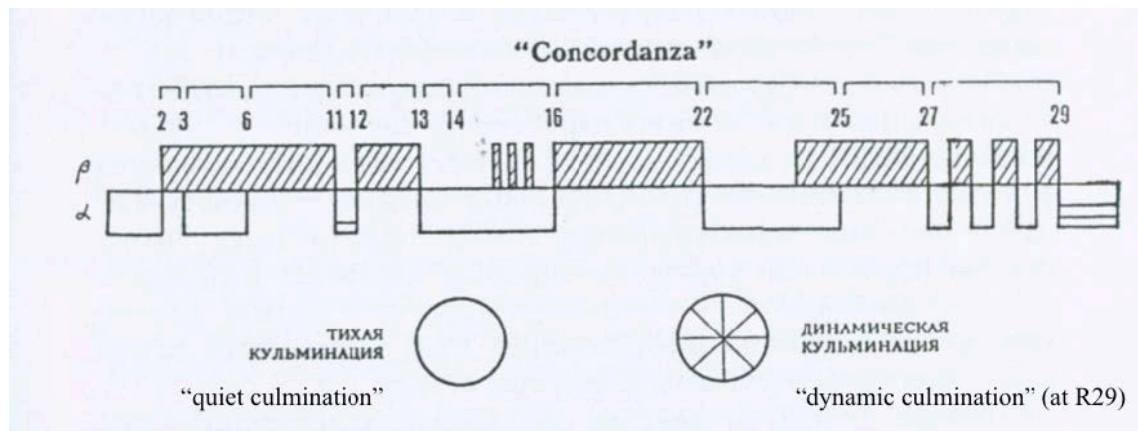
These pieces leave a lasting impression on me, despite the fact that, conventionally speaking, they are athematic, meaning that they don't contain singable material, a leitmotiv, that could unify the entire piece. You don't hear that. Nevertheless, the entire sequence of the musical process leaves an impression of wholeness and logic, of inner justifiability.

According to the Russian musicologist Viktor Bobrovsky, a single "dramaturgical theme," also referred to as a "supertheme" or "macrotheme," holds sway from the very beginning of the work to its very end, albeit sometimes with interruptions.¹⁶¹ It is expressed not through melody, but via other complexes of musical detail, such as the EPs proposed by Kholopova. This analytical approach is most fruitful in the analysis of so-called "sonoristic" works, since it allows for visual tracing of musical "actions" and "counter-actions" that together carry the primary dramaturgical meaning. For instance, refer to Kholopova's final visual analysis of *Concordanza*, provided in Example 3.14.

¹⁶⁰ This is from the "Stenogram of Committee of symphonic and chamber music" meeting that took place on January 15, 1975. See Kholopova, *Sofiya Gubaidulina: Monografiya* (Sofia Gubaidulina: Monography), 126.

¹⁶¹ Kholopova, *Sofiya Gubaidulina: Monografiya* (Sofia Gubaidulina: Monography), 125.

Example 3.14: Kholopova's EPs analysis of *Concordanza* (shaded upper-level "beta" blocks represent "discordanza" or "counter-action"; empty lower-level "alpha" blocks "concordanza" or "action")¹⁶²



In the work, the intensity of each opposing line gradually rises and separately leads to a culmination, both lines—the “action” and the “counter-action” —colliding in the reprise-coda, as seen at R29 in Example 3.14.¹⁶³ More precisely, in the return of the opening theme in the reprise-coda the “counter-action” EPs are strengthened considerably, meaning that there are now more dissonances in various parameters across the entire texture. Kholopova notes that during this compositional time period Gubaidulina leads the overall dramaturgical development of each of her works towards the negative, deconstructive pole, like in *String Quartet no. 1* (1971), and that the “counter-action,” meaning the dissonant line, ultimately dominates. This movement toward overwhelming dissonance is precisely the case in *Sieben Worte*.

Example 3.15 lists the binary opposites necessary for the dramaturgical analysis of *Sieben Worte* in terms of dissonant and consonant EPs. I choose to treat the dissonant EPs as the “action,” since they open the piece, are more frequent, and also eventually take over the consonant EPs (the “counter-action”), rendering the latter dissonant after all. The “action” elements are primarily

¹⁶² Kholopova, *Sofiya Gubaidulina: Monografiya* (Sofia Gubaidulina: Monography), 127. Kholopova also mentions that Gubaidulina’s original formal sketches of works also take EPs into account and look similar to these sketches.







¹⁶³ Ibid., 128.

associated with the cello and the bayan, while “counter-action” with the string orchestra. The shading identifies each of these instrumental voices, and includes one additional symbol for the “cross” motive discussed previously in Example 3.3.

Example 3.15: EPs for *Sieben Worte*

	Action	Counter-Action
Harmonic Coloring	<p>Dissonances: extended techniques (including “crucifixion” technique), chromaticism, microtonality</p> <p>Cello symbolizes God the Son, bayan God the Father. Both represent worldly sin.</p>	<p>Consonances: diatonicism</p> <p>String orchestra symbolizes the Holy Spirit. Represents Holiness.</p>

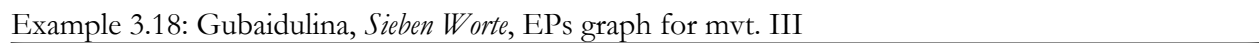
Shading for all EPs:

	Dissonant: Cello
	Dissonant: Bayan
	Dissonant: String Orchestra
	Consonant: Cello / Bayan
	Consonant: String Orchestra
	Consonant: Cross motive

	I
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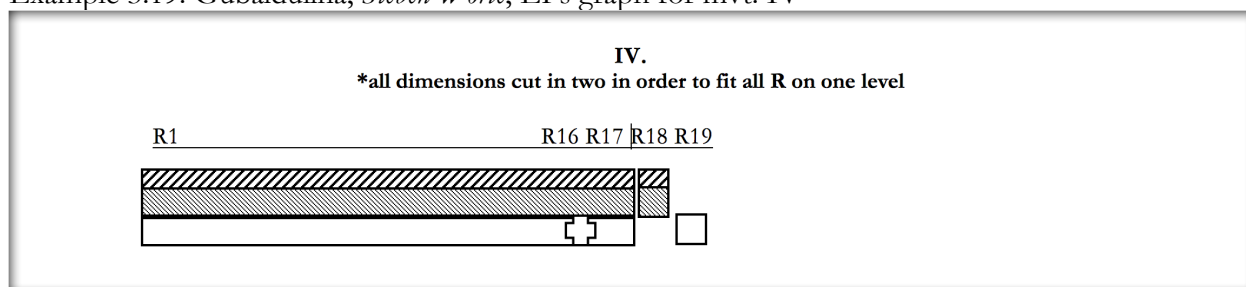
II.



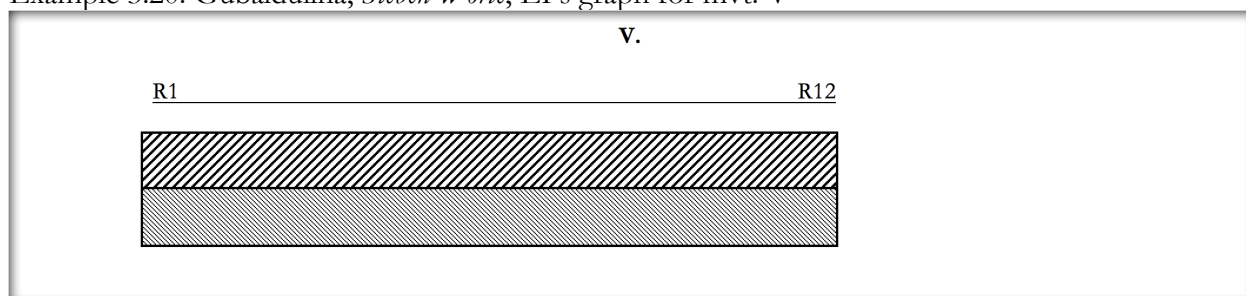
III



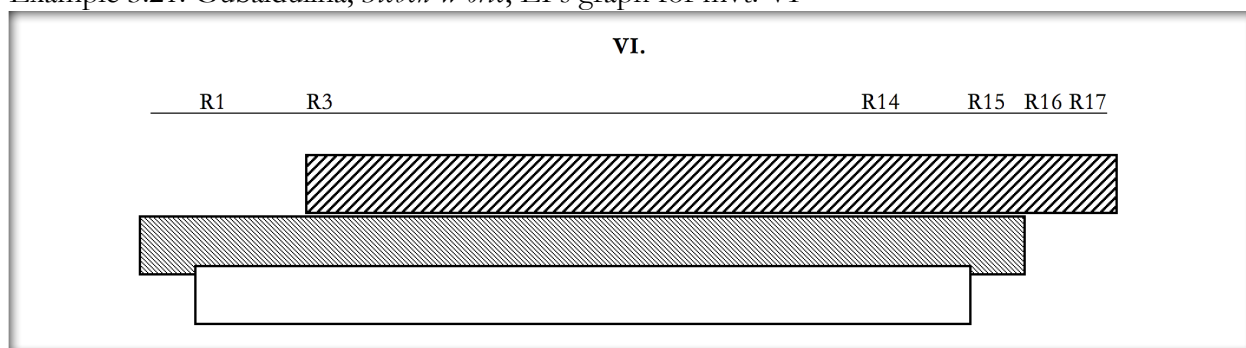
Example 3.19: Gubaidulina, *Sieben Worte*, EPs graph for mvt. IV



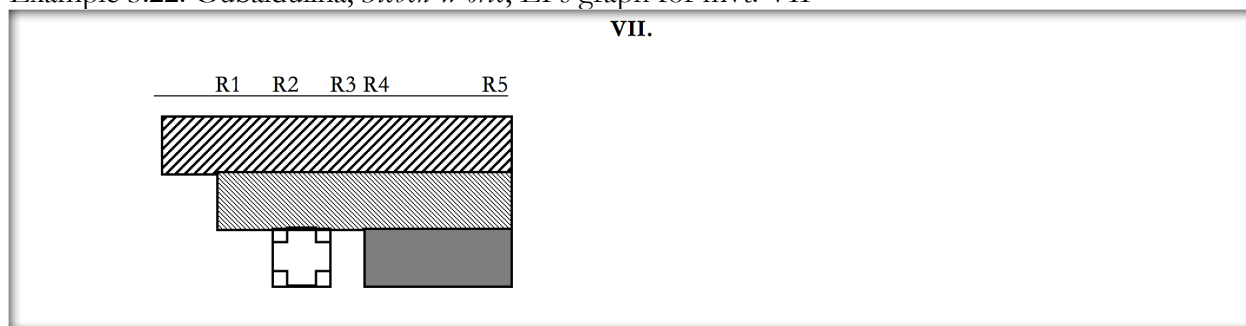
Example 3.20: Gubaidulina, *Sieben Worte*, EPs graph for mvt. V



Example 3.21: Gubaidulina, *Sieben Worte*, EPs graph for mvt. VI



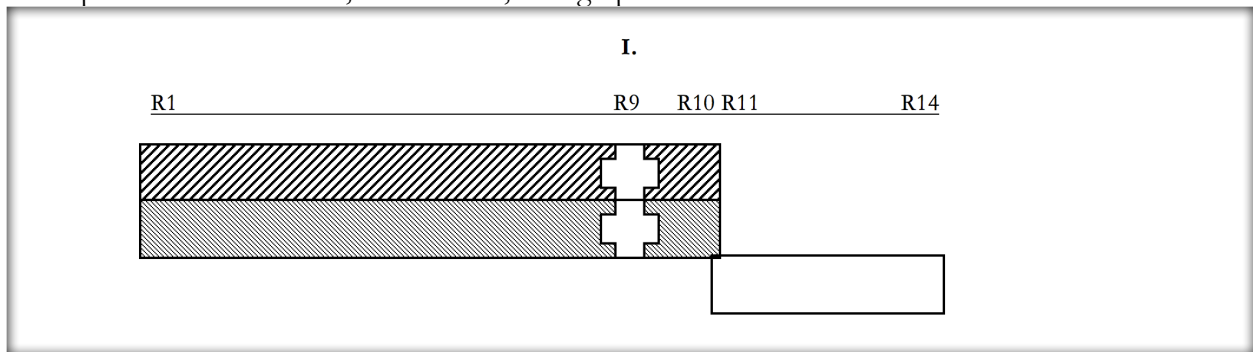
Example 3.22: Gubaidulina, *Sieben Worte*, EPs graph for mvt. VII



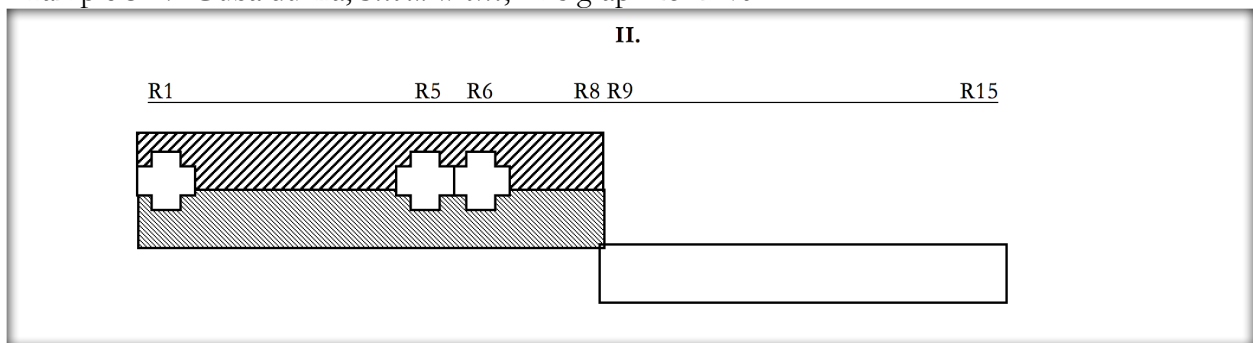
As seen in movement VII, *Sieben Worte* ends with dissonant EPs across all three groups.

