

ALFRED SCHNITTKE'S QUEST FOR A UNIVERSAL MUSICAL LANGUAGE IN
THE *PENITENTIAL PSALMS* (1987–88)

BY

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DISSERTATION

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ABSTRACT

This dissertation explores the genesis of Alfred Schnittke's choral masterpiece, *Penitential Psalms* (1987–88), commissioned to celebrate the millennial anniversary of the Christianization of Russia (988–1988). Given the vast scope of this historical narrative, Schnittke decided that his composition must take into account a wide range of textual and musical developments. The analysis of the work proceeds along two complimentary axes: a discussion of the historical antecedents of the text, and a thorough examination of how Schnittke synthesized the musical elements associated with historical Russian Orthodox sacred music and Russian folkloric tradition with his own unique esthetic goals and personal compositional style to produce a blended, universal musical language.

Keywords: penitential poems, spiritual poems, Russian Orthodox Christianity, polystylism, *znamenny rospev* (chant), choir concerto, *partesny* style (part-singing), *naïve kant*, *prichit* (lament), *ison* (drone), heterophonic polyphony, pitch centrality, motifs, monograms.

To God and My Family

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PREFACE

The purpose of this dissertation is to understand Alfred Schnittke's quest for a universal musical language in his twentieth-century choral composition, *Penitential Psalms (Pokayannye Stikhi, 1987–88)*. The first step in this process is an examination of the Schnittke's choral output and an assessment of its place in larger history of choral music of the late twentieth century. Next, we turn to a discussion of the historical underpinnings of the texts that Schnittke chose to set. This involves considering the origins of these texts within the larger context of the genre of Russian literature, the spiritual poems alongside with a review of history of Russian singing tradition. Chapter Two continues with a detailed discussion of linguistic issues presented by Schnittke's texts. The first part of the dissertation concludes with an exhaustive historical commentary on the imagery, topics, characters, and textual concepts contained in the text.

In the second part of the dissertation, we turn to the various musical components that comprise Schnittke's distinctive musical style. Primary among these is the concept of polystylism, the descriptive term most often used in the scholarly literature surrounding Schnittke's music. Next comes a discussion of the specific components of this polystylism that appear in the *Penitential Psalms* and how his appropriation of historical musical forms provides the subtext of a composition intended to celebrate the millennial celebration of the Christianization of Russia (988–1988). From the historical repertoire of Orthodox Church music, Schnittke specifically mines the rich chant tradition, the stylistic characteristics of the seventeenth-century *naïve kant*, and the predominant choral form of the eighteenth- and nineteenth-century Russian music, the choir concerto. This historical perspective also consists of Schnittke's other allusions to music from Golden Age of Russian Orthodox sacred choral music

by means of complex vocal sonorities, dense texture, and application of an amplitude of dynamic expression. The second component of Schnittke's polystylism is the integration of various aspects of the Russian folk music tradition. From the folkloric tradition Schnittke references the *prichit* (lament), Russian lyrical folk song, and the uniquely Russian version of heterophonic polyphony. Another constituent of Schnittke's polystylism is the complex web of musical motifs and monograms used to generate his own musical language.

The analysis of the music of the *Penitential Psalms* (henceforth *PP*) continues by exploring the techniques Schnittke employs to generate musical structure. What constitutes form in Schnittke's music, how his formal process is different from preceding ears and the devices used by his contemporaries. It is important to recognize that Schnittke's notions of form are fundamentally different from both his predecessors and his contemporaries. Primary to his formal process is the technique of "encircling," that is, the alternation of distinct melodic, harmonic, and textural processes as part of a larger organic whole, all interacting to generate a rotational type of form. For Schnittke, this process involves the establishment of a central point of gravitation from which the music departs and to which it ultimately returns. Having established such points of centricity, Schnittke uses the traditional elements of melody, rhythm, meter, and polyphony to divert from and circle back to the central point.

The author is indebted to the European American Music Distributors Company for providing blanked copyright for use of musical examples extracted from the *Penitential Psalms* of Alfred Schnittke that appear throughout the dissertation:

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PART ONE: HISTORICAL BACKGROUND

CHAPTER 1: OVERVIEW OF ALFRED'S SCHNITTKE'S CHORAL MUSIC IN THE HISTORICAL CONTEXT

The collapse of Communist regimes in the Eastern European countries and dissolution of the Soviet Union (U.S.S.R.) in December of 1991 turned a new page in the history of Russia and Russian music. Prior to that date, access by Western composers and audiences to contemporary music in the U.S.S.R. was severely restricted. This political change doubtless accounts for the delay in the West's discovery of the music of composers like Alfred Schnittke, Sofia Gubaidulina (b. 1931), Edison Denisov (1929–96), and Arvo Pärt (b. 1935). The last decade of the twentieth century and the arrival of the new millennium witnessed greatly increased awareness and positive critical assessment of this important new body of choral music. Until that time, Schnittke had languished in comparative obscurity in comparison to Krzysztof Penderecki (b. 1935), whose music, because of its availability, became a dominant force in the West.

The late 1980s were a period of social and economic reforms (“Perestroika”) in the Soviet Union initiated by Mikhail Gorbachev, as well as a renewal of religious activity that included both the reopening and renovation of churches and monasteries in Russia. Rise of religious activity was a response to the years of state-mandated atheism and persecution of Christians in the Soviet Union. Maria Cizmic observes, “As a result of the social changes that would ultimately lead to the fall of communism and a concern for the traumatic past, suffering as a theme was prevalent in people’s conversations during the late 1980s.”¹ This period saw

¹ Maria Cizmic, *Performing Pain: Music and Trauma in Eastern Europe* (New York: Oxford University Press, 2012), 70.

increased church attendance and new interest in the use of spiritual themes in cinema literature, and music, “spirituality and repentance comprised a fashionable moral response to a sense of crisis during the 1980s.”² The spiritual renaissance of music took two forms: (1) liturgical music based on traditional church genres, forms, and texts, and (2) “sacred concert music,” which did not follow these traditional parameters but synthesized Christian themes of repentance, catharsis, Russian choral traditions, and contemporary forms. The latter form was especially favored by the leading Russian choral composers allowing to bridge religious and cultural spheres, to work without strict limitations of the liturgical genres and to expose this type of music to a broader audience. *Two Slavic Psalms* by Arvo Pärt (1984), *The Sealed Angel* by Rodion Shchedrin (1988), *Alleluja* by Sofia Gubaidulina (1990), *Canticles and Prayers* by Georgy Sviridov (1994), *The Prayers from the Liturgy of St. John Chrysostom* by Dmitry Smirnov (premiered in 1994) are but a few of the many works utilizing sacred themes that take the form of different vocal genres that allude to Russian Orthodox Church music styles. The specific synthesis of these varies from composer to composer. Schnittke’s *Penitential Psalms* also belong to the category of “sacred concert music.”

In the total *oeuvre* by Alfred Schnittke (1934–98) his choral compositions are notable for their representation of significant milestones in his compositional career. These works include *a cappella* choruses, the compositions for a chorus with instruments and orchestra, dramatic music for the theater and film scores, and the appearance of choral writing in his symphonies. Choral writing is not persistently present throughout Schnittke’s active compositional life, nor do they bear equal weight compared to other genres. After some early attempts at choral writing (1954–59), Schnittke composed no choral music for twelve years. Starting in 1972, choral compositions

² Ibid., 71.

begin to appear at intervals of roughly one to three years for the remainder of his life. A chronological list of these choral works appears as Appendix E.

Schnittke's career as a musician started with his study in the Department of Choral and Conducting Studies at the October Revolution Music College in Moscow (1949–53).³ These types of professional musical institutions traditionally provided a solid musical education with an intense focus on the student's field of major interest. It was during his study at the Moscow Conservatory (1953–58) that Schnittke made his first attempts in choral composition, a set of *Three Choruses* (1954–55) on poems of Russian poets to fulfill a commission from "Conservatory authorities" asking the novice composer to write a composition for The State Chorus of Russian Folksong.⁴ Two large-scale works, the oratorio *Nagasaki* (1958) on the collaborative text by Anatoly Sofronov and other authors, and a cantata *Songs of War and Peace* (1959). *Nagasaki* was Schnittke's graduation composition. According to Alexander Ivashkin, the composer "seems not to have liked oratorios at all."⁵ Evgeny Golubev, his mentor in the Conservatory, proposed the genre of this work for his final exam.⁶ Schnittke composed *Songs of War and Peace* (1959) on his own, as a way of utilizing his new interest in folk music.⁷ After the cantata, Schnittke ceased composing choral music for twelve years. This overview of Schnittke's early choral works reveals that occasional choral writing was not his strong interest, but rather his obligatory response to requirements made by Conservatory authorities.

³ Alexander Ivashkin, *Alfred Schnittke* (London: Phaidon Press Limited, 1996), 38–46.

⁴ Melanie Turgeon, "Composing the Sacred in Soviet and Post-Soviet Russia: History and Christianity in Alfred Schnittke's Concerto for Choir" (DMA diss., University of Illinois at Urbana-Champaign, 2007), 4 and Boris Schwarz, *Music and Musical Life in Soviet Russia: 1917–1981* (Bloomington: Indiana University Press, 1983), 184.

⁵ Ivashkin, *Alfred Schnittke*, 68.

⁶ Ibid.

⁷ Ibid., 72.

Schnittke's revival of interest in choral composition is manifest in two works: *Voices of Nature* (1972) and *Der gelbe Klang* (The Yellow Sound, 1974). The first, scored for ten women's voices and vibraphone is classified in the composer's catalog of works as a vocal composition; Schnittke classified the second as a theatrical pantomime that included a chorus. This revival of choral composition coincided with the death of his beloved mother in 1972, culminating in a *Requiem* (1975) for soloists, chorus and instrumental ensemble, which revealed a new simpler compositional style.⁸ The *Requiem* also marks the beginning of Christian themes in Schnittke's choral works. The subjects of gnosis, intuition, rationality and irrationality, preoccupied Schnittke from the late 1970s into the decade of the 80s. This search for spiritual meaning resulted in a work based on the Faust legend, a cantata *Seid Nüchtern und Wachet* (Be Sober and Attentive) or *Faust Cantata* (1983). Other choral works from this period are the cantata *Der Sonnengesang des Franz von Assisi* (The Canticle of the Sun by St. Francis of Assisi, 1976), the choral passages in his second and fourth Symphonies (1979 and 1984 respectively), and *Minnesang*, a setting of Medieval poetry for fifty-two choristers (1980–81). Concerning the new trend towards spiritual themes, Ivashkin notes, "he felt the need for a proper Christian faith. The substance of all Schnittke's music is definitely Christian."⁹ Baptized as a Roman Catholic in 1982, Schnittke received spiritual support from Father Nikolai Vedernikov, a Russian Orthodox priest who was to become a close friend. Shortly before Schnittke's death (1998), he converted to Russian Orthodoxy with the name Alfey.¹⁰

⁸ Ibid., 131.

⁹ Ibid., 159–160.

¹⁰ Mark D. Jennings, "Alfred Schnittke's Concerto for Choir: Musical Analysis and Historical Perspectives" (PhD diss., Florida State University, 2002), 46.

Three sacred choral works from the core of Schnittke's choral music on Orthodox themes include *Three Sacred Choirs* (1984), *Concerto for Choir* (1984–85), and *Stikhi Pokayannye* (Penitential Psalms, 1987–88). The last two share concepts of repentance and catharsis. It is these three choral works that represent the climax of Schnittke's compositional interest in choral music based on the Christian themes. Alexander Demchenko posits another importance for these works within the Russian choral tradition. These works by Schnittke "denoted the situation of spiritual Renaissance of Russian music at the turn of the twenty-first century. And particularly in them the ethos of a moral catharsis clearly was expressed, which became the very important primary path of the native art during those days."¹¹

The final choral works are *Eröffnungsvers zum Ersten Festspielsonntag* (Introduction to the first Sunday Feast) for mixed chorus and organ (1989), an *Agnus Dei* (1991) for two sopranos, treble chorus and orchestra, *Torzhestvennyi Kant* (Solemn Canto) for violin, piano, chorus and symphony orchestra (1991), and an unfinished piece for mixed chorus and orchestra, *Lux Aeterna (Communio II)*. The last piece was Schnittke's contribution to the *Requiem der Versöhnung* (Requiem of Reconciliation, 1994), a work commissioned by the Internationale Bachakademie in Stuttgart to memorialize the victims of the Second World War.¹² It was Russian conductor Gennady Rozhdestvensky who completed the composition and orchestrated Schnittke's contribution (*Lux Aeterna*) according to the composer's sketches.¹³

¹¹ Alexander Demchenko, *Alfred Schnittke: Konteksty I Koncepty* [*Alfred Schnittke: Contexts and Concepts*] (Moscow: Compozitor, 2009), 224.

¹² It was premiered in 1995 and included among its total of fourteen composers such notable names as Luciano Berio, Krzysztof Penderecki, John Harbison, Judith Weir and Wolfgang Rihm.

¹³ Turgeon, "Composing the Sacred," 53.

A Historical Background of The *Penitential Psalms* (1987–88)

In 988, Prince Vladimir the Great ordered that all Russia convert to the Eastern Orthodox faith. This historical event and others, such as the story of the martyrdom of St. Boris and St. Gleb, were documented by St. Nestor the Chronicler (ca.1056–ca.1114). Thus, the year 1988 marked the millennial anniversary of the Christianization of Russia. In 1987, Alfred Schnittke was commissioned to compose a piece for the celebration of this anniversary. The result was *Stikhi Pokayannye* (the *Penitential Psalms*), a cycle of 12 *a cappella* pieces for mixed choir. Schnittke drew the texts from a 1986 publication, *Памятники Литературы Древней Руси, вторая половина 16 века* (*Monuments of Literature of Ancient Russia: Second Half of the Sixteenth Century*).¹⁴ The editors of this publication selected eleven poems from six different manuscript collections dating from the sixteenth and the seventeenth centuries and arranged them in a specific order, in which Schnittke adhered to. The catalogue of Schnittke’s works compiled by Alexander Ivashkin, in cooperation with Schnittke, lists 1987 as the date of the work’s composition.¹⁵ The only available photocopy of the composer’s autograph manuscript is held at the Alfred Schnittke’s Archive at Goldsmiths College, University of London.¹⁶ Dates appear in two places in the manuscript: “1988” appears on the title page and “17 April 1988” marks the conclusion of work.¹⁷ Since Schnittke said that this manuscript was re-written from an earlier copy of the *Penitential Psalms*, scholars suggest that the piece was initially written in 1987 and

¹⁴ L. Dmitriev, D. Likhachev and A. Panchenko, eds., *Pamyatniki Literatury Drevnei Rusi: Vtoraya Polovina XVI Veka* [*Monuments of Literature of Ancient Russia: Second Half of the Sixteenth Century*] (Moscow: Khudozhestvennaya Literatura, 1986), 550–563.

¹⁵ For this discussion see: Alfred Schnittke, *Stikhi Pokayannye* [*Penitential Verses*]. Collected Works: Works for Choir. Series IV, vol. 9, ed. Ivan Moody, trans. Aleksey Vulfson (St. Petersburg: Compozitor, 2017), 8 and Ivashkin, Alexander, ed., *Besedy s Alfredom Schnittke* [*Conversations with Alfred Schnittke*] (Moscow: Klassika–XXI, 2003), 278.

¹⁶ Moody and Vulfson, eds., “Alfred Schnittke: Collected Works,” 8.

¹⁷ *Ibid.*

then edited in 1988.¹⁸ The premier of the *Penitential Psalms* took place on December 26, 1988 at the Culture House of Moscow State University, Lenin's Hills, Moscow. Valery Polyansky directed the State USSR Ministry of Culture Chamber Choir at that performance.

The current literature as it pertains to Schnittke's choral compositions exists in a broader scale within the Russian sources than in the Western scholarly community. The challenge with the scarcity of literature about Schnittke in English is there does not exist a data base of definitive works about his *Penitential Psalms* with a detailed analysis of the text and music. Among the important authors who have written on Schnittke's choral works are Ivan Moody, Peter Schmelz, Chester Alwes, Mark Jennings, and Melanie Turgeon. The goal of this dissertation is to attempt not only to fill the void of current scholarly research about Schnittke's *Penitential Psalms* but also to introduce the available scholarly literature in Russian to a broader audience.

¹⁸ Ivashkin, *Conversations*, 72 and Moody, ed., "Alfred Schnittke: Collected Works," 8.

CHAPTER 2: THE TEXTS OF THE *PENITENTIAL PSALMS*

The Origin of the Text

The texts of the *Penitential Psalms* that Schnittke used appeared in a 1986 publication *Pamyatniki Literaturny Drevnei Rusi: Vtoraya Polovina XVI Veka* (Monuments of Literature of Ancient Russia: Second Half of the Sixteenth Century).¹⁹ This publication contained the eleven poems in both the original Old Slavonic and a modern Russian translation. Schnittke chose to set the original Slavonic text in its entirety and in the same sequence. The reasons he chose this particular cycle of poems remains unknown. These poems represent a genre of ancient Russian lyrical poetry commonly referred to as “penitential poems.” They are not “psalms” in the biblical sense but draw upon imagery found in various biblical, liturgical, patristic, and apocryphal sources. As stated earlier, the editors of the publication selected the penitential poems from six different collections of manuscripts from the sixteenth and the seventeenth centuries and set them in the order of their own choice.

Perhaps as important as the texts themselves is the editorial commentary that accompanies them; it provides a brief historical description of each poem, explains words unique to the original Slavonic, and historical references made in some of the poems. Also included is a monophonic chant setting of *Penitential Psalm 8 Ashe hoscheshi pobediti* (If you Want to Overcome), which unfortunately is not identified to its source or the *glas* (chant tone) used. These eleven ancient poems and the accompanying editorial material described above became the raw material used by Schnittke.

¹⁹ Dmitriev, *Monuments of Literature of Ancient Russia*, 550–563.

Throughout their history, the penitential poems were combined with the singing practice, first and foremost to the Russian Orthodox liturgical method and, in the later period, to the paraliturgical tradition. A review of the historical development of the penitential poems needs to be considered in conjunction with an outline of the history of Russian liturgical singing.

A Historical Overview of the Penitential Poems and Russian Liturgical Singing

The penitential psalms or poems (as they are called in Russian literary criticism) comprise a genre of old Russian lyrical poetry that first appeared in the second half of the fifteenth century and was actively developed through the seventeenth century.²⁰ While no more precise dating of any given text is possible, existing scholarship suggests that his poetry postdates the Christianization of Russia in 988.²¹ These penitential poems form part of a larger poetic genre collectively known as spiritual poems: study of these as a literary genre dates from the end of the nineteenth century.²² Before that, collectors of folk songs and texts, as well as those who sang them, drew no distinction between the spiritual poems and other secular folkloric poetic forms as all these poetic texts “were created and received by bearers of the Orthodox mentality.”²³ The term “spiritual poems first appeared in V. G. Varentsov’s (1825–67) work *Sbornik Russkikh Dukhovnykh Stikhov* (The Setting of Russian Spiritual Poems, 1860).²⁴ He focused on textual criticism and historical background. Other pioneers in this scholarship include P. V. Kireevsky (1808–56), P. A. Bezsonov (1828–98), and A. N. Veselovsky (1838–1906).

²⁰ A. M. Panchenko, “Stikhi Pokayannye” [Penitential Poems], in *Institute of Russian Literature (Pushkin House)*, <http://www.pushkinskiydom.ru/Default.aspx?tabid=3643> (accessed June 30, 2018).

²¹ N. S. Seregina and S. E. Nikitina, “Dukhovnye Stikhi” [Spiritual Poems], *Orthodox Encyclopedia*, vol. 16, 424–428 (Moscow: Church and Science Center “Orthodox Encyclopedia,” 2007). See online: <http://www.pravenc.ru/text/180672.html> (accessed June 30, 2018).

²² Ibid.

²³ Ibid.

²⁴ Ibid.

Research on the musical setting of spiritual poems begins in the early twentieth century in the pioneering work of A. L. Maslov (1876–1914).²⁵ During the Soviet period, especially from 1920s to the 1970s, collection and publication of spiritual poem was discouraged.²⁶ The Russian religious philosopher and essayist G. P. Fedotov (1886–1951) authored the first systematic research on the poems (Paris, 1935); his work laid the foundation for further studies in this field, being characterized by some Russian academics as the walking embodiment of Russian spirituality.²⁷ Additional research on the poems during the Soviet period was conducted by F. M. Selivanov (1927–90). Among musicologists, M. V. Brazhnikov (1904–73), K. Korableva, and N. Seregina were most important contributors to the scholarly on spiritual and penitential poems.²⁸

The penitential poems existed in written form. The written tradition tends to be more rigid and prescriptive, reflecting the monopoly on literary wielded by the Orthodox Church. As a result, this penitential poetry, rooted in the monastic tradition, is more refined intellectually and more expressive in its use of language and metaphor than secular folkloric poetry. Over time, awareness of these penitential poems spread outward to join the folkloric culture and merged with the larger group of spiritual poems developed exclusively by oral tradition. These poems share a Christian thematic content linked to scriptural sources and enriched by other literary borrowings.²⁹

²⁵ Ibid.

²⁶ Ibid.

²⁷ See a few sources: Seregina and Nikitina, “Spiritual Poems” and David Drillock, “Our History” in *St. Vladimir’s Theological Seminary Online*, <https://www.svots.edu/our-history> (accessed June 30, 2018). See also: G. P. Fedotov, *Dukhovnye Stikhi: Russkaya Narodnaya Vera po Dukhovnym Stikham* [Spiritual Poems: Russian Folk Belief According to the Spiritual Poems] (Moscow: Gnozis, 1991).

²⁸ Biographical data about K. Korableva and N. Seregina is missing from all sources.

²⁹ Seregina and Nikitina, “Spiritual Poems,” 424–428

The textual bases of Russian spiritual poetry are biblical (both Old Testament and New Testament) and liturgical. Foremost among these are *The Menaion* (texts that follow to the annual fixed cycle of the liturgy); *The Lenten Triodion* (texts for the divine services for pre-Lent, Great Lent, and Holy Week); *The Synaxarion* (texts of lives of the saints); and patristic writings and hymnody translated from Byzantine sources and original ancient Russian texts by such important church fathers as St. Andrew of Crete (ca.650/660–712/726 or 740) and St. Cyril the Bishop of Turov (1130–82).³⁰ This body of hymnody is supplemented by the laments of the burial rituals, and apocryphal texts (texts not used in the in the divine services).³¹ In style, spiritual poems resemble other folkloric genres as epic ballads, *bylina* (epic heroic sagas), and historical lyrical songs.³² The spiritual poetry differed from the larger corpus of ethnic folk prose common to all contemporary cultures in their specific focus on the tasks of comforting and caring for the souls of the people.

Historical Periods

The earliest penitential poems appear in the fifteenth-century manuscripts as single items that reference no specific literary genre.³³ Among the oldest poems is *Плакася Адамо пред раемо седя* (Adam sat before Paradise and wept), also known as “Adam’s Lament.”³⁴ Ephrosin, a chronicler of the Kirill-Belozersk monastery, included it in a collection dated from around 1470. In form, it is typical of the penitential poems that borrow (partially or fully) from the

³⁰ Ibid.

³¹ Ibid.

³² Ibid.

³³ K. Korableva, “Pokayannye Stikhi kak Zhanr Drevnerusskogo Pevcheskogo Iskusstva” [Penitential Poems as a Genre of an Ancient Russian Singing Art] (PhD diss., Moscow: Ministry of Culture, 1979), 8. Only the abstract of this dissertation is available.

³⁴ A. M. Panchenko, “Penitential Poems,” in *Institute of Russian Literature (Pushkin House)*, <http://www.pushkinskijdom.ru/Default.aspx?tabid=3643> (accessed June 30, 2018).

liturgical texts such as *The Lenten Triodion*.³⁵ The musicologist N. F. Findeizen (1868–1928), who has done research at both the Troitsk-Sergiev and Kirill-Belozersk monasteries, points out that “Adam’s Lament” was sung by *kliros* (church choristers), after vespers during the week prior to Lent. At that time, as part of the rite of “Forgiveness,” the archimandrite of the monastery served beer or honey beverage to the monks.³⁶ Due to the restriction of penitential poems for use in monasteries at meal times, for church processions, and other church services limited the general public’s exposure to such texts.³⁷ Given their prominent use during the Lenten period, the poems concentrated on such stock themes as the transitory nature of earthly things and human depravity.³⁸ During that period, the poems lacked specific titles or fixed order. They were called *pribylnye* (additional) or *vybornye* (selected), indicating their adoption from different chant books.³⁹ They were notated using *hooked notation* and sung on one of the eight *glasy* (chant tones).⁴⁰ Some poems were sung not just to a single *glas*, but to a complex of tones.

Hooked notation is characteristic of *znamenny rospev* (signed chant) or *stolp rospev* (pillar chant), the oldest known notational chant used in Russian Orthodox music. The melodies are notated by means of staffless neumes or *znamena* (sign); their physical appearance resembles

³⁵ Ibid.

Korableva writes, “Sources of the [penitential] poems are rooted in the hymns of the Liturgical cycle: penitential *stichera* (hymns of Orthros and Vespers that are sung in alternation with psalm’s or scriptural verses), burial *stichera*, Theotokion *stichera* (devoted to the Mother of God), Penitential Canon and so on.” K. Korableva, “Dukhovnye Stikhi kak Pamyatniki Znamennogo Rospeva; Stikhi Pokayannye” [Spiritual poems as Monuments of Znamenny Chant; Penitential Poems], *Musica Antiqua IV; Acta Scientifica* (1975): 535–556; see p. 535.

³⁶ N. F. Findeizen mentioned in Panchenko, “Penitential Poems.”

³⁷ Ibid.

³⁸ Ibid.

³⁹ Korableva, “Spiritual Poems as Monuments of Znamenny Chant,” 539.

⁴⁰ Ibid., 535.

hooks.⁴¹ Such notation appeared as early as the eleventh century and remained in use through the beginning of the sixteenth century, at which time other types of staffless notation, *put'* (method or path) and *demestvenny* (from Greek “domestik” or “demestik” = “the leader of a choir or group of singers”) appeared alongside the prevailing *stolp*.⁴²

While *put'* chant used the same type of notation as *znamenny (stolp)* chant, its melodies tended to be more melismatic and rhythmically complex.⁴³ To these notational systems, *demestvenny* chant added a new layer of *neumatic* notation.⁴⁴ It also avoided the eight-tone system of its predecessors, providing its own set of *popevki* (melodic formulae). This type of chant was employed for hymns without a particular tone designation and on special festive occasions.⁴⁵ Gardner notes that the first written evidence of *put'* and *demestvenny* types of singing appear in the fifteenth century in a polyphonic context.⁴⁶

Polyphonic singing in the history of Russian liturgical music has several distinct phases of development, the earliest being melodies performed with an *ison* (drone).⁴⁷ Gardner suggests that although chant books did not provide written indications of an *ison* because of its ubiquity, it is possible that in the fourteenth and fifteenth centuries *znamenny* chant, with its difficult

⁴¹ Johann von Gardner, *Russian Church Singing: Orthodox Worship and Hymnography*, vol. 1, trans. Vladimir Morosan (Crestwood, N.Y.: St. Vladimir's Seminary Press, 1980), 104.

⁴² *Ibid.*, 104, 107–109, and 144.

⁴³ *Ibid.*, 107.

⁴⁴ *Ibid.*, 109.

⁴⁵ *Ibid.*

⁴⁶ Johann von Gardner, *Russian Church Singing: History from the Origins to the Mid-Seventeenth Century*, vol. 2, trans. and ed. Vladimir Morosan (Crestwood, NY: St. Vladimir's Seminary Press, 2000), 232. See also: Seregina and Nikitina, “Spiritual Poems.”

⁴⁷ Johann von Gardner, vol. 2, 231.

melismatic passages, was performed with drones.⁴⁸ The other type of early liturgical polyphonic singing came into use in the sixteenth century. While still rooted in *znamenny* chant and *demestvenny* notation, this new style, known as *strochny* (linear) polyphony, differed from the earlier music by its use of multiple vocal lines to accompany the chant melody.⁴⁹ The principal melody (similar to cantus firmus) was accompanied by vocal lines above and below it. The principles of voice leading that generated these new parts maintained the pitch and rhythmic contour almost identically. While structurally reminiscent of Western organum, *lentochnaya* polyphony featured a different compositional method. The Russian technique did not systematically maintain a strict intervallic relationship between the voices as in organum; frequently strict parallel motion is abandoned in favor of new vertical intervals.⁵⁰ The second principle of *strochny* (linear) singing was its use of *podgolosochnaya* (undervoiced) polyphony, in which the voices were “heterophonic deviations” of the melody.⁵¹

The major corpus of notated penitential poems, compiled from various hymnological sources into a separate type of hymnody, appeared between ca. 1550 and 1700.⁵² Such collections were arranged in cycles of eight, one for each *glas*. Initially, the textual content of these compilations was unstable and varying. In different manuscripts, one often found differences in textual content or the order in which the poems appear. One manuscript from the collection of manuscripts owned by the Stroganov (Stroganoff) family and dated to the late sixteenth or early seventeenth century, is atypical in its use of texts by a single, anonymous

⁴⁸ Ibid.

⁴⁹ Ibid., 314.

⁵⁰ Nikolai Uspensky quoted in Gardner, vol. 2, 316.

⁵¹ Ibid., 315.

