

The Importance of an Orchestra in Modern Lithuanian Music on Holy Scripture Motifs

Annotation. The article addresses the aspects of the Holy Word (in text – *Verbum* or Biblical Word) and an Orchestra (*Toni* or musical structure). When an Orchestra means the wide scale of musical structure.

It highlights an aspirations of style: transcendens and transcendental expression, sacrum of rhythm, time and origins of sacral principles.

Key words: Holy Scripture, Bible, Orchestra, Holy Word, *Verbum*, *Toni*, musical structure, new archetype, deformations.

Composer’s viewpoint over the Holy Scripture texts has been formed by aggregate of different viewpoints, of which, the dimension of sacrality is the most important component, which is expressed through relation of the word (*verbum*) and music (*toni*). Their interaction shapes unique composer’s viewpoint towards these texts. Individual creative transformation of the word of the Holy Scripture reflects creator’s thinking, underlying eschatological positions, and priorities.

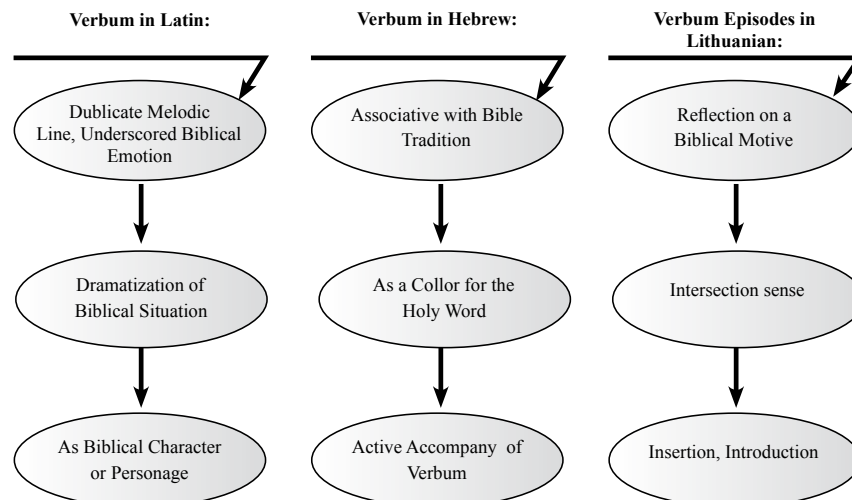
Most of the modern Lithuanian religious music, written for the Holy Scripture texts and on its motifs (written between 1990 and 2005), involves an orchestra. Most are written for a voice (solo, soloists or choirs) with an orchestra performing various functions.

This period is an outcome of restitution of independence of the Republic of Lithuania and regaining of religious freedom. In their creation, composers were in quest of cultural and religious identity: the composers bestowed their attention upon the New Testament’s Christian roots, as well as upon the beginnings of the Old Testament, which relate to the culture of Lithuanian Jews. The composers of the new Lithuanian music have rediscovered Lithuanian ethno motives, which prevailed in the old Baltic culture and religious ceremonies. Such cultural inspirations diversity triggered the emergence of new opuses of religious music, which were not related to liturgy, however, were performed in religious environment. Large religious opuses by Algirdas Martinaitis, Onutė Narbutaitė, Vidmantas Bartulis and Anatolijus Šenderovas caught musical society’s attention. These opuses are preformed in Latin, Hebrew and Lithuanian languages, and are based on texts and motives of the Holy Scripture.

As already mentioned, when performing the opuses, the orchestra fulfils miscellaneous function, which is reflected in the specifics of the language in which the texts from the Holy Scripture are expressed.

Let us look into the aspects of the **Holy Word and Orchestra** as the wide scale of Music structure against the background of Biblical tradition.

Diagram 1. Function of an Orchestra



We can't talk about the Music on Biblical Texts within the Context of the Bible' Holy Word and the Bible Tradition. The imperatives of the Biblical Word (we can name as *Verbum* in Latin) cannot be ignored in Orchestra as Musical Structure (we can name it as *Toni* in Latin).

Biblical Tradition are in the Holy Scripture, in the Holy Words and its context. An Orchestra is in that Music Structures as Biblical Personage in *Verbum-Toni* Action.

Compositions with Latin texts.

Let us have a look at Onutė Narbutaitė's composition *Tres Dei Matris Symphoniae*. Texts from Old Testament and New Testament the Gospel of Luke, from *Song of Songs* and from St. Hildegard von Bingen, in Latin, 2004.

As Rimantas Janeliauskas wrote "The internal attitude towards the issues of faith controls the intangible criteria of truth, which helps to identify symbols and give them a sense"¹. Indeed, the author does not highlight the meaning of the symbols, the symbols are just there. They are theological symbols: a triangle – the Holy Trinity, Logos – Mary; numerical symbols, chant symbols, repetitions and arches as *toni* symbols, stress – a symbolic action. In the relation of the Holy Word and Orchestra the priority is given to music (*toni*) and especially for Orchestra. O. Narbutaitė assimilates traditional Biblical (*verbum*) and musical (*toni*) meanings and creates new ones. As she said, she is free of theology and are in origin creative way.

The author's symbolic thinking is distinctly pronounced in relation of the word and orchestral music. The thinking manifests itself through theologically based composer's attitude of giving herself over to creative inspiration, which has the freedom of creative interpretation of the Biblical word creatively as a symbol, the freedom of which may be restricted by the priority of theological truth; the composer freely chooses such a relation, so that she would not deform the essence of the very word of the Bible.

