

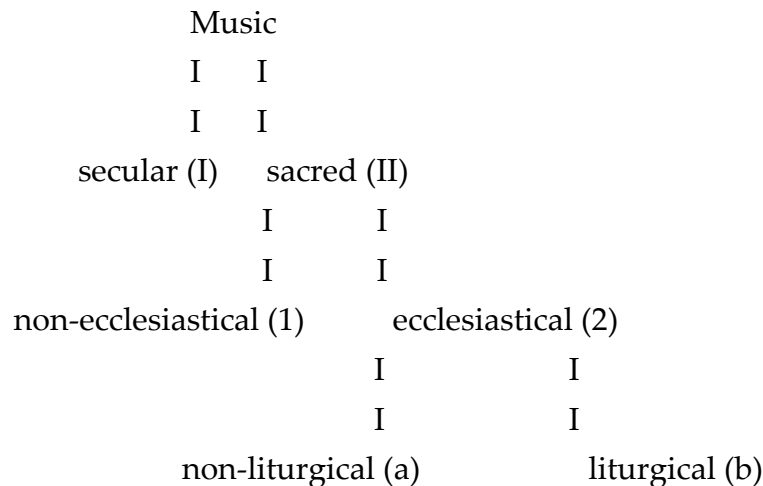


LITURGICAL MUSIC AS A DYNAMIC SYSTEM

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In defining “liturgical music”, one needs to place it in a wider system “Music”. Using a method of oppositions (*dichotomia*), we can divide music into secular (I) and sacred (II), the latter into non-ecclesiastical (1) and ecclesiastical (2), and further, into non-liturgical (a) and liturgical (b):



In this scheme, “liturgical music” has its precise co-ordinates in the system: II-2-b. Thus, the system has three sub-systems of three structural levels: high (I-II), middle (1-2) and low (a-b) with their own differential criteria. Let us consider these.

As for the high level (I-II), the question of what the differences between secular and sacred music are is too wide to be considered in this brief article.

As regards the middle level (1-2), sacred non-ecclesiastical music is connected with a mythology (which is in the past), while the sacred ecclesiastical music is connected with a religion (which, being in the present, is directed to the future). Thus, our opposition 1-2 can be further detailed:

- | |
|--|
| 1 non-ecclesiastical music – mythology (past) |
| sacred (II) { |
| 2 ecclesiastical music – religion (present → future) |

My work *Баллады ночи* (2011–2016, ca 17' 50) can be considered as sacred non-ecclesiastical music (II-1). These five ballades, composed for soprano solo, alto solo, four-voice SSAA female ensemble/choir and piano accompaniment, comprise:

- 1 *Русалка* (Mikhail Lermontov, 1814-1841)
- 2 *Старый сад* (Rita Ocheretnaya, 1969-2008)
- 3 *Девушка пела в церковном хоре...* (Alexander Blok, 1880-1921)
- 4 *В Склепе* (Valery Brusov, 1873-1924)
- 5 *Горные вершины...* (Mikhail Lermontov)

All the ballades of “night” (here “night” is a metaphor for “death”) are connected with one or another aspect of death – an extreme point of the intersection of both immanent life (i.e. life *before* death) and transcendental life (i.e. life *after* death):

Immanent life (before) → Death → (after) Transcendental life

In first movement, a dead soldier (“*ВИТЯЗЬ*”) lies at the bottom of a river, and only Rusalka (a figure from Slavic pre-Christian mythology) knows about him; in the third movement, many dead soldiers lie on the seabed (the poem was written as a reflection on the events of Russo-Japanese war of 1904-1905); in the second movement, a girl is thinking about her inevitable death; in the fourth, she is lying in a crypt. Thus, there are two lines in the work: male (first and third movements, *thesis*) and female (second and fourth movements, *antithesis*). The fifth movement is a *synthesis*, which integrates both lines by means of a totally pessimistic resume:

Подожди немного,
Отдохнешь и ты.

Symbolically, I was working on the concluding fifth movement (September 2016) when I learnt of the death of the composer Vladimir Nikolayevich Sokolov (1931-2016). He was my teacher of composition at the Seminars for Amateur Composers at the St Petersburg Department of the Union of Composers of the Russian Federation, where I was studying from 1989 till my entrance into the Odessa State Academy of Music “A. V. Nezhdanova” in 1992. I naturally dedicated the ballade *Горные вершины...* to his memory.