Movements I and II are the only ones in which the string orchestra enters after the cello and the bayan—it is heard separately, and concludes both movements. As a result, the transition from dissonant EPs to consonant EPs is the clearest in these two movements, as seen in Example 3.16 and 3.17. As mentioned previously, in movement I at R9 the cross motive formed between the cello and the bayan briefly introduces consonance amidst the dissonant material. This brief moment of clarity, however, is immediately erased by the harmonics of the Schütz’s quotation at R10 (refer back to Example 3.3). In movement II, the cross motive makes three appearances at R1, R5, and R6.

Example 3.16: Gubaidulina, *Sieben Worte*, EPs graph for mvt. I



Example 3.17: Gubaidulina, *Sieben Worte*, EPs graph for mvt. II

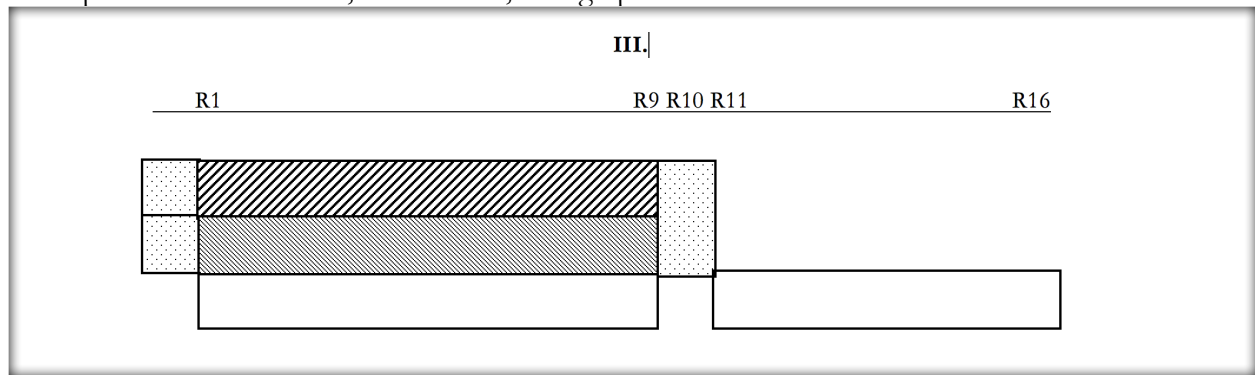


Movement III is the first one to intertwine consonant EPs of the string orchestra with the dissonant EPs of the cello and the bayan (the three blocks represent simultaneous performance) that can be seen in Example 3.18. As a result, the texture expands and the consonant EPs start becoming less consonant, as they no longer sound by themselves, but rather intersect with one another in ways that create an overall more dissonant effect. Consonant EPs appear at R10 in the cello and the bayan for the first time. Like the previous two movements, the third movement does finish with the entirely consonant string orchestra, though the opening direction of the modal chant-like melody is reversed, now descending rather than ascending. The third movement is also when the strings reach their highest pitch, Gb6, in the entire work. But in all instances, whether this pitch is spelled as Gb (movements III and IV) or enharmonically respelled as F# (movement VI), the pitch is never resolved to G-natural.

In movement III, whenever Gb is approached from below it is also never resolved down to F either. The movement ends abruptly on the sustained pitch and *pianissimo*. In movement IV, Gb5 is the first pitch from which the string orchestra starts their section, and in that instance, it does descend down to F5 since the initial direction is downward. In movement VI, F#6 is approached gradually and stepwise from below, but it also does not resolve down to F6, instead staying up high for five full measures. This consistent denial for a resolution either up or down by step increases the sense of dissonance in the work. Unlike in Schubert's *Moment Musicaux* in Ab major, op. 94, no. 6, there is no resolution of the promissory note.¹⁶⁴

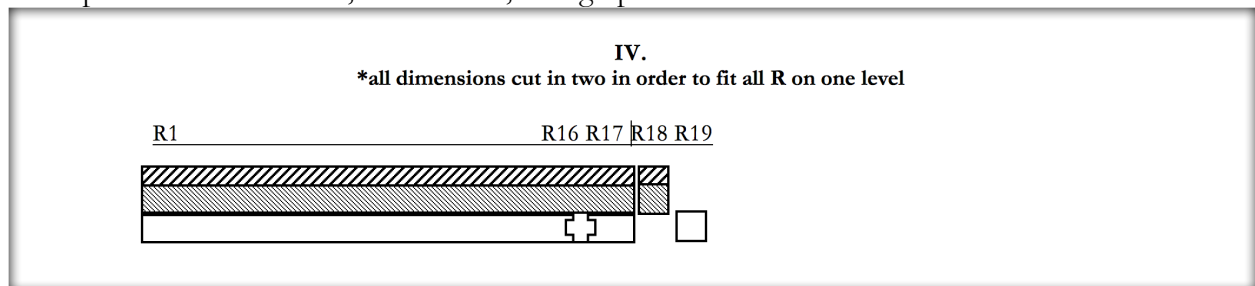
¹⁶⁴ Edward T. Cone, "Schubert's Promissory Note: An Exercise in Musical Hermeneutics," *19th-Century Music* 5, no. 3 (Spring, 1982): 233–241, <http://www.jstor.org/stable/746462>.

Example 3.18: Gubaidulina, *Sieben Worte*, EPs graph for mvt. III



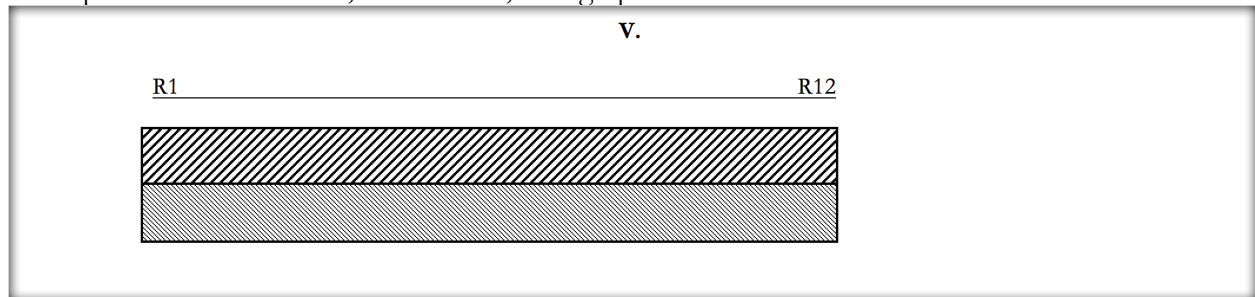
Movement IV is the longest one of the piece (almost twice as long as any of the others), and for this reason the scale of its graph has been changed in order to fit the entire movement on one line, for the sake of easier visual comparison with the surrounding movements (see Example 3.19). This movement also ends with the consonant EPs of the string orchestra, but the overall length of the movement is considerably longer than that of movement III. Furthermore, there is one cross motive in the string orchestra during R16–17. Taking into account the overarching dramaturgical narrative of the piece, the predominating dissonant EPs of the cello and the bayan overpower the consonant EPs of the string orchestra, ridding them of their initial clean, holy sound. Moreover, the direction of the string orchestra undergoes a heavy descent while the cello and the bayan ascend, cutting across each other's paths as a result. The lament “My God, my God, why hast thou forsaken me?” provides the title of the movement.

Example 3.19: Gubaidulina, *Sieben Worte*, EPs graph for mvt. IV



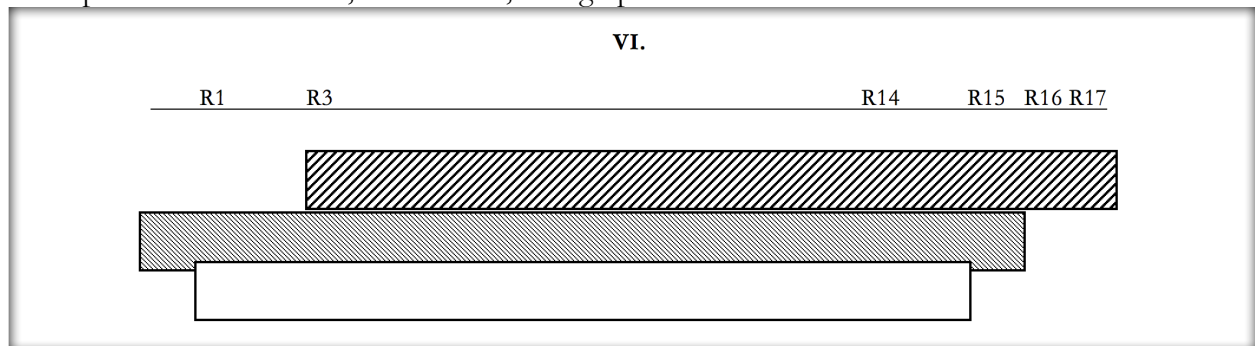
Serving almost as a sonic cleanser following the rich and largely dissonant texture of the preceding movement, movement V contains only dissonant EPs, heard in the cello and the bayan, seen in Example 3.20. The movement is titled “I thirst” and is meant to symbolize the figure God the Son (Jesus Christ) experiencing the most extreme of the earthly sufferings; the string orchestra, symbolizing the Holy Spirit, is completely absent.

Example 3.20: Gubaidulina, *Sieben Worte*, EPs graph for mvt. V



As discussed previously, movement VI leads to the climax of *Sieben Worte*, and even though the string orchestra returns, the movement nevertheless concludes with a dissonant EP in the cello, its final and lowest C2 played forcefully at the bridge (see Example 3.21).

Example 3.21: Gubaidulina, *Sieben Worte*, EPs graph for mvt. VI



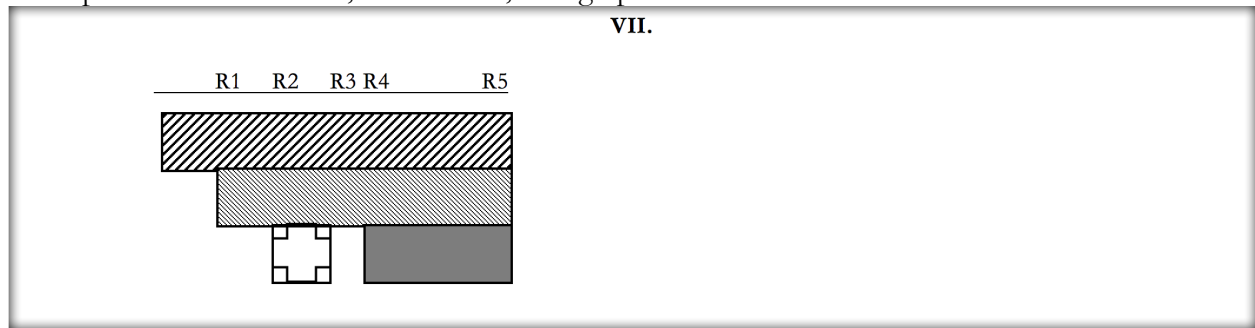
Movement VII, titled “Father, into thy hands I commend my spirit,” depicts the transition of both the God the Father (bayan) and the God the Son (cello) into the heavenly realm where the

Holy Spirit (strings) resides peacefully and for all eternally. The movement opens ethereally with the cello moving in perfect fifths now behind the bridge of the instrument, and Gubaidulina's score directions ask for harp-like harmonics from the performer. Following the final ascent of the strings (refer back to Example 3.11), the linear integrity dissipates and the sound of all instruments eventually diminished into silence; standard notation is no longer applicable (see Examples 3.22–3.23). All figures are now beyond the earthly realm.

