

The Medieval Artistic Canon in 20th-Century Music

Works modeled on artistic canons share specific characteristics. They draw from a combination of the aesthetics and world outlook of a specific canonical epoch, and their forms can embody their content in a manner determined by the structural and logical laws of that era. Finally, works modeled on an artistic canon are built in accordance with that period's established technological standards.

A composition modeled on a canon can be described as a commentary, a compositional approach quite different from one in which the composer works independently. In employing a canonic model, the artist is not dealing with a world of his own creation, but is interpreting an existing one, joining the field of collective identification. Certain principles established during the period of a canonical culture can be transferred to other epochs and cultures; in other words, those principles can become permanent components of the composition, content, and morphology of the art.

The medieval musical canon absorbed all of the most important categories of its culture. Jacques Le Hoff concluded his *Civilization of the Medieval West*, one of the best works dealing with the medieval life and culture, with the following beautiful recapitulation of the medieval attitude toward music: "All classes were particularly fond of music, singing and dancing. The singing in church, the elaborate dances in the castle, the peasant's dancing the medieval society was enjoying itself... Here the medieval person was elevated beyond the misfortunes, cruelties, and threats and found forgetfulness and inner freedom in music that penetrated life. They were elated."¹

The varied music which dominated medieval society was structured by an elaborate system of values and standards; those norms applied not only to music, but to other kinds of art and to life itself. Indeed, these standards are the best evidence of the canonicity of the medieval era. We know that in the Middle Ages people viewed their world as integrated, with each component related to the others through a complex symbolic web which was the major element in medieval art. All of the components of that system formed a rigid hierarchy and were governed by the system of values which derived the existence of man and nature from the supreme figure of God.

The basis of medieval art was the Christian concept of creative work as *imaginem Dei* (the image and imitation of God). Art was seen as governed by the absolute laws established by the Supreme entity. In this view, man's creative work was necessarily limited and bound as compared to the perfection of the divine. An impersonal, absolute idea cloaked the individual artistic personality; the artist's task encompassed the expression of this mutual, shared belief, becoming immersed in it. The medieval space was limited and strictly organized, with a fixed center and the elements symbolically surrounding this center. Hence, the medieval person's picture of the world as an invariable entity led to a treatment of time in which all phenomena existed simultaneously, had no history, and thus formed an unbreakable cycle. The religious rituals formed in the Middle Ages were therefore of a cyclic nature with an endless repetition of the same events, albeit in various relations.

The twentieth-century reinterpretation of the categories of space and time created the problem of perception of pieces based on the medieval canon. It is not possible to appreciate the static process of unfolding in medieval works if we approach them from the same point of view as, say, Beethoven's dynamic compositions; such an approach would be undesirable as well, since the music affects different psychological mechanics and requires an essentially different reaction of the listener.

The Middle Ages have become for us a metaphor of the canonic art. The twentieth century, however, abounds in fleeting, unfixd beliefs. The medieval idea of organizing the world on a universal and predetermined model meets not just with our disapproval, but with active protest. This is true especially of art. We view art, more than any other field of creative activity, as one associated with the artist's desire to develop and confirm an inimitable individual idiom.

Nevertheless, history has its own design. Following the trends of neofolklorism, neoclassicism, neoromanticism, and a multitude of other innovative approaches, the new music, Russian and former Soviet in particular, shows a tendency to incorporate the medieval canon. Many stylistically diverse composers are nevertheless kin as to their aesthetics and the world view. Despite their different creative methods, these composers are united by a single spiritual tendency. One of these tendencies in contemporary music is connected

with meditation as means of perception: some composers see the contemporary world through the prism of a philosophical contemplation. Appearance of meditative elements in the works of many former Soviet composers is often based on the revival of religious philosophy.

Meditation seen as a means of undermining the logical structural laws of the musical development and leading ultimately to their dismissal is a major feature of the art of Ukrainian composer Valentin Silvestrov, and other examples are in the music of Nikolai Korndorf and Vladimir Martynov. Meditation is present in some of Alfred Schnittke's works, in Guy Kancheli's music, in Avet Terterian's symphonies, and in Rodion Shchedrin's *Musical Offertory*. Sofia Gubaidulina uses the oriental tradition of meditation and achieves a distinct static quality in some of her works.

Meditation is just one aspect of music written in accordance with the medieval artistic canon; other dimensions include a profound psychological meaning, the philosophy and the rich spiritual content of the piece. The medieval artistic canon affects contemporary music on two different levels: in the work's philosophical content and in compositional technique. Some composers, not pursuing the specific goal of reviving the medieval way of thinking, employ instead the techniques established in that epoch, thus confirming their vitality. The fact that they use those techniques often revives the original semantics.