The second example are oratorio by Vidmantas Bartulis *Job The Loser* for mixed choir, symphony orchestra and five soloists. Texts from Old Testament Job book, 2003. From the outset the first Orchestral sounds speak of Biblical metaphors. The Bible is the dialogues, the world of revelations and symbols, as well as of historical being and the laws of the eternal God. The musical text takes us step by step along the path of these meanings, presenting the universal of the language of music. Although the Latin text has a more pronounced phonetic expression (as the means of obtaining sound and its articulation), rather than the notional expression, text and music are equal construction elements.

V. Bartulis does not follow the Biblical text, but assimilates its meanings, in other words, the idea *per se*; the relation of *verbum-toni* (Word and Orchestra) is metaphoric. The Holy Word appears not as the main substance, but a metaphor which has no relation with *toni*. They are symbols of two symbols, or derivative symbols. Against the background of different interpretations of Biblical texts, we perceive the story of Job as a Biblical archetype: the Biblical text has been used to highlight a universal existential problem, its tragedy and drama. The meanings and structures of the Bible are transformed, a musical conception of these meanings is created.

It seems as if the new world of old and well-known metaphors is created from Bible meanings in Vidmantas Bartulis' oratorio. Sonic formations, while being colourful, vivid, and even theatrical, as if a background sound, they merge into single world of metaphors of sounds and words' substance.

One of the most brightest examples of Holy Word and orchestral structure drama are *Pieta* by Algirdas Martinaitis written in 1998 on the background of the Gospel by Matheus for two soloists, chorus and orchestra. The fragments of the text are chosen familiar by the composer. They are from different places of the Gospel by Matheus. There are seven parts in this work. And it is written in Latin². The motives reflected in Algirdas Martinaitis' *Pieta*, appears as if an endless perpetual melody filled with second-long wailing and penance formations, in which the role of the orchestra is inseparable from the role of the word. Even though the composer employed the newest musical expression tools, there is no gap between the New Testament's spirit in the word of the Bible, which [the spirit] existed a couple of thousand of years ago, and modern day's musical language, which is summarised by evermore universal dimensions of religiousness and sacrality.

In *Pieta* we can see reflections on a Biblical motif. Everything melts in one emotional lament – in the spirit of repentance, which (Orchestra as musical structure) is expressed in an unending flow of second (*secunda lot.*), with the spirit of *verbum* (Holy Word) uniting it all. When we can compare the Yemenite penitential

¹ Янеляускас Р. Композиция как символ // Новое сакральное пространство, духовные традиции и современный культурный контекст. Материалы научной конференции // Научные труды Московской государственной консерватории им. П. И. Чайковского, сб. 47. Москва, 2004: 54.

² Tumasonienė, V. *Algirdo Martinaičio Pieta: menininko ir Dievo Sūnaus Žodžio įvairovė*. XXI amžiaus muzika ir teatras: paveldas ir prognozės. – Vilnius: LMETA, 2002, p. 37-44.

songs or laments and the Gregorian laments, and also bear in mind the entire complex orchestral score of *The Pieta* by Algirdas Martinaitis, the common denominator of which corresponds to the Christological concept of the Passion. It is as a new types of Psalms, which are more improvisational and free. Typical rhythmic stresses are 3/2 and 4/3; words and melody are closely connected (word stresses coincide with the stresses of musical rhythm).

Compositions with Hebrew texts

The first musical example by Anatoly Shenderovas *Simeni chachotam al libecha...* (*Press me to your heart as the stamp...*) is written on the background of the Song of Songs for the soprano, bass, solo to percussion and orchestra in 1992. This composition is replete with author's associative thinking, which is distinctly accentuated by modal breakthroughs of compositional structure elements and free subtractions of text. Forasmuch, throughout the whole creation the Bible word and orchestral structures' relation is well subordinated, the subtractions are not illogical and they do not deform the essential characteristics of the Biblical thought, which [the characteristics] are of Biblical tradition. The religious science treats the texts of the Song of Songs as the dialogue between God's nation and God. But the more terrestrial point of view is existing. This point is God's look to human (man's and woman's) love, to the pro-view of Eden's garden till the first sin of Adam and Eve. The composer has considered of this point choosing and shortening texts from dialogues to monologues in purpose to achieve the desirable creative result. "*Press me to your heart...*" is the peculiar voice in the universal hymn to love, said prof. Dr. Izalij Zemcovskij from St. Petersburg in one of the discussions with the composer³. The musical work is written in easy developing (mobil) form.

The second example is by Anatoly Shenderovas *Paratum cor meum (My Heart Is Ready for)*. The text (*verbum*) is important as an accompanying element of orchestral structure (*toni*). *Verbum* merges with *toni*, when *toni* does not drown or dominate *verbum*. The second work from this cycle is written on the background of the Psalms and the Ecclesiastes in 1995 and it is a concert for solo to violoncello and piano, chorus and orchestra. This musical work is the example of the not composed rationally but *long carried* (as waiting for baby birth) music. The composer said that *the temper of the religious song and prayer, of colourful light streams falling from stained-glasses of Mark Shagal in the synagogue of Jerusalem have inspired that music work. During the probation in Jerusalem I felt that the music which is 2-3 thousand years old and which has not been touched by the civilization yet is very open for me.*⁴ There are no direct citation in this music work but there are points of support (as if the grains of intonation). The roots of instrumental and vocal music of sephards are Hebrews (Palestinian), that is they came neither from Ihdish nor Ashkenazy music and they are grounded on culture of Spain, German, Czech and etc. slavery's period. The musical work is composed from the serial segments. Aleatoricity has become the way of the formation these serial segments. The main series has shown in the beginning of work in the part of chorus. Further it has been modifying (not very strictly, – there is dodecaphony in some places and serialism in other places). The text is important as the accompanying element to orchestra music. For example, the Latin episode is strictly static, and according to the composer the *magic art* of the language has dictated that directly. The episode of a shofar has illustrated the liturgical tradition of God's nation. The shofar is the horn and with the help of it people are asking God in the important moments of nation's life. *Making an attempt to create musical dramaturgy I was together with the text*, said professor.⁵