Example 3.23: Gubaidulina, *Sieben Worte*, mvt. VII

The image shows a page of a musical score, page 101, for Gubaidulina's *Sieben Worte*, movement VII. The score is written for multiple staves, likely representing different instruments. The notation is highly complex and non-linear, featuring a series of horizontal lines with small, irregular shapes (possibly representing harmonics or specific string techniques) and some traditional musical symbols like 'pp' (pianissimo). A bracket at the top indicates a section from measure 5 to measure 72. The overall aesthetic is ethereal and abstract, reflecting the 'beyond the earthly realm' description.

Example 3.22: Gubaidulina, *Sieben Worte*, EPs graph for mvt. I



Rebecca Leydon describes Gubaidulina's *In Croce* for cello and organ as a work that draws on unique timbral properties of the organ in order to achieve sinusoidal purity (moving from complex timbres to whistle-like tones or vice versa).¹⁶⁵ *In Croce* is one of Gubaidulina's first pieces to depict the crucifixion, with the body of the cello as the one symbolically taking on this role. In *Sieben Worte* Gubaidulina takes this process one step further by including a third group, the string orchestra, which now opposes the pairing of the cello and the bayan. As a result, the process of crucifixion happens in multi-layered fashion: beginning with solo instruments, cello and bayan are crucified one by one, and then these two are juxtaposed with the strings. The musical dramaturgy that is created as a result is thus largely based on dissonant material intertwining with consonant material and their gradual synthesis. And this unfolding process of intertwinement creates an increased level of dissonance.

¹⁶⁵ Rebecca Leydon, "Clean as a Whistle: Timbral Trajectories and the Modern Sublime," *Music Theory Online* 18, no. 2 (June 2012).

3.5. Conclusion

In *Sieben Worte* Gubaidulina presents instrumental symbolism: the earthly chromaticism of the cello and the bayan is set against the heavenly diatonicism of the string group. As demonstrated, a conversational climax between these two polar opposite groups is reached by the end of movement VI, when all instruments speak simultaneously, and the cello concludes with a low C played *fortississimo* almost at the bridge. An in-depth examination of *Sieben Worte* provides tools for the analysis of Gubaidulina's other openly religious works, as well as earlier ones when the religious themes were hidden due to more rigid levels of censorship under the Soviet regime. In writing *Sieben Worte* Gubaidulina started by glancing back at mid-seventeenth century Europe, referencing Schütz's *Seven Words* in her own seven-movement work. This compositional process creates a "documentary feeling," arguably championed by Schnittke in the musical soundscape of the Soviet Union, a feeling that especially gained value since the 1960s, when authenticity and real documentation were greatly valued and artists were actively rediscovering the past that was now available to them and aimed to re-establish connections with that past.¹⁶⁶ In the music of both Schnittke and Gubaidulina, the musical language of the past is combined with the language of the modernist present and expresses the composers' individual religious and spiritual beliefs, a technique that purely grew out of repressive political circumstances during the Thaw.

¹⁶⁶ Margarita Mazo, "The Present and the Unpredictable Past: Music and Musical Life of St. Petersburg and Moscow Since the 1960s," *International Journal of Musicology* 5 (1996): 376, <https://www.jstor.org/stable/24619329>.

CHAPTER 4. ARVO PÄRT'S *STABAT MATER*: MUSICAL SIGHS AMIDST THE MANTRIC MINIMALIST TROPE

In the beginning was the Word,
And the Word was with God,
And the Word was God.
John 1:1

4.1. Introduction

Chapters 2 and 3 have shown how religion and spirituality are expressed in *Concerto for Choir* (1984–1985) by Alfred Schnittke and *Sieben Worte* (1982) by Sofia Gubaidulina. The focus of this chapter is Arvo Pärt's composition from the same time period, one that combines a religious Latin text, voices, and instruments: *Stabat Mater* (1985). One should remember, however, that Pärt lived in Tallinn, Estonia at the time, away from the central and more controlling Soviet hubs of Moscow or Leningrad, where Schnittke and Gubaidulina wrote and performed their music. The three composers created a sacred space within each of their respective works, allowing them to compose in an idiosyncratic, spiritual way. In the case of Pärt, existing analyses of his music are largely musicological and focus on the already established wide appeal of the composer's music, in great part due to his tintinnabuli style. Peter C. Bouteneff's recent book, *Arvo Pärt: Out of Silence* (2015), aims to do something different; it directly addresses the composer's Orthodox Christian faith and how this faith displays itself in the music.¹⁶⁷ I agree that this is the most appropriate approach in the

¹⁶⁷ Pärt, previously Lutheran, joined the Orthodox Church in 1972. The composer draws from the Christian West—mostly the Roman Catholic prayer and liturgical tradition that fed so much of the Western classical musical corpus—as well as from the Christian East. The “Christian East,” often associated with the Orthodox churches, is broadly comprised of ecclesial communities that emerged from the Greek, Syrian, Armenian, Coptic, Ethiopian, and Georgian lands. The churches typically called “Orthodox” are rooted in the Middle East, North Africa, Asia Minor, Greece, central and Eastern Europe, and Russia, with communities around the world. See this discussion in Peter C. Bouteneff, *Arvo Pärt: Out of Silence* (Yonkers: St Vladimir's Seminary Press, 2015), 28.

present case as well, just as one would take Olivier Messiaen's Roman Catholicism into account in analysis of his music. Most importantly, Pärt is deeply invested in Johannine concept of Word/Logos/*Verbum*, and for him the words are rooted in the divine Word itself and are thus sacred.¹⁶⁸ This fact alone should guide one's analysis of any texted work by Pärt, including *Stabat Mater*. That is why I provide a careful reading of the composer's attentive treatment of the structure of the text of the hymn *Stabat Mater*.¹⁶⁹ Additionally, I consider the role of musical topics and tropes of minimalist typology in this piece. Pärt employs the musical topic of sigh/*pianto* to both open the work and shape its overall nearly symmetrical arch form. The sigh topic is, additionally, intertwined with the mantric trope, and together they help to frame the text, which deals with the Crucifixion and with the Mother as the main witness and primary character at the tragic scene.

4.2. Mantric minimalist trope arising from motivic and rhythmic repetitions

Rebecca Leydon, in her 2002 article, "Towards a Typology of Minimalist Tropes," addresses repetition in minimalism and provides a preliminary typology of "musematic" tropes, based on the intended and experiential effects of ostinato techniques.¹⁷⁰ Although Paul Hillier does not consider Pärt a minimalist composer, there is valid reasoning behind locating certain minimalist tropes in his music. For instance, Viacheslav Grachev refers to Pärt's works from the 1970s and 1980s as *dubovno-koncertnaya* ("spiritual-concert music").¹⁷¹ Grachev writes:

¹⁶⁸ Peter C. Bouteneff, *Arvo Pärt: Out of Silence* (Yonkers: St Vladimir's Seminary Press, 2015), 71.

¹⁶⁹ See the full text of *Stabat Mater* on pgs. 122–124. The hymn's full name is *Stabat mater dolorosa*, but it will be referred to as *Stabat mater* in this chapter and elsewhere in the dissertation.

¹⁷⁰ Rebecca Leydon, "Towards a Typology of Minimalist Tropes," *Music Theory Online* 8, no. 4 (December 2002).

¹⁷¹ Viacheslav Nikolaevich Grachev, *Muzyka A. Pyarta i V. Martynova: Perspektiva Novogo Stilya v Khristianskoy Traditsii* (Music of A. Pärt and V. Martinov: Perspectives of New Style in Christian Tradition) (Moskva: Izdatel'stvo "Nauchnaia Biblioteka", 2016), 15. Grachev applies this term to works that are performed on (secular) stage and that are religious in nature in some way.

С позиций католической церкви, музыка, исполняемая в храме во время богослужения *и на концерте*, может определяться как *церковная* (в западном понимании). С православной точки зрения религиозное творчество Пярта и Мартынова, предназначенное для исполнения *вне богослужения*, понимается как возвышенная, *благочестивая* светская *музыка*, созданная на религиозную тему с использованием закономерностей богослужебного пения, исполняемая на концерте.

From the position of the Catholic church, music performed in church during worship service and *during concert*, may be defined as *church-sacred* (from a Western point of view). From the Protestant point of view, the religious oeuvre of Pärt and Martynov, designated to be performed outside of (church) worship, is understood as elevated, *devout*, secular *music*, created on a religious theme, and abiding by rules of church singing and performed at a concert.

Similarly, David Dies stresses that spirituality in Pärt emerges “mostly through the evocation of musical materials and liturgical forms of European religious traditions to which these composers themselves subscribe.”¹⁷² Thus I find it appropriate to accept Leydon’s typology and in turn apply it to *Stabat Mater*. Example 4.1 lists Leydon’s six repetition “tropes”: maternal, mantric, kinetic, totalitarian, motoric, and aphasic (though allowing for the expansion of this list). Out of these six, Leydon assigns the mantric trope to Arvo Pärt’s “liturgical minimalism,” as heard in his piece *Arbos* (1977). She writes:

Pärt’s structure, then, suggests a whole constellation of musical personae: the more salient, faster-moving foreground figures suggest one kind of musical—a present, active, live subject (or perhaps several subjects)—while background structures suggest the ghostly presence of musical “others” in the work.¹⁷³

Here Leydon points out that there are several interdependent subjects present in the musical texture of the work, and thus relations between said subjects can be traced. She draws on the work of Naomi Cumming, who first introduced the “musical subject.” Cumming’s work shows how certain

¹⁷² This is why Pärt’s minimalism is not like American minimalism, usually associated with the music of La Monte Young, Terry Riley, Steve Reich and Philip Glass, where the spirituality is experiential. Refer to Keith Potter, Kyle Gann, and Pwyll ap Siôn, ed., *The Ashgate Research Companion to Minimalist and Postminimalist Music* (Farnham: Ashgate, 2013), 322.

¹⁷³ Leydon, “Towards a Typology of Minimalist Tropes.”

repertoire can construct a musical subject, musical personae, with which the listener then identifies.¹⁷⁴ Although Leydon assigns only a single trope to each work she names, one could potentially assign two (or even more) at a time.¹⁷⁵

Example 4.1: Six repetition “tropes” with some representative works¹⁷⁶

Maternal

Repetition evokes a ‘holding environment’, or regression to an imagined state of prelinguistic origins
(Raymond Scott’s *Soothing Sounds for Baby*)

Mantric

Repetition portrays a state of mystical transcendence
(Arvo Pärt’s “liturgical minimalism”; John Adams’s *Shaker Loops*)

Kinetic

Repetition depicts (or incites) a collectivity of dancing bodies
(Spring Heel Jack’s various electronica)

Totalitarian

Repetition evokes an involuntary state of unfreedom
(Rzewski’s *Coming Together*, Andriessens’ *De Staat*)

Motoric

Repetition evokes an indifferent mechanized process
(Nyman’s *Musique à Grande Vitesse*, Adams’s *Short Ride in a Fast Machine*)

Aphasic

Repetition conveys notions of cognitive impairment, madness, or logical absurdity
(Nyman’s *The Man Who Mistook His Wife for a Hat*, Satie’s *Vexations*)

In *Stabat Mater* the mantric trope makes itself evident throughout, and most clearly in the two outer sections. Example 4.6 shows that *Stabat Mater* is in a nearly symmetrical arch form, and

¹⁷⁴ For more on this topic, refer to Naomi Cumming, *The Sonic Self: Musical Subjectivity and Signification* (Bloomington: Indiana University Press, 2000).

¹⁷⁵ For instance, Sufi whirling and the music accompanying it, would fall under both the mantric and the kinetic tropes.

¹⁷⁶ Leydon, “Towards a Typology of Minimalist Tropes.”

thus the repetition of the Introduction material in the Coda falls within Richard Middleton’s discursive repetition, laid out in Example 4.2.

Example 4.2: Middleton’s repetition strategies¹⁷⁷

MUSEMATIC repetition			
Repetition of “musemes,” short motivic fragments			
Projects a single-leveled “groove”			
DISCURSIVE repetition			
Repetition of syntactically complete units (e.g. phrases, strophes)			
Projects a hierarchically organized discourse			
<i>Musematic</i> ←			→ <i>Discursive</i>
repeated	repeated	repeated	expositional
“riffs”	phrases	strophes	repeat in a sonata

This means that discursive repetition of a syntactically complete unit, which in this case is the Introduction material, projects a hierarchically organized discourse overall. The projected discourse is one of completion, since the narrative of the poem tells the story of the Crucifixion as an event that has already taken place. According to Middleton, discursive repetition requires more of an “investment of energy” from the listener than does musematic repetition.¹⁷⁸ This particular statement ties directly to the non-teleological modes of listening that minimalist music usually demands, including this particular work. The mantric trope also displays itself in the rhyme scheme of *Stabat Mater*, which further strengthens this minimalist trope overall.¹⁷⁹

¹⁷⁷ Leydon, “Towards a Typology of Minimalist Tropes.”

