



Universidade de Évora - Instituto de Investigação e Formação Avançada

Programa de Doutoramento em Música e Musicologia

Área de especialização | Interpretação

Tese de Doutoramento

**Elements of Christian Orthodoxy in the piano music of the
20th and 21st centuries: topic theory applied to works by
Georgy Sviridov, Vuk Kulenovic, Ivan Moody, and Maka
Virsaladze**

Taíssa Poliakova Pacheco Cunha Marchese

Orientador(es) | Ana Telles

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A tese de doutoramento foi objeto de apreciação e discussão pública pelo seguinte júri nomeado pelo Diretor do Instituto de Investigação e Formação Avançada:

Presidente | Vanda de Sá Silva (Universidade de Évora)

Vogais | Ana Telles (Universidade de Évora) (Orientador)
Manuel Pedro Ramalho Ferreira (Universidade Nova de Lisboa - Faculdade de Ciências Sociais e Humanas)
Yan Mikirtumov (Academia Nacional Superior de Orquestra)
Ângelo Miguel Quaresma Gomes Martingo (Universidade do Minho)

Dedication

I dedicate this PhD dissertation to Fr. Ivan Moody – a dear friend, the priest of my childhood parish, father of my Goddaughter, and the celebrant of my marriage. He was to serve as co-supervisor of this research, a role left unfulfilled due to his untimely passing. Eternal memory.

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I am also sincerely grateful to my former piano teachers — the late Sofia Vinogradova, Anne Kaasa, Miriam Gómez-Morán, Oxana Yablonskaya, and Fausto Neves — each of whom shaped me as a pianist and as a person, thereby making this research possible.

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Several other people helped in multiple various ways; I hope to have the opportunity to thank each of them in person.

Last but not least, I thank God, my greatest source of strength, without whom this thesis would not have made sense to me.

Abstract

This thesis intends to define the different forms of representation of Orthodoxy in the piano music of the 20th and 21st centuries; specifically, to discern the musical, literary, iconographic and theological elements of Orthodoxy which are used as inspiration sources for the composition of piano works within this time period, and using a hermeneutic analysis based on topic theory (Ratner, 1980), formulate a series of resources for the interpretation of these elements on the piano, meant to highlight their specific characteristics.

The analysis will be focused on four elements, namely: bells, sacred monodic chant, sacred polyphonic chant, and recited tone, and will be applied to three works for solo piano (*Partita no.1* by Georgy Sviridov, *Hilandarska zvona* by Vuk Kulenović and *Prayer* by Maka Virsaladze), and one for string quartet and piano (*Nocturne of Light* by Ivan Moody).

Key words: Orthodoxy, contemporary music, piano, topics, performance practices

Elementos da Ortodoxia Cristã na música para piano dos séculos XX e XXI: topic theory aplicada a obras de Georgy Sviridov, Vuk Kulenovic, Ivan Moody, e Maka Virsaladze

Resumo

A presente tese pretende definir as diferentes formas de representação da Ortodoxia na música para piano dos séculos XX e XXI. Em particular, visa discernir os elementos musicais, literários, iconográficos e teológicos da Ortodoxia que são utilizados como fonte de inspiração para a composição de obras para piano no período temporal supramencionado, utilizando uma análise hermenêutica baseada na topic theory (Ratner, 1980), e formular uma série de recursos para a interpretação desses elementos no piano, visando destacar as características específicas dos mesmos.

A análise centrar-se-á em quatro elementos, em particular – sinos, canto monódico sacro, canto polifônico sacro e tom recitado –, e será aplicada a três obras para piano solo (*Partita no. 1* de Georgy Sviridov, *Hilandarska zvona* de Vuk Kulenović e *Prayer* de Maka Virsaladze), e uma para quarteto de cordas e piano (*Nocturne of Light* de Ivan Moody).

Palavras-chave: Ortodoxia, música contemporânea, *topics*, piano, práticas performativas.

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Preface

In the process of writing this thesis, I have been frequently asked why I chose Christian Orthodoxy as a main field of research. This question can be answered in parallel with another, which was presented to me by a philologist friend of mine: she wanted to know what my relation to my Russian identity was, in the present day panorama.

Though I was baptised in the Russian Orthodox church – in Moscow –, my mother emigrated to Portugal right before I was born, and I grew up in this country. As a Christian Orthodox, I was brought up in the slowly emerging Orthodox communities in Portugal in the transition to the 21st century – first, there was a single Russian Orthodox community (in Lisbon), soon followed by a Greek one, which was subsequently headed by Ivan Moody. Gradually, Romanian, Moldovan, Bulgarian, Serbian, and other communities appeared, as well.

Subsequently, when I studied in Spain, I frequented a Moldovan church, and when I moved to Brazil between 2017 and 2019, I attended Antiochian and Ukrainian churches.

Thus, I grew up surrounded by people of various nationalities, with different musical and gastronomical traditions, sociological frameworks, customs, languages. This influence, paired with my affinity for languages which allowed me to communicate with or, at least, understand some of these people in their native idioms, gave me a broad understanding of the world.

Hence, I cannot identify as merely Russian, any more than I can identify as merely Portuguese; I consider myself a cosmopolitan individual, having absorbed all of the

ethnic influences that I was exposed to while my identity was forming, and this is largely due to my Christian Orthodox education.

With this thesis, I wish to share this view of the world as a collection of different cultures, often unified by the same hopes and desires, using a framework which has proven (to me) to be multifaceted, yet holistic.

Introduction

This thesis examines Christian Orthodoxy, its' influence on 20th and 21st century composers, and the ways in which this influence is revealed in their works, namely for piano. I have chosen a methodology based on topic theory, which will be used for the analysis of four works for piano, composed between 1960 and 2016¹; these works present evident representations of four elements of Orthodoxy, in particular: bells, sacred monodic chant, sacred polyphonic chant and recited tone.

This analysis will focus on the extramusical² references (related to Orthodoxy) that can be observed in the score, on the connection between these references and their musical representation, on the role of these references in the context of the composer's life and work, and on their signification, within the analysed work.

The aim is to build a performance that reflects on the characteristics of the analysed topics and proposes to translate them into specific aspects of performance practice, according to the significance of their representation in these works.

The selected works for this analysis are Georgy Sviridov's *Partita no. 1*, *Hilandarska zvona* by Vuk Kulenović, *Prayer* by Maka Virsaladze and *Nocturne of Light* by Ivan Moody. The first three are works for solo piano, while the latter was written for string quartet and piano. The criteria for this selection are as follows: these works provide a good geographic and stylistic representation, present several references

¹ From the second half of the 20th century, the influence of Orthodoxy in music, combined with the development of new compositional techniques, originated a number of relevant works that are aesthetically different from the ones that had been written prior to this date, thus differentiating the music of Sergei Rachmaninoff or Franz Liszt, for example, from that of Arvo Pärt, John Tavener, Sofia Gubaidulina, etc. For this reason, the chosen time frame – from 1950 to the present day – seems to be the most relevant for an investigation of music of the 20th and 21st centuries with evidence of Orthodox references.

² From now on, the expression “extramusical references” will be used in a global sense, indicating literary, poetic, musical and other references, which are external to the score.

to Orthodoxy, and have not been previously studied in the context of topic theory-based analysis, while constituting a coherent and varied recital program.

An overview of works that were composed between 1950 and the present day for solo piano and for chamber music with piano is also provided. These works were selected for presenting evidence of Orthodox influence, being mentioned in academic studies, or bearing titles which suggest a relation to an element of Orthodoxy (for example, some works are named after certain Orthodox chants).

Many of the works examined in this outline were written by composers whose countries of origin have adopted Orthodoxy as their primary religious denomination – this is the case with Russian, Serbian and Georgian composers.

Alternatively, some works were written by composers whose countries' religion is not Orthodoxy, who have either converted to Orthodoxy – such as John Tavener and Ivan Moody – or have experienced it through social connections or visits to holy places – as is the case of Victoria Bond and Einojuhani Rautavaara.

In addition, I have attempted to include composers from different Orthodox traditions (such as the Russian, Georgian, Serbian, and Greek ones) and from a variety of geographical locations (from Russia to the United States).

This overview is instrumental for the present thesis in that it delineates the main characteristics that define each of the topics of Christian Orthodoxy that are broached in this thesis, thus allowing for a more concrete analysis of the four works that constitute the main objects of study of this research.

Christian Orthodoxy was chosen as the main field of research, given the cultural and ethnical variety which defines the communities in which this religion is practiced, its frequent combination with secular traditions, and its regular representation in

various compositional aesthetics. These three factors generate a series of semantic relations that, I believe, need to be contemplated in the process of preparing a conscious and informed musical interpretation of works that are influenced by Orthodoxy.

Therefore, this thesis aims to assist the performer in this process, as well as to present the cultural and artistic richness of Orthodoxy and provide an overview of the works that were inspired by it, within the selected time period.

This work is novel in that topic theory has not been previously employed in the study of the influence of Christian Orthodoxy in music, nor in the subsequent construction of a performance focused on topical representation.

The first chapter of this thesis provides a general contextualisation of the subject, i.e. the influence of spirituality, mysticism, and religion in music, leading to a very brief introduction to Christian Orthodoxy, and to a review of the existing literature concerning the main themes that are discussed in this thesis.

The second chapter pertains the previously mentioned overview of the works composed for solo piano and chamber music with piano between 1950 and the present day, with evidence of Orthodox influence; the end of this chapter offers a list of the main characteristics of each of the regarded topics.

The third chapter describes the four main topics that are more thoroughly examined in this thesis (bells, sacred monodic chant, sacred polyphonic chant, and recited tone) in some detail, in view of the determination of the characteristics that ought to define a representation of these topics on the piano. The fourth chapter outlines the biographical itineraries and the principal traits of the musical idioms of the four composers which were selected for deeper analysis.

The fifth chapter pertains the analyses of the four selected works, using the methodology which is described in the section of this introduction that concerns this subject, and proposing specific performative resources aimed at underscoring the characteristics which define the analysed topics' representation.

Finally, the sixth and last chapter summarises the conclusions that are drawn throughout this thesis, culminating in some general conclusions that eventually answer the main question of the present research.

This question is as follows: can the application of topic theory as an analytical tool for the examination of the manifestations of different topics of Orthodoxy in the piano repertoire of the 20th and 21st centuries lead to a distinct representation of these topics, in performance?

Theoretical Framework

The following section is dedicated to the description of topic theory, the concept of topics, their origin, different existing frameworks and theories, and issues regarding the application of topic theory in analysis and performance.

What are Topics?

The concept of topics was introduced by Leonard Ratner in 1980. Ratner defined these topics as “subjects for musical discourse” (Ratner, 1980, xiv as cited in Mirka, 2014, p. 1) and divided them in “types” (similar to genres, such as dances or marches) and “styles” (such as “Turkish, military or hunting”) (Ratner, 1980, p. 9 as cited in Mirka, 2014, p. 1).

In 1991, Ratner suggested that a topic could also be “a figure, a process or a plan of action” and describes topics as a “(...) thesaurus of ‘words’ and ‘phrases’ (...)”

(Ratner, 1991, p. 615) which compose the materials that form a musical language and can be understood by composers, performers, and listeners alike.

According to Ratner (1991), topics encompass high and low styles, “(...) descriptive pictorialisms (such as Turkish music, battle music and pastoral musettes) (...)” (p. 615), dances, affective stances, figures, gestures, genres, which can be represented by key and chord relationships, metres, ornamental figures, motives, etc.

Topics and their respective elements have had different denominations over the years. Hatten (1994), for example, distinguishes between types (topics) and tokens (musical codes that represent them). Monelle (2000) agrees with this, by describing topics as “(...) general types, capable of being represented by particular tokens” (Monelle, 2000, p. 15). Topics have also been called *topoi* (Caplin, 2005; Grimalt, 2020).

Topics and the signs that represent them in music have also been referred to as signified and signifier (respectively).

Agawu (1991) states that topics have been discussed by many without being titled as such, and by several other authors who do not, however, choose to dedicate their research focus to topic theory. Stognii (2012) and Wilson (2019), for example, have discussed topic theory without naming it. Instead, they discuss connotations and intertextuality in music (respectively), without referring to topics. In fact, the question may arise as to whether it is valid to speak of topics at all, as opposed to connotations, evocations, stylistic borrowing, etc.

Nonetheless, the employment of topical analysis can be justified with the following two premises: on one hand, resources such as stylistic borrowing process topics through the composers’ musical language, and the focus of the ensuing analysis

lies in the composer's style and technique and not in the referenced material; on the other hand, topics assemble a variety of these resources under an umbrella term, allowing for a more complete analysis. Hellaby (2023, p. 8) illustrates this by saying that "(...) the term 'topic' has proven to be very useful in providing an umbrella label for a particular type of musical arrangement and referentiality (...)".

There is a first group of authors who discussed topic theory's potential as an analytical tool, represented by Ratner (1980; 1991), Allanbrook (1981), Hatten (1994; 2004), Monelle (2000; 2006) and Agawu (1991; 1992; 1996; 2008). Their studies focused on 18th and 19th century music. Since then, a much wider variety of names has developed the subject of topic theory, such as Mirka (2014; 2023), Frymoyer (2012; 2017), Grabócz (2011; 2013), to name only a few. Additionally, the beginning of this century saw an increase in studies that applied topic theory to works composed in the 20th and 21st centuries.

As for the aim of topic theory in music, there are two main aspirations that support its use in analysis: to assist the listener toward a more informed experience, and to aid the performer toward the construction of a more nuanced and specific interpretation.

The origin of Topics

For many years, music theory emphasised the analysis of musical elements in terms of their underlying structures and formal properties. Key schemes, thematic developments, and large-scale forms were focal points, reflecting a view of music primarily as an ordered arrangement of purely musical elements. This type of analysis represents the structuralist current.

In the mid to end of the 20th century, a new, post-structuralist school of thought gained prominence, one that challenged the structuralist perspective by emphasising the discontinuities and resisting totalising explanations within musical discourse. This shift was influenced by figures like Jacques Derrida, who critiqued and revised structuralist notions, underlining the multiplicity of meaning inherent in a cultural context.

Topic theory, therefore, represents a departure from traditional structuralist approaches by shifting the focus away from formal structures towards signifying gestures or “cultural units” within music, and providing a framework for ascribing meaning and communicative power to music, reflecting a broader understanding of musical expression.

These two approaches – structuralist and post-structuralist – have received different names over the years: Agawu (1991), for example, refers to the former as “introversive semiosis” – that is, the study of pure musical signs – and to the latter as “extroversive semiosis” – i.e. the analysis of referential signs – , while Grimalt (2023), three decades later, refers to performances that derive from these two contrasting methodologies as “organicist” – those that focus on harmonic and sectional analysis – and “rhetorical” – those that draw on motivic and topical observation.

The integration of semiotics and performance studies further expanded the discourse surrounding musical meaning. Semiotic approaches enriched the analysis of music by regarding it as a system of signs with underlying structures, while performance studies highlighted the role of performers and performances in shaping musical interpretation and reception.

Eero Tarasti (2012) effectively summarises the various sign systems that are used for the conveyance of meaning in music: he references musical notation, graphic

scores, performers' gestures and expressions, specific stylistic elements, properties of sound such as timbre and dynamics, musical forms, lyrics and vocal techniques (in vocal works), and audiences' reception and response, influenced by individual experiences and cultural backgrounds. Together, these systems illustrate the interplay between music and meaning.

Types of Topics

Within the scope of topic theory, musical referents can, in a broader sense, be divided into musical and non-musical ones: Wilson Coker (1972), even before topic theory as such was created, spoke of types of signification in music, and divided musical meaning into two categories – “congeneric”, which includes references to musical gestures, and “extragenetic”, when the signs refer to non-musical gestures.

The most common method for the categorisation of signs with referential content, according to the manner in which they signify, derives from Charles Sanders Peirce (1894, as cited in Peirce, 1998, pp. 5-10³), a renowned semiotician, who divides signs into iconic, indexical, and symbolic types.

Within music, the typification of topic theory developed as follows: Coker (1972) speaks of topics and signs, and “(...) categorises ‘signs’ as ‘iconic’ (signifying by virtue of resemblance to the thing signified), ‘indexical’ (which locate and characterise what they signify), and ‘logical’ (which relate signs to signs)” (Coker, 1972, as cited in Rahn, 1972, p. 255).

Similarly, Boilès (1982b) distinguishes these three types of signs but refers to the “logical” one as “symbolic”, as Peirce had done: according to Boilès, an “indexical”

³ Peirce's theory regarding iconic, indexical and symbolic signs dates from 1894. However, I found it in a collection of Peirce's writings which dates from 1998. Nonetheless, from this moment on, I will reference the date of creation of Peirce's theory, rather than the date of the aforementioned collection's publication.

sign points to its reference by locating it in time and space, an “iconic” sign imitates the object it represents, and “symbolic” signs stand for a certain symbol (Boilès 1982b, p. 34).

Monelle (2000) further elaborates on this, describing these types as follows: “iconic signs *resemble* their object, as a silhouette of a man with a spade may mean ‘road up’, or a portrait may look like its sitter. Symbolic signs depend on learned cultural codes; thus, the word ‘tree’ has nothing in common with a tree, but is understood by a speaker of English to carry this signification”; he defines the concept of “index” as “(...) a sign that signifies by virtue of contiguity or causality, as when a hole in a pane of glass brings to mind the bullet that passed through it and caused it” (Monelle, 2000, pp. 14-15).

It is, however, important to point out that the relation between sign and topic is not always direct and hardly ever easy to define, as a single sign could be related to several topics, just as there can be many different signs that are used to represent a single topic; additionally, the relation between sign and topic can be interpreted in different ways.

Monelle (2000; 2006) emphasises the fact that topics are not universal, i.e. one topic does not reference a single subject exclusively, and it is, therefore, dangerous to generalise topics. He states that “(...) the nexus of topical signifier and real sound is largely conventional”, meaning that the understanding of the connotation that is being implied by the token depends on convention (Monelle, 2006, p. 28). Likewise, Agawu (1991) affirms that a single signifier may point to several different topics, in different ways (Agawu 1991, pp. 28-30).

Mirka (2014) claims that a sign can be considered iconic, indexical, or symbolic, or more than one of these categories at once, depending on the interpretation of the relation between the signifier and the signified.

An example of this is the cry of the cuckoo – which is represented in the first movement of Mahler’s Symphony no. 1 by means of instrumentation, ornamentation, melodic contour, and specific rhythmic patterns: these signs resemble the bird’s cry – making them iconic –, represent Spring – therefore becoming indexical –, and symbolise all of Nature – which makes them symbolic, as well (Karbusicky, 1986, pp. 60-61).

Another example given by Monelle (2006) is that of the falling minor second, which suggests a dropping tear in several works from the 18th and 19th centuries – therefore constituting an iconic sign –, but also points to the concept of sorrow – thus making it, also, an indexical sign.

This potential multiplicity of signs’ signification is largely due to the fact that, though the score remains the same, the audiences that hear its sound result in performance differ over time and space, making it so that any sign may lead to different perceptions of meanings according to the cultural, historical, social, political, or other context surrounding its performance.

In the words of Grimalt (2020), “musical topoi can be defined as *recurring references to cultural units imported and stylized from one medium to another*. The correlation between signifier and signified, between a musical fragment and its cultural reference is the result of convention: a social agreement in a historical moment. That includes any human activities susceptible to having a musical correlate” (Grimalt, 2020, p. 82, as cited in Hellaby, 2023, p. 7).

Different Frameworks

The main frameworks within topic theory in music may be synthesised as follows:

- Some scholars (Agawu, 1991; Hatten, 1994; Cook, 1998; Monelle, 2000⁴) focus on Peircean semiotics, emphasising the triadic relation between sign, object, and interpretant;
- Others (Agawu, 1991; Hatten, 1994, 2004; Cook, 1998; Monelle, 2000; Caplin, 2005; Frymoyer, 2012) emphasise the role of topics within the structure of the work: such an approach focuses on the analysis of musical structures and the relations between musical elements (such as melodies, harmonies, rhythms, or timbres) and their associated meanings, noting the organisation of topical references within the structure of a work to understand its rhetorical development;
- In turn, Ratner, 1980; Agawu, 1991; Hatten, 1994; Agawu, 2008; Mirka, 2014; Dickensheets, 2020 choose to prioritise a stylistic analysis of topics, noting the particularities of the behaviour of specific topics in the context of the composer's style, and cross-referencing it with the use of the same topics in other composers' works;
- Farkas (2002), Hodkinson (2004), Agawu (2009), Grabócz (2013), Dickensheets (2023) and others concentrate on the analysis of musical narratives and the ways in which musical elements are structured and organised to convey narrative meaning; this involves examining how topics function as narrative motifs or themes, and how they contribute to the narrative of a work;

⁴ Some authors' names are provided as an example, but there are many more.

- As part of the preceding and following frameworks, most scholars analyse musical elements such as melody, harmony, rhythm, and instrumentation to determine the ways in which musical gestures and motifs function as signs;
- When speaking of opera and musical theatre, authors such as Kreuzer (2011), Hunter (2014), Allanbrook (2016), Echard (2017), and Decker & Shaftel (2020) analyse the expressive gestures, movements, and interactions of performers on stage;
- Historical and cultural contextualisation is a frequently broached subject (Agawu, 1991; Hatten, 1994; Monelle, 2000; Mirka, 2014), whereby musical topics are contextualised, by examining how composers adapt them to suit their artistic purposes, within their social, cultural, historical, and political environment;
- Finally, some scholars (Cook, 1990; Agawu, 1991; Taruskin, 1995; Mirka, 2014) examine the translation and transformation of the meaning of a topic across different semiotic systems, such as music, language, visual arts, and literature, analysing how musical elements evoke or interact with topics from other artistic domains, and how these cross-modal associations contribute to musical interpretation.

In *The Oxford Handbook of Topic Theory* (2014), three main analytical approaches are underlined: semiotic analysis – which focuses on the signifying gestures and symbols in the score, analysing how they convey meaning and interact with each other to create layers of significance –, stylistic analysis – whereby certain musical elements are analysed with the purpose of distinguishing a composer’s stylistic features and techniques –, and hermeneutic analysis – which attempts to interpret a musical work within its broader cultural and historical context.

All three of these approaches stem from the notion that topics are “(...) musical styles and genres taken out of their proper context and used in another one” (Mirka, 2014, p. 2), although scholars focus on different perspectives – historical, stylistic, social, cultural, interdisciplinary, structural –, or on several of these at the same time, to prove their points. However, some discrepancies are highlighted in this book.

Regarding semiotic analysis and its focus on the identification of a sign as iconic, indexical, or symbolic, it is noted that Peirce himself (1894), backed by Monelle (2000) and others, concludes that a single sign can be ascribed to two or even three of these categorisations at once. What exact features must be present for the identification of a topic as such remains to be agreed upon, though Johanna Frymoyer (as will be explained shortly) opened a door to such an endeavour in her article from 2017.

On a similar note, while some authors, such as Allanbrook (1981) and Agawu (1991), seem to think of music as a fabric entirely composed of topics, others, such as Hatten (2004) or Mirka (2023), regard it as a juxtaposition or even opposition of passages and layers with and without topical content.

From my perspective, while different analytical approaches and subsequent categorisations lead to various valid conclusions, they do not, usually, cancel each other out, but rather enrich the conception of a work, thereby offering both the listener and the performer a greater variety of focal points, from which one can choose that which most resonates with their own interpretive insights and associations.

As I have already discussed Peircean semiotics under *Types of topics*, I will now examine the subsequent frameworks, giving examples of their use in music.

Topics and Structure

Some authors – namely Caplin (2005) and Hatten (2004) – apply topical analysis in music similarly to syntactic analysis in linguistics, even to the point of identifying topics according to their role in a work’s structure, that is – the location of topical signs within the structure and the meaning that is expressed by their structural organisation.

Caplin (2005) discusses how the strategic use of musical *topoi* helps to shape thematic development and tonal organisation in music, by establishing thematic contrasts, transitions, and recapitulation within larger formal frameworks. He discusses the ways in which *topoi* contribute to the rhetorical effectiveness and emotional impact of a musical work, while also serving as structural signposts that guide the listener through the formal architecture of the music.

Hatten (2004) speaks of “topical tropes”, in reference to the alternation of different (even opposing) topics being carried out by distinct structural layers. This is connected to his theory of markedness (1994), which highlights topical oppositions within a work, their structural organisation, and the resulting impact on audiences and on narrative coherence in general.

An example of topic theory used in structural analysis is Hatten’s (1994) examination of Beethoven’s *Pathétique Sonata* op. 13, where he distinguishes three topics (in the first movement) – the tragic topic from the introduction (represented by a minor key, slow tempo, and dotted rhythms), the subsequent first theme in fast tempo (characterised by fast rhythms, dynamic contrasts, and a turbulent melodic line), and the more lyrical second theme (which is presented in the relative major key). He links them to formal functions within the *sonata-allegro* form, thus generating expressive development and structural coherence (Hatten, 1994, pp. 68-81).

Topics and Style

Hatten introduces the concept of “correlation”, meaning the relation between signifier and signified, and makes a theoretical distinction between stylistic correlation versus strategic interpretation, which he respectively describes as the “general principles and constraints of a style, and the individual choices and exceptions occasioned by a work” (Hatten, 1994, pp. 29-30).

This term – correlation – stems from the view that musical meaning cannot, in fact, be referential, “(...) because its reference can only be known from a verbal text or title” (Monelle, 2006, p. 20); therefore, the relation between a symbol (a musical code or a set of musical codes) and its referent (the object that is being referred to), whenever that verbal text or title is absent, is an indirect one, and its comprehension is only possible through such means as convention, social context, or commonality.

Essentially, these two concepts – stylistic correlation and strategic interpretation – can be described as follows:

- Stylistic correlation refers to the relation between topics and the stylistic characteristics of a particular composer or musical period; it identifies recurring patterns or conventions within a style and examines their contribution to the expressive goals of the musical work;
- Strategic interpretation refers to the unique ways in which individual composers and performers interpret and express these common stylistic conventions; for instance, it allows the performer to make a deliberate and conscious rendition of the musical topics within a work in order to convey specific expressive intentions or interpretive insights, by making

decisions regarding tempo, dynamics, articulation, phrasing, and other parameters.

In reference to the importance of understanding stylistic correlation and strategic interpretation in a work, Hatten (1994) affirms that correlations guide interpretations, which, in turn, create correlations of their own, generating structural and expressive oppositions.

An example of topic theory used in a stylistic perspective is Frymoyer's (2017) analysis of the topic of the minuet in the music of Schoenberg, Alban Berg, and Stravinsky, explaining how they use different combinations of signs pertaining this topic, with different rhetorical results.

Topics and Narrative

Related to its use in the understanding of musical structure, topic theory in narratological analysis focuses on the rhetorical development of topical manifestations throughout a musical work. Agawu (2009) posits that topics are “events”, organised within the structure in such a way as to narrate the musical plot, reflecting the potential of topic theory to regard music as a discourse.

Dickensheets (2023), for example, compares musical compositions in the Romantic period to literary novels, on the grounds that composers may have regarded the latter as compositional prototypes. She examines several elements of Brahms' *Piano Sonata no. 2* as being representative of musical events, protagonists, and paradigmatic plots, employing topical analysis to define a narrative arc throughout this *Sonata*.

Topics, History, Culture, and Society

Musical topics evolve over time and across different cultural and social contexts, whereby their meanings develop or change. Therefore, the meaning of a topic depends on the historical, social, and cultural conventions surrounding it. For authors like Agawu (1991) and Monelle (2006), the conventionality of topics is their most relevant feature.

Conventionality, for Monelle (2000, p. 80) implies the consideration, not only of the topical meaning of a token by itself, but also of its meaning as commonly perceived in a certain context.

This implies that a topic can be analysed by following the changes in its signification in different historical periods, and/or by examining a topic's reception by audiences from a certain cultural or social context, its use in the communication of an ideological message, or of a social critique.

Grabócz (2013), for example, analyses the topic of walking as a recurring thematic element in music, tracing its manifestations – reflected in elements such as rhythm, tempo, and melodic contour – across different historical periods and musical styles. She traces the evolution of this topic from its origins in folk music and dance forms to its incorporation into concert music, and discusses how this evolution reflects changes in cultural, social, and artistic contexts.

Decker & Shaftel (2020) investigate how topics in opera communicate with their audiences, exploring the ways in which composers, librettists, directors, and performers employ semiotic strategies to engage listeners and convey different themes and emotions. Additionally, the authors consider the ways in which operatic

conventions and traditions shape audience expectations and interpretations of the music and drama.

The behaviour of topics in the Romantic period is already different to that of topics in the Classical period: while in the latter, topics were represented in a direct and conclusive manner, in the former they were used to reference a wider scope of significance. In the Modern and Contemporary periods, topics are even more commonly used in uncommon ways, which frequently results in a significant change in their meaning as well.

For example, the topic of the *pianto* – portrayed as a falling minor second – that is discussed by Monelle (2006, pp. 95-122) signified weeping during the Renaissance, displayed mostly in vocal scores. In the Classical period it was more often found embedded within larger harmonic structures and formal contexts and became commonly known as the “sigh” motif. In the Romantic era it gained an even broader spectre of signification, associated with longing, nostalgia, and despair.

These changes in topical meaning are related to the aesthetic and philosophical conceptions of each period: the Renaissance emphasised the direct expression of human emotions; Classical aesthetics sought balance and refined sentiment; Romanticism explored individual subjectivity and complexity; hence, this topic’s meaning adapted over time, according to the expectations of its listeners.

It is, therefore, not far-fetched to assume that these topics will keep changing from one musical aesthetic to the next, as their signification transforms, throughout the years. According to Frymoyer (2017, p. 102), “topics serve as a bridge or mediation between old and new techniques”, by “(...) reinvigorating established topics through new and creative expressive combinations” (Frymoyer, 2017, p. 107).

Interdisciplinary Connections

This approach explores the interdisciplinary connections between topic theory and other fields of knowledge, such as literature, art history, and cultural studies, to consider how topics in music relate to topics in other art forms, and how they reflect broader cultural and societal trends.

Ratner (1991) speaks of the behaviour of topics in music as a “back-and-forth process” where music borrows meaning from other media of expression – such as language and theatrical arts – which, in turn, borrow from music, in such a manner that images, gestures or ideas influence “(...) musical syntax and vice versa” (p. 615) in order to enhance the play of musical rhetoric.

Allanbrook, Smart, and Taruskin (2014), for example, examine how composers of the late eighteenth century used topics in music to imitate elements of comedic theatre, focusing on *opera buffa*. Their study draws on insights from musicology, theatre studies, and cultural history. They explore issues such as class conflict, gender roles, and political satire, highlighting the ways in which music reflected and responded to contemporary social concerns.

Another example is Farkas’ analysis (2002) of the significance of Hölderlin’s poetry in the intellectual and cultural context of German Romanticism. He provides background information on Hölderlin’s life, work, and main literary themes, focusing particularly on the motif of wandering or pilgrimage as a central topic in Hölderlin’s poetry.

Farkas examines recurring motifs, harmonic progressions, rhythmic patterns, and formal structures in Kurtág’s music, and considers how they reflect the themes of

wandering, longing, and transcendence that can be found in Hölderlin's poetry, which, in turn, resonate with Kurtág's own explorations of spiritual themes.

These various perspectives often intertwine in analysis: for instance, the comparison of a certain musical work to a certain literary genre or work almost inevitably leads to the analysis of the narrative plot represented by its topical content, which, in turn, involves the analysis of topics in the structure of the work, to a certain degree. A historical perspective almost always implies cultural and social contextualisation, as well as stylistic analysis.

Hence, whatever the author chooses to focus on, his/her analysis will likely draw from several of these perspectives at once.

Hatten's (1994, 2004) and Frymoyer's (2012, 2017) Theories and Typologies

The following theories and typologies are suggested here as analytical tools for the specification of topics' interpretation in a musical work.

Hatten's Theory of Markedness

According to Hatten (1994), "(...) markedness consists in an asymmetrical relation between terms of an opposition such that the marked term is used less frequently than the unmarked term and has a 'narrower range of meaning'" (Hatten, 1994, p. 35, as cited in Mirka, 2023, p. 130).

One of the examples he proposes is that of the opposition of minor and major modes – and their corresponding "tragic" and "nontragic" expressions –, where the minor mode is marked in opposition to the dominant major mode.

According to Sutcliffe (2020), this involves a narrower set of options in terms of the musical figures and resources that can be used and the affects that are projected in relation to the marked term.

This is an important analytical procedure in that it allows one to distinguish between topics that are dominant, and topics that occur less frequently, and are, therefore, essential for the delineation of the layout of a work, thus assisting in the organisation of topics within the structure of the piece.

Essential, frequent, and idiomatic characteristics (Frymoyer, 2017)

In 2017, Johanna Frymoyer categorised the signs that represent each topic, according to their role in the process of identification of said topic. Fundamentally, if Peircean semiotics examine the various ways in which the correlation between signifier and signified is effected, Frymoyer's categorisation examines the preeminent nature of the signifier itself.

She distinguishes three categories of characteristics:

- Essential characteristics: these are the core attributes that define a musical topic, without which the topic would not be recognisable; for example, in the case of a “march” topic, the essential characteristics include a steady, marked rhythm and a regular, repetitive melodic structure that conveys a sense of procession or military precision;
- Frequent characteristics: these are commonly found alongside the essential traits, enhancing or supporting the essential characteristics, but their absence does not fundamentally alter the identity of the topic; for example, while marches often feature brass and percussion instruments prominently, these are

frequent but not essential characteristics, as a march can still be conveyed with other instrumentation;

- Idiomatic characteristics: these traits are specific to a certain composer's style, a particular historical period, or a unique cultural context, but are not generally necessary for the topic's recognition.

This categorisation relies on whether a sign positively identifies a certain topic, or merely suggests it.

Additionally, when an idiomatic characteristic of a topic is represented more significantly than its essential characteristic(s), it can become an essential characteristic of a new topic, related to the first one – a subtype.

For example, in the case given by Frymoyer (2017), the waltz topic is characterised by a triple meter in a moderate tempo, a melody-plus-accompaniment texture, and an “oom-pah-pah” accompaniment – these are the essential characteristics of this topic. The frequent ones pertain certain melodic motives, hemiola effects, and timbral distinction between beats one and two. The idiomatic characteristics are defined as large ascending melodic leaps and anticipation of the second beat, suggesting a Viennese waltz. However, if the ascending melodic leaps became the essential feature, then a shift would have occurred from the waltz topic to the Viennese waltz topic (Frymoyer, 2012, p. 92).

Similarly, Ratner had previously (1991) suggested that types can overlap (or become) styles, and Mirka (2023) argues that harmonic-contrapuntal schemata, whilst not being conventions individually, can become conventions when combined with essential characteristics of particular topics.

Hence, it may sometimes be beneficial to examine certain signs in relation to a more prominently represented subtype, than in the context of a general topic.

Topics and Performance

Lastly, I shall discuss the subject of topical analysis as an aid to performance.

Topic theory can provide deeper insight into the expressive potential of the musical work. An awareness of the specificities and subtleties behind the score allows the performer to make informed decisions regarding phrasing, dynamics, articulation, tempo, etc., in order to convey a more nuanced, expressive, and contextually accurate performance, one that adequately relays structural design, stylistic authenticity, narrative flow, the composer's view, historical, social, and cultural context, as well as the performer's own creative insights.

The advantage of using topic theory to assist in performance can be illustrated with Ratner's words: "(...) for the performer...an awareness of referential implications can have a profound influence upon decisions for performance" (Ratner, 1991, p. 616).

Specifically in what concerns piano performance, Ratner states that, the piano being an instrument that often plays solo, and moreover, one that lacks "(...) the sustaining powers of voices or orchestral instruments", it demands of the pianist an elevated level of control of dynamics, tempo, articulation, ornamentation and nuances, informed by the recognition of topical content, allowing for a "(...) sharply profiled and subtly nuanced" projection of that content (p. 616).

Recently, Julian Hellaby (2023) compiled and edited a collection of studies which use topic theory as an analytical approach with the purpose of aiding in performance; two examples of this are the analyses carried out by Joan Grimalt and Daniela Tsekova-Zapponi.

Grimalt (2023) affirms that performers often resort to arbitrary mannerisms, specifically where pulse and agogic are concerned, when they are not aware of the topical signification within the score, and mentions tempo, tone production, timbre, and rhythmic perception when discussing parameters that are influenced in performance, upon an examination of the references that are implied in works by Beethoven, Mozart, Brahms, and Chopin.

Tsekova-Zapponi (2023) analyses seven parameters in view of characterising the main differences between 23 recorded performances (by 21 pianists) of Liszt's *Sonata*: tempo, agogics, nuances, pedal, phrasing, dynamic evolution and choice of climax, and touch.

The pianists she selected are divided in four pianistic schools and three chronological groups. Their recordings are analysed using the Sonic Visualiser programme (developed by the Centre for Digital Music at Queen Mary University of London), in accordance with Marta Grabócz's (2009) narratological analysis and a topical analysis that follows the structural conceptions of Hatten (1994) and Monelle (2000). Conclusions are drawn regarding the pianists' generational differences, individual specificities, and commonalities between the different schools.

In short, this collection of studies (Hellaby, 2023) exemplifies how topic theory can assist performers in the construction of their interpretation of a work, as part of their creative process.

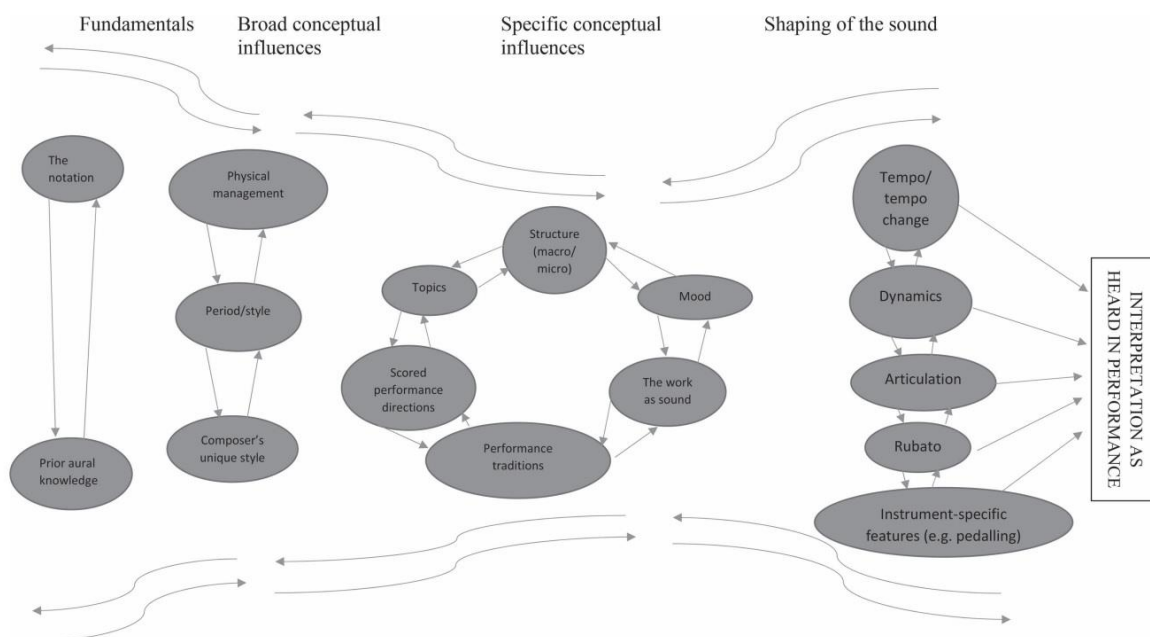
For the purpose of supporting this process, Hellaby (2023) proposes a model for the development of a musical interpretation, beginning with a performer's first contact with the work and ending with his/her performance of it. This model includes a variety of elements which influence the shaping of the performance, such as prior aural

knowledge, structure, performance traditions, scored performance directions, notation, style, composer's style, and topics.

Hellaby also points out three specificities: that prior aural knowledge is unlikely in the case of non-canonical music, that scored performance directions only appear in the repertoire from the late eighteenth century onwards, and that performance traditions do not apply to works that are being premiered (Hellaby, 2023, p. 12).

Figure 1

Hellaby's Performance Model



Note. Reproduced from Hellaby (2023), p. 12, Figure I.1.

Methodology

There are several “subjects for musical discourse” (Ratner, 1980) in the repertoire of the 20th and 21st centuries with Orthodox influence, according to my bibliographical survey, namely – bells, *tintinnabuli*, sacred monodic chant, sacred

polyphonic chant, iconography, the representation of texts from the sacred scripture, the recited tone, the state of prayer or “suspended” time (Moody, 1996), the representation of theological concepts such as Resurrection and Transfiguration, the duality of human and divine, and religious symbolism.

I consider them topics because they are represented by specific musical signs which can be analysed independently, and because they point to references that are external to the score.

The representation of these topics will be analysed broadly in a selection of works for piano and for chamber music with piano from 1950 to the present day, which present a clear representation of one or more of the topics in discussion, are mentioned in academic studies, and/or whose titles suggest one of the Orthodox topics.

In addition to these criteria, I have also considered important to select works that are of significance to the piano repertoire. Contrastingly, some of them are not well-known; however, having come across them throughout my musical trajectory, my recognition of the influence of Orthodoxy in them prompted me to include them in this selection.

A representation of a variety of Orthodox traditions and of geographical locations was also favoured.

Further on, a thorough analytical procedure based on topic theory will be applied to four works, in particular – *Partita no. 1* by Georgy Sviridov, *Hilandarska zvona* by Vuk Kulenović, *Nocturne of Light* by Ivan Moody and *Prayer* by Maka Virsaladze. These were chosen on the grounds that they provide a good geographical and stylistic spread, include several references to Orthodoxy, were not previously studied in academic works, and constitute a coherent and diverse recital programme.

For this thesis, I chose to focus on structure, based on the notion that a performance must be guided by a clear understanding of the construction of the work and of the interrelation of its composing elements for its narrative thread to be effectively conveyed to the audience.

Additionally, the structure often outlines topical tropes (Hatten, 2004), the analysis of which helps to discern possible contrasting markers that may capacitate a more nuanced performance of these works and promote topical distinction in performance.

In addition to this structural perspective, others are also used to enrich the analysis: comparisons are made in relation to the use of the same topics by other composers; the topics are contextualised within the scope of Orthodoxy and its relation with the selected composers and their body of work; the narrative aspect of these works is also addressed.

A semiotic perspective is used to identify the signs that acts as signifying gestures, in order to determine the most relevant aspects of each sign in relation to its referent, and to subsequently define the characteristics that ought to be discernible in performance.

Four topics are particularly relevant, according to their organisation in the structural layout of musical works: bells (specifically, the *trezvon* ring of bells from the *zvon* tradition), Byzantine monodic chant and its adaptation to the Eastern tradition (especially the variants known as Byzantine and *znamenny* chants), the Slavonic choral sacred tradition (in all its variety, as will be further explained), and the recited tone (the manner in which Orthodox Christians recite sacred texts in church). These are the topics that will be examined in the analysis of the four selected works.