Shenderovas' creation bears distinctive traditional thinking. Here, the Bible word follows orchestral music, whereas Hebrew (Sephardic) melodies are creatively transformed using the language of the new music – serial-aleatory composition principal. The composer adheres to traditional Bible text's application principal, when Bible motives are followed by musical tradition, which existed in that same epoch: it is functioning being enfolded in a language of modern music or is being used as a base material in order to distil a new quality.

The third example is by Anatoly Shenderovas, whom authentic thinking of an orchestra (*toni*) are realy from the point of view of Biblical traditions (*verbum*). Respect to the narrative traditions. The third musical work of the cycle is *Shema Yisrael (Hear O Israel)* on the background of the canons and Vilnius Gaon's Elijahu texts written for solo cantor, men's and boys' chorus and orchestra. Text traditional Jewish sources and Vilnius Gaon Elijahu ben Shlomo Zalman, in Hebrew, 1997. According to the poet Marcelijus Martinaitis it is a large musical work similar to the large canvas in which Jewish music elements of contrasting colours have mixed as if they could be from music playing of klezmers, singing in the synagogues or the prayers of people of Judaism.

³ G.v. annotation to the composers A. Shenderov CD *Shma Israel*, 1997, p.13.

⁴ From the interview with composer 1997 09 11.

⁵ Ibid.

Also breathes respect to the words of the Old Testament. In this creation, the composer, who has extensively explored biblical traditions of Jewish nation's behaviour, manners and faith, employs conventional instrument of Hebrew tradition (shofar), antiphonal singing and a cantor, who plays important role in a Hebrew temple.

Oh listen Israel for israelites (that is for the people of the Old Testament) was like the everyday *Our Father* for Christians. The text interpretation on the background of the Bible by A. Shenderovas is close to the authentic sense, to the live tradition. The form of the work is familiar and cinematographic with the clear modal element. There are a lot of religious inspirations fulfilled by the spirit of Jewish texts in the part of the chanter. We can see it in the Yemenite chant *Shema Yisrael*, as in to the similar tradition of the Gregorian chorale praising God *Gloria in excelsis Deo*, and a fragment from the new Lithuanian music – Shenderovas' *Shema Yisrael*. Here the limits of melodies are the same, only their internal expressions differs: that of the Gregorian chant is ascetic and clipped, while the Hebrew melody is rhythmically diverse, emotional, flexible and live. In the Shenderovas' piece, it is complex, explicated and improvisational.

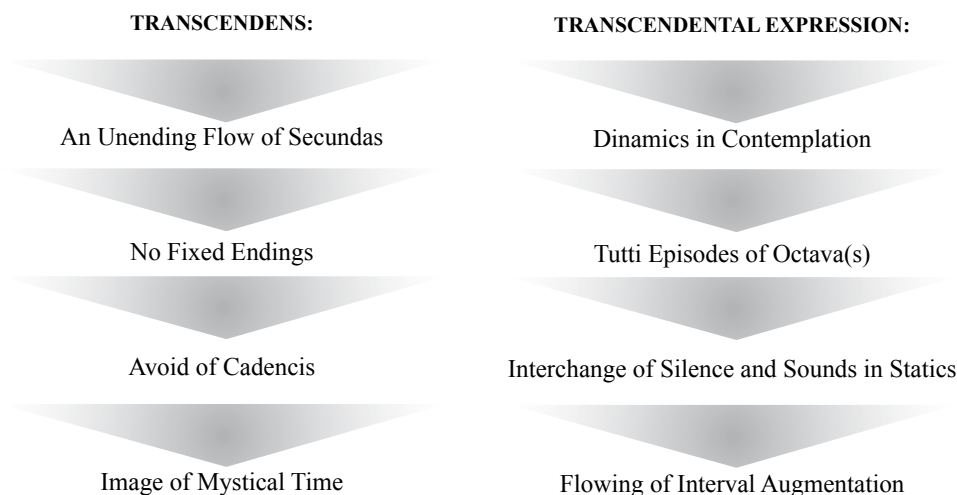
In Algirdas Martinaitis' *Memorial Book* (Sefer Zykaron, 2002–2005), which consists of seven parts and is performed in Hebrew and two reciters part in Lithuanian languages, has been composed for two reciters and two soloists, mixed and children's choirs, symphonic orchestra and violinists' ensemble, and is based on the texts of the Old Testament and texts of extant historical documents of Jewish genocide in Lithuania. According to musicologist Gražina Daunoravičienė "Separate episodes, which have been composed with a real scope, and which have been scattered and lost among plethora of culminations, get stuck in this slowly moving time of prayers. Memory absorbs symphonic brushstrokes with vivid metaphorization of individual components of composition"⁶.