All five poems have a transcendental character. All of them are well-known texts except one – the unpublished poem *Старый сад* by Rita (Margarita) Ocheretnaya:

В заброшенном старом саду
Деревья давно отцвели,
А грубые ветви и сучья
Отвыкли от тяжести птиц.

А там, глубоко под землей,
Деревья корнями сплелись
В еще один сад: из камней и костей –
Подземный пугающий мир!

Мне страшно бродить здесь одной,
Но будет гораздо страшней
В подземном и мрачном саду...
Но я из него прорасту:

Я вырвусь зеленой травой
 В забытый заброшенный сад
 И каждой травинкой я буду любить этот мир...
 И кто-то полюбит меня!

I employed two musical metaphors for the transcendental character of the work: a metaphor for the eternity of transcendental life, and a metaphor for the transcendental “light” from the other world.

Regarding the first metaphor, as any cyclic endless process can be considered a symbol of eternity, I used some intervallic circles of the tonalities for the modulatory movement of the voices – as a musical metaphor for the eternity – in all five ballades:

1. 3-semitone unclosed circle: A – C – E flat... (- F sharp -A) – minor,
2. 8-semitone closed circle: G sharp – E – C – G sharp – minor,
3. 8-semitone closed circle: D – B flat – F sharp – D – minor,
4. 8-semitone unclosed circle: F – C sharp – A... (- F) – minor,
5. 4-semitone closed circle: G – B – E flat – G - minor.

Remarkably, twelve minor tonalities were used for the work, as well as the symmetrical octave mode of limited transpositions [3:1] (in semitones) for the fifth ballade.

As for the second metaphor, in the poem *В Склепе* (fourth movement) by the symbolist poet Valery Brusov, the moonlight becomes a symbol of the transcendental “light” from the other world, and I used another musical metaphor for this symbol.

Both the metaphors were further used in similar way in another, liturgical work of mine, *Lux aeterna* (2018), composed for eight-voice choir (SSAATTBB) with organ accompaniment.¹

As for the *Баллады ночи*, it should be noted that the third movement, *Девушка пела в церковном хоре...*, was separately premiered by the female vocal ensemble Putni (Antra Drege) on 23 August 2014 in Kuldiga (Latvia) at the Festival Via Baltica.

Since the Renaissance (in some countries even before), all kinds of art, including music, have been in a permanent process of secularization. For example, the *Messe de Tournai* (14th century) is the first complete six-movement setting of a Latin mass (Kyrie – Gloria – Credo – Sanctus – Agnus Dei – Ite missa). The concluding movement is composed as a multi-texted motet. As John Potter wrote,

...its secular origins can be seen in the three texts which are sung simultaneously in the response. The tenor line is used for the words ‘Go, the mass is over’, and this line is then repeated slowly as the basis for the polyphony to the words ‘Thanks be to God’. The two other texts sung at the same time have nothing to do with the service at all: the Latin text is political, and the French one a love song.²

It is rather good illustration of the above-mentioned question concerning the differences between secular and sacred music. Obviously, the concluding sixth movement of the *Messe de Tournai* is secular music, as it includes two secular texts (a political one and a love song); and it would become sacred if both texts were excluded. What a simple “method” to turn secular music into sacred one, and vice versa: only the text needs to change! And what about the specifically musical content of such a

1 For details, see my article “Oleh Harkavyi’s “Lux aeterna” (2018) in “light” of the Enlightenment”, JISOCM Vol. 4 (1), pp. 109-117, at <https://journal.fi/jisocm/issue/view/6462/750>.

2 John Potter, “La Messe de Tournai, Ivan Moody: Words of the Angel”, in: *Trio Mediaeval: Words of the Angel*, ECM New Series 1753 (ECM Records, 2001).

work? It is a subject of consideration for musical semiotics: as found in the works of Eero Tarasti, in particular, his *A Theory of Musical Semiotics*.³

Now, after centuries of this process of secularization, the contemporary composer is able to make use of any mythology or any religion, etc. As far as Christianity is concerned, a composer, in writing ecclesiastical music, can perceive Christianity as up-to-date religion, if he is himself included in its system, being an active member, or else as out-of-date mythology, if he is himself outside its system, being a passive observer. How do these two approaches reveal themselves in music?