⁵² Seregina and Nikitina, “Spiritual Poems,” 424–428.

author.⁵³ As the period progressed, such differences gradually were ironed, resulting in a consisting body of “*Penitential [poems] on the eight tones of tearful and tender feelings for the soul to repent in order to avoid eternal suffering but entering the Heavenly Kingdom.*”⁵⁴

Concurrently, poems began to escape the confines of the monasteries, circulated by the traveling minstrels called *kaliki* or *kaleki*, groups of disabled young and old singers who made a living by singing spiritual poems in public market squares. They attended the church services and absorbed the styles of chanting and singing they heard there into their own performances.⁵⁵ The *kaliki* also made pilgrimages to the Holy Land and other spiritual places. After returning, they were viewed by the general public with a new level of respect. While wealthy people returned to their previous lives, others chose to keep traveling, making a living by soliciting alms, joining those beggars who had not undertaken a similar pilgrimage but also depended on public charity.⁵⁶ The church organized shelters, almshouses, and hospitals for them, listing them in records as “church people.” As a result of their pilgrimage, the *kaliki* synthesized Palestinian and Byzantine traditions, which then were infused into their native culture. Their expressive and emotional singing moved the crowds to tears, effectively transmitting the monastic rubric of “*tearful and tender feelings for soul to repent*” among a much more diverse secular audience. Thus, the penitential poems became a powerful way of communicating knowledge of Christian ideas to the broader population, becoming a kind of a “People’s Bible.”⁵⁷

⁵³ Ibid.

⁵⁴ P. Bezsonov, ed. *Kaleki Perekhozhie: Sbornik Stikhov I Issledovanie* [*Wandering Pilgrims: Collection of Poems and Research*], vol. 6 (Moscow: Lazar Foreign Oriental Languages Publisher, 1864), vii.

⁵⁵ Fedotov, *Spiritual Poems*, 15.

⁵⁶ Vs. Miller, “Kaliki,” *Encyclopedic Dictionary*, eds. F. A. Brockhaus and I. A. Efron; vol. 15, 27–28 (St. Petersburg: I. A. Efron Publishing House, 1895).

⁵⁷ Seregina and Nikitina, “Spiritual Poems,” 424–428.

Historically, the concept of salvation in Russian religious life was less a function of individual identity or status than of connection to a larger social content. Personal religious growth became a means of creating greater public spirituality, realizing the words of the renowned Russian St. Seraphim of Sarov (1754–1833): “Acquire a peaceful spirit, and thousands around you will be saved.” For Russian saints, salvation meant not just individual piety but also the public act of bearing witness. Thus, the social nature of Russian salvation emphasized acts of public confession and repentance.

The penitential poems originating within a monastic environment assimilated the theological content of the worship, the traditions of the Eastern Orthodox Church as well as the practice of *Hesychasm*. This term derives from the Greek word *hesychia* (silence and solitude) and was a mystical theological practice based on prayer and spiritual meditation, which strongly influenced the spiritual life in medieval Russia. As Fr. Richard Demetrius Andrews states, “The Hesychasts were monks and nuns who regularly practiced silence as part of their prayer life, which centered on the *Prayer of the Heart* and the ‘Jesus Prayer’ (Lord Jesus Christ, Son of God, have mercy on me, a sinner).⁵⁸ This prayer was a principal spiritual tool used to attain the “purity of heart,” which, along with repentance, assisted one’s journey to God.

The leading advocate of *Hesychasm* in Russia was Nil Sorsky (Nilus of Sora, 1433/34–1508), who promoted self-improvement, “mental singing,” and “tearful” prayer. These focuses explain the appearance of similar themes in the penitential poems designed to evoke the “heartfelt weeping.”⁵⁹ The hymnody texts that Sorsky used in his writings are either identical to

⁵⁸ Fr. Richard Demetrius Andrews, “St. Gregory Palamas and the Prayer of Silence,” in *Orthodoxy Today online*. <http://www.orthodoxytoday.org/articles8/Andrews-St-Gregory-Palamas-and-the-Prayer-of-Silence.php> (accessed July 6, 2018).

⁵⁹ Korableva, “Penitential Poems,” PhD diss., 11–12.

or close variants of the penitential poems.⁶⁰ The solitary life of a recluse in a “glorious desert” is a common theme that appears in *PP 2 Priimi mya, pustyni* (Receive me, o desert).

The stabilization of the major corpus of the penitential poems into a distinct genre coincided with the reign of Ivan the Terrible (1530–84) and the period of the *oprichnina* (an array of policies driven by acts of terror). The fear of execution without any due process was a powerful incentive for people to conform to the tsar’s policies, in order to ensure access to final repentance and death in a state of grace.⁶¹ Themes of the frailty of earthly things were clearly an outgrowth of hardships of everyday life. The art, literature, and music all tended to reflect the ambiance of that time, through a particular focus on the themes of mortality, the Last Judgment, and the Apocalypse.⁶²

Dispersion of the monastic penitential poems expanded the typical themes to include historical and military plots as well as themes of social injustice and protest.⁶³ The poem *Зря корабле напрасно приставаема* (When they saw the ship that suddenly appeared) illustrates how an event drawn from church history (in this case the murder of Boris and Gleb) became a penitential psalm.⁶⁴ Another poem *Воспомянух житие свое клироское* (I have bethought over my life as cleric) describes the life of a *kliros* singer (church singer).⁶⁵

The Time of Troubles (1598–1613) was a period of famine, severe political, economic, and social crisis, the Polish occupation of Russia in 1604/1605 and the resulting patriotic

⁶⁰ Ibid., 12.

⁶¹ Korableva, “Spiritual Poems,” 535.

⁶² Ibid.

⁶³ Ibid.

⁶⁴ *PP* 6.

⁶⁵ *PP* 9.

uprising. The historian Chester Dunning writes that this period “has long fascinated and puzzled the Russian people as well as many scholars, poets, and even musicians... To many Russians who lived through the Troubles, it was nothing more or less than divine retribution for the sins of Russia’s rulers or its people.”⁶⁶ The patriotic resistance to the Polish occupation made military plots a standard topic for the texts of the penitential poems as *PP 10 Pridete, khristonosenii ludie* (Gather, the people of Christ) demonstrates.⁶⁷

In the second half of the seventeenth century, penitential poetry took a new turn, continuing the process of secularization. By that time, the penitential pome genre became completely separated from liturgical poetry. Indeed, contemporary collections of penitential poems often appear side by side with tales and riddles, drawn from the folkloric tradition.⁶⁸ As part of the larger genre of spiritual poems, they developed orally and assimilated with the folk elements: “the more popular poem was, the more it soaked the nature of a folk-poetic language.”⁶⁹ The intensification of the lyrical principle that is inherent in folk poetry was achieved in the spiritual poems through traditional folk tropes such as epithets, compound nouns, and tautological combinations.⁷⁰

Spiritual poems called *psalma* found a home in the culture of *starovery* (Old Believers).⁷¹ As conservers of ancient ritual, the Old Believers segregated themselves from the official Church of Russia as part of the protest against the reforms introduced in the mid-seventeenth century by

⁶⁶ Chester S. L. Dunning, *Russia’s First Civil War: The Time of Troubles and The Founding the Romanov Dynasty* (University Park: The Pennsylvania State University Press, 2001), 2.

⁶⁷ Panchenko, “Penitential Poems.”

⁶⁸ Seregina and Nikitina, “Spiritual Poems,” 424–428.

⁶⁹ Fedotov, *Spiritual Poems*, 22

⁷⁰ Seregina and Nikitina, “Spiritual Poems,” 424–428.

⁷¹ Fedotov, *Spiritual Poems*, 22.

Patriarch Nikon of Moscow (1605–81) and Tsar Alexey Mikhailovich (1629–76). These Old Believers continued to practice rituals that predated and largely ignored the modern reforms. Keeping alive the traditional singing of spiritual poems, which persists to the present, is part of their conscious preservation of ancient church tradition.⁷² Patriarch Nikon’s reforms aimed to unify the Russian religious practice with the Greek Orthodox tradition and included both an ecclesiastical reformation and the revision of the church service books. In the liturgical singing practice of that time, a number of imperfections (such as *khomovoe penie* [singing with vocalized semi-vowels], vocal adornments, and others) were acknowledged and improved.⁷³ The reform of chant manuscripts (including the introduction of new notational systems) and liturgical singing formed the basis of a new, fashionably progressive style of church music, *partesnoe penie* (from the Latin *partes*, singing in parts).⁷⁴

Tsar Aleksey Mikhailovich, “a great and solicitous admirer and connoisseur of magnificent church ceremonies,” strongly supported this musical innovation.⁷⁵ This new polyphonic style was introduced to the Muscovite state by singers from Kiev, who adopted it from the southwestern Orthodox traditions. The southwestern Orthodox churches were, in turn, influenced by Roman Catholic polyphonic choral style due to their proximity to the Catholic churches of Poland and Lithuania. This new polyphonic type of music required from singers new vocal and technical skills, most notably the ability to read a different system of musical notation, adapt to a style that featured accidentals and new rhythmical figurations, and to sing with a new

⁷² Panchenko, “Spiritual Poems.”

⁷³ Nikolai Findeizen, *History of Music in Russia from Antiquity to 1800* (Bloomington: Indiana University Press, 2008), vol. 1, 227.

⁷⁴ *Ibid.*, 213.

⁷⁵ *Ibid.*

level of virtuosity.⁷⁶ Singers from different places of Russia were recruited and trained to master the technical difficulties. A group of native Russian composers such as Nikolay Diletsky (ca.1630–after 1680, Vasily Titov (ca.1650–ca.1715) and others produced new music such as “freely composed vocal concertos, four-part harmonizations of *znamennyi*, Kievan and Greek chants, and three-voiced *kanty*.”⁷⁷ This initial period of part-singing marked an important change in the church practice: henceforth, “liturgical singing ceases to be considered as a form of worship itself but begins to be viewed as music introduced into church services.”⁷⁸

At the same time, a new form of “spiritual entertainment,” *kant*, spread rapidly from the southwestern Russian religious fraternities to Moscow.⁷⁹ Russian *kant* was a paraliturgical, homophonic style of singing set texts of thanksgiving or glorification using three or four vocal parts to harmonize a simple melody in parallel thirds with a freely composed bass. Another prominent feature of *kant* was its use of the periodic phrasing commonly found in the seventeenth-century Western choral music. While most often associated with secular music (it especially flourished at the court of Peter the Great (1682–1725)), stylistic elements of *kant* rapidly permeated the liturgical hymnody of Russia: *Kievan* chant melodies were now harmonized with parallel upper voices and a bass line.⁸⁰

Another principal musical form that appeared in Russia in the second half of the seventeenth century and developed through the first half of the nineteenth century was the genre

⁷⁶ Vladimir Morosan, *Choral Performance in Pre-Revolutionary Russia* (Ann Arbor: UMI Research Press, 1986), 43, 49.

⁷⁷ *Ibid.*, 43.

⁷⁸ Gardner, *Russian Church Singing*, vol. 1, 145.

⁷⁹ Findeizen, *History of Music in Russia*, vol. 1, 219. Gardner points out that “kant” style was inspired by the Protestants chorale. See Gardner, *Russian Church Singing*, vol. 1, 145.

⁸⁰ Ivan Moody, “An Outline of History of Russian Sacred Music,” <http://ivanmoody.co.uk/articles.russiansacredmusic.htm> (accessed July 2, 2018).

known as *partesny* concerto (concerto in parts). In style, the *partesny* concerto is reminiscent of the concerted sacred music produced in Italian Catholic musical establishment. The style permeated both secular and sacred musical traditions, assimilating the elements of liturgical recitations and folk culture, as well as melodies and rhythms of dance music or instrumental texture.⁸¹ This new type of choral music was largely utilized to set texts derived from biblical psalms (involving either paraphrase or excerpts of the originals). The subject of sin and repentance takes a distinctive place in these texts. *Partesny* concerto differs from *kant* in its use of both homophonic and contrapuntal textures. Homophonic sections of *concerto* may feature the *kant* style. The *concerto* style typically involved three to four *a cappella* voices, although the principle was often extended to the use of multiple choirs featuring the *solo/tutti* contrasts associated with the Venetian polychoral tradition. Remarkable contributions to this new choral genre were made by Maksim Berezovsky (ca. 1745–77), Artemy Vedel (ca. 1767–1808), and Dmitry Bortnyansky (1751–1825).

The next period of the Russian liturgical tradition began after the death of Bortnyansky and lasted until the 1870s, and was referred to as “German style.” The leading practitioner of this new style was Aleksei Lvov (1798–1870), the director of the Imperial Court Chapel. Lvov studied privately with German teachers, traveled to Germany, and made the acquaintance of Felix Mendelssohn, Robert Schumann and others.⁸² Lvov’s style typically featured a prominent melody in the uppermost voice of a four-part texture.⁸³ The elements of this choralelike style,

⁸¹ A. V. Lebedeva-Emelina, *Khorovaya Kultura Rossii Ekaterininskoi Epokhi* [*The Choral Culture of Russia During the Epoch of Catherine the Great*] (Moscow: Compozitor, 2010), 76.

⁸² Morosan, *Choral Performance*, 78.

⁸³ Moody, “An Outline of History of Russian Sacred Music,” <http://ivanmoody.co.uk/articles.russiansacredmusic.htm> (accessed July 2, 2018).

especially the application of the emotional, pietistic feelings of Romanticism, would become the essential component of Russian Orthodox music.

Summary

The penitential poems owe their origin and existence to the Christianization of Russia in 988, the date that marks the true beginnings of Russian literature. The penitential poems reflect both the liturgical texts associated with that era and the rich, largely oral tradition of Russian folk art. Both elements were enriched by multiple generations of the uniquely Eastern Orthodox spiritual mysticism known as *Hesychasm* and the social and cultural ethos of the evolving Russian state. The penitential poems have always been part of the Russian singing tradition, first manifest in the eight-tone melodic organization of chant and, in the later period, with emerging folkloric and paraliturgical musical traditions. In his *Penitential Psalms*, Schnittke incorporate texts that reflect the entire spectrum of this historical process.

Linguistic Issues

As the editors of *Monuments of Literature of Ancient Russia: Second Half of the Sixteenth Century*, point out, all the manuscript sources they used to compile their publication of the penitential psalms texts that Schnittke adopted without change, included *razdelnorechnye* or *khomovye* texts of “divided speech”.⁸⁴ According to Johann von Gardner, during the period of “divided speech,” the letters Ѣ and Ѥ lost their spoken quality as half-vowels, becoming either completely silent or, in certain limited instances, fully voiced as vowels (=khomo, the additional syllable): “o” [Ѣ] and “e” [Ѥ].⁸⁵ This method of singing received the name *khomovoe penie*. The period of *khomovoe penie* lasted from the fourteenth to the seventeenth century. In the printed

⁸⁴ Dmitriev, *Monuments*, 635–636.

⁸⁵ Gardner, *Russian Church Singing*, vol. 1, 140.

score of the *Penitential Psalms* by M. P. Belaief the letter Ѣ between consonants is replaced and printed as “e” but the voiceless Ѣ after a final consonant remains in the publication.

Table 2.1 Replacement of the letter Ѣ with “e”

PP #	Measure	Original text	Score version	Translation
1	14	грѢшному	грешному	sinful
1	18, 19, 29, 31	согрѢшихо	согрешихо	sinned
2	25 – 26	лузѢх	лузех	meadows
3	4	имѢю	имею	have
7	20 – 21	велѢрѢчие	велеречие	great speaking

The dual influences of monastic liturgical texts and minstrel folkloric culture affected both the thematic content and syntax of penitential poems; F. M. Selivanov describes the structure of some epic spiritual poems as “a row of episodes, consequently unfolding elements of a single event or the entire life of a character.”⁸⁶

Kirill Taranovsky divides Old Russian Slavic poems into two categories of metric organization: prayer and narrative.⁸⁷ Schnittke’s texts use none of the latter type. All of his texts conform, at some level, to the generally-accepted metric organization of the prayer structure, a category that involves texts in free style and nonsyllabic texts that resemble church prayers and doxologies.⁸⁸ These poems all share one or more of the following characteristics:

1. Use of Vocative case to indicate direct address.
2. Verbs of imperative mood, indicating urgent command or request.

⁸⁶ F. M. Selivanov, *Russkie Narodnye Dukhovnye Stikhi [Russian Folk Spiritual Poems]* (Moscow: Russkaya Kniga, 2004), 23.

⁸⁷ Kirill Taranovsky, “Formy Obscheslavyanskogo i Tserkovnoslavyanskogo Stikha v Drevnerusskoi Literature XI–XIII vekov” [The Forms of General Slavic and Old Church Slavonic Poems in the Old Russian Literature of the 11th–13th centuries in *American Contributions to the Sixth International Congress of Slavists*, vol.1: Linguistic Contributions, ed. Henry Kucera (Paris: Mouton, 1968), 377–394.

⁸⁸ Taranovsky, “The Forms of General Slavic and Old Church Slavonic Poems,” 377.

3. Syntactic inversions, in which deliberate departure is made from the normal order of the words and phrases in a typical sentence.
4. Parallel constructions (anaphora), the deliberate use of the identical words in consecutive lines of text to further dramatic impact.
5. Formulaic closings such as an invocation prayer.

These techniques must be discussed because they all emphasize the important historical origins of these poems within liturgical tradition and their relation to the prayer organization of religious poetry. While all five techniques appear in Schnittke's texts, no single poem uses all five. The following narrative describes the use of each of these characteristics in the specific poems of Schnittke's text.

1. Vocative case

This is the most frequently used aspect of prayer meter encountered in the *PP*; indeed, examples of the vocative case appear in all of the *PP* except 8 and 11. The use of the vocative case in the text of *PP1* is indicated in Table 2.2 by use of boldface.

Table 2.2 Vocative case in *PP 1*

Text	English Translation
Плакася Адамо пред раемо сеद्या: „ Раю мои, раю , прекраснии мои раю! Мене бо ради, раю, сотворено бысте, А Евы ради, раю, заключено бысте. Увы мне, грешному, Увы-ы-ы беззаконену! Согрешихо, Господи , согрешихо, И беззаконеновахо. Уже азо не вижу райския пища, Уже азо не слышу архангелеска гласа. Согрешихо, Господи , согрешихо, Боже милостиве, помилуи мя, падшаго.”	Adam sat before Paradise and wept: “O My Paradise, Paradise , my glorious Paradise! For me, Paradise, you were created, Because of Eve, Paradise, you were closed. Woe is me, a sinner, Woe is me, a transgressor! I have sinned, O Lord , I have sinned And have disobeyed Your commandments. No longer do I behold the food of Paradise, No longer do I hear the archangel voice. I have sinned, O Lord , I have sinned, O Merciful God , have mercy on me, the fallen!

2. Imperative mood

Verbs of imperative mood most commonly appear at the beginning of lines, in some cases paired with the vocative case, which emphasizes the expressive character and strengthens the dramatic impact of the poems. This effect is similar to a dramatic monologue addressed to a particular audience (e.g., “the people of Christ,” “friends and brothers,” etc.) and is a rhetorical inducement to action. Imperative mood occurs in all *Penitential Poems* except *PP* 11. Table 2.3 shows the use of both vocative case (in boldface) and imperative mood (underlined) in *PP* 10.

Table 2.3 Imperative mood in *PP* 10

Text	English Translation
<p><u>Придете</u>, христоносени людие, <u>Воспоимо</u> мученико страдания. Како по Христе пострадавоше И многия муки претръпевоше. О телесе своеме не бресоше И единомысленно упование имуще ко Господу. Предо цари и князи нечестивыми, Христа исповедавоше и душа своя положиша за веру правую. Тако и мы ныне друзи и братия <u>спостражемо</u> за веру православную, И за святяя обители, И за благовернаго царя нашего, И за все православие. <u>Станемо</u> сопотив гонящих нас, <u>Не устыдимо</u> своего лица. <u>Не уклонимося</u> убо, о воини, <u>Поидем</u> на супротивныя и безбожныя агаряны, разоряющих православную веру. Се ныне время, сомрътию живото <u>купимо</u>. Да аще похитять нас агаряны и пролиют кровь нашу, то мученицы будемо Христу, богу нашему, да венцы победными увяземося ото Христа Бога и Спаса душамо нашимо.</p>	<p><u>Come</u>, O people of Christ, <u>Let us praise</u> the sufferings of the martyrs, Who suffered like Christ, And endured many torments, Disregarding their bodies And single-mindedly placing their hope in God. They confessed Christ before dishonorable tsars And princes, and offered their soul for the true faith. So should we now, friends and brothers, <u>Suffer</u> together for the Orthodox faith, And for the holy monasteries, And for our faithful tsar, And for the Orthodox people, <u>Let us stand</u> against our persecutors, <u>Not losing</u> our face, <u>Not fleeing</u>, O warriors, <u>Let us go against</u> the hostile and pagan Hagarenes, Who ravage the Orthodox faith. Now is the time, through death <u>let us obtain</u> eternal life. If the Hagarenes destroy us and spill our blood, Then we will become martyrs for the sake of Christ, our God, and be crowned with the victory crowns of Christ, the God and Savior of our souls.</p>

3. Syntactic inversion.

This is another technique derived from historical tradition to highlight the emotional drama of the texts by deliberately re-arranging the expected word order.⁸⁹ In an idiomatic English translation of the Old Russian version of such poems, this syntactic inversion is lost.

Table 2.4 Syntactic inversion in *PP* 1

Text	Literal English Translation
Плакася Адамо пред раемо седя: „Раю мои, раю, прекраснии мои раю! Мене бо ради, раю, сотворено бысте, А Евы ради, раю, заключено бысте.	Wept Adam before Paradise sitting: “O Paradise, my Paradise, glorious my Paradise! For me, Paradise, created was, Because of Eve, Paradise, closed was.

4. Anaphora

This deliberate use of the same or similar structure in consecutive lines of text is the normative for metric prayer poems. Such parallelism creates coherence and expectation of continued repetition. If the structure is repeated more than once in successive stanzas, emphasis and the rhythmic effect increase, leading, in some cases, to rhyming.⁹⁰

Table 2.5 Anaphora in *PP* 11

Text	English Translation
Увы, увy красныхo Многoсплетеннoгo жития! Якo цветo, якo прахo, якo стeнe прeхoдят.	Alas, alas the enchantments Of multifarious life! Like flowers, like dust, like shadow, it passes.

⁸⁹ Ibid., 378.

⁹⁰ Ibid., 379.

5. Formulaic closings

Closing formulas based on prayer and glorification are present in eight of the *Penitential Psalms* (PP 1–7, 9). Their presence underscores the origins of penitential poetry within the liturgical texts used in the monasteries.

Table 2.6 Closing formula in PP 2

Text	Literal English Translation
О Владыка Царю! Насладил мя еси земеньо благо, и не лиши мене небеснаго царствия твоего	O Lord Tsar! You have delighted me with earthly blessings, Deprive me not of Your Heavenly Kingdom

The Classification of Spiritual Poems

When the penitential poems emerged from the monasteries and the Orthodox literary tradition, they assimilated folkloric practices that came to define their essence. Scholars have used a variety of different approaches to systematize and classify the poems. The following scholars published studies of the spiritual poems, listed here in the order of their publication: P. Bezsonov (1861; 1864),⁹¹ G. Fedotov (1937, 1946),⁹² F. Selivanov (1990),⁹³ S.P. Konovalenko (2007), and A.M. Petrov (2012).⁹⁴ Fedotov, for example, conducted the most complete description, evaluation, and systematic analysis of the poems as viewed through the prism of Russian national religious spirituality. His classification by thematic content, theological, and cultural

⁹¹ P. Bezsonov, *Kaliki Perekhozhie: Sbornik Stikhov i Issledovanie [Wandering Pilgrims: Collection of Poems and Study]*, vol. 3 (Moscow: Publisher A. Semen, 1861); vol. 4 (Moscow: Publisher Bakhmetev, 1863); vol. 6 (Moscow: Lazar Foreign Oriental Languages Publisher, 1864).

⁹² G. Fedotov, *Spiritual Poems*.

⁹³ F. Selivanov, *Folk Spiritual Poems*.

⁹⁴ A.M. Petrov, *Sintaksis Russkih Dukhovnyh Stikhov [Syntax of Russian Spiritual Poems]* (Petrazavodsk: Karelsky Center of RAN, 2012).

insight is utilized in this study to systemize the poems of Schnittke's cycle. It is complemented by an earlier study completed by P. Bezsonov, whose remarks and comments clarify the origins of some of the penitential poems and their place among the hierarchy of other spiritual poems. A. Petrov described the syntax and structure of the spiritual poems, which supplement this section. What follows is an examination of the most important types of plot found in the spiritual poems.

According to Fedotov, Old Testament scenarios were not prominent in the spiritual poems, being represented by only a few poems such as "Adam's Lament." While Western Christian music uses texts that discuss the earthly life of Jesus Christ (consider the broader category of Christian hymnography: Christmas carols), these events were not widely depicted in the spiritual poems of the ancient Russia.⁹⁵ Those spiritual poems did not intend to retell the Gospels but rather to reflect an individual, personal understanding of particular historical and biblical events and other Christian texts.

Although the name of Christ frequently appears in penitential and spiritual poems, these appearances are couched in the cultural perspective of the time; thus, people refer to Jesus as Christ, Jesus Christ, God, Lord, Tsar of Heaven, Merciful, Savior, and the Just Judge.⁹⁶ The common name for Christ in penitential poem genre is "Tsar of Heaven" or "Heavenly Tsar."⁹⁷ Fedotov remarks that a folk singer saw Jesus only as tsar, lord, and judge, and it was to this Jesus that he prayed.⁹⁸ Fedotov also points out that these perceptions are also reflected in iconography; the icon of "The Lord Almighty" (*Pantocrator* or the Supreme) that depicts Christ as Heavenly

⁹⁵ Fedotov, *Spiritual Poems*, 21.

⁹⁶ *Ibid.*, 33.

⁹⁷ *Ibid.*

⁹⁸ *Ibid.*

Tsar and Judge appears prominently in both Russia and Greece. Table 2.7 lists types of address to Christ as used in the text of Schnittke’s *Penitential Psalms*.

Table 2.7 Prayers Addresses in *Penitential Psalms*

<i>PP #</i>	Prayers addresses
1	Lord; Merciful God
2	Lord; Tsar
2	Lord
4	Merciful One
5	Christ
6	Our God
7	Christ; Jesus
9	Lord, Heavenly Tsar; Christ our God; Lord; the Lover of Mankind
10	Christ, our God; Savior

An extensive group of spiritual poems are devoted to the subject of the Dread Judgment (not necessarily the apocalyptic texts found in the New Testament). Fedotov notes that “any religion, first of all, is a resolution, by experience or gnostically, of the problem of death.”⁹⁹ He continues that the subject of the Dread Judgment in all its variations is “one of the most powerful gravitational centers in folk poetry.”¹⁰⁰ The Orthodox Christian eschatology uses two separate terms to describe the Dread Judgment: the Particular Judgment that every soul faces after death and the Final Judgment (or Last Judgment) after Christ’s Second Coming. Fedotov comments that it is not always clear in which term Dread Judgment refers to in the poems; as a rule, scholars generally believe that the poems’ texts refer to the Particular Judgment.¹⁰¹ In the

⁹⁹ Ibid., 105.

¹⁰⁰ Ibid., 22.

¹⁰¹ Ibid., 105.

context, the penitential poems refer to the Old Testament teaching: “Remember the time you will die, and you will never sin (WSir. 7:36).¹⁰² The didactical homiletic poems also explore the subject of death, joining them to the theme of the Dread Judgment.¹⁰³

The other prominent theme in the poems is the suffering of innocents.¹⁰⁴ Specifically, spiritual poems draw upon the sufferings of Adam, Lazarus, the holy martyrs (especially martyrs like Saints Boris and Gleb), suffering mothers like the biblical Rachel and Mary (Theotokos), and ascetics (Prince Iosaph).¹⁰⁵ Fedotov enumerates plots, some of which appear in the texts that Schnittke sets. Fedotov specifies four basic types of plots: “Heavenly Powers,” “Mother Earth,” “Life of Man,” and “Dread Judgment” and the poems that Schnittke set illustrate all four plots. The following list shows the *Penitential Psalms* of Schnittke fit into these plots.

Table 2.8 Fedotov basic categories (in boldface) and subcategories

Penitential Psalms	Basic Plot Types and Specific Sub-categories
1 Adam sat before Paradise and wept	Life of Man /Sinful World
2 Receive me, o desert	Mother Earth ; Life of Man /Holiness
3 That’s why I live in beggary	Life of Man /Moral Law/Holiness
4 My soul, my soul	Dread Judgment
5 O cursed and wretched man	Dread Judgment
6 Seeing the ship as suddenly appeared	Heavenly Powers /Angels and Saints; Life of Man /Sinful World/Holiness
7 My soul, why do you not dread	Dread Judgment
8 If you want to overcome	Life of Man /Moral Law
9 I have bethought over my life as a cleric	Life of Man /Moral Law/Church

¹⁰² The Wisdom of Sirach is part of OT in the Eastern Orthodox tradition. Scripture taken from the St. Athanasius Academy Septuagint. Copyright ©2008 by St. Athanasius Academy of Orthodox Theology, in the *Orthodox Study Bible* (prepared under the auspices of the Academic Community of St. Athanasius Academy of Orthodox Theology, Elk Grove, CA), 925.

¹⁰³ *Ibid.*, 22.

¹⁰⁴ *Ibid.*, 22–23.

¹⁰⁵ *Ibid.*, 21–22.

Table 2.8 Continued

10 Gather, the people of Christ	Life of Man/Church/Holiness
11 I Came into this sorrowful vale of tears	Life of Man

This section will conclude with the annotations of Schnittke’s *Penitential Psalms* texts given in the order of the musical setting.

Annotations of Schnittke’s *Penitential Psalms* Texts

PP 1. Plakasya Adamo pred raemo sedya (Adam sat before paradise and wept).