The first chapter of this thesis consists of a brief introduction to spirituality in music, to Christian Orthodoxy as an organised religion, and to the state of the art regarding the themes discussed in this thesis. The second chapter provides an overview of the topics of Orthodoxy in the piano repertoire of the 20th and 21st centuries, with the purpose of defining their essential, frequent, and idiomatic characteristics, according to Frymoyer's categorisation (2017).

The third chapter offers a description of the four structural topics that are more closely examined in this thesis, in order to substantiate the analysis of the four selected works. The fourth chapter presents a short biography of the composers whose works are analysed, along with a description of their musical *œuvre* and language. The fifth chapter bears the analyses of the selected works, and the sixth and last chapter holds the resulting conclusions.

The analysis of the chosen works follows a procedure based on the theoretical constructs of Peirce (1894) – pertaining the triadic correlation between sign, object, and interpretant –, Hatten (1994; 2004) – regarding his theories of markedness and of topical tropes –, and Johanna Frymoyer (2017) – concerning the categorisation of essential, frequent, and idiomatic characteristics.

These three frameworks are used in order to determine the degree of similarity between a topic and its representation in the analysed works, to establish contrasting relations between the representations of different topics – especially in the same musical work –, to determine the frequency with which each musical code is used to symbolise a topic, and to ascertain whether or not each sign is essential for the representation of that topic.

Additionally, on the basis of Hatten's statement (1994, p. 275), namely that

“(…) the ultimate status of the musical sign is symbolic”, in this thesis I focused mainly on the signs’ categorisation as iconic (i.e. a close match to the referent) or indexical (presenting some of the referent’s characteristics), assuming that all of the signs pertaining these topics ultimately symbolise prayer, the divine, or another concept related to Orthodoxy, and focusing on the sign’s symbolic signification, occasionally, only as a means to draw additional attention to this.

In the case of Maka Virsaladze’s piece, an interview was elaborated and sent to the composer; her answers to this interview guided my conceptualisation of her composition (and are included at the end of this thesis).

The analysis of the four main works provided a list of the characteristics that should be present in performance, according to their relevance as demonstrated by the preceding categorisation. This list is subsequently translated into performance, following my experimentation on the piano, which is effected through the employment of various performative resources, with the aim of identifying and summarising the ones that effectively reproduce the aforementioned list of characteristics.

The process of categorisation answers the following questions:

- What are the musical codes that allow one to locate a musical sign in the context of Orthodoxy?
- What is the relation between Orthodoxy and the composer’s musical language, in the context of his/her life and work?
- Does the musical sign resemble its reference, by imitating its characteristics?
- Does it point to its reference by contiguity or by suggestion via the representation of some of its characteristics?

- Does the musical sign delineate a specific symbol (through pitch contour or other resources), or reference a symbol in such a way that it would only be comprehended by someone who is aware of the cultural codes surrounding it?
- Is the sign marked or unmarked, according to its disposition in the structural layout of the work (based on Hatten's theories [1994; 2004])?
- Is it essential, frequent, or idiomatic (according to Frymoyer [2017])?
- Following this analysis, what are the musical characteristics that should be perceived in the execution of this sign in the context of a performance?
- Following experimentation on the piano, what are the performative resources that will enable the previous point?

The structure of this analysis and of the ensuing performative resources will follow this order:

- Description of the sign (in the context of the analysed work) and of its referent;
- Categorisation;
- Definition of the characteristics that will evince this sign's topical meaning(s) in performance;
- Description of the performative resources that may enhance them.

Objectives

Presently, the objectives of this dissertation will be outlined.

General Objective

This dissertation aims to identify the different forms of representation of elements of Orthodoxy in the piano music of the 20th and 21st centuries and delineate resources for their interpretation on the piano.

Specific Objectives

These are as follows:

- To identify the musical, literary, iconographic, and theological elements of Orthodoxy in selected works for piano from the 20th and 21st centuries;
- To describe the different ways in which composers incorporate these elements in their musical language;
- To define the characteristics of these elements;
- To underline the qualities that an interpretation which attempts to evince these characteristics should include;
- To define the performative resources that are necessary in order to allow for the implementation of these characteristics by the performer in his/her interpretation.

Recital programmes

This thesis underwent a shift in focus after the first year of the doctoral program. Initially centred on the Italian-Portuguese pianist Nella Maissa and her role in promoting Portuguese composers in the 20th century, the project had to be reoriented due to the unavailability of her solo piano scores, which were essential for analysing her interpretative style. Consequently, I chose to redirect my research to an entirely new

subject – the influence of Christian Orthodoxy on piano music from the 20th and 21st centuries –, based on my pre-existing empirical knowledge of this thematic.

For this reason, the programme of the first recital of my PhD course was devised in the context of the original theme, and featured works by Portuguese (born and naturalised) composers that were part of Nella Maissa's repertoire.

The second recital was performed in the scope of the new subject of research and included relevant works for piano solo of the selected time period, known for their Orthodox inspiration – such as Vasilije Mokranjac's suite *V Odjetci*, Sofia Gubaidulina's *Chaconne*, and Arvo Pärt's *Für Alina* –, as well as works from the 19th century with religious influence, which were included for context.

The third recital features the four works that are more thoroughly analysed in the fifth chapter of this thesis.

The purpose of the inclusion of these recitals' recordings in this work is to demonstrate the result of the application of this research's analytical and methodological processes in performance.

Recital I

Jorge Croner de Vasconcelos (1910-1974) – *Três Toccatas a Seixas*

Armando José Fernandes (1906-1983) – *Prelude and Fugue*

Alejandro Erlich Oliva (b. 1948) – *Tres Danzas Argentinas*

I. Chacarera con Preludio

II. Zamba de muy lejos

III. Cueca Cabo de Vila

Ernesto Halffter (1905-1989)

Three Dances from the Ballet *Sonatina*

- I. Danza de la Pastora*
- II. Las Doncellas – Fandango*
- III. Danza de la Gitana*

Fernando Lopes-Graça (1906-1994) – *Sonata no. 2*

- I. Allegro giusto – Meno mosso – Tempo I*
- II. Andante – Più mosso – Tempo I*
- III. Allegro non tanto – Allegretto capriccioso e con umore – Tempo Giusto. Molto ritenuto – Tempo I – Animato non troppo*

Link to the video: <https://youtu.be/sEq37gnhWQ8>

Recital II

Vasilije Mokranjac (1923-1984) – *V Odjetci*

- I. Lento, quasi improvisato*
- II. Allegro*
- III. Largo*
- IV. Andante*
- V. Allegro*
- VI. Presto*
- VII. Andante maestoso*
- VIII. Adagio*
- IX. Moderato*
- X. Adagio*

XI. Lento

Ivan Moody (1964-2024) – *Piano Book*

VIII. Clangour

Franz Liszt (1811-1886) – *Années de Pèlerinage II*

I. Sposalizio

Sofia Gubaidulina (b. 1931) – *Chaconne*

Arvo Pärt (b. 1935) – *Für Alina*

Sergei Rachmaninoff (1873-1943)

Prelude op. 3 no. 2

Étude-tableau op. 39 no. 7

Prelude op. 23 no. 2

Link to the video: <https://youtu.be/Ec85tU49R04>

Recital III

Vuk Kulenović (1946-2017) – *Hilandarska zvona*

Maka Virsaladze (b. 1971) – *Prayer*

Georgy Sviridov (1915-1998) – *Partita no. 1*

I. Prelude

II. March

III. Mourning music

IV. Intermezzo

V. Ostinato

VI. Recitative

VII. Solemn music

Ivan Moody (1964-2024) – *Nocturne of Light*

Link to the video: <https://youtu.be/NYk-hmWrvIM?si=51HLEgElRGk5kfr6>

1. Historical and theoretical Contextualisation

The following chapter is divided in three large sections. The first of these sections discusses the relation between music and spirituality. The second one offers a very brief introduction to Christian Orthodoxy, mentioning aspects of history, liturgy and traditional practices, among others.

Finally, the third one addresses the existing and most relevant academic works concerning elements of Orthodoxy in 20th and 21st-century music – specifically, in the piano music –, the interpretation on the piano of music informed by extramusical elements, the application of topic theory to performance, the four composers whose works were selected for closer analysis, and the four topics that will be more thoroughly examined.

1.1. Music and Spirituality

Spirituality, mysticism, and religiousness refer, as a common denominator, to the superhuman, the supernatural, and frequently, the divine. They are not, however, equivalent terms. Up to the beginning of the 20th century, these three terms were widely related to the worship of one or several gods. Since then, the meaning of these terms has expanded.

According to Sheldrake's (2007), Magee's (2016), Moody's (1996) and Jensen's (2019) understanding of the concepts of "spirituality", "mysticism" and "religion", these three vary in focus, practice and purpose. However, ultimately, they all aim for deeper spiritual understanding.

Spirituality relates to an individual's search for psychological and behavioural betterment and for a purpose in life. It may present itself through the veneration of a deity or of a specific social, political or philosophical concept (Sheldrake, 2007, p. 2).

Mysticism implies a certain knowledge which is hidden for all except those who were initiated in that knowledge and aims to unify the human dimension and the dimension to which that knowledge pertains – whether divine or other (Magee, 2016, introduction; Moody, 1996, p. 65).

Lastly, religion is often said to relate specifically to the worship of one or several deities (Jensen, 2019, pp. 1-10).

The relation between music and spirituality/mysticism is not uncommon. Different authors that write about this matter (such as Thielemann, 2001; Moody, 1995; Godwin, 1987) claim that music acts as a means for the communication of spirituality and of mysticism, that this phenomenon generates consequences at a “cosmic” level (Moody, 1995) and that the connection between spirituality or mysticism⁵ and religion is common.

Moody states that music can be used as a vehicle for the transmission of the “mystical” (Moody, 1996, pp. 65-66). He also mentions the “cosmic” consequences (Moody, 1995) a musical work can lead to, framing this assertion in the context of sacred music and its relation to “nature” and “art” (p. 27).

Thielemann (2001) refers to music as “cosmic energy” and relates it to devotion, veneration, beauty, creativity, and spiritual union, while addressing musical dialectics and its communicative faculties.

In *Harmonies of Heaven and Earth*, Godwin (1987) discusses the theory and nature of music, examines its human dimension from the perspective of the composer and of the listener, analyses the moral and religious implications of music from the Antiquity to the

⁵ When I say “spirituality or mysticism” I do not intend to equate these two terms, but to contemplate each one, individually.

present day and attempts to integrate music in the mystical and esoteric theories of the universe.

Boyce-Tillman (2007) poses some relevant questions regarding the study of the spiritual and of the mystical in music, such as the difficulties encountered in the process of attempting to define “secular” music in the present days, the conception of music of spiritual design as a contemporary version of religious music, and the distinction between the spiritual dimension and the religious one in music.

Sholl and van Maas (2017) are responsible for editing a book in which they present questions similar to those posed by Boyce-Tillman: namely, the distinction between religious music and secular music, the notion of authenticity in spiritual music, and the differentiation between “religion” and “spirituality” (Sholl & van Maas, 2017, pp. 6-10).

This book discusses the different forms of spirituality and of mysticism, attempts to concretise concepts like subjectivity, idealism and introspection and analyses the different orientations of the composers it mentions, in order to offer a series of strategies for the communication of mysticism and of spirituality in music.

Both Moody (1995) and Sholl & Van Maas (2017) agree that these strategies must rely on composition based on tradition, as opposed to the composition of music that intends to create something which is not rooted in any pre-established conventions. What these authors suggest, instead, is a reinterpretation of ancient paradigms.

In this thesis, I do not intend to dogmatise, nor to propose Christian Orthodoxy as an ideal theological structure. Rather, I intend to analyse the interrelation of Orthodoxy and the social and cultural traditions of different nationalities, aiming to understand the ways in which different composers interpreted these traditions.

1.2. Christian Orthodoxy

Christian Orthodoxy traces its origins back to the early Christian communities of the Eastern Roman Empire⁶. These communities developed alongside their Western counterparts⁷ and were distinguished through theological, liturgical, and cultural differences.

The historical development of Orthodoxy is marked by significant events and theological debates, most notably the Seven Ecumenical Councils held between the 4th and 8th centuries. These councils were pivotal in defining Orthodox doctrine, addressing critical issues such as the nature of Christ and the Trinity.

As Siecienski (2019) explains, these councils not only shaped the theological landscape of Orthodoxy but also set the stage for the Great Schism of 1054, which led to the separation of the Eastern Orthodox Church from the Roman Catholic Church. The primary causes of this schism were disputes over papal authority and specific theological differences.

Central to Orthodox theology is the Nicene Creed, which articulates the belief in the Trinity – God as Father, Son, and Holy Spirit. Orthodoxy places a strong emphasis on the belief that Jesus Christ is both fully divine and fully human.

The Divine Liturgy, particularly the Liturgy of St. John Chrysostom, is currently the central act of worship (though, in earlier times, the Liturgy of St. Vassily the Great was more common). Seven sacraments are recognised, known as Holy Mysteries, which are essential to the spiritual life.

These include Baptism (initiation into the faith), Chrismation (confirmation and reception of the Holy Spirit through anointment with holy oil), Eucharist (communion with

⁶ I.e., the Byzantine Empire, centred in Constantinople, which included regions such as present-day Greece, Turkey, Syria, Lebanon, Israel and Jordan.

⁷ Originally centred in Rome, the Western Roman Empire included such regions as Italy, modern day France, and the Iberian Peninsula.

Christ), Confession (repentance and forgiveness of sins), Marriage (conjugal union), Holy Orders (ordination of clergy) and Anointing of the Sick (meant to provide healing and comfort).

Daily prayer is a fundamental practice, both privately and in community. The Orthodox prayer life includes the use of prayer books, the Jesus Prayer (“Lord Jesus Christ, Son of God, have mercy on me”) – which is supposed to be continuously repeated, throughout the day –, and the observance of set hours of prayer.

Fasting is also important, with regular fasts on Wednesdays and Fridays, and four extended fasting periods – Great Lent (before Easter), the Advent Fast (in preparation for the Nativity of Christ), the Fast of the Apostles St. Peter and St. Paul, and the Dormition Fast (leading up to the Ascension of the Virgin Mary) –, aimed at spiritual discipline and purification.

The church calendar, featuring feasts, fasts, and commemorations of saints, determines the liturgical rhythm of Orthodox life, intertwining daily existence with the sacred. Major feasts include Easter, Christmas, and the Baptism of Christ. These feasts are celebrated with specific liturgies, hymns, and customs.

Icons play a vital role in Orthodox spirituality, serving as windows to the divine and aid to worship. Believers kiss the icons and light candles before them, seeing them as representations of holy presences.

Church architecture, often characterised by domes and elaborate interiors, reflects the grandeur and mystery of the divine. Chesterton (2013) observes that the aesthetic beauty of Orthodox churches and their art forms is not just an expression of cultural heritage but a theological statement of the nature of God.

According to Robert Taft, “(...) one of the distinguishing characteristics of the Byzantine Rite is (...) its intimate symbiosis of liturgical symbolism (ritual celebration), liturgical setting (architecture/iconography), and liturgical interpretation (mystagogy)⁸” (1992, p. 18).

Monasticism holds a special place in Orthodox Christianity. Influential monastic figures such as St. Anthony the Great (251 AD – 356 AD) and St. Seraphim of Sarov (1754-1833) have significantly shaped Orthodox spirituality with their emphasis on asceticism, prayer, and contemplation/meditation. Monasteries are viewed as spiritual pillars, preserving the faith through prayer, study, and manual labour.

In the modern era, Christian Orthodoxy faces numerous challenges, including political disturbances, secularisation, and the need for ecumenical⁹ dialogue (Casiday, 2012). Orthodox leaders strive to engage with contemporary issues while maintaining the integrity of their faith. Issues such as interfaith relations, social justice, and the role of the church in a globalised world are increasingly prominent in Orthodox discourse. Casiday (2012) notes that this engagement with modernity is not without tension, as the church seeks to balance tradition with adaptation.

The cultural and artistic heritage of Christian Orthodoxy is rich and diverse. Iconography, with its distinct style and theological significance, is a hallmark of Orthodox art. The musical traditions of Christian Orthodoxy are also diverse and ethnically expressive, enhancing the experience of worship.

⁸ Mystagogy relates to a deeper understanding of the Christian sacraments, which takes place, particularly, after baptism.

⁹ The term “ecumenical” refers to initiatives aimed at promoting unity and cooperation among different Christian denominations and traditions.

In general, the word “Orthodox” is frequently associated with a specific nationality, mainly Russian or Greek. However, even though Russia, Greece and Eastern Europe are the regions with the greatest percentage of Orthodox Christians, there are also significantly numerous Orthodox communities in Egypt, Syria, Ethiopia, Jerusalem, and the United States of America, as well as several smaller communities in Europe, and spread across the globe.

Presently, there are 15 autocephalous¹⁰ Orthodox churches, and several others the status of which has yet to be defined. Some Orthodox churches (cf. Greek, Bulgarian, Serbian, Romanian, Moldovan, Russian, Ukrainian and Antiochian), can be found in countries where Orthodoxy is not the main religion – as is the case of Portugal (Siecienski, 2019).

Christian Orthodox (pictorial, musical, ritualistic) traditions have developed differently in various countries and cultures. For example: in Moldovan churches, men and women often stand in opposite halves of the church; in Ukrainian churches, women and children stand in a half-moon around the priest while he reads the Holy Gospel; in Russian, Moldovan, and Ukrainian churches women must wear headscarves, while in Greek and Bulgarian churches this is not mandatory.

These are but a few examples. And, naturally, the musical chanting traditions vary greatly across different Orthodox communities, absorbing cultural specificities.

The understanding of these specificities may aid in the comprehension and assimilation of different composers’ aesthetics and of their musical works, in the context of the manifestation of Orthodox influence in the latter. Grounded on that understanding, the definition of performative guidelines will enable a more effective reflection of cultural

¹⁰ The term “autocephalous” is attributed to churches that have their own leader and nominate their own bishops without external sanction; they are, however, in communion with the patriarch of Constantinople and, therefore, with all other Orthodox churches.

variety, unified under the common denominator of faith and of shared religious practices and precepts.

1.3. State of the Art

This thesis focuses on composers and works that are little known, on the exploration of the richness of the Orthodox culture, and on the study of the different compositional aesthetics of the 20th and 21st centuries, based on the composers who sought inspiration in this culture.

The Orthodox culture defines the lives of many a community, in a variety of manners pertaining music, ritual, art, social and ethical values, and language. Moreover, its implementation in different regions entails adaptations to specific ethnographic groups.

Therefore, the study of the Orthodox culture and of its manifestations in music provides a window into different ethnicities, whilst maintaining faith as a unifying factor. The study of diverse musical idioms and techniques, within this context, further enriches this perspective.

With that in mind, I subsequently offer an overview of the current state of the research concerning the themes that are discussed in this thesis: namely, the influence of Orthodoxy in the music of the 20th and 21st centuries, the interpretation on the piano of music informed by extramusical elements, the four composers whose works are analysed in depth, the four elements of Orthodoxy which are more prominently represented in them, and the processing of all these subjects using a methodology derived from topic theory (and specifically, its application in performance).

Concurrently, I will point out the ways in which the present thesis will complement the existing research.

1.3.1. *Elements of Orthodoxy in 20th and 21st-Century Music*

In the case of music of religious aesthetic, some of the archetypes of Orthodoxy which can be found in the music of the 20th and 21st centuries are as follows: bells, sacred monodic chant, sacred polyphonic chant, the recited tone used for the reading of prayers and other sacred texts, the representation of said sacred texts and of their narrative content, the state of prayer or “suspended time” (as Moody [1996] calls it), Arvo Pärt’s *tintinnabuli* technique, Orthodox iconography, theological concepts, the duality of human and divine, and religious symbolism.

Some of the composers that are more regularly mentioned when referring to 20th and 21st-century music with Orthodox influence are Ivan Moody, Michael Adamis, Arvo Pärt, Sofia Gubaidulina, John Tavener and Galina Ustvolskaya. These composers and their musical output – and, particularly, the extramusical elements related to Orthodoxy that are referenced in their works – have been analysed by various authors.

Coker (2018) considers Ivan Moody’s music to be representative of the influence of Byzantine chant. Moody cites Michael Adamis as a composer whose work shows influence of the Byzantine tradition, highlighting his use of symbolism, as well as textual citations and even instrumentation inspired in the Byzantine tradition, specifically in his work *Byzantine Passion*, for two *psaltis*¹¹, two male choirs, two mixed choirs, bells, *talandra*¹² and *simandra*¹³ (Moody, 1996).

¹¹ Singer in the Byzantine Orthodox tradition.

¹² Percussive instruments, made of wood, composed of a flat board that is struck by a hammer; they are used to summon believers to the religious celebrations or at the beginning of a procession.

¹³ *Talandra* made of metal.

Moody also mentions the influence of the Byzantine culture in the music of some Romanian composers, such as Paul Constantinescu and Martian Negrea. Jeremiah-Foulds (2015) perceives influences of Byzantine chant in the music of Iannis Xenakis.

Lee (2019) underlines the recited tone, the use of melodic patterns belonging to the *znamenny* chant and the imitation of the *ison*¹⁴ as the main elements in Alexander Gretchaninoff's *Missa Sancti Spiritus* (for choir and organ).

Forrestal (2014) observes characteristics of the Byzantine chant and of the *znamenny* chant in the music of Arvo Pärt, and emphasises the modal harmonies in his music (mainly, his choral music) – specifically, he references Pärt's use of the Aeolian and Ionian modes, and a variation of the Phrygian mode, as well as homorhythmic textures similar to Orthodox choirs in his more recent works (choral and instrumental), which indicates an inspiration in some genres of the Eastern sacred polyphonic tradition.

Ginzburg (2016) suggests that the modal harmony and the movement of chords by whole-tones are elements that Georgy Sviridov's (choral) music and Russian liturgical music have in common. Rosenblatt (2022) cites *Chants and Psalms*, a cycle for unaccompanied mixed choir dating from 1990, as an example of Sviridov's music with evidence of Orthodox choral traditions.

Ghvinjilia (2023) underlines Georgian Orthodox chanting traditions in the music of Giya Kancheli, Nodar Mamisashvili, Eka Chabashvili, Maka Virsaladze, and Natela Svanidze.

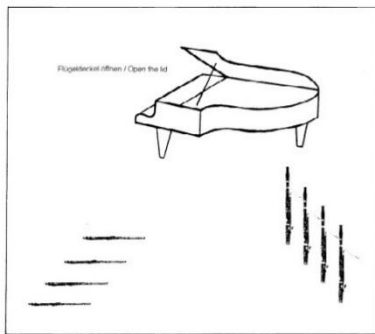
In the context of iconographic representation, Jeremiah-Foulds claims that "Orthodoxy is highly ritualistic in its expression" and highlights the performative ritualism in

¹⁴ An *ison* is a drone note, a sustained or repeated pitch sung beneath the main melody to provide harmonic and tonal support.

some of Galina Ustvolskaya's works: for example, in Composition no. 3 (for four flutes, four bassoons and piano) the composer's scene indications place the musicians in a disposition that is identical to Andrei Rublev's famous icon of the Holy Trinity (Jeremiah-Foulds, 2015, p. 68).

Figure 2

Galina Ustvolskaya's Scene Indications for Composition no. 3



Note. Reproduced from Jeremiah-Foulds (2015), p. 68, Fig. 2.11.

Figure 3

Andrei Rublev's Icon of the Holy Trinity



Note. Reproduced from Jeremiah-Foulds (2015), p. 68, Illus. 2.12.

The recreation of the state of prayer is notably distinct in the music of John Tavener – for example, in his work *Prayer for the World* for mixed choir, which Moody (1996) highlights as a representative case. McBurney refers to the state of prayer in Gubaidulina’s music, specifically in her work *Offertorium* for solo violin and orchestra which, according to him, represents “(...) an extended peroration, highly reminiscent of Russian Orthodox church music” (McBurney, 1988, p. 123).

The techniques that are employed for the representation of the state of prayer in music (such as motivic repetition and a consistently unchanging harmonic and rhythmic texture) are also frequently used to represent the “suspended” time, which requires a “static” (Moody, 1996) and reiterant narrative. Therefore, these two concepts can be discussed simultaneously.

According to Moody (1996) – the music of John Tavener, Ivan Moody, and Arvo Pärt shows frequent use of texts belonging to the Orthodox tradition, in different languages (mainly in Greek and Church Slavonic¹⁵), as well as other elements of Orthodox practice such as the use of two choirs or the recreation of the recited tone. It is also worth mentioning that several of their works exhibit a convergence to the concepts of Resurrection and Transfiguration.

Moody mentions the use of symbolism by such composers as Michael Adamis, Igor Stravinsky, and John Tavener (1996, p. 78). The symbolism in Sofia Gubaidulina’s music is another regularly studied phenomenon (Cojbasic, 1998; Onalbayeva-Coleman, 2010); both she and Arvo Pärt are referenced for their representation of the divine and the human dimensions in music – this will be discussed in more detail in the following section.

¹⁵ Idiom of Slavic origin that is used solely in religious celebrations in the Eastern Orthodox communities.

1.3.2. *Elements of Orthodoxy in 20th and 21st-century Piano Music*

The piano is frequently used to imitate the sonority of bells. Shamray (2020) suggests that it is, in fact, the ideal instrument for that purpose. Chernova and Sorokina claim that the bell is, at the same time, an instrument of the Orthodox church and an element of popular culture (Chernova & Sorokina, 2012, p. 1) and highlight bells, the *znamenny* chant and folk music as key elements in the musical language of composers from the last two centuries.

The bells of the Russian *zvon* tradition are, undoubtedly, those that are most regularly and thoroughly evoked in the piano repertoire. Sergei Rachmaninoff is the composer who most frequently represented bells of this tradition in his music, but other composers emulated them, as well (such as Modest Mussorgsky [1839-1881] or Alexander Scriabin [1872-1915]).

Ivana Medić (2020) stresses the influence of the *zvon* tradition in the Serbian piano repertoire of the second half of the 20th century (for example, in *Echoes* by Vasilije Mokranjac). Another example of these bells, according to Jenny Rabie, can be observed in the suite *Ikonit* by Einojuhani Rautavaara, specifically in its' first movement – *The Death of the Mother of God* (Rabie, 2015).

Arvo Pärt's *tintinnabuli* technique is said to have developed from the Russian bell ringing tradition (Bostonia, 2012; Forrestal, 2014). His music is discussed by numerous authors – such as Hillier (1997), Shenton (2012), and Kongwattananon (2013) –, who examine the influences and origins of this technique, the mechanisms of its employment as a compositional tool, and the impact it had on the musical soundscape of recent times.

The Byzantine chanting tradition is frequently referenced in the piano repertoire. Ivana Medić (2020) points to the use of characteristics common to sacred monodic chant in

Serbian piano music, such as melodic patterns inspired in the modes of the *octoechos*¹⁶, the citation of Byzantine hymns, metrical irregularity, a melodic design that moves essentially by small intervals or the representation of the *ison*, mentioning works like the *Byzantine Concerto* for piano and orchestra by Ljubica Marić or *Lirika Atosa* for piano solo, by Svetislav Božić.

Metzger-Peiskie (2022) notices allusions to the eight tones of the *octoechos*, to the *ison* and to the Greek hymnographic repertoire in general, in John Tavener's piano music (*Ypakoë* being the most evident example).

Barnes (2016) references the citation of Byzantine hymns and the representation of the melismatic ornamentation that are characteristic of the Byzantine chant in works by Victoria Bond, specifically – in her piece *Potirion Sotiriou*, which is based on a hymn with the same name. Other authors, such as Brickle (2020) and Duck (2023), address the elaboration of Byzantine chants in Victoria Bond's music, as well.

Another frequently referenced chanting tradition is the *znamenny*. Jeremiah-Foulds (2015) highlights influences of the *znamenny* chant in the music of Galina Ustvolskaya, comparing it to the Byzantine influence in the music of Iannis Xenakis.

Some characteristics that Byzantine and *znamenny* chants have in common are emphasised by the author, who, then, draws parallels between these characteristics and their representation in these composers' musical works – such as the use of drone notes or the mainly stepwise melodic movement, with few small intervals (Jeremiah-Foulds, 2015, pp. 225-226).

¹⁶ System in eight modes that was used for the composition of Orthodox monodic chants in Byzantine tradition.

References to sacred polyphonic singing styles are also regularly discussed: for example, Taganov mentions this topic in relation to the music of Rodion Shchedrin (2019), Myers (2014) and Wilson (2019) reference Orthodox polyphonic singing traditions in a work by Nikolai Korndorf, while Myers (2014) also underlines the presence of this topic in Alfred Schnittke's *Piano Sonata no. 1*.

Iconography is another recurring element. Coker (2018) suggests that Moody seeks to represent Orthodox icons in his music, not in a literal way, but rather attempting to convey their theological meaning.

Jeremiah-Foulds (2020) considers iconographic representation to be one of the representative elements of Ustvol'skaya's compositional language, claiming that her music "(...) functions as a 'sonic icon' (...) providing this 'window' to God" (Jeremiah-Foulds, 2020, pp. 219-220). Rabie (2015) discusses this topic's various manifestations in Rautavaara's *suite Ikonit* – a piano *suite* in which each movement represents an icon.

The state of prayer is described by Moody as the moment in which "the mind enters the heart" (Moody, 1996, p. 66), a state that can be recreated by means of a consistent motivic repetition and the conciliation of "narrative" and "stasis" (Moody, 1996), that is, the creation of a static musical texture in which, nonetheless, one can observe structural development.

This type of texture is most frequently found in the music of Arvo Pärt, John Tavener and Ivan Moody – for example, in the pieces (for solo piano) *Für Alina* by Pärt, *Ypakoë* by Tavener and *Clangour* by Moody.

This static musical texture is also used to represent the "suspended" time that Moody refers to (1996, p. 69). The notion of a "transcendence of time", of a time that exists outside reality and social routine, is experienced by Gubaidulina, according to the composer herself, in three ways: "(...) in art, in sleep, and in the Eucharist" (Jacobsen & Witt, 1997, as cited in

Moody, 2013, p. 46). This element frequently translates into a generalised transparency and simplicity of musical elements.

Regarding the representation of sacred texts in piano repertoire, their narrative content is more frequently represented than the texts themselves, for the addition of a vocal part is usually necessary to that effect.

A significant example is the suite *Four Sketches from the Gospel* by Vladimir Ryabov (a work for solo piano, composed in 2002). Stognii (2012) analyses this work from the perspective of mythopoetic connotations¹⁷ in the context of Christianity. The author identifies both concrete elements that are described in the excerpts of the Gospel which accompany each movement of this work, and figurative spiritual elements.

The recited tone is another relevant element, often used for contrast and structural cohesion. It corresponds to the manner in which prayers or other sacred texts are read in the Orthodox church, by means of the use of a main note over which this recitation is carried out.

While manifestations of this topic in the piano repertoire are scarcely mentioned at all, some authors – such as Cojbasic (1998) – single out its employment in the music of some composers (Sofia Gubaidulina's *Piano Sonata*).

The concepts of Resurrection and Transfiguration are recurrent in the piano music of this period as well. According to Coker, Resurrection represents a focal point of Moody's music, both from a theological and from a structural point of view (Coker, 2018, p. 11).

For example, in his *Nocturne of Light* (for piano and string quartet) this concept leads the composer to structure this work in such a way as to represent an accumulation of tension,

¹⁷Mythopoetic connotations are related to mythological extramusical references; in this context, a "myth" is a compendium of stories of a religious, folkloric or authorial nature, such as, for example, a narrative of the Sacred Scripture or the concept of Resurrection.

culminating in a liberation that symbolises the concept of Resurrection (as suggested by Barnes [2016]).

Belge highlights Gubaidulina's propensity for symbols that are related to Crucifixion, Resurrection and Transfiguration (Belge, 2020, p. 203) and McBurney expands this idea, affirming that the use of religious symbolism in Gubaidulina's music converges to the notions of Transfiguration and Resurrection, which are represented in this way: "(...) sound becomes quite another or dies into silence or is born from silence (...)" (McBurney, 1988, p. 124).

Metzger-Peisker (2022) mentions the representation of different moods, highlighting the "joy" of Resurrection, in the music of John Tavener.

Gubaidulina is most renowned for her use of religious symbolism, even though she is not, by far, the only one (Ivan Moody, Michael Adamis and Galina Ustvolskaya are other relevant examples).

According to Onalbayeva-Coleman (2010), in her piano piece *Chaconne*, Gubaidulina uses specific numerical symbols, such as the number three (which symbolises the Holy Trinity), the number four (representing the fourth day of the creation of Heaven and Earth) and the number seven (which symbolises the seven last words of Christ).

These symbols are represented by means of "(...) intervals, pitches, pitch and chord groupings, among others" (Onalbayeva-Coleman, 2010, p. 61). In addition, the Cross is the most important and omnipresent symbol in Gubaidulina's music (Moody, 2012) – for example, one of the most emblematic works by Gubaidulina, in this regard, is *Sieben Worte* (1982) for cello, bayan and strings.

Regarding the duality of human and divine, Onalbayeva-Coleman (2010) highlights this topic in the structural alternation of different motifs in Gubaidulina's music; she and Cojbasic (1998) – among other authors – underline Gubaidulina's use of the Cross as an

element for structural and motivic construction, suggesting that its vertical and horizontal lines symbolise the divine and human dimensions, respectively.

Meanwhile, Hillier (1997), Bostonia (2012) and others defend that Arvo Pärt's *tintinnabuli* technique is representative of this duality, as well. This will be further elaborated in the second chapter of this thesis.

As I hope has become increasingly obvious following the reading of the above-mentioned examples, many works have been written concerning the influence of Orthodox culture in the music of 20th and 21st-century composers. However, none has been written about the phenomenon of Orthodox influence in the piano music of the 20th and 21st centuries in general, specifically in the framework of topic theory, and on the consequences which that knowledge may entail in relation to performance.

1.3.3. Interpretation on the Piano of Music informed by extramusical Elements

The subject of the identification and analysis of extramusical references in the piano repertoire has always attracted researchers. However, the study of the implications generated by analyses of this kind in performance is less common.

Three works, in particular, discuss this subject in particular detail: *Estudos interpretativos sobre música portuguesa contemporânea para piano: o caso particular da música evocativa de elementos culturais portugueses* [Performance studies on Portuguese contemporary music for piano: the particular case of evocative music of elements of the Portuguese culture] by Joana Gama (2017), *The Piano as Kolokola, Glocken and Cloches: performing and extending the European traditions of bell-inspired piano music* by Konstantin Shamray (2020), and *Piano Music Inspired by Dance: Stylistic Characteristics and Performance Suggestions* by Hanren Zhang (2021).

Joana Gama's dissertation (2017) identifies and analyses geographical, literary, musical and other extramusical references found in the piano repertoire of several Portuguese composers, studies the manifestations of these references in the musical works that were inspired by them, and proposes a series of interpretative solutions related to the choice of *tempi*, articulations, dynamics and other factors, guided by the intention of effectively conveying the semantic environment of the selected works.

Shamray's dissertation (2020) analyses extramusical references related to the bell ringing traditions of Russia, Germany and France in the piano repertoire and carries out an exegetical analysis of those traditions, exploring the pianistic and compositional techniques used by some selected composers in order to recreate the sonority of bells, and presenting pedalling, articulation, touch and chord-balance suggestions to promote an effective simulation of the sonority of bells on the piano.

Zhang's dissertation (2021) analyses 19 works influenced by folk dances of 13 different countries, with the intention of emphasising the specific characteristics of each dance, identifying them in the analysed works and offering interpretative solutions that convey those characteristics.

These works analyse different topics, in view of the identification of their characteristics, to enable a discussion of their application in performance. Yet neither of them uses topic theory as a base for methodology. I shall presently examine other works that do.

1.3.4. Topic Theory applied to Performance

Given the fact that topical analysis is directly related to meaning, which is, in turn, related to interpretation and expression, it is no wonder that there is a growing number of works concerning the use of topic theory in the construction of a performance.

In *Musical 'Topics' and Expression in Music*, Robert Martin (1995) examines the relation between musical topics and performance, emphasising that the way performers interpret these topics significantly influences their meaning, as perceived by the audience. Performers' individual interpretations, shaped by their cultural and personal contexts, can alter the emotional impact of a musical topic through variations in dynamics, tempo, and articulation.

Additionally, the collaborative nature of ensemble performances allows for dynamic interactions that further shape the interpretation of topics, while improvisation in certain genres can transform their meaning in real time.

John Irving discusses performance techniques and approaches in the context of Mozart's works for chamber music with piano (2014). He encourages performers to use a wide range of dynamics to highlight the expressive qualities of musical topics and emphasises the importance of careful phrasing and articulation to bring out the character of specific topics and match their style.

Irving also suggests tempo variation within movements to enhance expressiveness – such as the use of slight *accelerandos* or *ritardandos* to emphasise important moments or transitions –, and the employment of the sustain pedal to blend harmonies or create a particular mood without obscuring the clarity of the musical topics.

Julian Hellaby (2023) recently compiled a series of studies which propose models for the application of topic theory in the construction of a performance and offer examples of the use of these models to that effect.

Two of the featured authors – Tarasti and Grimalt – base their models on Algirdas Greimas' semiotic square (1966), which highlights binary oppositions within a text, allowing for a deeper understanding of the terms of these oppositions, and of their interaction, therefore leading to a more nuanced interpretation.

Melanie Plesch, in Hellaby's book (2023), proposes a different model, which focuses instead on a thorough analysis of a single topic, tracing the characteristics that defined it at its origin (in this case, the *gato*, an 18th-century Argentinian dance), following its genealogical evolution, and cross-examining the representation of that topic in other works by the same composer, and/or in works by other composers. Thus, this model focuses on the topic's stylistic elements, whereas the previously mentioned one concentrated on topical interaction and expressive contrast.

However, topics of Christian Orthodoxy have not, yet, been discussed, in relation to topic theory, and the subject of their performance (in this context) has not been debated.

1.3.5. Georgy Sviridov, Vuk Kulenović, Ivan Moody, and Maka Virsaladze

Peter Jermihov (1992) provides an overview of the life and work of Georgy Sviridov, which includes a biography, an analysis of his musical style, significant compositions, the composer's cultural context, his influence and legacy, and the audiences' reception of his music. This book follows a similar one, written 20 years earlier in Russian, by Arnold Sokhor (1972).

However, it is perhaps the book *Music as Destiny*, which consists of a compendium of texts by Sviridov himself (edited by Aleksandr and Vasily Belonenko and Sergei Subbotin in 2017), that which provides greater insight into his life and into his inner world. Several other authors – such as Korolkov (2003), Machulene (2016) and Yudin et al. (2017) – discuss Sviridov's music, influences, and creative contribution.

Vuk Kulenović is academically referenced by two authors, in particular – Milica Milin (2008; 2009; 2011; 2012) and Ivana Medić (2014, 2019, 2020). They refer to him in the context of the political and musical scenario of Serbia in the 20th century, comparing Kulenović's style with that of other Serbian composers.

Regarding Ivan Moody, a doctoral dissertation was written by Kevin Coker in 2018, which includes a biographical overview, an examination of the influences of Christian Orthodoxy in his music, and an analysis of several of his choral works.

Though this dissertation provides a valuable viewpoint on this composer's musical production, it is greatly enhanced by Moody's own numerous musicological writings (1995, 1996, 2008¹⁸; 2012; 2014; 2015; 2016; 2020), in which he discusses his own works, and those of others, often in the context of Orthodoxy and its manifestations in music.

The influences and specificities of Maka Virsaladze's musical style have been addressed by Nana Loria (2012), Eka Chabashvili (2018), and Gvantsa Ghvinjilia (2023), and more notably – by Virsaladze herself (2015; 2018; 2021), who provides insights into the main elements of her compositional approach.

Though Sviridov's *Partita no. 1* is occasionally mentioned in some articles, such as Tatarskaya's (2003), which discusses Sviridov's music in the context of a conference that was dedicated to him, in his native city of Kursk, it has not been studied academically. Similarly, Ivan Moody's *Nocturne of Light* was briefly mentioned in Barnes' article (2016) concerning music that was inspired by Byzantine chant, but it was not independently analysed.

Kulenović's *Hilandarska zvona* has been mentioned on occasions, such as Ivana Medić's article on the subject of Serbian music with Orthodox influence (2020), but has not been thoroughly examined. Virsaladze's *Prayer* has not been referenced at all.

¹⁸ This date refers to an interview carried out by Ivan Moody to himself. This interview was sent to me by him in a personal e-mail and I have not found it available online.

1.3.6. *Works about Bells, Sacred Monodic Chant, Sacred Polyphonic*

Chant, and Recited Tone

Much has been written regarding these subjects – particularly, concerning the first three. Russian *zvon* bell ringing is addressed, both in a general manner which describes main characteristics and performance practices – such as in Vladyshevskaya’s article (1998) and book (2022), Burnett’s manual for bell ringers (2003), or Tereschenko’s book (2022) – and with a geographically specific approach which concerns distinct performance practices of various regions – such as Demchenko’s article (2017).

As for sacred monodic and polyphonic chanting, their characteristics, their various styles and their historical development constitute a marked research niche, to which authors such as Moody (et al., 2001), Lingas (2017; 2019), Kondrashkova (2017; 2018), Daković (2014; 2020), Poliakova (2022), and many others contribute regularly.

I have also consulted the 2006 edition of Grove Music Online – specifically, Levy & Troelsgard’s article on Byzantine chant, and Velimirović, Lozovaya, Myers, & DeCarlo’s on Russian and Slavonic church music.

The first article mentioned above describes the sources and origins of Byzantine chant’s notational system, highlighting different historical and stylistic periods and offering pertinent details regarding the melodic and intervallic functioning of the chant and the role of the *ison*.

The second outlines the origins of sacred monodic chanting in Orthodox Slavonic communities and the development of sacred polyphonic chant in the region that comprises Ukraine, Belarus and the Carpathian Mountains, Bulgaria and Serbia.

Contrastingly, recited tone is seldom discussed, academically, as an independent element; Shymansky (1956) and Zyrianov (2015) describe the specificities of expressive liturgical reading, and their employment in view of an effective conveyance of the narrative content of sacred texts. These specificities concern textual intelligibility, as well as the communication of reverence and of the different emotional qualities associated with different feasts, for example.

This dissertation attempts to bridge these subjects and their representation in the musical works for piano of the 20th and 21st centuries, highlighting analogous characteristics and magnifying them in pianistic performance.

1.3.7. *Summary*

In short, while there are many academic works concerning the influence of certain elements of Orthodoxy in the music of the 20th and 21st centuries, and an increasing number of works pertaining the application of topic theory in performance, the two subjects were, as yet, not paired.

To date, no work has been written which examines Orthodox influence in music of this period in the context of topic theory and proposes means for the application of a topical analysis of Orthodox topics aimed at performance. The present work takes the first step in that direction, focusing on four topics in particular.