The construction of a musical piece and the philosophical structure of human existence most obviously correspond in the fourth piece of Andrey Volkonsky's *Suite of Mirrors (Rays)*. This short piece is a setting of Federico Garcia Lorca's poem which ends with the remarkable phrase "God is in the middle." The meaning of the phrase is reflected in the musical form: exactly from the middle of the piece the whole texture begins to fold backwards in a retrograde motion (reminding us about some of Guillaume de Machaut compositions). We thus see a realization of the basic principle of medieval culture: theocentricity and a symmetrical construction of the universe centered around God. Moreover, in the middle of this symmetrical construction we hear the highest notes from the total of the piece's pitch class. Those notes circle the place of God in the vertical coordinate of the medieval values and of this particular piece:

The image shows a musical score for the fourth piece of Andrey Volkonsky's *Suite of Mirrors (Rays)*. The score is written for Soprano solo, Flauto, Violino, and Chitarra. The tempo is marked 'Presto'. The lyrics are in Russian: 'Все во христе', 'жизнь во ер.', and 'Брат, открой'. The score includes various musical notations such as dynamics (pp, p), articulation (accents, slurs), and performance instructions like 'con sord. v' for the flute. The music is characterized by its complex, layered texture and retrograde motion.

It is highly probable that the author was not thinking about the medieval models of such form-building principles. It is noteworthy, however, that Volkonsky's music is consistent in realizing the idea of God as the center of the cosmos. This was a quality of the medieval artists' mentality, and one echoed in a contemporary work. In this particular case we can see two categories of the medieval mentality in action, at once: the religious outlook and the hierarchical picture of the world.

Remarkable examples of melodic "mirrors" with symmetry along the horizontal coordinate can be found in Schnittke's *Requiem*. And this time again a symmetrical construction is used in a piece based on a religious theme:

Fidelity to the norms of the medieval artistic canon often generates principles of form-building. As a rule, symmetry becomes not merely a generally constructive principle of form borrowed from medieval music, but it becomes a vivid demonstration of medieval symbolism, along with the symbolism of numbers widely used in the twentieth century. For example, many pieces by Arvo Part and Sofia Gubaidulina are built in accordance with the early views on numbers.

Sofia Gubaidulina has devoted her art to the supreme idea — to worshiping God, to a celebration of the eternal ideals of the good and the beauty. Her approach thus shares the medieval worldview and her compositions

are saturated with the ideals of the medieval artistic canon. Gubaidulina has offered numerous treatments of the medieval semantics of the “upper” and the “lower,” which form the two coordinates of medieval ethical values. In *De Profundis*, a piece for the bayan, she describes the escalation from the depths of human sorrows to the luminous peaks of glory; and in *In croce* for the cello and organ she uses the movement of voices and textures in two opposite directions — from the dark low register to one that is bright and high, and vice versa. Gubaidulina uses quotations from early Russian znamenny chant, for example, in the orchestral piece *Pro et contra* and in the huge cycle for the chorus, organ, descant solo, and color projectors, *Alleluia*.

As for the medieval numerological combinations in Gubaidulina’s works, the “three-fold trinity” of instruments is used in *Descencio* for three trombones, three percussions, and three other instruments: piano, harp and celesta. Seven performers on percussion instruments are employed in the composition *First was the rhythm* and the *Odd and Even Numbers*, with seven kettle drums in the former and seven temple gongs in the latter. The religious pieces *Steps*, *Seven Words*, and *Alleluia* have seven sections each. Finally, Gubaidulina uses the medieval Fibonacci row, which was invented by Leonardo of Pisa in 1202, as the structural basis for many of her pieces, like the symphony *Hear ... Silence...*, and the pieces *First was the rhythm* and *Quasi hoketus*.

The last piece – *Quasi Hoketus* for viola, bassoon, and piano — makes use not only of the number relations that were traditional in the Middle Ages (the piece is a rondo with seven sections calculated on the basis of Fibonacci row proportions), but also the typical medieval compositional technique known as hocket. In a hocket (literally “hiccough,” “elliptical singing”) the two vocal parts alternate entries.

Another frequently employed medieval technical method applied to twentieth-century musical material is the canon, which is used both in the simplest of its versions and in the most complicated ones (as in orchestral pieces of by Boris Tchaikovsky and Alfred Schnittke).

The quodlibet is one more early compositional approach which has been applied by twentieth-century composers. The quodlibet is a compositional (or improvisational) technique based on a combination of various melodies and texts. It may be classified as vertical or horizontal. The vertical quodlibet serves as a means of creating a polyphonic form, which emerges from a simultaneous combination of several themes that had previously been used in the piece independently from each other (an example can be found in the last piece of S. Slonimsky’s suite *The three Graces*). The horizontal quodlibet is built on successively combined fragments of preceding sections of a cycle — as in the final pieces of R. Shchedrin’s *Polyphonic Books* or in S. Gubaidulina’s cycle *Perception*. Finally, the method of quodlibet taken in its wider sense is employed in vocal pieces which use texts in different languages (although not simultaneously, as in medieval motets, but successively), for example, in E. Denisov’s *Requiem*, in A. Schnittke’s *Madrigal*, in G. Kancheli’s *Lamented by the Wind*.