It is only my hypothesis, which needs to be precisely tested. If a composer, creating a work of ecclesiastical music, uses up-to-date musical language, he places his work into a context of a religion (which is also up-to-date); if he uses out-of-date stylistic models (neo-mediaeval, neo-renaissance, etc.), he places thus his work in the context of a mythology (which is also out-of-date).

So, we have another opposition, which correlates with the level 1-2:

up-to-date musical language – religion (present → future)

composer {

out-of-date musical language – mythology (past)

Thus, if my hypothesis is right, this would become a rather helpful method.

Tsar Ivan The Terrible (1530-1584), Nikolai (Mykola) Diletsky (ca 1630-1680), Maxim Berezovsky (1745-1777), Dmitry Bortnyansky (1751-1825), Piotr Tchaikovsky (1840-1893), Alexander Archangelsky (1846-1924), Sergei Rachmaninov (1873-1943) and Pavel Tchesnokov (1877-1944) all created their ecclesiastical music using up-to-date musical languages, and thus placed their music in the context of religion rather than mythology – i.e. they perceived Russian Orthodoxy as an up-to-date, living religion, not as out-of-date “dead” mythology. The severe monodic *stichera* by Ivan The Terrible; Bortnyansky’s *Херувимская Песнь* (Hymn of the Cherubim) in D-Major, composed in Italian operatic style, a delicate four-voiced miniature with clear movement of the voices and classical harmony; Archangelsky’s sacred concerto *Помышляю день страшный*, composed in a style close to Tchaikovsky’s; the passionate works by Tchesnokov... what do these works have in common? They were composed in up-to-date musical style for their time.

What might one say about the current situation of music in the Russian Orthodox Church? I have no statistical data, but if most contemporary composers of the Russian Orthodox Church create their works in out-of-date styles, it could be considered as an index (a semiotic term) of an objective process of “conservation” of the religion (at least, by means of music) and then turning it from an up-to-date religion into out-of-date mythology, if my hypothesis is correct.

As for the lower level (a-b) of the scheme, liturgical music, having a dual nature, belongs both to Art (music) and Church (liturgics). This opposition can be considered as a dynamic system, in which both its components must be well balanced ($m=l$, where m – music, l – liturgy). If music is predominant over liturgy ($m>l$), music becomes more artistic and less liturgical; if liturgy is predominant over music ($l>m$), music becomes less artistic and more liturgical. In extreme cases, music becomes purely artistic, non-liturgical ($m>>l$), or music becomes purely liturgical, non-artistic ($l>>m$) – the system then appears thus:

(Church) liturgics ← liturgy + music → music (Art)

³ Eero Tarasti, *A Theory of Musical Semiotics*, Bloomington: Indiana University Press, 1994.

What are the criteria for a work of ecclesiastical music to become a liturgical one? There are two conditions for a work of liturgical music: 1) it must use a liturgical text; 2) it must have a *Боговдохновенный* (God-inspired) character.

As for the first condition, it can be also considered as a dynamic system, “music – text”, in which both its components must be well balanced ($m=t$, where m – music, t – text). If music is predominant over text ($m>t$), the work becomes more artistic and less liturgical; if text is predominant over music ($t>m$), the work becomes more liturgical and less artistic. In extreme cases, the work becomes purely artistic, non-liturgical ($m>>t$), or purely liturgical, non-artistic ($t>>m$).

So, the preceding scheme can be detailed by thinking about the opposition “music – text”:

(Church) liturgics	\leftarrow	liturgy + music	\rightarrow	music (Art)
$t>m$				$m>t$
$t>>m$				$m>>t$

How does it work? It is in fact a rather simple method, which I will illustrate using one of the genres of Gregorian chant.

1. Music and text are well balanced ($m=t$). This means that 1 syllable of text correlates with 1 note of music: $m = t$: 1 syllable \leftrightarrow 1 note

This syllabic principle is used for Sequences.