Moreover, the four musical compositions that were selected for thorough analysis in this thesis have received limited or no academic scrutiny.

2. Christian Orthodox Topics in classical Music

The following chapter discusses the main topics of Orthodoxy whose influence can be discerned in the piano music of the 20th and 21st centuries, including an overview of 30 works in particular, and a categorisation of the signs which represent Orthodoxy, in these works.

2.1. Christian Orthodox Topics

As previously mentioned, the recurring topics in the context of Western classical music with influence of Christian Orthodoxy are the following: bells (especially those of the *zvon* tradition, the most commonly used in Orthodox practice and most often represented in music), sacred monodic chant (particularly pertaining the Byzantine tradition, and the *znamenny* chant¹⁹), sacred polyphonic chant, *tintinnabuli* (the technique created by Arvo Pärt in 1976), the recited tone (the manner of recitation of sacred texts used during religious services in the Orthodox Church), the state of prayer or “suspended” time, the representation of texts from the Holy scripture, iconography, theological concepts (such as Resurrection and Transfiguration), the duality of human and divine, and religious symbolism. A brief description of these topics will be subsequently provided, along with their main characteristics.

2.1.1. *Zvon Bell ringing*

The *zvon* bell ringing tradition developed in Russia in the 17th century and consists in the striking of the walls of the bell by its clapper. These clappers are attached to ropes which are tied to the walls of the bell tower or to a wooden post located in its centre; some ropes are connected to foot pedals and/or wooden levers. Their discordant sonority, caused by the fact

¹⁹ These terms – Byzantine and *znamenny* are used for their wider significance as some of the most pervasive styles of monodic chanting in Orthodox tradition; however, associations with specific styles are not intended.

that these bells are acquired independently (not as part of a collection) and tuned differently, is a distinctive feature.

There are two types of canonical rings, according to their musical texture: those that use a single bell at a time, and those that use several at once. The latter – called *trezvon* – is used, more commonly, during the Liturgy, at celebratory moments, and is the most popular among composers, as a source of inspiration, due to the fact that it is the only one that uses all three registers of the bell collection and is highly virtuosic (in terms of rhythm).

Additionally, it has a well-defined structure that begins with three slow rings on a low-register bell, followed by up to three movements of the ring itself – each of which can have a different (dynamic, motivic, rhythmic, etc.) development –; it finalises with three chords (Vladyshevskaya, 1998; Burnett, 2003; Demchenko, 2017).

Therefore, the *trezvon* ring is the one that I will mainly focus on, in this thesis. The main characteristics of this ring are specific rhythmic patterns, a polyphonic texture, wide range, layers that perform simultaneously while presenting different rhythms, dissonances, and a generally virtuosic rhythmic profile.

2.1.2. Byzantine Chant and Znamenny Chant

The sacred monodic chant used in Orthodox tradition derived from the Byzantine Empire²⁰. This tradition uses a system of eight modes called *Octoechos*, employed in the composition of the chants. These chants consisted of a single melodic line, often accompanied by a drone note, which mostly maintained the main tone and was called *ison*.

²⁰ The Byzantine Empire was the continuation of the Roman Empire centred in Constantinople. It covered Italy, Greece, Turkey, and portions of North Africa and of the Middle East, having existed between the years of 330 and 1453, when it fell to the Ottoman Empire.

The notation of this type of chanting was carried out by means of neumes (Levy & Troelsgard, 2006).

Kievan Rus²¹ had strong commercial ties to the Byzantium, leading to the adoption of Christianity as its official religion, in the 10th century. Consequently, the chants from the Byzantine tradition which were used in religious services in Slavic regions were translated, generating new forms of notation, of which the most widespread was the *znamenny* chant (Moody & Poliakova, 2013); its influence in music from the 19th and 20th centuries has been particularly significant.

The main characteristics of the manifestations of this type of chanting in the piano repertoire consist of a monophonic texture, a melismatic melodic profile (often with ornamentations) in a narrow range, measured rhythm, a modal organisation, and the frequent accompaniment of the main melodic line by a drone note.

2.1.3. Sacred Polyphonic Chant

The development of sacred polyphonic chanting traditions in Slavic regions saw several different phases over time. The polyphonic writing differs significantly from one phase to another: the 16th and 17th centuries witnessed the advancement of melismatic adaptations of *znamenny* chants, frequently in three-part layouts; the late 17th century is marked by virtuosic polychoral concerts.

The 18th century contemplated the emergence of a homorhythmic style, which placed the main melody in the tenor part. The 19th century saw the appearance of a four-part style, whereby harmony predominated over melody, which was located in the top voice. The late-

²¹ Kievan Rus – a confederation of Slavic tribes that reigned between the 9th and 13th centuries and comprised present day Russia, Ukraine, and Belarus, which adopted Christianity as its official religion in 988.

19th and 20th centuries were marked by a return of the focus on ancient chants (Moody & Poliakova, 2013).

Additionally, some of these styles exhibit the influence of secular traditional music of different regions (Velimirović, Lozovaya, Myers, & DeCarlo, 2006).

Hence, though choral settings of, at least, three voices usually moving in a moderate tempo often characterise this topic, it can also be authentically represented through several contrasting features, such as diatonicism and chromaticism, polyphony and homophony.

2.1.4. *Tintinnabuli*

Tintinnabuli means “bells” (in Latin) – this technique bears this title because of the perfect triad that forms the basis of its harmonic development, which generates a bell-like sonority; it is believed to have derived from the Russian *zvon* bell ringing tradition (Bostonia, 2012, pp. 128-139). The *tintinnabuli* technique is characterised by two main melodic strands that interconnect based on a set of counterpoint rules: one of these voices is the *tintinnabuli* line, and the second is the melodic line, which moves in a largely stepwise motion.

Tintinnabuli was created by Estonian composer Arvo Pärt in 1976, following his conversion to the Russian Orthodox Church, as well as an extensive study of Gregorian chant and early polyphonic music carried out by this composer. It emphasises silence, purity, and a generally contemplative and meditative mood. The first work that emerged within this style is *Für Alina*, a short piano piece composed in 1976 (Hillier, 1997; Bostonia, 2012; Kongwattananon, 2013; Forrestal, 2014).

Pärt is the only composer to use this technique in its original form, though others – such as John Tavener, Ivan Moody, or Giya Kancheli – have attempted to reproduce its inherent simplicity, sacredness, and emotional depth by means of repetitive minimalism, slow harmonic unfolding, sparse textures, and emphasis on silence.

The main characteristics of *tintinnabuli* and of compositional aesthetics that were inspired by it are the use of two voices or of several slowly developing voices, arpeggiated perfect triads and generally triadic harmony, diatonically stepwise melodic movement, simple rhythms, repetition, abundance of pauses and silences, and transparent textures.

2.1.5. *Recited Tone*

The recited tone is an independent element because of its essential role in the Orthodox Church: most of the texts in Orthodox practice are sung, rather than spoken, as it is believed that the musical rendition of these texts enhances their meaning and the spiritual moods that are associated with them, reinforcing their impact on the attending parish.

Therefore, on the few occasions when a text is not sung, it is not spoken in a natural reading way either; instead, it is recited using a single main note, which can be used for an entire sentence. Alternatively, the sentence may begin in another note beneath or above it, always within a narrow melodic range.

Being a monophonic element with minimal melodic movement (or none), carried out at a steady pace, it is often emulated by composers in order to create textural contrast or structural definition. The main characteristics of the recited tone are the repetition of the same note, rhythmic figurations that delineate words with different lengths, the use of the middle register, and the perception of distinct sentences.

2.1.6. *State of Prayer or “suspended” Time*

The state of prayer is described by Ivan Moody as the mind entering the heart (Moody, 1996, p. 66). Moody was referring, here, to an interview with John Tavener (Ford, 1993), in which the latter emphasises the connection between art and the divine in ancient civilisations, seemingly suggesting that, for a spiritual realisation to be possible and

authentic, the intellectual and the emotional layers of the human mind – both of which are influential factors in art – should be equally engaged.

In the same article, he mentions the notion of “suspended” time, relating it to the perspective of an icon: he equates the two-dimensional, flattened appearance of Orthodox icons – which are depicted most often frontally, so as to avoid the perception of depth within the icon – with the Christian believer’s two-dimensional perception of time – quotidian and spiritual. This idea of a “suspended” time can, additionally, be related to that of eternity – the representation of which is attempted by several composers, sometimes in association with a meditative disposition.

Moody suggests that, for this prayerful mood to be attainable, the conciliation of “narrative” (prayer) and “stasis” (eternity) must be sought; he suggests some resources for its achievement, such as the repetition of musical patterns, motifs, and ideas, the delineation of a structure that emphasises certain theological elements, and the preference for a static musical texture, where harmonic and rhythmic movement is minimal and rather slow.

Moody himself, John Tavener, and Arvo Pärt are regarded as the greatest representatives of this type of writing, within the context of music with Orthodox influence, so much so that their music has been occasionally labelled “holy minimalism”, an expression that is, however, controversial, and was not positively appreciated by Ivan Moody, among others (Brauneiss, 2012, p. 52; Skipp, 2012, p. 167).

2.1.7. Representation of Sacred Texts

There is a variety of texts that are used in Orthodox tradition, from the Bible to the Book of Psalms, the different prayers and hymns used during the celebration of the Divine Liturgy, Vespers and Matins, the lives of the Saints, or the writings of the early Church

Fathers. Specifically in the context of texts that are used during the services, there are several books containing different kinds of hymns, verses, prayers, readings, and litanies.

Some composers depict scenes and narratives from the Bible, or from the lives of Saints in their music, as can be seen, for example, in Vladimir Ryabov's *Four Sketches from the Gospel* for solo piano, which represent, for example, the steps that Lazarus takes when exiting the tomb upon his resurrection by Christ, or the awe and admiration of the bystanders who witnessed the miracle, by means of suggestive rhythmic and melodic patterns, changes in tempo and in texture, melodic range and movement, among other resources (Stognii, 2012).

Other composers use specific texts from the books used at religious services, incorporating them into their choral works: some use the texts exactly as they are written in the holy books, while others use only fragments, and/or rearrange the texts according to their designs and purposes.

Hence, this topic can be represented either subjectively – by striving to suggest a certain narrative or mood –, or objectively – by using specific texts and reproducing them in vocal form, though the organisation of these texts can undergo composer-specific variation.

2.1.8. Iconography

In the Orthodox Church, sculptures are not permitted; instead, believers venerate icons, i.e. sacred paintings depicting holy figures such as Jesus Christ, the Virgin Mary, saints, and angels. Each figure is represented in a specific manner and with particular attributes and symbols, often in the context of a specific scene from the Christian faith.

Icons are not decorative; rather they are visual expressions of Orthodox spirituality, conveying theological concepts by means of religious symbolism, which is evident in various elements, from the colours that are used to the gestures and postures of the figures that are

depicted. Orthodox icons serve as a link to the divine and are regarded as windows to the spiritual realm (Moody, 1996; Rabie, 2015; Jeremiah-Foulds, 2020).

There is no singular way to represent an icon in a musical work. Composers have attempted this by writing specific chants into their works, using certain modes and harmonic progressions to evoke the spiritual atmosphere associated with icons, organising various musical elements in such a way as to emulate certain components in an icon, employing thematic development or dramatic contrasts to narrate a plot reflected in an icon, among other resources.

Titles and programme notes often help to make the connection between a musical work and an icon, as is the case in Rautavaara's piano suite *Ikonit*.

2.1.9. Theological Concepts

Concepts such as Resurrection and Transfiguration form the basis of Orthodox faith. These two notions, in particular, promote atonement, purification, and renovation; they are recurrent in the context of a believer's lifelong work on his/her spiritual realisation, and are frequently reflected in the repertoire of the 20th and 21st centuries.

The Resurrection of Jesus Christ is a prominent feast that is frequently used as inspiration for the composition of Western classical works, evidenced mostly through manipulation of musical texture, symbolism, and structural planning.

For example, Moody uses the concept of Resurrection to build the structure of many of his works (Moody, 2008). Gubaidulina employs symbols related to Crucifixion, Resurrection, and Transfiguration (McBurney, 1988; Moody, 2012; Belge, 2020), while Tavener depicts moods associated with these concepts through the use of chant-like melodies and sonorities that resemble bells, incorporating texts from liturgical services (Moody, 1996; Metzger-Peisker, 2022).

Additional examples include Tavener's and Michael Adamis' use of specific instrumentation to reflect certain theological concepts – such as the inclusion of *semantra* (Moody, 1996) –, and Galina Ustvolskaya positions performers in her Composition No. 3 for four flutes, four bassoons, and piano to resemble the disposition of the icon of the Holy Trinity (Jeremiah-Foulds, 2015).

Like iconography, theological concepts can be represented by a variety of resources. They are often implied by various means such as the quotation of specific chants, and the imitation of the ideas of transformation and of rebirth through textural manipulation or structural planning.

2.1.10. *The Duality of Human and Divine*

Relatable to the two-dimensionality of time as perceived by a Christian believer when attempting to pray, the duality of human and divine can be seen as the dimension of prayer – associated to men – paired with that of eternity – related to God. This topic, in fact, enables a variety of interpretations, such as the following dichotomies: body vs. spirit, real world vs. spiritual world, immanence vs. transcendence, earth vs. heaven, physical vs. metaphysical, temporal vs. eternal.

Among those who were inspired by Christian Orthodoxy, two composers have represented this duality more prominently: Arvo Pärt and Sofia Gubaidulina. Pärt depicts it by means of the two voices that comprise his *tintinnabuli* technique: the melodic voice represents men – with its linear progression, variation, and capacity for creating dissonances –, and the *tintinnabuli* voice represents the divine – with its purity and consistency represented by the perfect triad (Hillier, 1997; Bostonia, 2012, p. 137).

As for Gubaidulina, there is one symbol which famously guides a great number of her works – the Cross. It is used as a structural element, through the intersection of two

instrumental lines, or via the manipulation of musical material in such a way as to illustrate agitation (portraying Christ's suffering on the cross), silence (death), and transformation (Resurrection).

The Cross is also used by her as an element of motivic organisation, whence she organises melodic lines to form the shape of the Cross on the musical staff (McBurney, 1988; Cojbasic, 1998; Kurtz, 2007; Moody 2012; Moody 2013; Belge, 2020).

2.1.11. *Religious Symbolism*

Religious symbolism is reflected, for instance, in numerical symbolism (through pattern repetition, structural disposition, or interval delineation, for example): the use of the number three represents the Holy Trinity, while the number seven represents the last seven words of Christ upon the Cross or the seven days of creation, and the number 12 signifies Christ's twelve apostles or the twelve major feasts in the Orthodox liturgical calendar.

The incorporation of hymns and chants of the Orthodox tradition, structures that reflect the sequence of an Orthodox service, the emulation of an icon, the use of texts from Orthodox liturgical practice, or even specific instrumentation are other frequent elements in the idiom of composers who intend to convey Orthodox symbolism.

2.2. Christian Orthodox Topics in the Piano Repertoire of the 20th and 21st Centuries (in chronological order)

Presently, I shall succinctly examine 30 works²² for solo piano and chamber music with piano that present a clear representation of one or more topics of Orthodoxy. These works either constitute important pieces of the piano repertoire – such as Sofia Gubaidulina's

²² This count occasionally includes individual movements, as in the case of Victoria Bond's suite *Illuminations on Byzantine Chant* – which has three movements – and of Ivan Moody's *Piano Book* – which has 17 short pieces (four of them contemplated in this overview).

Chaconne and Einojuhani Rautavaara's *Ikonit* – or have been mentioned in academic studies – for example, Kulenović's *Hilandarska zvona* and Aleksandar Damnjanović's *Anastasima*.

Additionally, some works hold titles that can be linked to Orthodox practice, as exemplified by Victoria Bond's *Potirion Sotiriu*, named after a chant (with the same name) from the Byzantine tradition.

Geographically, this selection represents a variety of regions, with Russia being more prominently represented, followed by Serbia, England and the USA. Composers from Estonia, Georgia and Finland were also included. Consequently, different Orthodox traditions are presented, as well.

The aim is to define the recurring signs that are used to represent the aforementioned topics in the piano repertoire of the 20th and 21st centuries, so that I can subsequently define the essential, frequent, and idiomatic characteristics of each topic (Frymoyer, 2017), based on the frequency of their appearance, their relevance in the structural layout of a work, and their general rhetorical weight.

Many of the works in this overview have been previously analysed; this thesis does not mean to perform a novel analysis of them, but merely to capacitate the elaboration of an outline of the signs that are most commonly used to reference each of the above-mentioned topics. The works are presented in chronological order (the first work was composed in 1953, and the last in 2021).

Works for piano and orchestra were not included; instead, I selected only works belonging to the two genres that I chose to analyse in this thesis – three of the selected works are for solo piano, while the fourth is for piano quintet. These four works are also included in this overview.

2.2.1. Galina Ustvolskaya (1919-2006): 12 Preludes (1953)

A one-of-a-kind Russian composer with a unique style that does not resemble any other composer's idiom, Galina Ustvolskaya's music shows influences of Orthodox culture – reflected in her use of elements that are related, most prominently, to the *znamenny* chant, and also to Orthodox iconography and ritualism (Jeremiah-Foulds, 2020). While living, she openly discussed the spirituality inherent in her work and in her compositional process (Derks, 1995).

Some works by Rachel Jeremiah-Foulds (2015; 2020), Kathleen Regovich (2016), Irina Stepanova and Elena Simonians (2019) address the spirituality in Ustvolskaya's music and, particularly, in her piano music.

Galina Ustvolskaya's 12 *Preludes* for piano were composed in 1953. A full performance lasts, approximately, 20 minutes.

Znamenny chant, in this work, is not represented through the quotation of a specific chant; instead, it is identifiable mainly through the absence of a key signature and the indication of the time signature as $\frac{1}{4}$ which, combined with the fact that the rhythmic pulse is present by means of repeated crotchets, results in the sonorous perception of a non-existent time signature. Coincidentally, *znamenny raspev*, being represented by means of neumes, did not have either a key or time signature; instead, each neume delineated a specific set of characteristics pertaining its rhythmic velocity and melodic direction.

Figure 4

Apparent absence of Key and Time Signatures in Galina Ustvolskaya's 12 Preludes for Piano



Note. Adapted from Ustvolskaya (1996), p. 3.

Additionally, in this work, the texture is, most frequently, distributed between two main voices, which resemble (in their melodic behaviour, as well as in their textural and rhythmic simplicity) the main melody of a *znamenny* chant and an accompanying *ison*, while the melody is frequently carried out in a stepwise manner.

Figure 5

Two-part Texture resembling Znamenny Chant in Ustvolskaya's 12 Preludes for Piano



Note. Reproduced from Ustvolskaya (1996), p. 23.

Hence, the topic that is most significantly represented in these *Preludes* is sacred monodic chant – specifically, the *znamenny* chant –, and the signs that point to it are the scarcity of voices, the stepwise melodic motion, a generally narrow range, a slow and measured rhythmic movement, and the addition of a second line that resembles an *ison*.

2.2.2. *Einojuhani Rautavaara (1928-2016): Ikonit (1955)*

Composed in 1955, *Ikonit* – an important suite in recent piano repertoire – unfolds in six movements, each of them musically portraying a Byzantine icon (or an icon archetype) and named after an icon.

Rautavaara was Finnish and raised in the Lutheran tradition, hence Orthodoxy was not an inherent part of his life. However, he recalls a childhood visit to the Orthodox monastery in Valamo²³, saying that it was a “shocking experience” (Rautavaara, 1995, p. 110, as cited in Rabie, 2015, p. 26) and describes the impression made on him by “(...) the colours, rituals, icons, bells, the choirs singing, the songs of the deacon (...)” (Rautavaara, 1997, as cited in Rabie, 2015, p. 26). These impressions were influential and are evident in different ways in *Ikonit*.

The subsequent overview of this suite has been informed by Rautavaara’s own writings regarding his musical language and relevant influences (1995; 1997; 2002), and by Jenny Rabie’s master’s dissertation (2015). The latter, in fact, presents an analysis of *Ikonit*, guided by an interdisciplinary approach which enabled her to consider the social, historic, and programmatic contexts of the work, toward a comparison of each of its movements with their corresponding icons.

In fact, her methodology closely resembles that of topic theory, as she focuses on the meanings behind the references in the score.

The figures on the six icons whose representation is attempted in this work include the Virgin Mary, Christ, two village Saints, the women at the sepulchre and Archangel Michael.

²³ Orthodox monastery in Heinävesi, Finland.

Their location on the icon, the surrounding scenery, and the inherent meanings that can subsequently be surmised are, according to Rabie (2015), represented through various means, such as tempo indications, structural disposition, specific rhythmic figurations, specific motifs, melodic direction, choice of certain keys, rhythmic pulse, the use of certain intervals and of certain modes, time signatures, dynamic development, pitch contrasts, and textural changes.

For example, she links the fast moving, (mostly) unaccompanied line of quavers covering the full extension of the piano register in the 4th movement to the waves of the Jordan river in the icon named *The Baptism of Christ*.

Figure 6

Fast Quavers representing the Waves of the Jordan River in the Icon of the Baptism of Christ in Einojuhani Rautavaara's Piano Suite Ikonit



Note. Reproduced from Rabie (2015), p. 98, Music Example 10.

There is no fixed set of characteristics that are used for the representation of an icon. Moreover, the definition of essential, frequent, and idiomatic characteristics that this study aims at is not possible in the case of iconographic depiction in music, since a single element can be represented through several different resources that are, usually, not recurrent.

Nevertheless, topical referentiality is often used in the representation of an icon: for example, Rautavaara uses chords moving in a homophonic texture²⁴ at a slow pace in the first movement of this suite – entitled *The Death of the Mother of God* –, to represent a choir singing in church, signifying reverence before the presence of the dying Mother of Christ.

Figure 7

Sacred Polyphonic Chant in Rautavaara's Ikonit



Note. Adapted from Rabie (2015), p. 61, Music Example 1.

2.2.3. Mieczyslaw Weinberg (1919-1996): Sonata no. 6 (1960)

Polish/Russian composer Mieczyslaw Weinberg wrote six piano *sonatas*. The last one dates from 1960, and a complete performance of it lasts around 12 minutes. It bears two movements, a slow one and a fast one. Weinberg converted to the Russian Orthodox Church shortly before he died.

A fairly unknown composer until recently, Weinberg has been researched with growing frequency. Anna Voskoboynikova wrote several articles about this composer (2010; 2014; 2017), as well as a PhD dissertation specifically concerning his piano repertoire (2017).

Though there are several more works about Weinberg and his music (Elphick, 2014; Elphick, 2016; Voitkevitch, 2020), I have relied mainly on Voskoboynikova's because she is a

²⁴ Concepts such as “homophony”, “polyphony”, “dissonance”, “cluster”, “range”, etc., have been analysed here according to their definition in Grove Music Online (2006).

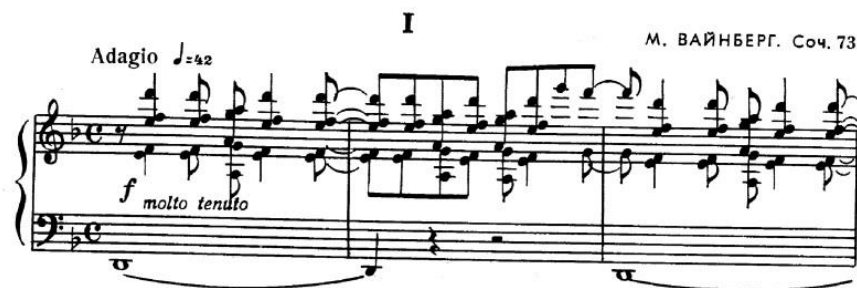
pianist, and her works analyse stylistic, referential, and interpretative aspects of this composer's music.

Weinberg's compositional style is akin to Dimitri Shostakovich's, and the influence of Orthodox music is not readily discernible; nevertheless, his *Sonata no. 6* opens with an unmistakable reference to church bells similar to those of the *zvon* tradition, in their use of three distinct registers and in their discordant harmonic organisation.

These bells return at the end of the second and last movement of this *Sonata*: they are gradually blended into the texture of the main theme, until the bells emerge clearly, once again.

Figure 8

Opening Bells in Mieczyslaw Weinberg's Piano Sonata no. 6



Note. Reproduced from Weinberg (2012), p. 3.

Figure 9

Return of the Bell Motif at the End of the second Movement of Weinberg's Piano Sonata no. 6



Note. Adapted from Weinberg (2012), p. 22.

Bells are identifiable in this work through rhythmic patterns similar to those of the *trezvon* ring of the *zvon* tradition, dissonances, polyphonic texture, wide range, simultaneous layers with different rhythmic speeds, cluster-like chords, gradual introduction of voices (particularly in the *stretto* at the end of the second movement), and progressive increase in rhythmic velocity.

2.2.4. Georgy Sviridov (1915-1998): *Partita no. 1* (1960)

Russian composer Georgy Sviridov composed two *Partitas* in 1946, which were published in two volumes. The first *Partita* in F minor has undergone two revisions by the composer himself, one in 1957, and another in 1960. It has seven movements: *Prelude*, *March*, *Mourning music*, *Intermezzo*, *Ostinato*, *Recitative*, and *Solemn music*. A full performance of the work lasts approximately 25 minutes.

References to the topics of bells, sacred polyphonic chant, and recited tone can be observed in the third, fourth, and seventh movements, mixed with the non-Orthodox topics of the funeral march and the lament.

Even though this is a *Partita* – i.e. a collection of dance movements –, and as such, not inherently relatable to sacred topics, several authors (Jermihov, 1991; Korolkov, 2003; Machulene, 2016; Yudin, He and Tun, 2017) have highlighted the presence of Orthodox Church bells, *znamenny* chant, and liturgical polyphonic chant in Sviridov's music. Though there is no indication that he was an Orthodox Christian himself, the influence of the Orthodox culture in his works is quite clear.

In *Mourning music*, bells are depicted with a slow pace that is characteristic of a *zvon* funeral bell ring, appropriately paired with dotted rhythms and other signs that suggest a funeral march. In the *Intermezzo*, the recited tone appears several times as a short motif of repeated notes, interspersed with a fast bell-like pattern in the high register, culminating in a short chorale setting in the end.

In *Solemn music*, the topic of sacred polyphonic chant is represented by chords ripe with dissonances, at the beginning and at the end, while the middle section is mostly dedicated to joyous, thunderous bells, representing a *trezvon* ring.

The signs that point to the topic of bells, specifically the *trezvon* bell ring, include rhythmic patterns resembling those of the *zvon* bell ringing tradition, polyphonic texture, wide range, simultaneous layers with different rhythmic speeds, dissonances, cluster-like chords, perfect 5^{ths} and 4^{ths}, *tremolo*, gradual introduction of voices, and progressive increase in rhythmic velocity.

The characteristics associated with sacred polyphonic chat are homophonic texture, measured and slow rhythm, cluster-like chords, and chromaticism. Lastly, the signs which

indicate the recited tone are repeated notes, slow rhythmic movement, a single melodic line, and the use of the middle register.

Figure 10

Trezvon Bells in Georgy Sviridov's Partita no. 1



Note. Reproduced from Sviridov (1983), p. 25.

Figure 11

Sacred Polyphonic Chant in Georgy Sviridov's Partita no. 1



Note. Adapted from Sviridov (1983), p. 17.

Figure 12

Recited Tone in Georgy Sviridov's Partita no. 1



Note. Adapted from Sviridov (1983), p. 15.

2.2.5. Sofia Gubaidulina (1931-): *Chaconne* (1962) and *Piano Sonata* (1965)

Tatar-Russian composer Sofia Gubaidulina is an Orthodox Christian. She has reportedly said that her faith and religion are the basis of all her compositional work (Onalbayeva-Coleman, 2010, p. 60). Her work has already been extensively researched due to the unique quality of her style and the spirituality that is embedded in her music.

I have based my research on the writings of Gerard McBurney (1988), Michael Kurtz (2007), Ivan Moody (2012; 2013), and Boris Belge (2020). Specifically regarding Gubaidulina's two most prominent piano works – the *Chaconne* and her *Piano Sonata* –, Kadisha Onalbayeva-Coleman (2010) wrote a DMA dissertation surveying the influences (particularly the religious ones) that can be observed in the former work, while Ivana Cojbasic (1998) did the same with the latter.

2.2.5.1. *Chaconne*

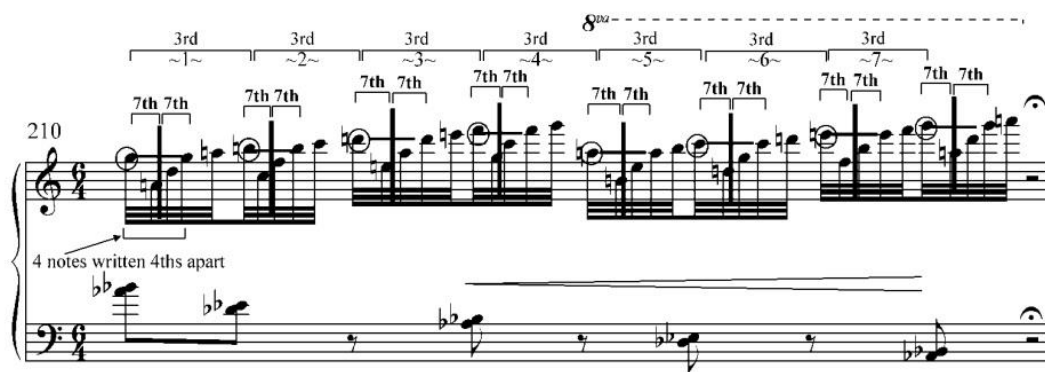
Sofia Gubaidulina composed her *Chaconne* in 1962. This work, commissioned by Georgian pianist Marina Mdivani (1936-), blends traditional forms with contemporary techniques, in a highly virtuosic manner that has earned it access to the canonical piano repertoire.

The topic that is most prominently represented here is the duality of human and divine, through the delineation of the Cross in the pitch contour of certain melodic motifs, and by means of the structural disposition of the work, where the divine dimension is represented by the *maestoso* main theme, in a chordal texture and regular rhythmic pace (relatable to the notions of stability and power of the divine).

These features appear at the beginning and end of this work, and frame the seven variations, which represent human agitation and instability by means of faster *tempi* and a more variable texture and dynamic development.

Figure 13

Delineation of the Cross in the Pitch Contour of melodic Motifs in Sofia Gubaidulina's Chaconne



Note. Reproduced from Onalbayeva-Coleman (2010), p. 63, Example 3.32.

Figure 14

Main Theme representing the divine in Sofia Gubaidulina's Chaconne



Note. Reproduced from Gubaidulina (1992), p. 8.

Figure 15

One of the Variations (no. 5) representing the human Element in Gubaidulina's Chaconne



Note. Adapted from Gubaidulina (1992), p. 11.

Religious symbolism is also present, through the representation of the numbers three and seven by means of intervals (7ths and 3rds; Figure 13), triadic chordal arrangement, and the repetition of certain chords three or seven times.

2.2.5.2. *Piano Sonata*

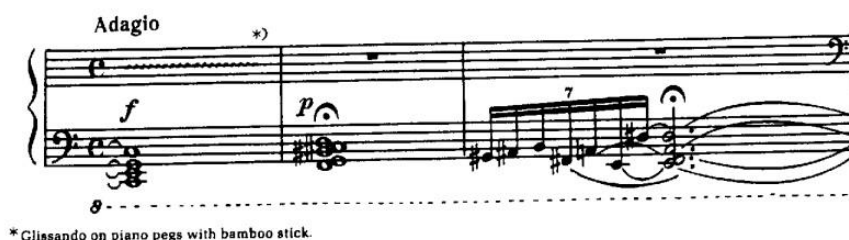
Gubaidulina's *Piano Sonata* was composed in 1965 and dedicated to pianist Henrietta Mirvis (1930-2000). It has three movements in classical form – fast-slow-fast –, uses extended techniques (such as muting the strings or using a bamboo stick to execute a *glissando* on the tuning pegs, for example), and even encompasses a section (in the second movement) that can be fully or partially improvised by the pianist, within a framework given by the composer.

The Cross is, once more, the principal reference in this work: the intersection of the human dimension (horizontal) and the divine one (vertical), is reflected in the structure of the work. Unlike the *Chaconne*, the human dimension (represented by the first and third movements) frames the divine plane (evident in the second movement) in this work.

The contrasting nature of the different themes similarly emphasises the continuing interaction between human emotional struggle, and the meditative and contemplative qualities that are associated with a search for consolation in faith.

Figure 16

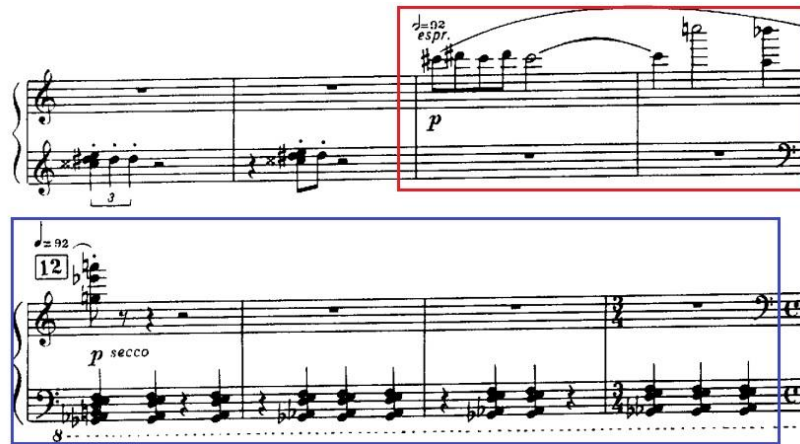
Second Movement of Gubaidulina's Piano Sonata, representing the divine



Note. Reproduced from Gubaidulina (1977), p. 21.

Figure 17

Contrasting Themes in the first Movement of Gubaidulina's Piano Sonata



Note. Adapted from Gubaidulina (1977), p. 10.

Additionally, some elements that can be observed in this *Sonata* – such as the juxtaposition of minor and major 2^{nds} in chord construction (Cojbasic, 1998, p. 57), which are also characteristic of Eastern European chanting traditions – suggest the representation of the sacred polyphonic chant topic, while the repeated notes in the right hand at the end of the second movement seem to signify the recited tone topic.

Figure 18

Juxtaposed minor and major 2^{nds} in Chord construction in the first Movement of Gubaidulina's Sonata - characteristics of Sacred Polyphonic Chant



Note. Adapted from Gubaidulina (1977), p. 7.

Figure 19

Recited Tone at the End of the second Movement of Gubaidulina's Sonata



Note. Reproduced from Gubaidulina (1977), p. 26.

Therefore, one can underline melodic contouring resembling a cross, and a structure centred around the depiction of the human and the divine dimensions through contrasting sections that suggest turmoil versus stability.

Meanwhile, religious symbolism is conveyed by the use of certain intervals and motivic repetition based on numbers that are relevant in the Orthodox tradition. The topics of sacred polyphonic chant and recited tone are briefly referenced, as well.

Figure 20

Delineation of the Cross in the Pitch Contour of the melodic Motion in the second Movement of Gubaidulina's Sonata

5

p

mf

p

rubato

The melodic motion could symbolize the cross †

Use of the interval of a seventh could represent the Seven Words †

The melodic motion could symbolize the cross †

*) Strike the strings in low register with the fingers.

**) Place the bamboo stick on the vibrating strings.

Note. Reproduced from Onalbayeva-Coleman (2010), p. 31, example 2.8.

2.2.6. Sergei Slonimsky (1932-2020): *Bells* (1972)

Sergei Slonimsky is counted as one of several Russian composers of the late 20th century who turned to old Orthodox traditions to find inspiration for their creativity (Rossinsky, 2014, p. 310-311). In the case of this composer (as in that of many other Russian composers, from Sergei Rachmaninoff to Rodion Shchedrin), Orthodox monodic and polyphonic chanting influenced his writing, as did the sonority of *zvon* bell ringing (Fitenko, 2002; Devyatova, 2004; Vorobeva, 2016).

Though Slonimsky's music has been vastly researched – with many works referencing Orthodox singing and bell ringing in his music –, the piece I chose to include in this overview – *Bells* – has not been specifically targeted.

For contextualisation, I have used Nikita Fitenko's Doctoral dissertation (2002) on Slonimsky's *Sonata* for piano, Olga Devyatova's Doctoral dissertation (2004) on the cultural references in Slonimsky's music, and Olga Vorobeva's article (2016) on the polyphonic music of several Russian composers (including Slonimsky).

Bells is the last of a set of seven *Children's Pieces* that were composed in 1972. This piece lasts only three minutes, and presents tempo and character variations throughout, as well as the use of extended techniques – specifically, hitting the strings with open palms, and a *pizzicato* chord at the end.

The composer's representation of the three registers of *zvon* bells is noteworthy: he emulates them by writing layers with different rhythmic velocities, and by means of opposing registers; most importantly, he presents three distinct layers, two of which are distributed

between the pianist's hands, while the third is interpreted by the open-handed hitting of the strings in the lower register.

Furthermore, there is a section in the middle which includes perfect 5^{ths} and 4^{ths}, which are commonly used to represent the sonority of bells.

Figure 21

Three Registers, divided between the two Hands of the Pianist and the hitting of the Strings representing Trezvon Bells in Sergei Slonimsky's Piece Bells

The image shows a musical score for 'Bells' by Sergei Slonimsky. The top system is for the piano, marked 'Allegretto [Подвижно] ♩ = 132' and 'C. СЛОНИМСКИЙ'. It features a bass staff with a red box highlighting a sequence of notes. The middle system is for the strings, marked 'mesto [печально]' and 'mp', with a red box highlighting a sequence of notes. The bottom system is for the strings, marked 'mp', with a red box highlighting a sequence of notes. The score includes various musical notations such as dynamics (p, mp), articulation (accents), and fingerings.

Note. Adapted from Slonimsky (2018), p. 26.

Figure 22

Perfect 5^{ths} and 4^{ths} signifying Bells in Slonimsky's Piece

The image shows a musical score for 'Bells' by Sergei Slonimsky. It features a grand staff with two systems. The first system is marked 'f marcato' and the second system is marked 'dim.'. The score includes various musical notations such as dynamics (f, dim.), articulation (accents), and fingerings.

Note. Reproduced from Slonimsky (2018), p. 27.

Therefore, the topic represented in this piece is that of bells, signified by rhythmic patterns that resemble those of the *zvon* tradition, polyphonic texture, wide range, simultaneous layers with different rhythmic speeds, cluster-like chords, perfect 5ths and 4ths.

Furthermore, the gradual introduction of voices at the beginning, followed by a progressive increase in rhythmic velocity, as well as the structure of the piece, resemble a *trezvon* ring.

Regarding the structure, it can be said that the initial rings on the large *blagovestnik* are represented, here, by the indication *piano*, with long notes on the strings. The finalising chords are rendered, both by chords on the piano, and by pounds on the strings, before the final gesture of the piece – a fast, ascending *arpeggio*. Meanwhile, the use of the hitting motion on the strings aims at creating a distinct third layer, thus recreating the three registers of a *trezvon* ring.

Additionally, the fast demisemiquavers toward the end of the piece resemble the fast sonority of a *zazvonny* bell, which is also frequently emulated by means of *tremolos* or trills.

2.2.7. Vasilije Mokranjac (1923-1984): *V Odjetci* (1973)

Vasilije Mokranjac was a Serbian composer whose musical style did not follow the tendencies of post-World War II (which would be expectable, given that he began his music studies immediately after the war), but instead denotes a return to tonality and other traditional classical and romantic forms, fitting into the Serbian neo-classical stream.

His piano suite *V Odjetci* (translatable as “echoes”) was composed in 1973 and has 11 movements, all to be played *attaca*, as if it were a single movement. It was premiered by pianist Dušan Trbojević (1925-2011), who is also the dedicatee of this work.

I do not know whether Mokranjac was a Christian; perhaps not, as Medić (2020) believes this piano suite reflects a search for spiritual recuperation and a return to religion.

The contextualisation of this suite has led me to some works by Ivana Medić (2004; 2020), Boban Martić (2009), and Viridinia Totan and Petruta-Maria Coroiu (2022). These authors discuss both the piano music of Vasilije Mokranjac in general, and this suite in particular, for it is considered a “landmark of Serbian piano music” (Medić, 2020, p. 160).

The topics that can be observed in this suite are the following: sacred monodic chant, sacred polyphonic chant, recited tone, bells, and state of prayer. The first one – sacred monodic chant – is evident in two ways: there is a brief quotation of a Byzantine hymn (according to Medić, 2020, p. 160) in the first movement, which generates the thematic material of the entire work. In the fourth movement, an imitation of monodic chanting appears in the lower register, which is repeated in the seventh movement, as a single-note *tremolo*, and in the eighth movement, in octaves.

Figure 23

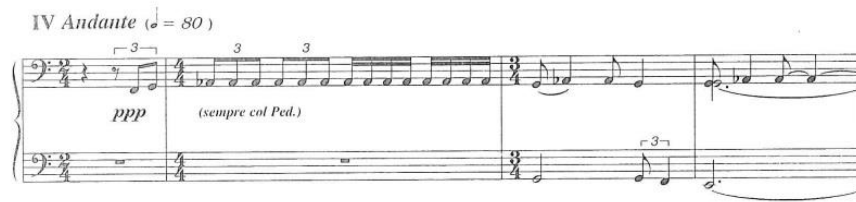
Quotation of a Byzantine Hymn in the first Movement of Vasilije Mokranjac's V Odjetci



Note. Adapted from Mokranjac (1973), p. 54.

Figure 24

Theme related to monodic Chanting in Mokranjac's *V Odjetci*



Note. Reproduced from Mokranjac (1973), p. 58.

Sacred polyphonic chant is most evident in the tenth movement (briefly), in slow *fortissimo* chords dominated by a diatonic melody in the upper layer. The recited tone is presented in repeated notes with an augmented rhythmic figuration at the end of the *cadenza* that precedes the ninth movement.

Bells permeate the entire work, first as consonant bells (represented with perfect 5^{ths}) which become increasingly dissonant (depicted by means of *tremolos*), cluster-like chords that juxtapose a variety of intervals in close range, and repeated notes and chords.

Figure 25

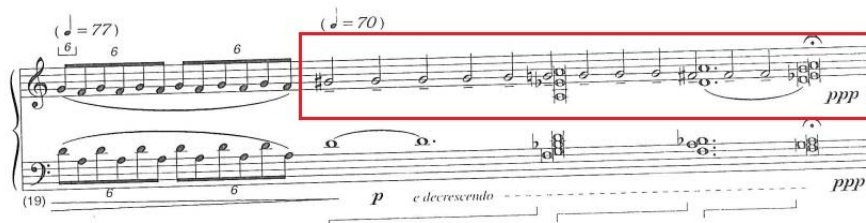
Sacred Polyphonic Chant in Mokranjac's *V Odjetci*



Note. Adapted from Mokranjac (1973), p. 65.