Almost all of the sacred genres of vocal and instrumental music that were established in the Middle Ages have now come to life again in the contemporary art. *Motet* is the name of the fifteenth piece of R. Shchedrin’s *Polyphonic Book*. Numerous contemporary requiems are masses of a certain kind, whether they follow the religious tradition or not. Schnittke often employed early musical genres: traditions of the Catholic mass are realized in the *Requiem*; his cantata *The Story of Dr. Johann Faust* is a kind of “anti-passion”; and the French chanson found its way into the first number of the *Madrigals*.

Employment of early genres in twentieth-century music is not limited by medieval genre models; the genre may sometimes be invoked indirectly, or it may be complicated by inter-relations with other genres. An example of such inter-relation is A. Schnittke’s *Second Symphony*, where features of the mass and symphony are combined. In his *Fourth Symphony*, Schnittke built a system of what he called four “quasi-medieval” modes (old Russian, Synagogical, Gregorian, and Protestant) and organized all the thematic material on this basis.

Medieval music is frequently quoted in contemporary music, especially the Gregorian chants. Schnittke quoted eight Gregorian chants from the Gradual in his *Second Symphony* and he quoted from secular music, too. In his *Minnesang*, Schnittke used themes from Walter von der Vogelweide and other minnesingers.

An interesting example of interpretation of the medieval artistic canon is found in music of Mark Kopytman, a former Soviet composer, who became one of the most prolific Israeli composers. In 1983 he wrote an opera titled *Chamber Scenes from the Life of Susskind von Trimberg* about a minnesinger and doctor of Jewish origin who lived in the Bavarian town of Trimberg in the first half of the thirteenth century.

Six of his remaining poems mourn the poverty of poets.

Kopytman offers not just a biography of Susskind, but an image of the composer and his place in his society. In the opera, Kopytman juxtaposes Susskind's musical individuality to the common, Christian musical idioms, recreating a medieval atmosphere in order to heighten these artistic differences and to explain why Susskind was not accepted by other minnesingers. Kopytman thus skillfully reveals the differences between the art of Christian knights and Jewish music as well as between Christian and Jewish mentalities in his opera. This duality becomes the major facet of the opera, the main element of its construction.

Kopytman, in order to better reconstruct the opera's medieval setting, creates several types of quasi-medieval music, locating different plot situations in different places and societal strata through stylized representations of music of that time. He recalls the most familiar types of medieval music: chant, troubadour song, and instrumental music, but instead of creating an entire piece based on the medieval canon, however, Kopytman prefers to use a polystylistic approach. He brings together the stylizations and the formations of his own musical language with its brightly lyrical tone of speech, the floods of expression, and confession-like intimacy. The main corpus of the opera is written in a fresh, modern manner with heterophony, alternating with the stylized reproductions of medieval music. In the following example, Kopytman harmonizes the Gregorian-like chant by means of the Protestant chorale harmony and harmonizes the chant-like melody with heterophonic

The image shows a musical score for a vocal line. The top staff is for the voice, marked "Singers, mezzo" and "Moderato, con moto (1/2-16)". The lyrics are: "Stel- la splen- den- tis in im- men- se ut cae- lis ra- di- um. Mi- ra- cu- lis ser- pta- to ex- lau- di po- pu- lum. Con- cur- runt u- ni- ver-". The score includes a vocal line with lyrics and piano accompaniment. The piano part consists of several staves, with the first two showing a simple harmonic accompaniment. The tempo and mood are indicated as "Moderato, con moto (1/2-16)". There are dynamic markings like "p", "cresc.", and "mf". There are also some performance instructions like "Sing." and "mezzo".

atonal textures.

Kopytman's stylizations were not intended to be exact and complete imitation of the old musical tradition. The composer approaches the medieval artistic canon from a modern perspective, re-interpreting it and bringing it together with his own stylistic components. In addition, Kopytman applies the norms of the medieval artistic canon not merely for recreation of the old color or for stylization, but also for the expression of his ethical-philosophical intentions.

The artistic canon can affect both the structure of a specific piece as well as the formation of certain constant meanings in art as a whole. In the works of Arvo Part and Yuri Butsko both of these tendencies work together, providing new impulses for one another and serving the inner spiritual intentions of the composers. These two composers from the former USSR have employed the medieval artistic canon most consistently, in all its aspects — not merely ideological, but also structural. For long periods these composers have interpreted the medieval artistic norms (both Western and Eastern Christian traditions) in many different ways, depending on the various religious and musical tendencies in their works, but consistently and purposefully.