¹⁷⁸ Ibid. For more, refer to Richard Middleton, ““Lost in Music”? Pleasure, Value and Ideology in Popular Music,” in *Studying Popular Music*, (Open University Press, 1990).

¹⁷⁹ This will be addressed in Section 4.7.

4.3. Importance of *Stabat Mater* text

The single published analysis of *Stabat Mater* is by Hillier in his 1997 book on Pärt, where he largely restricts his analysis to a description of the main two components of the tintinnabuli process.¹⁸⁰ Hillier accurately points out that the phrase structure in *Stabat Mater* arises from the poem's structure: "the punctuation of the text is reflected in the music, though only to the extent of a break (of one main beat) after a comma."¹⁸¹ Hillier concludes, therefore, that the text creates the overall arching pattern that is also mirrored in the recurring retrograde rhythms across the work. However, Hillier's discussion of the multiple variations in the T- and M- voices does not do enough to elucidate the spiritual content of the piece and its expressive purpose.¹⁸² The prominent opening sigh/*piano* topic guides the overall structure, and directly acknowledges the text depicting Mary processing the sight of her only son having been crucified.

In his book on Pärt, Grachev references *Stabat Mater* only briefly; in his descriptive analysis he stresses the influence on the composer of *Stimmtausch* (voice-exchange, or more accurately, phrase-exchange) motets, their *talea* in particular, and multiple-voiced organa from the thirteenth and

¹⁸⁰ Pärt has described tintinnabuli as follows: "Basically the tintinnabuli concept represents something comparable to what normally happens when one begins to learn the piano: with the left hand one plays always the same chord while the right hand develops the melody. In my case there is a melody and three notes, but each note of the melody is bound to one of the three notes according to very exact rules and, naturally, *vice versa*. Obviously, unexpected dissonances arise, but there is a logic in the upper voice as there is also in the three notes that accompany it—albeit a hidden logic. That is the melodic dichotomy I referred to with my equation $1+1=1$. [...] I would like to add that in this way I have also tried to give a higher degree of objectivity to the melodic voice—especially in vocal works, in that each word used in the music can be grasped by all musical parameters." See Enzo Restagno Enzo, *Arvo Pärt in Conversation* (Champaign: Dalkey Archive Press, 2011), 31.

¹⁸¹ Hillier, *Arvo Pärt*, 145.

¹⁸² In analyses of Pärt's tintinnabuli, broken chords like those of the left hand in the present work are often labeled as the T-voice and the melody of the right hand as the M-voice.

fourteenth centuries.¹⁸³ In passing, Grachev points out the musical depiction of tears in the very opening that is provided in Example 4.4:

В мелодии канона композитор оstinatно повторяет ламентную секундовую интонацию *a–g–f* (из затакта), олицетворяющую слезы Борогодицы, стоящей у Креста, но вместо техники *Stimmtausch* применяет трехголосный имитационный канон, присущий полифонии более позднего времени.¹⁸⁴

In the melody of the canon the composer repeats the ostinato intonation of a lamenting second *a–g–f* (from the upbeat), personifying tears of Virgin Mary, standing in front of the cross, but instead of the *Stimmtausch* technique [he] employs imitation canon for three voices, characteristic of polyphony of a later time.

Grachev, however, does not make the connection to the sigh/*pianto* topic, and its larger role in the work.¹⁸⁵

The work's text is the primary determinant of its overall musical structure for Pärt, guiding the formal development of the work. As the composer himself says, "There are very many possibilities of setting words to music, but for me the text with all its parameters is the basis of the musical structure."¹⁸⁶ Consequentially, the first step in analyzing Pärt's pieces that include text should be an attentive analysis of the words themselves. One should parse the overall text, and also dissect the words in order to examine their syllabic structures and available rhyme schemes up close. The hymn *Stabat Mater* is believed to be of thirteenth-century Franciscan origin and its opening verses are based on St John's description of the Crucifixion.¹⁸⁷ The plainsong *Stabat Mater* is a sequence, a

¹⁸³ *Stimmtausch* is a medieval polyphonic technique that involves two voices, of equal range, that are involved in the mutual alternation of phrases. This technique was frequently practiced in the twelfth century in Notre-Dame polyphony, for instance, in the music by Léonin and Pérotin.

¹⁸⁴ Grachev, *Muzyka A. Pyarta i V. Martynova: Perspektiva Novogo Stilya v Khristianskoy Traditsii* (Music of A. Pärt and V. Martinov: Perspectives of New Style in Christian Tradition), 131.

¹⁸⁵ This will be addressed in Section 4.5.

¹⁸⁶ Restagno, *Arvo Pärt in Conversation*, 32.

¹⁸⁷ Hillier, *Arvo Pärt*, 145. Historian John Caldwell and others suggest that it is unlikely that the earlier attribution to Innocent III or Jacopone da Todi is accurate. See Andrew Shenton, *Arvo Pärt's Resonant Texts: Choral and Organ Music, 1956–2015* (Cambridge: Cambridge University Press, 2018), 113.

category of medieval Latin (sacred) chant that was popular between 850–1150.¹⁸⁸ It has one melody for each two verses, meaning that the melody accompanying every two verses is a new one.

Altogether, there are ten strains to the twenty verses of the hymn. Example 4.3 provides the plainsong melody—it is simple and is sung by the congregation during the devotion of the Stations of the Cross, which is suitable given the text centered around the Crucifixion.¹⁸⁹

Example 4.3: *Stabat Mater*¹⁹⁰



hymnals.¹⁹³ Like Schnittke in his *Concerto for Choir* (1984–85), Pärt chose to look centuries back for both religious and musical inspiration. Orthodox Christianity does not use *Stabat Mater*, since this sequence was written following the separation of the western and eastern churches.¹⁹⁴ The *Stabat Mater* had already been set to music countless times before the 1700s: by Josquin de Prez, Palestrina, Lassus, and others. It has continued to be popular with composers since then: it was revived by Domenico Scarlatti and Pergolesi in the eighteenth century; by Rossini, Dvořák, Liszt, and Verdi in the nineteenth century; by Szymanowski, Penderecki, and others in the twentieth century.¹⁹⁵ All in all, Bitter lists over 100 settings of the *Stabat Mater* composed just between 1700 and 1883.¹⁹⁶

Pärt made multiple alterations to the text; these changes consist primarily of additions, repetitions, and slight modifications to several lines of poetry (see full text on pgs. 122–124). For instance, the Verses 18–19 of the standard eighteenth-century text differ slightly from Pärt’s *Stabat Mater*.¹⁹⁷

¹⁹³ Ibid. The Divine Office, according to the 1971 revision, became Liturgy of the Hours.

¹⁹⁴ Grachev, *Muzyka A. Pyarta i V. Martynova: Perspektiva Novogo Stilya v Khristsianskoy Traditsii* (Music of A. Pärt and V. Martinov: Perspectives of New Style in Christian Tradition) (Moskva: Izdatel'stvo "Nauchnaya Biblioteka", 2016), 41.

¹⁹⁵ In the nineteenth century, the sequence was frequently composed for concert and not for liturgical use: Rossini's setting (1814); Dvořák (1877). Refer to the Grove entry for the full list. Unfortunately, exploration of *Stabat Mater* parallels among Pärt's and his predecessors' settings lies outside the scope of this chapter.

¹⁹⁶ Caldwell, and Boyd, "Stabat mater dolorosa," <https://www-oxfordmusiconline-com>. The following website might also be of use for the latest complete list of *Stabat Mater* settings-
<https://www.stabatmater.info>.

¹⁹⁷ Alec Robertson, *Requiem: Music of Mourning and Consolation* (London: Cassell, 1967), 135.

Verse 18, Lines 52–54: Standard vs. Pärt’s setting:

- Flammis ne urar succensus / Inflammatus et accensus / Per te, Virgo, sim defensus
(Be to me, O Virgin, nigh / Lest in flames I burn and die / In His awful Judgement day)
- Inflammatus et accensus / Per te, Virgo, sim defensus / In die iudicii
(Burning and on fire / Let me be defended by you, O Virgin / On the Day of Judgment)

Verse 19, Lines 55–57: Standard vs. Pärt’s setting:

- In die iudicii, Christ, cum sit hinc exire / Da per Matrem me venire / Ad palmam victoriae
(Christ when Thee shall call me hence / Be my mother, my defense / Be thy Cross of victory)
- Fac me cruce custodiri / Morte Christi praemuniri / Confoveri gratia
(May I be guarded by the cross / Protected by Christ’s death / Nurtured by grace)

Evidently, Pärt chooses to rephrase the penultimate verse 19 and focus on the line, “nurtured by grace,” which he repeats twice. In fact, the three repeated lines are: Line 21, “and subjected to whips”; Line 39, “as long as I live”; and Line 57, “nurtured by grace.” These three lines either mark the midpoints of Section 2 (Lines 13–30) and Section 3 (Lines 31–48), or the closing of Section 4 (49–60). But all of these are slight declamatory alterations, where words or phrases are repeated for reasons of musical flow and proportion.

There is one substantive alteration, however, and that is the addition of a single word “Amen” at the very beginning, which plays a crucial role in the overall nearly symmetrical form, the sigh/*pianto* topic, and the mantric trope; the last two will be addressed in more detail later on.

Example 4.4 provides the “Amen” addition, in soprano, alto, and tenor.

Example 4.4: Pärt, *Stabat Mater*, mm. 55–72

word “Amen” begins; presented in rhythmic canon

As discussed in Chapter 2, Schnittke adds the word “Alleluia” to the text of *Concerto for Choir*, and in that case, the word of prayer, like “Amen,” was also one of the main guiding formal features (see Chapter 2). In both instances, words like “Alleluia” and “Amen” act as signposts that signal the very beginning of each given rite underway. The story of *Stabat Mater* concerns a parent, the Mother of Christ, who is watching the now dead body of her only child, as her grieving takes place in present time.¹⁹⁸ Yet in contrast to the Narekatsi text selected by Schnittke, the text of *Stabat Mater* is one of hope overall. In the *Stabat Mater* tradition, the Virgin at the cross is to be understood as placed between grief and happiness.¹⁹⁹ These opposing emotions coexist in the Virgin Mary and present her double position, both as sorrowful mother and hopeful believer in the resurrection of her son, Jesus.²⁰⁰

¹⁹⁸ Pärt other work, *Cantus in Memoriam Benjamin Britten* (1977), also resembles the opening of *Stabat Mater*, particularly the former’s musical material cycling through the descending A minor in canon, as well as use of silence. Together these two, possibly with several other pieces from the 1970–80s, seem to define the parameters of the composer’s minimalist lament topic.

¹⁹⁹ Laura Gallagher, “Stabat Mater Dolorosa: Imagining Mary’s Grief at the Cross,” in *Biblical Women in Early Modern Literary Culture, 1550–1700* (Manchester Press, 2015): 190, <https://www.jstor.org/stable/j.ctt1mf7213.15>.

²⁰⁰ The late fifth-century commentator, John Climacus, coined the neologism *charmolypti* or joy-sorrow as a way of denoting *penthos* (sacred sorrow). Refer to Gary Kuchar, *The Poetry of Religious Sorrow in Early Modern England* (Cambridge: Cambridge University Press, 2008), 5–6. The Virgin’s *charmolypti* is indicative of her own simultaneous position as earthly mother and spiritual believer. See Laura Gallagher, “Stabat Mater Dolorosa: Imagining Mary’s Grief at the Cross,” in *Biblical Women in Early Modern Literary Culture, 1550–1700* (Manchester Press, 2015): 190, <https://www.jstor.org/stable/j.ctt1mf7213.15>.

Restagno also writes, “It seems impossible that two so very different elements should meet, but that is just what happens in this work. The text contains immeasurable pain and deep comfort at the same time.”²⁰¹ He continues, “When we take the *Stabat Mater* we recognize that it is a poem, the *Psalms of David* are also poetry, but these texts are not just poetry. They are part of the Holy Scripture.”²⁰² Yet, the published analytical notes on this work by Hillier only briefly consider the text in its discussion of musical form.²⁰³ In fact, form is barely addressed, yet the form and the text directly influence one another and should be considered simultaneously.