Figure 26

Recited Tone in Mokranjac's V Odjetci



Note. Adapted from Mokranjac (1973), p. 63.

Figure 27

Consonant Bells in Mokranjac's V Odjetci

Василије Мокрањац
Vasilije Mokranjac
(1923 - 1984)

I Lento, quasi improvisato (♩ = 60)

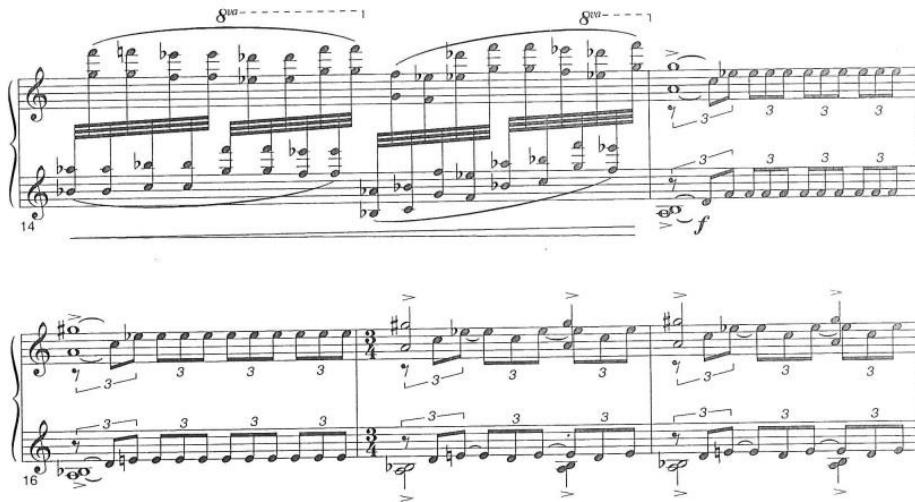
ppp (sempre)

The musical score for Figure 27 is in 4/4 time. The tempo is marked as quarter note = 60. The melody is in the treble clef, and the bass line is in the bass clef. The dynamics are marked ppp (sempre).

Note. Reproduced from Mokranjac (1973), p. 53.

Figure 28

Dissonant Bells in Mokranjac's V Odjetci



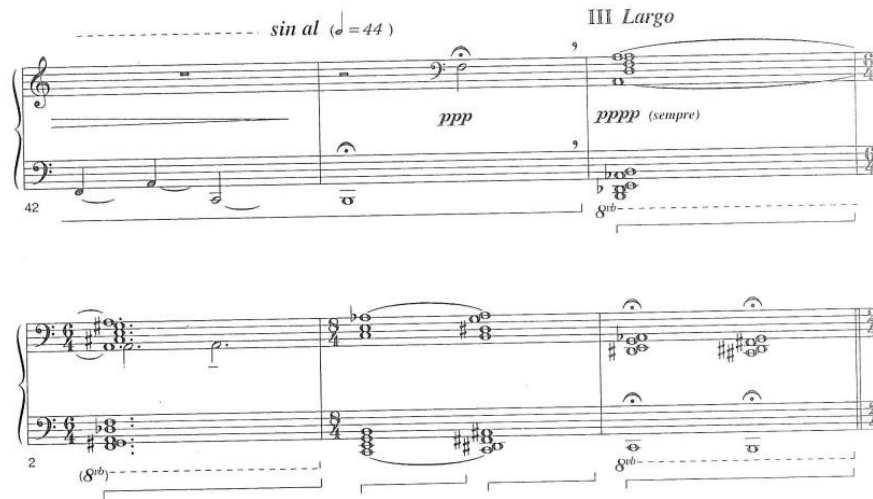
Note. Reproduced from Mokranjac (1973), p. 55.

The state of prayer is more clearly represented in the first movement, the transition from the third to the fourth movements, the beginning of the ninth, and from the middle of the tenth until the end. Indeed, these moments present a slower pace, repeated material²⁵, and pauses in the form of rests and *fermatas*, or sustained notes at the end of a phrase or semi-phrase.

Figure 29

State of Prayer in Mokranjac's V Odjetci

²⁵ To the point of provoking an incantatory, nearly trance-like state in the audience – a feedback that I have received after some of my public performances of this work.



Note. Reproduced from Mokranjac (1973), p. 57.

The signs that, in this work, signify sacred monodic chant are as follows: monophonic texture, stepwise melodic motion, narrow range, measured and slow rhythmic movement, modalism²⁶, and pedal-notes.

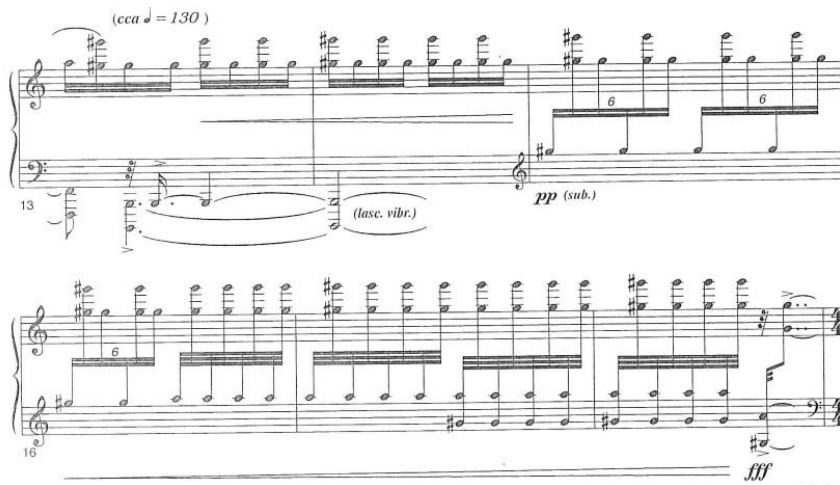
The subsequent signs represent sacred polyphonic chant in this suite: measured and slow rhythmic movement, homophonic texture, and cluster-like chords. The recited tone at the end of the *cadenza* is depicted by means of repeated notes in the middle register, slow rhythmic movement, narrow range, and a single melodic line.

Bells are portrayed through perfect 5^{ths} and 4^{ths}, *tremolos*, rhythmic patterns that resemble those of the bells of the *zvon* tradition, dissonances, polyphonic texture, wide range, simultaneous layers with different rhythmic speeds, cluster-like chords, a gradual introduction of voices at the beginning, and an increasing rhythmic velocity in some passages (such as the end of the fifth movement, for example).

²⁶ Whenever I mention modalism as a sign that points to a certain topic in these analyses, I am referring to the general modal quality of the referenced musical work's sonority, and not to a specific mode of Byzantine, *znamenny*, or other forms of chanting traditions.

Figure 30

Increasing rhythmic Velocity at the End of the fifth Movement of Mokranjac's V Odjetci



Note. Reproduced from Mokranjac (1973), p. 60.

Meanwhile, the state of prayer is characterised in this work by motivic repetition, a structure that develops around the two main topics – sacred monodic chant and bells, which appear frequently and alternate continuously –, occasionally static rhythmic and harmonic texture, and the implementation of pauses (in the form of rests, *fermatas*, or of long rhythmic figurations at the end of phrases) that seem to suspend the rhythmic movement of this work.

2.2.8. Arvo Pärt (1935-): *Für Alina* (1976) and *Tabula rasa* (1977)

Arvo Pärt is an Estonian composer, renowned for the deep spirituality and emotional depth and simplicity in his music. After initially experimenting with avant-garde techniques, he developed the *tintinnabuli* technique, characterised by its meditative quality and triadic harmonies. Influenced by his Christian faith and Orthodox traditions, Pärt's music often explores sacred themes, earning him numerous awards and worldwide recognition.

Paul Hillier (1997) wrote a biography of Arvo Pärt that provides some insight into his *tintinnabuli* technique. Additionally, I reinforced this reading with that of some other works

by Marguerite Bostonia (2012), Oranit Kongwattananon (2013) and John Forrestal (2014), and of the *Cambridge Companion to Arvo Pärt* (2012).

2.2.8.1. *Für Alina*

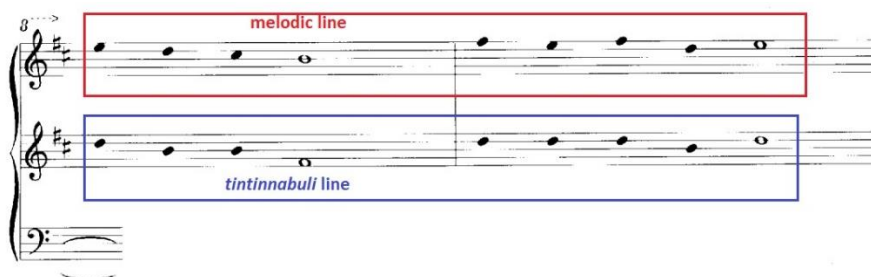
This iconic *tintinnabuli* piece was composed in 1976. A performance of it lasts about two or three minutes, depending on the performer's tempo, use of *rubato*, and sense of pause at the end of each phrase. It was premiered by the composer's former wife – Maia Materman – in Tallinn, Estonia, in the year of its composition.

Für Alina develops two lines: the *tintinnabuli* line in the left hand, which delineates a B minor triad in arpeggiated form, and the melodic line in the right hand, which moves mostly in stepwise motion, with occasional leaps of a 4th, 5th, 6th, 7th, and 8^{ve}.

The rhythm is not specified. Instead, each sentence is separated from the next by a white note, similar to a semi-breve, that carries the effect of a pause after every phrase. The phrases are articulated by means of black notes, analogous to crotchets, though they do not have stems. The result is a clean-sounding texture that is true to the purity that Pärt sought through the creation of the *tintinnabuli* technique.

Figure 31

Tintinnabuli and melodic Voices in Arvo Pärt's Für Alina



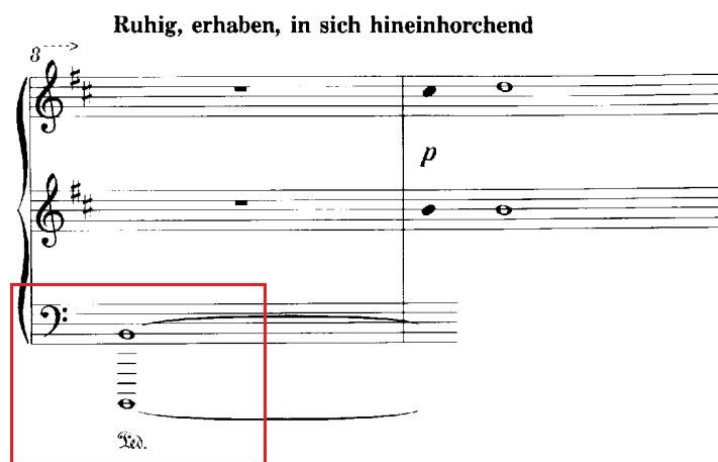
Note. Adapted from Pärt (1990), p. 6.

This work employs all three registers: low, middle, and high. The lowest register is present throughout the work by means of a semi-breve that sounds right at the beginning and is prolonged until the end with the help of the sustain pedal (cf. Fig. 32); the middle and high registers are used by the two main voices.

The work has a narrative arc, evidenced in the progressively larger melodic leaps in the middle, and in a melodic movement that converges to a middle-low register toward the end.

Figure 32

Low Register presented at the beginning of Pärt's Für Alina



Note. Adapted from Pärt (1990), p. 6.

This topic shares some signs with the topics of bells, sacred monodic chant, and sacred polyphonic chant, such as dissonances, wide range, perfect 5th and 4th (bells), stepwise melodic motion, the use of a pedal-note (monodic chant), homophonic texture (polyphonic chant), and measured and slow rhythmic movement (which can be associated both with sacred monodic and polyphonic chanting). This can be related with this composer's

reported interest in the *zvon* bell ringing tradition, Gregorian chant, and early polyphonic chant (as discussed in section 2.1.4 of this thesis).

The state of prayer is at the core of this piece, evidenced in its static texture, periodical pauses, and simplicity. Additionally, the topic of the duality of human and divine can be perceived, according to Marguerite Bostonia (2012) and Paul Hillier (1997), in the distinction between the developing melodic line, and the *tintinnabuli* line which moves only within the perfect triad, thus signifying purity and stability.

2.2.8.2. *Tabula rasa*

Arvo Pärt composed *Tabula rasa* in 1977. This double concerto for two solo violins, prepared piano and chamber string orchestra, with two movements – *Ludus* (which means “game” in Latin) and *Silentium* (“silence”) – was commissioned by conductor Eri Klas and dedicated to violinist Gidon Kremer. It lasts, approximately, 23 minutes in performance.

It is one of Pärt’s earliest *tintinnabuli* works and, according to Karnes (2017), one of his most representative ones. Karnes quotes the testimonies of several musicians and critics (2017, p. 2) to emphasise the role that Pärt’s music in general, and *Tabula rasa* in particular, played in the soundscape of recent musical aesthetics, as a token of the struggles of the 20th century, offering a path to a healing process.

Maria Cizmic (2008) contextualises *Tabula rasa* in the religious revivalism of the 1970’s in Eastern Europe, suggesting that this work – in line with others by Pärt and other composers written around the same time – offers an alternative to the Soviet narrative, one that is rooted in the Orthodox culture.

This work is a fair representative of the *tintinnabuli* technique. It is characterised by several voices that develop the *tintinnabuli* sequence and its accompanying melodic lines, as well as by an abundance of arpeggiated perfect triads, a generally triadic harmony, diatonic

stepwise melodic motion, simple rhythmic figurations, motivic repetition, pauses, and transparent textures (mostly in the second movement).

Figure 33

Signs of the Tintinnabuli Technique in Arvo Pärt's Tabula Rasa (first Movement)

The image shows a musical score for the first movement of Arvo Pärt's *Tabula Rasa*. It features seven staves: Violin I (solo), Violin II (solo), Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I and II parts are marked 'solo' and 'mf'. The other instruments enter later in the movement, marked 'mp'. The score illustrates the Tintinnabuli technique, characterized by stepwise melodic motion and simple rhythmic figurations. A circled 'L' is placed above the first staff.

Note. Reproduced from Pärt (2016), p. 6.

However, *Tabula rasa* has greater development than Pärt's first *tintinnabuli* piece, *Für Alina*: its dynamics are more elaborate (especially in the first movement) and the motivic material is spread out among the various instruments, the roles of which are continuously interchanged, meaning that the voices which represent the *tintinnabuli* technique (M- melodic and T- *tintinnabuli*) are not consistently attributed to the same instruments.

The structural development of the whole work is noteworthy: the first movement is written in a predominant A minor, while the second is grounded in D minor, which gives the

listener the perception of a resolution toward the end of the work, especially considering the contrasting characters of the two movements.

Nonetheless, similarly to *Für Alina*, it presents dissonances, wide range, perfect 5^{ths} and 4^{ths} that are characteristic of bells of the *zvon* tradition, as well as stepwise melodic movement, measured rhythmic flow, diatonicism, and pedal-notes that characterise sacred monodic chant. In addition, the chords and arpeggios on the prepared piano replicate the sonority of bells in a way that no imitation by traditional means could accomplish.

Figure 34

Arpeggios on the prepared Piano that create a bell-like Sonority

II. silentium Senza moto ($\text{♩} = \text{ca } 60$)

The musical score is for the second movement, 'II. silentium', in 6/4 time, marked 'Senza moto' with a tempo of approximately 60 beats per minute. The score is for a full orchestra, including Piano (Pianoforte), Violino I solo, Violino II solo, Violini I, Violini II, Violenze, Violoncelli, and Contrabassi. The Piano part features arpeggios on the prepared piano, marked with 'pp' and 'p'. The string parts are marked with 'con sord.' (con sordina) and 'p' (piano). The score is divided into three measures, with the first measure containing a circled '1' above the Piano part. The notation includes various dynamics such as 'pp', 'p', 'ppp', and 'sim.' (simile).

Note. Reproduced from Pärt (2016), p. 29.

Furthermore, the extended duration of this work, its extensive motivic repetition, occasional pauses, the simplicity of its musical material, the static rhythmic and harmonic texture of the second movement, and the structural organisation that derives, mostly, from the

contrast between the two movements, make *Tabula rasa* an even more effective praying soundtrack than *Für Alina*.

Additionally, the duality of human and divine is clearly represented in this work by its structure: given that the first movement is far more agitated than the second, and presents greater rhythmic and motivic variety, a faster tempo, and even a *cadenza* for all the instruments, it can be said that the first movement represents the human plane while the second movement can be associated with the divine.

2.2.9. John Tavener (1944-2013): *Palintropos* (1978)

Tavener's music represents a bridge between earthly and divine, showing influences of religious music from various cultures, from the Orthodox church to Indian Ragas. His works are celebrated for their meditative qualities, and for the spiritual mysticism and transcendence that are evoked by them.

An Englishman of origin and breed, Tavener converted to the Russian Orthodox Church in 1977; this conversion influenced many of his compositions, which began to incorporate elements of the Byzantine chant, Eastern Orthodox liturgical polyphonic music, and the representation of eternity and of a prayerful mood, in general.

Tavener was also a musicologist, and some of his works shed light on his musical and spiritual insights and his view of the world, such as the article *The sacred in art* (1995) and the autobiographical book *The music of silence: a composer's testament* (1999). Interviews with him similarly grant us testimonies of his mind frame, such as the ones carried out by Andrew Ford (1993) or Crowthers (1994).

Other musicologists have written about him – notably his pupil Ivan Moody, who wrote specifically about spiritual traditions in Tavener's music (2014, 2020), and about some of his works in particular (1988) –; however, nearly all of Moody's writings mention

Tavener's musical output and framework. I have also consulted a Doctoral treatise regarding Tavener's piano music (Metzger-Peisker, 2022).

His *concertante* work for solo piano, brass, percussion, and strings – *Palintropos* – was composed in 1978 for pianist Stephen Bishop-Kovacevich. It has four sections built in a palindromic manner – meaning that the third and fourth sections correspond to the second and first ones, respectively, in a mirror-like structure²⁷.

It was dedicated to the Greek island of Patmos, where the composer was staying when he began to write this 25-minute-long work (Tavener & Crowthers, 1994, p. 10). Tavener specifically recalls the singing of the monks in the Orthodox monastery of St. John the Theologian, the ringing of bells, and the changing colours of the island.

Schiffer (1979, p. 56) describes this imagery and its traces in *Palintropos* very vividly: “abundant use is made of very rapid repeated notes on the piano, which have a tinkling effect and which, when supported by celesta, harp and handbells, are very reminiscent of the sound picture of a Greek island, especially on a Sunday morning when the wild sound of all the churchbells ringing at the same time fills the air and calls the inhabitants to the service”.

Additionally, according to Tavener himself (Tavener & Crowthers, 1994, p. 10), the composer used a Byzantine palindrome to connect the sections of this work, though he does not elaborate on this. Presumably, each letter of the palindrome was attributed to a note, a technique the composer reports having used in his work *Akathist of Thanksgiving*, composed in 1987 for solo voices, mixed choir, timpani, tubular bells, organ, and strings (Tavener & Crowthers, 1994, p. 10). The corresponding sequence of notes is used as a connecting motif.

²⁷ One of Ivan Moody's last works similarly has a palindromic structure, namely his *Quartet of Life*, for alto, violin, clarinet and double bass, premiered on June 17th of 2024 at St. George's Anglican church in Lisbon.

Figure 35

Example of a Palindrome that applies Notes to Greek Letters in a Solo for Cellos in Tavener's Akathist of Thanksgiving



Note. Adapted from Tavener & Crowthers (1994), p. 10.

Thus, the main topics represented here are religious symbolism (signified by the implementation of a palindrome taken from the Byzantine Orthodox tradition, which is used for motivic creation) and the state of prayer evidenced by the structure of the work.

The palindromic nature of the latter suggests an emphasis on the concepts of wholeness and spiritual journeying that are associated with the sentence “in my beginning is my end”, which is mentioned by Tavener and described by him as “deeply Byzantine” (Tavener & Crowthers, 1994, p. 10). The frequent harmonic and rhythmic stasis, the pauses, and the repetition of the musical material similarly point to the topic of the state of prayer.

2.2.10. Galina Ustvolskaya (1919-2006): Sonata no. 5 (1986)

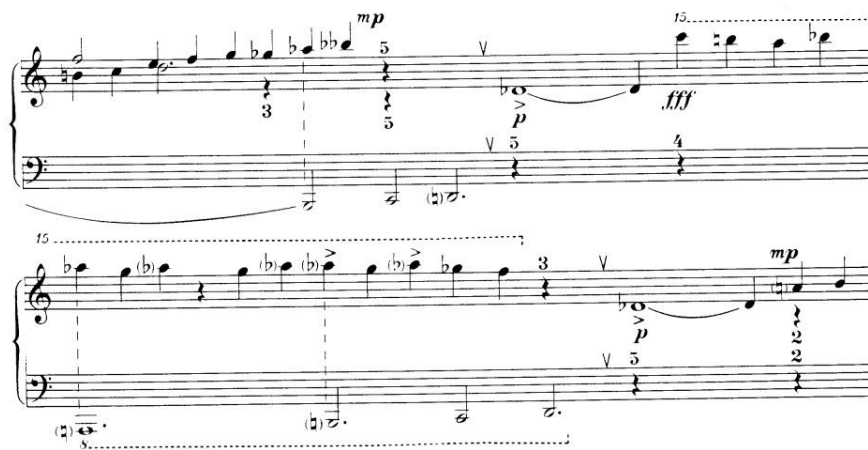
Composed in 1986, this *Sonata* is structured in ten parts that are to be performed without breaks, as if it were a one-movement *Sonata*. A full performance has the duration of cca. 18 minutes. Ustvolskaya wrote six *Sonatas*, between 1947 and 1988; they show a clear outline of the development of her compositional style.

Similarly to her 12 *Preludes*, this *Sonata* is predominantly written in a two-part counterpoint in a moderately slow tempo, showing identical characteristics, namely: an absence of key and time signatures, scarcity of voices (except when the composer introduces

clusters), a narrow range (characteristic of the chant-like sections), stepwise melodic motion, and a rhythmic movement mostly carried out by crotchets.

Figure 36

Znamenny Chant in Ustvolskaya's Sonata no. 5



Note. Reproduced from Gubaidulina (1996), p. 12.

2.2.11. Alfred Schnittke (1934-1998): Sonata no. 1 (1987)

German/Russian composer Alfred Schnittke is known for his polystylism, which shows in his frequent combinations of tonalism and atonalism, metric and non-metric rhythms, improvisation, serialism, quotations, etc.

In 1983 he converted to Catholicism (while still living in Russia, where he would remain until his move to Hamburg, Germany, in 1990) and in 1985 he suffered the first of many strokes that deteriorated his health. Following these two events, his music became increasingly more introversive and denoted the influence of Christian themes.

In 1987, he composed his first *Piano Sonata* (one of three); it has four movements – slow-fast-slow-fast – and its total duration is approximately 30 minutes. Schnittke dedicated

it to pianist Vladimir Feltsman (born in 1952); additionally, he wrote this *Sonata* around Feltsman's musical monogram – A-D-F-A-Eb.

This contextualisation was informed by two books about the composer – one written in 1990 by Valentina Kholopova and Evgenia Chigareva, and another written in 2023, also by Valentina Kholopova. A collection of studies about Schnittke's music – edited by Gavin Dixon (2017) – has provided some additional insights to his compositional style. A Doctoral dissertation by Nozomi Yamaguchi (2000) discusses, specifically, Schnittke's two *Piano Sonatas*, and has given me a broader understanding of its structure and of the cyclic themes that comprise it.

One topic is recognisable in this work: the topic of Orthodox sacred polyphonic chant (which he would have been familiar with through the archives of the Moscow Conservatory [where he studied and taught] pertaining Orthodox chanting traditions, as well as by virtue of cultural memory). It is represented in the first, third, and fourth movements. In the first movement, the choral setting appears almost in the end, in what Gregory Myers describes as a "(...) homophonic/diatonic 'church music style' (...)" (2014, p. 22).

Figure 37

Sacred Polyphonic Chant in the first Movement of Alfred Schnittke's first Piano Sonata



Note. Reproduced from Schnittke (1987), p. 13.

In the third movement, the representation of a choir is introduced, again, toward the end: it presents less voices (at first) than in the first movement, and its location in the low register makes it somewhat dissonant; subsequently, it shifts to the high register and becomes more elaborately voiced but remains slow and homorhythmic.

Figure 38

Sacred Polyphonic Chant in the third Movement of Schnittke's first Piano Sonata



Note. Reproduced from Schnittke (1987), p. 28.

In the fourth movement, it becomes difficult to perceive this reference to church singing: even though there is, clearly, a leading melodic voice accompanied by homorhythmic chords, this section encloses such intense rhythmic and melodic elaboration that the presence of this choral-like framing is easy to miss.

Figure 39

Sacred Polyphonic Chant in the fourth Movement of Schnittke's first Piano Sonata

The image shows a musical score for the fourth movement of Schnittke's first Piano Sonata, measures 106-110. The score is in 4/4 time, marked 'Pesante' and 'fff'. It features a leading melodic voice in the right hand and homorhythmic chords in the left hand. Red boxes highlight specific chords and melodic fragments. The score is divided into three systems, each with a measure number (106, 108, 110) at the beginning. The first system (measures 106-107) shows a melodic line in the right hand and a bass line in the left hand. The second system (measures 108-109) shows a more complex melodic line in the right hand and a bass line in the left hand. The third system (measures 110-111) shows a melodic line in the right hand and a bass line in the left hand. Red boxes highlight specific chords and melodic fragments, indicating the 'Sacred Polyphonic Chant' mentioned in the caption.

Note. Adapted from Schnittke (1987), p. 37.

Additionally, the chords' succession is composed in such a way that the top voice of the chords frequently moves chromatically, though the chords themselves follow a diatonic

harmonic logic. Hence, sacred polyphonic chant in this *Sonata*, is represented by slow rhythmic movement, a homophonic texture, diatonicism, and chromaticism.

2.2.12. *Vuk Kulenović (1946-2017): Hilendarska zvona (1991)*

Hilendarska zvona means “bells of Hilandar”, referring to the Serbian Orthodox monastery Hilandar, located on sacred mount Athos. The Bosnian composer of this piece – Vuk Kulenović – wrote it in 1991, at the beginning of the Yugoslav wars and shortly before he moved to the United States with his family. *Hilendarska zvona* is a short piece, lasting about seven minutes in total, organised in three (unnamed) movements.

Kulenović’s fairly recent death might justify the scarcity of bibliographical research regarding his music; Ivana Medić and Melita Milin are the only ones who have contextualised him academically, both before and after his passing.

The connection between Kulenović and Orthodoxy is not an obvious one, for he was not an Orthodox Christian, nor was he brought up in the Orthodox faith (this will be further clarified in the chapter pertaining the selected composers).

However, having resided for many years in Serbia (a Christian Orthodox country), Kulenović would have been familiar with Orthodox bell ringing. Moreover, the Hilandar monastery is an Orthodox landmark, and the fact that he chose to name his piece after the bells of said monastery shows, if not an adherence to Orthodox practices, some respect for them.

The elements that refer to the bells of Hilandar in this work – particularly, the repetition and permutation of various motifs, the timbral variety, the use of simple intervals and strong rhythms – are, according to Medić (2014; 2020) and Milin (2009), representative of Kulenović’s musical idiom.

The above-described characteristics point mostly to a single topic: the bells of the *zvon* tradition. These are emulated by short patterns that are repeated and permuted throughout the work; the texture varies in polyphonic density and rhythmic velocity.

The bell topic is referenced by means of rhythmic patterns of the *zvon* tradition, dissonances, polyphonic texture, wide range, simultaneous layers with different rhythmic speeds, trills, perfect 5^{ths} and 4^{ths}, gradual introduction of voices, progressive increase in rhythmic velocity, and a structure that suggests that of a *trezvon* ring (by means of its tripartite division and of the layout of the end of this work, which presents the finalising chords of a *trezvon*, though in magnified form [16 chords, instead of three]).

Figure 40

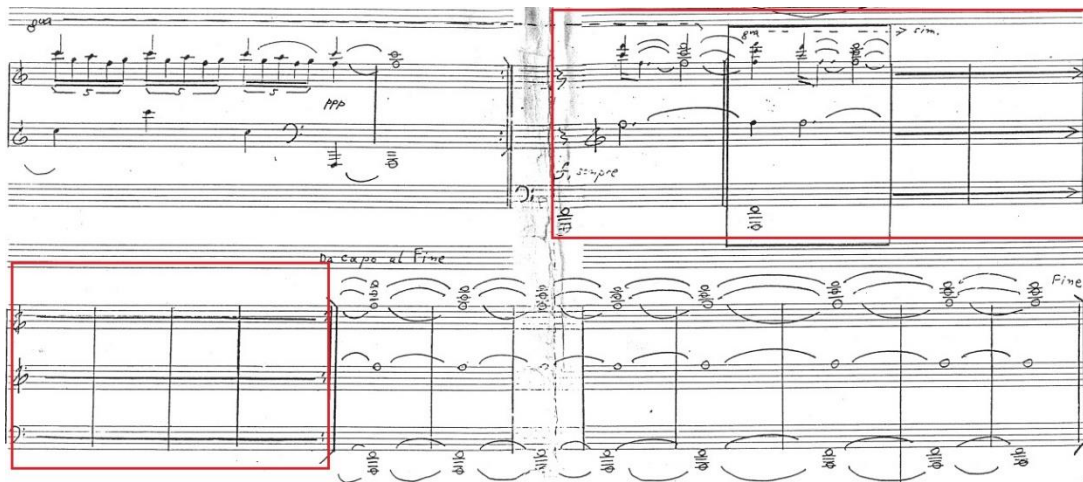
Trezvon Bells in Vuk Kulenović's Hilendarska Zvona



Note. Reproduced from the manuscript, which was sent to me by Ivana Medić (personal communication, 2024), p. 4.

Figure 41

Magnified finalising Chords of a Trezvon at the end of Vuk Kulenović's Hilendarska Zvona



Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 10.

2.2.13. John Tavener (1944-2013): *Ypakoë* (1997)

Ypakoë is Tavener's second piano composition, written in 1997. The title means "to hear" or "to respond", signifying obedience to God (Metzger-Peiskie, 2022). *Ypakoë* is a chant sung at Easter services. A full performance lasts, approximately, 13 minutes. It is structured as a suite with six movements, each of which bears a text from the Orthodox Easter service as a preface.

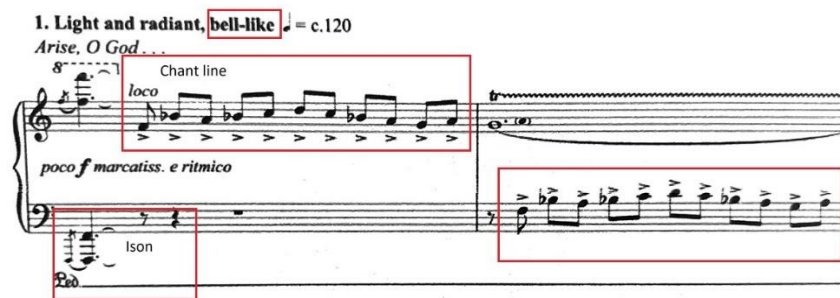
Bells (Metzger-Peiskie, 2022, p. 42) and an *ison* line (Tavener, 1999, p. 47) in this work are referenced by the composer himself. Monodic chanting resembling that of the Byzantine tradition and polyphonic chorale settings are the topics that rule the structure.; They are represented by several paraphrases of chants which are sung during the Easter season, by mordents that imitate the vocal ornamentation of the chanters²⁸ of the Byzantine tradition, by pedal-notes, and by four-part choral dispositions that resemble those used in the

²⁸ In Byzantine music, a chanter (or *Psaltis* in Greek) is a trained vocalist responsible for performing liturgical chants and hymns during Orthodox Christian worship services, using specific neumatic notation and adhering to the modal system.

Eastern Orthodox Church, framed by modal, wide-ranged bells signified by perfect 5^{ths} and 8^{ves} in *forte* dynamics, and by trills.

Figure 42

Bells and Sacred Monodic Chant in John Tavener's Ypakoe



Note. Adapted from Metzger-Peisker (2022), p. 42, Fig. 4.6.

Figure 43

Sacred Polyphonic Chant in Tavener's Ypakoe (Metzger-Peisker, 2022, Fig. 4.12)



Note. Adapted from Metzger-Peisker (2022), p. 47, Fig. 4.12.

The focus on Resurrection is another relevant aspect in this work; as mentioned above, it was composed around a chant that is sung at Easter service and contains excerpts of several chants used during the corresponding season (which lasts, approximately, one month, after Easter day).

Additionally, the monodic chant sections and those that are marked by polyphonic choral settings alternate in dynamically rising momentum, culminating in the Resurrection moment toward the end of this work, which finishes with what Metzger-Peiske (2022, p. 48) calls the *rabboni* motif²⁹.

Figure 44

Rabboni Motif which ends Tavener's Ypakoe

6. Tenderly ♩ = c.72-90
Rabboni . . .

Note. Adapted from Metzger-Peiske (2022), p. 48, Fig. 4.14.

Hence, the topics present in this work are sacred monodic chant, sacred polyphonic chant, bells, and Resurrection. Sacred monodic chant is signified by two melismatic melodic lines – a main one, while the other stands for the *ison* line –, stepwise melodic movement, narrow range, measured rhythmic movement, modalism, and occasional pedal-notes.

Sacred polyphonic chant is referenced by means of a homophonic texture, measured and relatively slow rhythmic movement, a four-part chordal texture, and modalism.

Meanwhile, bells are represented by perfect 5ths and 4ths, and trills in the high register (which accompany the monodic chant starting at the middle of the work); these signs,

²⁹ *Rabboni* means “teacher” in Aramaic; this motif represents Mary Magdalene addressing Jesus when she finds Him resurrected.

however, do not pertain *zvon* bells, which are characterised by a rhythmic virtuosity that cannot be observed in this work. The concept of Resurrection is represented here through the use of the Eastern chant and the structural planning of the work, which emphasises this concept.

The state of prayer is also represented in this work, due to the repetition of the ruling material (such as chants and choral settings), the abundance of pauses, the simplicity of musical material, and the structure that leads to the Resurrection moment in the end.

2.2.14. *Nikolai Korndorf (1947-2001): A Letter to V. Martynov and G.*

Pelecis (1999)

This work, composed in 1999, is Nikolai Korndorf's third and last work for piano. It has the duration of 16-17 minutes and is not separated in different movements, although three distinct sections can be perceived.; It is minimalistic, insofar as it presents short motifs that are repeated throughout the work, whilst gradually undergoing transformation.

The dedicatees of this work, Vladimir Martynov (born in 1946) and Georgy Pelecis (born the following year), are composers as well; in fact, all three of them studied at the Moscow Conservatory at the same time. Aside from the traditional use of the keyboard and pedals, this work includes a passage at the end that is to be whistled by the performer in an improvisatory manner, followed by a concluding knock on the keyboard.

According to Myers, Korndorf – a Russian/Canadian composer – frequented Orthodox services as a child in Russia; sacred Orthodox music was present in many of his compositions (Myers, 2014, p. 24), though Myers cannot ascertain that Korndorf was a practicing Christian in his adulthood.

I have based my discussion of this work on the writings of Gregory Myers (2014) and Tara Wilson (2019). Both mention it in the context of Korndorf's musical language and oeuvre.

The motif that opens this work is a humorous parody of Tone 8 of the *Obixod*³⁰ (Myers, 2014, p. 24), which had previously been used by Vladimir Martynov in his work *Come In!* (1985), in an extended homophonic chordal texture which configures an unmistakable reference to liturgical choir singing in Orthodox Russia.

This motif alternates with another that begins as a single-lined repetition of the same note, with the occasional drop to one minor 2nd below it – resembling a recited tone – which is progressively engorged by the addition of an increasing number of voices, until it resembles choir singing as well.

Figure 45

First Theme of Nikolai Korndorf's Letter to V. Martynov and G. Pelecis, resembling Tone 8 of the Obixod, referencing Sacred Polyphonic Chant

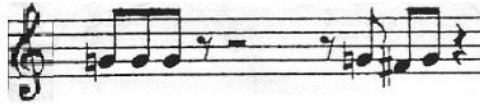


Note. Reproduced from Wilson (2019), p. 25, Illustration 1.

Figure 46

Second Theme of Korndorf's Letter to V. Martynov and G. Pelecis, resembling a recited Prayer, referencing the Recited Tone

³⁰ A collection of Orthodox chants in the *Znamenny*, Bulgarian, Greek, and Kievan styles (Wilson, 2019, p. 29); these styles will be elaborated in the third chapter of this thesis.



Note. Reproduced from Wilson (2019), p. 25, Illustration 1.

Thus, two topics are referenced here: sacred polyphonic chant and recited tone. The first is represented by measured (though not slow) rhythmic movement, a homophonic texture, and a modal harmonic organisation. The recited tone is signified by repeated notes in a single line in the middle register, narrow range, and the use of a minor 2nd that, sometimes, relieves the main repeated note.

2.2.15. Victoria Bond (1945-): *Potirion Sotiriu* (1999)

American composer Victoria Bond wrote a suite called *Illuminations on Byzantine Chant*, which comprises three pieces for solo piano based on religious chant melodies – *Potirion Sotiriu* (1999), *Simeron Kremate* (2019) and *Enite ton Kyrion* (2021).

They were written for pianist and chanter Paul Barnes, and present specific Orthodox chants from the Byzantine tradition. *Simeron Kremate* additionally intertwines the Orthodox chant with a Jewish prayer. The first two movements last about nine minutes, and the last one lasts, approximately, six minutes.

An article by Paul Barnes (2016) has assisted me in the contextualisation of this work, as well as some other works, such as David Brickle’s (2020), Madeline Rogers’ (2021), and Jeremy Duck’s (2023) Doctoral dissertations.

Regarding *Potirion Sotiriu* (which means “the Cup of Salvation”), the dedicatee of this piece – Paul Barnes – affirms that it is a “communion hymn for the feasts of the

Theotokos”³¹ (Barnes, 2016, p. 59), and describes this work as a theme and variations, in which the composer exhibits the chant as the main theme, and subsequently explores its melodic contour, as well as the traditional ornaments that characterise this type of chanting.

The chant is not, however, presented in its entirety in this work (Brickle, 2020, p. 46); instead, sections of it are used and processed through a Romantic approach that utilises three-hand texture, and traditional tonal harmonic functions (Rogers, 2021). It features often virtuosic and complex textures, interspersing them with isolated monophonic passages.

Imitations of drones as pedal-notes and, occasionally, of an independent *ison* voice that, paired with the main melody, resembles a two-part counterpoint, can be discerned throughout the work, as well.

Figure 47

Sacred Monodic Chant within a polyphonic Texture in Victoria Bond's Potirion Sotiriu

The figure shows two systems of musical notation. The first system (labeled '2') features a treble staff with a melodic line and two bass staves with a complex polyphonic texture. A red box highlights a specific phrase in the treble staff. The second system (labeled '3') continues the polyphonic texture in the bass staves, with a red box highlighting a specific phrase in the treble staff. The score includes dynamic markings such as 'f cantabile', 'f', 'dim.', and 'rit.'. The bottom staff has a copyright notice: 'Copyright © Potirion Music 2007'.

³¹ *Theotokos* is the Greek name for the Mother of God.

Note. Adapted from Bond (2021), p. 2.

Figure 48

Sacred Monodic Chant with an imitation of a Drone-Note in Victoria Bond's Potirion Sotiriu



Note. Adapted from Bond (2021), p. 9.

The topic that is represented above (Figure 48) is sacred monodic chant. The signs that refer to it are as follows: a stepwise melodic motion, measured rhythmic movement (pertaining the main voice that delineates the chant), modalism, narrow range (in the chant's layer), pedal-notes, a two-part texture that resembles the addition of an *ison* line, and occasionally, a monophonic texture.

2.2.16. Rodion Shchedrin (1932-): *Diary – VII. Sostenuto alla Campana* (2002)

Rodion Shchedrin composed the suite *Diary* in 2002, for pianist Anna Gourari (born in 1972). It has seven movements and a complete performance lasts 14-15 minutes. The movement that interests me particularly is the seventh and last one, *Sostenuto alla Campana*.

Some authors discuss the spirituality and sacredness in Shchedrin's music. For example, Ivanov (2014, p. 52) places Shchedrin in the list of Russian composers who showed an interest in sacred music in the 1980's and demonstrates his use of sacred motifs and themes (namely, imitations of bell ringing and of Orthodox choral singing, the use of sacred texts, and the representation of prayerful states) in his choral works. Tsyganova (2016) additionally emphasises Shchedrin's use of textures (monodic, metrical, with sequential melodic movement) that resemble ancient Russian monody (p. 29).

Rodion Shchedrin is a celebrated contemporary composer, and much has been written about his music. Regarding his suite *Diary*, I found two works that focus on its analysis, namely Wenjuan Peng's Doctoral dissertation (2018), which analyses four piano suites by Shchedrin (including *Diary*), and an article by Oleg Taganov (2019), which concerns the work in consideration exclusively.

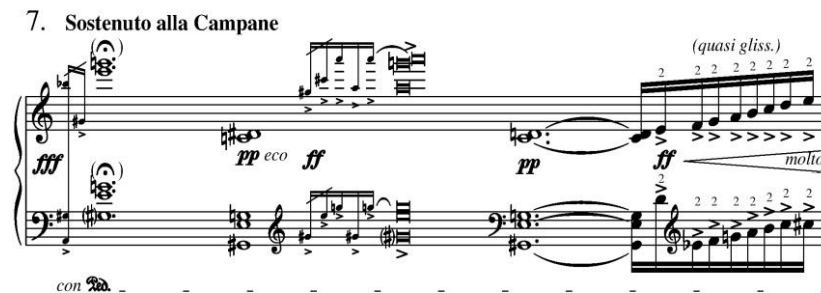
Peng (2018, pp. 7-8) finds some bell-like sonorities in the second and third movements of this suite and emphasises the composer's underlining of those sonorities in some sections of the seventh movement, which he accomplishes by titling them *Campane* (in opposition to those that are distinguished by choral settings).

Taganov (2019, p. 70) highlights rhythmic figurations and chordal textures related to bell ringing in this last movement of the suite and defines bell ringing and choral singing as relevant elements in Shchedrin's soundscape.

Hence, the topics that are represented in this movement most prominently are bells and sacred polyphonic chant. The bell-chords are showed, mostly, in the high register, with reasonably fast rhythmic movement and predominantly *forte* dynamics, in contrast with the subsequent choral sections, which are set in the low and middle registers, in slow rhythmic movement and *piano* dynamics.

Figure 49

Bells in Rodion Shchedrin's Diary (seventh Movement)



Note. Reproduced from Shchedrin (2002), p. 14.