Arvo Part's art is very well known, so I will mention only briefly its most important medieval-related

features. Part had tried various kinds of compositional techniques before he began studying the music of the Middle Ages and Renaissance which, as he said, played “the function of the midwife” in his evolution¹. In this music Part found many things that were in accord with his own creative personality. But, even more important, in these medieval compositional approaches he found the formulae for beauty, for the simple, and the self-knowledge, which he interpreted in various ways in his later compositions. The turning-point in Part’s work marked a shift from the European avant-garde norms to the new, or rather newly treated, earlier norms of musical and philosophical thinking. The landmark of this change is his Third Symphony, composed in 1971. Here the basic idea of the genre — the idea of confrontation and struggle — gives way to one unchanging state, which is characteristic of early music.

A few years later, in 1976, Part created a new style known by the name of the cycle in which it first appeared: *Tintinnabuli*. The music is based on a triad and it is strictly diatonic, employing the natural minor scale. There are few devices used in this style, and the performers are relatively free in selecting the instruments and even the pitch classes.

An essential component of Part’s stylistic system is modality, a principle of composition-building based on a single mode. All other techniques and compositional devices are employed within this modality, which has the specific aesthetic function of referring the listener to the strict canons, purity, and asceticism of early music. The composer employs the simplest devices: an unchangeable tone row with a permanent tonal center and methods of harmonic, melodic, and textual unfolding that are unitary for many of his pieces. Part organizes these methods and devices according to a logically coordinated rigid system (often by means of a computer). In most cases such a system is associated with the meter and rhythm of the whole, which is even more important for the composer in regard to his principles of number symbolism.

Part is interested not so much in the order of elements (even though it is obviously pre-determined in his rhythmic series), but in the cohesion and fixation of tones in relation to each other, and to other components of the texture. On the whole, Part treats the tones of a seven-tone modal row as elements of the dodecaphonic series, giving each tone its individual meaning and specific expressivity. This technique is very clearly used in the organ piece *Trivium*, a variation on cantus firmus. In *Trivium* we also find one of the most remarkable examples in all contemporary music of isorhythmic technique. In *Trivium*, as in many of his other works, Part develops his symbolism of the “divine numbers” (3 and 7): the piece consists of three sections, each containing

The image shows a musical score for an organ piece. It is divided into three systems. The first system is labeled 'Manual' and 'Pedal'. The Manual part is for a Flöte (Flute) and the Pedal part is for a 16-foot pipe. The music is in a natural minor scale and features a triad-based structure. The second and third systems continue the piece with similar textures.

seven repetitions of the talia:

Part’s music is also characterized by the use of rhythmic modes. This kind of rhythmic, remaining

unchanged for long periods of time, is used as a sign of early music, in contrast to the contemporary rhythmic changeability and refinement. The melody of the song *Es sang vor langen Jaren* (1984) for alto or countertenor and the violin, a setting of K. Brentano's poem, is built on a single rhythmic mode, symmetrically in relation to the pitch E: the pitches, after being first introduced, gradually ascend and descend from E to its fourth. The second phrase is an exact mirror reflection of the first in relation to the same center, E. There are numerous

The image shows a musical score for the song "Es sang vor langen Jaren". It features three staves: Alto, Violino, and Viola. The tempo is marked as $\text{♩} \approx 50-60$. The Alto part has lyrics: "Es sang vor", "lan-gen Jah-ren wohl auch die Nach-ti-gall.", and "Das war wohl". The Violino and Viola parts are marked with *con sord.*, *trem.*, *f*, and *ppp*. The score includes a measure number "10" and dynamic markings like *ord.* and *pp*.

other mirror relationships in this piece:

Symmetry plays an important role in many of Part's pieces and is mainly used as a method of texture-formation, for example in the song quoted above, or in *Spiegel im Spiegel* (1978) for piano and violin (we

The image shows a musical score for "Spiegel im Spiegel" for Violino. The tempo is marked as $\text{♩} \approx 100$. The score consists of four staves of music, all in treble clef, showing a complex, rhythmic texture.

represent here the violin part):

Nearly all the techniques and many genres established in the Middle Ages can be found in Part's music. Part's compositional method is unique in its asceticism of tone material combined with a fantastic variety of innovative techniques and elaborate structures. Nevertheless, despite the composer's intention to level the individualistic tendencies in his music, to address the timeless, the spiritual, and the moral ideals, Part's own creative personality has always been expressed so vividly that it is instantly recognizable. The winning characteristic of Part's art is his individual manner of statement, his ability to convey the great human truths in

the simplest possible way.