The source of “Adam’s Lament” came from the liturgical texts from the Lenten Triodion (Vespers on Forgiveness Sunday, the day before the beginning of Great Lent). During this service, the Orthodox Church commemorates the expulsion of Adam and Eve from Paradise and focuses on three points: the remembrance of Adam’s sin; his expulsion from Paradise; and his repentance as an example for believers to follow. It is standard practice for congregants to ask one another for forgiveness. Table 2.9 compares Schnittke’s text with the text sung during the Forgiveness Vespers.¹⁰⁶

Table 2.9 Comparison of texts in *PP 1* and excerpts from the Sunday Vespers

<i>Penitential Psalm</i>	Vespers on the Sunday of Forgiveness
Adam sat before Paradise and wept: “My Paradise, Paradise, my glorious Paradise! For me, Paradise was created, Because of Eve, Paradise was closed. Woe is me, a sinful man, Woe is me, a wicked man! I have sinned, Lord, have sinned and lost in iniquity. I have not seen the food of Paradise anymore,	Adam sat before Paradise and, lamenting his nakedness, he wept: woe is me! By evil deceit was I persuaded and led astray, And now I am an exile from glory. Woe is me! In my simplicity I was stripped naked, And now I am in want. O Paradise, no more shall I take pleasure in thy joy; No more shall I look upon the Lord my God and Maker,

¹⁰⁶ Mother Mary and Arch. Kallistos Ware, transl., *The Lenten Triodion* (London & Boston: Faber and Faber, 1978), 169. This is a reference to the text used in the cotemporary practice.

Table 2.9 Continued

I have not heard the Archangel voice anymore. I have sinned, Lord, I have sinned. God Merciful, have mercy on me, the fallen!	For I shall return to the earth whence I was taken. O merciful and compassionate Lord, to Thee I cry aloud: I am fallen, have mercy upon me.
---	--

PP 2. Priimi mya, pustyni (Receive me, O desert).

This poem exemplifies the type of plot that Fedotov describes as “Mother Earth.” Such plots use the simile of earth (in God’s creation) as the source of maternal nourishment necessary for spiritual enlightenment. An example of such a poem is the sixteenth-century “Praise to the Desert.” For an ancient Russian “desert” meant not a climatic, sandy area but a thicket, wilderness, or dense forest filled with bogeymen, and representing superstitious beliefs inherited from pagan times.¹⁰⁷ “Praise to the Desert” relates the story of Ioasaph (or Josaphat), Prince of India, who abdicated his wealth and power to become a Christian; he went into seclusion in a desert with his teacher Varlaam (or Barlaam). This journey, a metaphor for the quest for ascetic holiness, places the poem in Fedotov’s category of “Life of Man/Holiness.” This story went on to become one of the favorite plots used in medieval European and ancient Russian spiritual literature. The texts came to the ancient Russia from the Byzantine culture no later than the twelfth century, when St. Cyril the Bishop of Turov (1130–82) used the Slavic text in his parable.¹⁰⁸ By the mid-seventeenth century, there were several manuscripts and publications of the novel and poem in existence. Scholars attribute the fifteenth-sixteenth century manuscript version to Nilus of Sinai (d. 430), a theologian and an ascetic writer, who became known in Moscovian Russia due to spreading a *Hesychasm* practice in Russia. A single publication of the

¹⁰⁷ Dmitriev, *Monuments*, 636.

¹⁰⁸ I. Los’ “Varlaam I Ioasaf,” *Encyclopedic Dictionary*, eds. F. A. Brockhaus and I. A. Efron; vol. 5, 527 (St. Petersburg: I. A. Efron Publishing House, 1892).

texts about Saints Varlaam and Ioasaph dates from 1637, issued by the Holy Epiphany Kuteinsk Monastery (currently in the territory of Belarus). This later publication translated those older texts from the Latin version of Greek texts by John of Damascus (ca. 675/676–749).¹⁰⁹ These texts consist of a novel and a poem about St. Varlaam and St. Ioasaph.

PP 3. Segi radi nisch esm' (That's why I live in beggary).

According to Fedotov, this poem falls into the category of “Life of Man/Moral Law.” The protagonist makes it clear precisely how he fails to conform to conventional morality; the first fifteen lines of the poem are a litany of transgressions written in the first person. This man lives a “free-wheeling” life style outside sixteenth-century social norms. At that time such people were of low social rank and indifferent to civic obligations. Though unregistered in either city or village, they lived in all types of communities. They made their living as hired laborers, craftsmen, minstrels, beggars, or robbers. This class of people were always ready for revolt and uprising. Such rebellious themes resound in the opening lines of *Psalm*: “I possess no land, I have no house.”

In the sixth line of the poem, the word *gosti* refers to the highest privileged class of city merchants. In the twelfth line the text (I infringe the commandments of my spiritual father) appears. Every Orthodox believer of a certain age, even a tsar or a patriarch, had to have a spiritual father. This text points to a “spiritual rebellion,” in which the author denies any such obligation.

¹⁰⁹ Dieter Stern, “Pokhvala Pustyni Ioasapha-zamechaniya k Istorii Dukhovnoi Pesni u Vostochnykh Slavyan” [Ioasaph’s Praises to the Desert-notes to the History of a Spiritual Song of the Eastern Slavics] in *Slovenska, Latinska a Cirkevno-slavanska Nabozenska Tvorba 15-19 Storočia* (Bratislava: Slovenska Akademia Vied, Slavistický kabinet SAV, 2002), 422–440.

PP 4. *Dushe moya, dushe moya* (My soul, my soul).

The text of the fourth poem corresponds most closely to Fedotov’s category “Dread Judgment:” “Ponder my soul, the bitter, dreadful and awful hour [of Judgment].” This poem closely resembles texts found in the poetic genre of *Lamentations for Departed* and the liturgical text of the *sixth Kontakion*¹¹⁰ of the Great Canon of St. Andrew of Crete (ca. 650–July 4, 712 or 726 or 740), also known as the Canon of Repentance.¹¹¹ This *Kontakion* is sung during the Lenten service on Thursday of the first week of Great Lent. The authorship of the *Kontakion* is attributed to St. Roman the Melodist (c.490–c.556); see Table 2.10.

Table 2.10 Comparison of texts in PP 5 and the *sixth Kontakion*.

Penitential Psalm	Kontakion
My soul, my soul, Why do you dwell in sins, Whose will do you fulfill, And thrash about mindlessly? Arise, leave all this, and weep bitterly over your deeds, Before the hour of death snatches you away: Then it will be too late for tears.	My soul, my soul, arise! Why are you sleeping? The end is drawing near, And you will be confounded. Awake, then, and be watchful, that Christ our God may spare you, Who is everywhere present and fills all things.

PP 5. *Okayanne ubogyi cheloveche* (O cursed and wretched man).

In its first four lines, the fifth poem continues the theme of Dread Judgment: “O cursed and wretched man! Your lifetime is coming to an end, your end is approaching, but a dread Judgment is imminent.” First mentioned in the fifteenth century, the poem belongs to the group of *Lamentations for Departed*, defined by Bezsonov.¹¹² In their commentary on this poem, the

¹¹⁰ *Kontakion* (pl. *kontakia*) is a thematic hymn in Eastern Orthodox Church for a Saint or Feast Day. It tells about the saint or event of a particular day.

¹¹¹ The Canon of Repentance is the longest canon in all of the services and is associated with Great Lent.

¹¹² See the comments for the Penitential Psalms 7.

editors of the texts' publication stated that the term "Dread Judgment" referred not to the final Judgment but to the examination that all mortals will undergo after death. The word "ethiops" in the thirteenth line of the poem signifies the devils who are the servants of darkness.¹¹³

The lines that read: "Your sun is setting and day is declining, and the axe is laid to the root" is a quotation from Matthew 3:10 from the Gospel.¹¹⁴

PP 6. Zrya korable naprasno pristavaema (Seeing the ship as it suddenly appeared).

The sixth poem combines aspects of Fedotov's plot categories: "Heavenly Powers/Saints" and "Life of Man/Sinful World, Moral Law, and Holiness." The poem's source is a composite of numerous texts that recount the "Story about Boris and Gleb," the first martyrs of Russia.¹¹⁵

They were the sons of the prince Vladimir the Great (ca. 958–1015), murdered by the henchmen of their brother, the prince Svyatopolk (ca. 980–1019), a result of the internecine war in 1015 for Kievan throne. They were the first officially canonized Russian saints; their sainthood was actively promoted in the eleventh century to strengthen the unification of Russia in fulfillment of the feudal obligation and bonds between the greater and junior princes.¹¹⁶

This textual cycle includes the Chronicle about Boris and Gleb, "Reading about Life of the Holy Passion Bearers, Boris and Gleb" by St. Nestor the Chronicler (ca. 1056–ca. 1114), *Prolog* narratives (Brief didactic stories of saints' lives), and services devoted to them.¹¹⁷

¹¹³ Dmitriev, *Monuments*, 636.

¹¹⁴ Scripture taken from NT text from the New King James Version. Copyright ©1982 by Thomas Nelson, Inc., in the *Orthodox Study Bible* (prepared under the auspices of the Academic Community of St. Athanasius Academy of Orthodox Theology, Elk Grove, CA), 1270.

¹¹⁵ L.A. Dmitriev "Skazanie o Borise I Glebe" [Story of Boris and Gleb] in *Pushkinskij Dom online*, <http://pushkinskijdom.ru/default.aspx?tabid=3595> (accessed January 31, 2017).

¹¹⁶ *Ibid.*

¹¹⁷ *Ibid.*

Scholarly discussion regarding the sources, dating, and interaction of the texts within this cycle are ongoing.¹¹⁸

The line “We are yet young!” is misleading. In reality, Boris and Gleb were mature adults: they were born before 988, so Gleb, the youngest of the brothers, was in his late twenties. But in iconography and the chronicle of their lives, their youth (especially Gleb) is constantly present. By condoning their murder, Svyatopolk broke the feudal dynastical principle that the older sibling should take care of the younger. In spite of the consequences, Boris and Gleb acceded to their older brother’s will, creating the basis of their canonization.

PP 7. Dushe moya, kako ne ustrashaeshisya (My soul, why do you not dread).

The collector and folklorist A. Bezsonov listed this poem within a group of the poems under the heading of *Lamentations for Departed*.¹¹⁹

The refrain “where are?” runs throughout the poem, providing a dominant motif of temporality and morality. In fifteenth-century Europe, mortality was a universal concern, as the following lines of this poem illustrate:

Where is the prince and where is the master?

Where is the rich, where is the poor?

Where is the beauty of face?

Where is the eloquence of wisdom?

Where are the arrogant and haughty?

Where are those who adorn themselves with gold and pearls?

Where is vanity and love?

¹¹⁸ Ibid.

¹¹⁹ Bezsonov, ed. *Kaliki Perekhozhie: Sbornik Stikhov I Issledovanie* [*Wandering Pilgrims: Collection of Poems and Research*], vol. 6 (Moscow: Bakhmetev Publisher, 1864).

Where is avaricious extortion?

And where is unfeigned judgment that does not favor the guilty?

Where is the master or the slave?

Such questions arise as early as Ancient Greek and Roman literature, ultimately evolved into Byzantine culture (the refrain above can be found among the works by the Byzantine theologians Cyril of Alexandria (ca. 376–444) and Ephrem the Syrian (ca. 306–373). From these the Byzantine sources this poetic formulae moved into ancient Slavic literature.¹²⁰ The editors of the original textual source point out that the passage “Remember, how reverently you obey” is problematic. During the reign of Tsar Ivan (“the Terrible”), a doctrine was set forth that he was an “earthly god,” not subject to any other temporal or spiritual authority.

The learned author of this poem goes to some pains to contradict this claim by saying “Remember how reverently you obey the words of the earthly tsar, a corruptible man, but you do not keep the commandments of your heavenly Creator.”¹²¹

PP 8. Asche hoscheshi pobediti (If you want to overcome).

The first line of this poem, “If you want to overcome” refers to Matthew 19:21, where Jesus admonishes the young man saying, “If you want to be perfect.”¹²² Similarly, the line “So as not to fall into despair and perish” draws on the Orthodox doctrine concerning “despair.” Despair

¹²⁰ S. I. Nikolaev, “Stikhotvorenie Yakopone da Todi “O Suetie Mira” v Russkikh Perevodakh XVII v.” [The Poem About World’s Vanity” in Russian Translations of the 17th Century], 1996, in *Institute of Russian Literature (Pushkin House)*, <http://odrl.pushkinskijdom.ru/LinkClick.aspx?fileticket=Q8R6AJBquzM%3D&tabid=2295> (accessed July 3, 2018).

¹²¹ Dmitriev, *Monuments*, 636.

¹²² Scripture taken from NT text from the New King James Version. Copyright ©1982 by Thomas Nelson, Inc., in the *Orthodox Study Bible* (prepared under the auspices of the Academic Community of St. Athanasius Academy of Orthodox Theology, Elk Grove, CA), 1306.

is a deathly sin, because by abandoning all hope, the believer is in effect denying his faith in God’s mercy; such an attitude leads to the death of the soul.

PP 9. Vospomyanukh zhitie svoe kliroskoe (I have bethought over my life as a *kliros* singer).

The text that Schnittke used omits the name Grigoriy, which Bezsonov included and is highlighted in cursive and bolded in Table 2.11.¹²³ This name is thought to be a reference to the author of the original poem, who was a member of *kliros*, a church choir, and the poem talks about his current or past life with sadness and at the same time with his personal repentance.

Table 2.11 Comparison of the original text of *PP 9* and Bezsonov’s version of the text

Penitential Psalm	Bezsonov’s version	English Translation
Вспомянух житие свое клирское Аз непотребный Печальное реку и скоро-преселное, Глаголя: Увы мне!	Вспомянух житие свое клирское Аз непотребный Григорий Печальное реку и скоро-преселное, Глаголя: Увы мне!	I, the unworthy, have thought over my life as a <i>kliros</i> singer, Over sorrowful and inconstant things, Saying: Woe is me!

Bezsonov named some collection of the poems “Grigoriy’s collection,” hypothesizing that the other penitential poems in the manuscripts also belong to this author.¹²⁴

Besides describing Grigoriy as a *kliroshanin* (member of a church choir), the lowest position in the church hierarchy (along with readers and other non-clerical people), the poem references other clerical offices:

“*ikonomi*” (steward): a monk who supervised a church or monastery household.

“*kelari*”: a person who supervised a monastery’s land.

“*chashniki*”: a monk who supervised a monastery’s storage or cellar.

¹²³ Bezsonov, *Kaliki [Pilgrims]*, vol. 6: xiii, xv.

¹²⁴ *Ibid.*, 26.

“*kaznachei*”: treasurers.¹²⁵

PP 10. Pridete, khristonosanii ludie (Gather, the people of Christ).

The poem implies that anyone who dies in the service of their country and faith becomes a martyr. The narrator calls people to battle against the invading of Hagarenes, assuring them that death in this cause is equivalent to the Christian martyrdom. The Hagarenes were a specific tribe whose name is derived from the children of Ishmael, the son of Abraham and his second wife Agar. More broadly, this term in a folk literature references any foreign invader. This poem would fall under the general classification of “military” poems, referring to a song presumably sung before a military campaign or battle to encourage the spirits of the people who are about to die. The editors also point to the fifteenth line of the poem where we find the text “Not losing our face.” The use of the term “face” is a direct reference to “God’s image.” Accordingly, the reference to “losing one’s face” is tantamount to denying God’s gifts.¹²⁶

PP 11. Nago izydokho na plach sei (I came into this sorrowful vale of tears).

The poem’s opening line of text references to Job 1:21: “Naked I came from my mother’s womb and naked I shall return. The LORD gave and the LORD has taken away. As it seemed good to the LORD, so also it came to pass. Blessed be the name of the LORD.”¹²⁷ Similarly, the last line of the poem “Alas, alas the enchantments of multifarious life! Like flowers, like dust, like shadow, it passes” paraphrases Psalm 102 (103):14–16: “He remembers we are dust. As for man,

¹²⁵ Dmitriev, *Monuments*, 639.

¹²⁶ *Ibid.*, 640.

¹²⁷ Scripture taken from the St. Athanasius Academy Septuagint. Copyright ©2008 by St. Athanasius Academy of Orthodox Theology, in the *Orthodox Study Bible* (prepared under the auspices of the Academic Community of St. Athanasius Academy of Orthodox Theology, Elk Grove, CA), 781.

his days are like grass, as a flower of the field, so he flourishes; For the wind passes through it, and it shall not remain; And is shall no longer know its place.”¹²⁸

Summary

The second half of Chapter 2 examined three basic components of Schnittke’s texts. The first has dealt with two linguistic devices employed in these poems: “divided speech,” and rhetoric. The second has presented an overview of the various classifications devised by scholars to categorize the divergent trends found in this body of Russian literature. Finally, the author has provided annotations that explain the unique historical, textual, and narrative elements found in each poem.

¹²⁸ Ibid., 750.

PART TWO: MUSIC

CHAPTER 3: SCHNITTKE'S MUSICAL POLYSTYLISM

Schnittke's compositional method comprises a synthesis of multiple techniques and styles, which is his personal way of expressing traditional values in a modern musical language and his own "pluralistic musical perception."¹²⁹ This method is generally termed *polystylism*. Several concerns motivated him to adopt this method: first and foremost it was "an act of liberation," a desire to experience the freedom to write music that integrated both "high" and "low," "banal" and "recherché" styles and which gave him a way to interplay "film music" and music written "at the desk"; second, "it widens the range of expressive possibilities;" and finally "it creates new possibilities for the musical dramatization of eternal questions—of war and peace, life and death."¹³⁰ Remarkably, the last of these statements relates directly to the thematic material of the text of the *Penitential psalms* that addresses these "eternal" questions. In this context, polystylism comprehensively communicates a diversity and the philosophical depth of the text of the *PP*.

Schnittke's work in the film industry from 1962 to 1992 partially accounts for his interest in polystylism. Having composed music for sixty-six movies, cartoons, and documentaries, Schnittke admitted that this activity was both positive and negative in the development of his compositional style. Compared to the authoritarian music censorship set by the Soviet Composers' Union, restrictions applied to film music were less strict and provided a secure

¹²⁹ Evgeniya Chigareva, *Khudozhestvennyi Mir Alfreda Schnittke [The Artistic World of Alfred Schnittke]* (St. Petersburg: Compozitor, 2012), 31.

¹³⁰ Ivashkin, *Conversations*, 128 and Alfred Schnittke, "Polystylistic Tendencies in Modern Music," in *A Schnittke Reader*, ed. Alexander Ivashkin, trans. John Goodliffe, foreword by Mstislav Rostropovich (Bloomington: Indiana University Press, 2002), 90.

ground for music experiments, as well as a supportive circle of people who “understood and valued” his music “in the years of his official obscurity.”¹³¹ It was “a new, open-minded world where he could be completely free in his ideas.”¹³² In the beginning, Schnittke found satisfaction composing this type of music.¹³³ He did not follow any particular compositional method or style, but rather “chose the type of musical language according to the idea of the film, its character and its tempo.”¹³⁴ Schnittke applied the principle of matching musical style with the specific content of the project for his *Penitential Psalms*: in other words, his music varied with the texts’ stylistic diversity. The logic of musical development within sections and between movements of the *PP* is also comparable to the concept of film music that uses “montage” and the juxtaposition of short “expressive” episodes that match the flow of the narrative to “resolve into new unity.”¹³⁵

The other technical device used in the incidental music that contributed to the development of Schnittke’s polystylistic musical language was his use of a unifying musical idea to hold different stylistic elements together.¹³⁶ The “common Denominator” in Schnittke’s music for one of his most significant polystylistic incidental works, *Glass Accordion* (1968), was the monogram BACH, “a musical symbol of the European tradition.”¹³⁷ The BACH monogram appears prominently as a unifying element also in the *PP*.

¹³¹ Ivashkin, *Alfred Schnittke*, 111, 117. The organization of the professional composers was established in 1932 which Schnittke entered in 1961.

¹³² *Ibid.*, 104.

¹³³ Ivashkin, *Besedy* (Conversations), 128.

¹³⁴ Ivashkin, *Alfred Schnittke*, 109.

¹³⁵ Ivashkin, *Alfred Schnittke*, 116 and Schnittke, Ivashkin, *A Schnittke Reader*, 24.

¹³⁶ Ivashkin, *Alfred Schnittke*, 111.

¹³⁷ *Ibid.*, 111. The *Glass Accordion*, directed by Andrey Khzhanovsky, who also used polystylistic methods in his work; creating a collage of painting, drawings, and buildings by different artists and from different historical periods (Ivashkin, *Alfred Schnittke*, 110).

The products of this “creative laboratory” were the positive aspect of Schnittke’s work in the film industry.¹³⁸ However, he remarked that a great amount of time and efforts at that period were spent composing “low” music.¹³⁹ He admitted that this existence of different aesthetic expectations of two mutually exclusive audiences created a dualism between “serious” music for himself (“desk music”) and “low” music for the broader public. This clash of competing compositional requirements prompted him to look for a “universal musical language” that would unify “E’ [*Ernste Musik*, serious music] and ‘U’ [*Unterhaltungsmusik*, light music].”¹⁴⁰

There were other factors and events in the composer’s life that influenced his compositional trend toward polystylism. Schnittke explained his interest in stylization and “old music” through the prism of his German ancestry and identity. His ancestors had left Germany two hundred years earlier during the baroque period of music and he felt as if he had to live through and assimilate these two hundred years himself. In this context, his interest in “old” music took the form of personal knowledge of the music of his German forefathers.¹⁴¹ Another reason he embraced polystylism stemmed from his own lack of musical education in childhood. Thus, for him manipulation of styles was an attempt to compensate for this childhood deficiency, to perceive, as it were, classical music through the eyes of a child.¹⁴²

One of the more important influences in his professional life was the informal meetings and discussions with Philip Gershkovich (1906–89), “a walking purveyor of Second Viennese,

¹³⁸ Schnittke, quoted in *Simfonii Alfreda Shnitke: Mysli Kompozitora I Analitecheskii Kommentarii* [*Symphonies by Alfred Schnittke: Thoughts of Composer and Analytical Commentary*], ed. E. Barash and T. Urbakh (Moscow: Schnittke Moscow State Institute of Music, 2009), 15.

¹³⁹ Schnittke called film music (such as marches, waltzes, music for scenes of background and etc.) “low” music.

¹⁴⁰ Ivashkin, *Alfred Schnittke*, 117. See: Schnittke, quoted in *Symphonies*, ed. Barash, 14.

¹⁴¹ Ivashkin, *Conversations*, 33.

¹⁴² *Ibid.*

[School] teachings.”¹⁴³ Born in Bessarabia (Romania), Gershkovich studied in Vienna with Alban Berg and Anton Webern, then returned to the Soviet Union in the 1940s. Gershkovich was a unique figure in the Soviet musical establishment of the 1960s and early ‘70s. He never officially taught in any state academy but was widely known as a composer and musicologist, “a brilliant and acute musician, highly critical, with something to teach everyone.”¹⁴⁴ During informal gatherings with young Soviet musicians, Gershkovich discussed compositions and analyzed classical music, focusing on the music of the nineteenth century, the sonatas of Beethoven, and Bach’s music.¹⁴⁵ He taught that “there is no separate musical logic applicable to any one period of musical history,” and that one could find “many features typical of modern music in Beethoven’s and Bach’s structures, in Mozart’s musical development and in Wagner’s harmonies.”¹⁴⁶ Schnittke learned this logical method of analysis from Gershkovich by “comparing new and old music historically,” observing unique features of a particular historical period, learning musical vocabularies associated with it, and also relating these features with their similarities.¹⁴⁷ In Schnittke’s words, Gershkovich “influenced everyone like a dispensary with a distinctive soul. Talking with him and being exposed to caustic attacks from his side, I repeatedly received a strike of the switch [whiplash], making me not to stay overly long with one or another technical device.”¹⁴⁸ The influence of Gershkovich and his teaching provided a

¹⁴³ Peter J. Schmelz, *Such Freedom, If Only Musical* (New York: Oxford University Press, 2009), 52.

¹⁴⁴ Ivashkin, *Alfred Schnittke*, 87.

¹⁴⁵ *Ibid.*

¹⁴⁶ *Ibid.*, 88.

¹⁴⁷ *Ibid.*, 87. See: Ivan Moody speaks about influences in Schnittke’s life, Ivan Moody, “From Darkness to Light,” online source <https://cappellaromana.org/ivan-moody-from-darkness-to-light/>. (accessed December 1, 2017).

¹⁴⁸ Schmelz, *Such Freedom*, 53. Schmelz quotes Schnittke from D. Shulgin, *Gody Neisvestnosti Alfred Schnittke [Years of Alfred Schnittke Being Unknown]* (Moscow, Delovaya Liga, 1993), 19.

theoretical basis and “encouragement and inspiration towards Schnittke’s adoption of polystylism.”¹⁴⁹

An actual event in Schnittke’s life that made a significant impression on his compositional methods involved hearing two funeral bands that accidentally met at the same time and the same place, and later became a pivotal aspect of the final movement of his First Symphony.¹⁵⁰ He once described the idea of momentarily switching styles as his way of re-creating the experience of a man standing in the middle of the square who hears all sorts of music from street radio speakers and a mix of dance music from open windows. This simultaneous mix creates a unique polystylistic musical aural experience, in which the various sound sources create a kind of counterpoint with one another.¹⁵¹

Before the polystylistic method came to dominate Schnittke’s’ music, he was fascinated by serial technique, a compositional approach that was all the more intriguing because it was put off-limits by the authorities. During his years in the Music College and in the Moscow Conservatory in the 1950s, as well as during his post graduate studies and teaching duties in the early 1960s, he composed a number of strictly serial works. Schnittke described this method as “extraordinarily easy,” “alive,” and “novel” compared with the compositional techniques of the historical past.¹⁵²

While Schnittke laid no claim to having invented the concept of polystylism, he was among the first to incorporate the term “polystylistic” or, as he also called it, “stylistic polyphony” to explain the combination of established historical style, the individual composer’s

¹⁴⁹ Turgeon, “Composing the Sacred,” 65.

¹⁵⁰ Barash, *Symphonies*, 16.

¹⁵¹ Shulgin, *Years of Alfred Schnittke*, 62–63.

¹⁵² *Ibid.*, 16.

use of these styles, and the less specific appropriation of elements of those styles in his own music.¹⁵³ We first encounter this polystylistic approach in his early opera, *The Eleventh Commandment* (1962). Here, Schnittke used the technique of *collage*, although he did not yet know this word (he learned it in 1965 from Arvo Pärt's composition *Collage sur BACH*).¹⁵⁴ Discontent with the serial technique of the early 1960s was the beginning of a lifelong search for new compositional methods that did not exist in a restricted temporal space, but merged with one another.¹⁵⁵ His criticism of strict serialism came from a realization that this method formalized a compositional process, set limits, and did not guarantee the quality of the final product even if all the rules and precise calculations were followed, and, finally, contradicted his belief that “all life processes are dynamic and unpredictable, and irreducible to any kind of pattern.”¹⁵⁶ Paradoxically, his desire to compose without regard for limitations or strict, dogmatic rules later changed, forcing him to admit their necessity even if he could not articulate them: “another dimension of music has been discovered – but its laws are unknown.”¹⁵⁷

This acknowledgment necessarily led to an epistemological search for operational procedures. Schnittke set the questions: “how many levels of stylistic polyphony the listener can perceive simultaneously,” what are “the laws of collage montage and gradual stylistic modulation,” and if they exist, where “the boundary lies between an eclectic and polystylistic

¹⁵³ Maria Kostakeva “Artistic individuality in Schnittke’s Overture and His New Political Mythology,” in *Seeking the Soul* (London: Guildhall School of Music & Drama, 2002), 17.

¹⁵⁴ Ivashkin, *Alfred Schnittke*, 85–86.

¹⁵⁵ N. Gulyanitskaya, “Kazhdyi Khudozhnik Vidit Mir Po-Svoemu” [Every Artist Sees the World in His Own Way], in *Alfred Shnitke Posvyaschaetsya [Dedicated to Alfred Schnittke]*, no. 5 (Moscow: Compositor, 2006), 137.

¹⁵⁶ Ivashkin, *Alfred Schnittke*, 85.

¹⁵⁷ Schnittke, “Polystylistic Tendencies,” in *A Schnittke Reader*, 89.

method or between the polystylistic method and direct plagiarism.”¹⁵⁸ He first raised these issues in his article, “Polystylistic Tendencies in Modern Music” (1971) that appeared a decade after his first experiment in the 1960s. In this article, Schnittke explains what he means by the term *polystylistic* as “subtle ways of using elements of another’s style.”¹⁵⁹ He also defines two principles and their constituent devices. Table 3.1 illustrates two principles of using an alien musical style in a composition and gives a description of the devices according to Schnittke.

Table 3.1 Principles of polystylism and the devices¹⁶⁰

Quotation	Allusion
Quoting of stereotypical microelements of an alien style (characteristic melodic intonations, harmonic sequences, cadential formulae)	Subtle hints and unfulfilled promises
Exact or reworked quotations or pseudo-quotations	play with associations
Adaption: the retelling of an alien musical text in one’s own musical language or a free development of alien material in one’s own style	polystylistic emanations – the scents and shadows of other times in music
Quotation of the technique of an alien style (example: the reproduction of the form, rhythm, devices and etc. in serial or postserial music)	use of allusions so subtle that they seem accidental

A few years after his presentation of the ideas that were later published in the article at the International Music Congress in Moscow, his First Symphony (1974) was premiered in the city of Gorky.¹⁶¹ The composer worked on this symphony for four years with no reason to believe that it would ever be performed. From the outset, Schnittke had the idea that his

¹⁵⁸ Ibid.

¹⁵⁹ Ibid., 87.

¹⁶⁰ The table quotes Alfred Schnittke, “Polystylistic Tendencies in Modern Music,” in *A Schnittke Reader*, 87.

¹⁶¹ Ivashkin, *A Schnittke Reader*, xxi.

symphony should embody the concept of polystylistic polyphony. The symphony incorporates “tonality, dodecaphony, serialism, collage, and quotation” along with a classical structure, tonal applications, and a theatrical play.¹⁶² The symphony was the culmination of all his compositions of that period; it concluded the early polystylistic period and resolved the crisis by Schnittke’s work in the film industry.¹⁶³ Later in the 1990s, the composer summarized: “The First symphony is a central piece for me, because it includes everything that I have has or ever done in my life, even bad or kitsch, including my music for the films, but also the most serious (music). Everything is present in this work, and all my further composition are its continuation, and are pre-determined by it.”¹⁶⁴

Following the completion of the First Symphony, Schnittke entered into a new compositional phase in the 1970s; the two works that exemplify this change are the *Piano Quintet* (1972–76) and the *Requiem* (1975). Both follow the death of his mother in 1972, a personal tragedy that initiated a simpler music, freed from all the conflicting tendencies of the preceding work by replacing their complexities with the use of traditional harmony and a gentler, calmer style. In the *Piano Quintet*, for example, Schnittke omitted any use of the quotations, allusions, and serial techniques that had appeared in his earlier music.¹⁶⁵ This phase of his career appears to entail a reprocessing of the lessons and experiments previously learned, as if all the emotional strenuous content of his earlier music had faded into the background. The *Requiem* is the first work in which Schnittke turned to Christian themes, perhaps as a way of seeking comfort following his mother’s death. In Schnittke’s view, the world and “the musical universe”

¹⁶² Gulyanitskaya, “Every Artist,” 138.