Figure 50

Choir singing in Shchedrin's Diary (seventh Movement)



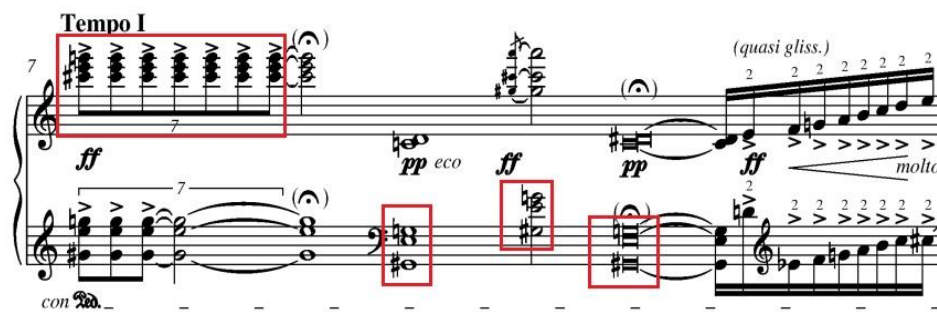
Note. Adapted from Shchedrin (2002), p. 14.

The signs that refer to bells in this work are the fast rhythmic figurations (some of which resemble those of the *zvon* tradition), dissonances, polyphonic texture, wide range, and cluster-like chords; those that pertain sacred polyphonic chant are measured, slow, and based on a homophonic texture.

In addition, Taganov points to the symbolic importance of the number seven³² in this movement (2019, p. 70); it is made evident by the number of times Shchedrin repeats the bell chords in certain excerpts of the opening A and subsequent A' sections, by a rhythmic figuration comprised of seven figures, and by the use of an interval of a 7th within one of the chordal bell passages.

Figure 51

Rhythmic Figuration with seven Figures and Intervals of a 7th in Shchedrin's Sostenuto alla Campana



Note. Adapted from Shchedrin (2002), p. 15.

2.2.17. Vladimir Ryabov (1950-): *Four Sketches from the Gospel* (2002)

Whether Vladimir Ryabov is an Orthodox Christian or not is unclear, but he describes his own style as a combination of spiritual, traditional secular, and neoromantic tendencies (Riabova-Shilovskaja, 2023). His *Four Sketches from the Gospel* op. 79 were composed in 2002 and dedicated to pianist Aleksandr Mndoyants (born in 1949). This work has four movements, each one based on a few lines from the Gospels of Saints John, Mathew, Mark, and Lucas.

³² As previously mentioned, this number, in Christian faith, reminds believers of the last seven words of Christ before He died on the Cross, or of the seven days of the creation of Earth.

Though several authors wrote about this composer (Grigoryeva, 1989; Novikova, 2014; Gogolin, 2019), I focused on Irina Stognii's article (2012), for it analyses this work in particular; moreover, her article concerns my analysis directly, as it is, essentially, an overview of the ways in which Ryabov represents the discourse of these excerpts from the Gospel in his work.

Her theoretical framework is mythopoetic, i.e. a research stream that examines myths, legends, poems, or stories, and their representation in a musical work, in order to understand the implied layers of meaning. I found this to be of particular interest, as it appears to be, in a way, similar to topic theory.

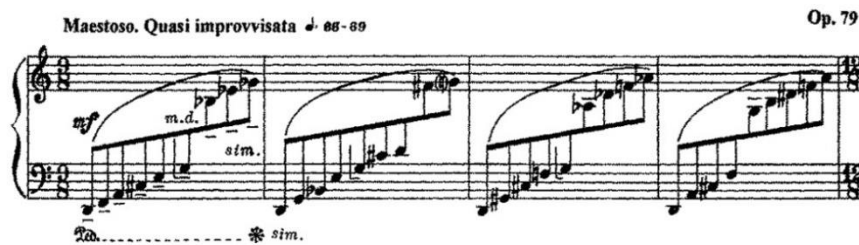
The first movement is called *The Resurrection of Lazarus* and represents the episode where Christ resurrects Lazarus, Mary and Martha's brother (St. John's Gospel, 11, 43-44). According to Stognii (2012, pp. 126-128), it portrays, first, the expectation of the miracle by the inhabitants of the spiritual world, signified by the ascending arpeggios at the beginning, always starting with a D and moving in chromatic sequence from one bar to another.

The following section is characterised by a *cantabile* melody in minor mode, accompanied by an ascending minor 2nd; this is, perhaps, related to the descending minor 2nd that signifies lamentation in a great number of works from all stylistic periods (Monelle, 2006), and to the walking motif discussed by Martha Grabócz (2013). Stognii suggests that this section references Christ's sorrow upon learning that Lazarus is dead, and his walking toward Lazarus' grave.

The Resurrection itself is signified by a number of repeated clusters in the high register, followed by a trill with a *fermata*, culminating in an ascending *arpeggio* that starts with a low D and ends in two long notes in opposing registers.

Figure 52

Ascending Arpeggios signifying the expectation of the Miracle in the first Movement of Vladimir Ryabov's Four Sketches from the Gospel



Note. Reproduced from Stognii (2012), p. 126, Example 1.

Figure 53

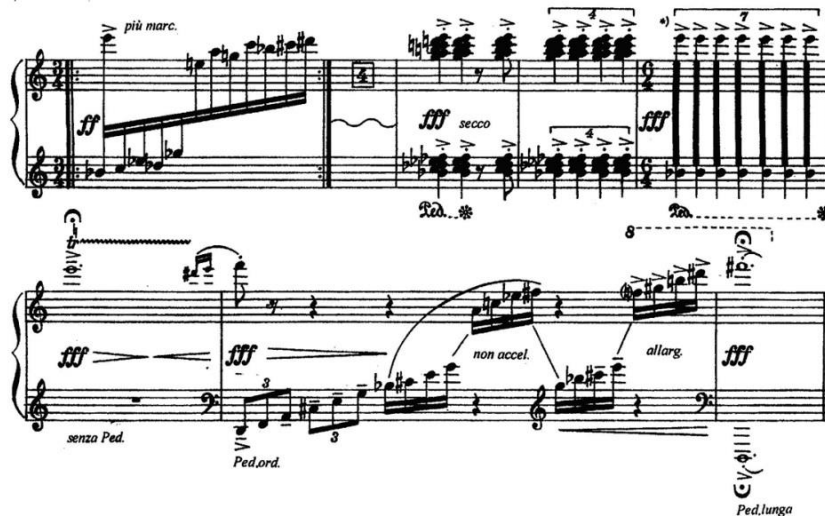
Cantabile Melody accompanied by an ascending minor 2nd signifying Christ's Sorrow and His Steps toward Lazarus' Grave in the first Movement of Ryabov's Four Sketches from the Gospel



Note. Adapted from Stognii (2012), p. 127, Example 2.

Figure 54

Resurrection of Lazarus signified by Clusters and subsequent Finale in the first Movement of Ryabov's Four Sketches from the Gospel



Note. Reproduced from Stognii (2012), p. 128, Example 3.

The second movement is entitled *Walking on the waters* and pertains Christ walking over the water toward the boat carrying his Apostles (St. Mathew's Gospel, 14, 25-26). It begins with a choral setting which, according to Stognii (2012, pp. 128-130), suggests Christ praying alone in the mountain, while the Apostles leave by boat.

This is followed by a section in continuing ascending semi quaver figurations that seem to depict the waves of the sea, in tumultuous motion. As Peter attempts to follow his Master into the sea and begins to drown, a *crescendo* to *forte* represents this moment, bringing us to the end of the movement, whereby a motif in the high register in *diminuendo* repeated throughout nine bars suggests the storm quieting down as Christ enters the boat.

Figure 55

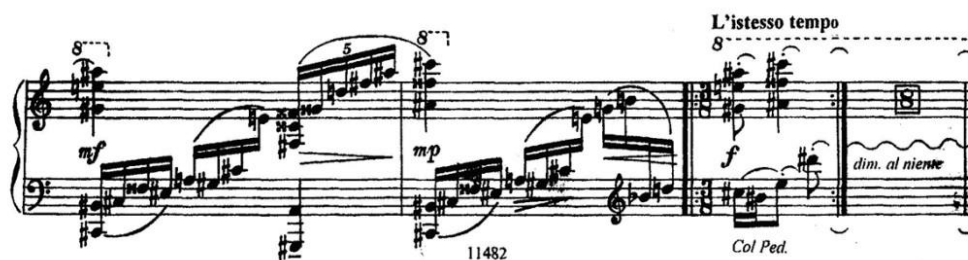
Choral Setting signifying Christ praying in the Mountain, in the second Movement of Ryabov's Four Sketches from the Gospel



Note. Reproduced from Stognii (2012), p. 129, Example 4.

Figure 56

Ascending Semi Quavers signifying the Waves of the Sea and Motif in Diminuendo signifying Storm quieting in the second Movement of Ryabov's Four Sketches from the Gospel



Note. Reproduced from Stognii (2012), p. 129, Example 5.

The third movement – *Christ entering Jerusalem* – portrays an episode of the Gospel that is considered to be a joyous feast (St. Mark's Gospel, 11, 7-9). However, it is represented here in a tragic manner (Stognii, 2012, pp. 130-132).:

It is depicted as a procession, by means of a *basso ostinato* in the low register in the left hand, in the form of a *passacaglia*, as directed by the indication *Quasi Passacaglia* at the beginning of the movement. However, the *basso ostinato* line is full of chromaticism and tritones that seem to urge the listener to remember the ensuing episodes of the Gospel, pertaining Christ's torturing and crucifixion.

The movement ends with the sentence “Hosanna! Blessed is He who comes in the name of the Lord” delineated rhythmically by the right hand, in a section marked *solenne*.

Figure 57

Passacaglia with Basso Ostinato signifying Christ's Procession into Jerusalem in the third Movement of Ryabov's Four Sketches from the Gospel



Note. Adapted from Stognii (2012), p. 131, Example 6.

Figure 58

Rhythmic delineation of a Text from the Gospel in the third Movement of Ryabov's Four Sketches from the Gospel



Note. Adapted from Stognii (2012), p. 132, Example 8.

The fourth and last movement – *The Garden of Gethsemane* (St. Lucas' Gospel, 22, 41-44) – represents Christ praying in the aforementioned garden, asking His Father to spare him the upcoming suffering, and asking the Apostles to pray with him.

These, however, keep falling asleep, which is portrayed by slow *piano* sections in the low register in minor mode, and Christ repeatedly asks them to wake up and pray with Him,

which appears in musical form as a dissonant chord in the high register, followed by another one in the low register, then by even lower octaves moving chromatically upward, generating a contrasting, agitated sonority that suggests distress.

After each of these sections, a coral-like setting moving in parallel thirds seems to represent Christ resuming His prayer with renewed intensity (this movement in parallel thirds is a frequent occurrence in Orthodox liturgical polyphonic singing) Stognii, 2012, pp. 132-134).

Figure 59

Slow Piano Sections in minor Mode signifying the sleeping Apostles in the fourth Movement of Ryabov's Four Sketches from the Gospel



Note. Reproduced from Stognii (2012), p. 133, Example 9.

Figure 60

Several Signs signifying Christ's Distress attempting to wake the Apostles, and choral Setting signifying Christ resuming Prayer in the fourth Movement of Ryabov's Four Sketches from the Gospel



Note. Adapted from Stognii (2012), p. 133, Example 10.

In this work, Stognii underlines the mythologem³³ of the “way” (Stognii, 2012, p.121), represented in Christ’s walking toward Lazarus’ tomb in the first movement, then in His walking on the waters in the second movement, the walking of the donkey that carries Him through the doors of Jerusalem in the third, and the spiritual path of Christ that begins in the garden of Gethsemane and ends in His Resurrection in the fourth movement. This mythologem could be interpreted, in the context of topic theory, as the topic of “walking”.

The topic of sacred polyphonic chant, in this work, is associated with prayer: first, with Christ praying in the mountain in the second movement (Figure 55), then with His prayer in the garden of Gethsemane (Figure 60). The dissonant chords in the high register at the end of the second movement (Figure 56) and in the sections of the fourth that show Christ’s distress (Figure 60) recall the sonority of bells; however, I believe that, in this work, they are used to convey fatality (fourth movement) and to represent the divine (second movement), rather than to reference bell ringing.

The most essential topic of this work is the representation of the narrative conveyed by sacred texts, namely the Gospel, particularly these four excerpts of it, from the writings of all four Evangelists. Vladimir Ryabov represents specific actions narrated in the Gospel by various means, such as specific modes, intervals, rhythmic figurations, dynamics, or motifs (to name a few). He also uses topical referentiality – specifically in the case of the choral settings that signify sacred polyphonic chant and, by association, prayer.

Thus, it can be surmised that this topic – the representation of the narrative within sacred texts – is not characterised by specific signs, as a composer may use any sign he/she chooses (including topical referentiality) to represent a narrated event. Frequent and essential

³³ A mythologem is a fundamental, recurring theme, motif, or element found in myths across various cultures.

characteristics are, therefore, hard to define, as one element can be represented in various, non-recurring ways.

2.2.18. John Tavener (1944-2013): *Pratirupa* (2003)

Pratirupa was Tavener's last and largest work for solo piano, composed in 2003. He also composed an arrangement of this work for piano and orchestra (also dating from 2003). It uses Indian rhythms and harmonies, processed in such a way as to emphasise its ecstatic and contemplative qualities. The very name of this work (*Pratirupa* means "reflection" in Sanskrit) points to what the composer intended to convey with it (Metzger-Peisker, 2022). A performance of it lasts for almost half an hour.

This work suggests, to me, the inner soundtrack many of us hold within, one that accompanies our everyday lives, often giving us hints of our true emotions regarding different aspects of our lives.

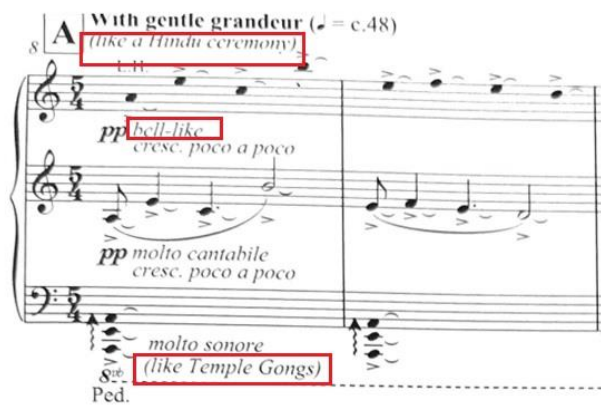
Whilst repetitive and meant to induce a trance-like state interspersed with ecstatic outbursts, this work is very variable in its rhetoric, contrasts, melodic material, and textural settings (alternating long rhythmic figurations and frequent pauses with *fortissimo* wide-ranged cluster-like chords in fast rhythmic movement, and with naïve-sounding textures, some of which resemble a Chopin *prelude* or *nocturne*, while others present an *Alberti* bass in a Mozart-like setting).

Tavener's indications in the score – "like a Hindu ceremony" or "like Temple Gongs" – suggest that allusions to specific musical elements of the Orthodox culture are not intended, here (though choral settings are also frequent in this work, as in many other works by this composer).

However, the meditative quality that is at the core of this work, represented by motivic repetition, a structure that alternates the main components in a mirror-like manner,³⁴ the mainly static harmonic and rhythmic texture, the simplicity of most of the musical material, and the abundance of pauses, point to a state of prayer or meditation and to the representation of eternity or “suspended” time, thus suggesting that this topic is not exclusive to the Orthodox tradition, or even to Christianity. Instead, it is at the essence of any human being who attempts to reflect upon their own ephemeral condition.

Figure 61

Indications that suggest Hindu religious Practices in Tavener's Pratiirupa

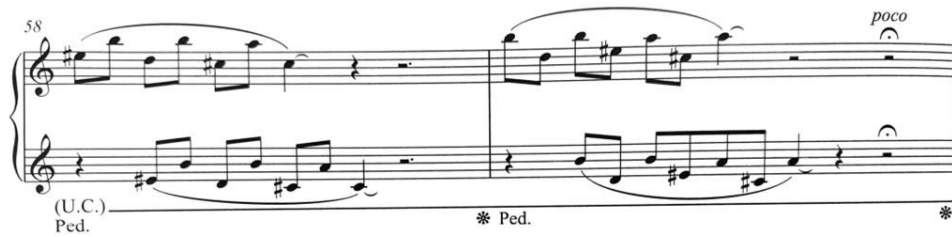


Note. Adapted from Metzger-Peisker (2022), p. 53, Fig. 4.16.

Figure 62

Signs of the State of Prayer/“Suspended” Time in Tavener's Pratiirupa

³⁴ Metzger-Peisker (2022, p. 519) describes the structure of this work as “a series of three concentric rings”, in which the main themes seem to be in a continuing process of reflection and mirroring, forming musical palindromes.



Note. Reproduced from Metzger-Peisker (2022), p. 56, Fig. 4.19.

2.2.19. *Ivan Moody (1964-2024): Nocturne of Light (2009)*

English composer Ivan Moody converted to Orthodoxy in 1987 and was ordained a priest in 2007. He was a student of Sir John Tavener and, like him, was renowned for his use of Byzantine chant-paraphrases and chant-like writing, choral settings that resemble Orthodox liturgical choir singing, the use of Resurrection as a guiding concept for structural planning, and a prayerful, static atmosphere, that is present in many of his works.

I have relied chiefly on Moody's own numerous writings (1995; 1996; 2008; 2012; 2013; 2016; 2020) for the contextualisation of the works that will be discussed below, as well as on my own memories of him. James Chater's (2006) description of his musical style and Kevin Lee Coker's (2018) thesis were also of significant help in this endeavour.

Nocturne of Light for piano and string quartet was composed in 2009 (published in 2010) and uses two chants of the Byzantine tradition – *Exigethi os o ypnon* ("As one who has slept", a communion chant for Holy Saturday) and *Christos anesti* ("Christ is risen", the hymn of Resurrection).

The first chant dominates the first of the two main parts of this quintet, while the second chant rules the second part. Bells can be recognised throughout the entire work, represented by complex chords in rhythmically elaborate sections, hierarchically juxtaposed

layers, and predominantly harmonic passages, in clear contrast with the sections that present the chants as the main musical element(s).

Figure 63

Bells in Ivan Moody's Nocturne of Light

The musical score for Figure 63 is a piano accompaniment for 'Bells in Ivan Moody's Nocturne of Light'. It is written in 4/4 time and consists of two systems. The first system starts at measure 50 and the second at measure 55. The piano part features a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include piano (p) and mezzo-forte (mf).

Note. Reproduced from Moody (2010), p. 8.

Figure 64

Sacred Monodic Chant in Moody's Nocturne of Light

The musical score for Figure 64 is a 'Sacred Monodic Chant' from Ivan Moody's 'Nocturne of Light'. It is written in 4/4 time and consists of two systems. The first system starts at measure 42 and the second at measure 45. The score includes staves for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Dynamics include forte (f) and mezzo-forte (mf).

Note. Reproduced from Moody (2010), p. 7.

Additionally, the first and second parts of this work are divided by a middle section, which presents the most contrasting timbral element of the whole quintet – the *pizzicati* in the strings, followed by *pizzicati* in the strings of the piano.

Figure 65

Pizzicati in the Piano in the middle of Moody's Nocturne of Light

The image shows a musical score for a piano quintet. The piano part is highlighted with a red box and labeled "Play inside the piano" and "Laisser vibrer". The string parts (Vln. I, Vln. II, Vla., Vc.) are marked "arco" and "mp". The score is for measures 95 to 100. The piano part features a series of chords and single notes, while the strings play sustained notes with some dynamics changes (mp to fff).

Note. Adapted from Moody (2010), p. 13.

The entire quintet seems to bend toward the idea of Christ's Resurrection – even though the hymn of Resurrection is presented only once, in the second part –, with the structure building up to the celebratory bell ringing that characterises the second part of this work, which surrounds the presentation of the hymn of Resurrection on the piano.

From my perspective, five topics can be recognised in this work: bells, sacred monodic chant, Resurrection, iconography, and the state of prayer. Bells are signified by rhythmic patterns that resemble those of the *zvon* tradition, dissonances, polyphonic texture, wide range, simultaneous layers with different rhythmic speeds, cluster-like chords, perfect

5th and 4th, *tremolos*, trills, gradual introduction of voices and progressive increase in rhythmic velocity (at the beginning of the second part).

Sacred monodic chant is represented by monophonic texture, stepwise melodic motion, measured and mostly slow rhythmic movement (when the chants are presented), narrow range, modalism, and pedal-notes resembling an *ison* line.

Figure 66

Ison Line in Moody's Nocturne of Light

The image shows a musical score for 'Nocturne of Light' by Moody. The score is in 8/4 time and features several staves: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Piano part is marked with a red box around the bass line, which is labeled 'Ison Line'. The Piano part is marked with a *mf* dynamic. The Violin I part is marked with a *mf* dynamic. The Violin II part is marked with a *mp* dynamic. The Viola part is marked with a *mp* dynamic. The Violoncello part is marked with a *f* dynamic. The score is numbered 70 at the top left.

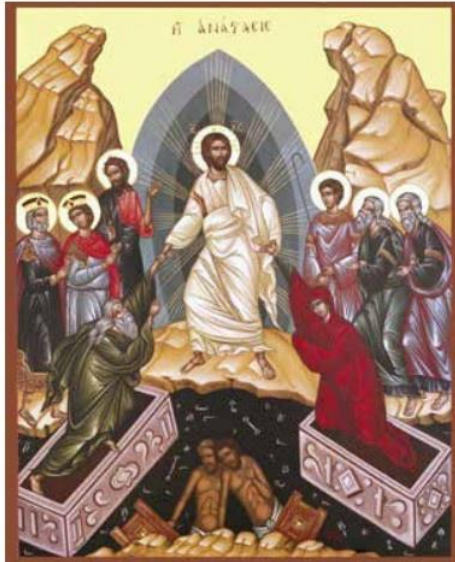
Note. Adapted from Moody (2010), p. 10.

Resurrection is signified by the structure of the work – which converges to the second part, ruled by the hymn of Resurrection and by celebratory bell ringing –, as well as by the choice of the two chants – the first, which is associated with Holy Saturday, and the hymn of Resurrection: these chants complement each other, signifying death and the return from the dead, a relevant combination because, from the Orthodox point of view, there cannot be one without the other.

The icon which, according to the programme notes (Barnes, 2016, p. 62), served as inspiration for Moody, for the composition of this work – the Orthodox icon of Resurrection – additionally points to this religious event.

Figure 67

Icon that served as Inspiration for Moody's Nocturne of Light



Note. Reproduced from Barnes (2016), p. 62.

Iconography is represented by the *pizzicati* in the middle of the work— which, once again according to the programme notes (Barnes, 2016, p. 62) depict the shattering of the locks and keys of Hell.

The structure of the second part of the quintet is, in turn, divided in three larger sections – celebratory bells, followed by the presentation of the second chant, to which joyous bells succeed once more: thus, it portrays the tripartite positioning of the icon, which displays Christ in the middle, and saints and prophets on either side.

The state of prayer is signified by motivic repetition, an essentially static rhythmic and harmonic texture that follows the exposition of the chants, a structural development that emphasises the concept of Resurrection, and strategically positioned pauses (which follow the structural planning).

2.2.20. *Maka Virsaladze (1971-): Prayer (2016)*

Maka Virsaladze, a Georgian Orthodox Christian woman, composed *Prayer*, a five-minute piece for a memorial concert in honour of Olivier Messiaen's (1908-1992) *Visions de l'Amen*, in 2016. Its premiere took place that same year, by Georgian pianist Tamar Zhvania.

Beside the traditional use of the keyboard and pedals, *Prayer* employs a *glissando* on the strings of the piano, a voice line that accompanies the piano part, and an audio recording at the end, of a choral piece by the same composer, which is to be paired with the final bars of this work.

Virsaladze (2018; 2021) discusses her own music and compares it with the music of her contemporaries – she suggests that this is a back-and-forth process, seeing as some of her contemporaries, such as Chabashvili (2018), do the same.

They aim to define present-day tendencies: in Georgia, according to them, these revolve around composers' interest in sacred music as a means to seek national identity, and a subsequent incorporation of elements of Georgian chanting traditions. Virsaladze's music denotes evocations of bells, harmonic and intonational organisations influenced by Georgian chant, and the representation of eternity (Loria, 2012; Chabashvili, 2018).

References to bells, recited tone, state of prayer, and the representation of a sacred text in *Prayer* are quite evident: bell-like sonorities permeate the entire work, while the recited tone appears in the manner of an actual recitation carried out by the performer's voice.

A state of prayer is emulated by this work's structural clarity, pattern repetition, and the alternation between the topics of bells and recited tone. This aspect could be further associated with the duality of human and divine, as the bell sections can be connected to eternity and to God, and the recited tone sections can be related to human emotionality and strain.

More specifically, bells are represented through rhythmic patterns that resemble a *trezvon*, dissonances, polyphonic texture, wide range, simultaneous layers with different rhythmic speeds, cluster-like chords, perfect 5^{ths}, a *tremolo*, and a structure that resembles that of a *trezvon* (it starts with three chords that can be associated with the three rings on the low bell that begin this ring, followed by three bell movements interspersed with recited tone sections, ending with three chords that finalise the last bell movement).

Figure 68

Trezvon Bells in Maka Virsaladze's Prayer



Note. Reproduced from a score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 1.

The recited tone is represented by repeated notes, rhythmic movement that resembles the delineation of words, narrow range, a single line in the middle register, and the use of the voice. The state of prayer is emulated by motivic repetition, structural development that emphasises the prayer that is being represented in this work, and the use of pauses.

Figure 69

Recited Tone in Maka Virsaladze's Prayer



Note. Adapted from Virsaladze (personal communication, 2023), p. 2.

The sacred text represented here – the prayer *Ts'midao Ghmerto*, i.e., the Georgian equivalent of the *Trisagion* (Holy God, Holy Mighty, Holy Immortal, have mercy on us)³⁵ – appears both in accordance with Orthodox tradition (the first time), and in a different fragmented reorganisation that follows the composer's rhetorical agenda (at the end of the piece).

2.2.21. *Philip Glass (1937-): Evangelismos ("Annunciation") (2017)*

Often labelled minimalistic³⁶, American composer Philip Glass's music draws inspiration from several religious and spiritual systems that partake in prayer or meditation.

The experience of Glass with Orthodox culture in music was facilitated by pianist and chanter Paul Barnes, who commissioned Glass to write a piano quintet (for piano and string quartet) "(...) based on the Greek Orthodox communion hymn for the feast of the Annunciation of the Theotokos" (Barnes, 2016, p. 66).

It was composed in two parts, in 2018. A full performance lasts for, approximately, 20 minutes. According to Barnes, this work originated in an exploration of a musical and

³⁵ This prayer is, usually, sung shortly before the reading of the Gospel, during the Divine Liturgy.

³⁶ Though, according to the information on his website, the composer prefers to describe his work as "music with repetitive structures" (NDVR, 2019).

spiritual intersection of Buddhist and Orthodox Byzantine chanting, both of which share “(...) a musical characteristic of a harmonically static drone” (2016, p. 66).

In the feast of the Annunciation, which gave this work its title, the angel Gabriel announces to the Virgin Mary that she will conceive and become the mother of Christ. The principal title of this quintet – *Evangelismos* – is a Greek word that means “annunciation”.

To contextualise this work, I have relied particularly on Paul Barnes’ article (2016) concerning music inspired by Byzantine chant (and this quintet, specifically), as well as his programme notes for the work, available with its corresponding video recording on Barnes’ YouTube channel (Barnes, 2020, January 15).

I have, additionally, perused Wilhelm Delport’s analysis of Glass’s *Tirol Concerto* (2015) and Burcu Kalkanoglu’s (2020) article concerning Glass’s Piano Etudes, for further background formation.

I cannot help but make a comparison between Philip Glass’s and Victoria Bond’s rendition of Byzantine chants, given that Paul Barnes serves as a common denominator, the one who was responsible for bringing Byzantine chant as an inspiration source to these two composers who are not, themselves, directly linked to Orthodoxy.

This comparison shows a different approach to the divine nature of the chants. Victoria Bond distinguishes between chants presented within a sacred frame – that is, displayed in a monophonic texture, or in a harmonically and rhythmically static one – and their combination with the human factor – reflected in a virtuosic setting characterised by a Romantic idiom (Rogers, 2021).

Meanwhile, Philip Glass emphasises a rendition of the chant that primarily explores the human experience, enveloping it in a rich harmonic enclosure³⁷.

Figure 70

Chant on the first Violin, surrounded by Harmonic elaboration on the other Instruments in Philip Glass's Quintet

The image displays two systems of musical notation for Philip Glass's Quintet. The top system, starting at measure 14, features a first violin part with a red box highlighting a specific melodic phrase. Below it, the other instruments (viola, cello, double bass, and piano) provide harmonic support. The bottom system, starting at measure 59, continues the first violin's melodic line, also with a red box highlighting a phrase. The piano part continues with complex harmonic textures. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*.

Note. Adapted from Glass (2017), p. 6.

Thence, the topic represented in this quintet is sacred monodic chant, which is referenced through the occasional clear exposition of the chant's stepwise melodic motion, measured rhythm, narrow melodic range, and modalism, mainly in the strings, though it is

³⁷ Stasis, in music (often translated as monophony or static rhythm and harmony), is frequently associated with a prayerful condition, and hence, with the sacred dimension, while elaboration (harmonic or otherwise) is linked to the turmoil of human existence.

harmonically developed in such a lavish way that the presentation of the chant fails to assume a priority position in this work.

2.2.22. *Aleksandar Damnjanović (1958-): Anastasima (2018)*

Serbian composer Aleksandar Damnjanović studied with Vasilije Mokranjac (one of the authors mentioned in this overview), among others. He also studied Byzantine music for some time, before moving to France, where he has lived since 1979.

It is said (Medić, 2020, p. 168; Perković, 2003) that he uses drone-notes, “(...) a narrow range of voices, small interval shifts, occasional highlighting of the augmented second (...) that can be associated with the sixth church mode (“glas”), and even elements of well-known melodic formulas from the *Osmoglasnik*³⁸ (...)” (Medić, 2020, p. 168) in his music. Additionally, the absence of metric divisions in some of his works (like *Nativity*, a cycle of seven Christmas carols for choir) suggests chanting, as well.

His work *Anastasima* is a six-minute solo piano piece in a single movement, that uses the Serbian Easter hymn for Resurrection; in fact, its title is related to *anastasis* – the Greek word for Resurrection.

Composed in 2018, it was originally written for piano trio and subsequently rearranged for solo piano at the request of Japanese pianist Yoko Kaneko (Medić, 2020, p. 169). Its style is minimalistic, and its mood is meditative and incantatory. The composer describes the structure of this work as tripartite, noting that the main melody is repeated three times, in three different sections (Medić, 2020, p. 169).

³⁸ The Serbian equivalent of the *Octoechos*.

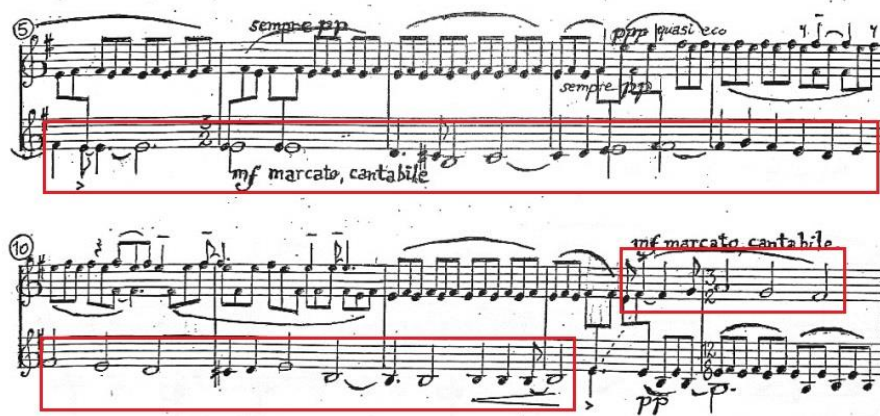
Damnjanović's music has been analysed and discussed chiefly by Ivana Perković (2003), Sylvie Nicephor (2005), and Ivana Medić (2014; 2020; 2021). This specific work is mentioned by Medić (2020), in the context of music inspired by Serbian Orthodox traditions.

In *Anastasima*, the chant is presented, firstly, amid a repeating pattern using E and F# in quavers in the middle register. Progressively, this pattern evolves into others that resemble the ornamentations that are characteristic of this type of chanting by means of *tremolos* and *appoggiaturas*.

Additionally, the incessant repetition of the patterns surrounding the chant (which are mostly set in a close range) throughout this work creates a sonority that is comparable to a drone-note.

Figure 71

Sacred Monodic Chant in Aleksandar Damnjanović's Anastasima



Note. Adapted from Medić (2020), p. 170, Example 4.

The topics that are represented in this work are Resurrection, sacred monodic chant, and the state of prayer. Resurrection is signified by the choice of the hymn for Easter as a base for the composition of this work and by its triple repetition within the structure of the

work, which can be related to the fact that this hymn is usually repeated three times in religious services as well.

Sacred monodic chant is represented by an occasionally monophonic texture, stepwise melodic motion, measured rhythm, narrow range, modalism, pedal-notes and, toward the end, a resemblance of an *ison* line.

The state of prayer is signified by motivic repetition, a structural planning that emphasises the chant, an often-static rhythmic texture, and a static harmonic one throughout, simplicity of musical material, and occasional pauses.

Additionally, it can be said that the tripartite structure of *Anastasima* points to the topic of religious symbolism, as this work is organised in three sections, and the number three can be related to the three days that passed between Christ's crucifixion and His resurrection, thus linking the structure of this work to the chant after which it is named.

2.2.23. Victoria Bond (1945-): *Simeron Kremate* (2019)

Simeron Kremate (translatable as "Today is Suspended") is a chant that is sung at Holy Friday and refers to Christ's suffering on the cross. This is the first chant to appear in this work; the other one is *Tal*, a traditional Jewish prayer for dew (Brickle, 2020, p. 47).

Once again, the chants are not presented in full form; instead, sections of them are presented, developed, and intertwined. The chants are similar in intervallic content and melodic contour (Brickle, 2020, p. 48), and they seem to complement each other, in this work.

According to Brickle (2020, p. 49), "the clearest presentation of the *Simeron Kremate* chant appears in measures 6-9 (...)", but as its beginning is very similar to the beginning of

the Jewish chant (both of them presenting a descending augmented 2nd), it could be said that the basis for the composition of this work was the scale employed in both chants.

Figure 72

Clearer presentation of the Chant in Victoria Bond's Simeron Kremate

Note. Adapted from Bond (2021), p. 23.

As in *Potirion Sotiriu*, in this work the predominant Orthodox topic is sacred monodic chant, represented here by means of stepwise melodic motion, narrow range, measured rhythm, modalism, occasional representations of an *ison* through pedal-notes, and scattered monophonic passages.

2.2.24. *Ivan Moody (1964-2024): Piano Book (2020)*

Four pieces from this book most prominently represent the influence of Orthodoxy in Ivan Moody's music.

2.2.24.1. *Spring!*

This short piece is one of 17 that comprise Moody's *Piano Book*, completed in 2020: each piece was written for one of the composer's pianist friends, in his own words "as a way

of continuing to compose useful music during the period of the Corona Virus pandemic” (Moody, 2020, p. 2).

This particular piece was written for pianist and Orthodox chanter Paul Barnes. The dedication written by the composer above the title is as follows: “for Paul Barnes. Christ is risen!” – the second part of this dedication is, in fact, the first of a two-part expression used by Orthodox Christians during the Easter season, in which one believer says “Christ is risen”, and the other responds with “He is risen indeed”.

Though named *Spring!*, this piece seems to highlight Christ’s Resurrection. This is evident in two ways. The first one is the tempo indication, at the beginning, reads “Con gioia a malapena contenuta”, which means “with barely contained joy” (in Italian), signifying the joy over Easter and the Resurrection of the son of God³⁹.

The other signifying factor is the use of the first four notes of the hymn of Resurrection – *Christos Anesti* (Christ is risen) –, which appear, as a motif, four times throughout the piece, leading up to a first complete quotation of the first sentence, with one singularity: it is presented in major mode, while in Orthodox practice, it is sung in minor mode, thus emphasising both the joy of Easter and that of Springtime.

Figure 73

Elements pointing to Easter in Ivan Moody's Spring!

³⁹ In all the years in which I celebrated Easter with Father Ivan Moody, this event was always marked by overwhelming joy, felt by everyone in the church, hence my immediate association of this tempo indication with the Easter celebrations.

for Paul Barnes. Christ is risen!

Spring Ivan Moody

Con gioia a malapena contenuta $\text{♩} = 85$

Piano *mp*

first 4 notes

Note. Adapted from Moody (2020), p. 14.

Figure 74

Hymn of Resurrection in major Mode, instead of minor, in Ivan Moody's Spring!

would be B flat, in Christos Anesti

would be F natural, in Christos Anesti

- 15 -

Note. Adapted from Moody (2020), p. 15.

One more topic can be observed in this piece, which appears to be a combination of bells and sacred polyphonic chant, signified by a *tremolo* texture with frequent perfect 5^{ths} and 4^{ths} in a choral-like setting.

Figure 75

Bells and Sacred Polyphonic Chant in Ivan Moody's Spring!



Note. Adapted from Moody (2020), p. 14.

These are the signs that signify bells in this piece: rhythmic patterns that resemble those of the *zvon* tradition, dissonances, polyphonic texture, wide range, simultaneous layers with different rhythmic speeds, cluster-like chords, perfect 5^{ths} and 4^{ths}, and *tremolos*.

The sacred monodic chant⁴⁰ is represented by monophonic texture, stepwise melodic motion, slow and measured rhythmic movement, and narrow range; these signs, combined, delineate the Resurrection hymn. Sacred polyphonic chant is signified by measured and slow rhythmic movement, and a four-part chordal texture.

2.2.24.2. *Clangour*

This piece is also from the *Piano Book*, and was written for Elsa Silva, a Portuguese pianist. According to Moody, *Clangour* is an evocation of bells of Russian Orthodox churches (Moody, 2020, initial statement).

Similarly to Kulenović's *Hilandarska zvona*, this piece sounds like an onomatopoeia of bells⁴¹, which are represented by the use of the full pitch variety of the piano, in the form of major and minor 2^{nds}, minor 3^{rds}, minor 7^{ths}, perfect 4^{ths} and 5^{ths}, and 8^{ves} (all organised in

⁴⁰ In this piece, it is linked to the topic of Resurrection.

⁴¹ This word was used in relation to Kulenović's work by Ivana Medić in 2020 (p. 173).

chords), as well as repeated notes, juxtaposed rhythmic parts, and a *tremolo*, in a texture of, mostly, minims, crotchets, and quavers.

Figure 76

Signs of Bells in Moody's Clangour



Note. Reproduced from Moody (2020), p. 21.

Additionally, the structure of this piece resembles that of a *trezvon* ring in that it begins with three long chords in the lower register (relatable to the three rings on the lowest bell of a *zvon* collection, the *blagovestnik*) and ends with three chords (as does a *trezvon* ring). It is also divided in sections, each with different melodic, rhythmic, and dynamic qualities (resembling the different movements that comprise a *trezvon* ring).

Figure 77

Initial three Chords resembling the beginning of a Trezvon Ring in Moody's Clangour



Note. Reproduced from Moody (2020), p. 20.

Figure 78

Final three Chords resembling ending of a Trezvon Ring in Moody's Clangour



Note. Adapted from Moody (2020), p. 21.

2.2.24.3. *Water in Brightly Coloured Jugs*

Water in Brightly Coloured Jugs, included in the same collection, was written for pianist Velislava Dimitrova Franta, and uses a folksong that is common to Bulgaria and Northern Macedonia – *Sto mi e milo* (Moody, 2020, initial statement).

Though there is no written indication that this piece has anything to do with Orthodox culture, the choral setting that marks the beginning (and the end) and progressively develops into cluster-like chords, as well as the presence of short two-part sections, slow and measured, occasionally dotted by mordents, encouraged me to add this piece to this list, as a way of proving that, even when Ivan Moody was not specifically attempting to write under the influence of the Orthodox culture, it was, nevertheless, present in his creative flow.

Thus, there are two topics that, from my perspective, are represented in this work: sacred monodic chant, and sacred polyphonic chant. The first is referenced by a two-part texture, the main melodic line of which suggests Byzantine chanting, characterised by slow and measured rhythmic movement, narrow range, and stepwise melodic motion. The latter is depicted by a homophonic texture, slow rhythmic movement, and cluster-like chords.

Figure 79

Sacred Monodic Chant in Moody's Water in Brightly Coloured Jugs



Note. Adapted from Moody (2020), p. 33.

Figure 80

Sacred Polyphonic Chant in Moody's Water in Brightly Coloured Jugs



Note. Reproduced from Moody (2020), p. 33.

2.2.24.4. *Mechtá*

Yet another piece from Ivan Moody's *Piano Book*, *Mechtá* means "dream" in Russian and was dedicated to me. Though it is meant as an homage to my love of Russian Romantic repertoire (as implied by his dedication), this piece (like many others from this collection) bears a resemblance to Eastern Orthodox music.

I know that Moody was not particularly fond of the Russian composer whose music I most frequently performed in concert – Sergei Rachmaninoff – during the years in which he

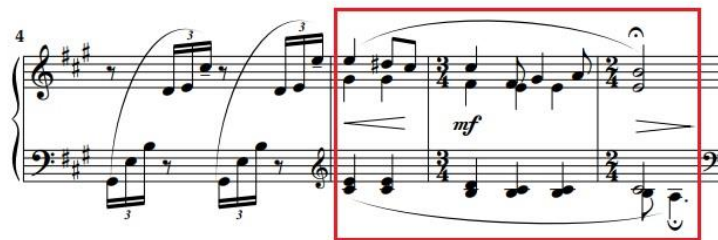
frequented my recitals and would not likely seek inspiration in this composer's repertoire. Instead, in *Mechtá*, I hear a reminiscence of the time during which we sang together in church.

In this piece, which has a strophic structure, the choral setting that can be noted in *Water in Brightly Coloured Jugs* is also present, at the end of the first and fourth strophes (there are five, in total).

The end of the third strophe resembles bell-chords, with arpeggiated complex chords. The end of the second strophe shows a combination of choir and bell ringing, through the setting of a choral texture, shaped by *tremolos* that emulate the fast rhythmic movement of Eastern Orthodox bells (this combination is also present in the previously discussed piece *Spring!*).

Figure 81

Sacred Polyphonic Chant at the end of the first Strophe of Moody's Mechtá



Note. Adapted from Moody (2020), p. 10.

Figure 82

Bell-like Chords at the end of the third Strophe in Moody's Mechtá



Note. Adapted from Moody(2020), p. 10.

Figure 83

Bells and Sacred Polyphonic Chant at the end of the second Strophe in Moody's Mechtá

Note. Adapted from Moody(2020), p. 10.

The coalition of choir singing and bell ringing in this piece can, additionally, be related to the fact that these two topics are recurrent in Russian music, particularly from the late 19th century onward – perhaps this is where Moody sought his inspiration for this piece, stemming from his desire to address my “sensitivity towards Russian repertoire” (Moody, 2020, initial statement).