The poem consists of paired three-line verses, sixty lines in total (sixty-two if counting the first and the last Amen), with the rhyme scheme *aab, ccb/ dde, ffe/ etc.*, and an underlying trochaic rhythm relieved by the two unstressed syllables of each third line.²⁰⁴ Example 4.5 provides the rhyme scheme for Lines 1–3.

Example 4.5: Lines 1–3

- Stà-bat / M à-ter / d ò-lo-r ò-sa (8 syllables)
- I ù-xta / cr ù-cem / là-cri-m ò-sa (8 syllables)
- D ùm / pen-d è-bat / F i-li-ùs (7 syllables)

Example 4.5 shows that this rhythm is uniform throughout, and a sense of consistency arising from repetition is further strengthened by the regular number of syllables in each verse: 8, 8, 7. Overall most lines contain three or four words, such as Line 1, “*Stabat Mater dolorosa*” (There stands the grieving Mother), but some do introduce variance. The shortest line, Line 6, contains just two words, “*Pertransivit gladius*” (the sword has passed). The longest, Line 13, has six words, “*Quis est homo, qui non fleret*” (Who is it that would not weep). This syllabic structure guides the phrasing; Pärt places

²⁰¹ Restagno, *Arvo Pärt in Conversation*, 65.

²⁰² Ibid., 55.

²⁰³ Hillier, *Arvo Pärt*, 145–150.

²⁰⁴ Ibid., 145.

dotted-line divisions at the end of each line in the score. These provide clear directions for performers and conductors of this work. In order to mark the end of each verse, Pärt pauses on either a single whole-bar rest, or on rests lasting multiple measures, across all voices and instruments. As a result of this tightly-controlled syllabic, rhythmic, and schematic structure, the great lament expressed in the poem gains a certain degree of control, and in a way, becomes a more manageable level of sorrow to be experienced by listeners and performers of this work.²⁰⁵ Yet, the formal unfolding remains unpredictable due to a complex rhythmic interplay between elements that imply symmetry and elements that are inclined towards asymmetry.

4.4. Musical form resultant from the text

While it may not be immediately perceivable by ear, due to its moderately slow tempo and frequent rests, the form of *Stabat Mater* results in a nearly symmetrical arch and retrograde of the nine sections' lengths (see Example 4.6). The tempo, in fact, is not indicated at all, but generally ensembles perform the work at a moderate pace, as heard in the majority of existing recordings.

²⁰⁵ Adorno writes the following on the sublimation of grief: "Ever since music has existed, it has always been a protest, however ineffectual, against myth, against a fate which was always the same, and *even against death* (emphasis mine). Nor does it lose its anti-mythic status, even when, in a state of objective despair, it makes the cause of despair its own. However feeble its guarantee that there is an alternative, music never abjures its promise that one exists. Freedom is an intrinsic necessity for music. That is its dialectical nature." Refer to Theodor W. Adorno, *Quasi Una Fantasia: Essays on Modern Music*, translated by Rodney Livingstone (London: Verso, 1998), 151. Adorno also writes: "[...] music cannot rid itself of the memory of life." See Theodor W. Adorno, *Quasi Una Fantasia: Essays on Modern Music*, translated by Rodney Livingstone (London: Verso, 1998), 165.

Example 4.6: Form of *Stabat Mater*²⁰⁶

	Introduction	Section 1	Interlude 1	Section 2	Interlude 2	Section 3	Interlude 3	Section 4	Coda
Verse		1–2		3–5		6–8		9–10	
Lines		1–12		13–30		31–48		49–60	
Mm.	1–108 *m. 55 <i>Amen</i>	109–156	157–178	179–260	261–272	273–352	353–375	376–420	421–528 *m. 439 <i>Amen</i>
Total	108	48	22	82	12	80	23	45	108
Time	<i>Amen</i> at 2:24	4:44–7:40	7:41–8:19	8:20–12:34	12:35–12:54	12:54–17:08	17:09–17:34	17:34–20:11	20:12–25:11 <i>Amen</i> at 21:01
Instrument Group	String Trio	SAT	String Trio	SAT	String Trio	SAT	String Trio	SAT	String Trio

The Introduction and the Coda are the longest sections and are the only pairing of the exact same length, 108 measures; Verses 3–5 and 6–8 (each consisting of three verses) are the second longest, 82 and 80 measures, respectively; Verses 1–2 and 9–10 (each consisting of two verses) are the third longest, at 48 and 45 measures; while Interludes 1 and 3 are the fourth longest, 22 and 23 measures. Interlude 2, which is the shortest section at just 12 measures, is the central section of the work. The material of this midpoint is somewhat unexpected since this short instrumental section

²⁰⁶ Time markings are from Arvo Pärt, *Magnificat, Stabat Mater*, Le Nuove Musiche, Krijn Koetsveld, released March 15, 2019, Brilliant Classics.

does not contain any text and initially does not appear to be of high importance. But as will be shown, that is not the case.²⁰⁷ By inserting the opening “Amen” Pärt encloses the poem perfectly.

Hillier notes that the rhythmic scheme in the instrumental part of the Introduction, provided in Example 4.7, is articulated by rests, either whole or half.²⁰⁸

Example 4.7: Pärt, *Stabat Mater*, mm. 1–18

The image shows a musical score for three instruments: Violino, Viola, and Violoncello. The score is for measures 1 through 18 of Pärt's *Stabat Mater*. The measures are grouped into six sections, each indicated by a vertical line and a number at the top: 1, 2, 3, 3, 2, 1. The Violino staff begins with a *pp* (pianissimo) dynamic marking. The score illustrates a palindromic rhythmic scheme where the number of non-repeating pitches per voice in each grouping follows the sequence 1-2-3-3-2-1. The durations for each instrument are different, creating an interplay between cardinality and duration.

The rhythmic scheme is palindromic (1–2–3–3–2–1; where the numbers refer to the total number of cardinalities of *non-repeating* pitches per voice in each given grouping), and it is presented in canon; first in the violin, then in the viola, and lastly in the cello. The durations that comprise each instrumental line, however, are different, and this creates an interesting interplay between cardinality (palindromic, duplicated in-between rests in each line) and duration (non-palindromic, not duplicated between each line). For instance: the violin begins with the total duration of four half notes, the viola with the duration of five half notes, and the cello with seven half notes. Its length of eighteen measures is subdivided into two subphrases of nine measures each. Moreover, Pärt does not include a time signature at the beginning of the piece, and this omission along with multiple ties

²⁰⁷ This will be addressed in Section 4.8.

²⁰⁸ Hillier, *Arvo Pärt*, 146.

and rests further creates irregular phrasing.²⁰⁹ The opening is then twice repeated, so that it is heard a total of three times, evoking the Holy Trinity, and concludes in m. 54.

4.5. The sigh topic as another formal guiding element

Examples 4.4 and 4.7 provide the overall melodic descent that consists of both major (pairs of: A–G, G–F, E–D, D–C, B–A) and minor (F–E, C–B) seconds and recalls a series of human sighs. Vladimir Karbusicky hears such a descending semitone motive—or in the case of *Stabat Mater*, both semitone and whole tone—as the representation of a sigh, and this was its evocation from the eighteenth century onward.²¹⁰ Karbusicky writes:

One of the commonest interjections is the sigh: “Ah!” It is mostly an expression of pain, sorrow, a component of weeping and lament... The usual interval resembles the descending minor second, and with this interval it was taken over for the musical *semaneme*... As a stylistic device this element was brought to the fore after 1740 by the Mannheim masters (Stamitz, Richter, Holzbauer, Filtz), so that Hugo Riemann called it the “Mannheim sigh”. The purely musical sense (even without text) is accomplished through the indexical quality of the sorrowful sigh; this element is, however, converted to a systembound expression. It no longer appears *in natura*. Moreover, through its constant application it becomes an expressive symbol (*Ausdrucksymbol*).²¹¹

Over the course of *Stabat Mater*, this descending cascade of sighs is heard most prominently in the two outer sections, Introduction and Coda. The interpretation of this sigh/*pianto* topic is Peircean in this case; the musicians are not really sighing (physical sigh being the index), but that is what the opening imitates (musical sigh as symbol that really becomes an *icon*).²¹² In fact, this topic is already present in

²⁰⁹ Even though the opening can be said to be in 3/2, this grouping is only consistent in the Introduction and the next sections do vary.

²¹⁰ Raymond Monelle, *The Sense of Music: Semiotic Essays*, foreword by Robert Hatten (Princeton: Princeton University Press, 2000), 66.

²¹¹ Monelle, *The Sense of Music: Semiotic Essays*, 65–67.

²¹² American semiologist Charles Sanders Peirce asserted that musical signification was mainly iconic; where iconic signs *resemble* their object, while symbolic signs depend on learned cultural codes; and that most signification depends on habit. See Raymond Monelle, *The Sense of Music: Semiotic Essays*, foreword by Robert Hatten (Princeton: Princeton University Press, 2000), 14.

sixteenth-century works by composers like Monteverdi, Luca Marenzio, and Giaches de Wert; for them, this rest or break in the voice, also known as the *sospiro*, could be heard as not just a mere sigh but as the moan of a person weeping.²¹³ Going forward, the initial association with sighing or weeping was somewhat lost, but the general sentiment of grief remained. For instance, recall the descending semitone (Bb–A) in Dido’s lament in Purcell’s *Dido and Aeneas* on the word “laid.” The important difference between Purcell’s aria and the opening in *Stabat Mater* is that in the latter the descending semitones and whole tones are not supported by the chromatic descending ground bass that spans a fourth (also known as *passus duriusculus*). Instead Pärt assigns the opening descending stepwise motion to the three instruments (violin, viola, cello) and then to the three voices (SAT), and thus it is not only the top voice that fills out the A Aeolian mode and acts as the scalar M-voice (melody), but all six parts, simultaneously in canon.²¹⁴

There are multiple other features that strengthen the topic of sigh/*pianto*, and that are unique to *Stabat Mater*. For example, the descending sigh begins on a high A6, which is the highest octave register in which A-natural appears anywhere in the piece, and gradually descends to A3 before Verse 1; this three-octave span creates a sense of a slow fall through immense physical space. Moreover, there are frequent rests that interrupt the continuous line. These rests are almost like the jam jars that Alice would pick up as she was falling down the rabbit hole, providing time for split-second critical reflection. Robert Hatten addresses rests and their effect in his discussion of the finale of Mozart’s Piano Sonata in C minor, K. 457; he writes:

²¹³ Monelle, *The Sense of Music: Semiotic Essays*, 67. The descending semitone would often fall on words like *pianto* (“cry”), or *lagrime* (“tears”).

²¹⁴ Monelle lists multiple examples of the sigh from Baroque to Classical and to Romantic eras, and even though all of these examples are minor (not major) seconds, some of the intervals are consonant. And sometimes the figure is even rising. Refer to Raymond Monelle, *The Sense of Music: Semiotic Essays*, foreword by Robert Hatten (Princeton: Princeton University Press, 2000), 70.

The theme begins with a mysterious Alberti-bass oscillation between I and vii diminished in F minor, preparing a desolate background for the dissociated single-note gestures that emerge as its ‘melody.’ This is an extreme instance of *Empfindsamkeit*, marked expressively by single-note sighs and extensive rests that represent not merely gasps but utter emotional exhaustion.²¹⁵

In *Stabat Mater* the rests do not align among the multiple parts. As a result, the rests pierce through the M-voices and hint at an overall instability in the emotional fabric of the narrative of *Stabat Mater*. The unmistakable sense of exhaustion present in the text is also highlighted by the use of ties; these create heavy agogic accents on certain pitches. And when the singers come in with “Amen”, the word is entirely incomprehensible, which also summons the feeling of inarticulate grief to the point of not being able to enunciate the text of prayer at the sight of Christ crucified. The choir symbolizes the Virgin Mary meditating on the suffering of Jesus (the process of *imitation* or imitation)²¹⁶, and the audience can choose to do the same as active listeners, or not, as passive listeners.

Overall the upper-voice melody of the opening descends stepwise through the entire A Aeolian mode, and it remains unchanged for the rest of the work. This modal quality is similar to the one heard in Schnittke’s *Concerto for Choir*, which is in G Mixolydian mode (see Chapter 2). Hillier points out that, “The scale in this case is not a straightforward descent, but carefully articulates the A minor triad and intermediate pitches, thus encompassing both T - and M - voice elements in one line.”²¹⁷ Example 4.8 shows how Pärt resolves the subtonic, pitch G, in the top voice to the final, pitch A, in traditional fashion. Similarly, subtonic-to-final resolution, seen in Example 4.9, happens in the vocal part at the end of the Introduction. The dissonant D in the tenor voice is brief as it

²¹⁵ Robert Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert* (Bloomington: Indiana University Press, 2004), 156. See also Ratner, Leonard G. *Classic Music: Expression, Form, and Style* (New York: Schirmer Books, 1980), 22.