¹⁶³ Schmelz, *Such Freedom*, 306.

¹⁶⁴ Schnittke quoted in Barash, *Symphonies*, 16.

¹⁶⁵ Ivashkin, *Alfred Schnittke*, 131.

consists of two spheres (good and evil) that stand in the opposition to each other.¹⁶⁶ To illustrate the confrontation of these two forces in his music, Schnittke implements the polystylistic method of quotation, stylization, and allusion of various genres, rhetorical devices similar to Baroque music, traditional harmonic organization as well as chromatic, aleatoric, serial techniques, and sonic elements, such as use of overtones. Symbolically, popular music culture becomes a metaphor for evil, because pop music is grounded in stereotypes, non-individuality, and clichés.¹⁶⁷ Other music elements that come to represent evil are chromaticism, clusters, “broken texture and melodic lines,” and a varied array of rhetorical devices.¹⁶⁸ This opposition of good and evil became a personal interest in the form of the Faust legend, which is the subject of his cantata *Seid Nüchtern und Wachet* (1983) and the opera *Historia von D. Johann Fausten* (1983–94). To depict the good Schnittke also uses rhetorical devices, now allied with the more traditional elements of diatonicism, tonal harmonies, acoustic effects (such as overtone rows), motives, and monograms. These antithetical spheres of good and evil may appear as distinctly different musical layers, either simultaneously or as a contrasting succession but in either case they eventually reach an uneasy harmony.¹⁶⁹

Thus, Schnittke’s search for religious identity, combined with a philosophical search for a rational basis for all of life’s vicissitudes is reflected in the polystylistic style of the 1970s. The benefit of such a polystylistic approach is that it mirrors the realities of life, sometimes rational, sometimes irrational, ultimately filled with “hidden meaning.”¹⁷⁰ Schnittke’s style changed from

¹⁶⁶ Kostakeva, “Artistic Individuality,” *Seeking the Soul*, 19.

¹⁶⁷ Ivashkin, *Alfred Schnittke*, 22.

¹⁶⁸ *Ibid.*

¹⁶⁹ Kostakeva, “Artistic Individuality,” 19 and Ivashkin, *Alfred Schnittke*, 155–156.

¹⁷⁰ Ivashkin, *Alfred Schnittke*, 137–38.

being theatrically extramusical to more “natural and homogeneous.” Schnittke explained this natural synthesis of multifaceted elements through his dissatisfaction with all preexisting contemporary techniques and the desire “to find some kind of new language that would be free and independent from the stamp of traditional tonal music, but would not be so very strictly calculated like dodecaphony.”¹⁷¹ His dissatisfaction with the status quo initiated a new round of compositional initiatives of his later polystylistic period of the 1980 and 1990s. The works of this period are often viewed as among his most intense in terms of quantity and range of emotional expression. The serious health issues that confronted Schnittke during this period affected in profound ways his physical and emotional perception of life.

During the same years, Schnittke transformed his polystylistic approach. If in his earlier polystylistic works the distinct elements were set up as stark contrasts in his music, the works of his mature period synthesize and integrate these disparate elements into the whole fabric of his music. Now, the main task of his musical language was to unify and fuse these elements together. His mastery in creating convincing synthetic formations that are seamlessly connected despite their opposing character reaches new heights of rational synthesis in these later works.

For instance, he writes about merging tonality and atonality: “I believe that discrepancy between tonality and atonality is imaginary, there is no such thing in reality. Because everything that is tonal is in the same way atonal, as atonal is tonal. . . . Atonal and dodecaphonic music keeps the traces of tonal sense.”¹⁷² Undoubtedly, his goal of achieving a universal music language succeeded. As Ivashkin stated:

¹⁷¹ Shulgin, *Years of Alfred Schnittke*, 81.

¹⁷² A. V. Bogdanova and E. B. Dolinskaya, eds., *Alfred Shnitke Posvyaschaetsya [Dedicated to Alfred Schnittke]*, no. 4 (Moscow: Compozitor, 2004), 45–65: 56. Schnittke quoted from the Diaries of Mark Lubotsky, the interview with the composer in Hamburg, in 1992.

The music of Schnittke, in many ways endangered by the Russian tradition . . . turns out to be not only Russian and local but general and universal. As a result of the time in which he lived and his national and cultural background, Schnittke opened a new way for Russian twentieth-century culture which did not focus on a single tradition but tried to absorb all traditions at once.¹⁷³

What follows is a discussion of the elements that constitute major areas of polystylism in the *Penitential Psalms*.

Polystylism in the *Penitential Psalms*

The celebration of the Christianization of Russia was not only a remembrance of an event that happened a thousand years ago, but was also an act of commemoration and celebration of the historical meaning of the Orthodoxy in the state of Russia throughout the centuries. The poetic text of the *PP* was a product of individuals who, through the prism of their personal backgrounds and life experiences, communicated the historical, cultural, and religious practices of their time. By means of polystylism Schnittke crafted each *Psalms* in its own individual style, preserving its uniqueness as he understood it. He also established a bridge between the generations of the past and present by generating a musical space in which all historical times coexist simultaneously.¹⁷⁴ He envisioned his work as a “reawakening of cultural memory, remembering of things past, and actualizing the precedent.”¹⁷⁵ His compositional method underwent transformation during the course of the *PP*’s composition, changing from an initial macrocosmic approach to a process in which the details shaped the whole of the composition. In Schnittke’s words (at that moment) “I experience something that I wanted the most but did not

¹⁷³ Ivashkin, *Alfred Schnittke*, 216.

¹⁷⁴ Ivashkin, *Conversations*, 45.

¹⁷⁵ Victoria Adamenko, *Neo-Mythologism in Music: From Scriabin and Schoenberg to Schnittke and Crumb* (Hillsdale: Pendragon, 2007), 90.

have before: the endlessness of each second.”¹⁷⁶ Such precise attention to detail later caused him to admit “I realized that the *Penitential Psalms* could not be done any differently than it is. No doubts. It surprises me. It seems like I deal with not my own work but copying somebody’s else work.”¹⁷⁷ Here, Schnittke did not seek the “conservation of Russian choral tradition, its literal reproduction,” but aimed for “a freely composed work that is not tied by tradition.”¹⁷⁸ He remarked that he did not use direct quotations but rather quasi-quotations and allusions to the stylistic properties of other genres in the *Penitential Psalms*.¹⁷⁹ In comparison to direct quotations, such allusions provide a “plastic synthesis” composed of two basic components: the synthesis of multiple styles and genres and the fusion of the specific techniques or elements of his own musical language. These techniques include two different processes that Schnittke uses to imitate or allude to other styles, plus an array of techniques, divorced from any stylistic considerations, used to unify the musical material. Let us begin with a discussion of specific stylistic elements found in the *PP*.

Table 3.2 summarizes the styles and genres Schnittke used in the *PP*; these appear in the left-hand column. The right column lists those techniques by which he accomplished this allusion.

¹⁷⁶ Ivashkin, *Conversations*, 155.

¹⁷⁷ *Ibid.*, 72.

¹⁷⁸ V. Kolosova, “Muzykalnoe Pokayanie” [Musical Repentance], *Sovetskaya Kultura* (11 February 1989).

¹⁷⁹ *Ibid.*

Table 3.2 Styles and techniques used in the *PP*

Styles	Techniques
Orthodox Church Music	
<i>Choral Concerto</i> Style	Texture contrasts: <i>sol</i> i and <i>tutti</i>
Orthodox style of the nineteenth century	Triads Harmonic progressions and tonal applications Emotional elements
Simple <i>Obikhod</i> chant	Chant-like melodies, allusion of a tone
<i>Kant</i>	3-voice parts, homophonic, syllabic Classical structure and tonal harmonic cadencies
Russian Folk Genres	
Lyrical Song	Principals of diatonic melodies Counter-voice polyphony
<i>Prichit</i> (Lament)	Sigh melodic construction Chromaticism
Romanticism	System of motives and monograms Emotional and expressive elements

1. Orthodox Church Music

The *PP* show substantial characteristics of the Russian Orthodox Church music, which communicate the Christian idea of the text. Schnittke did not limit his music to allude to one particular property of the church music style but rather opted to scatter an array of the elements of the Russian Orthodox music in the composition. These elements represent different stylistical periods in the history of Russian liturgical singing. A brief outline of the periods of development of the Russian Orthodox Liturgical musical tradition was given in the Chapter 2. In this part of Chapter 3 we will discuss the elements of these styles and techniques that Schnittke used to allude to the Russian Orthodox Church music.

The defining characteristic of the Choral concerto style is the use of contrasting sections: solo (or a small vocal group) vs. choral *tutti*; homophonic texture vs. polyphonic, etc. Schnittke interpolates contrasting vocal episodes, various textures and dynamic contrasts throughout the entirety of the *PP* (e.g., *PP* 6). Another feature of the Choral concerto style is the use of expanded vocal forces (*divisi* up to ten parts, e.g., *PP* 7, mm. 98–99) to create dense texture, “massive sonorous effects,” and displays of vocal virtuosity.¹⁸⁰ Other characteristics of Schnittke’s concerto style include tonal applications in the form of triadic chordal progressions and traditional metric and rhythmic organization.

The closing sections of some movements (*PP* 2, 4, 5, 6, 7, 9, and 10) are, by virtue of their text, crafted as prayers and invocations to God and the Theotokos.¹⁸¹ For these Doxologies” Schnittke consistently used a distinctive homophonic, chorale-like texture reminiscent of nineteenth- and twentieth-century Russian Orthodox Church music. These movements feature syllabic declamation, chordal texture, triadic progressions, dynamic contrasts, traditional meters, and *divisi* of vocal parts. Schnittke’s use of triads alludes to the harmonic patterns of traditional tonal music, to quote Christopher Segall, “such triadic music evokes the sound world of a historical era without playing a structural harmonic role in the music texture, and it can consequently be interpreted as having an associational or referential function.”¹⁸² Schnittke blends traditional triads with more modernistic polychords (e.g., *PP* 5, mm. 45–52), even arranging the succession of triads so that their roots outline various significant motifs (e.g. the bass 2 outlines the “God” motif in m. 42 of *PP* 4). Schnittke takes advantage of the enharmonic equivalence of a

¹⁸⁰ Morosan, *Choral Performance*, 43.

¹⁸¹ Theotokos (Greek for Mother of God) a title used in the Eastern Orthodox Christianity.

¹⁸² Christopher Mark Segall, “Triadic Music in Twentieth-Century Russia” (PhD diss., City University of New York, 2013), 157–58.

pitch to create “common *mediants*” (otherwise unrelated triads that share a common pitch); this technique (which can also involve the root or fifth) allows unexpected transitions between successive triads (e.g. *PP* 4, mm. 37–38, the common tone is C, the fifth of F major and the third of Ab major).

Characteristically, Schnittke voices these triads to employ the widest possible range of sonority, from profoundly low bass notes to very high soprano tessituras. At the same time, such lavish chords generate an acoustic effect of a sound known in the tradition of Russian Orthodox Church.

Compared to this well-known historical style, Schnittke uses chant-like melodies rather infrequently, and even when he does so it is difficult to distinguish chant melodies from folk-like melodies. Both melodic types feature step-wise, diatonic phrase construction, in which rhythm and meter are subordinate to the text. As Fr. Ivan Moody writes:

Following Bartók’s idea of “imaginary folklore,” the Serbian musicologist and conductor Bogdan Djaković has described Schnittke’s technique (...) as the use of imaginary church folklore, “after the practice of a number of composers the new Russian school of the late 19th century, composing original choral music stylistically consonant with liturgical tradition but with no direct quotation of chant.”¹⁸³

The beginning of *PP* 12 provides us with an example of how Schnittke alludes to a traditional chant melody. Example 3.1 (A, B, and C) gives the original Orthodox melody for tone 3 (traditionally harmonized in e minor); the same melody (transposed to D) closely resembles a melodic line used in *PP* 12, mm. 2–5.¹⁸⁴

¹⁸³ Ivan Moody, program notes “From Darkness to Light,” May 13, 2015. <https://cappellaromana.org/ivan-moody-from-darkness-to-light/> (accessed July 4, 2018).

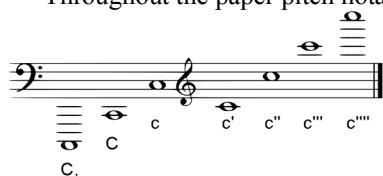
¹⁸⁴ A. Burenina, ed. *Osmoglasie [Eight Tones Manual: Study Book]*, (Moscow: Publishing Committee of Russian Orthodox Church, 2005), 17. The melody of *PP* 12 is given without an original rhythm.

its textual content to the general body of penitential poems. The important characteristics of *prichit* are their improvisational nature, emotional intensity, combination of recitation and singing, melodic formulas highlighting a particular pitch and the use of neighbor tones circling around that pitch (that may create an interval of the diminished third), and melodic leaps that use wide intervals such as the seventh and ninth (*goloshenie*, “keening”), descending step-wise motions, and *glissando*.¹⁸⁷ Schnittke incorporates these musical elements of the lament in his *PP*. The first movement, “Adam’s Lament,” is an obvious example of *prichit*, given its opening crying, sighing melodic motives (mm. 1ff), chromatic descending bass line melodies (mm. 5–17), gradual growth of dynamic and pitch range to heighten emotional intensity, and his allusion to keening found in the concluding measures. Chromaticism is a constant feature throughout the entire work.

Russian folkloric song typically features stepwise melodic motion blended with intervallic leaps; normally two descending vocal parts move in parallel thirds, but perfect fourths may appear either as an alternate harmonic interval, even temporarily becoming the interval at which the voices move (e.g., *PP* 2, mm. 26–32). The openings of three of the *PP* (2, 9, and 11) open with tenor solos, mimicking another aspect of the folk song style, *zapev* (a leading solo). *PP* 2 provides a good example of this folk song style, opening with a tenor solo (mm. 1–16) over a choral drone (d’–a’) in the soprano and alto.¹⁸⁸ *PP* 2 also features a juxtaposition of major and

¹⁸⁷ N. E. Vasilieva “Slovo k Bogu iz Glubiny Serdtsa: Khorovye Koncerty Alfreda Shnitke” [A Word to God from the Bottom of My Heart: Choral Concertos by Alfred Schnittke], in *Zhizn Religii v Muzyke* [*Life of Religion in Music*], vol. 2 (St. Petersburg: Sudarynya, 2006), 107–123; see 118.

¹⁸⁸ Throughout the paper pitch notation will be represented using the following scheme:



minor mode that some scholars have called “folk chromaticism.” The elements of folk style were favored by the Russian composers of the nineteenth century to imitate to a folk style (e.g. M. Musorgsky (1839–1881), A. Borodin (1833–87) and others). A variation on this style appears in *PP 4*, which opens with a soprano/alto duet.

3. Romanticism

Motifs

Despite their unique and complicated musical language, Schnittke’s works are immediately identifiable to those familiar with his music. He tends to use a discrete body of specific musical structures or ideas in each of his works, albeit with modifications from one work to the next. These are his musical signature, ideas that identify the music as uniquely his. This fact is illuminated by Svetlana Kalashnikova’s ground breaking work on Schnittke’s “pitch system organization.”¹⁸⁹ Kalashnikova describes this type of organization a “system of constant precompositional structures,” which the composer integrated into his compositional techniques since the mid-1960s.¹⁹⁰ She divides these organizing structures into two sub-groups: the first is “components,” which are small structural units; the second she calls “series” and are larger entities that result from the combination of multiple components. Example 3.2 lists Kalashnikova’s structural units.

¹⁸⁹ Svetlana Kalashnikova “Universalnost i Lakonizm? Paradoxy I Tainy Zvukovysotnogo Pisma Alfreda Shnitke” [Universalism and Laconism? Paradoxes and Mysteries of the Pitch System Writing of Alfred Schnittke], *Muzykalnaya Akademiya* [Music Academy], no. 2 (1999): 84–90.

¹⁹⁰ *Ibid.*, 84.

Example 3.2 Kalashnikova's "components" or structural units:¹⁹¹

1. Centralized Pitch Structure



2. Structure based on combinations of perfect fourths and tritones (quartal)



3. BACH motif



4. Major-minor triad



5. Diminished seventh chord



6. Chromatic scale is a result from the combination of multiple components.

The third and fourth of these components receive further discussion from Kalashnikova.

The BACH monogram consists of two minor seconds (around a central minor third).

Manipulations within this structure create fourteen different variations commonly used by

Schnittke. These manipulations with the pitches include re-order, inversion, retrograde,

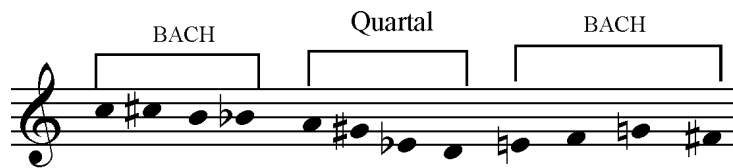
¹⁹¹ Using the names of the structures provided by Kalashnikova, I have listed them in a different order.

retrograde inversion, and transposition. The BACH monogram is the variation that gives the group its name.

The major-minor structure is broader than the juxtaposition of chromatically-inflected major or minor thirds; the example given here is a major-minor triad on G, but Schnittke also uses triads connected by a common *mediant* or fifth (C–E \flat –G/B–D \sharp –F \sharp). This category includes consecutive major and minor triads without a shared enharmonic pitch.¹⁹² Schnittke noted that he learned this harmonic structure, which he defined as “common *mediants*,” from Lev Mazel (1907–2000) in the late 1950s and used it in his works.¹⁹³

All of these structures share the possibility of generating a complete chromatic series and utilize some type of symmetry. For example, three different iterations of the BACH structure can create a complete chromatic series. Other symmetrical structures, when repeated, can accomplish the same effect, as seen in the variant that combines two statements of the BACH structure with a *quartal* complex; see Example 3.3.

Example 3.3 Combination of two BACH structures and *quartal* structure



While Kalashnikova believes that the presence of these structures provides Schnittke’s compositions with a distinctly personal style, she does not provide any explanation for the appearance of these components or structures in any type of composition, vocal or instrumental. This author systematically examined each movement of the *PP* in search of these distinctive

¹⁹² Kalashnikova, “Universalism,” 85. Schnittke discussed the use of consecutive major-minor triads with common *mediants* in his interview to Shulgin in 1976. See: Shulgin, *Years of Alfred Schnittke*, 94.

¹⁹³ Ivashkin, *A Schnittke Reader*, 16 and Ivashkin, *Conversations*, 123.

melodic figures. My examination revealed that Schnittke utilizes a number of the constructions that Kalashnikova describes in the *PP*, and that they are used to symbolically represent specific textual ideas. Two of Kalashnikova's components, the centralized structure (1) and *quartal* structure (2) are connected with specific textual ideas or words. The BACH structure (3) and the major-minor structure (4) are used symbolically without particular association with specific textual formations (e.g., Prayer texts or Doxologies). The final pair of the diminished structure (5) and the chromatic scale (6) are used generically to represent a limited number of important textual ideas.

Because the structures 1 and 2 are consistently associated with the same group of words, I have labeled them "motifs." Kalashnikova's designation for the BACH (3) monogram has been retained intact. The author has created specific names for motifs derived from their linkage to specific words or ideas. The resulting network of motifs is reminiscent of the nineteenth-century system of *leitmotifs* ("leading motifs"), where individual musical ideas are directly connected to particular persons, places or events. Schnittke's appropriation of a system of motifs creates coherence and unity within the work. Motifs may appear either in their original format or as transformations involving extension, re-ordering, transposition, and/or combination with, or inclusion in, other musical elements (scales). Schnittke's treatment of motifs finds precedence in the developing variation technique created by Johannes Brahms. Like Schoenberg, Schnittke adopts this procedure to prevent the "obvious and monotonous repetition" of the same musical material.¹⁹⁴

Having gone through the work movement by movement in an attempt to isolate and catalog the appearance of the motifs, I can now present a tabular synopsis of Schnittke's

¹⁹⁴ Walter Frisch, *Brahms and the Principle of Developing Variation* (Berkeley, Los Angeles, London: University of California Press, 1984), 9.

procedures. Table 3.3 assigns specific textual concepts to each of the motifs and monograms, which will be discussed below. In so doing, the author recognizes the existence of two levels of structure – the main motif and derivative variants linked thematically and textually with them.

Table 3.3 Summary of the motifs and monograms

Motif/Monogram	Textual or Symbolic concept
“Sin”	Association with text broadly related to concepts of sin, iniquities, transgressions, and repentance
“Repentance”	
“God”	Association with any conceptual appearance of names of God (Christ, Our Lord, Merciful and etc.), description of God and prayer to Him
“Christ”	
BACH	Symbol of universality, infinity, immortal life, and a unity of all Christians
“Man”	
DSCH	Symbol of universality, infinity, immortal life
Alfred Schnittke	Representation of himself

“Sin” Motif

The melodic motif representing “sin” uses the specific pitch classes Eb–D–C#, which fits nicely into Kalashnikova’s concept of the “centralized structure.” The pitches are understood as a central tone (D) and its two immediately adjacent chromatic neighbors (Eb, C#). It happens that these three pitches occur in the same order as the eleventh, twelfth, and thirteenth partials of the overtone series on G.

Example 3.4 Overtone series on (G)

The image shows two staves of musical notation. The top staff is a treble clef and the bottom staff is a bass clef. Both staves show the overtone series on G, numbered 1 through 16. The notes are: 1 (G), 2 (B), 3 (D), 4 (E), 5 (F#), 6 (G), 7 (A), 8 (B), 9 (C), 10 (C#), 11 (D), 12 (E), 13 (F), 14 (F#), 15 (G), 16 (G). The notes are placed on the staff lines and are accompanied by their respective accidentals (sharps, naturals, and flats).

Because of the importance of the G in the overall pitch centrality of the work, the use of these three specific pitches appears in various forms throughout the composition. The important “Sin” motif generates numerous melodic variants, all of which share the common textual reference to sin and repentance. Example 3.5 demonstrates the expansion of this fundamental cell throughout the work.

Example 3.5 Sin Motif

1. Prime set



2. Prime set plus one pitch (ex. *PP* 5, m. 39)



3. Prime set plus two pitches (ex. *PP* 4, m. 34)



4. Prime set plus three pitches (ex. *PP* 3, MM. 26–27)



5. Prime set plus two pitches (with one repetition) (ex. *PP* 1, m. 5)



Example 3.5 Continued

6. Prime set plus two pitches (re-ordered), (ex. *PP* 9, mm. 27–28)



7. Extensions of the prime set, (ex. *PP* 5, mm. 8–9; *PP* 8, mm. 19–20)



The “Sin” motif appears in the work’s opening movement (*PP* 1) as a six-note figure repeated four times with pitch and rhythmic modifications to set the words “Adam sat before Paradise and wept: ‘O My paradise, Paradise, my glorious Paradise!’”; see Example 3.6.¹⁹⁵

Example 3.6 Schnittke – *PP* 1, mm. 1–8

Adam sat before Paradise and wept: “O My Paradise, Paradise, my glorious Paradise!”

¹⁹⁵ In the comments of the critical edition of the *PP*, the editor Moody, noted that the Belaieff’s edition contains an error in the bass 1, m. 7; a sign “b” was misread and appeared as an additional *e*. See: “Alfred Schnittke: Collected Works. Series IV. Vol. 9,” 73.

As the first fallen man of God’s creation, Adam introduced sin into an otherwise perfect world. Similarly, the “Sin” motif impels the musical development of the entire work. Its continual presence creates musical drama both within individual movements and as a cautionary reminder of how Adam’s original sin is perpetuated in the transgressions of his descendants. Schnittke accomplishes this by transforming this motif into a subordinate array of related musical figures such as the chromatic scale (pitch structure (6) in Kalashnikova’s system), transpositions and permutations of the BACH motif, the monograms of Shostakovich (DSCH), Schnittke (both his initials (AS) and the full acronym [AFEDSCHE or AFEDGSCHE]), and the “Man” motif. This motif references sin throughout the *PP*, appearing in conjunction with such words as “sinner, the fallen, transgressor of commandments, mindlessly, eternal torment, foul demons, the end (death), a wild beast alone, Dread Judgment, darkness, into the grave. . .”; it is not necessarily applied directly to such words, but alludes symbolically to “sin” by the sprinkling of its pitches throughout the musical fabric. Schnittke deploys this motif both melodically and vertically. Table 3.4 documents selected representative versions of the “Sin” motif (the original three-note prime set, as well as expanded, and re-ordered versions) in the work to portray the textual concept of sin and repentance.

Table 3.4 Selected principal examples of “Sin” motif

1. Melodic

<i>PP</i> #	Measure	Part	Number of pitches	Russian Text	English Text
1	5–8	B1	5	Плакался Адамо пред раемо седея: „Раю мои, раю, прекрасныи мои раю!	Adam sat before Paradise and wept: “O My Paradise, Paradise, my glorious Paradise!
	15	B2	5	грешному	sinner
	18–19, 29–31	B1	4	Согрешихо, Господи, согрешихо,	I have sinned, O Lord, I have sinned
	35–37	B1	4	падшаго	the fallen
2	40	T solo	3	зверь	a wild beast

Table 3.4 Continued

3	26–27	ST	5	заповедь престопаю	transgress the commandments
4	9–11	A	5	И без ума мятешися	thrash about mindlessly
	28–29	S	3	горьки часо	the bitter hour
	34	S	5	муку вечную, ожидаюшу (грешников)	the eternal torment, awaiting (sinners)
5	8–9	A1A2	5	И конец приближается	the end is approaching
	39	A1	3, 4, 5	смрадные ефиопы	the foul demons
	40–41	A	5	И вечныя муки	And from eternal torment
6	10–13	T1T2	3 (thrice)	Брате Святополче, не погуби	Brother, Svyatopolk, do not destroy us
	23–25	T	5	Не пролеи крови неповинныя	do not spill innocent blood
7	44–45	S	5	почто не ужасаешися сердцем?	why do you not tremble in horror?
	49–50	B1B2	5 ¹⁹⁶	Страшнаго судища	The Dread Judgement
	51–54	ASATB2	5	И муки вечныя	the eternal torments
	81	S2	3	глумлению предлагаеши (книжное писание)	mock (the Scripture teachings)
	96–99	A2	3	Избави мя вечнаго и горькаго мучения	Deliver me from eternal and bitter torments
8	19–20	ST1	5	Тогда ся токмо печалися	sorrow only
9	33–36	S	5 (scattered; each top note)	братоненавидением соплетошася	In brotherly hatred have ganged together
	38	A	5	И скупостию связашася	And bonded themselves in avarice
	44–45	T1T2	5	Сами деюще тмами неподобная	They themselves commit innumerable vile deeds
	72–74	SA	4	Оле небратолюбия!	O lack of brotherly love!
	72–77	TB	3 vertically	Оле небратолюбия!	O lack of brotherly love!
	91–92	T1T2	5 +	чрева насыщающе	Filling their bellies
	103–05	AT	3	Но и оскорбляюще	But even offending them
	118–20	SATB	5	противу их оскорбления	their offences
10	13–14	B2	4	муки претръпевоше	endured many tortures
	64–70	AB2	3	Поидем на супротивныя и безбожныя агаряны разоряющих православную веру	Let us go against the hostile and pagan Hagarenes, who ravage the Orthodox faith

¹⁹⁶ The similar example is *PP* 1, mm. 18–19.

Table 3.4 Continued

	74–75	B	5	сомрътию	through death
	78–82	S1A2B1	3	агаряны и пролиют кровь нашу	the Hagarenes destroy us and spill our blood
11	23	T1T2 solo	4	тму	darkness
	29–30	SA, SAT	5	Ото миро же печалнаго	from the sorrowful world into
				во гробо	the grave
12	21	A	5		*This is a transposed A. Schnittke monogram
	45–47	A1	5		
	99–102	T1	4		

2. Harmonic

<i>PP #</i>	<i>Measure</i>	<i>Part</i>	<i>Number of pitches</i>	<i>Russian Text</i>	<i>English Text</i>
2	36–37	B1B2	4	No text	No text
4	10–16	A	4	Востани, останися сего, И плачися дел своих горце	Arise, leave all this, And weep bitterly over your deeds
	35 36	A1A2 AT	5 5	грешников мучити	sinners torment
5	40–41	A	5	И веченяы муки	And from eternal torment
7	40	TB	4	кал смердящии	malodorous feces
8	28	STB	4	не погибнеши	(not) perish
9	36	SA	5	(братоненавидением) соплетошася	(In brotherly hatred have) ganged together
	45–66	B1B2	3	a vocal drone	a vocal drone
	72–77	TB	3	Оле небратолюбия!	O lack of brotherly love!

“Repentance” Motif

This motif is a transposed inverted version of the “Sin” motif (Example 3.7, 1 and 2) and also fits in Kalashnikova’s system as the “centralized structure.” Like the “Sin” motif, the three-pitch prime set of the “Repentance” motif corresponds to the partials eleventh, twelfth, and thirteenth partials of the overtone series based on C; see Example 3.8. I label it the “Repentance”

motif because it appears in the first movement of the *PP*, even before the “Sin” motif. This motif’s appearance with a variety of texts describe sinful actions and also the conditions of a man under sin. The motif serves as a symbolical reminder of the universality of sin; see Table 3.5.