2. Text is predominant over music ($t>m$). This means that 2 and more syllables of text correlate with 1 repeated note of music: $t>m$: 2+ syllables \leftrightarrow 1 note

We find this principle in the Epistle tones.

3. Music is predominant over text ($m>t$). This means that 2 and more notes of music correlate with 1 syllable of text: $m>t$: 1 syllable \leftrightarrow 2+ notes

This principle is used for the Gradual.

4. An extreme case, when text is too predominant over music ($t>>m$). This means that much more syllables correlate with 1 repeated note: $t>>m$: more syllables \leftrightarrow 1 note

We find this principle in some Epistle tones, which have a purely liturgical, non-artistic character.

5. An extreme case, when music is too predominant over text ($m>>t$). This means that many more notes of music correlate with 1 syllable of text: $m>>t$: 1 syllable \leftrightarrow more notes

This decorative principle is used for the Jubilus; some of them have a very artistic and non-liturgical character, because the strict sense/content of the liturgical text is lost for a listener by such singing.

An extreme case of such predominance of music over text ($m>>t$) can be also found at the *Clausula* from the end of the 12th-beginning of the 13th centuries, which has no liturgical, but merely a decorative or colourful character. For example, the four-voice *clausula Mors* by Perotin (?) numbers 75 bars in contemporary notation in the metre of 6/4 (in the transcription by H. Husmann, 1955), and only one syllable, “mors”, was used in the work.⁴

4 Юлия Евдокимова, *История полифонии, том 1: Многоголосие средневековья 10-14 века* [History of Polyphony, Volume 1: Medieval Polyphony of 10-14th centuries], Москва: Музыка, 1983

As for the second condition for a work of ecclesiastical music to become liturgical, as liturgical music belongs both to Art (music) and Church (liturgics), strictly speaking, it needs also to belong to both systems. It is necessary to be a musician (a composer, a performer) and a priest (archpriest, bishop, archbishop) at the same time, to decide on the problems connected with the liturgical music. I am a composer, but not a specialist in liturgics. That is why, as for the God-inspired character of a musical work, when I ask these questions, I am not able myself to answer them; they are outside my competence.

Is there an objective method for this definition (of God-inspired character of a musical work), or is it somebody's personal view, or a subject for some speculation? The story of Tchaikovsky's *Liturgy of St John Chrysostom* is interesting in this context. Sergei Prokofiev (1891-1953) wrote in his autobiography, describing the cultural events of the Autumn of 1905 in St Petersburg:

Тетя Таня рассказала мне, что есть обедня, сочиненная Чайковским, очень интересная и совсем не похожая на церковные песнопения, а когда слушаешь, то 'точно все поют из оперных арий', за что ее и запретили исполнять в церквях. Только раз в год, осенью, в день смерти Чайковского, эта обедня исполняется в одной из церквей Александро-Невской лавры.⁵

Aunt Tanya told me that there is a Liturgy, composed by Tchaikovsky, very interesting, but quite unlike church singing: when you are listening to it, it seems, that 'all are singing from operatic arias', that is why it was not allowed to be performed in churches. Only once a year, in the autumn, on the day of Tchaikovsky's death, is this Liturgy performed at one of the churches of the Alexander Nevsky Laura.

On the one hand, then, it was forbidden – by official clerical circles – to be performed in churches, but on the other hand, it was performed – only once a year – at the Alexander Nevsky Laura.

What is the method (for the definition of the God-inspired character of a musical work) in the case when a composer creates liturgical music of some Christian confessions, such as Bach's *St John Passion*, *St Matthew Passion*, which represent a genre of the Lutheran Church, or the *B Minor Mass*, a genre of the Catholic Church? Probably Lutheran theologians will declare that Bach's Passions are works of God-inspired character, while his *B Minor Mass* is not a work of such character. At the same time, Catholic theologians will probably defend the opposite: that the *B Minor Mass* has a God-inspired character, but his Passions have not. Comparing the works, however, one can conclude that they are identical in their style, being created by one and the same great composer.