²¹⁶ In a theological sense, the process of *imitation* is when Christian believers seek to share in on the suffering of Jesus and meditate on the process. See Laura Gallagher, “Stabat Mater Dolorosa: Imagining Mary’s Grief at the Cross,” 181.

²¹⁷ Hillier, *Arvo Pärt*, 146.

resolves up to E, thus completing the A minor triad. Notably, each of these resolutions occurs after a rest, alluding to Renaissance practice of the “dead intervals” that happened between rest-delineated phrases in sixteenth-century motets and Mass movements.

Example 4.8: Pärt, *Stabat Mater*, mm. 19–36 (violin, viola, cello)

Example 4.9: Pärt, *Stabat Mater*, mm. 73–90, “Amen”

Each of these conventional upward resolutions reinforces the sense of stability to a certain degree amidst the surrounding sighs of grief. This speaks to the contrasting feelings of pain and comfort within the hymn text and subsequently within the musical work itself.

As previously mentioned, the strings begin their descent from a high A6, a pitch that is well outside the range of the (choral) human voice, effectively sounding an eternal distance away from the human voices occupying the earthly space below. The strings conclude on C4 in m. 108, right before Verse 1 of Section 1 begins. In this way, the string trio could be symbolizing the Holy Spirit,

as akin to Gubaidulina's treatment of the diatonic string orchestra in her *Sieben Worte* (see Chapter 3).²¹⁸ Example 4.4 shows the SAT voices entrance in m. 55, where they replicate the same rhythmic pattern of the opening, but now sound down an octave as they begin their descent from A5. The string trio then continues its stepwise descent, and together the two groups repeat the eighteen-measure phrasing a total of three times.

The Introduction is mirrored in the Coda that begins in m. 421; there are, however, a few textural changes. First, the rhythmic retrograde happens only once before the voices come in with “Amen” in m. 440, where the vocal descent begins on E5 instead of the initial A5 heard in the Introduction. Example 4.10 shows that the voices no longer move in canon but appear one by one, and the vocal line moves in triadic motion through the pitches of the A minor triad rather than stepwise through the A Aeolian mode, thus mimicking the T-voice.

Example 4.10: Pärt, *Stabat Mater*, mm. 439–456 (S); mm. 457–474 (A); mm. 475–492 (T), “Amen”

The image displays three staves of musical notation from Pärt's *Stabat Mater*. The top staff, labeled 'S' for Soprano, begins at measure 439 and features a descending line with notes E, C, and A marked above. The middle staff, labeled 'A' for Alto, begins at measure 457. The bottom staff, labeled 'T' for Tenor, begins at measure 475. All three staves show a descending melodic line. Below each staff, there is a series of dots representing a string trio accompaniment, with the word 'men.' at the end of each line.

²¹⁸ This will be addressed in Section 4.8.

This revision of the opening material allows Pärt to add two more sixteen-measure phrases in the strings within these last 108 available bars. As a result, the vocal “Amen” is also surrounded with instrumental material on both sides and this mirrors the overall nearly-symmetrical structure of *Stabat Mater* where the instrumental sections surround the entire text of the poem. Hillier compares this enclosure to Pärt’s setting of *Passio* (1982), namely the exordium and conclusio sections passages that create a ritual space for the setting of the text.²¹⁹ Example 4.11 shows that the violin concludes on the third scale degree, C, of the A-minor triad. The third scale degree in soprano establishes a certain inconclusiveness at the end, despite the overall return to the point where the work began. *Stabat Mater* ends with not one, but four and a half measures of rest, allowing the audience to fully hear the dissipating sound of the string trio. Four full measures of rest as one last prolonged silent sigh of the Virgin Mary at the sight of Christ crucified. Her sigh met with silence emitting from the audience at this musical depiction.

Example 4.11: Pärt, *Stabat Mater*, mm. 511–528 (violin, viola, cello)



4.6. The mantric trope in the main body

As previously discussed in Section 4.3, the text determines the formal development of *Stabat Mater* and it needs to be further examined, since it directly contributes to expression of the mantric

²¹⁹ Hillier, *Arvo Pärt*, 146.

trope. There is no modulation from the main A Aeolian mode anywhere, rather the singular mode persists throughout. This modal consistency and the limited pitch resources in both the M-voice and the T-voice, of course, further reinforce a sense of contemplation. Alex Ross astutely writes that in Pärt certain pieces are “held together more by liturgical than musical logic.”²²⁰ This liturgical logic presents itself in the fact that Pärt divides the ten available verses (each verse consisting of six lines) in such a way that it mirrors the rhythmic retrograde of the opening previously discussed. Following the instrumental opening, the first verse and the following ones change into a shorter triple rhythm. Section 1, Verse 1, the shortest of the verses, begins with a prolonged first syllable “Sta” for two measures and then moves in triadic motion in the T-voice and with all three voices rhythmically moving in alignment, as seen in Example 4.12.

Example 4.12: Pärt, *Stabat Mater*, mm. 109–119, “The grieving Mother / stood weeping beside the cross / where her Son was hanging”

The image shows a musical score for three voices (Soprano, Alto, and Tenor) from Pärt's *Stabat Mater*, measures 109–119. The score is divided into three lines of music, labeled Line 1, Line 2, and Line 3. The lyrics are: "Sta - bat ma - ter do - lo - ro - sa ju - xta cru - cem la - cri - mo - sa, dum pen - de - bat fi - li - us,". The music is in A Aeolian mode and features a triple rhythm. The Soprano part begins with a prolonged first syllable "Sta" for two measures, followed by a triadic motion in the T-voice and all three voices moving in alignment.

The T-voice in the string trio also arpeggiates the A-minor triad, though with far more frequent rests. The rests in this texture are quite audible and can be heard as a sort of mantra. Most

²²⁰ Alex Ross, “Critic’s Notebook; of Mystics, Minimalists and Musical Miasmas,” *The New York Times* (online archives), November 5, 1993, <https://www.nytimes.com/1993/11/05/arts/critic-s-notebook-of-mystics-minimalists-and-musical-miasmas.html>.

importantly, all vocal and instrumental lines move in long → short rhythms, a whole note followed by a half note, repeated in this order over and over again. Line four introduces textural variety by dropping to a single alto voice on the words “Through [...] a sword passes” that now moves stepwise, and at which time the instrumental texture also thins out. It is important to remember that the third line of each verse is the one with a different number of available syllables—seven instead of eight—and for Pärt, this textual change demands a different musical flow. As a result, Line 6 spans just two measures, followed by an instrumental conclusion of the verse. Example 4.13 provides that during this moment Pärt primarily employs up to two instruments at a time in this section.

Example 4.13: Pärt, *Stabat Mater*, mm. 120–132 (violin, viola, cello)



As the music approaches Line 10 of the second verse, the strings drop out bit by bit and eventually completely disappear during Lines 10–12. This instrumental absence acts like a gentle sonic cleanser and, in a way, prepares for the upcoming instrumental interlude. Additionally, this silence at the end of the verse in all six parts, just like the rests at the end of each textual line, can be understood as

representative of the practice that Orthodox Christianity terms *hesychia*, the practice of attentive listening to God.²²¹ And this, too, reinforces the mantric trope.

Section 4 (Verses 9–10) mirrors Section 1 (Verses 1–2): this section contains one textual repetition of Line 57 on the words “nurtured by grace,” which strengthens the sense of overall positivity despite the heavy topic of the Crucifixion. The vocal range of these last two verses is relatively much wider than in Section 1, now from E4 to C6. The highest pitch, C6, is in fact heard on the words “and the blood of your son.” Example 4.14 provides the string trio that also soars when supporting Lines 52–54 while the voices sing of burning on the Day of Judgment.

Example 4.14: Pärt, *Stabat Mater*, mm. 386–399 (violin, viola, cello)



At this point, the strings reach their highest pitch, C7. Moreover, Section 4 is accompanied by the entire string trio through Lines 52–57 (the first two tercets), which then drops out for the last three lines of text in the last tercet, “When my body dies / Let my soul be given the glory of paradise.” Since the narrator speaks of earthly topics, such as “body,” it makes sense for the strings, symbolizing the Holy Spirit, to drop out.

In the inner pairing of Section 2 and Section 3 (refer back to Example 4.6), Verses 3–5 of Section 2 are accompanied by only one instrument. Notably, there is a drastic registral drop in mm.

²²¹ Bouteneff, *Arvo Pärt: Out of Silence*, 103.

204–205; the violin part circles around pitches A6 and C7 underscoring the words, “Who could not feel compassion on beholding the Holy Mother suffering with her Son,” highlighting this question with the sound of the Holy Spirit. And then the immediately following cello part drops down to around C3. The low register of the cello is appropriate for the words of Lines 19–22 that it accompanies, as seen in Example 4.15: at this moment, the text speaks of Jesus’s *physical* torture down on Earth, and the line “subjected to whips” is one of the limited instances when the text is uttered twice.

Example 4.15: Pärt, *Stabat Mater*, mm. 205–219, “For the sake of his peoples’ sins / she saw Jesus tormented / and subjected to whips”

The image shows a musical score for measures 205–219 of Pärt's *Stabat Mater*. The score is written for Soprano (S), Alto (A), and Tenor (T) voices, and for violin, viola, and cello instruments. The vocal parts are in a high register, while the instrumental parts are in a low register. The text is in Latin, with English translations provided for the Tenor part. The cello part is in a low register, and the violin part is in a high register. The score is marked with a circled '14' in the left margin. The text for the Tenor part is: "Pro pec-ca-tis su-ae gen-tis vi-dit Je-sum in tor-men-tis, et fla-gel-lis sub-di-tum, et fla-gel-lis sub-di-tum, et fla-gel-lis sub-di-tum, et fla-gel-lis sub-di-tum." The English translation for the Tenor part is: "For the sake of his peoples' sins / she saw Jesus tormented / and subjected to whips". The text "subjected to whips" is repeated twice, corresponding to the two instances of the Latin phrase "et fla-gel-lis sub-di-tum".

The pairing of Section 2, Section 3 and its Verses 6–8, is generally accompanied by two instruments. Since variations in scoring have been discussed in relation to the other sections, rhythmic contrasts will be addressed in regard to this section. As previously mentioned, the regularity imposed by Pärt’s employment of the same rhythmic values (as in previous examples, a

whole note followed by a half note) suggests a prayer being recited continually, over and over, as if in a loop. This rhythmic pattern coexists with its retrograde—half note followed by whole note—which appears primarily in the instrumental part. Example 4.16 shows how this sets off the string trio rhythmically from the choral parts.

Example 4.16: Pärt, *Stabat Mater*, mm. 273–279, “Holy Mother / make the wounds / of the Crucifixion in my own heart”

273
Tempo I
mf

cru - ci - fi - xi fi - ge pla - gas

San - cta ma - ter, i - stud a - gas, cru - ci - fi - xi fi - ge pla - gas

19

mf

One more rhythmic variation appears in Sections 2 and 3, which is not at all present in the two outer sections, namely a silent first beat followed by two half notes/minims. Example 4.17 provides an instance in Section 2, where the syncopation is heard in the tenor voice on the words “die desolate,” as if to depict the choking sounds coming from the grieving Mother.

219

S

A

T

Vi - dit su - um dul - cem na - tum, | mo - ri - en - tem de - so - la - tum, "die desolate"

4.7. Role of the string trio

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it is also heard separately and completely diatonic following the opening instrument group of cello and bayan (see Chapter 3). The principal difference is that Gubaidulina was restricted from using a religious text at the time; in her musical version depicting the story of the Crucifixion, God the Son was symbolized by the cello and God the Father by the bayan, and the Mother was wholly absent from the scene. Pärt, being in Tallinn and at a distance from the stricter political atmosphere of Moscow, could set the original Latin text without hiding the religious nature at its core. Moreover, since *Stabat Mater* was written as a devotional rather than a liturgical work, the composer could also use voices in combination with instruments. This is something that Schnittke did not do in his setting of *Concerto for Choir* (see Chapter 2). Nevertheless, not everyone liked the instrumental ritornellos upon first listening. For instance, Andrew Shenton notes that these sections “have been criticized for disrupting the quiet introspection of the rest of the piece.”²²² I believe that the three instrumental interludes act as necessary sections in the overall musical form and create a set of complementary binaries together with the surrounding sections that involve the three voices. Pärt explains these interludes in his signature style by saying: “These are just – I’m not sure quite how to put it – just music: music we need, like light, like air.”²²³ Moreover, the second instrumental interlude falls exactly at the midpoint and is clearly more than a mere transitional section. As a result, the alternation between the three choral voices and the string trio lends the piece the feel of an earlier, pre-Romantic concerto; the SAT being the solo instruments (*concertino*) that are set off against the string ensemble (*ripieno*). Hillier writes that the scoring for *Stabat Mater* suggests something more akin to chamber music and addresses the string trio sections as an “instrumental ritornello.”²²⁴

²²² Shenton, ed., *Arvo Pärt’s Resonant Texts: Choral and Organ Music, 1956-2015* (Cambridge: Cambridge University Press, 2018), 114.