The art of the Eastern Christian church went its own way, distinct from the Western church yet based on their shared religious roots. As is well known, the Russian chant tradition was forgotten and even forbidden for many years. The znamenny chant had remained practically intact until the 17th century, when, after Peter the Great's reforms, it became forgotten by the composers for a long time (though it of course has continued to exist in the people's life). Even though composers in the eighteenth and early nineteenth centuries did not focus on chant-based compositions, there were a few who attempted to use chant and to capture its religious spirit, for example Bortnjansky, Glinka, Balakirev, Rimsky-Korsakov, Tchaikovsky. Nevertheless, many works subordinated the logic and structure of znamenny chant to contemporary compositional techniques. In the decades preceding the Revolution of 1917, however, sacred choral writing had been steadily growing, and the composers (Chesnokov, Gretchaninoff and others) searched for authentic expression of the Russian spiritual culture. The greatest contribution has been made by Sergey Rachmaninov in his setting of the All-Night Vigil, in which he used several kinds of chant in ten of his fifteen sections.

A turning point in the history of interpretation of the znamenny chant was Alexander Kastalsky's work. Kastalsky made a profound study of Russian chant and harmonized it in its own traditions. In this way he revealed the original beauty and melodic laws of the znamenny chant. He was almost the only Russian composer of the twentieth century who wrote sacred music not for the concert stage, but for the church, working with the best choir of the country: the choir of the central cathedral of Russia, the Uspensky Cathedral of the Moscow Kremlin.

In the Soviet era the Russian sacred choral tradition fell into obscurity and neglect. Yet, a few composers continued to write sacred music, covering it with patriotic titles (like Galina Ustvol'skaya and Alemdar Karamanov) or, like Georgy Sviridov, using the genre of incidental theater music as a shelter for composing beautiful and personal music in which znamenny chant is arranged in a rich polyphonic texture with a predominating bright, lyrical melodic discourse.

After perestroika it became permissible and even almost fashionable to compose sacred music. Most of the recent pieces based on znamenny chant are choral or vocal. And this is natural, since the composers are trying to develop the old chant in its own contexts connected with the human voice. The choral arrangements, therefore, reaffirm the strictly sacred application of the chant. Many pieces based on chant or written in chant style were composed in 1988, when Russia celebrated the 1000th anniversary of its Christian church, and in the subsequent years.

One of the most remarkable Russian composers of his generation, Vladimir Martynov (b. 1946), worked for twenty years in Troitse-Sergievskaya Lavra, where he taught at the Religious Academy and wrote articles and books on the history of church singing. For six years (from 1978 to 1984) Martynov composed exclusively liturgical music. He created a whole corpus of religious works for three cathedrals of Moscow and the Moscow region – and his name was not mentioned during the services. It is not by chance that the composer calls this six-year period a “period of silence”; his experience realizes the medieval idea of anonymous work of worshipping the Most High by excluding all traces of his personality from his work.

The first long work that Martynov composed after the several years of “silence” and after he had gradually began assigning his name to his music was a 100-minute *Apocalypse* (1991) for two choruses and soloists a capella, which opened a series of such pieces. It was commissioned by the Mainz Cathedral and was initially titled *Missa Rossica*. In the *Apocalypse* Martynov combined the western and eastern Christian traditions of church singing, the canonical sound forms of the western and eastern liturgies: choral part-singing and singing at the unison (octave), psalmody, responsory, and antiphony. Martynov's neo-canonical method is expressed, in the first place, by the use of Orthodox church material: the cantus firmus of his huge cycle is an old Russian chant. The monodic znamenny chant is accompanied here by a highly developed part-singing based on numerous minimalistic repetitions of motives or melodic formulas extracted from the chant.

Among the instrumental pieces based on the znamenny chant are A. Schnittke's *Hymns* for a chamber instrumental ensemble, R. Shchedrin's *Stikhira* for the orchestra, and S. Gubaidulina's *Alleluia* and *Pro et contra*. The texture of the chant is changed in these instrumental compositions. In most cases the znamenny chant is ruled by the norms of symphonic (or some other) development and is transformed in accordance with the composer's intention, with the capacity of the instruments employed, and with the principles of instrumental writing.

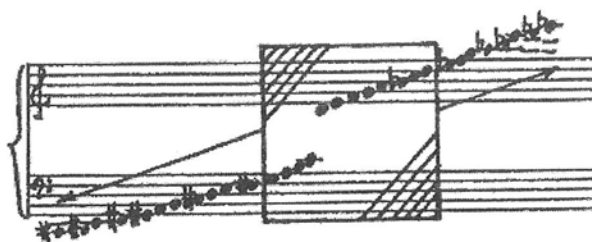
The most productive and consistent use of the znamenny chant is in the music of Yury Butsko (b. 1938),

who adapted the old chant to modern times, while at the same time preserving its context and religious meaning. As a rule, the authentic old Russian themes are somewhat altered in Butsko's music. The composer often uses combinations of their different versions, as well as polyphonic and heterophonic layers. This creates an atmosphere of enchanting monotony, rotations within a single uniform sphere. The same sound effect can be heard in those pieces where the composer creates his own melody in the character of the znamenny chant. All of the vertical complexes sound rich and full. There is an effect of a total sound-space, of rich sonority.