What is the method when a composer creates music not only of some Christian confessions, but also non-Christian – such as Sir John Tavener (1944-2013)? Concerning his *Two Hadiths*, Rebecca Tavener wrote:

'Two Hadiths' was commissioned by Canty from Sir John Tavener to premiere in York Minster in 2008 for the launch of the 'Minster Quarter' initiative. Hadiths are sayings by the Prophet Mohammed that are extra to the Koran, and many of them are poetic, almost visionary observations about the nature of the Almighty.⁶

One might also make mention of his *A Buddhist miniature* (on a Buddhist text), *Magnificat and Nunc dimittis* (on an Anglican text), etc.

What is the method for defining the God-inspired character for works of a really ecumenical nature, which integrate the features of a music of some confessions (e.g., Orthodox and Catholic), such as the *Liturgy of Peace* by His Eminence Metropolitan

⁵ Sergei Prokofiev, *Автобиография*, 2nd edition (Москва: "Советский Композитор", 1982), 241.

⁶ Rebecca Tavener, "Carmina Celtica", in: Canty, *Carmina Celtica* (Linn Records, 2010).

Jonathan (Yeletskykh)? Mykola Hobdych, Artistic Director and Conductor of the “Kyiv” Chamber Choir, wrote:

In the *Liturgy of Peace*, the Greek Divine Liturgy of St John Chrysostom in the Church Slavonic language is ‘dressed’ by the author in the melodies of ancient Gregorian chorales with minimal adaptation of harmonic methods. That way, and through the thousand-year old alienation of Church culture the *Liturgy of Peace* creates a musical synthesis of both cultures, firstly, and also the meeting of western and eastern liturgical traditions.⁷

One might also mention his “Chernobyl” *Liturgy of St John Chrysostom*.⁸

The author of the article has written liturgical works of both the Catholic and Orthodox confessions, as well as a work of ecumenical character, the three-voice *Missa Mediaeval* (2002-2005, ca 42’), composed for S-S-MS *a cappella* especially for the Scandinavian Trio Mediaeval. The mass is composed in a neo-Gothic style to the canonical Latin text, using the *cantus firmus* technique. The first movement the Kyrie was premiered separately by them on 16 January 2004 in Oslo (Norway) and recorded on CD.⁹ Since 2013 it has also been available on YouTube.¹⁰

As for the metrical and rhythmic organization of the Kyrie, E. J. Johnson wrote in his review: “In fact, the opening Kyrie by Harkavyy, with its piquant dissonances and quaint syncopations, could pass unsuspected as medieval polyphony.”¹¹ In fact, there are no syncopations in the Kyrie! It uses the *metrical modes* – my system of unusual non-symmetrical metres, which consist of groups of two and three quavers in different combinations, being one of the features of my New Gothic style. For example, there are two metrical modes of the metre of 5/8: I (2+3) and II (3+2), as well as two metrical modes of the metre 6/8: I (2+2+2) and II (3+3). There are three metrical modes of the metre of 7/8: I (2+2+3), II (2+3+2) and III (3+2+2), and so on.

As for the Kyrie, it uses the first mode I (2+3) of the metre of 5/8 for the slow episodes, and all the three metrical modes of the metre of 8/8:

- I (3+3+2) for the first quick episode,
- II (3+2+3) for the second quick episode,
- III (2+3+3) for the third quick episode.

In addition, as for the two groups of 3 quavers in the metre of 8/8, the first uses the second *rhythmical mode*, while the second uses the first *rhythmical mode* (here in the sense of the rhythmical system of *Ars Antiqua*).

The five-voice *Missa Canonica* (2010-2015, ca 25’), composed for MS-A-A-A-A *a cappella* especially for the Belcanto ensemble (directed by Dietburg Spohr). The mass is composed in New Gothic style on the canonical Latin text, in quasi-sonata form. The three movements (Kyrie, Gloria, Agnus Dei) were premiered in 2014 and recorded.¹² The complete mass was premiered on 4 November 2017 in Frankfurt am Main (Germany).

The *Missa da Requiem* (2008-2018, ca 52’), composed in memory of my wife, the musicologist and poet Rita (Margarita) Dmitrievna Ocheretnaya (1969-2008), for soprano solo, eight-voice SSAATTBB choir, organ and string orchestra. The Requiem is composed in New Gothic style on the canonical Latin text.