²²³ Restagno, *Arvo Pärt in Conversation*, 114–115.

²²⁴ Hillier, *Arvo Pärt*, 145–146.

4.8. Mantric trope rhythms in the instrumental interludes and elsewhere

The work's allusions to concerto style go one step further; the textural changes between the main sections and instrumental interludes can be understood as depicting the very act of the crucifixion. In *Sieben Worte*, Gubaidulina musically depicts the crucifixion not only in the extended cello and bayan techniques, but also in the registral and instrumental group crossings (see Chapter 3). In the case of *Sieben Worte*, the crossings result from interplay between consonant and dissonant elements. However, Pärt habitually relies on consonant elements in his compositions, since both the M-voice and the T-voice outline consonant material. Since consonant material set against consonant material would not create an aurally recognized sonic crossing, Pärt alters the previous rhythmic profile in order to symbolize the overarching theme of the crucifixion in *Stabat Mater*. Hillier writes that the “three interludes provide progressive diminutions of the basic rhythmic pattern, using an altogether faster tempo.”²²⁵ Example 4.18 provides that more importantly, the string trio sections display the fastest note values of the entire piece. Robust, stepwise sixteenth notes in the violin and the viola characterize the third interlude. Here the two instruments exchange their rhythm, a technique previously discussed in Example 4.16, and one that will reappear in both Examples 4.19 and 4.20. The rhythm circled in the cello part in Example 4.18 has been passed down from the previous two instrumental interludes; from the violin to the viola, and finally to the cello, as seen in Examples 4.19 and 4.20.

²²⁵ Hillier, *Arvo Pärt*, 150.

Example 4.18: Pärt, *Stabat Mater*, mm. 353–359

Example 4.19: Pärt, *Stabat Mater*, mm. 157–167

Example 4.20: Pärt, *Stabat Mater*, mm. 261–267

The three instrumental interludes are connected with each other by shared rhythmic patterns which are derived from the preceding vocal material. Examples 4.18–4.21 precisely demonstrate how the Lines 11 and 12 are both recalled amidst the strings.

Example 4.21: Pärt, *Stabat Mater*, mm. 145–156, “Who mourned and grieved / and trembled looking / of her glorious child”

In fact, the line “and trembled looking” was one of Pärt’s slight alterations to the original text (without changing the overall meaning)—he replaced “seeing and bearing the torment” with “and trembled looking”—and this line is immediately followed by the wavering strings. The range of Violin I, which for the most part remains between E4 and E5, just slightly exceeds the one heard in mm. 145–156 (compare Examples 4.21 and 4.22).

Example 4.22: Pärt, *Stabat Mater*, mm. 157–167 (violin, viola, cello). ‘1’ refers to Phrase 1, mm. 157–158 that is repeated four mm. later. Phrase 2, labelled as ‘2’, mm. 159–160 is repeated immediately. The last three mm. are cadential in their nature.

The phrase structure, if tracing the downbeats, as well as articulations in performance, is 4+4+3 = 11 measures. This reflects the rhyme scheme of the poem (refer back to Example 4.5) in which the

third line is shorter than the previous two by one unit. Pärt also employs a retrograde within this three-part structure, as shown by numbers 1 and 2 in Example 4.22. This section is then repeated exactly in mm. 168–178. As a result, this instrumental interlude pulls the previous melodic fabric back together and allows for the mantric motion of the verses to start anew, and for the level of intensity to continue to increase.

Unfortunately for the continuation of the located rhythmic pattern, the second instrumental interlude does not contain a clear rhythmic or motivic retrograde, and its phrase structure follows an unpredictable scheme. Once again, Pärt employs asymmetry. However, the range of the violin does recall the range of the previous melodic lines, from C5 to C6, and mainly hovers around pitch E5 as the section center. Similarly, the third instrumental interlude recalls the centric pitches of the preceding vocal line and emphasizes neighboring pitches by step with half notes. The rhythmic structure is still 8+8+7, thus once again recalling the textual rhyme scheme with a shorter third segment. Due to the rather abrupt ending of seven measures and fast note values, Line 49, “wound me with his wounds,” sounds especially charged.

4.9. Conclusion

Arvo Pärt made a commitment to the use of religious texts in his music even when the Soviet cultural policy made this practice risky. At first, he primarily employed Latin texts in works like *Missa Syllabica* (1977), *Cantate Domino* (1977), *De profundis* (1980), *Stabat Mater* (1985), *Passio* (1989), *Magnificat* (1989), and *Berliner Messe* (1992). After his immigration to Berlin and especially beginning in the 1990s, he started setting German texts, such as motet *Es sang vor langen Jahren* (1984); English texts, such as the *Beatitudes* (1990), *Litany* (1996); Italian texts, such as *Dopo la vittoria*

(1996), and even Church Slavonic texts²²⁶, such as *Bogoróditse Djévo* (1990) and *Kanon Pokayanen* (1997). This rather consistent output of religious works in multiple languages suggests that the composer is casting a wide cultural net in the hopes of appealing to as many listeners as possible in his universal message of faith. As shown, the text of the poem *Stabat Mater* plays a crucial role in the unfolding of the overarching musical form in Pärt's setting. Future research into Pärt's oeuvre would surely benefit from looking at how the various texts guide the music and determine its structure. The chapter also shows how the musical topic of sigh/*pianto* situates itself within the mantric minimalist trope, and how together they further guide the subject matter of *Stabat Mater*, namely the crucifixion, and bring forth its nearly symmetrical musical form with multiple melodic and rhythmic retrogrades within. Application of methodological frameworks of topics and tropes highlights Pärt's unique treatment of the subject matter that has been set prior by many composers. In his own way, Pärt resurrects the pre-Soviet identity, one that allowed for commitment to faith and religion from its citizens, and *Stabat Mater* is certainly representative of that.

²²⁶ These texts are from the Eastern Orthodox tradition, but no longer from the Orthodox Christian tradition.

Stabat Mater dolorosa²²⁷

ADDED: AMEN

Verse 1

1 Stabat Mater dolorosa
2 Iuxta crucem lacrimosa.
3 Dum pendebat Filius,

4 Cuius animam gementem,
5 Contristatam et dolentem
6 Pertransivit gladius.

The grieving Mother
stood weeping beside the cross
where her Son was hanging.

Through her weeping soul,
compassionate and grieving,
a sword passed.

Verse 2

7 O quam tristis et afflicta
8 Fuit illa benedicta
9 Mater unigeniti!

10 Quae moerebat et dolebat,
11 Pia Mater, dum videbat
(Et tremebat dum videbat)
12 Nati poenas inclyti.

O how sad and afflicted
was that blessed Mother
of the only-begotten,

who mourned and grieved,
seeing and bearing the torment
(and trembled looking)
of her glorious child.

Verse 3

13 Quis est homo, qui non fleret,
14 Matrem Christi si videret
(Christ matrem si videret)
15 In tanto supplicio?

Who is it that would not weep,
seeing Christ's Mother
(seeing Christ's mother)
in such agony?

16 Quis non posset contristari,
17 Christi Matrem contemplari
(Piam (?) matrem contemplari)
18 Dolentem cum Filio?

Who could not feel compassion
on beholding the Holy Mother
(beholding the Holy Mother)
suffering with her Son?

Verse 4

19 Pro peccatis suae gentis
20 Vidit Iesum in tormentis,
21 Et flagellis subditum.
Repeat: Et flagellis subditum.

For the sake of his peoples' sins,
she saw Jesus tormented,
and subjected to whips.
Repeat: and subjected to whips.

22 Vidit suum dulcem natum,
23 Moriendo desolatum,
24 Dum emisit spiritum.

She saw her sweet child
die desolate,
as he gave up His spirit.

²²⁷ Translation by Hans van der Velden,
http://www.emmanuelmusic.org/notes_translations/translations_other/t_paert_stabat_mater.htm.

Verse 5

25 Eja Mater, fons amoris
26 Me sentire vim doloris
27 Fac, ut tecum lugeam.

28 Fac, ut ardeat cor meum
29 In amando Christum Deum
30 Ut sibi complaceam.

Verse 6

31 Sancta Mater, istud agas,
32 Crucifigi fige plagas
33 Cordi meo valide.

34 Tui nati vulnerati,
35 Tam dignati pro me pati,
36 Poenas mecum divide.

Verse 7

37 Fac me tecum, pie, flere,
38 Crucifixo condolere,
39 Donec ego vixero.

Repeat: Donec ego vixero.

40 Juxta crucem tecum stare,
41 Et me tibi sociare
42 In planctu desidero.

Verse 8

43 Virgo virginum praeclara,
44 Mihi jam non sis amara,
45 Fac me tecum plangere.

46 Fac, ut portem Christi mortem
47 Passionis fac consortem,
48 Et plagas recollere.

Verse 9

49 Fac me plagis vulnerari,
50 Fac me cruce inebriari,
(Cruce fac inebriari)
51 Et cruore Filii.

52 Inflammatus et accensus
53 Per te, Virgo, sim degensus
54 In die iudicii.

O Mother, fountain of love,
make me feel the power of sorrow,
that I may grieve with you.

Grant that my heart may burn
in the love of Christ my God,
that I may greatly please Him.

Holy Mother, make
the wounds of the Crucifixion
in my own heart.

Let me share the pain
of your own wounded Son
who chose to suffer so much for me.

Let me weep with you, O pious one,
and show compassion for the crucified
as long as I live.

Repeat: as long as I live.

I wish to stand with you next to the Cross
and to be your companion
in lamentation.

Most illustrious virgin of virgins,
Do not be harsh with me,
allow me to weep with you.

Grant that I might bear
the suffering and death of Christ,
and receive his wounds.

Wound me with his wounds,
make me drunk with the Cross
(drunk with the Cross)
and the blood of your son.

Burning and on fire,
let me be defended by you, O Virgin,
on the Day of Judgment.

Verse 10

55 Fac me cruce custodiri
56 Morte Christi praemuniri
57 Confoveri gratia.

Repeat: Confoveri gratia.

58 Quando corpus morietur,
59 Fac, ut animae donetur
60 Paradisi gloria.

Amen.

May I be guarded by the cross,
protected by Christ's death,
nurtured by grace.

Repeat: nurtured by grace.

When my body dies,
let my soul be given
the glory of paradise.

Amen.

CHAPTER 5. CONCLUSION

Valentina Kholopova poignantly writes the following about the bleak back-and-forth state of political and social affairs during the last few decades in the Soviet Union before its ultimate fall:

Проводились сопоставления: если при культе личности Сталина убивали пулей в затылок, то при стагнации Брежнева душили подушками.

There were comparisons: if during the cult of Stalin people were killed with a bullet in the back of the head, then during the Brezhnev stagnation people were suffocated with pillows.”²²⁸

The time period between 1970–1985 was especially marked with feelings of hopelessness and general pessimism.²²⁹ As Chapter 2–4 showed, Alfred Schnittke, Sofia Gubaidulina, and Arvo Pärt each experienced their own share of struggle and loss. The three were members of the last generation of Soviet composers and witnesses to multiple governmental changes under Khrushchev, Brezhnev, Gorbachev—and eventually to the collapse of Soviet cultural control. The three individuals had strong religious and spiritual beliefs even at a time when the official state religion was atheism. But to this day Gubaidulina and Pärt continue to display their unwavering faith in their music. The three composers spoke of their religion and spirituality even when it was best not to. They conceived of their works as attempts to create sacred spaces, sacred in the sense of exhibiting certain elements of religiosity, allowing them to compose in an idiosyncratic, spiritual way. The repertoire that they created, including *Concerto for Choir* (1984–85), *Sieben Worte* (1982), and *Stabat*

²²⁸ Valentina Kholopova, *Rossiyskaya Akademicheskaya Muzyka Posledney Treti XX – Nachala XXI Vekov (Zhanri i Stili)* (Russian Academic Music of the Final Third of the Twentieth Century and the Beginning of the Twenty-First Century [Genres and Styles]) (Moskva, 2015): 21.