Y. Butsko's religious outlook determined the specific qualities of his music: extended length, continuous elaboration of each image, and the absence of sharp contrasts. The same artistic and technical principles, even melodic and harmonic structures, are applied to one piece after another. The result strengthens the impression of single-mindedness, and the composer himself has stated that an idea has to be confirmed many times.

Butsko's lengthy "ceremonial" pieces require a specific quality of hearing: the hearer is lost in it, becomes part of its gradual and thoughtful development. As a rule, Butsko unfolds the thematic material in the linear aspect of time, rather than in depth and breadth. He is not interested in dramatic contrasts and dimensions of vivid musical images. Butsko builds up the drama of his composition according to a principle which he describes as "structural modulation": each element of the sound texture has to undergo inner transformations in the course of the piece. The author interprets znamenny chant as the ideal of spiritual perfection, the goal to be constantly pursued. The timeless and impersonal old Russian chant acquires the semantics of a single and inevitable objective, of a spiritual reference point for all times.

The composer found appropriate means of expression, constructed an original system, and determined what he called a "method of work with the znamenny chant." The underlying principle of the system is the initial scale of the znamenny chant (the ancient Russian row) limited by the compass of a human voice and extended in accordance with its structure - by adding trichords up and down, till the initial version is restored: the circle is completed:



The system is open and has twelve tones; Butsko therefore describes it as Russian dodecaphony, a twelve-tone row extracted from the Russian material. The system has an axis (between E and F above middle C), and in relation to it any consonance can have a mirror reflection in the opposite segment of the row. Symmetrically organized chords become a major element in Butsko's harmonic language. An important role in the modal symmetry belongs to tritones, which are extracted from the structure of the ancient Russian row and serve as the basic interval in many of Butsko's scores, in particular, as the fundamental tone for the diminished seventh chord, symmetrically constructed within the system. Tritones are interpreted as central elements in the organization of the whole row. Tritones and diminished triads are "absolute consonances" in this context, they are associated with bells sounds.

The symmetry of the newly invented row has its impact on texture formation. The sound space is logically coordinated around the single axis in such a way that direct and inverted motions become the major texture-forming techniques. The texture is made polyphonic most frequently by means of canon and imitation techniques, but Butsko composes true fugues, too. The polyphonic richness of Butsko's music is the quality which makes its texture so dense, resilient, its fabric and melodic pattern so heavy.

Butsko's system was fully established in the *Polyphonic concerto* for four keyboard instruments (piano, organ, harpsichord, and celesta). This monumental cycle of nineteen counterpoints had been written in 1968-69, twenty years before perestroika started and the Russian people began to turn to the church and its music again. The movements of the concerto alternate according to the following principle: solos for all of the instruments, then six counterpoints for various pairs of instruments, then four different trios, followed again by four solos, and finally, by the counterpoint tutti. The keyboard sound is thickened in the final section by three kinds of bells, a tam-tam, and a male choir ad libitum which produces a greater "mass of sound." The beginning of the eight counterpoint demonstrates the basic principle of Butsko's system - symmetrically organized texture and chords:

(d = 60)

The image shows a musical score for three instruments: Organ, Celesta, and Organ. The score is divided into two systems. The first system includes Organ, Celesta, and Organ. The second system includes Organ and Organ. The tempo is marked as (d = 60). The score features complex rhythmic patterns and dynamic markings such as 'rit.' and 'rit.'.

There has been a whole generation of contemporary Russian composers who decided to follow Butsko's tradition in their own music. Some of them have simply used his system of "Russian dodecaphony," for example Alexander Vustin and Nikolai Korndorf¹. Some composers work totally in the field of religious music, as Mikhail Kollontay does. Some composers, like Andrey Golovin, try to keep the atmosphere of religious depth in all their music, retaining the religious essence even when not using the Butsko scale system and not writing sacred music.

The norms of the medieval artistic canon are thus applied by the 20th century composers not merely to recreate the old color or for stylization, but also to express ethico-philosophical intentions connected with realization of the composers' creative personalities through the early religious tradition. Two major tendencies can be seen in the modern use of the old tradition. On the one hand, it is a tendency towards a kind of reconstruction of early norms, towards a new synthesis of well-known elements. While early music can be described as syncretism which emphasizes the inner cohesion of its components, its "realization" in the 20th century becomes a synthesis of the same components within the modern elements.