7 Archbishop Ionafan (Yeletskikh), *Liturgy of Peace*, “Kyiv” Chamber Choir (Atlantic Records, 2005).

8 Archbishop Ionafan (Yeletskikh), *The “Chernobyl” Liturgy of St John Chrysostom*, “Credo” Chamber Choir (Rostok Records, 2009).

9 Trio Mediaeval, *Soir, dit-elle*, ECM New Series 1869 (ECM Records, 2004).

10 <https://www.youtube.com/watch?v=U9CvFvB4b2s>.

11 <http://www.barnesandnoble.com/w/soir-dit-elle-trio-mediaeval>.

12 Belcanto ensemble, “Vokalwerke von Oleh Harkavyy: Messe” (Fabio Cammarata Mediapartner, Project presentation). See <https://www.youtube.com/watch?v=Vgvzhz6Vpt8>.

The *Liturgy of St John Chrysostom* (2018-2019, ca 53'), composed for SATB choir *a cappella* in the tradition of Russian Orthodox Church music on the canonical Church Slavonic text. The Liturgy, which consists of twenty-five movements, is one large "sounding icon" and can be compared with the iconostasis of a Russian Orthodox Church, which consists (in the case of my Liturgy) of two rows with twelve icons in a row, with one central larger icon: number 13, "Верую" (The Creed).

After the death of my father, Vyacheslav Mikhailovich Harkavyi (1940-2018), I composed in his memory *Свете тихий/Lux aeterna* (2018, ca 3' 20), scored for eight-voice SSAATTBB choir with organ accompaniment. The character of the music is ideally suitable for both the texts: "Lux aeterna" (Eternal light) from the Latin Requiem and "Свете тихий" (Gladsome light) from the Orthodox All-Night Vigil. The Latin text is not a precise translation of the Church Slavonic one, and vice versa. The texts are not identical, but they similar and concern the "light" from the other world. To ask whether this "light" is Catholic, Lutheran or Orthodox one would be absurd.

The four vocal lines (S-A-T-B) are permanently doubled in parallel thirds (S1-S2, A1-A2, T1-T2, B1-B2), which is why an eight-voice choir was used; this is, semiotically, an index of Russian Orthodox Church singing (*пение вторами*, i.e. singing in parallel intervals: thirds or sixths), which from the time of Peter the Great became typical (see *кант* and *псалм* of the period). This texture can be found in the above-mentioned works by Bortnyansky – the Cherubic Hymn (bars 44-47) – and Archangelsky - *Помышляю день страшный* (bars 7-9, 21-24, 29-32, 43-46, 61-63).

As for an organ accompaniment, it is not an index here of Catholic music. The character of the music is transcendental, connected with the "light" from the other world. For this effect, an extraordinary scale is used, in which it is impossible to sing without instrumental accompaniment. See for details the article mentioned in footnote 1 above.

If a composer is at the same time a priest, does it mean that his liturgical works are of God-inspired character? Has he received the Holy Spirit at his ordination only for service as a priest, or as a composer too for his liturgical music (which is a part of the service)?

If the liturgical works of a composer have a God-inspired character, does it mean that all the other works of the composer have a God-inspired character too, or only the liturgical music? For example, if Sergei Rachmaninov's *Liturgy of St John Chrysostom* (1910) and *All-Night Vigil* (1915) have a God-inspired character, does it mean that all the other his works, including, for example, the *Rhapsody on a Theme of Paganini* (1934), for piano solo and large symphony orchestra, also have such a character?

If a composer creates only secular works, does it mean that none of them has a God-inspired character?

Returning to our opposition "Art (music) – Church (liturgics)", it correlates to a certain degree with another opposition "Free Will – Predestination": the "artistic" component of liturgical music, which depends upon the composer, correlates with "Free Will", as well as the "liturgical" component of liturgical music, which does not depend upon the composer, correlates with "Predestination":

Art (music) \leftrightarrow Church (liturgics)