In summary, the topics that are represented in this piece are bells and sacred polyphonic chant, signified by rhythmic patterns that resemble those of the *zvon* tradition, dissonances, polyphonic texture, wide range, simultaneous layers with different rhythmic

speeds, cluster-like chords, perfect 5ths and 4ths, *tremolos* (pertaining bells), and slow rhythmic movement in four-part chords (in relation to sacred polyphonic singing).

All four of these pieces are, additionally, marked by a representation of the state of prayer, evidenced by motivic repetition, simplicity of musical material, frequent pauses, occasionally static harmonic and rhythmic texture, and a structural planning that emphasises the main Orthodox topics in reference.

Spring! emphasises the chant of Resurrection via its reiterated appearance that culminates in a single complete rendition of the first sentence of the chant at the end, whereas in *Clangour* the *trezvon* bell ring is referenced by the structure of the piece. *Water in Brightly Coloured Jugs* highlights the alternation between monodic and polyphonic sacred chanting, and the strophic structure of *Mechtá* emphasises the interaction of bells and polyphonic singing in this piece.

2.2.25. Victoria Bond (1945-): *Enite ton Kyrion* (2021)

The chant that gives its name to the last movement of Victoria Bond's suite is a communion hymn for Sunday liturgy; its title means "praise the Lord". The first two movements of this work were composed separately, and only the third one was commissioned specifically in order to become part of this work, dedicated to Byzantine chanting.

This movement has two domineering topics: sacred monodic chant and bells. The first is evidenced through the stepwise melodic motion, measured rhythm, narrow range, and modalism of the main theme, as well as the pedal-notes and the occasional representations of an independent *ison* voice.

Bells are referenced by Barnes (Bond & Barnes, 2021) in association with the 8^{ves} in the low register. These are not, however, bells of the *zvon* tradition, and can be associated,

more effectively, with the *semantra* that are more popular in Greek Orthodox tradition, due to their low register and rhythmic simplicity.

Figure 84

Sacred Monodic Chant and Bells in Bond's Enite Ton Kyrion

The image displays a musical score for a piece titled "Sacred Monodic Chant and Bells in Bond's Enite Ton Kyrion". It consists of two systems of music. The first system, starting at measure 44, is marked "Più mosso" with a tempo of 112. It includes a vocal line labeled "chant" and a piano accompaniment. The second system, starting at measure 48, is marked "Più mosso" with a tempo of 116 and "poco accel.". It features a piano accompaniment with a section labeled "bells". Red and blue boxes highlight specific rhythmic patterns in the piano accompaniment across both systems.

Note. Adapted from Bond (2021), p. 39.

On the grounds of the preceding analysis of 30 works, the main characteristics of the topics in discussion will be organised according to Frymoyer's hierarchy in the subsequent section of this chapter.

2.3. Categorisation of Signs according to Frymoyer's (2017)

Hierarchy

Frymoyer's hierarchy (2017) categorises signs according to their contribution to the identification of a topic. She outlines three types of characteristics: essential (which define a musical topic), frequent (not essential for topical identification but frequently used to illustrate it), and idiomatic (associated with a certain style, historical period or cultural context).

For the following categorisation, I have counted the number of times the composers analysed in the previous section use a specific sign to represent a certain topic, noted which signs are always involved in the depiction of a topic and which are frequently used but not always present, and marked which signs are employed only by one or two composers (and only occasionally). The tables that I will shortly provide illustrate the result of this process.

However, certain characteristics are often shared in the representation of multiple topics simultaneously. To accurately identify which topic a particular sign represents, I have analysed the accompanying signs, as a single one does not represent a topic on its own but, instead, effectively forms part of a broader set.

For example, measured rhythmic movement is an essential characteristic of both sacred monodic chant and sacred polyphonic chant; yet, when representing the former, this sign is accompanied by a monophonic texture, while the depiction of the latter is coupled with a polyphonic one, making topical identification that much clearer.

To summarise, when analysing the representation of a topic, it is important to consider all the signs present, for a more faithful recognition.

Some additional aspects were considered for this categorisation:

- Even though the topic of *tintinnabuli* has some signs in common with the topics of bells, sacred monodic chant, and sacred polyphonic chant, these signs – when pertaining Arvo Pärt's works – were contemplated as individual signs of the *tintinnabuli* topic, considering that they are an inherent part of the latter;
- Idiomatic characteristics of the *tintinnabuli* topic are hard to define, considering that Arvo Pärt was the only one, to date, to use the whole set of signs which define this technique;

- John Tavener’s *Ypakoë* and *Palintropos* were not taken into account for the categorisation of signs of *trezvon* bells because, even though they present sonorities that suggest those of bells – such as trills, chords of perfect 5ths and 4ths (*Ypakoë*), repeated notes in a fast tempo, clusters, the use of handbells and of the celesta (*Palintropos*) –, a *trezvon* bell ring cannot be effectively recognised due to the absence of its defining characteristics, namely more than one register and/or rhythmic virtuosity; meanwhile, *Pratirupa* was not considered because the composer’s indications (“like a Hindu ceremony” and “like Temple Gongs”) suggest that the bells which are represented here do not belong to the Orthodox tradition;
- The bell topic in the third movement of Victoria Bond’s *Illuminations on Byzantine Chant (Enite ton Kyrion)* – was not considered for this categorisation, given that the references to bells in this work do not pertain the *zvon* tradition;
- Finally, the following topics – representation of sacred texts, iconography, the duality of human and divine, and religious symbolism – are represented through a variety of signs which are not used recurrently; for this reason, the distinction between essential, frequent, and idiomatic characteristics was not possible, for it relies on recurrence.

These are, as follows, the defining characteristics of each of the topics in discussion. For some of these, it was possible to determine essential, frequent, and idiomatic characteristics, while for others it was not, given that the signs that define them are not used consistently.

Table 1

Characteristics of Bells (Trezvon)

Bells (trezvon)

<i>Essential characteristics</i>	<i>Frequent characteristics</i>	<i>Idiomatic characteristics</i>
Rhythmic patterns that resemble those of a <i>trezvon</i> ring	Cluster-like chords	Clusters
Polyphonic texture	Perfect 5 th s and 4 th s	Use of a prepared piano
Wide range	<i>Tremolos</i>	Use of extended techniques
Simultaneous layers with different rhythmic speeds	Trills	
Dissonances	Gradual introduction of voices	
	Progressive increase in rhythmic velocity	
	Structure that resembles that of a <i>trezvon</i> ring	
	Repeated fast notes/chords	

Table 2

Characteristics of Sacred Monodic Chant

Sacred monodic chant		
<i>Essential characteristics</i>	<i>Frequent characteristics</i>	<i>Idiomatic characteristics</i>
Stepwise melodic motion	Monophonic texture	Absence of key and time signatures

Measured, mostly slow rhythmic movement	Two-part texture	
Narrow melodic range	Modalism	
	Drone notes/chords	

Table3

Characteristics of Sacred Polyphonic Chant

Sacred polyphonic chant		
<i>Essential characteristics</i>	<i>Frequent characteristics</i>	<i>Idiomatic characteristics</i>
Homophonic texture	Homorhythmic texture	Chromaticism
Measured and/or slow rhythmic movement	Cluster-like chords	Four-part chordal texture
	Modalism	Juxtaposition of minor and major 2 ^{nds} in chord construction
	Diatonicism	

Table4

Characteristics of the Recited Tone

Recited tone		
<i>Essential characteristics</i>	<i>Frequent characteristics</i>	<i>Idiomatic characteristics</i>

Repeated notes	Rhythmic movement that resembles the delineation of words	Use of the voice
Single line	Measured and/or slow rhythmic movement	
Middle register	Narrow range	

Table 5

Characteristics of Tintinnabuli

Tintinnabuli		
<i>Essential characteristics</i>	<i>Frequent characteristics</i>	<i>Idiomatic characteristics</i>
Arpeggiated perfect triads	Slowly developing voices	
Triadic harmony	Two-part texture	
Stepwise melodic movement	Motivic repetition	
Diatonicism		
Simple rhythmic figurations		
Pauses		
Transparent textures		

Table 6

Characteristics of the State of Prayer/ "Suspended" Time

State of prayer/ "suspended" time		
<i>Essential characteristics</i>	<i>Frequent characteristics</i>	<i>Idiomatic characteristics</i>
Motivic repetition	Simplicity of musical material	

Structural planning that emphasises a theological concept	Static rhythmic and harmonic texture	
Pauses		

Table 7

Characteristics of the representation of Sacred Texts

Representation of sacred texts
<i>Characteristics</i>
Pronunciation of the text (displayed according to Orthodox tradition)
Rhythmic delineation of the text on the piano

Table 8

Characteristics of the representation of the Narrative contained in Sacred Texts

Representation of the Narrative contained in sacred Texts
<i>Characteristics</i>
Specific motifs
Melodic and harmonic development
Specific rhythmic figurations
Dynamic development
Tempo indications
Specific intervals
Specific musical forms
Rhythmic pulse
Time signatures

Choice of keys
Pitch contrasts
Textual indications given by the composer
Topical referentiality

Table9

Characteristics of Iconography

Iconography
<i>Characteristics</i>
Structural planning
Tempo indications
Specific rhythmic figurations
Specific motifs
Melodic direction
Choice of keys
Rhythmic pulse
Specific intervals
Specific modes
Time signatures
Dynamic development
Pitch contrasts
Textural changes
Use of extended techniques
Textual indications given by the composer
Topical referentiality

Table 10

Characteristics of Theological Concepts

Theological concepts		
<i>Essential characteristics</i>	<i>Frequent characteristics</i>	<i>Idiomatic characteristics</i>
Quotation of a hymn	Structural planning	Tempo indications
	Topical referentiality	Choice of keys
		Textual indications given by the composer

Table 11

Characteristics of the Duality of Human and Divine

Duality of human and divine
<i>Characteristics</i>
Structural planning that alternates contrasting sections
Topical referentiality
Delineation of the Cross through pitch contour
Use of the <i>tintinnabuli</i> technique

Table 12

Characteristics of Religious Symbolism

Religious symbolism

<i>Characteristics</i>
Depiction of numbers that are relevant to the Christian tradition by means of specific intervals
Id. by means of rhythmic figures
Id. by means of motivic repetition
Id. by means of structural planning
Id. by means of chordal setting
Use of Orthodox texts for motivic creation
Topical referentiality

2.4. Conclusions

Some conclusions can be drawn from this process of categorisation.

I have not detected idiomatic characteristics of the topic of state of prayer, as all the composers who attempt to represent this topic use the same set of signs for that purpose, which were categorised above as essential and frequent. This may be due to the fact that the state of prayer is related to silence and repetition – hence, a variety of characteristics would not adequately illustrate this topic.

The signs that are used in association with the representation of sacred texts, iconography, the duality of human and divine, and religious symbolism are employed in a non-recurrent way that hinders the definition of essential, frequent, or idiomatic characteristics of these topics (even though structural planning seems to be used more consistently to represent geometric positioning on an icon or implied theological meaning).

Additionally, the representation of the narrative contained in sacred texts, of iconography, of theological concepts, of the duality of human and divine, and of religious

symbolism frequently use topical referentiality as a sign, organising topics such as bells and sacred monodic chant in the structure of the work.

The characteristics of the Orthodox topics which were listed above constituted the foundation of the ensuing analyses of the four selected works.

Based on Hatten's (1994) view of the role of topics in the structure of a work, in this thesis I chose to focus on structural topics (i.e. topics that compose the structural layout of a musical work, through their alternation and/or merger) for the analysis of the selected works.

These topics are as follows: bells (in this case, specifically, *trezvon* bell rings in the context of the *zvon* tradition, as they are more frequently referenced than the other bell rings), sacred monodic chant (concretely, Byzantine chant and *Znamenny* chant, which are, similarly, emulated with greater regularity), sacred polyphonic chant (in all its variety, according to the various phases that punctuated its development) and recited tone (as it was used for the recitation of sacred texts in Orthodox practice).

Tintinnabuli was not regarded in the analysis of the works selected for this thesis because it is a musical technique, the full set of characteristics of which is only used by Arvo Pärt. The other topics – state of prayer, the representation of sacred texts, iconography, theological concepts, duality of human and divine, and religious symbolism – do not offer a clearly stratified system of topical definition in the context of a structural framework, but rather a general perspective over their theological signification, and were, therefore, not considered structural topics.

3. Bells, Sacred Monodic Chant, Sacred Polyphonic Chant, and Recited Tone

This chapter focuses on the four topics which are examined in greater detail in this thesis due to their significant roles in the structural organisation of the selected works: bells of the *zvon* tradition, sacred monodic chant, sacred polyphonic chant, and recited tone.

Historical background, stylistic features, performance practices, and notation related to these topics are discussed in order to provide a foundation for the topical analysis of the four above-mentioned works.

3.1. Bells of the *zvon* Tradition

The ringing of bells, known as *zvon* in Russian tradition, holds a significant role in Eastern Orthodox liturgy and cultural heritage. Used in churches and monasteries across Russia and beyond, bells mark important moments in Orthodox Christian rituals, such as the start and end of services, feast days, and processions. Beyond their ceremonial function, the ringing of bells is believed to purify the air, ward off evil spirits, and summon the faithful to prayer.

Unlike bells in Western traditions, Russian bells are not tuned to a specific scale, and are acquired independently (not as a collection), which results in a unique and somewhat dissonant sonority. The focus of this type of bell ringing is not on melody but on rhythmic patterns, which are controlled by bell ringers who manipulate ropes and levers to produce rhythmic sequences.

Bell ringing in Russia diverged from Byzantine practices, where wooden boards struck by hammers (named *bilos*) were traditionally used instead of bells. Bells were likely

introduced to Russia by Western European Christians, initially employing a swinging method similar to that of European bell ringing traditions (Vladyshevskaya, 1998; 2022).

However, in the 17th century, a new method emerged where bells were hung stationary in bell towers, and clappers were attached to ropes that were manipulated by the bell ringer. This innovation allowed for the installation on a bell tower of larger, more tonally diverse bells, marking a significant evolution in Russian bell ringing practices (Vladyshevskaya, 1998; 2022).

The history of Russian bell ringing can be divided into three main periods. The first period, from Christianisation until the 14th century, has few surviving artifacts. The second period, spanning from the 14th to the mid-17th centuries, saw the coexistence of Western swinging methods and the newer stationary bell ringing technique. The third period, from the 17th to the present day, was dominated by the stationary bell ringing method.

The early 20th century marked a tumultuous period for Russian bell ringing during the Soviet era, when Orthodox practices were suppressed, and many bells and churches were destroyed. However, there was a revival of Orthodox traditions in the latter part of the century, leading to a resurgence of *zvon* bell ringing practices (Vladyshevskaya, 2022).

3.1.1. *Types of Bells*

Bells are categorised into three types based on their size, register, and their role in the rhythmic patterns. The smallest and highest-pitched bells, known as *zazvonnye*, perform the fastest rhythmic movements. Medium-sized bells, called *podzvonnye*, have a moderate register and execute rhythmic figurations at a medium pace. The largest bells, *blagovestniki*, possess the lowest register and move with the slowest rhythm.

Blagovestniki bells are typically operated using foot pedals, whereas *zazvonnye* and *podzvonnye* bells are fixed to walls or to a central wooden pole within the bell tower (Burnett, 2003; Demchenko, 2017).

3.1.2. Types of Bell Rings

Russian bell ringing tradition encompasses two primary types of rings: sequential asynchronous and simultaneous ringing across all bells. These styles define four canonical rings with specific ceremonial roles.

The *blagovest* initiates services with slow rings on *blagovestnik* bells, summoning believers to the service. *Perebor*, a funerary ring, progresses from small to large bells with single peals, culminating in a final simultaneous ring symbolising life's end. *Perezvon* starts with large bells and moves to progressively smaller ones, striking each bell once or several times, in accordance with symbolic significance, before concluding with a chord.

The *trezvon* is the most joyous of all rings, symbolising the celebration of Christian salvation, and is the only one that uses all three types of bells in simultaneous manner, forming chords and rhythmic patterns. It usually begins with three slow rings on the *blagovestnik*, followed by one, two, or three movements – each of which can have its own rhythmic and dynamic composition –, ending with one, two, or three chords on several bells at once.

The end of the *trezvon* traditionally consists of three chords on all the bells that were used throughout the ring⁴² (Vladyshevskaya, 1998; Vladyshevskaya, 2022; Burnett, 2003; Demchenko, 2017).

⁴² This is the most common structure of a *trezvon*, though it can vary according to geographical location and to the bell ringer's design.

3.1.3. Rhythmic Hierarchy of a Trezvon

The image below shows the typical rhythmic organisation of a *trezvon* bell ring.

Figure 85

Rhythmic Hierarchy of a Trezvon



Here is the same hierarchy in augmented form:

Figure 86

Rhythmic Hierarchy of a Trezvon in augmented Form



And the same one, in diminished form:

Figure 87

Rhythmic Hierarchy of a Trezvon in diminished Form



These rhythmic figurations, particularly their organisation in accordance with this hierarchy – presenting the fastest figurations in the top layer, the medium paced ones in the middle layer, and the slowest ones in the bottom layer – will serve as a base for the analysis of the rhythmic patterns that are used for the representation of a *trezvon* bell ring in the four selected works, and of their layered distribution.

3.2. Sacred Monodic Chant

This topic in Orthodox tradition is often outlined through two types of chanting: Byzantine and *znamenny*. Though they are somewhat similar in notation and in the alignment of text and melody, they differ greatly in historical development and in their various styles. The common feature is that the singing is carried out mainly through a single melodic part.

3.2.1. *Byzantine Chant*

Byzantine chant is known (through notated sources) to exist, uninterruptedly, from the 10th century until the present time. The liturgical texts which are used for this type of chanting have been translated to several languages (including Syriac, Coptic, Armenian, and Georgian⁴³), allowing for the use of this type of chanting in different countries.

⁴³ In fact, Georgia – the native land of Maka Virsaladze (one of the four composers whose works are more closely examined in this dissertation) – was one of the earliest Eastern realms to adopt Christianity, in the 4th century.

The notation of the chants' melodies – which, in Byzantine tradition is carried out through neumes⁴⁴ – evolved through three main types: adiastrmatic⁴⁵ Palaeo-Byzantine (10th–12th centuries), diastematic⁴⁶ Middle Byzantine or “Round” notation (mid-12th century to about 1815), and the New Method or “Chrysanthine” notation (from the 1820s to the present day), which differ in the number and shape of the neumes. However, not all the chants used in liturgical services are notated, for some have only been transmitted orally.

The chants are very rich and different, depending on the genre and on the liturgical specificity. There are different types of relationships between the melody and the text, which are mostly syllabic (presenting, usually, no more than one or two notes per syllable) or melismatic (displaying several notes for each syllable). The melodic profile of these chants is characterised by stepwise motion.

The chants' melodies follow certain formulas. Regarding this subject, Alexander Lingas states that the “relationships between text and music within any given hymn are governed largely by the melodic formulas available within the System of the Eight Modes (Octoechos) for its particular musical mode and stylistic genre” (2017, p. 17).

Levy & Troelsgard (2006) elaborate on the aforementioned “octoechos”, stating that “chants that were complex enough to be composed properly in Byzantium were systematically assigned to one or other of eight musical modes (*ēchoi*) which, since at least the 8th century, provided the organizational framework for Byzantine melodic practice. (...) The system was attached to the corpus of Byzantine chant and was closely connected with a

⁴⁴ Neumes are symbols that were used in early musical notation to indicate the pitch and melodic movement of a chant; they were the precursors of modern five-line staff notation.

⁴⁵ Meaning that the neumes did not represent an exact pitch or intervallic relation between notes.

⁴⁶ In which pitch differences and intervals are shown; this type of notation persevered.

liturgical cycle of eight weeks, each ascribed to one mode” (Levy & Troelsgard, 2006, para. 33).

The singing of Byzantine hymns – especially the melismatic ones –, is often accompanied by a drone, commonly called *ison*, which was used since, at least, the 15th century (though this was not always the case) (Koço, 2013, pp. 266-268).

3.2.2. *Znamenny Chant*

Byzantine liturgical music profoundly impacted the Slavs following the evangelising mission of the brothers Cyril and Methodius (creators of the Slavic alphabet and translators of the liturgical texts into Church Slavonic⁴⁷) in the second half of the 9th century.

Byzantine liturgical texts that were translated into Church Slavonic were accompanied by the transmission of Byzantine melodies, which were faithfully adopted by Kievan Rus and other Slavic regions, as is known through a great part of the surviving notated manuscripts, which date back from the beginning of the 11th century. These early Slavic manuscripts preserved Byzantine melodies with adjustments for Slavic linguistic and accentual differences, representing some local variants in the melismatic chants.

The type of chant resulting from the adaptation of Byzantine melodies notated in Greek sources with Coislin notation (one of the three types of Palaeo-Byzantine notation, according to Levy & Troelsgard [2006]), and the respective Slavic notation was given the name *znamenny*, after the word *znamia*, which means “sign” or “neume”. Most of the *znamenny* repertory is based on the *Octoechos*, revealing the formulaic nature of composition which represents one of its distinctive characteristics. *Znamenny* chants are represented in a variety

⁴⁷ Old Church Slavonic is the earliest Slavic literary language developed by Cyril and Methodius in the 9th century for the purpose of translating religious texts and establishing a written tradition among Slavic peoples.

of styles – syllabic, neumatic, melismatic and transitional forms (Lozovaya, 2014), which differ in the number of notes per syllable (among other factors).

In the 15th century, Russia experienced significant cultural and religious developments marked by the partial recovery from the Mongol invasion that had begun in the first half of the 13th century, and the rise of Moscow as the main cultural, political and economic centre, as well as some other political and social ongoing.

Seeking autonomy from the Ecumenical Patriarchate of Constantinople, Russian bishops appointed their own Metropolitan in 1448, leading to the Russian Church becoming autocephalous. With Constantinople's fall in 1453, Russia emerged as a dominant power in Eastern Christendom, assuming leadership as other Orthodox nations – such as Serbia – fell to the Turks.

This period saw a flourishing of liturgical singing, notably in Novgorod from 1480 to 1564, and later at the Imperial Court under Ivan IV (1530-1584) in Moscow. These developments emphasised national identity, fostering an expansion of *znamenny* chant repertoire, the development of a new melismatic style – the *bolshoy znamenny* –, the elaboration of music theory, and the writing of manuals to codify the neumatic system.

Hence, from the late 15th century new kinds of chant were developed, with a tendency for the use of shorter note values, asymmetrical structures, syncopation, and greater melismatic melodic movement – such as the *demestvenny* style (Moody & Poliakova, 2013, p. 9).

In the 17th century, a few more styles were developed, such as the Kievan style, the Bulgarian one, or the Greek one, each with differing rhythmic and melodic characteristics (Levy & Troelsgard, 2006; Velimirović, Lozovaya, Myers, & DeCarlo, 2006; Moody & Poliakova, 2013, pp. 1-10; Poliakova, Moody, Fernandes, Cascudo, 2001).

Notwithstanding all the specificities related to the different styles that evolved over time (both in the Byzantine Empire and in Slavic regions), Byzantine chant and *znamenny* chant can be broadly described as monophonic textures with a single melodic line (often accompanied by a drone note).

3.3. Sacred Polyphonic Chant

In the 16th century, Russian chant developed through polyphonic styles such as the *demestvenny* and *troestrochie*, which are characterised by rhythmically independent vocal parts. These styles initially adopted *znamenny* notation, developing their own neumatic types of writing, before transitioning to staff notation, integrating Western polyphonic techniques. The polyphonic singing of this period was characterised by a melismatic and dissonant nature (reflecting influences from traditional Russian secular polyphony).

Patriarch Nikon's (1605-1681) 17th-century liturgical reforms in the Russian Orthodox Church aimed to standardise practices, aligning them with contemporary Greek practice and sources. This sparked resistance from the Old Believers (*Raskolniki*), who viewed the changes as compromising traditional Russian usage, sacred texts and sacred chant. The reforms significantly impacted liturgical music, leading to the modification of many texts and disrupting the systematic adaptation of *znamenny* chant.

Nikolai Diletsky's (1630-1690) treatise *Musikiyskaya Grammatika* revolutionised Russian musical theory, in the late 17th century, under the influence of Baroque composers like Heinrich Schütz (1585-1672). Diletsky discussed concepts such as equal temperament, chromatic scale, the circle of 5^{ths}, the theory of major and minor modes – including deviations and modulations –, the use of multiple key signatures, methods of transposition, and types of cadences (Gerasimova-Persidskaya, 2012). This period featured polychoral works and was characterised by the use of imitation techniques and virtuosity.

From the 17th century, Russian liturgical music embraced a variety of styles, both monodic and polyphonic. In this period, so called *partes* chanting became widely known: this was a style that implied several timbrically distinct vocal parts (as few as three and as many as 48) and displayed “(...) consonance as the foundation of harmonic verticality”⁴⁸ (Plotnikova, 2023).

At this time, one of the leading musical genres was the choral concerto: it combined various techniques of musical composition which established Western norms of harmony and polyphony in Russian music.

From the 1750s, the Russian Imperial Court drew cultural inspiration from Italy, attracting Italian artists and musicians during Empress Elizabeth Petrovna’s (1709-1762) reign. Chapel masters like Baldassare Galuppi (1706-1785) and Giovanni Paisiello (1740-1816) influenced Russian composers such as Dimitri Bortnyansky (1751-1825), who studied in Italy and later became Chapel master and Director at the Imperial Court. Bortnyansky produced over 100 liturgical works, propagated the Italianate style, and maintained significant control over liturgical music.

After Bortnyansky’s death, German choral musical influence succeeded Italy as the dominant authority in Russian church music, inspired by German composers such as Felix Mendelssohn (1809-1847) and Robert Schumann (1810-1856), promoting four-part harmony with the melody in the top voice. One of the exponents of this period was Gavriil Lomakin (1812-1885).

The publication of Pyotr Tchaikovsky’s (1840-1893) *Liturgy of St. John Chrysostom* in 1879 marked a return to Russian musical roots. Mily Balakirev (1837-1910), who became master of the Imperial Chapel in 1883, and Nikolai Rimsky-Korsakov (1844-1908)

⁴⁸ This and other citations from Russian sources in this thesis were translated by me.

reorganised the Chapel's curriculum, while Prince Vladimir Odoievsky (1804-1869) – founder of the Russian Musical Society⁴⁹ –, and composers such as Aleksandr Kastalsky (1856-1926) and Pavel Chesnokov (1877-1944) revived interest in Russian chanting traditions, blending the use of old Russian chants with the harmonic language and techniques of the time.

This period culminated in Sergei Rachmaninoff's (1873-1943) *Vespers* (1915), renowned for its choral orchestration and technical expertise.

After the Russian Revolution of 1917, the traditions of Orthodox Russian singing continued to develop within the Russian *émigré* community in the West. Interest in monophonic chant repertoires returned in the late 20th century, influencing church music both in Russia and abroad.

During the Soviet regime, as well as after its fall in 1991, Russian composers like Vladimir Martynov, Alfred Schnittke, Edison Denisov (1929-1996) and Rodion Shchedrin have explored church music traditions in, mostly, non-liturgical compositions (Moody & Poliakova, 2013, pp. 10-17; Velimirović, Lozovaya, Myers, & DeCarlo, 2006).

Other Orthodox regions – including Serbia and Bulgaria – developed through their own paths and periodisation. However, the processes that influenced the development of Russian sacred music from at least the 19th century also shaped the styles of liturgical composers from these countries – such as the Bulgarian Dobri Christov (1875-1941) and the Serbian Stevan Mokranjac (1856-1914). These processes impacted contemporary compositional trends, incorporating influences from regional secular traditions as well (Velimirović, Lozovaya, Myers, & DeCarlo, 2006).

⁴⁹ The Russian Musical Society was a cultural institution founded in 1859 to promote musical education, performance, and appreciation across the Russian Empire.

The majority of the composers that are observed in this thesis, when representing Orthodox polyphonic singing in their works for piano, appears to draw influence, particularly, from *partes* chanting, and specifically, from a type of *partes* called *postoyannoe mnogogolosie* (loosely translatable as “constant polyphony”).

According to Plotnikova (2023), “in constant polyphony (...) the text is reproduced simultaneously by all choir voices, with uniform caesuras in all voices corresponding to the caesuras of the text, and there are no pauses”. This results in homophonic and often homorhythmic textures, rhythmically metrical and consonant.

3.4. Recited Tone

The reading of sacred texts – including the Old and New Testaments, the Apostles, psalms, and other texts – has always been a central part of Christian worship. Readers play a significant role, ideally possessing skills in vocalisation and notation deciphering (specifically concerning Old Church Slavonic and Greek) to convey the texts’ meaning to listeners.

Nowadays, the tradition of Orthodox liturgical reading is characterised by a consistent monotone, with intonation on a single pitch. Each reader chooses a tone that suits their voice’s resonance and endurance, adjusting it according to the liturgical context. For instance, the Canon to the Holy Communion is read in a higher, more solemn tone, while the pitch during the reading of the Holy Scriptures begins in a low pitch and, gradually, ascends.

Rhythm is crucial, influencing the service’s flow and aiding in the conveyance of the meaning of sacred texts. Various texts demand different tempos: hours, and daily prayers are read quickly, canons more calmly, and parables, Gospels, and Epistles are read slowly and solemnly, with significant texts read especially slowly and expressively.

The art of liturgical reading in the Orthodox Church includes specific rules for aligning the text with the reading tone, ensuring that the key points in the text match the melodic accents of the reading. Typically, these stresses occur at the beginning and end of phrases, with the critical accent on the penultimate syllable.

The expressiveness of liturgical reading in the Orthodox Church is enhanced through tempo, intonation, and agogic nuances. Common techniques include slowing down for complex words or text divisions and emphasising important words. Expressive methods help distinguish narrative from direct speech, with direct speech being louder, while introductory words are quieter and blend with the main text.

Inversions and parenthetical elements are highlighted, often using caesuras to convey meaning clearly. Intonational ornaments, borrowed from chant theory, add further expressiveness, offering flexibility in reading. The simplest form is monotone reading, while a more complex form involves melodic patterns with upper and lower embellishments, enhancing the liturgical text's delivery.

Unlike choral singing, liturgical reading allows for more improvisation since it is not bound by unison or fixed notation. The intonational ornaments, usually, do not surpass a 5th, with the main tone centred within that range. Overall, liturgical reading, closely tied to chant, remains a fundamental symbol of Orthodox worship (Shymansky, 2010; Zyrianov, 2015).

3.5. Conclusions

The Russian *zvon* bell ringing tradition is characterised by a dissonant sonority (when compared with the Western perception of tempered consonance), and a virtuosic rhythmic profile in which the distinct patterns are distributed between three layers (high, medium and low, according to their register). These characteristics are enabled by the specific performative method that defines these bells, by which the bell ringer has direct contact with

the bells' clappers in much the same way as a pianist has direct contact with the keys of the piano.

Byzantine chant – originating from the Eastern Roman Empire –, and *znamenny* chant – which developed in Slavic regions –, are both integral to Orthodox Christian liturgy. Byzantine chant, with its melodic tradition and structured modes, has influenced a wide geographical area.

Znamenny chant, adapted from Byzantine melodies to Old Church Slavonic, evolved through various styles, with differing melodic and rhythmic characteristics. Both chant traditions exhibit monophonic textures. Byzantine chanting, additionally, often features an accompanying drone note.

Russian polyphony evolved, initially, through polyphonic dissonant styles, which used *znamenny* notation before adopting Western polyphonic techniques and transitioning to staff notation. Patriarch Nikon's 17th-century reforms in the Russian Orthodox Church impacted liturgical music and the adaptation of *znamenny* chant. Nikolai Diletsky's late 17th-century treatise revolutionised Russian musical theory with concepts from Baroque composers.

The subsequent periods were defined by the influence of Italian and German composers, followed by a phase that saw a renewed interest in ancient chanting traditions, in the 19th century, which returned after the fall of the Soviet regime in the late 20th century. The different periods are characterised by different types of writing, some homorhythmic, some contrapuntal, in three or four parts, or in the form of polychoral settings, some even displaying dissonances.

The Orthodox tradition of liturgical reading is characterised by the reading of texts using a single scale degree, adjusting to the text's significance and context through agogic

and strategic accents. Rhythm plays a vital role as well, varying from quick readings for daily prayers to slower and more solemn readings for significant texts like the Gospels.

Techniques such as tempo variations, intonational ornaments, and expressive nuances enhance the delivery. Unlike chanting, liturgical reading allows for improvisation and employs intonational ornaments to convey the sacred texts effectively in Orthodox worship.

All four of these traditions are instrumental in Orthodox practice and in the religious routine of the believers. Additionally, they present an outline of the musical and social evolution of Orthodox Christians throughout centuries of historical development.

4. The selected Composers

This chapter pertains the composer's whose works were selected for thorough analysis, discussing their biographies, their musical output and style, in an attempt to find similarities and dissimilarities between them.

4.1. Georgy Sviridov

Born on December 16th, 1915, in Fatezh, Russia, Sviridov began his musical apprenticeship with piano lessons, concurrently learning to play the *balalaika*⁵⁰ by ear. He studied piano with Isai Braudo and composition with Mikhail Yudin at the Leningrad (now Saint Petersburg) Central Music College from 1932 to 1936, and composition with Pyotr Ryazanov and Dmitri Shostakovich at the Leningrad Conservatory between 1936 and 1941, having been accepted in the Union of Russian Composers (formerly Union of Soviet Composers) in 1937.

A few days after his graduation he was summoned to the Soviet Army, where he remained for less than a year due to poor health.

Figure 88

Georgy Sviridov

⁵⁰ Russian stringed musical instrument with a triangular wooden, hollow body, fretted neck and three strings.



Sviridov attended church as a child, which led to his interest in Orthodox choral traditions. He died on January 6th, 1998, in Moscow, following a heart attack.

He was awarded numerous honours and awards, the most outstanding of which are the Stalin Prize (1946), the Lenin Prize (1960) and the USSR State Prize (in 1968 and again in 1980). His work embraces all genres (including music for film), but he is most celebrated, in Russia, for his choral works. Outside of Russia, however, he remains little known.

Belonenko (2006) states that “Sviridov is one of the most significant figures in Russian music of the second half of the 20th century and one of the most popular composers of concert works in post-World War II Russia” (Belonenko, 2006, para. 1). Sviridov’s music is notably known for its inspiration in poetry (mostly Russian poetry), in the canticles of the Russian Orthodox Church, in the *Kant*⁵¹, in the *znamenny* chant and in Russian folk music.

Korolkov highlights poetry as an element of special relevance in the musical language of Sviridov, which, according to him, shows a profound knowledge of Russian traditions

⁵¹ A (usually) three-part choral-like setting, “(...) highly syllabic and straightforward harmonically” (Poliakova, 2013, p. 13), with the two top voices normally moving in 3^{rds}; it had both sacred and secular content and developed between the 17th and the 19th centuries in Russia, Ukraine, and Belarus (Shevchuk, 2017).

regarding music, literature, folklore, and religion (Korolkov, 2003, p. 12). Machulene (2016) underlines some elements in Sviridov's musical oeuvre – diatonicism, the use of archaic modes, the abundance of unisons and parallels – elements that are commonly attributed to *Znamenny* chant (Machulene, 2016, p. 63) and to Russian liturgical polyphonic chant.

Gillies mentions Sviridov's "(...) predominantly pandiatonic" harmonic language, his use of "(...) brightly coloured cluster chords which often revolve around a pedal, and which usually develop out of single notes, perfect fourths or fifths, or consonant diatonic chords" (Gillies, 2018, p. 691) which, according to him, creates a "(...) somewhat tintinnabular effect" and a "(...) musical evocation of bells and chimes (...)" (2018, p. 691).

Yudin, He and Tun (2017) mention the representation of bells and of the choral timbre in Sviridov's piano music as well (Yudin, et al, 2017, p. 5). Jermihov (1992, p. 691) refers to religious symbolism in Sviridov's music and describes techniques employed by the composer, namely – clusters, pedal-notes, series of 4th and 5th and consonant diatonic chords, which are evocative of bells and nearly tintinnabular.

Belonenko (2006) highlights his "(...) lyrical diatonicism shattered at moments of tension by dissonant chords, orchestral piano writing, and vocal characterizations by means of recitative and exclamation" (Belonenko, 2006, para. 2) and names "(...) tonality, traditional harmony and *cantabile* melody (...)" (para. 3) as the main elements of Sviridov's art.

Furthermore, he points to a specific scale that appeared in the composer's music during the 1950s – a succession of 3rds (major, minor, major, minor, major, major, minor), which form "(...) the basis of a limited modal system replacing the extended tonality which was used in the 1940s" (Belonenko, 2006, para. 6).

When speaking of some of the composer's works that are influenced by Orthodox

traditions and Christian thematic, Belonenko characterises his style (specifically, his mature style) as one that is represented by “(...) slow tempi, the use of quasi-liturgical modal systems – usually diatonic – and a very meagre, ascetic texture in which polyphonic vertical chords in the outer registers predominate, creating a sense of depth and perspective which nonetheless conveys a sensation of upward striving” (2006, para. 9).

Sviridov’s music has also been praised for expressing Russia and the Russian soul. Gillies (2018) suggests that Sviridov’s work can be tagged as part of a Russian nationalist movement that began after Stalin’s era and was rooted in the renewal of “(...) traditional Christian practices and the revival of the Orthodox Church” (Gillies, 2018, p. 691) as part of a reminiscence of a pre-revolutionary rural Russia. Belonenko claims that Sviridov strived to develop “(...) a distinctively Russian style (...)” and that this “(...) made him the leader of a new nationalist movement in his country” (2006, para. 1).

Aside from being a composer, Sviridov was also a writer and philosopher. Korolkov affirms that the composer’s writings revolved around the discussion of the role of faith and of spirit in the life of the Russian people and that Sviridov speaks of Christ as the “main mystery” one should aspire to comprehend (Korolkov, 2003, p. 14).

Many of Sviridov’s philosophical writings can be found in the book *Music as Destiny*, which consists of a compendium of texts by the composer, the first edition of which was carried out by Aleksandr Belonenko (Sviridov’s nephew), and came to light in 2002. In this book, the composer discussed composers, writers and politicians (mainly Russian ones, though not exclusively).

He also elaborated on his opinions of them which – though his writings were likely intended for his own personal use and not for publication –, allows us to better understand Sviridov’s own thoughts on music and literature.

The composers he most often mentions (in a positive manner) are Modest Mussorgsky (1839-1881) and Sergei Rachmaninoff (1873-1943), and the most frequently mentioned writers are Sergei Yesenin (1895-1925) and Aleksander Pushkin (1799-1837).

Their works are permeated with Russian secular traditions, influenced by the Orthodox culture, and praised for their unique ways of expressing Russianness – which, in their case, is often tied with the expression of a specific Russian reality that coincides with what Gillies calls “pre-revolutionary rural Russia” [Gillies, 2018, p. 691], representing their view of Russia’s truest spirit.

Additionally, Yesenin’s poems follow the same tendencies as the ones that are upheld by the Russian nationalist movement mentioned by Gillies (2018) and by Belonenko (2006) – rural Russia, Russian peasantry, and the traditions of the Orthodox church (Gillies, 2018).

In conclusion, Georgy Sviridov’s music can be characterised by its inspiration in poetry, in the musical practices of the Russian Orthodox Church, and in Russian traditional secular music, by means of vocal characterisations, dissonant chords and clusters, perfect 4th and 5th, unisons and parallels, tintinnabulation, blocks of chords and a frequently modal harmonic language, with the intention of creating a distinctly Russian style, one that is related to rural Russia as it was before the revolution of 1917.

4.2. Vuk Kulenović

Vuk Kulenović was born on July 21st, 1946, in Sarajevo, Yugoslavia (present day Bosnia and Herzegovina), but is often referenced academically in the context of Serbian music (Medić 2014, 2019, 2020; Milin 2008, 2009, 2011, 2014).

He studied piano and composition with Alojz Srebotnjak at the Ljubljana Academy of Music (in Slovenia) and later with Enriko Josif at Belgrade University (Serbia), having also studied in Stuttgart, Germany, with Milko Kelemen. From 1979 to 1990 he taught at Belgrade University, where he also pursued his master's degree in music.

Figure 89

Vuk Kulenović



After the outbreak of the war that would lead to the disintegration of Yugoslavia – that began in June 1991 –, and following a protest that Kulenović led, which was organised by the Association of Serbian Composers against the policies of Serbian president Slobodan Milošević, in 1992, the composer and his family fled to the United States.

Soon after that, he received a Fulbright scholarship from the New England Conservatory in Boston, where Kulenović subsequently taught composition, orchestration,

and counterpoint at the Berklee College of Music – having previously lectured at several other colleges –, from 1996 until his death, on April 10th, 2017.

He composed a large number of works for orchestra, solo instruments, chamber ensembles, choral and vocal pieces, ballet, and film music, as well as music for theatre, that evidenced the influence of a variety of styles including jazz, rock, and world music. Among his most relevant works are his Piano Concerto *Boogie* and his *Electric* Symphony.

Milin (2008) contextualises the musical landscape in Serbia between 1985 and 2005 – this time period coincides with Kulenović’s musical formation and pedagogical experience at Belgrade University, prior to his move to the United States.

According to Milin (2008), the musical creation that took place in Serbia between 1980 and 1990 (when Kulenović was teaching in Belgrade) showed “(...) novel interpretations of the twentieth-century musical legacy (...)” (Milin, 2008, p. 92), often influenced by rock and jazz music, as well as by the works of John Cage and of American minimalists, with the intention of “(...) communicating with a broader audience, of stepping out of the isolation brought by avant-garde ideology” (Milin, 2009, p. 118).

She places Kulenović within this atmosphere and mentions “(...) ecstatic mood and explosive repetitive rhythmic energy (...)” (2008, p. 97) as elements of his musical aesthetic, which she describes as being focused on timbre and texture and inspired by the sound-mass technique⁵².

Medić (2019) affirms that Kulenović was introduced to serial music during his formative years in former Yugoslavia, but that he chose, instead, to turn to compositional techniques that employed minimalism and repetition (Medić, 2019, p. 144). She highlights

⁵² Sound-mass is a compositional technique that focuses on texture, timbre and dynamics, as opposed to individual pitches, by means of cluster chords, *vibrato*, *glissando*, extreme ranges, and other resources.

the influence of jazz and blues, Indian ragas, folk music of the Balkans and rock music in his work and points out that a lot of his works have never been recorded or even performed, despite him being highly regarded in the United States, his adopted country.

Some of the elements of his compositional style that are highlighted by Medić (2020) are the use of “(...) a bare minimum of thematic material, which gained potency through numerous repetitions and variants. Ostinatos, figurations, simple intervals, pregnant, almost manic rhythms, drones, simulations of folk tunes and instruments (...)”, paired with an “often static” harmony and “sparse and constricted” melodies, while using rhythm as the generator of musical energy (Medić, 2020, p. 172).