On the other hand, the new synthesis of old components highlights the ways in which they differ from their initial synthesis in the Middle Ages. For example, Butsko's tone-row yields chromaticism which was absolutely impossible in the canonic znamenny chant. Modern use of medieval cultural elements almost never becomes a mechanical transplantation of selected elements into a composer's work – even when some old attitudes are subconsciously imitated, – and it never becomes an exact and complete imitation of the old musical tradition in its entirety. The composers approach the medieval artistic canon from modern positions and reinterpret it – hence the essential differences in the treatment of the same principles in the Middle Ages and in our time.

Notes

¹ The author is most grateful to Claudia E. Jensen, Marina Rakhmanova and Leonid Karev for their help in preparing this paper.

² Jacques Le Hoff, *Civilization of the Medieval West* (Moscow, 1992), 337.

³ Svetlana Savenko. Arvo Part. Third Symphony // Program notes to the concert of the *Alternativa* - ? festival of contemporary music (Moscow, October 21, 1989)

⁴ Korndorf did not know about Butsko's invention and developed the same system by himself in the piece for organ titled *Continuum* (1991).

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Viduramžių kanonas XX a. muzikoje

Viduramžių muzikos kanonas apėmė visas svarbiausias savo meto kultūros kategorijas, visus filosofinius požiūrius į pasaulį. Viduramžiai mums tapo kanoniškojo meno metafora. Tuo tarpu mūsų laikai trykšta trumpalaikėmis tiesomis (pilna vienkartinų įsitikinimų). Idėja sutvarkyti pasaulį remiantis visuotinu ir iš anksto apibrėžtu modeliu sulaukia ne tik mūsų amžininkų prieštaravimų, bet net ir atviro protesto. Visa tai tinka ir menui, kuris labiau nei bet kokia kita žmogaus veiklos sritis siejasi su individualiu siekiu atsiriboti nuo kolegų, išplėtoti ir įtvirtinti nepamėgdžiojamą individualią idiomą. Nueinant į praeitį neofolklorizmo, neoklasicizmo, neoromantizmo bei daugybei ištis novatoriškų reiškinių, naujojoje muzikoje ryškėja tendencija naudoti viduramžių meninį kanoną.

Šis procesas yra susijęs su meditacija, kaip suvokimo priemone – kai kurie kompozitoriai į šiuolaikinių pasaulį žvelgia per filosofinės kontempliacijos prizmę. Meditacijos apraiškų galima surasti daugelio kompozitorių kūrinuose, o ji pati pagrįsta religinės filosofijos atgimimu. Meditacija yra tik vienas iš tokios muzikos, sukurtos pagal viduramžių meninį kanoną, aspektų. Kitos dimensijos yra tokios: gili psichologinė prasmė, filosofija ir turtingas dvasinis kūrinių turinys. Viduramžių meninis kanonas šiuolaikinę muziką veikia dviem lygmenimis – filosofinio turinio ir kompozicinės technikos. Taip kompozitoriai, kurie neturi ypatingo tikslo atgaivinti viduramžių mąstyseną, viso labo tik panaudoja toje epochoje sukurtas kompozicines technikas, tuo patvirtindami jų gyvybingumą (tarp jų paminėtinos įvairios simetrinės konstrukcijos ir „veidrodžiai“, skaičių simbolika, izoritmika, *quodlibet* ir pan.). Vis dėlto jau pats faktas, kad jie naudoja šias technikas, neretai lemia pirminės semantikos atgimimą. Tuo būdu dvi meninio kanono dimensijos (kompozicinė technika ir filosofija) susilieja. Šiame pranešime aš pateiksiu keletą tokios semantizacijos, panaudojant Vakarų Europos viduramžių technikas, pavyzdžių. Tam aš pasitelksiu keletą A. Schnitkės, A. Volkonskio, S. Gubaidulinos, V. Martynovo, G. Kančelio ir kitų kompozitorių muzikos pavyzdžių.