Example 3.7 “Repentance” motif

1. *PP* 1, mm. 1–6



2. Prime set



Example 3.8 Overtone series on the fundamental pitch C

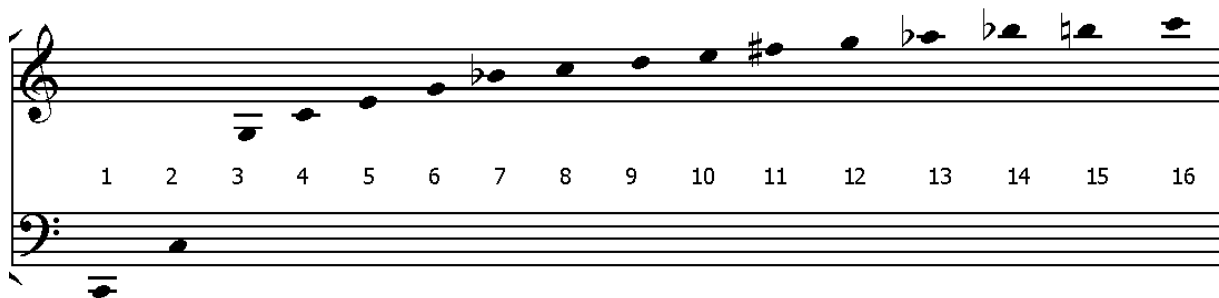


Table 3.5 Representative examples of the “Repentance” motif

<i>PP</i> #	Measure	Part
1	1–7	B3
	13–17	B1
	18–21, 26–27, 30–31	B2
	33	B1
	35	B2
2	11	T solo
	22	T solo
	34, 36	S
3	1, 3–6	S, ST1T2
	31–32	ST
4	30, 32–34	A
5	40–41	S

Table 3.5 Continued

6	15	S
7	33	S
	44–45, 51–52	B2, T1T2B1B2
	55–56	T2
	82	A1A2T1B1
	97	B2
9	37	T1T2
	65	S
	88	T1T2
	90	A
10	15–16	T1T2
11	39–40	A1

In situations where individual words require special emphasis, Schnittke may combine these two motifs, temporarily expanding the textural density of the vocal forces. The first combination of these motifs that appear in *PP* 1 is supported by a drone: initially, on c (mm. 1–8) and then on G (mm. 9–31); the movement concludes with these pitches C and G. As stated above, the motifs contain pitches that corresponds to the eleventh, twelfth, and thirteenth partials of the overtone series on G and C.

Table 3. 6 Combination of “Sin: and “Repentance” motifs

<i>PP</i> #	Measure	Part	Russian Text	English Text
1	5–8	B1B 3	Плакася Адамо пред раемо сеद्या: „Раю мои, раю, прекраснии мои раю!	Adam sat before Paradise and wept: “O My Paradise, Paradise, my glorious Paradise!
	18–19 ¹⁹⁷	B1B2	Согрешихо, Господи, согрешихо,	I have sinned, O Lord, I have sinned
	29–31	B1B2	Согрешихо, Господи, согрешихо,	I have sinned, O Lord, I have sinned
4	34	SSAA	муку вечную, ожидающу грешников	the eternal torment, awaiting sinners
7	44–45	SB2	почто не ужасаешися сердцем?	why do you not tremble in horror?
	97	A2 B2	Избави мя вечнаго и горкаго мучения	Deliver me from eternal and bitter torments
9	65–66	SA	Нас же ни единого кратира (сподобляюще)	They offered us not even a single glass

¹⁹⁷ This is similar to *PP* 7, m. 50.

The textual combination “why do you not fear the Dread Judgment and the eternal torments?” in *PP 7* (mm. 47–54) invokes the “Sin” motif in various forms: prime order (m. 50, basses 1 and 2; m. 51, alto), in retrograde (m. 51, basses 1 and 2), re-ordered (mm. 48, 52, Soprano), expanded into a chromatic scale (mm. 51–54), and paired with the “Repentance” motif (mm. 49, 51, tenors 1 and 2); see Example 3.9. Also noteworthy are the striking melodic parallels between Schnittke’s setting of the words “I have sinned. O Lord, I have sinned (*PP 1*, mm. 18–19, 29–31) and the concept of “Judgment” expressed in the phrase “why do you not fear the Dread Judgment and the eternal torments?”

Example 3.9 Schnittke – *PP 7*, mm. 42–58

O my soul, why do you not tremble in horror? And why do you not fear the Dread Judgment and the eternal torments? O wretched soul! Remember, how tremblingly you obey the words of the earthly Tsar, a corruptible man.

Example 3.9 Continued

48 4/8 8/8 8/8 5/4 3/8 3/8 4/8

-ша-е-ши-ся Страш - на - го су - - - ди-ща и му - - - кы, ве-че-ны-я?
 -scha-e-schi-ssja Sstrasch - na - go ssu - - - di - schtscha i tu - - - ki, we-tsche-ni-ja?

су - - - ди-ща и му - - - кы, ве-че-ны-я?
 ssu - - - di - schtscha i tu - - - ki, we-tsche-ni-ja?

-ша-е-ши-ся Страш - на - го су - - - ди-ща и му - - - кы,
 -scha-e-schi-ssja Sstrasch - na - go ssu - - - di - schtscha i tu - - - ki,

-ша-е-ши-ся Страш - на - го су - - - ди-ща и му - - - кы,
 -scha-e-schi-ssja Sstrasch - na - go ssu - - - di - schtscha i tu - - - ki,

Страш - на - го су - - - ди-ща и му - - - кы,
 Sstrasch - na - go ssu - - - di - schtscha i tu - - - ki,

53 4/8 8/8 8/8 5/4 7/8 4/8

и му - кы ве - че - ны - я?
 i tu - ki we - tsche - ni - ja?

и му - кы ве - че - ны - я?
 i tu - ki we - tsche - ni - ja?

и му - кы ве - че - ны - я? О у - бо - га - я ду - ше! По - мя - ни, ка - ко зем - на - го ца -
 i tu - ki we - tsche - ni - ja? О u - bo - ga - ja du - sche! По - мя - ни, ка - ко sem - na - go за -

и му - кы ве - че - ны - я? О у - бо - га - я ду - ше! По - мя - ни, ка - ко зем - на - го ца -
 i tu - ki we - tsche - ni - ja? О u - bo - ga - ja du - sche! По - мя - ни, ка - ко sem - na - go за -

и му - кы ве - че - ны - я? О у - бо - га - я ду - ше! По - мя - ни, ка - ко зем - на - го ца -
 i tu - ki we - tsche - ni - ja? О u - bo - ga - ja du - sche! По - мя - ни, ка - ко sem - na - go за -

p unis. cresc. poco a poco

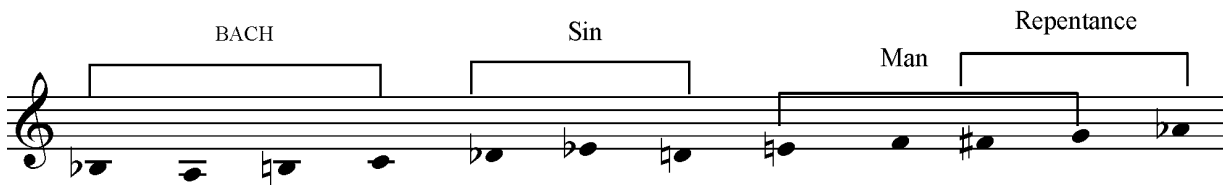
In the very first movement, Schnittke begins a systematic combination of these fundamental motifs and others. In mm. 22–24 of *PP 1*, he creates an eight-pitch theme that combines a re-ordered version of BACH with consecutive variants of the “Sin” motif. In the following measure (25), Schnittke repeats those eight pitches, adding to them the four missing pitches to complete a full chromatic series.

Example 3.10 Schnittke – *PP 1*, mm. 25–27



If we re-order the last three pitches as a retrograde of the original (A \flat –G–F \sharp becomes F \sharp –G–A \flat) and then sub-divide the theme into four segments (some of which overlap), we have a theme that contains the motifs BACH (re-ordered), “Sin” (re-ordered), “Repentance,” and “Man;” see Example 3.11. The explanation of the “Man” motif follows.

Example 3.11 The segments of the theme



A segment of this same theme with some re-ordering of pitch appears in *PP 6*.

Example 3.12 Schnittke – *PP 6*, mm. 1–4.

The image shows two staves of music. The top staff is for Alto I solo and the bottom staff is for Alto II solo. Both staves are in treble clef and feature a melody with lyrics in Russian and English. The lyrics are:

Russian: Зря ко-ра-бле на-прас-но при-ста-ва-е-ма, Во-зо-

English: Srya ko-ra-ble na-prass-no pri-sta-wa-je-ma, Wo-so-

The music includes dynamic markings like *f* and *Solo*, and a fermata over the final note of the first phrase.

Seeing the ship as it suddenly appeared...

“Man” motif

This motif consists of four invariable, non-transposable pitches E–F–G–F♯, which most clearly appear in association with texts concerning man in *PP 2* (m. 43) and *PP 7* (mm. 59–60); see Example 3.13 and Table 3.7 for other representative examples. It is best understood as a re-ordered (A–B♭–C–H) transposition (to E) of the familiar BACH monogram. This motif occupies a subordinate role in the hierarchy of motives because, while it appears in six different movements, it is most important in the last two movements. In *PP 11*, Schnittke repeats the motif three times (mm. 44–48) and then in *PP 12* he repeats it twelve times in imitation (mm. 59–71); see Example 3.14. Schnittke has said that his favorite melodic figure consists of a whole step (F–G) followed by a chromatic descent (F♯).¹⁹⁸ The addition of a fourth pitch to this motif is due to its close relationship to the BACH motif/monogram. In the three repetitions in *PP 11*, the text does not specifically use the word “man,” but rather focuses on the temporality of man’s earthly existence. The twelve repetitions in *PP 12* can be interpreted as a symbolic reference to the twelve men who were Apostles of Jesus Christ. For Schnittke, man’s place in the world and spiritual journey toward God was a focal point of his thought throughout his life, especially his fascination with the Faust legend (e.g. his cantata and opera on the Faust theme). Schnittke said, “only when a man starts to lament, to weep, to grieve over what he had done, a human side of a man reveals.”¹⁹⁹

Example 3.13 The “Man” motif



¹⁹⁸ Shulgin, *Years of Alfred Schnittke*, 94.

¹⁹⁹ Ivashkin, *A Schnittke Reader*, 29.

Example 3.14 Schnittke – *PP* 12, mm. 58–64

Table 3.7 Representative examples of the “Man” motif

<i>PP</i> #	Measure	Vocal Parts	Russian Text	English Text
1	26–27	B1B2	архангелеска	Archangel
2	43	T Solo	человек	man
7	59–60	B2	человек	man
9	33–34	A	братоненавидением	brotherly (hatred)
	78–79	A2	Яко едина (Божия благодать равна всем)	God’s goodness is given equally to all
11	44–48	A	Яко цвето, яко прахо, яко стене преходят.	Like flowers, like dust, like shadow, it passes
12	32–34	A	no text	no text
	59–71	T1T2	no text (12 times)	no text

“God”/“Christ” motif

The “God” motif uses a succession of ascending perfect fourths beginning on F (F–Bb–Eb); see Example 3.15. In her discussion of pitch systems, Kalashnikova includes this structure under the heading “structure of two intervals of a fourth.” Significantly, she first refers to this specific structure as two fourths that involve a tritone at some point. The name for this motif comes from the first appearance of God’s name in *PP* 1 (m. 32); see Example 3.16. For the “God” motif, Schnittke uses two perfect fourths to signify God’s state of perfection. This

combination of pitches is a musical metaphor associated with any conceptual appearance of the names of God (Our Lord, Merciful and etc.), descriptions of God, and prayers to him. For texts that describe transgressions against the church and/or God, this motif is altered, effectively negating the notion of perfection. Two significant instances of this alteration appear in *PP* 3 (see ex. 3.17, A and B). The first example appears with the text “I do not hold fast to God’s Church” (mm. 22–23), where E \sharp replaces E \flat (and the pitch order is changed). Schnittke stresses the text’s negative implication by breaking God’s motif. In Schnittke’s words, “depicting negative emotions – using broken textures, broken melodic lines to express a state of disintegration, tension, leaping thoughts – all this is of course a representation of a certain kind of evil, but not of absolute evil. This is the evil of broken good.”²⁰⁰ The second example occurs in mm. 34–35 in conjunction with the words “crowned by sins.” Here, Schnittke alters both intervals to become tritones, an even stronger negation of God’s perfection.

Example 3.15 The “God” motif



Example 3.16 Schnittke – *PP* 1, mm. 28–32

I - - ге - лес - ка гла - са. Со - гре - ши - хо, Гос - по - ди, со - гре - ши - хо. Бо - - же
 - ge - less ka gla - ssa. So - gre - schi - cho, Gos - po - di, so - gre - schi - cho. Bo - - sche
 B. II - - ге - лес - ка гла - са. Со - гре - ши - хо, Гос - по - ди, со - гре - ши - хо. Бо - - -
 - ge - less ka gla - ssa. So - gre - schi - cho, Gos - po - di, so - gre - schi - cho. Bo - - -
 III M... Бо - - -
 Бо - - -

I have sinned, O Lord, I have sinned. O (Merciful) God....

²⁰⁰ Ivashkin, *A Schnittke Reader*, 22.

Example 3.17 Schnittke – *PP* 3, mm. 22–23 and mm. 32–3

A. mm. 22–23

22 *f* *meno*

S. Церк-ви Бо - жи - я не дер-жу - ся, От
Zerk-wi Bo - schi - ja ne der-schu - ssja, Ot

A. I *f*
 II М...

T. Церк-ви Бо - жи - я не дер-жу - ся,
Zerk-wi Bo - schi - ja ne der-schu - ssja,

B. I *f*
 II М...

I do not hold fast to God's Church...

B. mm. 32–35

32 *f* *rit.* $\frac{5}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

S. па-мят-лив, Без-за-ко - ни - я ис - пол-нен, Гре - хи свер - шен,
ra-mjat-liw, Bes-sa-ko - ni - ja iss - pol-nen, Gre - chi sswer - schen, div.

A. I *f*
 II М...

T. -я не па-мят-лив, Без-за-ко - ни - я ис - пол-нен, Гре-хи свер-шен,
-ja ne ra-mjat-liw, Bes-sa-ko - ni - ja iss - pol-nen, Gre-chi sswer - schen,

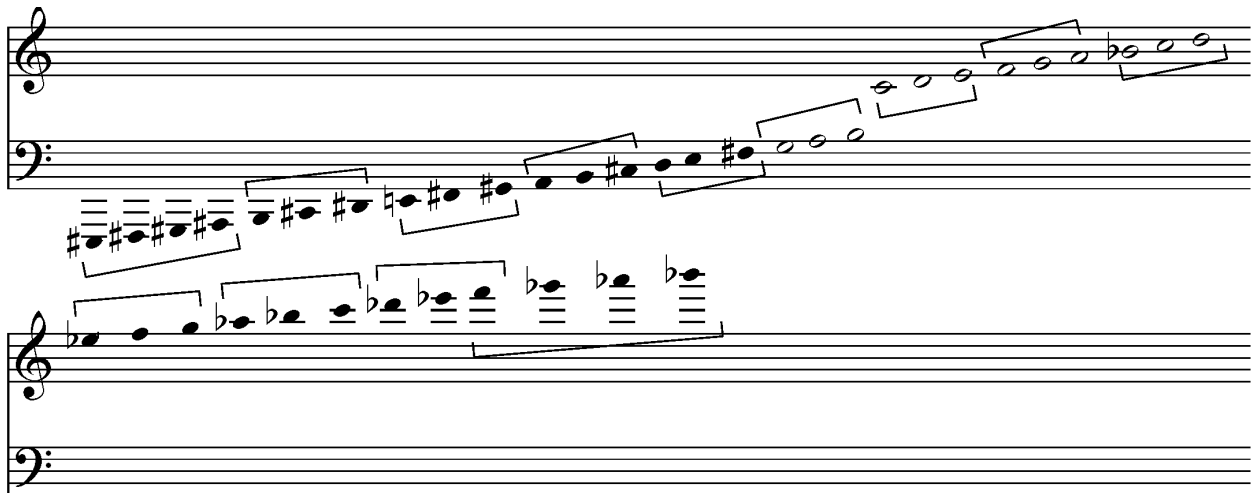
B. I *f*
 II М... М... B.II div.

I am full of iniquity, crowned by sins...

This specific collection of pitches to represent God may derive from Schnittke's familiarity with a pitch system constructed by the composer and theorist Yuri Butsko (1938–2015). Butsko was known for his devotion to and research about the Russian Orthodox chant tradition. He described his system as “a kind of Russian dodecaphony,” because he found within ancient Russian chant (*znamenny rospev*) a scheme that allowed the generation of all twelve

chromatic pitches.²⁰¹ This scheme involved the four diatonic major trichords and subsequent transpositions of them both above and below the original four groups; each trichord contains two whole steps and relates to successor by half-step: “as the notes get higher, flats predominate; and as they get lower, sharps. A kind of endless arch is formed” (in Example 3.18 open noteheads are used to indicate the four original trichords, while blackened neumes indicate extensions of these trichords in both directions).²⁰² The “God” motif is drawn from the first pitch of each primary (original) trichord. Schnittke admitted using Butsko’s “intonational system” in his Fourth Symphony.²⁰³ From that admission we may conclude that Schnittke’s use of the pitch set F–Bb–Eb in the *PP* as his motif for God is an intentional reference to the historical tradition of the Russian Orthodox Church and singing tradition *znamenny* chant.

Example 3.18 Butsko’s pitch system organization



²⁰¹ Ivashkin, *A Schnittke Reader*, 14. See also: Ivashkin, *Conversations*, 122 and Emilia Ismael-Simental, “Alfred Schnittke and the Znamennyi Rospev,” in *Schnittke’s Studies*, ed. Gavin Dixon (London and New York: Routledge, 2017).

²⁰² Ivashkin, *A Schnittke Reader*, 14.

²⁰³ *Ibid.*, 15.

In practice, Schnittke made the logical leap of extending the distinctive shape of the “God” motif to the original starting pitch (G) of Butsko’s primary trichord; see Example 3.19.

Example 3.19 Extension of the “God” motif



By sharpening those pitches to G#–C# - F# Schnittke generated the motif associated with Christ; see Example 3.20. In so doing, Schnittke honors the baroque affective convention of using sharps (in German *Kreuz*) to visually symbolize the cross and Christ.²⁰⁴ Schnittke’s first explicit use of the “Christ” motif coincides with the appearance of Christ’s name in the text; the same pitch collection appears elsewhere in the *PP* in conjunction with conceptual references to God or the church. Schnittke occasionally extends the unique contour of the “God” motif further along the principal notes of Butsko’s system of trichords.

Example 3.20 Schnittke’s derivation of the “Christ” motif from Butsko’s system



Table 3.8 summarizes the principal examples of Schnittke’s use of the “God” and “Christ” motifs in the *PP*.

Table 3.8 Selected principal examples of “God” and “Christ” motifs

<i>PP</i> #	Measure	Vocal Parts	Motif	Russian text	English Text
1	32	B1B2	God	Боже милостиве	O Merciful God
2	62, 64, 67	SATB	God	И не лиши мене Небеснаго царствия твоего	Deprive me not of Your Heavenly Kingdom (a prayer to God)
3	22	SATB	God (altered)	Церкви Божия не держуся	I do not hold fast to God’s Church

²⁰⁴ Jasmin Melissa Cameron, *The Crucifixion in Music* (Lanham, MD: Scarecrow Press, 2006), 58.

Table 3.8 Continued

	24 – 28	SATB	God (original and altered)	Отца своего духовенаго заповедь престапаю, Тем Бога прогневаю	I transgress the commandments of my spiritual Father, Thus I anger God
4	42	SATB Bass outlines	God	Милостиве, помилуй мя!	O Merciful One, have mercy upon me!
5	44	S1TB1 S2AB2	Christ; God	Христе	Christ
7	46	SATB	God; Christ	сердцем	by heart
	59–60	TB	God	человека (земнаго царя)	a man (the earthly Tsar)
	80–81	SA	God; Christ (altered)	Яко глумлению предлагаеши (книжное писание)	mock (the Scripture)
	86–87	SATB	God; Christ	ко Христу	crying out to Christ
8	18– 19(20) – 23	B2	Christ	радуися. тогда ся токмо печалися, егда согресиши, но и тогда в меру	rejoice always. Sorrow only when you sin, but even then in moderation
9	1–2	T1T2	Christ	Воспомянух житие свое клироское (жизнь в монастыре)	I, the unworthy, have thought over my life as a kliros singer (life in a monastery)
	21–22	SA	God (+ Christ motif in a drone)	И келари и казначеи. (жизнь в монастыре)	cellarers, and treasurers (life in a monastery)
	49	TB2	God (Re-ordered)	Зело зазирающе (жизнь в монастыре)	rebuke us severely (life in a monastery)
	82	SATB	Christ	Яко едина Божия благодсть равна всем	God's goodness is given equally to all
	129–130	B2	God (elements are in other voice)	человеколюбец (И спаси ны, Господи, яко человеколюбец)	Lover of Mankind (Save us, O Lord, As the Lover of Mankind)
10	(10)–12	SATB	God (scattered)	Како по Христе пострадавоше	Who suffered like Christ,
	16	ATB	Christ	О телесе своеме не брегоше	Disregarding their bodies (like Christ)
	21	S2A12	God	ко Господу	to God
	25–28	TB	God; Christ (elements)	Христа исповедавоше	They confessed Christ
	28–53	All parts	God; Christ (elements scattered)		Text is about Faith
	86–87	SATB	God	Богу нашему	to our God
	91	SA	God	Христа	Christ
	93–94	SB	Christ (elements are in notes of triads)	Спаса душамо	Savior of our souls
11	35	A	Christ	Соно и сене	Dream and shadow (temporality of the earthly life)
	42–43	SAT	God; Christ	жития	Life (temporality of the earthly life)

Table 3.8 Continued

12	11–12	B1	Christ		
	13–14	B12	God		
	24–25	AT	Christ		
	26	SA	Christ (scattered)		
	32–34	SAT	God; Christ (scattered)		
	41	B1	Christ		

When the “God” and “Christ” motifs are listed together in column 4 of the preceding Table, they occur simultaneously (either as linear melody or vertical configurations). Even more abstruse is Schnittke’s use of them scattered throughout the musical fabric in such a way that they are no longer or audibly identifiable.

Monograms

Schnittke was immensely interested in symbolism, magic, and the mystical aspects of Christianity. This interest is evident throughout his life in interviews and conversations; in music, this fascination was manifested by his use of such devices as monograms. He used these as a means of creating mystical “. . . dialogue with both the past and the future (by preserving selected names in an imaginary museum), which expresses mythic striving for the wholeness of time.”²⁰⁵ This technique is crucial to creating a certain ambivalence in his compositions through the juxtaposition of discrete layers that contain both obvious and hidden gestures. Schnittke once said that “the more hidden things are in the music the more it makes the music bottomless and inexhaustible.”²⁰⁶ He believed that, in a mystical way, these hidden musical elements would nonetheless be perceptible to an audience. The monograms used in *PP* all rely on letters drawn from composer names that can be expressed as musical pitches: BACH, DSCH (Dmitry

²⁰⁵ Adamenko, *Neo-Mythologism*, 127.

²⁰⁶ Ivashkin, *Conversations*, 65.

Shostakovich), and his own monogram, which took several forms – as his initials (AS) and as letters extracted from his first and last name (AFDSCHE) or the variant that includes his middle initial (AFEDGSCHE).²⁰⁷

For Schnittke, the composer Johann Sebastian Bach (1675–1850) was the ultimate and unsurpassed embodiment of compositional craft, his “number one.”²⁰⁸ Schnittke emphasized the role of Bach in his life by comparing him with the sun that “shines in all directions. No matter what I do.”²⁰⁹ In his opinion, Bach’s music produces physical and spiritual effects, in which “the spiritual is a continuation of the physical.”²¹⁰ His use of the BACH monogram may serve as a musical bridge symbolizing the ecumenical unity of Christianity, thus expressing his belief that the Christianization of Russia was a universal event. The BACH monogram in its linear configuration is a symbolic representation of the cross.²¹¹ Since the *PP* is a Christian composition, Schnittke’s use of BACH monogram is both relevant and appropriate. Schnittke uses the BACH monogram both in its original form and in various transformations that involve its re-ordering and transposition; thus, for Schnittke, monograms become “a building material, the same as a series;” see Table 3.9 for the representative examples in the *PP*.²¹² One remarkable use of this monogram occurs in *PP* 6 (mm. 5–10), where the altos sing the pitches B–A–C–H as a melody that functions somewhat like a *cantus firmus*; see Example 3.21. The monogram is reordered, transposed, and sung by both alto parts as a kind of heterophonic polyphony.

²⁰⁷ See Appendix B for a Table of “Pitches corresponding to Russian alphabet in German transliteration.”

²⁰⁸ Ivashkin, *Conversations*, 155.

²⁰⁹ *Ibid.*, 36.

²¹⁰ Schnittke, Ivashkin, *A Schnittke Reader*, 9.

²¹¹ Alexander Ivashkin, “The Schnittke Code,” in *Schnittke Studies*, ed. Gavin Dixon (London and New York: Routledge, 2017), 197-207: see p. 201.

²¹² A. Ivashkin, “Shostakovich and Schnittke,” in *Shostakovich Studies*, ed. David Fanning (Cambridge, New York, Melbourne: Cambridge University Press, 1995), 262.

Example 3.21 Schnittke – PP 6, mm. 1–10

Mäßig
Умеренно

Soprano I solo *f* 2/4
Во - зо - пис - та пре -
Wo - so - piss - ta pre -

Soprano II solo *f*
Во - зо - пис -
Wo - so - piss -

Alto I solo *f*
Зря ко - ра - бле на - прас - но при - ста - ва - е - ма, Во - зо - пис -
Srya ko - ra - ble na - prass - no pri - sta - wa - je - ma, Wo - so - piss -

Alto II solo *f*
Зря ко - ра - бле на - прас - но при - ста - ва - е - ма, Во - зо - пис -
Srya ko - ra - ble na - prass - no pri - sta - wa - je - ma, Wo - so - piss -

Alti (tutti) *pp* unis.
O...

Tenori I II

Bassi I II

6 5 2/4 8 6 8 rit. *ff* tutti Sopr. I

S. I solo
- кра - се - на - я два бра - та Бо - ри - со и Гле - - - бо: Бра - те
- kra - sse - na - ja dwa bra - ta Bo - ri - sso i Gle - - - bo: Bra - te

S. II solo *ff* tutti
- та пре - кра - се - на - я два бра - та Бо - ри - со и Гле - - - бо: Бра - те
- ta pre - kra - sse - na - ja dwa bra - ta Bo - ri - sso i Gle - - - bo: Bra - te

A. I solo
- та: _____
- ta: _____

A. II solo
- та: _____
- ta: _____

A. I II
unis. *ff*
Бра - те
Bra - te

T. I II

B. I II

Seeing the ship as it suddenly appeared, the two fair brothers Boris and Gleb cried out...

Table 3.9 Representative examples of BACH monogram in the *PP*

<i>PP</i> #	Measures	Vocal parts	Form of the monogram
1	22–23	B1	BAHC
	25–26	B1B2	BAHC
3	11	ST	CBAH
	14–15	ST	BAHC
	20–21	ST	BACH
4	30–31	S12	CHBA
	34	T	CHBA
5	14–15	S	CHAB
6	5–9	A1Solo A2 Solo	BAHC; BAHC (transposed)
9	39–40	T	BACH
12	19–20	T	BACH
	83–100	T1	BACH (7 times)

Another straightforward example of this monogram appears in *PP* 12, (mm. 19–20; 83–100), where Schnittke presents the motif without alteration. At the end of the movement, Schnittke repeats the monogram seven times unchanged; on the eighth repetition, Schnittke inverts the last pitch; see Example 3.22.

Schnittke believed that works of art possess an “absolutely inexhaustible immortal life.”²¹³ Thus the monograms DSCH and BACH (as well as his own) are related because they all “belong to this world of the infinite.”²¹⁴ Schnittke’s works are often compared to those of Dmitry Shostakovich (1906–1975), due to the significance of their music for Russia and the world in the twentieth century. One common characteristic is worth mentioning here: both composers “preserve the link between music as a system of sounds and the system of symbols . . . [that] is encoded in music.”²¹⁵ Schnittke’s use of the Shostakovich monogram recognizes the essential role Shostakovich played in his life and the careers of many other Russian composers.

²¹³ Schnittke, Ivashkin, *A Schnittke Reader*, 98.

²¹⁴ *Ibid.*

²¹⁵ Ivashkin, “Shostakovich and Schnittke,” 269.

Example 3.22 Schnittke – *PP 12*, mm. 78–103+

Schnittke often blends monograms together in his larger compositional output. In *PP 2* (mm. 19–25) we find an example of a mixture of all four monograms: BACH, DSCH, AS and AFEDSCHE; see Example 3.23. Since all four share similar pitch content, the monograms are combinatorial, meaning that any given pitch in any given part can function as part of all of the monograms. Schnittke spreads the curious pitches between the tenor cantus firmus-like melody and the bass drone on d–a. Despite this comingling of pitches, Schnittke twice emphasizes the pitch G# (= Ab = AS) by giving it a longer duration and a relatively higher tessitura. He reserves his signature pitch (Ab) for phrase endings on notes of longer duration. Another version of AS is

the combination of the pitches A and E \flat (Es). Table 3.10 provides other representative examples of his monogram in the *PP*.

Example 3.23 Schnittke—*PP* 2, mm. 18–25

18 | 6/8 | 2/4 | 7/8 | 5/8

S. —————

A. —————

T.solo 8-ты - ни, Ве - се - ла - я дуб - ра - ви - ца! Во - злю - бих бо - тя па - че Ца - рес - кых чер -
 - ti - ni, We - sse - la - ja dub - ra - wi - za! Wo - slju - bich bo tja pa - tsche Za - res - kich tscher -
 unis.