Pejović (2006) asserts that “Kulenović’s works suggest a new sound world capable of strong emotions and primeval forms of expression” and that “his musical language, which at times is tonal with modal influences, makes use of melodic and rhythmic formulae (...)” (Pejović, 2006, para. 2) and is inspired by the music of India, the Balkans, and the Byzantium.

It is important to underline that Vuk Kulenović is not an Orthodox Christian: according to Medić (2020), his father was of Muslim heritage, and Vuk was not brought up in any faith (2020, p. 171). Nevertheless, Medić suggests that Kulenović “(...) expressed interest in Orthodox and Byzantine spirituality, possibly seeking comfort and a safe haven” (2020, p. 173), as evidenced through some of his works, especially the one that was chosen to be analysed in this thesis (this will be discussed further in the section pertaining the analysis of *Hilandarska zvona*).

In short, the music of Vuk Kulenović is tendentially minimalistic and repetitive, with a frequently static harmony and simple melodies, rhythmically energetic, and evidencing

influences of Indian and Balkan music, world music, jazz, and rock, through modalism, specific rhythmic patterns and (often repetitive) manipulation of thematic material.

4.3. Ivan Moody

Composer, Orthodox priest, choral conductor and musicologist, Ivan Moody was born in London on the 11th of June, 1964. During his childhood Moody was exposed to classical music, to jazz and to radio programs dedicated to contemporary music. He sang, and played (intermittently) the piano, the recorder, trumpet, and double bass, and had an affinity for languages (Coker, 2018, pp. 1-2).

He subsequently studied at London University with Brian Dennis, at York University with William Brooks, and in private with Sir John Tavener, a composer renowned for the Orthodox spirituality inherent in his music.

Figure 90

Ivan Moody



In 1987 Moody converted to Orthodoxy. He served as cantor in Greek and Bulgarian parishes in England and, after his move to Portugal, worked as a cantor in Lisbon for many years (Coker, 2018, p. 4). He was eventually ordained priest in 2007 and has served for many years as a priest in a parish in Estoril, Portugal. I have had the privilege to both sing with him

in the choirs of different Orthodox parishes in Portugal, and to be a member of his parish when he became priest.

It is important to point out that, at the time of Moody's move to Portugal, there were no Orthodox parishes which held regular services in this country. In the last 30 years, Orthodox communities of many different nationalities (Russian, Bulgarian, Romanian, Greek, Serbian, and Ukrainian) have taken root in Portugal and thrived, and Ivan Moody was present, either in his capacity of cantor, or as priest, in nearly all of them.

He has worked as a Professor of Composition at the Academy of Arts and Technologies in Lisbon in the 1990s, and as Professor of Church Music of the Department of Orthodox Theology at the University of Eastern Finland from 2013 to 2014. He was a Research Fellow of the CESEM research unit at the Nova University in Lisbon.

He was also the co-founder and Chairman of the International Society for Orthodox Church Music from 2005. One of his most important academic writings is his book *Modernism and Orthodox Spirituality in Contemporary Music*, which was published in 2014.

He passed away on January 18th, 2024, in Lisbon, Portugal. His work has been performed all over the world and recorded by various labels.

As for his musical language, it is one that can hardly be placed within any particular compositional aesthetic. John Tavener had a profound influence in the shaping of Moody's compositional style, grounded on the idea that "(...) music (...) should be as transparent as possible and that all nonessential notes should be discarded" (Coker, 2018, p. 3).

Tavener has been tagged a minimalist; however, Moody argues that Western minimalism does not combine repetitive music with a religious mystical function and, therefore, composers such as Tavener, Arvo Pärt or himself cannot be labelled as minimalists, for their music has a religious intention, and a "(...) mystery 'encoded' within (...)", thereby

differentiating it from music that uses repetition “(...) with the aim of inducing an almost trance-like state (...)” which does not have a specifically religious purpose and does not rely on material of religious origin (Moody, 1996, p. 78).

The material used by Moody in his music often comes from a starting point that is external to it – as the composer states, in an interview conducted by him to himself, in 2008⁵³, where he names a few examples of extramusical elements he draws inspiration from, such as theological concepts, foreign languages, poetry, etc.

He asserts that his music is fundamentally related to Resurrection. The concepts of Resurrection and Transfiguration dictate the structure of many of his works and indicate a desire to create music that transitions into a new state of being. It is also of relevance to emphasise the importance this composer gave to the idea of “suspended” time (Moody, 1996, p. 69).

Chater (2006) states that Moody’s works “(...) invoke a sense of ritual and ceremony (...)” of Orthodox tradition, “incorporating melodic and textural elements of the Orthodox rite (...)”. He emphasises Moody’s “(...) melodic writing and use of the *ison* (...)” which “(...) reflect the general influence of Eastern liturgical chant, especially that of the Greek Orthodox Church” (Chater, 2006, para. 1).

In his thesis about Moody’s musical language, Kevin Coker (2018) claims that “Fr Moody’s compositions blend Eastern liturgical chant and Greek Orthodox Church styles with elements of sixteenth-century polyphony, invoking a sense of the icons of the Eastern Orthodox Church, though he is far from limited to these resources” (Coker, 2018, p. 1).

Coker maintains that the liturgical traditions and conventions of the Orthodox

⁵³ This interview was sent to me by him in a personal e-mail and I have not found it available online.

Church considerably influenced Moody's musical language, exemplifying this statement with Byzantine chant, of which Moody uses either fragments of canticles or specific characteristics.

Concretely where Ivan Moody's sacred music is concerned, Coker distinguishes three types of works: "(...) liturgical works which are intended for use within worship and follow the official liturgical canon", "(...) para-liturgical works (...)" which do not follow the official liturgical canon but may be used within worship, and "(...) concert works that utilise a sacred text but were not conceived to function within the worship service" (Coker, 2018, p. 9).

In his thesis, Coker speaks of Moody's choral works; if we were to expand this categorisation to not only his choral pieces but to his entire body of work, the piece that I have chosen to analyse in this thesis would fall in the third category, as it is a concert piece, not meant to be used in the context of worship, but which employs sacred chants, among other Orthodoxy-related elements that will be discussed later.

Regarding the use of Orthodox chants, Coker affirms that "Moody's music arises from melody. He considers melody to be the most important aspect of music, and harmonies are derived from the melody during his compositional process" (Coker, 2018, p. 10). Therefore, the Orthodox chants he uses are distributed vertically to compose the harmony.

Another important element of influence in Moody's music is iconography: though Moody felt strongly that music cannot actually be an icon, he did believe that it can be inspired by icons (Moody, 1996, p. 74).

On one hand, Moody attempts to convey what is represented in an icon; on the other, he relates the icon to the concept of "suspended time", as "in an ikon there is no perspective, that is to say, it is not situated in reality", consequently relating the icons' position outside

reality to the Orthodox perception of time as being similarly separate from the (quotidian) “real time” (Moody, 1996, p. 69).

Additionally, he pointed out that an icon is not “a religious picture” but instead “a holy presence to be venerated” (1996, p. 65). Hence, the icon guided him in the conciliation of stasis (that is related to the icon’s existence outside of reality and to its eternal sacred presence) and narrative (represented by the story that is told by the icon) towards the representation of the “suspended time”.

To summarise, I discern four main elements of Orthodoxy in Moody’s music: his use of Orthodox chants, his representation of Orthodox icons, the attempt to recreate the “suspended time” and the concepts of Resurrection and Transfiguration which guide the structure of his works.

4.4. Maka Virsaladze

Born on May 23rd, 1971, in Tbilisi, Georgia, Maka Maya Virsaladze is an assistant professor at the Conservatory of Music in Tbilisi, where she teaches choral arrangement, fundamentals of composition and score reading.

She graduated from the Zakaria Paliashvili Special School of Music in Tbilisi in 1989, after which she attended the Conservatory of Music in Tbilisi from 1990 to 1998, where she studied composition with Bidzina Kvernadze and Nodar Mamisashvili, and musicology with Lia Dolidze.

Figure 91

Maka Virsaladze



In 1994, Virsaladze was awarded the Georgian Ministry of Culture Prize (for her piece *Three Romances*) and in 1998 she co-founded the Union of Young Georgian Composers and Musicologists in Tbilisi. In 1999 she took part in masterclasses and seminars ministered by Osvaldas Balakauskas and Folke Rabe in Buckow, Germany. Subsequently, she studied composition with Walter Zimmermann from 2000 to 2001 at the University of the Arts in Berlin.

She was listed in the Grand Edition 2000 Outstanding Musicians of the 20th century of the International Biographical Centre of Cambridge. Her music has been performed in Armenia, Austria, Azerbaijan, Georgia, Germany, the Netherlands, Poland, Romania, Russia, Switzerland, Ukraine, and Portugal.

Her work comprises pieces for orchestra, solo instruments, chamber ensembles and choir, focusing on choral works and on the piano (as a solo instrument and as part of a chamber ensemble).

She is an Orthodox Christian; her spirituality and religiousness permeate her work, as evidenced, for example, in her cycle *Psalms* for mixed choir, symphonic orchestra and soloists – which uses texts from the Bible –, or *Holy God*, a cycle for female choir.

Another element that influences Virsaladze's music is Georgian folk singing tradition – though she does not usually transcribe concrete songs in her works, she uses elements of modern European music (such as the technique of imitation and the use of clusters) in alignment with elements (of harmony and of intonation) of traditional Georgian chant (Chabashvili, 2018, pp. 109-110).

According to Virsaladze (2021), “church music in Georgia is generally associated with the spread of Christianity, which became the state religion in the 4th century”. She claims that “(...) it can be assumed that the spread of Christian chants began at approximately that same time” and that “over time, Georgian church chants became not only an integral part of Georgian music, but also an essential part of Georgian culture”, thus, in a way, linking Georgian traditional secular and sacred music.

She also highlights that, during the Soviet period (when Georgia was under Russian rule), music with religious themes was not permitted, but that this changed in the late 1970s, a period that evidences an increase in the composition of works with religious content (Virsaladze, 2021, pp. 81-82).

In parallel, Chabashvili (2018) affirms that the 20th and 21st centuries saw an increase in Georgian composers' interest for sacred music as part of their search for national identity, an interest that is revealed in the use of sacred themes and of the sonorous environment of Georgian medieval canticles. She points to Maka Virsaladze as an example of a composer that belongs to this movement.

Loria (2012) highlights the music of Maka Virsaladze for its meditative and religious particularities, for its colourful harmonic organisation (often evocative of bells) and for its movement on a microstructural level (Loria, 2012, p. 676).

Though Chabashvili (2018) suggests that Virsaladze tendentially blends elements of

modern European music with features that belong to Georgian sacred music, Virsaladze herself (2018) claims that Georgian sacred music differs substantially from Western European musical traditions.

Nevertheless, she defends that the characteristics that are attributed to it may, however, be preserved, even while using Western European compositional techniques, naming as an example Nodar Mamisashvili's music, which deconstructs "Georgian" chords without losing the intervallic composition that makes them recognisable (Virsaladze, 2018, p. 285).

In a chapter Virsaladze wrote for a book, describing religiousness in choral works by Nodar Mamisashvili, Eka Chabashvili and herself, she asserts that she has always attempted to "(...) express the idea of permanence in music", which is related to her perception of "(...) time as a whole" (Virsaladze, 2021, p. 85).

This vision of time as a simultaneity of Past, Present and Future is, for her, also observable in the spatial fabric of the world, which leads to her understanding of the concept of eternity as a "(...) simultaneous perception of time and space (...)" (Virsaladze, 2021, p. 85). This is important in that it explains (according to Virsaladze) her interest in religious themes, seeing as she believes that "(...) meditative sentiment, ostinatos of texture and polystylistic additions reflect the idea of permanence (...)" (2021, p. 85).

Some of the compositional tools she mentions, which are used by her to express this idea of a time/space permanence in music, are "(...) a combination of atonality and polymodality, with a chord system that consists of diatonic and chromatic clusters (...)", as well as chords that are "(...) commonly used in Georgian traditional music" (Virsaladze, 2021, p. 85). The latter she describes as a system that uses "complex chord sounds, parallel octaves and perfect fourths and fifths (...)" (2021, p. 86).

Virsaladze (2018) supports that “the artist’s goal” should be “to try to be transformed in his composition and accordingly transform the forms and genres in keeping with both national character and individuality” (p. 3). She does so by seeking the influence of Georgian traditional secular and sacred music, informed by elements of Western European music, with the purpose of creating an overall meditative mood that aims to express a notion of eternity of time and space.

4.5. Conclusions

Several common aspects (and also some diverging ones) can be observed between these four composers, regarding their faith, their background, the external influences that can be perceived in their music, their compositional goals, and the techniques they used to reach them, their non-adherence to the compositional styles of their peers, and their search for a national identity. I will address them in the following paragraphs.

4.5.1. *Faith*

Maka Virsaladze is an Orthodox Christian. Ivan Moody was not only that, but also an Orthodox priest. We do not know whether Georgy Sviridov was an Orthodox Christian, but that is not very likely, as he lived in anti-Christian Soviet Russia, though his search for a distinctly Russian musical language led him to seek inspiration in the Russian Orthodox Church and he was clearly a sympathiser (according to Korolkov, 2003, among others). Vuk Kulenović was, apparently, not an Orthodox Christian nor a supporter of any faith.

4.5.2. *Background*

Kulenović’s education and the beginning of his career coincided with a period of war in his country, which directly affected his life. Virsaladze mentions her grandfather, David Virsaladze, as having been unjustly repressed – presumably, by the Soviet Union (Virsaladze,

2021, p. 85).

Sviridov lived under Soviet rule while composing and writing about Christ and Orthodox faith; this was, probably, not a safe option, as religion of any kind was very much quelled at the time (Frolova-Walker & Walker, 2012). Moody has been in contact with a variety of Orthodox communities and the people that form them, many of whom have vivid memories of recent wars and conflicts.

4.5.3. *Compositional Aesthetics*

Sviridov briefly delved in the modernist techniques of Hindemith, Stravinsky, and Shostakovich (Belonenko, 2006) that were being preferred by many of his colleagues at the time of the formation of his musical language, but opted, instead, to follow his “(...) penchant for melodic expansiveness” (Belonenko, 2006), for traditional harmony and for tonality.

Kulenović chose tendentially minimalist and repetitive styles as opposed to the serial and 12-tone techniques that were popular at the time (Medić, 2019, p. 144). Similarly, Ivan Moody turned to motivic repetition and simplicity and transparency of musical material. So did Virsaladze – though in a different, harmonically more exuberant way.

4.5.4. *Influences*

All of these composers sought inspiration in secular musical traditions of various countries – such as Russian secular music in the case of Sviridov, music from the Balkans and from India (for example) in the case of Kulenović, Italian music (though not exclusively) in Moody’s work (Moody, 2008) and Georgian in Virsaladze’s. Sviridov, Moody and Virsaladze all composed works that originated from poetry. Kulenović and Moody shared an interest in world music and jazz.

As for the influence of Orthodoxy in these four composers’ work, it is evident in different

ways: Sviridov's music is impregnated with Orthodox chants and with characteristics of Orthodox chanting practices, as is Moody's and Virsaladze's; both Moody and Virsaladze attempt to reach a state of stillness that Moody calls "suspended time" and Virsaladze – "permanence in music". All four of these composers employ various techniques to represent bells in their music.

4.5.5. *Compositional Elements*

The compositional elements that are reportedly used by these composers to represent Christian Orthodoxy in their music are also, often, similar. Both Vuk Kulenović and Maka Virsaladze use *ostinatos*, which can be related to Moody's (and Kulenović's) motivic repetition, in order to create a static mood.

Virsaladze and Sviridov both use polymodality, chromatic clusters, perfect 4th and 5th, to represent the sonority of bells or certain features of chanting and of traditional secular music. Kulenović and Sviridov (and Virsaladze) make occasional use of a modal language. Moody and Virsaladze use repetition of musical material and an often-static harmonic texture to represent the "suspended time".

4.5.6. *Nationalism*

When speaking of nationalism, Sviridov is the obvious first mention, as he is renowned for developing a "distinctively Russian style" (Belonenko, 2006) and for leading an artistic nationalist movement in Russia. Virsaladze, by linking Georgian Orthodox music to Georgian secular music and processing it through her unique musical language, also represents a search for national identity in music.

Moody, though he affirms that many people have claimed to detect an English quality in his music, states that he does not attempt to achieve this quality intentionally; instead, he asseverates that he sees "(...) England, Britain, in the context of Europe, and that certainly

does have some impact on the way [he views] the cultural strands on which [he draws] in [his] music” (Moody, 2008, p. 5).

Lastly, Kulenović “(...) was staunchly opposed to Milošević’s nationalist agenda (...)” (Medić, 2020, p. 172), though Medić believes that his piece *Hilandarska zvona* is a landmark of Serbian culture and strength (Medić, 2020, p. 173).

To summarise, at least three of these composers draw on similar conflict-ridden national historical background. They all reject popular (at that time) compositional tendencies, search for inspiration in the same sources, often using the same compositional resources, and presenting an either conscious and intentional or inherent nationalist streak.

Additionally, though these composers were not all Christian Orthodox, they all search for refuge and sanctuary in Orthodox tradition, in a search for identity, familiarity and comfort.

5. Analyses of the four selected Works

This chapter concerns the analyses of the four selected works, and a discussion of the performative resources which may enable clear topical differentiation.

5.1. Analysis of *Partita no. 1* by Georgy Sviridov

The following section offers some introductory remarks regarding Georgy Sviridov's *Partita no. 1*, including a table with its topical structure.

5.1.1. Introduction

Georgy Sviridov originally composed two *Partitas* (in two volumes) in 1946 – one in F minor and one in E minor. The first *Partita* – in F minor – was revised by the composer twice, resulting in a final version that dates from 1960. It has seven movements – *Prelude*, *March*, *Mourning music*, *Intermezzo*, *Ostinato*, *Recitative*, and *Solemn music*. A complete performance of this work has the duration of, approximately, 25 minutes.

The *Prelude* of this *Partita* is marked *Moderato con moto* and characterised by extensive chromatic melodic development and a steady rhythmic pace reflected in continuous quavers in the left hand and semi quavers in the right hand.

Figure 92

Prelude of Georgy Sviridov's Partita no. 1

Прелюдия 1. Prelude

Г. СВИРИДОВ 1947
G. SVIRIDOV

Moderato con moto ♩ = 72

Piano

mp poco pesante

con Ped.

Note. Reproduced from Sviridov(1983), p. 2.

The *March* is in B flat minor, defined by a brisk *Allegro* tempo, a binary time signature, and a strong rhythmic pulse. It presents a main theme that opens with an 8^{ve} leap, and two indications that suggest the composer's desire for a timbral variety resembling that of an orchestra in this movement – *quasi clarinetto* and *quasi tromba* (these indications are recurrent throughout the *Partita*).

Figure 93

March of Sviridov's Partita no.1

The image shows the first system of the musical score for the March of Sviridov's Partita no. 1. The score is written for piano and right-hand staves. The key signature is B-flat minor (three flats). The tempo is marked 'Allegro' with a quarter note equal to 72 beats per minute. The time signature is 2/4. The first measure of the piano part is marked 'mf marcato' and features a strong rhythmic pulse. The right-hand part begins with an 8th note leap. The second measure of the piano part is marked 'mf' and 'legato'. The third measure of the piano part is marked 'più p' and 'simile'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Note. Reproduced from Sviridov(1983), p. 7.

Figure 94

Quasi Clarinetto



Note. Adapted from Sviridov (1983), p. 8.

Figure 95

Quasi Tromba



Note. Adapted from Sviridov (1983), p. 9.

In *Mourning music*, the funeral march topic is prominently represented by the slow tempo, minor key (D minor is suggested by the B flat in the key signature, though the harmony rarely settles in a clear D minor tonality), and double-dotted quavers that are present in the entire movement and hold an *ostinato* in A2 in the middle section, as well as an even rhythmic pace, frequent and extreme dynamic contrasts, textural changes and chromaticism – all of which are common characteristics of this topic (Burke, 1991; Steblin, 2006; Hatten, 2017).

Figure 96

Mourning music in Sviridov's Partita no. 1

Траурная музыка 3. Mourning music 13

Note. Reproduced from Sviridov (1983), p. 13.

Figure 97

Ostinato in A2 in the middle Section

Note. Adapted from Sviridov (1983), p. 13.

Zvon bells might be discerned in this movement due to the slow pace, dissonances, and wide range, which point specifically to the *perebor* funeral ring. However, the topic of the funeral march is more distinctly represented than the topic of *zvon* bells.

Intermezzo is, essentially, a recitative movement, marked by a rhythmically measured melodic line in an *allegretto capriccioso e rubato* in which the phrases are constantly interrupted by *ritenutos* in the first and third of the three sections of this movement.

Additionally, the melodies are simple and move mostly in a narrow range, though the beginnings of the phrases are frequently characterised by a leap, or a series of leaps. Moreover, many of the phrases are underlined with *marcati* for every quaver. The accompaniment is minimal and effected by chords, with a frequently changing harmony.

These characteristics – flexible rhythms that resemble speech in a free metrical structure, a simple and declamatory melody, sparse accompaniment (frequently carried out in chords), and harmonic variability – pertain the recitative topic (Hatten, 1991; Almén, 2004). The use of recitative writing by Georgy Sviridov is highlighted by musicologist Aleksandr Belonenko in his Grove entry regarding this composer (2006), as is evident in this *Partita*.

Additionally, this topic is, in this movement, paired with the recited tone topic – the difference between the two lies, mainly, in the fact that the recitative has greater melodic development, while the recited tone is mostly defined by the repetition of the same note.

Figure 98

Recitation and Recited Tone in the Intermezzo of Sviridov's Partita no. 1

Интермеццо 4. Intermezzo 15

Allegretto capriccioso e rubato ♩ = 104

Note. Adapted from Sviridov (1983), p. 15.

This movement also presents a suggestion of a *zazvonnye* bell, through a reiterated pattern of two quavers and two semi quavers that can be related to the *trezvon* bell ring, which is repeated several times during the middle section. However, as it presents only the first essential characteristic of the *trezvon* bell topic, without the other four, it does not sufficiently represent this topic and will not be considered in this analysis.

Figure 99

Zazvonnye Bell in the Intermezzo of Sviridov's Partita no. 1

Note. Adapted from Sviridov (1983), p. 16.

The last section of this movement begins with three bars that represent the sacred polyphonic chant topic⁵⁴, reflected in a polyphonic and homorhythmic texture in relatively slow quavers.

Figure 100

Sacred Polyphonic Chant at the End of the Intermezzo



Note. Adapted from Sviridov (1983), p. 17.

Ostinato presents an 11-bar-long chromatic theme that starts with an upbeat – this theme is repeated continuously throughout the movement, each time in a different form (different rhythms, chordal accompaniment, 8^{ves}, etc.). It is a fast 6/8 *Allegro* that begins at *mezzo-piano* and gradually increases dynamically until it reaches the maximum peak in the final two bars.

Figure 101

Theme of the Ostinato in Sviridov's Partita no. 1

⁵⁴ The criterion for determining whether a topic is sufficiently represented or not (in these analyses) is the presence of all its essential characteristics.

18

Оstinato

5.

Ostinato

Allegro ♩ = 112

mp marcato

Note. Reproduced from Sviridov (1983), p. 18.

Recitative, as the name suggests, brings back the recitative topic, in a slow tempo, through the alternation of two elements: cluster-like bar-long chords in the bass register that change at the beginning of every bar, almost all of which are suspended by a *fermata*, and eloquent phrases in the middle and high registers of the piano, characterised by triplets, frequent pauses, and a variety of affective stances, evidenced in the different *tempi*, rhythms, and dynamics.

Figure 102

Recitative in Sviridov's Partita no. 1

Речитатив 6. Recitative 21

The musical score is for a recitative piece. It consists of two systems of music. The first system is marked 'a tempo' with a quarter note equal to 50, and 'ff' (fortissimo). The second system is marked 'a piacere' and 'pp' (pianissimo). The score includes various musical notations such as triplets, slurs, and dynamic markings.

Note. Reproduced from Sviridov(1983), p. 21.

The last movement – *Solemn music* – begins with a *basso ostinato* in the bass register which is soon joined by other gradually added voices until a chorale setting becomes apparent. This suggestion of a church choir is further accentuated by the indication *Andante sostenuto* at the beginning, and by the title of this movement, both of which hint at the idea of reverence and piety.

Figure 103

Beginning of Solemn music in Sviridov's Partita no. 1

Торжественная музыка

7.

Solemn music

23

Andante sostenuto ♩=56-58

p legato
con sordino
mp legato espr.
p sempre
mp
sempre p
mf marcato la melodia
sim.
mp

Note. Reproduced from Sviridov (1983), p. 23.

The following – slightly slower – section is defined by progressively accumulating and both dynamically and rhythmically increasing bells, reaching a climax almost at the end of the movement. This section presents two melodic themes that permeate the representations of bells and additionally suggest that the choir has continued its singing throughout this part. The choir returns in single representation after this section of bells, although for the duration of only four bars.

Figure 104

Beginning of the Section of Bells in the seventh Movement of Sviridov's Partita no. 1

24 *Poco più lento* $\text{♩} = 52-54$

Un poco maestoso *simile*

Note. Reproduced from Sviridov (1983), p. 24.

Figure 105

Return of the Choir after Section of Bells

32

f *basso legato* *poco f* *espr.* *mp sempre*

Note. Adapted from Sviridov (1983), p. 32.

The end of this movement seems to suggest the lament topic: this topic is usually characterised by a minor key, slow tempo, descending melodic lines (frequently, with a

falling minor 2nd, specifically), ornamentation, *basso ostinato*, and chromatic movement (Monelle, 2006; Caplin, 2014).

In *Solemn music*, it is represented by the slow *Andante*, the falling minor 2^{nds} in the main voice which are repeated until the end, several *appoggiaturas*, the *basso ostinato* that returns in the last section, and extensive (melodic and harmonic) chromatic movement.

Figure 106

Lament Topic in the end of Solemn music of Sviridov's Partita no. 1



Note. Adapted from Sviridov (1983), p. 32.

As for the key, though the *Partita*'s main tonality is F minor, this work ends in F major, though punctuated by a bass 8^{ve} in F minor's 6th degree – D flat –, allowing one to remember that the main key is in minor mode.

Figure 107

End of Solemn music



Note. Adapted from Sviridov (1983), p. 32.

In summary, the only two movements of this work that present clear representations of Orthodox topics are the fourth one – *Intermezzo* –, and the last one – *Solemn music*. The fourth movement is characterised by the recited tone, with a brief appearance of the sacred polyphonic chant topic at the end, while the last movement represents *trezvon* bells framed by (and merged with) sacred polyphonic chant. However, a topical structure can only be constructed for the last movement because it is the only one where the topics alternate and merge.

In the fourth movement, the recited tone is signified by repeated notes, a single line, a middle register, and measured rhythmic movement, and the sacred polyphonic chant is symbolised by a homophonic and homorhythmic texture, measured rhythmic movement, and chromaticism.

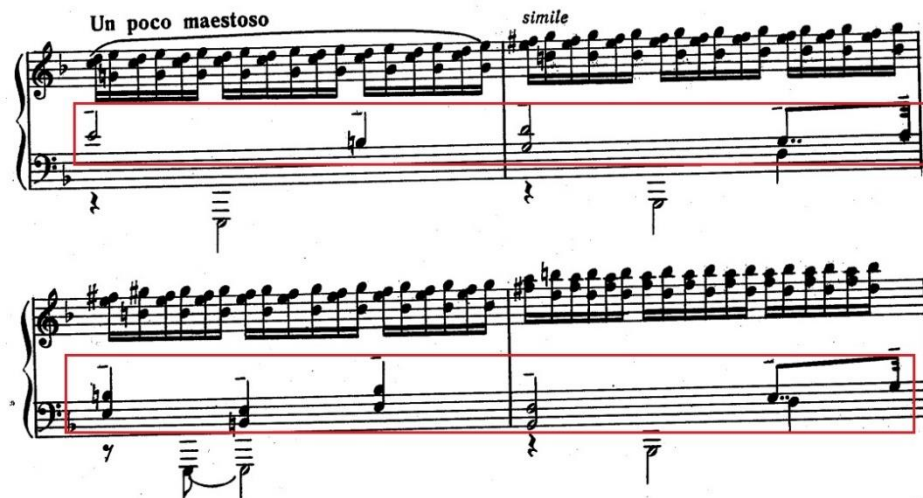
In the seventh and last movement, the sacred polyphonic chant is represented by a homophonic texture, measured and slow rhythmic movement, cluster-like chords, and chromaticism, while *trezvon* bells are depicted by rhythmic patterns of a *trezvon*, polyphonic texture, wide range, simultaneous layers with different rhythmic speeds, dissonances, cluster-like chords, perfect 5^{ths} and 4^{ths}, gradual introduction of voices, progressive increase in rhythmic velocity and fast alternating or repeated chords.

In addition, the bells section in the middle of the last movement – though it presents layers with independent rhythmic movement – also features a new melodic theme that rules the harmonic sequence in the beginning of this section and is repeated (in different tonal centres) three times, encompassing two textural changes.

At the end of the last repetition, the initial theme of this movement returns, and is developed by the bells section (before transitioning back to the sacred polyphonic chant topic's single representation). This melodic profile represents a merger of the two topics in this section.

Figure 108

New melodic Theme in the section of Bells



Note. Adapted from Sviridov (1983), p. 24.

Figure 109

Return of the initial Theme

28 **Tempo I**

The image shows three systems of musical notation for piano. Each system consists of a treble and a bass staff. The first system begins with a forte (*ff*) dynamic marking. Red rectangular boxes are drawn around specific melodic lines in the treble staves of all three systems. The second system includes a *simile* marking. The third system shows a key signature change to one sharp (F#) in the final measure.

Note. Adapted from Sviridov (1983), p. 28.

The only structural topics of Orthodoxy in this *Partita* are the ones in the last movement, for it is the only one that presents topical alternation and merging, while in the fourth movement the recited tone topic is present throughout, alternating with the topic of recitation, and only briefly interrupted by the sacred polyphonic chant in the end. Hence, this analysis will pertain the structural topics (of Orthodoxy) of the last movement only.

Additionally, there are two sections in this movement that are topically neutral, for the first one slowly develops toward a distinct representation of sacred polyphonic chant – which becomes apparent only in bar 17 (Figure 103) –, and the second does not present signs of any of the ruling topics of this work – these sections will, hence, not be regarded in this analysis.

Table 13

Topical Structure of the seventh Movement of Georgy Sviridov's Partita no. 1

(neutral)	bb. 1-16
Sacred polyphonic chant	bb. 17-29
<i>Trezvon</i> bells/ sacred polyphonic chant	bb. 30-86
(neutral)	bb. 87-90
Sacred polyphonic chant	bb. 91-94
Lament	bb. 95-110

5.1.2. Analysis and performance of the seventh Movement – Solemn music – of Georgy Sviridov's Partita no. 1

The following section pertains the topical analysis of Georgy Sviridov's *Partita no. 1* and the performative resources meant to highlight the characteristics that ought to be audibly discernible in order to enhance topical distinction in performance.

5.1.2.1. Bells

Bells, in this work, are signified by rhythmic patterns that resemble those of a *trezvon*, polyphonic/homophonic texture, wide range, simultaneous layers with different rhythmic speeds, dissonances/pandiatonicism, cluster-like chords, perfect 5th and 4th, gradual

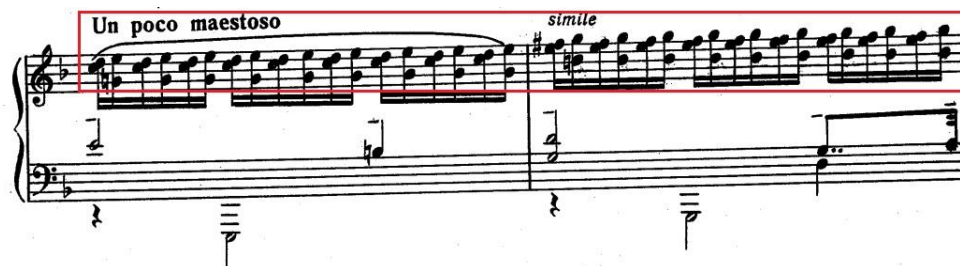
introduction of voices, progressive increase in rhythmic velocity and fast alternating or repeated chords.

5.1.2.1.1. *Rhythmic Patterns of a Trezvon*

In the section that merges bells and sacred polyphonic chant, bells are, nevertheless, predominant. This is particularly noticeable in the rhythmic motor of this section: the two semi quavers (which constitute a pattern of a *zazvonnye* bell in a *trezvon* ring) that appear, in continuous repetition, first in the top layer, then in the middle layer, and finally in all the layers at once, until the end of this section (with the exception of three bars before the climax, where the bottom layer performs quavers).

Figure 110

Semi Quaver Pattern in the top Layer



Note. Adapted from Sviridov (1983), p. 24.

Figure 111

Semi Quaver Pattern in the middle Layer



Note. Adapted from Sviridov (1983), p. 25.

Figure 112

Semi Quaver Pattern in all the Layers



Note. Reproduced from Sviridov (1983), p. 26.

Figure 113

Three Bars that, exceptionally, have Quavers in the bottom Layer near the end of the Section

Note. Reproduced from Sviridov (1983), p. 27.

Moreover, in bars 32-49 (Figures 110 and 111), three layers are presented – one of them holds the rhythmic motor of semi quavers, one carries minims (or dotted minims), and the other, mostly crotchets (with occasional minims and dotted rhythms such as dotted crotchets or double-dotted demisemiquavers): therefore, the rhythmic hierarchy of a *trezvon* ring is very closely represented.

Between bars 32 and 49 (Figures 110 and 111) this sign is, then, iconic, for its rhythmic distribution matches that of a *trezvon* ring exactly – with a fast layer, a medium one, and a slow one. However, in bars 50-86 this sign is indexical, for all the layers are defined by the same rhythmic speed (Figure 112) – thus, the rhythmic motor that resembles the patterns of a *zazvonnye* bell are, in these bars, not in accordance with the rhythmic hierarchy of a *trezvon*.

It is a marked sign for it is presented in less than half of this section – 18 bars that present the various rhythmic layers that can be associated to the rhythmic behaviour of bells in a *trezvon*, as opposed to the 33 bars where all the layers hold semi quavers. This sign is, also, essential for the recognition of this topic.

Therefore, the distinction between the bars that correctly represent the different rhythmic layers of a *trezvon* (Figures 110 and 111) and those that are carried out in semi quavers in all the layers (Figure 112) is the primary goal of one who wishes to highlight this sign in performance. Furthermore, the rhythmic motor of semi quavers should be heard uninterruptedly throughout this section.

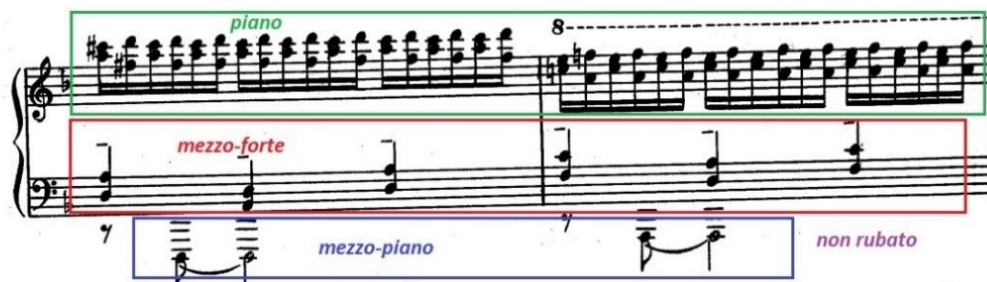
The above-mentioned distinction can be achieved by playing the medium and slow layers in a louder dynamic than the layer of semi quavers – for example, *mezzo-forte* for the medium layer (for it holds the melodic theme that starts at the beginning of this section), *mezzo-piano* for the bottom layer, and *piano* for the top layer in bars 32-38. That way, when

this texture gives way to the one that is dominated by continuous semi quavers in all the layers, this will reveal a new sonority, whilst if the semi quavers are evident from the beginning, there will be no contrast when they become the sole rhythmic pattern.

As for the underlining of the semi quavers' role as a rhythmic motor, this can be accomplished by maintaining a steady tempo, without *rubato*, with as much rhythmic accuracy as possible, for any rhythmic fluctuation will have the effect of creating a sense of interruption in the semi quaver line.

Figure 114

Performative Resources for Trezvon Rhythmic Patterns



Note. Adapted from Sviridov (1983), p. 24.

5.1.2.1.2. *Polyphonic/ homophonic Texture*

This middle section presents as little as four and as many as 11 voices throughout. A new melodic theme commences this section and is carried out, first in the top voice of the middle layer (bars 32-41), then in the top voice of the highest layer (bars 42-58). The climax of this section occurs in bar 61, where both the tempo and the main theme of the beginning of this movement return (Figure 109); the melody – which is delivered once in its complete version, and subsequently developed and changed – continues to be held by the top voice of the highest layer until the end of this section. The other layers constitute the harmonic base and filling.

Figure 115

New melodic Theme in the top Voice of the middle Layer

The image shows two systems of musical notation for piano. The first system is marked 'Un poco maestoso' and the second 'simile'. Both systems feature a complex, fast-moving upper voice (treble clef) and a more rhythmic, accompanimental lower voice (bass clef). Red circles are drawn around specific notes in the upper voice of both systems, highlighting a new melodic theme. The first system has four red circles, and the second system has five.

Note. Adapted from Sviridov (1983), p. 24.

Figure 116

Melodic Theme in the top Voice of the highest Layer

The image shows two systems of musical notation for piano. The first system is marked 'poco f' and the second 'simile'. Both systems feature a complex, fast-moving upper voice (treble clef) and a more rhythmic, accompanimental lower voice (bass clef). Red circles are drawn around specific notes in the upper voice of both systems, highlighting a melodic theme. The first system has four red circles, and the second system has five.

Note. Adapted from Sviridov (1983), p. 25.

Figure 117

Melodic Theme in the top Voice of the highest Layer



Note. Adapted from Sviridov (1983), p. 26.

I entitled this sign as “polyphonic/homophonic texture” for two reasons that will now be explained. According to Brian Hyer (2006), a homophonic texture is a type of polyphony where all the parts “(...) work together to articulate an underlying succession of harmonies”, and one part “(...) usually dominates the entire texture” (Hyer, 2006) – this is evidenced in the multiplicity of voices in this section, which all work together to give harmonic support to the main melodic theme.

On the other hand, representations of bells usually have a harmonic profile, and do not follow a main melody – thus, the melodic theme in this section can be regarded as a remnant of the topic of sacred polyphonic chant, that seeped through to this section, thereby creating a homophonic texture.

Therefore, in this movement this sign is indexical, for even though the multiplicity of bells that characterises a *trezvon* ring is accurately represented, the presence of a driving

melodic theme is uncharacteristic of bells of the *zvon* school, whose profile is rhythmic, not melodic.

It is an unmarked sign because it is present in the whole section of bells, and indeed, in the entire movement. It is an essential sign, both of the topic of *trezvon* bells, and of the topic of sacred polyphonic chant, for it authentically represents the plurality of voices engaged in a *trezvon* and the melodic profile of sacred polyphonic chanting.

Hence, two characteristics can be spotlighted in performance: the multiplicity of voices, and the melodic profile. The first can become evident through a simultaneous execution of all the notes in each chord, which can be achieved by maintaining a firm position of the hand, forming the shape of the chord even before striking the keys, and opting for a quick descent of the fingers onto the keyboard.

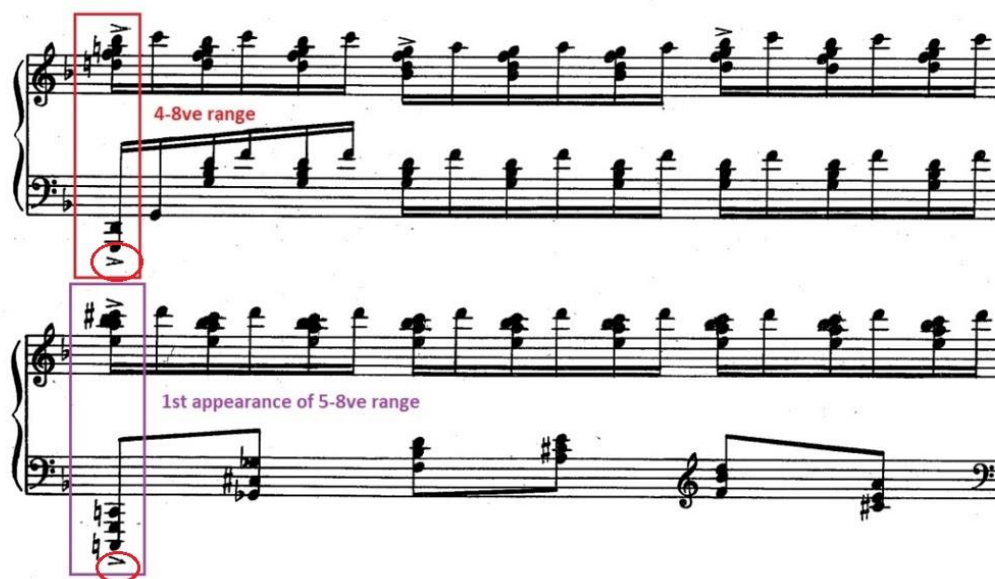
As for the underlining of the melody, it can be effected by lifting the finger that will perform that melody – i.e. the top voice of the middle layer first, and the top voice of the highest layer afterward – higher than the other fingers, before striking the keys.

5.1.2.1.3. *Wide Range*

Bars 30-60 display a range of – most frequently – four 8^{ves} (more or less). In bar 58 – i.e. 3 bars before the climax – the range of five 8^{ves} is reached for the first time, after which the space between the lowest note and the highest, in each chord (formed by both hands), begins to grow until, at the end of this section, nearly all the bars are characterised by a five-8^{ve} range.

Figure 118

Four and five-8^{ve} Range



Note. Adapted from Sviridov (1983), p. 27.

This sign accurately represents the wide range between the *blagovestniki* and *zazvonnye* bells of the *zvon* tradition, and is, then, iconic. It is also unmarked for it characterises the whole section of bells, and essential, for nearly all the rings of *zvon* bells are characterised by a wide range.