Senovinių žanrų panaudojimas XX a. muzikoje neapsiriboja tik viduramžių žanrų modeliais: žanras kartais taikomas netiesiogiai, jį kartais komplikuoja sąveika su kitais žanrais. Be to, šiuolaikinėje muzikoje viduramžių muzika gali būti tiesiog cituojama. Pirmiausia norėčiau paminėti daugybės grigališkojo choralo citatų naudojimą gausiuose gana skirtingų kompozitorių kūrinuose. Esama ir citatų, paimtų iš pasaulietinės muzikos. Meninis kanonas gali turėti įtakos tiek atskiroms kūrinių struktūroms, tiek ir tam tikrų pastovių reikšmių mene formavimuisi. Pavyzdžiui, buvusios SSRS kompozitorių S. Gubaidulinos, G. Ustolskajos, A. Schnitkės, o ypač A. Pārto ir J. Bucko kūryboje abi šios tendencijos sąveikauja, suteikia viena kitai naujų impulsų ir tenkina dvasinius kompozitorių siekius. Paskutiniai du kompozitoriai išsamiausiai panaudojo viduramžių meninį kanoną, pasitelkdami visus jo aspektus – ne tik ideologiškai, bet ir struktūriškai. Ilgą laiką savo kūrinuose jie skirtingais būdais interpretavo viduramžių meninį kanoną, priklausomai nuo religinių ir muzikinių tendencijų (Vakarų ir Rytų viduramžių tradicijos), tačiau tai darė nuosekliai ir tikslingai. Todėl mes galime nagrinėti bendrąsias tendencijas šių dviejų labai skirtingų autorių kūryboje ir pamatyti, kiek daug dvasinės giminystės galima atrasti tarp jų – giminystės, pagrįstos jų filosofinėmis ir religinėmis nuostatomis.

Ypatingą vietą savo pranešime skirsiu Jurijaus Bucko menui. Jis pritaikė viduramžių rusų giedojimą (*znamenyj raspev* – ženklinis giedojimas) šiems laikams, drauge išsaugodamas jo kontekstą ir religinę prasmę. Dažniausiai autentiškos rusiškos temos Bucko muzikoje mažai tepakeičiamos. Kompozitorius dažnai vartoja skirtingų jų versijų derinius, polifoninius ir „heterofoninius“ sluoksnius. Tai sukuria užburiančios monotonijos atmosferą, rotacijas vieningoje sferoje. Tas pats garsinis efektas girdimas ir tuose kūrinuose, kuriuose kompozitorius sukuria savo melodiją ženklinio giedojimo stiliumi. Visa vertikale skamba turiningai ir visuotinai. Sukuriamas visuotinės skambesio erdvės, turtingo sonoriškumo efektas.

Ženklinį giedojimą Bucko daugiausia naudoja savo instrumentinėje muzikoje, neretai baigiamosiose sekcijose (kaip Trio-kvintete ir Fortepijoninėje sonatoje). Ženklinį giedojimą autorius traktuoja kaip dvasinio tobulumo idealą, kaip nuolat siektiną tikslą. Viršlaikis ir beasmenis senovinis rusų giedojimas įgyja vienintelio teisingo siekinio, dvasinio atskaitos taško visiems laikams semantiką. Kompozitorius surado tinkamą išraiškos priemonių ir sukūrė originalią sistemą bei apibrėžė tai, ką jis pats pavadino „darbo su ženkliniu giedojimu metodu“. Kertinis sistemos principas yra pradinė ženklinio giedojimo gama (senovinė rusų giedojimo „eilė“), ribojama žmogaus balso galimybių ir sykiu išplečiama pagal struktūrą – pridėdant trichordus aukštyn ir žemyn, kol atkuriamas pirminė versija: ratas užsidaro. Sistema yra atvira ir sudaryta iš dvylikos tonų, todėl Bucko ją apibūdina kaip rusišką dodekafoniją – dvylikatonę seriją, sudaryta iš rusiškos medžiagos. Taigi viduramžių meninio kanono normas XX a. kompozitoriai pritaiko ne tik siekdami atkurti senas spalvas ar stilizuoti, bet ir išreikšti etines-filosofines intencijas, susijusias su kompozitorių kūrybinių asmenybių realizacija, pasitelkiant religinę tradiciją.

Galima išvelgti dvi pagrindines senosios tradicijos panaudojimo nūdieną tendencijas. Viena vertus, tai tam tikros senųjų normų rekonstrukcijos, naujosios gerai žinomų elementų sintezės tendencija. Nors senąją muziką galima būtų apibūdinti kaip sinkretizmą, kur pabrėžiamas vidinis jos komponentų sąryšis, jos realizacija XX amžiuje tampa tų pačių komponentų sinteze moderniojoje mentaliteto sistemoje. Kita vertus, naujoji senųjų komponentų sintezė reiškia rezultato skirtumą, lyginant su pirmine sinteze viduramžiais.

Šiuolaikinė viduramžių kultūros elementų vartoseną beveik niekada netampa mechaniška tam tikrų elementų transplantacija į kompozitoriaus kūrinį – net kai kokie nors senoviški požiūriai pasąmoningai imituojami, tai niekada netampa tikslia ir išsamia senosios muzikinės tradicijos imitacija. Kompozitoriai viduramžių meninį kanoną traktuoja iš šiuolaikinių pozicijų, jį iš naujo interpretuoja – iš čia ir kyla esminiai tų pačių principų traktuotės skirtumai viduramžiais ir mūsų laikais.