T.tutti 8 Пус - ты - ни. Ца - рес - кых чер -
 Pus - ti - ni. Za - res - kich tscher -

B. I II М...

23 | 2/4 | 5/8

S. —————

A. I II —————

T.solo 8 - тог И поз - ла - щен - ных по - лат. - тог I pos - la - schtschennich po - lat.

T.tutti 8 - тог и по - лат. - тог i po - lat.

B. I II М...

Blithe oak grove! I loved you more than the tsars' chambers ...

Tenor tutti: Desert...the tsar's chambers...

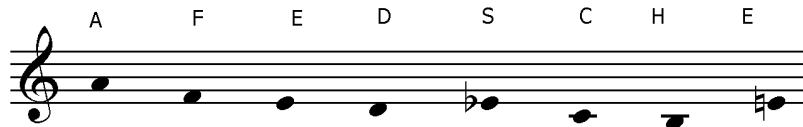
Table 3.10 Representative examples of Alfred Schnittke's monogram

<i>PP</i> #	Measure	Vocal Parts	Type of monogram	Commentary
2	19–24	T Solo	AFEGSCHE; AS	blended with other monograms
	3, 5, 13, 17–18	ST	AS	Composer's self-reflection on the text
5	22	SA	AS	
6	16	A	AS	
9	4	T Solo	AS	
	86	A (T)	AS	
	116	SATB	AS	A \flat major chord + d'
10	1–2	A1T2	AS	ostinato
12	21–22	AT	AFEDSCHE; AS	transposed

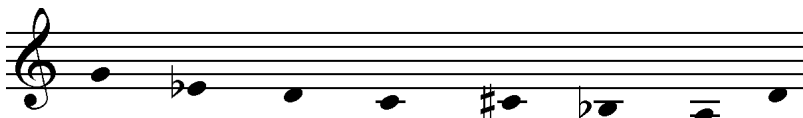
The table's last entry (*PP* 12) indicates a composite melody sung by altos (m. 21) and tenors (m. 22) that contains all of the pitches of Schnittke's monogram transposed down a major second. The altos sing the first six pitches (g'-eb'-d'-c#'-b); their last note is shared with the tenor (m. 22) who completes the monogram's pitch sequence (bb-a). Measure 22 concludes with the alto singing g#', emphasizing this abbreviated version of Schnittke's monogram; See example 3.24 A, B, and C. Interestingly, the transposed variant of Schnittke's monogram contains the re-ordered "Sin" motif. BACH monogram follows in mm. 19–22.

Example 3.24 Alfred's Schnittke's monogram

A: Alfred Schnittke's original monogram



B: Transposed Alfred Schnittke's monogram



Example 3.24 Continued

C: Schnittke – *PP* 12, mm. 17–22

The image shows a musical score for five staves, numbered 17 to 22. The score is in 4/4 time and features a key signature of one flat (B-flat). The staves are labeled as follows: Staff 1 (top) is the vocal line with a box around the number 17 and a box around the letter H; Staff 2 is labeled 'Alti (bocca chiusa)'; Staff 3 is labeled 'Tenori (bocca chiusa)'; Staff 4 is labeled 'div.'; and Staff 5 (bottom) is labeled 'unis.'. The score includes various musical notations such as notes, rests, slurs, and triplets. The tempo marking 'unis.' appears at the end of the score.

Summary

Chapter 3 discussed Schnittke's distinctive musical technique, polystylism, from the historical perspective. Schnittke utilized the traditional forms, genres, and styles of the Russian Orthodox Church, secular, and folk music through the prism of his own interpretation. The unique elements of his compositional language such as the musical structures, powered by the text, became motifs that spread throughout the entire work and affected other components of Schnittke's musical language. In this chapter, the author also examined employment of the monograms. By use of the particular monograms, Schnittke exposed his lifelong interest in mystical aspects of life and Christianity.

CHAPTER 4: UNIFYING FORCES

Introduction

The unifying elements embrace basic traditional and common-practice musical elements such as melody, rhythm, and harmony and a broader spectrum of musical categories and techniques. By the term “element,” I mean a musical aspect or component of Schnittke’s musical language that is significant to the essential character *PP* and that serves to unify the work. In Schnittke’s own words, “A work of art must have structural unity. This unity can be expressed by means of a serial or polyphonic technique. Or it can be expressed in a less overt, ambivalent way, when the same material is turned round diametrically.”²¹⁶

To understand this process requires an identification of these elements and how Schnittke utilizes these elements of techniques in the *PP*. This methodology enables one to see how the composer addresses the text, creates movements with diverse style references that while independent may also be coherently united in the cycle.

I will discuss the unifying elements:

- Formal organization
- Melody rhythm and meter
- Central pitch organization as an equivalent to a tonal organization
- Overtone series
- Polyphonic techniques

²¹⁶ Ivashkin, *Conversations*, 136 and Schnittke, Ivashkin, *A Schnittke Reader*, 24.

Formal Organization

In discussions and interviews given throughout his life, Schnittke repeatedly returned of the subject of rationality and irrationality in his compositional process; he wondered if any balance could exist between such contradictory notions as systems based on strict control of the elements and music that sprang forth from a more intuitive, emotional instinct. In the 1980s, he acknowledged that his compositional process depended less on the musical realization of *a priori* formal models than on his immediate emotional responses to the texts he was setting and his own personal reactions to contemporary reality.²¹⁷ When asked why he continued to use conventional, traditional musical forms and “logical musical operations,” Schnittke admitted that he was powerless to work outside of such logical formations.²¹⁸ At the same time, he conceded that he was equally unable to unquestioningly use inherited musical forms that has a historical purity.²¹⁹ The result was a compositional approach in which of these contradictory attitudes towards musical design co-existed. The text, as a pre-ordained formal structure, was, for Schnittke, the basis of compositional design; but he also acknowledged that personal musical intuition could modify that structure at any time. Let us first observe how this duality plays out in the large formal design of the entire composition.

The *PP* consists of twelve movements – eleven set texts, while the twelfth is a *vocalise bocca chiusa* (with closed mouth and wordless humming). The general macrocosmic form consists of four sections, unequal in length and number of movements:

Introduction (*PP* 1)

Middle of principle section (*PP* 2–10)

²¹⁷ Ivashkin, *Conversations*, 71.

²¹⁸ *Ibid.*, 69.

²¹⁹ *Ibid.*, 66.

Final (PP 11)

Coda (PP 12)

Table 4.1 explains the philosophical idea behind each section and how this idea is supported by means of musical techniques.

Table 4.1 Formal organization of the *PP* and the philosophical ideas behind the sections

Section	PP #	Philosophical idea	Musical techniques
Introduction	1	Adam's fall introduces sin into the world. Man's repentance and plea for God's mercy.	Pitches of centrality: G – C (a segment of the "Man" motif); "Sin" motif and "Repentance" motif; BACH monogram as a symbol of eternity; God's Motif.
Middle	2–10	Man's spiritual journey as repentance and reconciliation with God.	Development of multiple variations on essential motivic material as representative of the various stories describing man's journey towards God.
Final	11	The end of man's earthly life. Anticipation of re-union with God.	Motivic return as a summary of the earthly life, culminating in the emergence of A as dominant (V) to D (a key of God); Complete harmonic saturation of overtone series.
Coda	12	Re-union with God.	Emergence of D as tonal representation of God; Recapitulation of motifs and monograms, including AS (Alfred Schnittke); Twelve-fold repetition of the "Man" motif.

PP 1 initiates the entire setting by introducing a few major elements that will receive further treatment and development throughout the entire work:

- Motifs and monograms: "Sin," "Repentance," "God," "Man," and BACH;
- Vocal pedal point;
- Chromaticism as a marker of the *lament* style;
- Triadic and diatonic elements used in the sections of a prayer invocation/Doxology;
- Concept of pitch centrality;
- Grouping of three eighth-notes that create measures of asymmetrical meter (or, in some cases, ternary divisions within compound meter).

The *PP* is a multi-movement work that generally is best described as a “through-composed cycle, based on the successive variability of musical material.”²²⁰ Schnittke does not follow any “clichéd idioms of the language in already well-known combinations” but searches for new combinations of the material that traditionally defined the genre.²²¹ Ivashkin points out that in Schnittke’s major works “syntax is more and more eroded by morphology, by withdrawal into the depths of the material itself, by the search for different points of view upon it – as it used to be in the old variation form.”²²² That being said, there are visible points of articulation in nearly every movement of the work that suggest an analogy with the periodic phrasing associated with music of the Classical period; the principles of music growth are quite different, but a seasoned musician looking at this music would arguably find indisputable points of formal division based on text and, less obviously, on compositional mechanics that are related to it. This through composed dramaturgy in the *PP* draws upon the principle of rotation of some primary patterns creating a circling effect. Schnittke utilizes the circling method to centralize and unify musical formations on three separate levels.

- A micro level in which melodic modules are constructed by diatonic or chromatic encircling around certain pitches.
- The creation of contrast between sections of a composition based on alternation of texture (number of vocal parts), dynamics, counterpoint versus homophonic, dissonances, clusters and etc. Such generative rotations may re-occur to form larger structural units.
- This generative process is also repeated to generate similar structure contours in successive movements.

²²⁰ Ivashkin, “Shostakovich and Schnittke,” 264.

²²¹ *Ibid.*, 265.

²²² *Ibid.*

PP 11 is built over a drone A–e (as dominant pedal point of D) that occupies every measure of the movement. This movement harmonically anticipates the twelfth movement (which is in D), which functions as a textless Coda for the entire work, reprising the motifs and rhetorical devices of earlier movements. Twice at the end of this movement Schnittke uses a vertical harmony that is based on the overtone series based on the fundamental, A; the first appears in m. 41 on the very last eighth note, the second in mm. 51–53. Schnittke explains this use of the overtone series as a symbolic representation of the good, even though “the negative side of reality still continues to exist.”²²³ The opening words of this *PP*, “I came out into this vale of tears as a naked babe, naked shall I leave it” refer to a human soul, since the word “nakedness” also means “soul” in the ancient Russian Christian literature tradition.²²⁴ In this context, the final musical chord of the movement built on the overtone series symbolically represents a mystical condition of departure of a human’s soul of this life and passing to the life eternal. The next musical element that immediately follows this chord is a drone on D and a diatonic chant melody based on D in *PP* 12 (the key of D represents God in Schnittke’s symbolical practice).

In Schnittke’s works from the 1980s, it becomes typical to expand the traditional notion of a Coda to include an entire movement (e.g., *The Third Symphony* [1981], *Faust Cantata* [1982], and the ballet *Peer Gynt* [1986]).²²⁵ In such cases, the coda becomes a summary of the preceding musical material in a compact and “compressed synopsis.”²²⁶ Schnittke noted that he did not compose the final musical material beforehand, but said it “must appear as an inevitable

²²³ Ivashkin, *Conversations*, 137 and Schnittke, Ivashkin, *A Schnittke Reader*, 23.

²²⁴ Vasilieva, “A Word to God,” 126.

²²⁵ Ivashkin, “Shostakovich and Schnittke,” 261.

²²⁶ *Ibid.*

gift at the end of the composition.”²²⁷ The use of motives, diatonic and chromatic melodies, the musical monograms of Schnittke, Shostakovich and Bach, such elements as a drone, canon and heterophony, all converge in the last movement of the *PP* as an echo and reflection of what has been said previously. The elements are scattered through the vocal texture and develop mainly in a linear way. Seemingly independent lines, even as they interact with each other in vertical arrangements, create a dense sonority built from the bottom up (the reverberating low D in the omnipresent bass drone). The fleeting reminiscences of the BACH and Shostakovich monograms are indicators of a timeless, spiritual world that exist beyond the dimensions of earthly time. Schnittke also includes his own monogram in both transposed (mm. 21–22) and abridged form (mm. 72–74) as symbols of his own life, personal repentance, and spiritual journey.

Another significant feature of Schnittke’s use of codas is that they are deliberately left open, inferring a connection to the future (here = the afterlife). In the *PP*, he achieves this affect by marking the few last bars *ad libitum*, thus providing an end that invites the possibility of continuity. The instability of d’ (the presumed final) in the final measures of the tenor part (m. 101ff) due to the ambivalence of its “encircling” interaction with eb’ (sigh motif) prompts the listener to wonder “if repentance ever ends?”:

The listener enters into such works as a kind of medium in which he himself must make decisions to create, to act, to subject himself to experiments.²²⁸

Schnittke’s Encircling Technique

Each movement has its own story line that determines the order in which the musical stylist elements appear. This variety of styles and techniques does not create the disjunct effect of

²²⁷ Ibid., 263.

²²⁸ Ibid.

a patchwork, but rather creates a feeling of unity, allusion, rotation, and circling through the recurring use of this same pattern of mini-dramaturgical development within movements.

Generally, movements cast as a first person narrative begin meditatively (*PP* 5 and 11, though didactical, and *PP* 12, which is textiles, begin with music of a similar affect). Each of these meditative movements begins with a minimal number of voices and soft dynamics but swells into larger aggregations of pitch, texture, and dynamic in response to the emotional surge of their text, culminating in a closing prayer to God; see Table 4.2.²²⁹

Table 4.2 The movements that start meditatively

<i>PP</i> #	Opening vocal scoring	Opening dynamic	Opening tempo	Closing number of vocal parts including divisi	Story type
1	BBB	<i>pp/p</i>	Unhurried	B 3	meditative
2	T solo	<i>p</i>	Unhurried	SATB 7	meditative
3	S	<i>p</i>	Slowly	SATB 7	meditative
4	SA	<i>mp</i>	none	SATB 8	meditative
5	TB	<i>mf</i>	Moderately	SATB 10	didactical
7	SSAA	<i>p</i>	Moderately	SATB 11	meditative
9	T solo and BB (drone)	<i>none</i>	Slowly (rubato)	SATB 8	meditative
11	T solo and BB (drone)	<i>p/pp</i>	Slowly	SATB 8	didactical
12	BBB	<i>ppp</i>	none	SATB 8	none

As has been often observed, Schnittke did not use any single method exclusively but rather used multiple concepts of development. There are certain exceptions in the *PP* that appear to break this pattern, de-centralizing and creating pluralism.²³⁰ Table 4.3 lists the *PP* movements that do not follow this pattern. These movements of the *PP* use a story type (either didactic or narrative) that does not involve the “first person.” *PP* 10 opens with a text that calls the Christian people to fight to preserve the memory of martyrs; this initial tone precludes the use of the typical opening (soft dynamics, small vocal scoring). Nonetheless, the more intimate scoring associated with

²²⁹ Vasilieva, “A Word to God,” 125.

²³⁰ Ibid.

meditative texts does appear (mm. 23–33) in response to a change in the tone of this movement’s text.

Table 4.3 The movements that have a different type of opening

<i>PP</i> #	Opening vocal scoring	Opening dynamic	Opening tempo	Closing number of vocal parts including divisi	Story type
6	A 1 and 2 soli, A	<i>f</i> (<i>p</i> for drone)	Moderately	SATB 8	narrative
8	SSA	<i>mf</i>	Moderately	SATB 9	didactical
10	SATB	<i>f</i>	With movement	SATB 7	didactical

Within a movement, the simplest template (small, large, prayer section) may be expanded to include more than one contrast (small vs. large) before the concluding prayer section. There are many variants of this method, but all can be viewed as a type of circling. The change from “small” to “large” invariably involves a gradual increase in all the constituent musical elements, which in itself often exhibits a type of “circling.” Schnittke described this method of his compositional techniques as natural for him.²³¹ The gradual transition from small to large is accomplished in various ways. *PP* 7 illustrates one means that Schnittke applies the idea of “circling.” In Example 4.1, each vocal part has its own linear vector of development: the bass part provides stability to literally repeating the same musical material (including rhythm); the tenor part moves in stepwise motion encircling the pitch *d*’; the alto part rotates around *a*’ using descending chromatic slides, which in some cases create unisons with the soprano melody; and the four measures of the soprano part are two, sequentially related pairs, the first beginning on *d*’’, the second on *e*’’. The sequential movement of the soprano and tenor create an increasing range of separation and dissonance with the static bass line. As the music moves forward, Schnittke repeats and expands this process in an almost periodic way that involves the repetition

²³¹ Shulgin, *Years of Alfred Schnittke*, 93.

of similar material at regular time intervals but with variation in other musical parameters. The entirety of this formal module (small, development to large) occupies the first forty-one measures of the movement:

- Small (mm. 1–13)
- Development (mm. 14–35)
- Large (mm. 36–41)

Example 4.1 Schnittke – *PP* 7, mm. 14–17

14

S. *6/8*
 Где кня - зе, где вла - ды - ка, Где бо - гат, где ни - ше?
 Gde knja - se, gde wla - di - ka, Gde bo - gat, gde ni - schtsche?

A.
 Где кня - зе, где вла - ды - ка, Где бо - гат, где ни - ше?
 Gde knja - se, gde wla - di - ka, Gde bo - gat, gde ni - schtsche

T.
 Где кня - зе, где вла - ды - ка, Где бо - гат, где ни - ше?
 Gde knja - se, gde wla - di - ka, Gde bo - gat, gde ni - schtsche?

B. I
 II div.

Where is the prince and where is the master? Where is the rich, where is the poor?

In spite of this increasingly dynamic musical growth, Schnittke grounds this music in an expanding series of perfect fifths that recur at regularly recurring points: mm. 1 (outer notes of the triad), 14 and 35; see Example 4.2.

Example 4.2 Schnittke – *PP* 7, mm. 1, 14 and 35

m. 1.

m. 14.

m. (34) –35

The image shows a musical score for a vocal ensemble. It is divided into three sections: m. 1, m. 14, and m. (34)–35. The tempo is marked 'Mäßig' and 'Умеренно'. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are in Russian and German. The score includes dynamic markings like 'p' and 'p unis.', and articulation like 'div.'. The key signature has one sharp (F#) and the time signature is 3/4. In measure 14, there is a box with '14' and 'N' above it. In measure 34, there is a box with '34' and 'div.' above it. The lyrics for m. 1 are: 'Ду - ше мо - / Du - sche to -'. The lyrics for m. 14 are: 'Где кня - зе, / Gde knja - se,'. The lyrics for m. (34)–35 are: 'и - ли ра - бо? / i - li ra - bo?'.

Melody, Rhythm and Meter

Schnittke’s treatment of the text is linear, focusing on one or more successive melodic lines, each having its own distinct character and contour. The pitch content of these melodies is a function of the specific text, which also determines the style of each textual segment.

Occasionally, these melodies contain an array of motives or monograms that are specific to this particular work. Whether diatonic or chromatic, all of the melodies bear the unmistakable fingerprint of Schnittke’s style, a predictable change of construction that freely alternates between melodies that can be understood within a tonal context and a free chromaticism that is ultimately derived from serial technique. They may be self-contained or able to generate a flow of melody that is changeable. Melodic lines may appear in any or all of the vocal parts and may, in some cases, emerge from the characteristic use of drones that Schnittke uses as an allusion to historical Russian choral style.

Some other commonly-encountered melodic patterns are:

1. A unison beginning that emerges from one of the pitches of an established drone (e.g. *PP* 2, 6, 8, 9, 11, 12);
2. A melody that itself generates the pitch(es) of a drone (e.g. *PP* 3);
3. Melodic phrases that conclude with a discernibly longer rhythmic duration (e.g. *PP* 3, 9);
4. The use of a sighing motif to conclude the melodic phrase (e.g. *PP* 7).

The texts of the *PP* were primarily shaped by either Orthodox hymnography or folkloric oral musical tradition. Neither tradition tends to rely on one prevailing meter throughout; once again, it is the text that governs both metric rhythmic formulae. The Orthodox Church “has never recognized any music independent of text,” since the language is the absolute and primary constituent of worship: “words are the vehicles for prayer and words are powerful things on an intellectual level.”²³² Within the twelve movements of the *PP*, a wide array of rhythmic figures appears; however, Schnittke favors groupings of three eighths to serve either a syllabic or melismatic setting of the text. The resulting frequency of changing rhythmical groups results in frequent changes of meter (based on the unit of the eighth note pulse). As a result Schnittke eschews the use of traditional meter signature; traditional time signatures indicating the eighth-note content of any given measure were added by the publisher.

Pitch Centrality

In Schnittke’s orchestral works, specifically in his symphonies, “the syntactical idea of the symphony dies in order to give life to the morphological symphony, (. . .) whose meaning lies in searching for new reserves of the material itself, and not in comparing clichéd idioms of

²³² Vlad Morosan, *Choral Performance in Pre-Revolutionary Russia*, (Madison, Connecticut: Musica Russica, 1991), 260 and Kurt Sander, “A New Musical Setting of the Divine Liturgy,” in *Orthodox Arts Journal*, August 22, 2017. <https://www.orthodoxartsjournal.org/a-new-musical-setting-of-the-divine-litruy> (accessed online July 6, 2018).

the language in already known combinations.”²³³ Similarly, the syntactic idea of tonal organization (systematic patterns, “the tonal rules,” applicable for chord construction, voice leading, chord progressions, and phrase structures) within a movement or between the movements as in the entire setting – gives way to a new organization in Schnittke’s *PP*.²³⁴ These new formulations cannot be identified or described by conventions like key signatures – no single movement contains a key signature – a pitch organization (the pitch series from which a melody derives), or norms of harmonic progression norms that create standard cadences. Nevertheless, each movement of the *PP* contains a center of gravity, that when it persists throughout the movement, becomes comparable to the function of a tonal center in traditional classical music. These pitches generate the beginning of the movement, may sustain throughout the movement in the form of drone or disappear, giving a place to other pitches which may also be temporarily important, and these pitches identify the final pitch content of the movement. The choice of these pitches is not accidental; they all in some way relate to motivic organization of the entire setting.

Schnittke generates pitch centrality in three primary ways. The first involves his use of a drone or *ison* (the term used to describe sustained notes in Byzantine Liturgical music, where it, in combination with a text and a melody symbolically represents the idea of a “Trinity”).²³⁵ In doing so, Schnittke pays homage to the tradition associated with the Christianization of Russia. He does not strictly follow the Byzantine liturgical vocal tradition, but he uses drones to create a temporary audible points of tonal reference. Eleven of Schnittke’s Psalms (except *PP* 10) contain

²³³ Ivashkin, “Shostakovich and Schnittke,” 265.

²³⁴ Tom Sutcliff, *Syntactic Structures in Music*, e-book
http://www.harmony.org.uk/chord_progressions_in_tonal_music.htm (access April 21, 2017).

²³⁵ Charlie Marge and Richard Barrett “Chanting with Ison,” materials from the 32nd Annual Sacred Music Institute, Antiochian Village, 2017 http://ww1.antiochian.org/sites/default/files/chanting_with_ison_final.pdf (accessed July 5, 2018).

drones. These drones are typically placed in one or more of the lower vocal parts (alto, tenor, and bass). They may contain of a single note as seen in the following example from *PP 6*:

Example 4.3 Schnittke – *PP 6*, mm. 1–4

Mäßig
Умеренно

Soprano I solo *f*

Soprano II solo

Alto I solo *f*

Alto II solo *f*

Alti (tutti) I II *pp unis.*

Tenori I II

Bassi I II

Bo - zo -
Wo - so -
Sopr. I solo *f*

Sopr. II solo

Зря ко - ра - бле на - прас - но при - ста - ва - е - ма, Во - зо -
Srja ko - ra - ble na - prass - no pri - sta - wa - je - ma, Wo - so -

Зря ко - ра - бле на - прас - но при - ста - ва - е - ма, Во - зо -
Srja ko - ra - ble na - prass - no pri - sta - wa - je - ma, Wo - so -

О...

Seeing the ship as it suddenly appeared...

In this example, the *tutti* altos sustain the pitch d' as the foundation pitch above which the two solo alto melodies unfold. Schnittke also uses more complex drones, ranging in density from two pitches (most often an interval of P 5) to as many as nine pitches. Example 4.4 from *PP 5* (mm. 16–19) illustrates the simplest of these option:

Example 4.4 Schnittke – *PP 5*, mm. 14–19

The most complex cluster-drone in the entire works is found in *PP 9* (mm. 61–68). This example begins with a six-note chromatic cluster, to which Schnittke adds three more chromatic notes in the tenor part. Such change in the density of drones appear throughout the work; see Example 4.5.

Example 4.5 Schnittke – PP 9, mm. 61–68

61

3/8 9/8 5/8 2/4

-зреша нас, *sre-scha nass,* Но весма _____ об-ла-да-ю-ще, Нас же ни е-
No wess-ma _____ ob-la-da-ju-schtsche, Nass sche ni je-

-зреша нас, свое-я ра-ди бе-зумны-я скупости, об-ла-да-ю-ще, Нас же ни е-ди-на-
sre-scha nass, sswo-je-ja ra-di be-sum-ni-ja sku-pos-ti, ob-la-da-ju-schtsche, Nass sche ni je-di-na-

Ten. I unis.
 сво-е-я ра-ди ску- - пос-ти М...
sswo-je-ja ra-di sku - - pos-ti M...

Ten. II div.
 сво-е-я ра-ди ску- - пос-ти М...
sswo-je-ja ra-di sku - - pos-ti M...

М...
 М...

66

7/8 8/8 3/4 5/4

-ди-на-го кра-ти-ра спо-до-бля-ю-ще...
di-na-go kra-ti-ra spo-do-blja-ju-schtsche.

-го кра-ти-ра спо-до-бля-ю-ще...
go kra-ti-ra spo-do-blja-ju-schtsche.

М... М...
 М... unis. М...
 М... unis. М...
 М... unis. М...

Because of this, they disregarded us, because of their mindless avarice. Having everything themselves, they offered us not even a single glass...

Regardless of the simplicity or complexity of the drones, their duration is variable, ranging from a use of the same drone throughout the entire movement (*PP* 11) to instances of drones that are much shorter and change more frequently. The latter technique is much more commonly used by Schnittke than the former. The following example illustrates one of the many possible constructions found in the *PP*.

Example 4.6 Schnittke – *PP* 3, mm. 22–29

The musical score for Example 4.6 consists of two systems. The first system covers measures 22 to 26, and the second system covers measures 27 to 29. The vocal parts (Soprano, Alto, Tenor, Bass) have Russian lyrics. The drone is marked 'meno' and 'f' (forte). The score shows various time signatures and rests, with the drone often consisting of multiple measures of a single note or chord.

System 1 (mm. 22-26):

- Measures 22-23: 8/8 time, *meno*. Drone: G2.
- Measures 24-25: 5/8 time. Drone: G2.
- Measures 26-27: 2/4 time. Drone: G2.
- Measures 28-29: 5/8 time. Drone: G2.

System 2 (mm. 27-29):

- Measures 27-28: 3/4 time. Drone: G2.
- Measures 29-30: 3/4 time. Drone: G2.

I do not hold fast to God's Church, I transgress the commandments of my spiritual Father, thus I anger God...

In *PP* 6, 9, 11 and 12 the pitch(es) of the drone provides a tonal reference point for the melody that follows. Example 4.7 demonstrates this tendency.

Example 4.7 Schnittke – *PP* 11, mm. 1–11

The musical score for Example 4.7, Schnittke's *PP* 11, measures 1–11, is presented in a multi-staff format. The vocal parts include Soprani (I and II), Alti (I and II), Tenori (I and II), and Bassi (I and II). The piano accompaniment is shown in the bottom two staves. The music is in 2/4 and 3/4 time signatures. The lyrics are in Russian and English. The score is divided into sections A and B.

Section A: Measures 1–5. The Tenor I solo part begins with a *p* dynamic. The lyrics are: "На - го и - зы - до - хо, на плачь се - и, Мла - де - нец" / "Na - go i - si - do - cho, na platsch sse - i, Mla - de - nez".

Section B: Measures 6–11. The lyrics are: "сы - и, на - го и о - то - и - ду па - ки. У - бо - же, что тру - жа - ю - ся" / "ssi - i, na - go i o - to - i - du pa - ki. U - bo - sche, tschto tru - scha - ju - ssja".

I came out into this vale of tears as a naked babe, naked shall I leave it.
Weak in flesh, why do I labor...

This example also illustrates the second technique Schnittke uses to create localized tonal centricity, namely melody. The first two measures of the stepwise melody in the tenor solo (mm. 3–10) are diatonic confirmation of the tonal center established in the drone. In m. 5, however, Schnittke adds a chromatic encircling of the central pitch. Such chromatic encircling is far more prominent in the composition than use of diatonic melodic confirmation.

Typically, Schnittke takes one pitch as a focal point of series of melodic phrases that feature that pitch by encircling it with pitches that can be either chromatically or diatonically related to it. This technique is most often used within a series of short melodic phrases that feature the given pitch, as well as using that pitch as the longest and concluding note of each phrase or as a unison. Schnittke mentioned about the technique of a central pitch, and

particularly by means of unisons, in interviews during his lifetime. Example 4.8 (A and B) of *PP* 2 and *PP* 3 shows the combined technique of a prioritized pitch in a melody supported by a drone in the lower or upper vocal parts. Another example of the combination of a drone and melodic emphasis on a given pitch is in the *PP* 9; see Example 4.9.

Example 4.8 The combination of a prioritized pitch and a drone in *PP* 2 and *PP* 3

A. Schnittke – *PP* 2, mm. 1–11

Nicht eilen
Не спеша

Soprani I II
Alti I II
Tenore solo *p*
Tenori (tutti) I II
Bassi I II

При-и-ми мя, пус-ты-ни, Я-ко ма-ти ча-до сво-е, Во-ти-хо-е и без-
Pri - i - mi mja, pus - ti - ni, Ja - ko ma - ti tscha - do sswo - je, Wo - ti - cho - e i bes -

6 9 6 5

6 6 2 6 unis. 9 2

S. I II
A. I II
T. solo
T. tutti
B. I II

- млев - но - е He - дро_ сво - е. He бра - ни, пус - ты - ня, Стра - ши - ли - ши сво -
- mlew - no - - je Ne - dro - sswo - je, Ne bra - ni, pus - ti - nja, Stra - schi - li - schtschi sswo -

M...
M...
M...
M...

Receive me, O desert, as a mother her child, in your quiet and voiceless bosom.
Threaten me not, O desert, with your terrors...