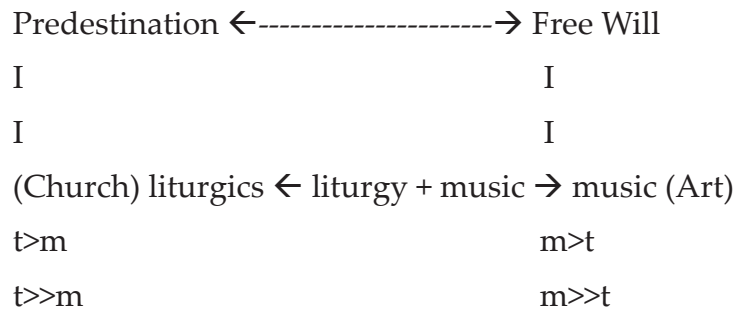
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Free Will \leftrightarrow Predestination

The second opposition “Free Will – Predestination” can be considered as the psychological basis for the first “Art (music) – Church (liturgics)”.

Thus, our initial scheme can be finally detailed:



As a sample of a sacred ecclesiastical liturgical work (II-2-b), my *Stabat Mater* (2008-2011, ca 28'), composed for soprano solo, eight-voice SSAATTBB choir with organ accompaniment, can be considered.¹³ This work was also composed in memory of my wife Rita.

It needs to be noted that it is usual compositional practice for me to use a literary text as *initial model* (of both its aspects – content and structure) not only for my vocal-instrumental works, where the text is included in the score as an integral part, but also for my purely instrumental works, where the text is not included in the score, being its subtext only: for example, *Sonata of Motets “Holy Trinity”* (2012, ca 16' 15), for organ solo and *Concerto of Motets “Jesus Christus”* (2017, ca 15' 45), for organ and string orchestra were both composed after my Latin-texted motets for vocal ensemble; and the *12 Choral Preludes* (2019, ca 26'), for organ, composed after the original Gregorian chants.

It is also usual compositional practice for me to use not only a literary text as a basis for my vocal-instrumental works, where the text is included into a score, but some initial models from other kinds of art too, which are not included in the score, being its subtext only; for example:

- painting: *Ave Maria* (2008), *Stabat Mater* (2008-2011), *Two Madrigals* (2011/2016),
- ballet: *Missa Mediaeval* (2002-2005),
- architecture: *Missa Canonica* (2010-2015),
- light: *Lux aeterna* (2018).

As for my *Stabat Mater*, in composing the work, I was inspired not only by the poem by Jacopone da Todi (1228-1306), but I was also looking through the reproductions of all the paintings of the Crucifixion which were accessible to me at the time – chronologically from Giotto di Bondone (1266/1267-1337) to Salvador Dali (1904-1989).

These had a great impact upon me not only on account their content (the different images of the Crucified Christ), but also their structural aspect. Thus, the structure of the Isenheim Altarpiece (1512-1515) by Matthis Gruenewald (ca 1470-1528) – with its closed and unclosed panels with quite opposite images of immanent life (the Crucifixion of Christ, in dark, pessimistic colouring) and transcendental life (the Resurrection of Christ, in shining, optimistic colouring) – was translated by me into a structure for my *Stabat Mater* in the following way.

¹³ The *Stabat Mater* was inserted into the Roman Missal and Breviary in 1727, and now it appears on the Feast of Our Lady's Sorrows, celebrated on 15 September.

It is a four-movement Sonata cycle:

1. “*Stabat Mater dolorosa...*” – Sonata form (ca 12’ 20),
2. “*Sancta Mater, istud agas...*” – Variations (ca 5’ 10),
3. “*Virgo Virginum praeclara...*” – quasi-Scherzo (ca 5’),
4. “*Amen. In sempiterna saecula.*” – Coda (ca 5’ 30),

with the opposition of the first three movements and fourth concluding movement. Movements 1-3, composed on da Todi’s text and scored for eight-voice SSAATTBB choir and organ, are the symbol of immanent life and correspond with the Crucifixion of Christ as depicted on the Isenheim Altarpiece. The concluding Coda uses, simultaneously in counterpoint, two opposite lines:

Firstly, with a new melody, composed after an original Gregorian chant and sung by soprano solo (on the word “Amen”) with an organ accompaniment – which is a symbol of transcendental life and corresponds with the Resurrection of Christ on the Isenheim Altarpiece (the soprano solo is used as a symbol of the Mother of God),

Secondly, the eight-voice SSAATTBB choir sings (*sotto voce*) simultaneously in counterpoint with the first line the material of the preceding three movements (on the words “In sempiterna saecula”). This line, being a symbol of immanent life in the first three movements, is now repositioned in the context of transcendental life.