In musical creations with Latin and Hebrew texts, composers use fragments in Lithuanian, in order to attach additional semantic colour to a biblical motive.

The spirit of contemplation and meditation is creating by various ways: the same as by composite elements from different ages (choral, imitative structures) and by melodic structures, elements of sonority and aleatority, complicated modifications of sounds as well.

In the drama of orchestral structures and biblical word, a very important role is played by the aspirations of sacrality and religiousness, which, in an orchestra's structure, determine the after-effects of transcendence and transcendental expression outcomes.

Diagram 2. Aspirations of Style

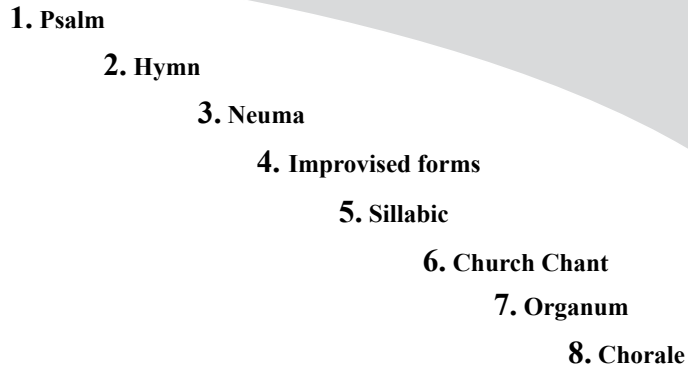


The term *sacredness* has the signs of transcendence, meditation, beingness and it has connections with any level of divinity but not certainly in the space of the concrete religion or faith. It needs to separate the dimension of divinity as necessary for creating religious music. The other is its expression, forms. Of course the ranges of God and the man are different.

⁶ Daunoravičienė G. "Atminties knygos" atmintys. *Literatūra ir menas*, 2005 05 10.

As well as the beginnings of sacral principles in an orchestra's sonic expression which relate itself to Biblical tradition.

Diagram 3. Origins of Sacral Principles



In this article, emphasis is put on the origins of sacral principles. The psalm and the hymn principles are, when a melody is selected to the Word of God, which corresponds to the number of syllables in a line (A. Shenderovas' and some fragments of A. Martinaitis' *Pietà*) and when the dominating form is not strict, for example, A. Martinaitis' *Pietà*. The principle of responsorial chanting, when the cantor and the choir chant in turns, for instance, A. Shenderovas' *Trilogy*. And antiphonal chanting, when two choirs sing in turns and one of them takes the role of a cantor; examples of this can be found in all the above mentioned orchestra structures. The neuma principle is about relations between sounds without the exact pitch of sounds (interval, duration ornamentation, and performance style): one syllable and several notes, for example, A. Shenderovas' pieces. The principle of improvised forms with very distinct marks of Judaic, early and mature Christian and ancient Lithuanian folk singing, for example, A. Shenderovas' *Shema Yisrael*: cf. Gregorian chorale, Yemenite chant and Shenderovas' interpretation. The syllabic principle (*accentus*), when the Biblical text is recited with a sound of a certain pitch, for example, *a la litania* episode in A. Martinaitis' *Pietà*. It is identical to the tradition of the Word of the Bible – passing „from mouth to mouth“ (also characteristic of folklore). The principle of church chant (without the centre of attraction) in A. Martinaitis' *Pietà*, when second-long slips like an endless melody form an hour-long structure of a musical fabric. The principle of organum (two musical voices performing the same text and at the same rhythm at the quint interval) is frequently found in the compositions of the new Lithuanian music, their various parts and episodes. The principle of quartorganum, where tones smaller than the quart are used within the organum, that is, dissonant tones. The chorale principle – a precise pitch of sounds without a precise length of sound, shared by the ancient Lithuanian folk melodies and Gregorian chants. We could also add the kinship of ancient Yemenite and Gregorian chants.

The principles of orchestral contemporary composition which influenced the sacral aspects of the Lithuanian new music on Biblical motifs are minimalisation, “flowing“, totality, statics, diatonics, musical action, bio music.

An identical to the sacral aspects of the new music on Biblical themes and the manifestations of the Lithuanian new music are blowing only one sound at the same pitch on a trumpet or a *skudutis*, a Lithuanian folk instrument - a multi-pipe whistle (the abovementioned works by A. Martinaitis). A spatial effect of blowing the multi-pipe whistle, when the arrangement of sounds is more important than their pitch; the principle is identical to compositional modal principle of the new music (A. Shenderovas' *Simeni chachotam al libecha*). Musical action in the multi-pipe whistle-type music (carrying the harp from the Philharmonic Building to the Church of St Francis of Assisi in Part 2 of A. Martinaitis' *Pietà*). Imitating sounds of nature in a fragment *Intaka* in A. Martinaitis' *Pietà*, a frequent compositional element of the new music in *bio* music.

In order to understand creation's sacrality measurements, we need to understand the reasons of deformations of the word of the Bible. Therefore, let us look at *creative objectives*, which are born out of interaction of the Bible word and orchestra's composition:

1. to introduce a listener to the content of the Bible's fragment;
2. to underline, highlight the content, character, mood, and implication of some Biblical thought;
3. to challenge a Biblical thought with own attitude, to deny it and cast doubt on it;
4. not to pay proper attention to the meaning of a Biblical thought, interpret the thought in a way as if the thought were prose, poetry or similar type of literature;
5. to highlight fundamental features of biblical identity, geopolitical or ethnic affiliation;
6. to deform a thought of the Bible to the household or secular level, or parody;
7. to think too metaphorically, to distance from the authentic meaning of the Bible, to distance from the truth of the Bible's content.