²²⁹ This atmosphere produced extreme cases: in 1971, there was a double suicide in the Soviet musical world—composer Nektarios Chargeishvili, and music theorist Vadim Dobrynin, took their lives. See Kholopova’s discussion in *Rossiyskaya Akademicheskaya Muzyka Posledney Treti XX – Nachala XXI Vekov (Zhanri i Stili)* (Russian Academic Music of the Final Third of the Twentieth Century and the Beginning of the Twenty-First Century [Genres and Styles]), 22.

Mater (1985), was a space of a spiritual refuge. These spiritual explorations to a certain extent mirrored the widespread interest in various world religions that emerged around the same time in the United States and Europe.²³⁰ This dissertation, however, is rooted in the history of Soviet culture, and while it might have displayed some parallels with the West, the Soviet state existed separately and closed off to Western influences for a long time. Chapters 2–4 provided analytical tools meant foremost for the music of Schnittke, Gubaidulina, and Pärt, which would also be useful in the analysis of other lesser-known composers from the same period of Soviet music history.²³¹

As Alex Ross writes in *The Rest is Noise* (2007), there were many musical streams in the twentieth century, and the differences highlighted in the chapters even amidst this particularly close generation of composers demonstrated just that. Alexei Yurchak describes intriguing new physical and mental temporalities that emerged in the sphere of Soviet visual and literary arts in the 1960–1970s that served as an escapism of sorts—a space of refuge from the imposing authoritarian governance—and he defines this space as *mye*. As Chapter 1 discussed, *mye* means “being simultaneously inside and outside of some context— such as, being within a context while remaining oblivious to it, imagining yourself elsewhere, or being inside your own mind.”²³² The creation of such spaces within the Soviet system allowed the composers to not only exercise their spirituality, but survive spiritually in the restrictive surroundings. I argue that Schnittke, Gubaidulina, and Pärt were expressing these feelings of spiritual longing long before it became popular in the last

²³⁰ For coverage of Western contemporary spirituality, see Robert Sholl and Sander van Maas, eds., *Contemporary Music and Spirituality* (New York: Routledge, 2013), 1–14.

²³¹ For instance: Elena Firsova’s String Quartet no. 3 (1980) and chamber cantata *Earthly Life* for soprano and ensemble (1984); Vladimir Martynov’s *Come In!* for two violins, celesta, and strings (1988) and *Apocalypse* (1991); Alemdar Karamanov’s *Requiem* (1971) and the Sixth Symphony “Risen from the Ashes,” from the cycle “Poem of Victory” (1980).

²³² Alexei Yurchak, *Everything Was Forever, Until It Was No More: The Last Soviet Generation*, 128.

decade of the twentieth century.²³³ It is therefore crucial to examine the music that was written during the 1970–80s because it expresses religious and spiritual beliefs that were forbidden in the Soviet Union at the time, requiring the composers to overcome a variety of obstacles in order to stay true to themselves. Each of these composers forged their own path to survival within the many layers of Soviet musical reality. The three works I discussed—*Concerto for Choir*, *Sieben Worte*, *Stabat Mater*—are the result of the composers’ emergence from *vnye* into an open public discussion of their faith, and open expression of it in their music. These compositions are of special importance, for they were written before the collapse of the Soviet Union, when religion was just beginning to re-enter the everyday life of Soviet citizens as a practice that was no longer illegal. As a result, the three works still encountered a slight degree of opposition from the authorities. In the end, the three case studies provide foundation for future research of Soviet repertoire, spiritual or not, by other Soviet composers from the same time period.

The three analyses that comprise this dissertation are results of the same research strategy, but each chapter presented diverse readings that reflected the various compositional strategies chosen by Schnittke, Gubaidulina, and Pärt. The research strategy shared by Chapters 2–4 was to address the following three questions in relation to the central musical works: Who—focusing on the individual, what—examining the context, and how—developing the methodology? Only by answering all three questions in-depth was it possible to arrive at final assertions about the role and effect of spirituality in each case. Chapter 2 showed how Schnittke selected an ancient tenth-century text by an Armenian monk that influenced the narrative in the four-movement concerto for mixed

²³³ For brief discussion of the sudden and almost excessive amount of religious and spiritual works written by Russian composers following the fall of the Soviet Union, see Kholopova, *Rossiyskaya Akademicheskaya Muzyka Posledney Treti XX – Nachala XXI Vekov (Zhanri i Stili)* (Russian Academic Music of the Final Third of the Twentieth Century and the Beginning of the Twenty-First Century [Genres and Styles]), 61–62.

voices. It also inspired the employed modal harmonies and the emphasis on the interval of a perfect fourth as the main unifying formal element in the second movement. And while the sacred text by Grigor Narekatsi appeared neutral at first, in fact it allowed Schnittke to express his feelings regarding spirituality, and to an extent address social and political concerns of his time. Chapter 3 demonstrated how Gubaidulina expressed her spirituality by foregoing using a known religious text about the crucifixion of Jesus Christ, and instead conveying the dramaturgy of the story through the use of extended techniques and interplay between dissonant and consonant elements of harmonic coloring. Moreover, the chapter analysis used Kholopova's system of "expression parameters" and the system's application to large-scale multi-movement works for more than one instrument, which has not been previously done in English-speaking Western scholarship. Chapter 4 examined Pärt's use of the original Latin text of the Stabat Mater hymn, and the composer's different take on the theme of the crucifixion. The chapter also provided multiple tools for examining the composer's later works in which the tintinnabuli style has been developed further than it was in *Für Alina* (1976) and *Spiegel in Spiegel* (1978). As Chapter 3 and 4 demonstrated, for Gubaidulina the sound itself became sacred, but for Pärt—it was the word. Because the three case studies are not the most known pieces by the three composers, they help expand the established picture of each composer's unique musical language inspired by their spirituality.

The three case studies might also serve as a springboard for future research of Schnittke's, Gubaidulina's, and Pärt's contemporaries' music. For instance, composers like Elena Firsova (b. 1950), Dmitri Smirnov (b. 1948)²³⁴, Alemdar Karamanov (1934–2007), and Vladimir Martynov (b. 1946) remain largely unknown outside of Russia to this day. Firsova and Smirnov were also included on Khrennikov's list of the denounced seven.²³⁵ While Karamanov and Martynov frequently

²³⁴ Firsova and Smirnov are married.

²³⁵ Khrennikov's 1979 list of denounced composers was addressed in Chapter 1.

expressed spirituality in their music, existing sources do not address expression of faith in specific musical elements. Moreover, this particular generation of composers was experiencing a rather different state of social and political affairs in Russia during the *likhie devyanostie* (the rakish 90s) that in turn affected their personal lives and compositional practices. Viktor Ekimovsky shared in 1997:

... Эта вторая «могучая кучка», сама того не желая и не осознавая, заполонила собой всё наше музыкальное пространство: концертные залы, средства информации, издательства, фирмы грамзаписей, кино, зарубежные заказы, наконец, менталитет публики, исполнителей, музыковедов etc., не оставив композиторам-единоверцам шансов на творческую конкуренцию. <...>. Биографии моих коллег изобилуют похожими фактами: ведь они все также тихо бродили вокруг глухого *денисовшниткегубайдулинского* забора.²³⁶

This second “mighty handful,” [Denisov, Schnittke, Gubaidulina] without meaning to do so or realizing it, filled our entire musical space: concert halls, sources of information, publications, recording companies, international commissions, finally, mentality of the public, performers, musicologists, etc., without leaving chances for artistic competition to composers-coreligionists. [...] Biographies of my colleagues contain similar facts: they, too, quietly were walking around the dense border of *denisovschnittkegubaidulina*.

Taking this into consideration, it would be especially interesting to examine the music of these composers and see if they, too, expressed spirituality during the time period of the late Thaw and early *perestroika* (the 1970s and 1980s)—and if yes, then how. Firsova said the following in 1996 about why she writes music, hinting at her own spirituality:

Первое, что я могу сказать, что это моя форма любви к музыке – то, как она у меня выражается. Потому что один любит музыку – он ее слушает – этого ему достаточно; другой – музыку играет, третий ее изучает, анализирует, а для меня форма любви, которая меня удовлетворяет, – это ее писать, и с ней таким образом общаться. <...> Второе – это какой-то путь – типа исповеди или контакта с чем-то, так сказать, высшим – единственный для меня.²³⁷

Firstly, what I say is that my way of love for music is how I express it [i.e., by composing]. Because one can love music – he listens to it – and that is enough; another – performs music, third researches, analyzes, but the way I express my love for music, which satisfies me

²³⁶ Viktor Ekimovsky, *Avtomonografiya* (Etnomonograph) (Moskva: Muzizdat, 2008), 181–183.

²³⁷ Dmitri Smirnov, *Muzikal'naya Ideya III* (*Musical Idea III*), accessed January 5, 2020, [http://wikilivres.ru/Музыкальная_идея_III_\(Смирнов\)](http://wikilivres.ru/Музыкальная_идея_III_(Смирнов)).

is writing music, and in this way I communicate with it. [...] Secondly – that is a path of sorts – like a *confession* and contact with something, as if, higher, which is the only way for me. (Emphasis mine.)

The existing music-analytical research does not link the last Soviet generation of composers, namely Schnittke, Gubaidulina, and Pärt, by employing a conjoined spiritual and musical lens. Moreover, discussion of the music from this time period in the late Soviet Union shies away from exploring the larger narrative context of the music as a direct result on the composers' spirituality. This time period is especially unique in a sense that it linked multiple composers, and continues to do so. Gubaidulina reminisced in 2011:

Обычно рифмуются три фамилии: Денисов, Шнитке, Губайдулина. Я воспринимала это содружество как рифму. На самом деле, мы конечно, — три очень разных человека, три совершенно разные фигуры, объединенные общей судьбой и очень большой симпатией друг к другу, несмотря на различие наших эстетических позиций. Это я заметила не только между нами тремя, но и вообще во всем круге нашего поколения, который образовал какое-то уникальное явление дружбы и взаимной симпатии. Оно и до сих пор сохранилось, хотя у нас совершенно разные эстетические позиции, разные доктрины, разные установки. Даже когда мы сейчас рассеялись по разным странам, если встречаемся, все эти нити как будто соединяются: Валентин Сильвестров, Арво Пярт, Сергей Слонимский, Александр Вустин, раньше был и Борис Тищенко... А также Авет Тертерян, Тигран Мансурян, — все эти люди, время от времени собираемся в Москве, как центре наших общих интересов, которые создавали абсолютно уникальное содружество. ... Я думаю: почему же, откуда это, если у всех нас эстетика разная, и поняла—корень-то у нас один, общий, не только судьба. Различаются экзистенция (существование) и эссенция (сущность). Так вот сущность у нас была единая, и она поныне сохранилась.

Usually three last names are rhymed together: Denisov, Schnittke, Gubaidulina. I accepted this grouping as a rhyme. In reality, of course, we are three very different people, three completely different figures, linked together through a common fate and with a very strong sense of sympathy toward each other, despite a presence of our aesthetic positions. I noticed this not only between us three, but also in the entire circle of our generation, which formed a rather unique phenomenon of friendship and mutual sympathy. Even when we are now dispersed in different countries, if we do meet, all these threads as if connect: Valentin Silvestrov, Arvo Pärt, Sergei Slonimsky, Alexandr Vustin, etc.... All of these people now and then meet in Moscow, which serves as the center of our common interests, which has created an absolutely unique concord... I think [to myself]: why is this, where is it coming from, if our aesthetic is different, and I realized—we have one common root, not only our fate. Existence (existing)

and essence (being) differ. So the existence was common between us, and it continues to survive today.²³⁸

In this dissertation, I have tried to show why careful consideration of the Soviet political and social environment that gave rise to this music is of crucial importance. I also hope to pave the way for future research of other works by Schnittke, Gubaidulina, and Pärt; those written prior to the 1970s, when the religious and spiritual themes were more hidden. Understanding the larger political and social developments in the late Soviet Union allows for richer comprehension and deeper engagement with the music of Schnittke, Gubaidulina, and Pärt. The dissertation brings both this repertoire and translations and summaries of Russian source readings and analytical sources to the public surface in the North American field of music theory and analysis, where they are largely unknown to the English-speaking Western community of scholars. I genuinely hope to facilitate future analysis of works by these composers and their contemporaries, as well as subsequent inclusion of this repertoire in the teaching canon of the twentieth- and twenty-first-century music and its performance.

²³⁸ Valentina Kholopova, ed., *Sofii—S Lyubov'yu: K 80-letiyu Sofii Asgatovni Gubaydulinoi: Materiali Mezhdunarodnoy Nauchno-Prakticheskoy Konferentsii* (To Sofi—With Love: For the 80th Birthday of Sofia Asgatovna Gubaidulina: Materials of International Scientific-Practical Conference) (Moscow: Moskovskaya Gos. Konservatoriya, 2014), 180.

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