As for the above-mentioned intersection of a literary text and music in my works, there is another unique experience in my compositional practice, when a literary text was further added by me to my primarily instrumental work: in 2014 I added a mezzo soprano part with the text “Requiem aeternam” to my *Memorial Study Number 2* (2008, ca 5’), composed primarily for piano. The *Study* was the first of my works to be composed in memory of my wife Rita, just after her untimely death.

Two musical metaphors were used by me for the transcendental character of the work: a metaphor for “Eternal light”, which is the two-hand figured chords in the high register of the piano, the dynamics being “ppp”, and a 7-bar melody, which is a symbol of a “living person” and consists of two sections, the first of three bars (symbolic of the “body”) and the second of four bars (symbolic of the “soul”). Both metaphors interact in the *Study*. When the “Eternal light” arises for the first time, it becomes visible for a dying person, but the seven-bar melody is heard once again – the reanimation of the person is possible still. When the “Eternal light” arises for the second time, reanimation is impossible – the person is dead, and the seven-bar melody is split into its two sections, the three-bar “body” descends into the ground (into the lowermost register of a piano), while the four-bar “soul” ascends to Heaven (into the high register of the piano). The text “Requiem aeternam” was added by me to the *Study* to make explicit the extra-musical content of the instrumental writing.

The *Memorial Study Number 2* (2008) was premiered by me on 24 March 2009 at the Chamber Hall of the Odessa Philharmonic Society at a memorial concert on the first anniversary of Rita’s death (she was working as a lecturer-musicologist at the Odessa Philharmonic Society from 1994 till 2008). It was performed a second time by me on 4 October 2009 at the Golden Hall of the Odessa Literary Museum at a literary concert of Rita’s works (both poetry and prose) within the framework of the Festival “Золотая Осень Мира” (“Golden Autumn of Peace”). The very popular *Ave Maria* by J. S. Bach/Ch. Gounod was composed in similar way. Gounod (1818-1893) added the vocal part, to the text ‘Ave, Maria’ to the C major Prelude from the *Wohltemperierte Klavier*, volume 1 by J. S. Bach (1685-1750).

The question about the extra-musical content of a purely instrumental work arises once again in this context. The Ukrainian musicologist Boleslav Yavorsky (1877-1942) considered the *Wohltemperierte Klavier* as a work of specifically sacred ecclesiastical character. In his interpretation, each of its Preludes and Fugues corresponds with one or another episode of the Holy Bible (mostly the New Testament), as well as the dogmatic cycle.¹⁴ Thus, the C major Prelude corresponds precisely with the Annunciation. It is remarkable that Gounod's and Yavorsky's interpretations of the Prelude coincide. Comparing the interpretations of the *Wohltemperierte Klavier* by great pianists such as Sviatoslav Richter and Glenn Gould, we can see that they are quite different. Yavorsky's interpretation of the WTK could become not a dogmatic "method", but rather a "key" for a better understanding of the work.

It needs to be noted that the light of a candle and the lampada near an icon is another symbol of the "light" from the other world, the eternity of the "light" (compare: "неугасимая лампада"). This invisible transcendental "light" lightens our immanent life, adding a higher sense to our everyday life. In this context, I would like to quote another unpublished poem *Свеча* by Rita (Margarita) Ocheretnaya:

Тихая церковь, скромная служба,
Свечи горят у икон...
Я удивляюсь: что мне здесь нужно?
Может, мне нужен Он?

Я удивляюсь собственным пальцам,
Трепетно взявшим свечу...
За огоньки, что дрожат в ритме вальса,
Я сполна заплачу!

Крест, возносящийся в тысячелетья
С несокрушимым Иисусом Христом...
Может, хочу я за что-то ответить?
Может, ищу я Дом –

В тихой церквушке, где скромная служба?
Косынка сползает с плеча...
Среди свечей, что "танцуют" недружно,
Горит и моя свеча!

I will end this article with these optimistic lines, which live after the death of their author. The flame of Rita's candle is really the eternal "light"!

14 Музыкальная Академия, Volume 2 (1993).