These goals encompass pure essence of the phenomenon as well as creative transformation, through which a composer seeks to employ necessary beginnings of the Bible word and sound structures and to recognize the functions of newly created meanings. The creator must know the word of the Bible as well as its theological, eschatological, and historical dimensions, as this affects the trend of musical transformation of that word.

The boundaries of the Bible word's deformations are breached when composers negates traditional levels of understanding and perceptions. We may distinguish fundamental feature of such deformations: denial of eschatological revelation of the Bible. This is how we find yet other kinds of deformations: renunciation of significance of the word of the Bible, as the element sacralizing orchestral music composition; inadequate selection of musical means.

We have the following deformations of Biblical content functions: anti-sacrality of musical tools; rejection of Biblical tradition; bestowing of personalized meanings upon the word of the Bible; desacralization, uncertainty and ambiguity of the new musical tools.

Spread of the word of the Bible and musical content depends on the quality of arrangement and conveyance of all of these functions.

The archetypes as sacred sources in the Holy Words and Orchestral structure action

The archetypes are the sources of the only beginnings. We have been in a way of many Ages for a long time, and every phenomenon is time-trialled. Hence, not every phenomenon comes from the only beginnings and would be as a sign of a new time. Only those who have been time-trialled and have not disappeared into forgetfulness become signs. It was typical of the Classical Ages, when art had strong systems of criteria. The New Age, which started with new composing techniques, has forgotten systems of criteria and interpretation values.

An archetype as a conception and phenomenon raises numerous questions. Lithuanian new music, based on the Scripture or its motives, takes three actual dimensions of sacrality: three archetypes stem from the three sources: the Hebrew, the Latin and monastic (choral) one. The beginning of the beginnings comes from the Old Testament culture of the living Word that was rendered by oral tradition. It changes significantly till our days: some methods vanished and others developed.

Archetype of sacrality in contemporary composition has changed very significantly in two aspects:

Diagram 4. The sacral sources of an interpretation as archetype

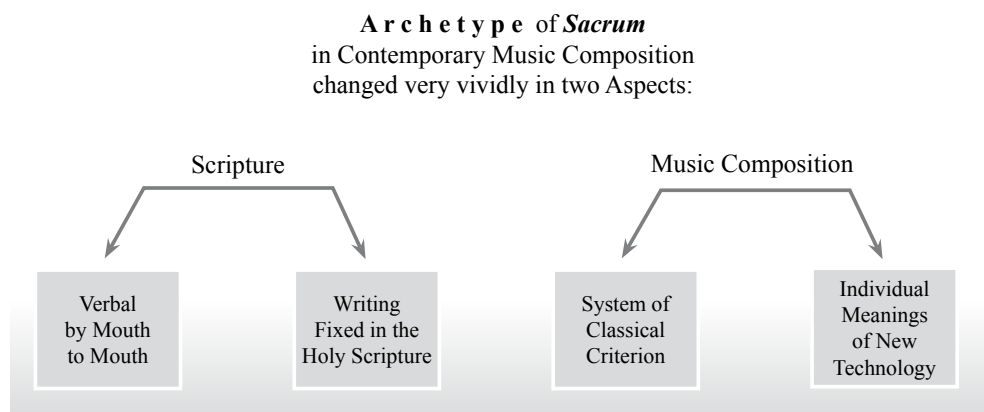
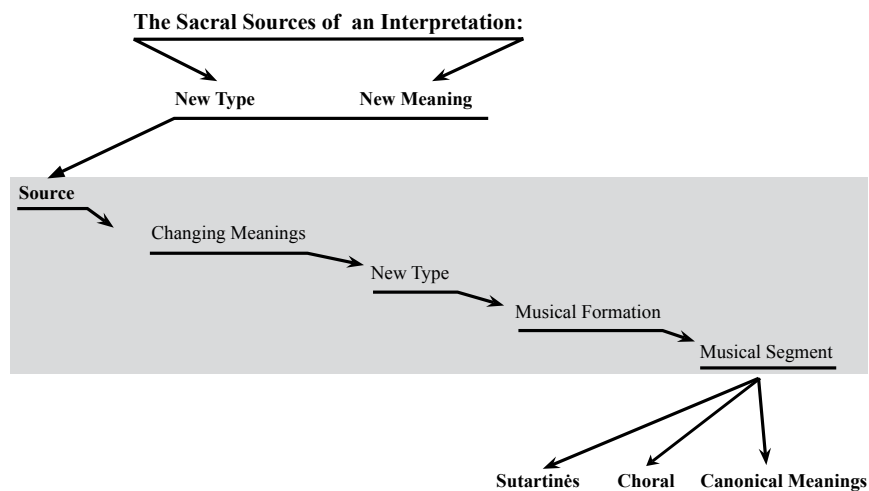


Diagram 5. The sacral sources of an interpretation



For example, *sutartinės*, the Lithuanian folk songs and especially their instrumental version, in *Pieta* by Algirdas Martinaitis, the *Intaka* part. 'Arche' in Latin means something from the beginning of the beginnings. *Sutartinės* are a musical type characterising the ethno sphere. The Holy Word from the Scripture belongs to a sacral sphere from the only beginning. The listeners hear ethno music and the Holy Word from the sacral sphere. The Lithuanian new music composers take *sutartinės* as an element of new music language: namely, the intonation, rhythmical, melodic characteristics of *sutartinės* as an element of music structure.