Example 4.8 Continued

B. Schnittke – *PP* 3, mm. 1–5

The musical score for Example 4.8 Continued features a vocal line (Soprano) and piano accompaniment (Piano). The tempo is marked *Langsam* (Медленно) and the dynamics are *pp*. The score is in Russian and includes the lyrics: "Се-го ра-ди нищ- есь, Се-ла не и-ме-ю, Sse-go ra-di nischtsch jest, Sse-la ne i-me-ju, М...". The piano part includes a bass line with a *pp* dynamic marking and a *M...* marking.

For this cause, I live in beggary: I possess no land...

Example 4.9 Schnittke – *PP* 9, mm. 1–6

The musical score for Example 4.9 Schnittke features a vocal line (Tenor I solo) and piano accompaniment (Piano). The tempo is marked *Langsam* (Медленно) with the instruction *(rubato)*. The score is in Russian and includes the lyrics: "Вос-по-мя-нух жи-ти-е сво-е кли-рос-ко-е Аз не-по-треб-ный, Пе- Vos-po-mja-nuch schi-ti-je sswow-je kli-ross-ko-je As ne-po-treb-ni, Pe-". The piano part includes a bass line with a *M...* marking.

The third method that Schnittke uses to stress a pitch centrality is a harmonic construction comprised of the selected pitch and a larger collection of pitches that fall under description of a “chord.” This technique draws near to a concept of harmonic relationships within a tonality or between tonalities, and it establishes an identifiable written or audible (sonic) tonal effect. This

2) the other movements, *PP* 3, 5, 6, 7, 9 and 10, begin with one point (or points) of tonal centrality but end, for whatever reason, in a different area. In some cases, these multiple points of centrality may overlap within a movement. I will call the first group “movements with a sustained tonal centrality” and the second group “movements with a movable tonal centrality.” Each of the movements that use multiple tonal centralities employs its own distinct set of procedures to govern this interaction.

Table 4.4. will document the points of centrality in the beginning and the end of each movement, as well as the techniques by which these tonal centralities can be identified.

Table 4.4 Points of centrality

<i>PP</i> #	Opening Points of Centrality	Techniques Used	Final Points of Centrality	Techniques Used
1	G C	Drone on c; Encircling of the pitch G	GC	Repeated G; final notes G–g–c’
2	D	Melodic emphasis on D; Drone d’–a’ (d–a)	D	D major sonority
3	A \flat	Encircling of the pitch A \flat ; accentuation by longer notated duration of the pitch; an interval A \flat -E \flat in B1B2	D \flat G B \flat	d \flat minor sonority; sustained G; melodically repeated B \flat
4	G	Encircling of the pitch G	G	G major sonority
5	E \flat A	Melodic and rhythmic emphasis on E \flat and A;	A	a minor sonority
6	D	Encircling of the pitch D in A Solo 1 A Solo and II; drone on d	A	The pitch A repeated in B1 B2, harmonic progressions leading to a final A major chord
7	B	b minor sonorities	A	Harmonic progressions leading to a final a minor chord
8	G	g minor sonorities	G	Harmonic progressions leading to a final g minor chord
9	C \sharp G \sharp (=D \flat A \flat)	Outline of C \sharp G \sharp in T solo; drone on c \sharp g \sharp in T2B1B2	E \flat	Harmonic progressions leading to a final E \flat major chord
10	A \flat A \natural	Ostinato A \flat in A2 and Tenor 2; a minor chord longer notated duration	G	Harmonic progressions towards a final G major chord
11	A E	A diatonic melody in a minor; a drone on A–e throughout the entire movement	A E	Drone on A–e sustained throughout the movement
12	D	A drone on D–d in Bass sustained throughout the entire movement	D (E \flat)	A drone on D–d; a final D major + E \flat

It may be argued that the pitch around which the entire work circles is D (associated with God and divinity), which is prominently featured in movements 2, 6, and 12 (Figure 4.1). For example, the pitch D sounds in more than 103 measures of the final movement. However, there are a number of movements that do not directly use D as a tonal center. In many of these, the actual central pitch has a demonstrable relationship to D, derived from its close proximity to D in the circle of fifths. The two pitch centralities that appear most frequently are G and A, pitches that surround D in the circle of fifths (Figures 4.2 and 4.3). The initial appearance of G happens concurrently with C in the very first movement of the *PP*. The pitch G appears as a lengthy drone, anchors the melodic shape of the “Repentance” motif, and with the pitch C, sets the movement’s concluding word “the falling.” Interestingly, the chromatic alteration of these pitches (G# and C#), when combined with F#, generate another important motif, the one associated with Christ (G#–C#–F#). This chromatic alteration of the pitches associated with Adam’s Fall become the musical metaphor for man’s redemption, the sacrificial death of Christ. In addition, we find that Schnittke uses these same chromatically-altered pitches as center points for *PP* 3 and 9. In some cases, Schnittke also uses the pitch A as central point, which shares a close proximity to D (both in the circle of fifths and as the dominant to D as tonic in classical harmony). The key of A (major and minor), specifically a tonic triad, contains the pitches A–C–E that correspond to the letters of Schnittke’s first and last name. Schnittke uses these pitches as an encoding device and his personal way of self-identification in the compositions.²³⁶ G# and Ab (=as; Alfred Schnittke) are enharmonically equivalent as well as C# and Db. If we look at central point(s) in the movements with the text (excluding *PP* 12), we observe symmetrical arches

²³⁶ V. Adamenko, *Neo-Mythologism*, 127. Adamenko particularly notes about A major triad in Schnittke’s First symphony (1976).

around *PP* 6 as a central movement (Figure 4.4). The keys D (God's key) and A become central keys.

Figure 4.1 A central pitch D

1	2	3	4	5	6	7	8	9	10	11	12
GC	D	A ^b D ^b GB ^b	G	E ^b A	DA	BAE ^b	G	C [#] G [#]	AG	AE	DE ^b

Figure 4.2 A central pitch G

1	2	3	4	5	6	7	8	9	10	11	12
GC	D	A ^b D ^b GB ^b	G	E ^b A	DA	BAE ^b	G	C [#] G [#]	AG	AE	DE ^b

Figure 4.3 A central pitch A

1	2	3	4	5	6	7	8	9	10	11	12
GC	D	A ^b D ^b GB ^b	G	E ^b A	DA	BAE ^b	G	C [#] G [#]	AG	AE	DE ^b

Figure 4.4 Arch construction around D and A

1	2	3	4	5	6	7	8	9	10	11
GC	D	A ^b D ^b GB ^b	G	E ^b A	DA	BAE ^b	G	C [#] G [#]	AG	AE ^b

We will proceed with an analysis of pitch centrality in *PP* 8.

Pitch Centrality in *PP 8*

The eighth movement illustrates sustained tonal centrality on the pitch G. The formal structure of the piece consists of three sections of unequal length; see Table 4.5.

Table 4.5 Formal outline of *PP 8*

Section		Pitch Center(s)	Measurements	Vocal Parts
A	A 1	G	1 – 4	S1 S2 A1 A2
	A 2	E ♭ /D (V to G)	5 – 10	S1 S2 A T
	A 3	G/G♯	11 – 18	T1 T2 B1 B2
B	B 1	C♯/A	19 – 20	S1 S2 A1 A2 T1 T2 B1 B2
	B 2	Transition, chromatic	21 – 22	S1 S2 A1 A2 T1 T2 B1 B2
	B 3	F♯/C + B♭	23 – 24	S1 S2 A1 A2 T1 T2 B1 B2
	B 4	G+C+D	25 – 27	S1 S2 A1 A2 T1 T2 B1 B2
C		G	28 – 29	S1 S2 A1 A2 T1 T2 B1 B2

The movement opens with a four-measure phrase that begins and ends with root position g minor chords. The alto line alternates between the tonic and dominant of that same key. The next phrase uses the pitch b♭' to pivot to an e♭ minor harmony that six measures later concludes with half cadence to D, the dominant of g minor; see Example 4.11. These two phrases, composed with Classical type of phrasing and harmony, create an allusion to the *kant* style popular in seventeenth-century Russia. Schnittke furthers this allusion by using three vocal parts and a melody in parallel thirds over a freely-composed bass.

If we further extract non-repeating pitches and re-order them, they create a chromatic wedge ending on $b\flat$ in m. 24, a point of arrival that illustrates the meaning of the Russian text, “in moderation.” This reductive process leads to a musical explanation of the text in which the narrator didactically advises people to grieve over their sins in moderation so as to avoid death from a despair. This echoes with the principle of “the golden middle way” and thus, by the narrowing from a wider intervallic content to the middle point, Schnittke illustrates this path of steering a middle course.

Example 4.13 Excerpt of pitch selections from mm. 4, 10, 19, 20, 24 of *PP 8*



Example 4.14 Excerpt of pitch selections from mm. 4, 10, 18, 20, 24 of *PP 8* grouped in the intervals.



Overtone Series

The history of Russian music in the 1960s involved experimentation with electronic music in which purity of sound, “. . . regardless of its expressive and emotional qualities,” was one of the main focuses of investigations.²³⁷ Electronic manipulations of the potential timbres of sound and the possibility of expanding the limits imposed by acoustic music of were of great interests to composers.²³⁸ Schnittke, among others, worked in an electronic studio, using the

²³⁷ Marina Lobanova, *Musical Style and Genre: History and Modernity* (OPA: Harwood Academic Publishers, 2000), 31

²³⁸ *Ibid.*

‘ANS (Alexander Nikolayevich Skryabin) synthesizer’ constructed by the engineer-mathematician E. A. Murzin, to investigate previously unexplored depths of the overtone series, right up to a 32nd partial and further.²³⁹ These experiments in Schnittke’s words, were “an endless process – the numerous attempts to approach the direct expression of music, the constant return to ‘overtones,’ the search for new rational devices and the approach to truth open up more and more new fields of unattainability,”²⁴⁰ According to Schnittke’s notes, immersing himself in the riches of the overtone spectrum allowed certain rules of aural perception to come more clearly into focus: “the ear catches the first (basic tone) and gets accustomed to its overtones, it cannot imagine a different tone. It is quite happy with the first tone and the microcosm of its overtones.”²⁴¹ Thus, it eliminates the possibility of modulation to other tonalities, such is the dominance of the fundamental pitch. Schnittke calls overtone series “a natural phenomenon that occurs from the sounds of the surrounding world:

I have heard it (overtone series) several times by the sea in the morning and in Ruza too, from somewhere in the distance. I can’t explain it. It might have been a milking machine being started up that produced the sounds of a whole-tone scale, it might have been a mere accident, but I had the impression of something going on outside me.²⁴²

In the *PP*, Schnittke uses the overtone series to create vertical sonorities. He believes that music based on overtones conveys “the impression of something good,” symbolically representing mystical things beyond earthly reality.”²⁴³ The pervasive presence of drones is the first and most fundamental expression of the power of overtones. Long, sustained low pitches generate the overtone series, and this enhanced sonority remains dominant in the ear of the

²³⁹ Schnittke, Ivashkin, *A Schnittke Reader*, 95–96.

²⁴⁰ *Ibid.*, 106–107.

²⁴¹ *Ibid.*

²⁴² *Ibid.*, 12.

²⁴³ Ivashkin, *Conversations*, 137.

listener. Schnittke uses the overtone series in the form of cluster. Table 4.6 summarizes selective examples of use of the overtone row in the *PP*.

Table 4.6 Selective example of the overtone rows

<i>PP</i> #	Measures	Fundamental pitch	Partials
9	56	C#	1, 2, 4, 8, 16, 17, 18 (9), 20 (11), 19, 21, 23 (12)
11	50–53	A	1, 2, 4, 7, 8, 9, 10, 11, 13, 14
12	97–105	D	1, 2, 4, 5, 6, 8, 10, 13, 14 (7), 15, 16, 17

Remarkably, the partials 11, 12, and 13 on the fundamental pitches C and G serve as two major motifs, “Sin” and “Repentance” for the entire work.

Polyphony

For even a casual listener or observer of Schnittke’s music, polyphony occupies a prominent place in its musical language. We must, however, be careful to distinguish between the array of techniques traditionally associated with polyphony in the West and Schnittke’s more expansive use of the texture. Among the many contrapuntal, integrative devices found in *PP* are vocal pedals, unisons, and octaves.²⁴⁴ Melodic singing in pure octaves rarely occurs in the *PP*, only appearing when Schnittke makes allusions to the Russian folkloric tradition. In the folkloric tradition, melodic unisons are typically found in the following places:²⁴⁵

- In the beginning or the end of phrases and periods, occasionally in the middle as a pivotal and foundational element of musical development and final points of cadence.
- As a connection to a new section (e.g. *PP* 2, mm. 16–17).

²⁴⁴ T. Frantova, *Polifoniya Shinitke I Novye Tendentsii v Muzyke Vtoroi Poloviny XX Veka* [Schnittke’s *Polyphony and New Tendencies in Music of the Second Half of the 20th Century*] (Rostov-na-Donu Publisher SKNTsVSh, 2004), 122.

²⁴⁵ This classification described in: A. D. Kastalsky, *Osnovy Narodnogo Mnogogolosiya* [Principles of Folk Polyphony], ed. V. M. Belyaev, (Moscow, Leningrad: Muzgiz, 1948), 32.

- As the first choral music after a solo passage (e.g. *PP* 9, m. 11).
- In places that the text requires a melody with considerable energy and emotional strength (e.g. *PP* 9, mm. 69–71).

As the references appended at the end of each item indicate, Schnittke adapted the same procedures. His use of unisons often occurs as a stark contrast to preceding or succeeding passages of great harmonic complexity. This element of heterophony associated with free improvisation (in folkloric tradition) in Schnittke's compositional technique of contrapuntal writing was organically blended with the other techniques that correlated with restricted rules (e.g. traditional chordal/tonal application or serial technique).²⁴⁶

To Western scholars, such techniques are not normally classed as polyphony; however, in Russian music, drones etc. are often an essential component or marker of a specific type of polyphony, most often associated with the Russian folkloric tradition *podgolosochnaya polyphoniya* or *podgolosochnoe mnogogolosie* (counter-voice polyphony). N. Findeizen (1868–1929), a historian and musicologist, calls this “a kind of heterophony,” although the techniques and elements of this method do not conform to the traditional Western definition of that term. Findeizen defines this “counter-voice-polyphony” as a type of part-singing, “in which a melodic line is elaborated by other voices, above or below; a typical improvised procedure in Russian folk practice (sic).”²⁴⁷ Given the vastness of Russia's geography, it is quite understandable that many regional variants of polyphonic singing exist; what generally distinguishes Russian heterophony from its Western equivalents is the presence of two or three functionally different

²⁴⁶ Frantova, *Schnittke's Polyphony*, 123.

²⁴⁷ N. Findeizen, *History of Music in Russia*, vol. 2, 460.

types of vocal parts that accompany the main melody.²⁴⁸ A particularly good example of Schnittke's extension of traditional Russian folkloric practice to contemporary music appears in *PP 5*:

Example 4.15 Schnittke – *PP 5*, mm. 18–22.

And day is declining, and the axe is laid to the root.

Here we see three distinctly different musical layers that operate in counterpoint with one another. Over the bass drone, the soprano and alto sing a unison melody, which is accompanied by a totally separate melody in the *divisi* tenor. This tenor melody also exhibits Schnittke's use of heterophony since the opening unison melody diverges into two parts, the upper tenor elaborating the lower in a heterophonic manner.

Another prominent polyphonic device that Schnittke uses is canon. Traditionally, canon is the strict duplication of a melodic line in another part at a given interval of separation, creating, in essence, two contrapuntal lines from the same melody. Because of the strictness of its application, canon is often used as a metaphor for law, logic, rationality, etc. These

²⁴⁸ The International Research Center for Traditional Polyphony on the basis of Georgian Folk Music Department and the Laboratory of Secular and Sacred Music of Tbilisi State Conservatoire. <http://polyphony.ge/en/russia/#> (accessed March 29, 2018).

characteristics made canon particularly attractive for Schnittke, accounting for its presence in many of his works (including the *PP*). Compared to the larger body of his composition, the *Penitential Psalms* use canon in a rather straightforward, simple manner. Schnittke writes canons in three movements of the *PP*: 3, 5 and 6, which I will briefly discuss.

PP 3

This movement is the only one in *PP* in which canon is used for its entirety. The soprano and tenor voices sing a canon at the unison at a distance that varies from two to four eighth notes. The *dux* (leading voice) and *comes* (following voice) operate as a series of two-measure units. Among Russian scholars such a canon is described as *ad minimam* (or, in some cases, a heterophonic canon²⁴⁹). The intervallic content of both canonic voices is exactly the same, creating an overlap that may be perceived as an echo effect; see Example 4.16.

PP 5

Strict canon appears only in the opening seven measures of *PP 5*. Like, *PP 3*, this canon involves only two voices (tenor and bass); see Example 4.17. Unlike the earlier canon, the voices here are a tritone apart to depict the text, “O cursed and wretched man! Your life is coming to an end.” Remarkably, Schnittke uses the same pitch class set [e^b’–a] to conclude the first phrase (m. 4), start the second phrase (m. 5), and end the second phrase (m. 7). This pitches highlight Schnittke’s initials (S (es) –A=Schnittke Alfred).

PP 6

The text of this movement relates the murder of St. Boris and St. Gleb by their brother Svyatopolk. Schnittke uses strict canon to describe a breaking of the law. In terms of the

²⁴⁹ T. V. Frantova, *Kanon v Muzyke Otechestvennyh Kompozitorov Vtoroi Poloviny XX veka* [Canon in Music of [Russian] Composers in the Second Half of the Twentieth Century] (Rostov-na-Donu: Rostov State Conservatory Press, 2008), 15 and Vasilieva, “A Word to God,” 135.

movement’s overall design, it is interesting to note that Schnittke creates a kind of “form” based on the use or non-use of canon, as outlined in Table 4.7.

Table 4.7 Formal organization of *PP* 6 and use of canon in the sections

Sections	A mm. 1–10	B 11–16	C 17–28	D 29–36
Use of canon	canon	no	canon	no
Number of parts	4; A1A2, mm. 1–5; S1S2, mm. 4–10		2; ST	

In both canonic sections Schnittke maintains melodic strictness between the canonic voices. In the first section (A), there are two different canons involving different vocal pairs. The second canonic section (C) varies from the first by occasionally altering the rhythmic duration of the following voice; see Example 4.18.

Example 4.16 Schnittke – *PP* 3, mm. 12–15

I do not go sailing, nor deal with merchants, I do not serve a prince...

Example 4.18 Schnittke – PP 6, mm. 1–10

Mäßig
Умеренно

Soprano I solo *f* 2/4
Во - зо - пис - та пре -
Wo - so - piss - ta pre -

Soprano II solo *f*
Во - зо - пис -
Wo - so - piss -

Alto I solo *f*
Зря ко - ра - бле на - прас - но при - ста - ва - е - ма, Во - зо - пис -
Srya ko - ra - ble na - prass - no pri - sta - wa - je - ma, Wo - so - piss -

Alto II solo *f*
Зря ко - ра - бле на - прас - но при - ста - ва - е - ма, Во - зо - пис -
Srya ko - ra - ble na - prass - no pri - sta - wa - je - ma, Wo - so - piss -

Alti (tutti) I *pp unis.*
O... div.
Alti (tutti) II O...

Tenori I
Tenori II

Bassi I
Bassi II

6 5/8 2/4 6/8 rit. Sopr. I *ff tutti*
- кра - се - на - я два бра - та Бо - ри - со и Гле - - - - бо: Бра - те
- kra - sse - na - ja dwa bra - ta Bo - ri - sso i Gle - - - - bo: Bra - te

Sopr. II *ff tutti*
- та пре - кра - се - на - я два бра - та Бо - ри - со и Гле - - - - бо: Бра - те
- ta pre - kra - sse - na - ja dwa bra - ta Bo - ri - sso i Gle - - - - bo: Bra - te

A. I. solo
- та: _____
- ta: _____

A. II. solo
- та: _____
- ta: _____

A. I. II.
A. II. I. II.

T. I. II. *unis. ff*
Бра - те
Bra - te

B. I. II.

Seeing the ship as it suddenly appeared, the two fair brothers Boris and Gleb cried out...

An interesting feature of Schnittke's polyphonic technique is his attention to a balance between vertical, sustained sonorities (drones) and the horizontal melodic lines he juxtaposes against them. In its strictest application, this balance is manifest in the actual number of vocal lines involved in each constituent aspect of this construction.²⁵⁰ For example, in mm. 54–56 of *PP 9*, the number of voices holding the drone equals the number of voices performing the horizontal melodic lines; see Example 4.19. In addition, the progress of the tenor lines in m. 56 is governed by rhythmic augmentation: tenor two presents a rhythmically augmented version of the melodies sung by the divisi tenor 1.

Example 4.19 Schnittke – *PP 9*, mm. 51–56

The musical score for Example 4.19, Schnittke's *PP 9*, mm. 51–56, is presented in a multi-staff format. The staves are labeled S. (Soprano), A. (Alto), T. I (Tenor I), T. II (Tenor II), B. I (Bass I), and B. II (Bass II). The score begins at measure 51, marked with a box containing the number 51. The time signatures are 7/8, 2/4, 7/8, 3/4, and 6/8. The lyrics are in Russian and German. The score shows a balance between vertical sonorities and horizontal melodic lines. The lyrics are: у - бо без-вре-мен-но вку - ша - ху Раз - лич-на - я браш - на, нас же и ху-ды-ми браш-ны; u - bo bes-wre-men-no wku - scha - chu Ras - litsch-na-ja brasch - na, nass sche i chu-di-mi brasch-ni. The score also includes dynamic markings such as *f* and *mf*, and articulation marks like accents and slurs. The Tenor I part is marked "Ten. I div." in the final measure.

²⁵⁰ Frantova, *Schnittke's Polyphony*, 111.

Example 4.19 Continued

56

S.

A. I
II

I
T. -тя - ту пи - та - ти...
-тја - ту пи - та - ти...

II

I
B. М...

II М...

They themselves always partook of a variety of viands, but they did not want to feed us even with unfit food.

Schnittke's composition of music for the film industry exerted a distinct influence on his stylistic development. Film by its very nature, involves the use of montage and the simultaneous presentation of multiple layers (dialogue, visual effects, etc.); to meet these requirements Schnittke created what he would later call the "effect of contrapuntal paradox."²⁵¹ This paradigm suggests that any polyphonic work as a whole is not the result of pre-compositional planning, but rather emerges from the coincidental interaction of musical material.²⁵² This interaction is similar to what Schnittke has described as a "natural" polystylistic effect, for example, the overlapping

²⁵¹ Ibid., 61.

²⁵² Ibid., 62.

sound of two bands playing simultaneously in the street. Separate, diverse melodic lines independently developed may produce a kind of momentary polyphonic interaction when combined. We see an example of this “contrapuntal paradox” in *PP* 12 (mm. 23–25), where three separate musical ideas are presented simultaneously; see Example 4.20. In m. 23, the soprano and alto parts begin in unison, but split apart in the next measure; they remain one melodic entity comprised of two voices that play off one another in a kind of heterophony. The bass drone that begins the piece is joined by the tenor in m. 19; the tenor remains accompanies a drone until m. 24, where the tenor effectively orients itself with the alto; in mm. 24–25, the tenor presents the “Christ” motif (G#–C#–F#) in counterpoint with the alto’s imitation of it a fourth higher (C#–F#–B). This alto-tenor imitation uses the element of simple canon in *stretto*.

Example 4.20 Schnittke – *PP* 12, mm. 17–25

Summary

Chapter 4 examined the unifying elements that Schnittke used in the *Penitential Psalms*. It included a discussion of the formal organization of the *PP*, traditional elements of musical language such as melody, rhythm, and harmony, and techniques that Schnittke utilized in his own interpretation (pitch centrality, polyphonic techniques, and overtone series). The synthesis of all elements is a core of Schnittke’s creative mind.

CONCLUSION

This discussion of Alfred Schnittke's *Penitential Psalms* (1987–8) began with an exposition of the history of its texts. While the authors of the poems remain anonymous, the source of each poem can be traced back to a specific point of origin. These texts, which were conceived to be sung, belong to a larger body of literature known as spiritual poetry, but have their roots in ancient monastic tradition. The final version of these texts reflects a synthesis of the original liturgical context with subsequent folkloric interpretations. These texts are not Biblical psalms in their literal sense; the term "Psalm" is an English interpretation of the Russian title *Stikhi Pokayannye*, which is more accurately rendered into English as "Penitential Verses." The texts that Schnittke used for his *Penitential Psalms* come from a 1986 publication entitled *Pamyatniki Literaturny Drevnei Rusi: Vtoraya Polovina XVI Veka*, edited by Lev Dmitriev, Dmitry Likhachev, and Aleksander Panchenko.²⁵³ Schnittke chose eleven poems from this collection, which he set essentially unchanged in terms of text or order (save for minor modernization of spelling).²⁵⁴ Since these texts have their origin over a long historical span, they embrace a variety of textual styles, all united under the theme of Repentance.

The musical settings were made in response to a commission tendered to Schnittke for a work that would celebrate the 1000th anniversary of the Christianization of Russia. He chose to use the a cappella choral idiom precisely to reflect the historical nature of Russian liturgical music. Within his compositional output, the *Penitential Psalms* occupy a relatively late date of origin, being composed a mere decade before the composer's death. As the texts developed far beyond the limits of the traditional liturgical function, Schnittke's music, while rooted in

²⁵³ Dmitriev, *Monuments*, 550–563.

²⁵⁴ Alfred Schnittke, *Stikhi Pokayannye* [Penitential Verses], *Collected Works*, 6.

traditional style and techniques, went far beyond its origins, envisioned through the prism of his collective life experience, religious beliefs, and diverse musical background. The style of Schnittke is inimitable and difficult to recreate because of its complexity diversity, and degree of synthesis. While specific elements can be isolated and even imitated, the whole of his musical style defies easy categorization, challenging the efficacy of traditional academic approaches to music.

This singular uniqueness is exemplified in Schnittke's use of motifs, which are not self-contained but interrelated in various of ways. While motifs represent distinct ideas and create musical unity, their utility is much broader than units that have but one function. Motifs are also a determinant for choices of localized pitch centrality. The concept of pitch centrality is analogous to the role of tonality in generating classical music. Where tonality emphasizes certain pitches as tonal centers, Schnittke uses particular pitches as points of gravitational attraction. Beyond motifs, Schnittke chooses based central pitches based on a Baroque-like association of *topos* and meaning (e.g., D=Deus/God). He is especially fond of triads built on A and c minor because these contain pitches that spell his name (using the German system of pitch identification). Thus, a triad based on A, whether minor or diminished, symbolically represent his name, Alfred Schnittke (A–C–Es[E♭]). Another source of pitch organization seems to lie in the acoustical circle of fifths; thus, in the Penitential Psalms, Schnittke singles out a cycle of fifths beginning on D (G–D–A). This is a quite specific example of a larger process at work in the Penitential Psalms, namely Schnittke's extensive use of monograms based on the names of J. S. Bach, D. Shostakovich, and Schnittke himself. Similarly, Schnittke relies on a network of motifs that provide a significant portion of the work's musical vocabulary as well as the principal means of unification.

Aside from the obvious use of chordal homophony found in the Doxologies of the Penitential Psalms, it can be said that Schnittke's musical texture of choice is polyphony, defined either in historical terms or in the uniquely personal extensions of it that abound in his music. In the *Penitential Psalms*, polyphony as multi-voice singing has two different constituents – heterophony and canon. As understood from the unique perspective of Russian folkloric practice, heterophony is the combination of a melody and its accompanimental treatment comprised of subordinate lines that have a complex array of relationships to the melody. Schnittke's use of canon is both traditional and simple and, yet, out of step with historical precedents in which such contrapuntal rigor must be consonant. While Schnittke's canons are strict, that texture may only be maintained for a brief time (e.g. a phrase). Whereas traditional canons must generate all of the harmonic texture, Schnittke tends to limit his canons to melodic construction, often relying on a separate textural layer for support.

Schnittke's approach is to form is, on the whole, more a linear sequence of events that suggest the traditional designation of "through-composed." His juxtaposition of layers of varying textural density are the most obvious departure from any traditional notion of through-composed. He also describes his formal process as a series of progressions from small/simple to large/complex, which ultimately culminate in the longest and/or largest event of the movement.

This formal process is also rooted in Schnittke's encircling technique, which by its very nature, involves both repetition and variability. Most scholarly commentary on Schnittke's style focuses on the term "polystylism." Such a conclusion seems at odds with his self-proclaimed desire to achieve a universality of expression. His life experience presupposes polystylism; while ethnically Jewish and German, Schnittke believed that his way of thinking was inevitably Russian. This description is not limited to the identification of or combination of various

discreet styles and genres. The most appropriate description of style for Schnittke is one that recognizes the complexity of his creative mind, the possibility of simultaneity of processes. Despite the undeniable allusions Schnittke makes to preceding stylistic processes rationally, there is no point at which a listener feels that he is simply mimicking devices used by earlier composers; the composite effect is unique and unpredictable, a synthesis that leads one to a feeling of the infinite majesty of the universe.

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APPENDIX A: RUSSIAN ALPHABET IN ENGLISH TRANSLITERATION

Letters of Russian Alphabet	English Transliteration
А	A
Б	B
В	V
Г	G
Д	D
Е	E
Ё	Yo
Ж	Zh
З	Z
И	I
Й	I
К	K
Л	L
М	M
Н	N
О	O
П	P
Р	R
С	S
Т	T
У	U
Ф	F
Х	Kh
Ц	Ts
Ч	Ch
Ш	Sh
Щ	Sch
Ъ	-
Ы	Y
Ь	'
Э	E
Ю	Yu
Я	Ya

**APPENDIX B: GERMAN-TRANSLITERATED RUSSIAN ALPHABET
AND MUSICAL NOTATION**

In the German music notation, B corresponds to B \flat , H to B \natural , ES to E \flat , and AS to A \flat .