Plainsong, associated with monks, monastic chant culture, with some *sacrum*, divinity or nonutilitarian sphere. It is associated with ecclesiastic space, wearing habits, large space and monotonic sounds. For scientists it is associated with *music of spheres*, for philosophers it is transcendental music, for free-thinkers it is meditational music.

There are many examples in the new lithuanian sacred music of the usage of classical characteristics – canonical music as *Litanias*, *Glorias*, *Agnus Dei* and so on. What does it mean? Perhaps these are not only new musical signs, when archetypes are seen only as the musical intonation material of a new musical language.

We can say that traditional archetypes are provided with new meanings and thus become something new, namely, individual signs of new archetypes. The sacrality of lithuanian new music depends on the adoption of new archetype and of recognition of the sources from the beginning of the beginnings.

Deformations of relation of the word (*verbum*) and the structure of an orchestra (*toni*).

We will further look at the orchestral structures, whose sources may be deformed: i.e. results of interaction of the word as a source, and of music, as composer's approach towards Biblical texts, are overly transformed or damaged.

When a composer uses a text in Latin, he thereby expresses universalized approach (Latin is the language denoting Universal Church and sacral phenomena), in this way he wants to emphasize, that the Bible text is not subject to geopolitical and ethnic regulations. However, composers often abbreviate these texts; they omit some words or sentences. This is how they digress from the source. In such case, biblical thought becomes incomprehensible, while true, theologically motivated meanings of the Bible become easily vulnerable.

When a composer uses canonical word (*verbum*), i.e. unchanged, unabbreviated passage (a sentence or a group of words), and at the same time he or she inadequately reacts to the word of the Bible by using non-sacral tools of musical composition, the composer thereby violates articulation expression of the word's (*verbum*) meaning.

A composer interprets abbreviated Bible text by non-sacral actions, which destroy religious identity, therefore, the composer does not digress too much from the word of the Bible.

When a composer uses an Old Testament text in Hebrew and uses Hebrew tunes, in such case the text is adequate to musical interpretation. When the text is abbreviated, consequently, the harmony of their relation is affected, since such an action violates integrity of thought and often creates new secondary implications, which are alien to biblical means.

When a composer uses the Bible text in Lithuanian (usually from the New Testament), ethnosphere is actualized in a musical composition, vocal and instrumental melodies' infiltrates of the old Lithuanian folklore are used. Usually this is a glee or a different intonational transformation of Lithuanian folk music. Biblical thought does not match the symbolism of musical thought. However, composers want to transform the meaning of a symbol into a new one and to bestow upon their creation not a folk music colour, but rather to use it as a contemplative sound expression type. Similarly we should perceive the use of intonational *clichés* of Lithuanian choir music and rhythmic monotony, which serves as a musical language element which should sacralize a creation. In such case perception of a musical language symbol depends directly on the context. If a composer intentionally uses a context, which has obvious non-sacral meanings, for instance the word of the Bible is followed by tango melody and rhythm, radical vanguard music intonations, or means of expression are contrasted to word of the Bible, but such musical tools illustrate adequate phenomena (Biblical character Satan may have a sonic expression of vanguard, jazz or pop music), this will not deform the word of the Bible but would rather be in line with its meaning. Therefore, a composer has to be attentive to the meanings of the word of the Bible and musical sound. The composer has to clearly articulate interaction results of both meanings; for instance, when using a musical language composed of sounds of a welding device illustrating a religious motive, jazz or pop music instruments or sound generation methods... Interpreter's or listeners conscience already has preconceptions about such musical signs or *clichés* and there are no means of quickly deleting such "ingrained" perception. Therefore, the composer who writes music based on Bible texts has to have an attitude with affixed experience and tradition of sound meanings. If the composer persistently does the way of creatures will, then, he deliberately de-sacralizes the value of the Bible word, diminishes it or parodies it, until fully deforms it eventually.

When a composer in the composition digresses from the source's content, then, the Word of God is being deformed to word of man; structure of a musical creation starts dominating over the Word of God and puts the latter into shade. When a composer looks at the Word of God in an individualized way, the word as a symbol is de-sacralized, it is being deformed to the level of man and therefore religious music becomes secular.

There are plenty of associations in the analyzed music, thus the results of interaction of the Bible word and the sound may reflect associative and intuitive content of both. In music, the same way as in literature, philosophy, fine art, or architecture, composers are striving to express inexpressible, to approach to eternity. We may only hope to outspread the content of our coveted thoughts in an associative way of expression of musical language, whereas the nature of the very association can't ensure that we succeed in expressing complete Biblical thoughts in a language of music.

Therefore *Logos*, as the divine constituent, remains primary only when its layer is unimpaired and remains adequately divine sonic equivalent.

Svetlana Savenko, analysing Alexander Knaifel's work and the Orthodox liturgical tradition, says that the works written according to Biblical texts become a unique act of cognition of God⁷. What she has in mind is the *verbum* aspect in the face of God. Every person's personal cognition is a part of the cognition of an idea of a Biblical text. When choosing a fragment of a text, partial changes occur in the relation between thought and language. There is a relation between *verbum* and *toni*, whereby words are uttered at a certain time and with a certain sound: both of these substances are alien to idea⁸. When looking for what takes place as though beyond language, writers of religious music seek what is hidden in the depths of language.

Conclusions

How is it possible to retain unimpaired tradition of the word of the Bible when actually and productively using creative transformations? In this respect, all artistic tradition as well as musical and Bible cognizance traditions are important for creation of the new religious music. In this aspect, for creative function it is more important to retain musical as well as the Word's traditions, and when interpreting – to understand fundamental content of the latter – the boundaries of sacrality and religiousness. When interpreting, deformations may appear (to a certain extent), which create new kind of deformatios (by means of expression), which may bestow alien qualities upon the Bible word and orchestra structures, which do not match the true content.

When composers of religious music became independent, they began to establish individual rules of musical language and choice of the Holy texts; they ignored any agreements and followed their intuition or personal

⁷ Савенко С. Творчество Александра Кнайфеля и православная литургическая традиция // Новое сакральное пространство, духовные традиции и современный культурный контекст. Материалы научной конференции // Научные труды Московской государственной консерватории им. П. И. Чайковского, сб. 47. Москва, 2004: 186.

⁸ Murphy, F.A. *The Secret of Language*. // Lectures, Trakai, 2002: 95.

convictions. Thus the relation within *verbum-toni* was deformed. The Gregorian chant, which originates in the cloistered way of monastic life as a part of the rite, has preserved the *verbum-toni* relation free of deformations. Respect for the Holy Word whereby orchestral *toni* is always second in importance and never suppresses the word, is a characteristic feature of this type of relation.

In this regard the Gregorian chant is unique. By moving from verbal to written culture, it absorbed different transformations that have deep roots in the Old Testament Hebrew culture (Hebrew expression of the modus *toni* and the word *verbum*), the nations' character and perception. When moving from the times of the Old Testament to the times of the New Testament, it took root in the Greek, Hebrew and other cultures of the Near East, and grew together with the development of Christianity. "Developing into Gregorian chant, it became one of the bases of Western music. The music historians claim that it is the foundation of the "linear", "horizontal", melodic conception of music, the point at which were established the principles of serialisation, the melodic "basic figure", as the centre of reference of musical passages, the variation of fixed melodic elements".⁹ The Gregorian chant was made universal due to the use of Latin, which was the church language for a long time, and should be viewed as a product cultivated by the monastic way of life, coloured by faith and different cultures and dedicated to *Logos*.

Deformations of creative function content in the levels of religiousness and sacrality may mismatch the following essential properties in both functions: they may lack necessary creative abilities when perceiving and highlighting the value of the word of the Bible and boundaries of sacrality and religiousness by means of a musical language. Interpretation capabilities must be furnished with biblical knowledge and theological interpretations (for understanding the word of the Bible). On the other hand - to understand compositional technique, having familiarized himself with definitions, concepts and sources (or sources of composition tools).

Therefore, the largest problem is not the very transformation of primary images and symbols within the interaction of Biblical text and orchestral structures, but preservation of their typological identity within such transformation; the identity, in which we can recognize the beginnings of creative transformation.

So far the expression of Orchestra *toni* has not been identified as Orchestra in *toni Dei*. This was done deliberately, because a contemporary independent artist who has rejected the rules of writing traditional canonical music, has also rejected the necessity of the use of the "Divine tones". Therefore, the *toni* situation in a piece of the New Music on Biblical words reveals a trend of desecralisation and profanisation, superficiality and inability to express the different nature, honour and dignity of the word of God through music. The sacrality of *Verbum Dei* is also depreciated by the profanity of Orchestral *toni non Dei*. Nevertheless, we may also see positive features in this type of creative work, like constant renewal, perfection and "spiritualisation" of man. Hence, the drama of *verbum – Orchestral toni*, which has been on for thousands of years (in the times of the Old and the New Testaments), encourages to continue the search of the sparkle of the Divine truth within the limits of a human talent and does not cease to surprise us by its universal nature.

"On the other hand, as it was mentioned before, the approximation of human emotions and spirituality is taking place. Everything what determines individual's spiritual transcendence – relation with truth, good and beauty and at the same time the ability to choose – induces deep emotional resonance within an individual. This resonance, its quality and intensity, while being absolutely individual, in its own way determines quality and intensity of the very personal transcendence and, <...>, creates distinctive basis of this transformation within an individual".¹⁰

The Importance of an Orchestra are Different: in Musical structure are using all modern forms of music creature. Texts and motives are taken from the Holy Scripture. We are in front of relationship of *Verbum – Holy Word* and *Toni – Orchestra* as the wide scale of musical structure. The best result of a new contemporary music are in new symbolics, new meanings, new importances, new archetypes.

Function of an Orchestra in modern lithuanian religious music on the Holy Scripture motives in Latin and Hebrew texts and in episodes in Lithuanian are used in different ways of oral and writening tradition fixed in the different orientation of the usages. We can't talk about the music on Holy Scripture texts within the context of the Old and New Testaments tradition shaped in the Holy Words. At the end are important to take care for Biblical tradition and don't deform it in orchestral structure. In this way an Orchestra may be the best partner of the Holy Words. Orchestra in music structures will be as Biblical Personage in *Verbum–Toni* action.

⁹ Exploring Music. Essays by Ernst Krenek. Transl. by Margaret Shenfield and Geoffrey Shelton. New York, October House Inc., 1968, p.91.