Letters of Russian Alphabet	German Transliteration	Pitch Content
А	A	A
Б	B	B
В	W	
Г	G	G
Д	D	D
Е	E/Je	E
Ё	E/Jo	E
Ж	Sch	ES - C - H
З	S	ES
И	I	
Й	J	
К	K	
Л	L	
М	M	
Н	N	
О	O	
П	P	
Р	R	
С	S	ES
Т	T	
У	U	
Ф	F	F
Х	Ch	C - H
Ц	Z	
Ч	Tsch	ES - C - H
Ш	Sch	ES - C - H
Щ	Schtsch	ES - C - H - ES - C - H
Ъ	-	
Ы	Y	
Ь	-	
Э	E	E
Ю	Ju	
Я	Ja	A

APPENDIX C: GLOSSARY OF TERMS

Bylina: A traditional form of Old Russian narrative poetry; epic heroic sagas, preserved by oral transmission.

Chashnik: The monk in a monastery, who supervised the monastery's storage or cellar.

Demestvenny: A type of chant in neumatic notation that used *popevki*.

Glas tone [literally, voice]: A system of eight tones used for Russian liturgical music (roughly akin to Western modes).

Heterophony: a type of texture characterized by the simultaneous variation of a single melodic line in a folkloric polyphony.

Hesychasm: Derived from the Greek word *hesychia* [silence and solitude] describes a mystical theological practice based on prayer and spiritual meditation that strongly influenced spiritual life in medieval Russia.

Hooked Notation: A type of musical notation associated with *znamenny rospev* or *stolp rospev* [chant]. Melodies are notated by means of *staffless neumes* or *znamena* [sign] that resemble hooks.

Ison: A sustained drone used in the music of the Eastern Orthodox Church.

Kaliki or **Kaleki:** Groups of disabled singers who made their living by singing spiritual poems in public markets in medieval Russia.

Kaznachei: The monk who served his order and monastery as treasurer.

Kelari: The person tasked with the supervision of the land of a monastery.

Khomovoe penie: Singing with vocalized semi-vowels.

Kliros: Derives from the Greek word used to refer to the clergy of the Church. This term refers both to the space in the Eastern Orthodox Church that is dedicated for the physical presence of the choir or chanters to gather during the servers.

Ikonomi: Literal translation means “steward.” In the Eastern Orthodox Church, a *Ikonomi* was the monk who supervised the household of a church or monastery.

Kontakion: In the Eastern Orthodox Church, the *Kontakion* is a hymn that relates to the Feast Day of a specific Saint of the Church. The texts of these hymns relate and describe specific events that occurred during the life of the Saint.

Lenten Triodion: Special texts that are intended for use during liturgical services of the Eastern Orthodox Church during pre-Lent, Great Lent, and Holy Week.

Menaion: Liturgical texts of the Eastern Orthodox Church, arranged according to the fixed, annual cycle of the Church year.

Oprichnina: A policy imposed during a specific period during the reign of Tsar Ivan IV the Terrible (1530–84) that included in the formation of the secret police, repression of the population, and public executions.

Partesnoe penie: From the Latin word *partes*, meaning choral singing in different parts.

Partesny concerto: [Concerto in parts] A musical form used in Russian Church music that involves the alternation of differently voiced choirs of voices. This practice began in the second half of the seventeenth century and remained in use until the mid-nineteenth century.

Popevki: Russian term meaning melodic formulae.

Prichit: Lament

Pribylnye or vybornye: Additional or selected texts in manuscripts

Psalms: Religious poems, mostly contained in the Old Testament book, *The Book of Psalms*. They are divided into three distinct categories: the hymn, the lament, and the thanksgiving.

Put’: Type of *znamenny (stolp)* chant with more melismatic and rhythmically complex melodies.

Razdelnorechnye or khomovye: Specific types of texts that comprised “divided speech.”

Starovery: A group of worshipers in the Orthodox Church that remained true to the ancient rituals and beliefs in the face of the modernization of the services and practices of the Church.

Stichera: Special hymns for the Orthodox Church service known as Orthros. Orthros is a service that is conducted normally in the morning and is the longest and most complex of the services in the daily cycle of the Church.

Stolp rospev: Literally means “pillar or column,” a chant, where the columns of the eight church tones are specified for specific hymns.

Strochny: Linear or imitative singing; a type of singing that developed within the Russian Orthodox Church during the sixteenth century. It is identifiable through the polyphonic structure of the addition of a third line either above or below the basic chant line forming a three-voice texture.

Synaxarion: Texts of lives of the saints.

Theotokos: Greek word used to describe the Mother of God in the Eastern Orthodox Church.

Zapev: A leading solo in the beginning of a folk song.

Znamenny rospev: A specific type of liturgical chant in the Orthodox Church that utilizes “hooked” neumes.

APPENDIX D: TRANSLATION OF THE TEXT OF THE *PENITENTIAL PSALMS*

Древнеславянский (original text)

1 Плакася Адамо пред раемо седа:
 „Раю мои, раю, прекраснии мои раю!
 Мене бо ради, раю, сотворено бысте,
 А Евы ради, раю, заключено бысте.
 Увы мне, грешному,
 Увы-ы-ы беззаконену!
 Согрешихо, Господи, согрешихо,
 И беззаконеновахо.
 Уже азо не вижу райския пища,
 Уже азо не слышу архангелеска гласа.
 Согрешихо, Господи, согрешихо,
 Боже милостиве, помилуй мя, падшаго.”

Русский (пер. Д. Лихачева)

Слезы лил Адам, возле рая сядя:
 «Рай, ты мой рай, о прекрасный мой рай!
 Меня ради, рай, сотворен ты был,
 А из-за Евы, рай, затворен ты был.
 Увы мне, грешнику,
 Увы ослушнику!
 Согрешил я, господи, согрешил
 И ослушался заповеди.
 Не видеть мне больше райской пиши,
 Не слышать архангельского гласа.
 Согрешил я, господи, согрешил,
 Боже милостивый, помилуй меня, падшего».

English

Adam sat before Paradise and wept:
 “O My Paradise, Paradise, my glorious Paradise!
 For me, Paradise, you were created,
 Because of Eve, Paradise, you were closed.
 Woe is me, a sinner,
 Woe is me, a transgressor!
 I have sinned, O Lord, I have sinned
 And have disobeyed Your commandments.
 No longer do I behold the food of Paradise,
 No longer do I hear the archangel voice.
 I have sinned, O Lord, I have sinned,
 O Merciful God, have mercy on me, the fallen!

2 Приими мя, пустыни,

Яко мати чадо свое,
 Во тихое и безмелвное
 Недро свое.
 Не брани, пустыня,
 Страшилищи своими
 Отобегошаго от лукавныя
 Блудница мира сего.
 О прекрасная пустыни,
 Веселая дубравица!
 Возлюбих бо тя паче
 Цареских чертог
 И позлащенных полат.
 И поиду в лузех
 По красному твоему винограду,
 Различных цветец твоих,
 Дыхающе от воздуха
 Малым ветрецем,
 Движуще у древес
 Ветвие свое кудрявое.
 И буду яко худ зверь
 Един скытася,
 И бегая человек,
 И многомятежняя сея жизни

Приими меня, пустыня,

Как матушка чадо свое,
 В тихие и безмолвные
 Недра свои.
 Не пугай, пустыня,
 Страшилищами своими
 Беглеца из нечестивого
 И заблудшего мира сего.
 О прекрасная пустыня,
 Веселая дубравушка!
 Полобилась ты мне
 Больше царских чертогов
 И золоченых полат.
 Пойду по лужайкам
 Дивного твоего сада
 С различными цветами,
 Где колышется воздух
 От тихого ветерка,
 Где деревья колеблют
 Ветви свои кудрявые,
 И буду жить как волк,
 Одиноко скитаясь,
 Избегая людей
 И многомятежной их жизни,

Receive me, O desert,

As a mother her child,
 In your quiet and voiceless
 Bosom.
 Threaten me not, O desert,
 With your terrors,
 A fugitive from this sly
 And cunning world.
 O most beautiful desert,
 Blithe oak grove!
 I loved you more than
 The tsars' chambers
 And golden halls.
 I shall walk in the meadows of
 Your beautiful vineyard,
 With your many flowers,
 Where the air undulates
 From the gentle breeze,
 Where the trees wave the
 Leafy branches,
 I will live like a wild beast
 Wandering alone,
 Avoiding people,
 And this rebellious life,

APPENDIX D: TRANSLATION OF THE TEXT OF THE *PENITENTIAL PSALMS*

И сидя плача и рыдая
Во глубоком и диком
Недре твоём:
О Владыка Царю!
Насладил мя еси
Земныхо благо,
И не лиши мене
Небеснаго царствия твоего.

Скрываея, плакать и рыдать
Во глубоких и диких
Недрах твоих:
О владыка, о царь!
Усладил ты меня
Земными благами,
Не лиши же меня
Небеснаго царствия твоего.

Hiding myself in order to weep and sob
In your deep and
Wild abyss:
O Lord, O Tsar!
You have delighted me
With earthly blessings,
Deprive me not of
Your Heavenly Kingdom.

3 Сего ради нищ есмь:

Села не имею,
Двора своего не стяжаю,
Винограда не копаю,
По морю плавания не сотворяю.
З гости купли не дею,
Князю не служу,
Боляроу не точен,
В слугахо не потребен,
В книжном поучении забыглив,
Церкви Божия не держуся,
Отца своего духовнаго заповедь преступаю,
Тем Бога прогневаю.
На всякая дела благая не памяглив,
Беззакония исполнен,
Грехи свершен,
Дай же ми, Господи, преже конца покаяться.

Чего ради я в нищете:

Землей не владею,
Двора своего не имею,
Сада не копаю,
В морском плавании прибытка не ишу,
С купцами не торгую,
Князю не служу,
Болярам не нужен,
В слуги не годен,
Книжному назиданию забывчив,
Церкви божией не держуся,
Отца своего духовнаго заповеди нарушаю,
Тем божий гнев навлекаю.
На всякие дела добрые не памяглив,
Нечестия исполнен,
Грехами увенчан.
Дай же мне, господи, прежде конца покаяться.

For this cause, I live in beggary:

I possess no land,
I have no house,
Nor do I plow a vineyard,
I do not go sailing
Nor deal with merchants,
I do not serve a prince,
Nor I am requested by boyars,
I am useless as a servant,
I am forgetful in book-learning,
I do not hold fast to God's Church,
I transgress the commandments of my spiritual
Father, Thus I anger God.
I am unmindful of good deeds,
I am full of iniquity,
Crowned by sins,
Grant me, Lord, to repent before the end.

4 Душе моя, душе моя,

Почто во гресех пребываеши,
Чью твориши волю
И без ума мятешися?
Востани, останися сего,
И плачися дел своих горце,
Преже даже смретный час
Не восхыпить тебе:
Тогда слезы не успеют.
Помысли, душе моя,
Горькы часо страшеныи и грозныи
И муку вечную,
Ожидающу грешников мучити.

Душа моя, душа моя,
Зачем во грехах обретаешься,
Чью творишь волю
И смятенно безумствуешь?
Востань, оставь это все
И плачь о делах своих горько,
Покуда смертный час
Не похитил тебя:
Тогда поздно лить слезы.
Помысли, душа моя,
О горьком часе, страшном и грозном,
И о муке вечной,
Ожидающей грешников.

My soul, my soul,
Why do you dwell in sins,
Whose will do you fulfill,
And thrash about mindlessly?
Arise, leave all this,
And weep bitterly over your deeds,
Before the hour of death
Snatches you away:
Then it will be too late for tears.
Ponder, my soul,
On the bitter, dreadful and awful hour,
And the eternal torment,
Awaiting sinners.

APPENDIX D: TRANSLATION OF THE TEXT OF THE *PENITENTIAL PSALMS*

Но воспряни, душе,
Вопиюще непрестанно:
Милостиве, помилуй мя!

Но воспрянь, о душа,
Вопия непрестанно:
Милостивец, помилуй меня!

But rise up, o soul,
Crying out unceasingly:
O Merciful One, have mercy upon me!

5 Окаяние убогих человека!

Век твой кончаешься,
И конец приближаешься,
А Суд страшный готовится.
Горе тебе, убогая душе!
Солнце тебе есть на запади,
А лене при вечери
И секира при корени.
Душе, душе, почто тлеющими печешься?
Душе, вострепещи,
Како ти явился создателю своему,
И како ти пиши смертеную чашу,
И како ты тръпети смрадныя ефиопы
И веныча мукы,
Ото нея же, Христе,
Молитвами рожешая тя
Избави душа наша.

О человек окаянный и убогий!

Век твой кончается,
И конец приближается,
И суд тебе страшный готовится.
Горе тебе, убогая душа!
Солнце твое заходит,
И день вечерет,
И секира лежит у корня.
Душа, душа, к чему о тленном попечение?
Душа, вострепещи,
Перед тем как явиться к создателю твоему,
И как выпить смертную чашу,
И как страдать от смрадных чертей
И от вечной муки,
От коей, Христе,
За молитвы родившей тебя
Избави души наши.

O cursed and wretched man!

Your life is coming to an end,
The end is approaching,
And a dread Judgment is being prepared.
Woe to you, wretched soul!
Your sun is setting,
And day is declining,
And the axe is laid to the root.
O, Soul, O soul, why do you trouble about
Corruptible cares? Tremble, O Soul,
Before you appear before your Creator,
And before you drink the cup of death,
And before you suffer from the foul demons
And from eternal torment,
From which, O Christ,
By the prayers of her, who gave birth to you
Deliver our souls.

6 Зря корабле напрасно приставаема,

Возописта прекрасная два брата Борисо и
Глебо:
Брате Святополче, не погуби наю,
Еще бо есми велми млады!
Не подрежи лозы неплодныя,
Не сожни класа незрелого,
Не пролей крови неповинныя,
Не сотвори плача матери наю!
Положени есмя в Вышгороде Русския земля,
Боже наше, слава тебе!

Увидев корабль, внезапно появившийся,

Воскликнули Борис и Глеб, прекрасных два
Брата:
О брат Святополк, не погуби нас,
Еще мы оба совсем юны!
Не подрежь побегов, не давших плода,
Не сожни колосьев незрелых,
Не пролей крови неповинной,
Не сотвори горя матери нашей!
Положили нас в Вышгороде, в Русской земле,
Боже наш, слава тебе.

Seeing the ship as it suddenly appeared,

The two fair brothers Boris and Gleb
Cried out:
Brother, Svyatopolk, do not destroy us,
We are yet very young!
Do not prune the unfruitful vines,
Do not reap the unripe ears of grain,
Do not spill innocent blood,
Do not cause our mother grief!
We have been laid to rest in Vyshgorod, in the
Russian land, O Our God, Glory to Thee!

APPENDIX D: TRANSLATION OF THE TEXT OF THE *PENITENTIAL PSALMS*

<p>7 Душе моя, како не устрашаешия, Видяще во гробех лежащи, Кости обнажены, смердящи? Разумей и видь: Где князе, где владыка, Где богат, где нище? Где лепота образа, Где велеречие премудрости? Где гордящиеся о народехо? Где златом и бисером красящася?</p>	<p>О душа моя, отчего не страшишься Зрелища во гробах лежащих Голых и смрадных костей? Разумей и смотри: Где князь и где владыка, Где богатый и где нищий? Где красота лица? Где многоречие премудрости? Где спесивые и кичливые? Где красовавшиеся златом и жемчугом?</p>	<p>Где кичения и любви? Где мздоимание? И суд нелицемерно, неправдою убыстрено? Где господин или раб? Не все ли есть одинако — Прах и земля и кал смердящий? О душе моя, почто не ужасаетися сердцем? И како не устрашаешия Страшнаго судища И муки веченых? О убогая душе! Помяни, како земнаго царя, тленнаго человека, Глагола трепетно послушаеши И небеснаго создателя своего Заповеди не храниши. Живещи по вся часы согрешающи А книжное писание ни во что же вменяеши, Яко глумлению предалагаеши: О душе моя! Восплачися, вопиюще ко Христу: Иисусе, спаси мя, Молитв ради всеохо святыхо твоихо Избави мя вечнаго и горькаго мучения.</p>
<p>О my soul, why do you not fear As you look at the bare and stinking bones Lying in the tombs? Understand and see: Where is the prince and where is the master? Where is the rich, where is the poor? Where is the beauty of face? Where is the eloquence of wisdom? Where are the arrogant and haughty? Where are those who adorn themselves with Gold and pearls? Where is vanity and love? Where is avaricious extortion? And where is unfeigned judgment that does not favor the guilty? Where is the master or the slave? Is it not all the same — Dust, and dirt, and malodorous feces? O my soul, why do you not tremble in horror? And why do you not fear the Dread Judgment and the eternal torments? O wretched soul! Remember, how tremblingly you obey the words of the earthly Tsar, a corruptible man, But you do not keep the commandments of Your heavenly Creator. You live constantly trespassing, You despise the Scripture teachings And mock them. O my soul! Weep, crying out to Christ: Jesus, save me, Through the prayers of all your Saints Deliver me from eternal and bitter torments.</p>	<p>Где гордыня и где любовь? Где корыстные поборы? Где суд нелицемерный, виновным не мировольный? Где господин или раб? Не все ли одинаково — Прах и земля и грязь зловонная? О душа моя, почему не трепещешь от ужаса? Почему не страшишься Страшнаго судилища И вечных мучений? О убогая душа! Вспомяни, как ты земного царя, тленного человека, Словам с трепетом внимаешь, А небесного создателя твоего Заповеди не исполняешь. Ты живешь в постоянных прегрешениях, А книжные наставления ни во что не ставишь И глумишься над ними. О душа моя! Зарыдай, вопия ко Христу: Иисусе, спаси меня, По молитвам всех святых твоих Избавь меня от вечных и горьких мучений.</p>	<p>Где кичения и любви? Где мздоимание? И суд нелицемерно, неправдою убыстрено? Где господин или раб? Не все ли есть одинако — Прах и земля и кал смердящий? О душе моя, почто не ужасаетися сердцем? И како не устрашаешия Страшнаго судища И муки веченых? О убогая душе! Помяни, како земнаго царя, тленнаго человека, Глагола трепетно послушаеши И небеснаго создателя своего Заповеди не храниши. Живещи по вся часы согрешающи А книжное писание ни во что же вменяеши, Яко глумлению предалагаеши: О душе моя! Восплачися, вопиюще ко Христу: Иисусе, спаси мя, Молитв ради всеохо святыхо твоихо Избави мя вечнаго и горькаго мучения.</p>

8 Аще хоцещи победити

Безвременную печаль,
 Не опечалися никогда же
 За кою-либо временную вещь.
 Аще и бьешь будещи,
 Или обесчестен,
 Или отгнан,
 Не опечалися,
 Но паче радуися.
 Тогда ся токмо печалися,
 Егда согресиши,
 Но и тогда в меру,
 Да не впадещи во отчаяние
 И не погибнеши.

Если хочешь преодолеть

Безвременье печалей,
 То никогда не печалься
 Из-за временных скорбей и бед.
 Если и бит будешь,
 Или обесчещен,
 Или изгнан, —
 Не печалься,
 Но всегда радуйся.
 Тогда лишь только печалься,
 Когда согресиши,
 Но и тогда в меру,
 Да не предашься отчаянию
 И не погубишь себя

If you want to overcome

An untimely grief,
 Never grieve
 For any temporal thing.
 If you are beaten,
 Or you are dishonored,
 Or you are exiled,
 Do not sorrow,
 But rejoice always.
 Sorrow only
 When you sin,
 But even then in moderation.
 So as not to fall into despair
 And perish.

9 Воспоминах житие свое клироское

Аз непотребный,
 Печальное реку и скоропреселное,
 Глаголя: Увы мне!
 Что сотворю,
 Где убо живу,
 И како терплю?
 В монастыре убо игумени и икономи,
 И келари и казначей.
 Вкуле же и подкеларники и чашники, и
 Соборныя старцы гордивыя,
 Самоллюбием вси одержими,
 И сребролюбием объяшася,
 И братоненавидением соплетошася,
 И скупостию связашася,
 И лукавством помрачашася, окаяннии.

О житие моем, житие клирошанина,

Приздумался я, недостойный,
 О печальном, право, и ненадежном,
 Говоря: Увы мне!
 Что предприму,
 Где я живу
 И что я терплю?
 В монастыре-то игумены и экономи,
 И келари и казначей,
 А с ними подкеларники и чашники
 И старцы монастырские кичливые,
 Спесью все они одержимы
 И сребролюбием охвачены,
 В ненависти к ближнему стакнулись,
 В скупости связались
 И в коварстве закоснели, окаянные.

I, the unworthy, have thought over my life as a

kliros singer,
 Over sorrowful and inconstant things,
 Saying: Woe is me!
 What shall I do,
 Where am I living,
 And what am I enduring?
 In the monastery the abbots and stewards,
 And cellarers, and treasurers,
 And with them sub-cellarers, and cupbearers,
 And prideful monastery elders,
 All possessed by vanity,
 And taken over by the love of money,
 In brotherly hatred have ganged together,
 And bonded themselves in avarice,
 And become darkened through cunning, wretched
 ones.

Сами детоще тмами неподобная,
 Нам же о едином малом некоем малодушии
 Зело зазирающе.
 Сами убо безвременно вкушаху
 Различная брашна,
 Нас же и худыми брашны
 Не хотяту питати.
 Вино же и всякое питие

Сами творят тьмы мерзостей,
 Нас же за провинность одну некую малую
 Крепко укоряют.
 Сами не в пору вкушали
 Разнообразные яства,
 Нас же и негодной пищей
 Кормить не хотели.
 Вино же и всякое питье

They themselves commit innumerable vile deeds,
 But rebuke us severely
 For the slightest fault,
 They themselves always partook
 Of a variety of viands,
 But they did not want to feed us
 Even with unfit food.
 They always drank wine

APPENDIX D: TRANSLATION OF THE TEXT OF THE *PENITENTIAL PSALMS*

Всегда пияху, Сего ради презреша нас, Своя ради безумная скупости, Но весма обладающе, Нас же ни единого кратира сподобляюще. Оле безумная скупости! Оле небратолюбия! Не сведуще убо, Яко едина Божия благость равна всем, И какво иноческое обещание. Но убо аще и ведуще, Но лукавнующе во всем, И своя чрева насыщающе, и одежды разширяюще, Красящися и гордящися[.] Богатством паче мирских, Странных же и нужных не милующе, Но и оскорбляюще. Но владыко царю небесный, Христе Боже наш, Подаждь нам терпение Противу их оскорбления И избави от насилия их И спаси ны, Господи, яко человеколюбец.	Всегда они пили, Оттого и пренебрегли нами, Из-за своей сумасбродной скупости. У самих всего предовольно, Нас же ни единой чашей не попотчевали. О безумная скупость! О нелюбовь к ближнему! Они не подумали, Что божия благость одна для всех, Забыли обеты монашеские. А если и не забыли, То во всем лукавили, Утробы свои насыщая, Одежд все больше запасая, Красуясь и кичась Богатством больше мирских людей, Странников и бедных не милуя, Но и обижая. О владыка небесный царь, Христос бог наш, Дай нам, боже, терпение Сносить их обиды, Избавь от их насилия, Спаси нас, господи, Спаси, человеколюбец.	And every other drink, Because of this, they disregarded us, Because of their mindless avarice. Having everything themselves, They offered us not even a single glass. O mindless avarice! O lack of brotherly love! They did not consider that God's goodness is given equally to all, They forgot their monastic vows, And even if they did not forget, They still were cunning in all things, Filling their bellies And acquiring more clothing, Flaunting and boasting their wealth More than the laity, Not having mercy on wanderers and the poor, But even offending them. O Lord, O Heavenly Tsar, Christ our God, Grant us patience to endure Their offences And deliver us from their power. Save us, O Lord, As the Lover of Mankind.
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APPENDIX D: TRANSLATION OF THE TEXT OF THE *PENITENTIAL PSALMS*

<p>10 Придете, христоноснии людие, Воспоимо мученико страдания. Како по Христе пострадавоше И многия муки претрпеловоше. О телесе своеме не брегеше И единомысленно упование имуще ко Господу. Предо цари и князи нечестивыми, Христа исповедавоше И душа своя положиша за веру правую. Тако и мы ныне друзи и братия спостражемо За веру православную, И за святые обители, И за благовернаго царя нашего, И за все православие. Станемо сопротив гонящих нас, Не устыдимо своего лица. Не уклонимся убо, о воини, Пойдем на супротивных и безбожных агаряны, разоряющих православную веру. Се ныне время, Сомртьио живото купимо. Да аще похитят нас агаряны И пролиют кровь нашу, То мученицы будемо Христу, богу нашему, Да венцы победными увяземоса ото Христа Бога И Спаса душамо нашимо.</p>	<p>Собирайтесь, люди христоносные, Восславим страдания мучеников, Вослед Христу пострадавших И многие муки претерпевших, Телом своим пренебрегших, Единодушное упование возложив на господа. Пред царями и князьями нечестивыми Они Христа исповедовали И душу свою положили за веру правую. Так и мы ныне, друзья и братья, страдаем купно за веру православную, И за святые обители, И за благоверного царя нашего, И за народ православный. Воспротивимся же нашим гонителям, Не посрадим своего лица, Да не уклонимся, о воини, Пойдем на враждебных и безбожных агарян, Полирающих православную веру. Пришло время, Смертью выкупить вечную жизнь. И если погубят нас агаряне И прольют кровь нашу, То мучениками станем Христа, бога нашего, Да увенчаемся венцами победными от Христа Бога И спаса душ наших.</p>	<p>Come, O people of Christ, Let us praise the sufferings of the martyrs, Who suffered like Christ, And endured many torments, Disregarding their bodies And single-mindedly placing their hope in God. They confessed Christ before dishonorable tsars And princes, And offered their soul for the true faith. So should we now, friends and brothers, Suffer together for the Orthodox faith, And for the holy monasteries, And for our faithful tsar, And for the Orthodox people, Let us stand against our persecutors, Not losing our face, Not fleeing, O warriors, Let us go against the hostile and pagan Hagarenes, Who ravage the Orthodox faith. Now is the time, Through death let us obtain eternal life. If the Hagarenes destroy us And spill our blood, Then we will become martyrs for the sake of Christ, our God, And be crowned with the victory crowns of Christ, The God And Savior of our souls.</p>
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11 Наго изыдохо на плачь сеи,
 Младенец сыи,
 Наго и отоиду паки.
 Убоже, что тружаюся
 И смущаюся всеу наго,
 ведая конец житию.
 Дивство, како шествуем,
 вси равным образом
 Ото тмы на свето,
 Ото света же во тму,
 Ото чрева матерени
 Со плачем в миро.
 Ото миро же печального во гробо.
 Зачало и конец плач,
 Кая потреба посредниимо?
 Соно и сене, мечтание
 Красота житиеская.
 Увы, увы красныхо
 Многосоплетеннаго жития!
 Яко цвето, яко прахо, яко стене преходят.

Пришел я в плачевную эту юдоль
 Натим младенцем,
 Натим и уиду отсюда.
 Немошный, зачем утруждаю себя,
 Нагой, зачем напрасно тревожусь,
 Зная, что жизнь не вечна.
 Дивно, как шествуем мы
 Все равным образом
 Из тьмы на свет,
 А из света во тьму,
 Из материнского чрева
 С плачем в мир,
 А из мира печального в могилу.
 Начало есть — плачь и конец — плачь,
 Какая ж нужда в шествии?
 Сон, и тень, наваждение —
 Вот красота житейская.
 Увы, увы очарования
 Многообразной жизни!
 Как цветы, и как пыль, и как тень минует.

I came out into this vale of tears
 As a naked babe,
 Naked shall I leave it.
 Weak in flesh, why do I labor,
 Naked, why do I trouble myself in vain,
 Knowing that life is not eternal.
 It is amazing, how we walk
 In the same way
 From darkness to light,
 And from light to darkness,
 From our mother's womb,
 With a crying into the world.
 From the sorrowful world into the grave.
 The beginning is a crying and the end is a crying,
 What is the necessity of our going in and out?
 Dream and shadow, illusion —
 This is earthly beauty.
 Alas, alas the enchantments
 Of multifarious life!
 Like flowers, like dust, like shadow, it passes.

APPENDIX E: ALFRED SCHNITTKE'S CHORAL WORKS

Title	Date of composition	Scoring
Three Choruses	1954–55	Mixed chorus, a cappella
Vocalise	1958	Mixed chorus, a cappella
Nagasaki	1958	Mixed chorus, mezzo-soprano, and symphony orchestra
Songs of War and Peace	1959	Mixed chorus, soprano, and orchestra
Voices of Nature	1972	Ten female voices and vibraphone
Der gelbe Klang [The Yellow Sound]	1974	Mixed chorus, soprano, instrumental ensemble, and pantomime
Requiem	1975	Mixed chorus, soloists, and instrumental ensemble
Der Sonnengesang des Franz von Assisi [The Canticle of the Sun by St. Francis of Assisi]	1976	Two mixed choruses and six instruments
Symphony No. 2, “St. Florian”	1979	Chamber chorus, soloists, and symphony orchestra
Minnesang	1980–81	Fifty-two voices
Seid Nüchtern und Wachtet; History of Dr. Johann Faust (Faust Cantata)	1983	Mixed chorus, soloists, and orchestra
Three Sacred Choruses	1984	Mixed chorus, a cappella
Symphony No. 4	1984	Mixed chorus, soloists, and chamber orchestra
Concerto for Choir	1984–85	Mixed chorus, a cappella
Peer Gynt (Epilogue)	1986–87	Mixed chorus (tape) and orchestra
Stikhi Pokayannye [Penitential Psalms]	1987–88	Mixed chorus, a cappella
Eröffnungsvers zum Ersten Festspielsonntag [Introduction to the first Sunday Feast]	1989	Mixed chorus and organ
Agnus Dei	1991	Female chorus, two sopranos, and orchestra
Torzhestvenny Kant [Solemn Canto]	1991	Mixed chorus, violin, piano, and symphony orchestra
Lux Aeterna (Communio II) From Requiem of Reconciliation	1994	Mixed chorus and orchestra