¹⁰ Wojtyła, K. *Asmuo ir veiksma.* // Aidai, 1997, p. 282.

Santrauka

Orkestro reikšmė lietuvių šiuolaikinėje muzikoje Šventojo Rašto motyvais

Atkūrus nepriklausomybę muzikinėje kūryboje imta ieškoti kultūrinio ir religinio tapatumo: atkreiptas dėmesys į Naująjį Testamentą ir su Lietuvos žydų kultūra susijusias Senojo Testamento ištakas. Lietuvių naujosios muzikos kūrėjai atkreipė dėmesį ir į etninius motyvus, gyvavusius senojoje baltų kultūroje ir apeigose. Ši kultūrinė įvairovė inspiravo naujus religinės muzikos opusus, nesusijusius su liturgija, bet atliekamus religinėje aplinkoje. Muzikinės visuomenės dėmesį patraukė 1990–2005 m. sukurti Algirdo Martinaičio, Onutės Narbutaitės, Vidmanto Bartulio, Anatolijaus Šenderovo stambios apimties kūriniai pagal Šventojo Rašto tekstus ir motyvus, parašyti lotynų, hebrajų ir lietuvių kalbomis. Juose orkestras atlieka įvairių funkcijų.

1 diagramoje pavaizduotos orkestro funkcijos, kai tekstai yra skirtingomis kalbomis: lotynų, hebrajų ir lietuvių. Kai tekstas lotyniškas, orkestro funkcija tokia: dubliuojama melodinė linija, užaštrinama biblinė emocija, dramatinuojama biblinė situacija; orkestras „veikia“ kaip biblinis personažas. Kai tekstas hebrajiškas, orkestro veiksmas glaudžiai susijęs su Dievo Žodžio tradicija, gali tapti biblijos teksto „spalva“, aktyviu biblinio Žodžio „partneriu“. Kai Biblijos tekstai epizodiškai išnyra lietuvių kalba, girdime biblinio motyvo refleksiją, intarpą, paruošiantį būsimos dalies teksto turinį ar įžangą – introdukciją į naują dalį (dažnai *attacca*). Orkestro kompozicinių struktūrų ir biblinio žodžio dramoje yra svarbios sakralumo ir religiško aspiracijos, nulemiančios transcendencijos bei transcendentinės ekspresijos padarinius kompozicinėse orkestro struktūrose.

2 diagramoje parodytos stiliaus aspiracijos, susijusios su biblinio Žodžio vartojimu minėtomis kalbomis. Tai transcendencijos siekiai, kurių išraiška pasireiškia nenutrūkstama sekundų seka, neturinčia aiškiai fiksuotų užbaigų bei kadencijų, suteikiančių muzikos kompozicijoms mistinio laiko įvaizdį. Kitokia transcendentinė išraiška atsiranda iš stiprių dinaminių bangavimų kontempliacijoje, oktavų *tutti* epizodų orkestruotėje; tylos ir garso susipynimų statiškuose epizoduose, intervalinių „auginimų“ šiuolaikinės muzikos komponavimo būdu, kurį pavadiname „tekėjimu“ (ar „tekėjimo estetika“).

3 diagramoje parodytos sakraliųjų principų ištakos, kuriomis formuojama orkestro kompozicinė sonika (skambesys), glaudžiai susijęs su bibrine tradicija.

4 diagramoje matome sakralumo archetipo kaitą dviem aspektais: Šventojo Rašto ir muzikos kompozicijos. Biblijos tekstams turėjo įtakos žodinė ir rašytinė tradicijos, muzikos kompozicijoms įtaką darė klasikinių religinės muzikos kriterijų sistema, atskiri jos elementai ir požiūriai bei naujosios muzikos kompozicinės technikos. Kompozitoriai naudoja sakralumo pradmenų turinčius tradicinės religinės muzikos choralinės prigimties melodinius-intonacinius skambesius, senosios lietuvių etnomuzikos darinius, ypač jų sakralumo dimensiją žyminčius, „klišinius“ rodmenis turinčius sutartinių sekundų susidūrimus.

Straipsnyje analizuojamos biblinio žodžio deformacijų priežastys, apimančios pirminę (grynąją) reiškinių esmę ir kūrybinę transformaciją. Siekiama atpažinti naujai sukurtų kompozicinių orkestro struktūrų ištakas, funkcijas ir kryptį, kuria transformuojamas Šventojo Rašto tekstas, taip pat biblinio teksto ir orkestro muzikinės struktūros bei su juo susijusių kitų partitūroje užrašytų vokalių ir instrumentinių darinių santykio deformacijas.

Daroma išvada, kad orkestro reikšmė muzikos kūrinuose pagal Šventojo Rašto tekstus ir motyvus yra įvairi: muzikos struktūrose panaudotos visos šiuolaikinės muzikos rašymo formos. Ryškiausių rezultatų pasiekta išreiškiant biblinės minties turinį tuose tekstuose, kurie orkestro muzikinėse struktūrose įkūnyti naujais simboliais, perkurtais archetipais, naujai įprasmintomis reikšmėmis. Biblijos Žodžio ir orkestro partitūros santykio mes negalime atplėšti vieno nuo kito ir vertinti atskirai. Šiuo požiūriu Senojo ir Naujojo Testamentų kontekstai yra būtini, jie išryškina biblinio Žodžio ir orkestro muzikos struktūrose susidarancias Šventojo Rašto prasmų deformacijas.