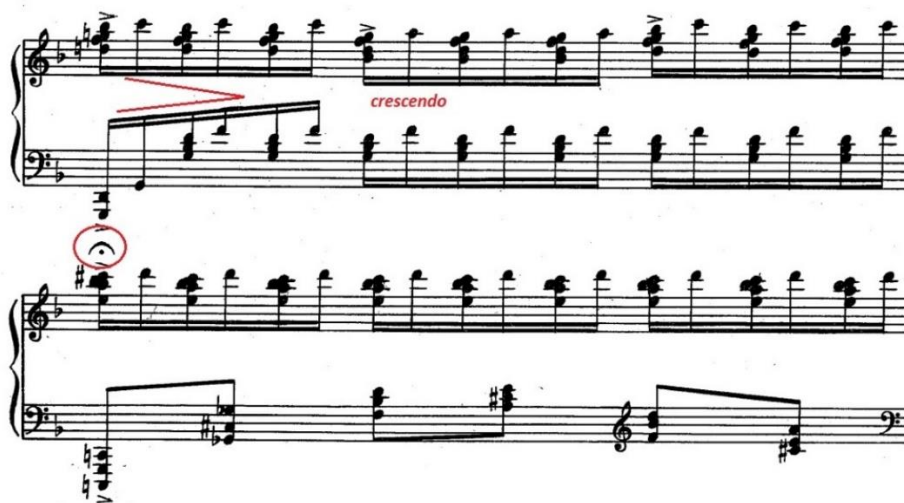
The distance between the highest and the lowest notes will enable the perception of wide range in this section. Additionally, the moment when the five-8^{ve} range appears for the first time may be further accentuated in order to highlight this sign's importance as an accurate representation of an essential characteristic of this topic.

To that effect, every bass note or chord may bear a little accent. In fact, the composer placed *tenuti*, dynamic accents, and *marcati* below many of the basses (Figure 118); I simply propose that an accent may be implemented even on the basses that do not have an accent, especially after the climax in bar 61 (Figure 109), for the quick movement necessary to get from the bass to the following chords may have the effect of a softer execution of the basses, which should be avoided.

In addition, bar 57 may be performed with a sudden dynamic decrease after the first chord, followed by a *crescendo* and by a very short *fermata* in the first chord of bar 58, to highlight this moment, where the five-8^{ve} range makes its first appearance.

Figure 119

Performative Resources for evincing first appearance of five-8^{ve} Range



Note. Adapted from Sviridov (1983), p. 27.

5.1.2.1.4. *Simultaneous layers with different rhythmic speeds*

The threefold layering of *zvon* bells in the context of a *trezvon* ring is, at first, portrayed exactly in this section (bars 32-41), by placing the fastest layer on top, the medium-paced one in the centre, and the slowest one in the bottom (Figure 110). In bar 42 the layers are interchanged: while the bottom layer remains the slowest one, the fastest layer moves to the centre (Figure 111).

This disposition continues until bar 50, where the texture now shows the medium and top layers performing semi quavers – i.e. the fastest rhythmic movement –, while the bottom layer still holds the slowest notes (the basses are still represented as semi quavers, but the

difference between its low register and the medium and high registers of the other two layers makes these basses stand out, as if they had longer rhythmic value, as can be seen in Figure 112).

This texture characterises the rest of this section, with the exception of bars 58, 59 and 60, which present two distinct layers – the semi quavers in the top layer and quavers in the layer underneath it, which move upward and then downward, pitch-wise (Figure 113).

This sign is, then, iconic between bars 32 and 41, for it precisely matches the rhythmic hierarchy of a *trezvon*, and indexical from bar 41 until the end of this section, in bar 86, for it shifts the location of the fastest layer first, and subsequently appears to eliminate one rhythmic layer altogether, by merging the top and middle layers in the same rhythmic texture.

It is an unmarked sign because there are, always, at least two distinct rhythmic layers throughout this section, and essential for, without it, an effective representation of a *trezvon* ring would not be possible.

The differing disposition of the rhythmic layers – with the fastest layer first on top, then in the middle, and eventually encompassing both the middle and the highest layers – can highlight this sign in performance.

However, as the fastest layer is effected through continuous semi quavers, it needs not be dynamically emphasised, for its repetitiveness will make it evident enough. Alternatively, the slowest layers can be dynamically highlighted (Figure 114).

Additionally, in bars 50-86 – i.e. when the top and middle layer both maintain the semi quaver rhythmic motor – a small *crescendo* (following a sudden decrease in dynamic intensity) can be implemented after each bass 5th, 8^{ve}, or chord, to emphasise the distinction between the bass layer and the other two.

Figure 120

Performative Resources to highlight distinction between the bottom Layer and the other two merged ones⁵⁵



Note. Adapted from Sviridov (1983), p. 26.

5.1.2.1.5. *Dissonances/pandiatonicism*

The dissonant sonority of *zvon* bells is, in this movement, reflected in the pandiatonicism that permeates the entire section of bells – this sign constitutes a frequent element in Sviridov's musical language (Gillies, 2018). The use of several notes from the same diatonic scale in a single chord, as well as their distribution between the first two semi quavers of the rhythmic motor in each harmonic centre makes for a cluster-like harmony that generates tonal tension.

This sign is iconic, for it portrays the discordant sonority of *zvon* bells, through pandiatonic chords that present multiple adjacent notes.

⁵⁵ Though there are only two audible layers in bars 50-86, I am considering layers, in the topic of bells, to be akin to registers, due to the timbral distinction of *zvon* bells, which usually differ from one another in both register and rhythmic movement.

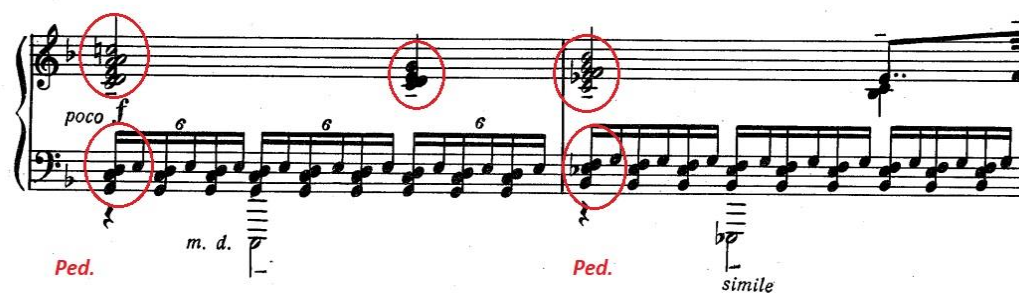
It is an unmarked sign – for this pandiatonicism is the leading organisation in this entire section –, and an essential characteristic of this topic, for it would hardly be relatable to *zvon* bells if the chords were presented in a non-pandiatonic manner.

This sign is most evident due to the several notes that comprise the theme chords in bars 42-49, and the pandiatonic chords that are delineated by the first two semi quavers of each tonal centre, which are repeated until the next harmonic change.

This can be accentuated by means of the pedal, which can be changed with the harmonic shifts, that is – at the beginning of every bar in bars 30-60, and with every crotchet from bar 61 to 86 (according to the composer's instructions).

Figure 121

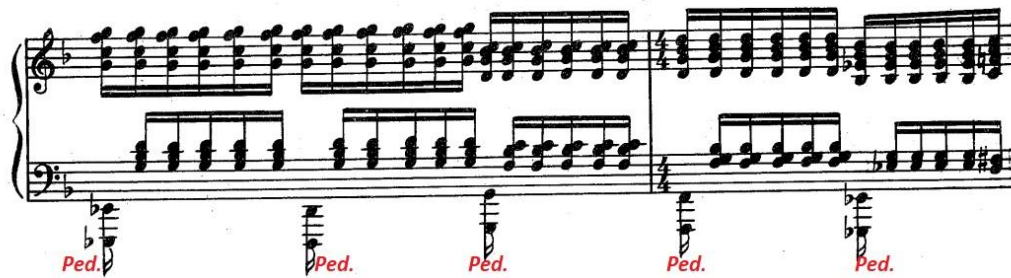
Pandiatonic Theme Chords and their distribution between the Pattern of Semi Quavers, and Pedal changes



Note. Adapted from Sviridov (1983), p. 25.

Figure 122

Pedal changes from Bar 61



Note. Adapted from Sviridov (1983), p. 28.

5.1.2.1.6. *Cluster-like Chords*

The pandiatonicism that marks this section is strongly represented by the multiple cluster-like chords, which present, at least, two, and frequently, three adjacent notes, and even, occasionally, two sets of adjacent notes in the same chord (Figure 121). These chords effectively recreate the multiplicity of *zvon* bells engaged in the performance of a *trezvon* ring, their discordant sonority, and the reverberation that follows their striking; therefore, this sign is iconic.

It is an unmarked sign for these cluster-chords are present in the entire section, embedded in the leading texture of these representations of bells, and a frequent characteristic of this topic, often used to illustrate the clashing sonority of *zvon* bells.

The adjacent notes within a chord constitute the characteristic that most effectively represents this sign in performance. Ergo, despite the previous suggestion of highlighting the top voice of each chord, in the layers that carry the melodic theme (Figures 115, 116 and 117), this should not interfere with the cluster effect of these chords; hence, this underlining of the melodic voice in the chords needs not be excessive, but merely distinct enough for the melody to not be lost entirely.

5.1.2.1.7. *Perfect 5^{ths} and 4^{ths}*

These intervals are often used by composers to imitate the two most perceptible harmonics of a bell – the interval of a 5th in relation to the bell's main note, and the interval of a 4th that is delineated between the 3rd and 4th harmonics of a bell. These intervals are clearest in the reverberation that follows the striking of a bell.

Figure 123

Main Harmonics of a Bell



Note. This figure was created by me using MuseScore.

In this movement, these intervals are used, first, in the layer that presents the main melodic theme, at the beginning of this section – in bars 33-38 (Figure 108) –, and subsequently, in the delineation of the two-note chord that is used for the execution of the basses in the section that precedes the climax, where the high and middle layers merge, rhythmically – in bars 50-57 (Figure 120). Additionally, the bass chord at the beginning of bar 58 – which is where the final progression to the climax begins – comprises a 5th and a 4th, stacked on top of each other.

Figure 124

Stacked 5th and 4th in Bar 58



Note. Adapted from Sviridov (1983), p. 27.

Consequently, this sign is structurally relevant in this movement, for it introduces the new melodic theme in this section and participates in the growing tension that leads to the climax.

It is an iconic sign because it faithfully represents the harmonics of a bell, marked because only 15 of the 56 bars that comprise this section are characterised by these intervals, as well as due to their important role in the structure, and frequent because, as I mentioned above, it is frequently used by composers to represent bells.

Thence, these intervals' appearance at the beginning of this section and in the bars that precede the climax can be evinced by playing them with a softer dynamic marker in bars 33-38 – for here they are merely introducing a new texture and a new theme –, and an increasingly louder one in bars 50-58 – the gradual, bar-by-bar escalation of the dynamic intensity of the perfect 5th in this section will assist in conveying the tension build-up that characterises this part.

Additionally, these intervals' contrast with the surrounding cluster-like texture can similarly be underlined, by dynamically distinguishing the layer that presents these perfect 5th and 4th from the other layers in bars 33-38 (Figure 114), and by immediately decreasing the dynamic intensity of the semi quavers in the left hand after playing the perfect 5th in the bass (Figure 120).

5.1.2.1.8. *Gradual introduction of Voices*

In this section, the phased introduction of bell layers that frequently characterises the beginning of a *trezvon* movement is emulated in the gradual thickening of the texture: first, a single voice is presented in the highest layer, in the form of the semi quavers that represent the rhythmic motor which defines this section; soon after, one more voice is added to this layer, and two more layers are incorporated.

The middle layer, which holds the main theme in bars 32-41, has only one voice, first, that is soon joined by another. In bar 42, the rhythmic motor of semi quavers presents a third voice, and the melodic theme – which was located previously in the middle layer and comprised two voices – is now positioned in the highest layer and composed of three to six voices.

In bar 50 the voices are distributed between a pattern of semi quavers, the first of each two of which forms a chord and the second – a single voice. This pattern characterises both hands: paired with the semi quaver motor in all the layers, it further densifies the texture. This pattern is repeated until bar 61, where all the semi quavers are now presented in the form of chords (with 8^{ves} in the bass [Figure 109]).

Thus, the gradual introduction of bell layers of a *trezvon* movement is effectively represented by the progressive increase of voices in the rhythmic motor and in the main melodic theme.

This sign is indexical for, though it illustrates the phased thickening that is accomplished by the gradual introduction of bell layers, it does not introduce one bell layer at a time, but rather one (or a few) voice(s).

It is unmarked because it characterises the entire section – the gradual introduction of voices is carried out throughout this section, as opposed to being executed within a short bar-

span. It is a frequent characteristic of this topic, one that makes the representation of a *trezvon* a more defined one, by replicating a specificity such as the beginning of one of its movements.

The phased addition of voices can be underlined in performance by implementing an accent and an increase in dynamic intensity to the first beat of each bar that represents these phases: that is – bars 32, 42, 50, 61.

Figure 125

Phase one of the gradual introduction of Voices and Accent (in purple) on first Beat of Bar 32

Figure 125 is a musical score excerpt showing two systems of music. The first system is in 2/4 time, marked 'Poco più lento' with a tempo of 52-54. It features a single voice line in the treble clef, with a red box highlighting the first beat of Bar 32. The second system is marked 'Un poco maestoso' and then 'simile'. It features two more layers of voices in the treble and bass clefs, with a red box highlighting the first beat of Bar 41. The score includes various musical notations such as notes, rests, and dynamic markings.

Note. Adapted from Sviridov (1983), p. 24.

Figure 126

Phase two of the gradual introduction of Voices and Accent on first Beat of Bar 41



Note. Adapted from Sviridov (1983), p. 25.

Figure 127

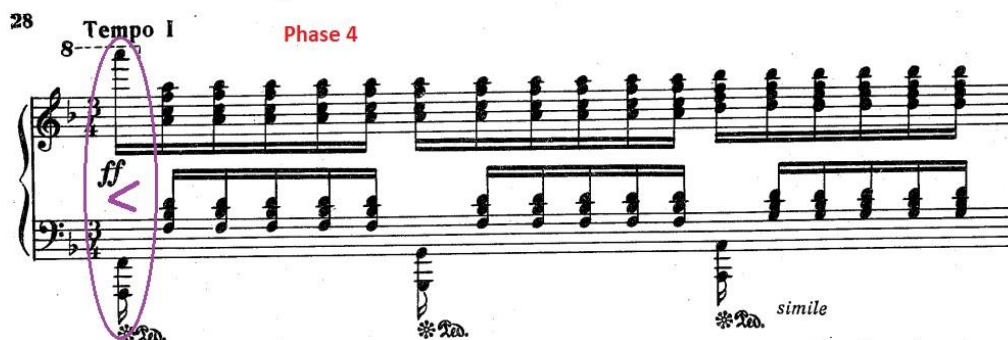
Phase three of the gradual introduction of Voices and Accent on first Beat of Bar 50



Note. Adapted from Sviridov (1983), p. 26.

Figure 128

Phase four of the gradual introduction of Voices and Accent on first Beat of Bar 61



Note. Adapted from Sviridov (1983), p. 28.

5.1.2.1.9. *Progressive increase in rhythmic Speed*

Though there is no *accelerando* in this section, it does convey the sense of gathering up speed, due to two factors: on one hand, when the two slower layers that accompany the rhythmic motor in bars 30-49 become layers of semi quavers as well, merging with that motor in bar 50 (Figure 112), the semi quaver pattern gains saliency, giving the impression of a faster tempo; on the other hand, bar 61 bears the indication *tempo primo* (Figure 109), signalling the need to return to the *Andante sostenuto* that characterised the beginning of the movement (Figure 103), as opposed to the *Poco più lento* that marks the beginning of the section of bells in bar 30 (Figure 104).

Thus, these two moments, paired with the gradual introduction of voices, recreate the effect caused by the sequential incorporation of progressively faster layers of bells in a *trezvon*.

This is an indexical sign because there is no presentation of progressively faster rhythmic figurations into the texture – as would occur in a *trezvon*: instead, this is replicated by turning the fastest rhythmic pattern into the only one, and by slightly increasing the tempo. It is a marked sign for it is evident in only two moments in this section, and a frequent characteristic of this topic, often paired with the gradual introduction of voices, symbolising the beginning of a *trezvon* movement.

These two moments – the merger of all the layers into the semi quaver rhythmic motor in bar 50 and the *tempo primo* in bar 61 – can be highlighted in performance by simply waiting a while after striking the first chord of each of these bars, before continuing, so as to allow the listener sufficient time to notice the change, first in the texture, then in the tempo.

Figure 129

Short Fermata in the first Chord of Bar 50



Note. Adapted from Sviridov (1983), p. 26.

Figure 130

Short Fermata in the first Chord of Bar 61

Note. Adapted from Sviridov (1983), p. 28.

5.1.2.1.10. *Fast alternating and repeated Chords*

In a *trezvon* ring the *zazvonnye* bells are performed either in a repetitive or an alternating manner – that is, either the same bell(s) is(are) repeated several times, or two or more bells are played in alternation (Masterksaya Ilyi Drozdixina, 2013).

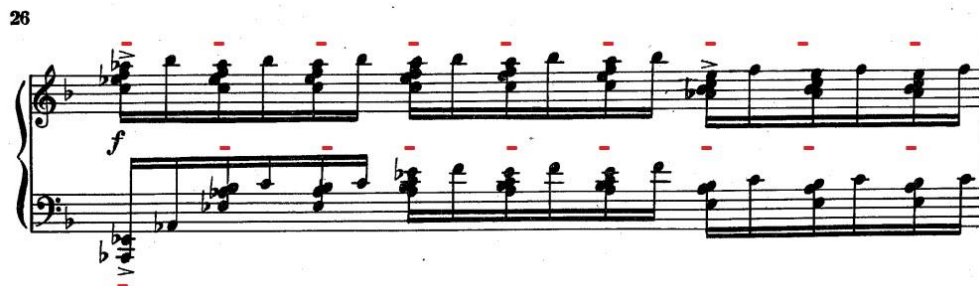
In this section, this is precisely mimicked by the composer, as the pattern of two semi quavers alternates between a chord and a single note in bars 50 to 60 (Figure 127) and repeats the same chord in bars 61 to 86 (Figure 128).

Therefore, this is an iconic sign for it precisely matches the *zazvonnye*'s behaviour in a *trezvon* ring, unmarked because it features more than half of this section, and idiomatic because, even though it is such an accurate representation of this topic, I have only found it in this composer's music. Additionally, it can be related to Sviridov's use of pandiatonicism.

To emphasise this sign in performance, the contrast between the alternating chords in bars 50-60 and the repeated chords in bars 61-86 can be spotlighted by slightly emphasising each of the chords in bars 50-60 – that way, when the texture shifts to repeating chords in bar 61, this textural change will be more noticeable.

Figure 131

Emphasis on the Chords in Bars 50-60



Note. Adapted from Sviridov (1983), p. 26.

5.1.2.2. Sacred Polyphonic Chant

This topic, in this movement, is symbolised by a homophonic texture, measured and slow rhythmic movement, cluster-like chords, and chromaticism.

5.1.2.2.1. *Homophonic texture*

Polyphonic singing in Orthodox churches is often carried out by four-part choirs, comprised of soprano(s), alto(s), tenor(s), and bass. However, it is not always possible to find people to sing all four choral parts, and the choirs are more frequently constituted by soprano(s), alto(s), and tenor(s), or even the first two alone. Additionally, the soprano is always more notable because the choirs are most commonly formed by parishioners, and female parishioners are usually categorised as sopranos.

In this movement, the choral setting is distributed between three voices in the right hand, for the length of six bars, thus authentically representing Orthodox choral practice. The texture is subsequently extended until it presents four-part chords, which is still in accordance with traditional choral voicing; these four-part chords characterise the representation of this topic at the end of the movement as well.

Furthermore, both the top and bottom voices are highlighted with *marcati* in the first section, and only the top voice is marked in the last section (Figure 105).

However, in the last five bars of this topic's representation in the first section, the right hand features two five-part chords, and the left hand further enlarges the polyphony with several additional voices, escaping the *basso ostinato* theme that categorised it so far. This results in a growing tension which is, nevertheless, thwarted by the *ritardando* and *diminuendo* in the last bar.

Figure 132

Three, four, and five-part Chords in the representation of Sacred Polyphonic Chant at the beginning

The image displays a musical score for a sacred polyphonic chant, consisting of three systems of staves. The first system features a piano introduction with a melodic line in the right hand marked *mf marcato la melodia* and *3 voices*. The second system continues with *3 voices* and *4 voices* markings. The third system includes *più f*, *ten.*, *5*, *4 voices*, *rit.*, *4 voices*, and *dim.* markings. A yellow oval highlights *additional voices* in the left hand of the third system.

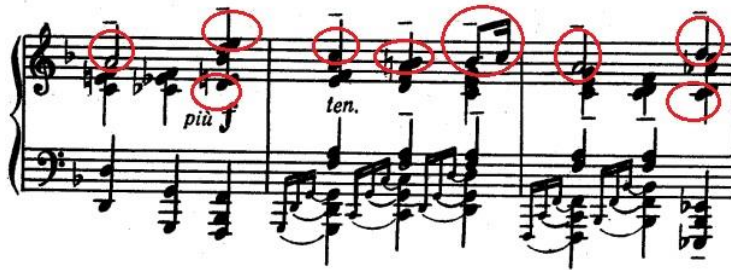
Note. Adapted from Sviridov (1983), p. 23.

Therefore, this sign is iconic when it is depicted as three and four-part chords, and indexical when it is represented as five-part chords and accompanied by the additional voicings in the left hand. It is an unmarked sign for the entire movement is characterised by a homophonic texture, with the exception of the first five bars, where the melodic 8^{ves} in the left hand are not supported by any other voice. It is an essential characteristic of this topic.

This sign is represented mostly by the number of voices in the chords of the right hand, and by the marked top voice of these chords. This can be evinced in performance by highlighting only the top voice of every three or four-part chord, and conversely, emphasising both the top and bottom voices of each five-part chord, to accentuate their distinct signification.

Figure 133

Performative Resources to highlight homophonic Texture



Note. Adapted from Sviridov (1983), p. 23.

5.1.2.2.2. *Measured and slow rhythmic Movement*

The *Andante sostenuto* indication paired with the regular crotchet pace of the representations of sacred polyphonic chant in this movement define the slow and measured rhythmic motion, the steadiness and regularity of which is not hindered by the more elaborate activity of the middle voices due to the *marcati* and *tenuti* that characterise each crotchet.

This can be associated with the fact that choral singing in Orthodox services needs to be relatively slow and easy to follow, to ensure that both the singers of the choir and the attending parishioners can comfortably follow the choir director's tempo.

In this movement, this type of rhythmic pace creates a stark contrast with the rhythmic development of the middle section – dominated by bell ringing –, which is defined by continuous semi quavers (Figure 104).

Hence, this sign is iconic, for it matches Orthodox choir singing practice, and unmarked because it is featured in less than half of the bars that comprise this work. Additionally, while in the first section sacred polyphonic chant signifies reverence, in the last section it signifies lamentation through its transition into the lament topic. Meanwhile, the

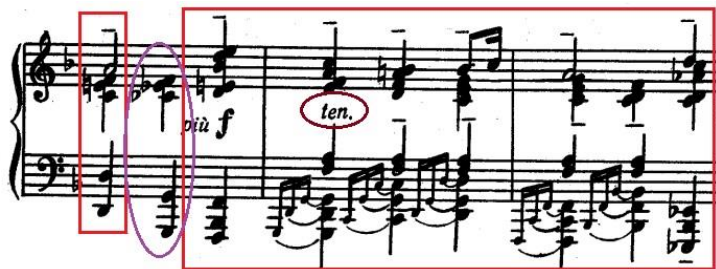
bells section generates a sense of growing (and eventually, nearly overflowing) joy through the gradual addition of voices and of dynamic intensity.

Thus, the even and slow rhythmic pace, in this movement, is associated with affects that contrast with those that characterise bells. This sign is, also, an essential characteristic of this topic.

Therefore, the *marcati* are the elements which can emphasise this sign in performance; these can be accentuated by the sharp execution of these *marcati* by means of a quick wrist-attack with firm fingers, initiated at a slightly high distance from the keyboard, and a contrastingly soft attack with *legato* for the chords that do not bear a *marcato*.

Figure 134

Contrast between marcato Chords and soft Chords to highlight measured Rhythm



Note. Adapted from Sviridov (1983), p. 23.

5.1.2.2.3. Cluster-like Chords

Even though an Orthodox choir usually has only four parts, each part is frequently carried out by several people, especially in large churches located in larger cities, with developed and older parishes. This multitude of voices for each part has a multi-timbral effect that echoes off the reverberating walls (as most churches have reverberating acoustics).

This sonority is emulated in this movement by a few chords that present, at least, two adjacent notes, which results in a near-cluster effect. Additionally, they are enveloped in a *forte* or *mezzo-forte* dynamic which further enhances this effect.

This sign is indexical for, while it imitates the multitude of voices and timbres of a large choir and the resulting echoes, it does not do so consistently, with all the chords, but merely with some, thus colouring the sonority and suggesting a grand choir in a big church.

This sign is also featured in the representations of bells, toward a similar effect – that of a multitude of bells and their lasting reverberations; hence, it is an unmarked feature, for it is present throughout the entire movement and is always used with the same sonorous goal. It is a frequent characteristic of this topic, also used by Mokranjac in his suite *V Odjetci* to represent the same topic (see Figure 25).

The characteristics that make this sign evident in performance are the adjacent notes within the chords, and the *forte* and *mezzo-forte* dynamics that are indicated for their execution – the chords that have adjacent notes can, consequently, feature a stronger *marcato* than the surrounding chords, and a *crescendo* can be implemented following the *mezzo-forte* indication and the *forte* one, to further intensify the louder dynamics that accompany this sign.

Figure 135

Marked articulation and louder Dynamics to evince cluster-like Chords



Note. Adapted from Sviridov (1983), p. 23.

5.1.2.2.4. *Chromaticism*

In this movement, Sviridov integrates dissonances into the chords, and both the chords and the individual melodic parts (which are, nevertheless, always dependent on the main melodic line of the top voice) often move chromatically.

However, I believe this sign, in the representation of this topic, is more indicative of Sviridov's frequent use of a chromatic harmonic and melodic language (Jermihov, 1992; Belonenko, 2006): though chromaticism is a common characteristic of some types of polyphonic chanting, such as *demestvennoe strochnoe*, it is unlikely that Sviridov heard this type of chanting in Soviet Russia, for it is not the most commonly used one (and Orthodox chanting was not common at all, during the Soviet era).

This sign is indexical because chromaticism represents a characteristic of one type of sacred polyphonic singing and cannot be defined broadly as a sign pertaining this topic. It is an unmarked sign for dissonances and chromaticism are present throughout this movement (and this entire work).

It is an idiomatic characteristic, for its use in this movement is more distinctively recognisable as an element of Sviridov's musical style (which is characterised by clusters, chromaticism, and pandiatonicism, among other features [Jermihov, 1992; Gillies, 2018]) than as an element of Orthodox liturgical practice.

Thence, the characteristics that may highlight this sign in performance are the occasional cluster-like chords and the chromatic movement of the voices within the chord. The first can be emphasised by means of the same resources that were proposed for the performance of the cluster-like chords – louder dynamics and a stronger *marcato* for the

aforementioned chords (Figure 135). As for the chromatic movement, it can be spotlighted by playing each chromatic line with a *crescendo*.

Figure 136

Crescendi to highlight chromatic inner Voices



Note. Adapted from Sviridov (1983), p. 23.

5.1.3. Conclusions

Though three topics of Orthodoxy can be noticed in Georgy Sviridov's *Partita no.1* in the fourth and seventh movements – *trezvon* bells, sacred polyphonic chant, and recited tone –, the topics that appear effectively represented in the fourth movement – recited tone and sacred polyphonic chant – are not structural, for recited tone is alternated and merged with the (non-Orthodox) topic of recitation and pervades the entire movement, while sacred polyphonic chant makes only a brief appearance (three bars) toward the end.

Meanwhile, in the seventh movement – *Solemn music* –, sacred polyphonic chant and *trezvon* bells alternate and merge, thereby creating a structure where contrasts can be sought in order to build a detailed performance that successfully conveys the narrative of this movement. Therefore, my analysis pertained only the last part of the *Partita*, and the structural topics that define it.

Additionally, momentary mention is made of the funeral march topic, which is evident in the third movement of this work, and of the lament topic, which characterises the end of the seventh movement.

In *Solemn music*, *trezvon* bells are represented through rhythmic patterns that resemble those of a *trezvon*, polyphonic/homophonic texture, wide range, simultaneous layers with different rhythmic speeds, dissonances/pandiatonicism, cluster-like chords, perfect 5ths and 4ths, gradual introduction of voices, progressive increase in rhythmic velocity and fast alternating or repeated chords, while sacred polyphonic chant is signified by a homophonic texture, measured and slow rhythmic movement, cluster-like chords, and chromaticism.

The following is a list of the categorisation of the analysed signs according to Peirce (1894), Hatten (1994), and Frymoyer (2017).

5.1.3.1. Bells – *Trezvon* Bells subtype (categorisation)

- *Rhythmic patterns of a Trezvon* – iconic/indexical, marked, essential;
- *Polyphonic/homophonic texture* – indexical, unmarked, essential;
- *Dissonances/pandiatonicism* – iconic, unmarked, essential;
- *Wide range* – iconic, unmarked, essential;
- *Simultaneous layers with different rhythmic speeds* – iconic/indexical, unmarked, essential;
- *Cluster-like chords* – iconic, unmarked, frequent;
- *Perfect 5ths and 4ths* – iconic, marked, frequent;
- *Gradual introduction of voices* – indexical, unmarked, frequent;
- *Progressive increase in rhythmic velocity* – indexical, marked, frequent;
- *Fast alternating and repeated chords* – iconic, unmarked, idiomatic.

5.1.3.2. Sacred polyphonic Chant (categorisation)

- *Homophonic texture* – iconic/indexical, unmarked, essential;
- *Measured and slow rhythmic movement* – iconic, unmarked, essential;
- *Cluster-like chords* – indexical, unmarked, frequent;
- *Chromaticism* – indexical, unmarked, idiomatic.

The following tables summarise the performative resources that can be linked to each sign, according to the characteristics that will make it discernible in performance.

Table 14

Table of Bells in the seventh Movement of Georgy Sviridov's Partita no. 1

Bells		
<i>Signs</i>	<i>Main characteristics in performance</i>	<i>Performative resources</i>
Rhythmic patterns of a <i>trezvon</i>	Distinction between rhythmic layering that resembles a <i>trezvon</i> and semi quavers in all layers, continuity of rhythmic motor	Dynamic distinction of layers, steady tempo, no <i>rubato</i> , rhythmic accuracy
Polyphonic/homophonic texture	Multiplicity of voices, melodic profile	Simultaneous execution of chords' notes, highlight top voice of melodic layers
Dissonances /pandiatonicism	Theme chords in bb. 42-49, chords in every first of 2 semi quavers	Pedal change with harmonic shifts

Wide range	Distance between highest and lowest notes, first appearance of five-8 ^{ve} range	Accent for bass notes (<i>tenuti</i> , dynamic accents, and <i>marcati</i>), dynamic decrease after 1 st chord of bar 57 followed by <i>crescendo</i> and short <i>fermata</i> in 1 st chord of bar 58
Simultaneous layers with different rhythmic speeds	Different disposition of rhythmic layers, distinction of the bass layer	Highlight slowest layer, <i>crescendo</i> after each 5 th , 8 ^{ve} , or chord in bass in bb. 50-86
Cluster-like chords	Adjacent notes within chord	Moderate highlighting of melodic voice in chords
Perfect 5 ^{ths} and 4 ^{ths}	Structural positioning of these intervals, contrast with surrounding cluster-like texture	Softer dynamic and dynamic distinction of layer of perfect 5 ^{ths} and 4 ^{ths} in bb. 33-38, gradual <i>crescendo</i> in bb. 50-58, sudden dynamic decrease of semi quavers in left hand after perfect 5 ^{ths} in the bass
Gradual introduction of voices	Progressive increase of voices in rhythmic motor and in melodic theme	Accent and increase in dynamic intensity for first beat of bb. 32, 42, 50, and 61
Progressive increase in rhythmic velocity	Rhythmic merger of all layers in b. 50 and <i>tempo primo</i> in b. 61	Short <i>fermata</i> for 1 st chord of each of these bars
Fast alternating	Contrast between alternation of chord and single note in bb.	Emphasise each chord in bb. 50-60

and repeated chords	50-60 and repeated chords in bb. 61-86	
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Table 15

Table of Sacred Polyphonic Chant in the seventh Movement of Georgy Sviridov's Partita no. 1

Sacred polyphonic chant		
<i>Signs</i>	<i>Main characteristics in performance</i>	<i>Performative resources</i>
Homophonic texture	Number of voices in chords (right hand), marked top voice	Highlight top voice of three or four-part chords, and top and bottom voices of five-part chords
Measured and slow rhythmic movement	<i>Marcati</i> and <i>tenuti</i>	Quick wrist attack with firm fingers, soft <i>legato</i> for chords without <i>marcato</i>
Cluster-like chords	Adjacent notes within chords, <i>forte</i> and <i>mezzo-forte</i>	Stronger <i>marcato</i> , <i>crescendo</i> after <i>mezzo-forte</i> and after <i>forte</i>
Chromaticism	Cluster-like chords, chromatic movement of inner voices	Louder dynamics and stronger <i>marcato</i> for chords, <i>crescendo</i> for chromatic voices

Based on these tables, I can summarise that the main distinction between these topics' interpretation in performance lies in the fact that, in sacred polyphonic chant, the main

concern is the highlighting of the melodic voice, while in bells, it is the underlining of its virtuosic rhythmic profile.

However, even though sacred polyphonic chant is only represented in the section of bells through the maintenance of a melodic profile, this merger has the effect of equalising the performative resources of each topic: the result is that bells have, in this movement, a textural evolution that is on a par with the harmonic/melodic development of sacred polyphonic chant – i.e. they both require accents, louder dynamics and refined phrasing.

Hence, it is all the more important to implement the proposed resources in their exact structural location, for a topical distinction to be possible, as they are placed according to a desire to differentiate the topics, as opposed to following melodic/harmonic progression.

The analysis of this work reveals a narrative that begins with a choir, symbolising reverence, followed by bell ringing that gathers momentum and resembles a *trezvon* ring, which is a joyous ring used for celebrations, thereby signifying a gradually increasing jubilant feeling. These bells are accompanied, discreetly, by the choir, represented by the leading melodic theme that is still present – however inconspicuously –, in the form of 5th and 4th first, then as multi-part chords, and finally – as part of the dominant semi quaver motor.

When the bell ringing seems to reach its peak, the choir briefly replaces it, only to give way to the lament topic, thus symbolising a sudden spiritual and emotional drop, ending this movement (and the entire *Partita*) in sorrow. Therefore, bells and sacred polyphonic chant are the leading trope in Sviridov's *Solemn music*; their alternation and merger form the rhetorical lining of this movement.

Sviridov's musical style is prominently represented in this movement, in the chromaticism that characterises the sacred polyphonic chant, and the pandiatonicism that is present in the representation of both topics – particularly in that of bells.

Contrastingly, though the musical elements of Orthodoxy are well delineated in this work, more distinctly theistic topics such as the state of prayer, the duality of human and divine, or the representation of theological concepts are not depicted – perhaps this is due to the fact that Sviridov might not have been a Christian Orthodox, though he felt affinity to Orthodox philosophical precepts (Korolkov, 2003). And it was not easy to be a Christian in USSR Russia.

Nonetheless, Georgy Sviridov found a way to incorporate elements of the Orthodox tradition into his musical style without, necessarily, attempting to invoke religious feelings.

5.2. Analysis of *Hilandarska zvona* by Vuk Kulenović

This section provides an introduction to Vuk Kulenović's piece *Hilandarska zvona*, along with a table outlining its topical structure.

5.2.1. Introduction

Hilandarska zvona means “Bells of Hilandar” in Serbian. Hilandar – according to Ivana Medić (2020) – refers to the Hilandar Monastery, which is described by her in this way: the Hilandar Monastery, one of the most important centres of Serbian culture and spirituality, was built by Stefan Nemanja (St Simeon)⁵⁶ and his son Rastko Nemanjić (St Sava) in 1198; Stefan Nemanja died in Hilandar in 1200. Subsequent Serbian kings expanded and fortified the monastery. During the centuries of Turkish rule⁵⁷, Hilandar was supported by Russian emperors and Moldovan princes in the 16th century, and Serbian patriarchs from Peć in the

⁵⁶ Stefan Nemanja was the Grand Prince of the Serbian Grand Principality from 1166 to 1196. He was later canonised under the name Saint Simeon.

⁵⁷ Between the 15th and 19th centuries the Ottoman Turk sultanate conquered territory from Asia to Europe, starting with the Byzantium and moving on to the Balkan states. The Balkan wars in 1912-1913 terminated the Turkish domination in the Balkans.

17th century. At the beginning of the 19th century, the first modern Serbian state was created, fostering the continuation of the tradition of Hilandar-Serbian relations. (p. 173)

It is not known whether or not Kulenović ever visited the Hilandar monastery. He wrote this piece in 1992, that is – one year after the beginning of the war that led to the breakup of Yugoslavia, where he was born and had been living for 34 years (11 of which – as a professor at Belgrade University).

The atmosphere of hardship and sorrow that defined that period may have prompted him to compose this piece and name it after the bells of the Hilandar monastery – which is considered a token of Serbian culture and religion –, in an attempt to reinforce the faith of his people and remind them of their resilience and perseverance (as suggested by Medić, 2020, p. 173).

It is important to point out that 1992 was also the year in which the composer organised a protest against then-president of Serbia – Slobodan Milošević –, and the year when Kulenović and his family moved to the United States, where he remained for the rest of his life.

This work is about seven minutes-long and consists in an “(...) onomatopoeia of the bells” (Medić, 2020, p. 173). Medić (2020) proposes that it was inspired by Vasilije Mokranjac’s Suite *V Odjetci*, while “(...) eliminating all non-ringing textures and focusing only on the precise reproduction of tintinnabulation” (p. 173).

It has three parts: the first part is marked with the tempo indication *Alleggiare, con serenità* – meaning “alleviate, with serenity”, the second bears the indication *L’istesso tempo, gravemente* (“in the same tempo, gravely”), and the third is marked *Allegro molto*.

The entire piece is based on the traditional Western F major scale, with the particularity that the composer does not use the note E, and it relies heavily on pentatonic

motifs. It is characterised by extensive rhythmic development and – especially in the first and second movements – frequent multiple layers.

There is only one element of Orthodoxy in this work – bells. Moreover, the subsequent analysis will underline some similarities between bell ringing practices of the Hilandar monastery specifically, and certain characteristics of Kulenović's work. The characteristics of both the Hilandar bells and this piano work resemble the *zvon* bell ringing tradition, which will be elaborated subsequently.

Faced with a scarcity of bibliography on the subject of bell ringing in Serbia, I decided to look for videos on YouTube, with recordings of bell rings in Serbia and Serbian churches and monasteries. From what I found, Serbian bell ringing resembles the *zvon* tradition.

This tradition was created in the 16th century and developed in the 17th century in Russia – at that time, Serbia was under Ottoman rule and Orthodox practices were prohibited. However, after the end of this period of Ottoman occupation, Serbia saw a renewal of Orthodox practices (Cox, 2002; Pavlovich, 1989).

Končarević (2021) claims that Russian monastic brotherhoods and sisterhoods exiled in Serbia have been instrumental in this renewal during the 20th century, especially between World War I and World War II. It is possible that these monastic communities were the ones that brought the *zvon* tradition to Serbia. Some authors (such as Blagojević, 2013) even mention specific bell rings of this tradition in the context of bell ringing in Serbia.

Moreover, the prohibition of Orthodox practices during the period of Ottoman occupation did not apply to the Hilandar monastery, which was under the protection of Russian and Moldovan rulers until the 17th century, after which the monastery was returned to Serbian patronage (Subotić, 1998; Todorovich, 1989). Thus, bell ringing in Hilandar

developed continuously and the introduction of the *zvon* tradition to its practices, at a time when the monastery was under the protection of Russian rulers, is plausible.

Upon researching religious practices in the Hilandar monastery, the following information surfaced: the *typikon*⁵⁸ of the Hilandar monastery, which was written by Saint Sava (Stefan Nemanja's son Stefan Nemanjić) in the 13th century, states that it was common practice in the Hilandar Monastery to play "(...) the *klepalo*⁵⁹ and *bilo*⁶⁰ as the first call to divine service, which would then be carried on with bell ringing" (Đorđević, Novković & Dragišić, 2022, p. 36).

Regarding the way this bell ringing is carried out, two videos of bell ringing at the Hilandar Monastery on YouTube (Mt Athos, 2018) can shed some light on this subject: in these videos, it is possible to discern three types of bells according to their register – high, medium and low, and two layers – the first layer is ruled by the bells of the highest register, while the lower register is carried out by the medium and lower bells; in both bell rings, the highest layer displays a pattern that is repeated continuously, and the other layer has a harmonic profile that is shown in arpeggio-form, by playing each note of the harmony asynchronously.

Another video (World of Adventures, 2020) shows a religious procession on the day of Holy Baptism, where a monk walks in front, playing the portable *klepalo*, while the bells ring in the same manner that was described in the previous paragraph, that is – in two layers, where the top layer holds a constantly looping pattern, and the lower layer displays the middle and lower bells playing sequentially, following a harmonic sequence of notes.

⁵⁸ Manual with instructions regarding religious services.

⁵⁹ Wooden board played with wooden hammers.

⁶⁰ Similar to the *klepalo* but made of metal and played with metal hammers.

Yet another video (Zlatno Doba, 2021) presents a long recording of bells at the Hilandar Monastery. In this video one can hear three distinct sound layers – the highest one, as previously described, plays a looping pattern, the middle bells are played alternately according to a harmonic sequence, and the lower bells act as a pedal-note to the bell ring. However, the medium and low bells never play simultaneously (which is, usually, how bells of the *zvon* tradition are performed).

In all these videos, the sonority of the recorded bells is identical, thus allowing me to believe that they are, indeed, recordings of the same bells – those of the Hilandar monastery.

These bell rings resemble, specifically, the *trezvon* ring of the Russian *zvon* tradition. The *trezvon* is a festive ring, the only one where all three bell layers are performed; it is also, rhythmically, the most elaborate ring.

I have transliterated two different *trezvon* rings of the Hilandar Monastery (taken from the previously mentioned recordings) for the sake of comparison with Vuk Kulenović's use of harmony and rhythm in his work.

In the first transliteration, the lowest bell – represented below by the lowest E flat – is not entirely accurate, since these bells are not tuned according to the Western traditional tempered scale, and the lower bell's sound is too low to allow for positive identification; on the other hand, the highest bells seem to be tuned half a tone lower than the middle ones. However, if we contemplate these highest bells as belonging to the same tonal centre as the other ones, it is possible to discern a quasi-pentatonic scale as a basis for this bell ring.

Figure 137

Transliteration of the lower and middle Layers of a Trezvon of the Hilandar Monastery



Note. This and the following examples were made by me using MuseScore.

Figure 138

Transliteration of the higher Layer of a Trezvon of the Hilandar Monastery



Figure 139

Scale of this Trezvon of the Hilandar Monastery



The second transliteration (below) also seems to follow this quasi-pentatonic organisation.

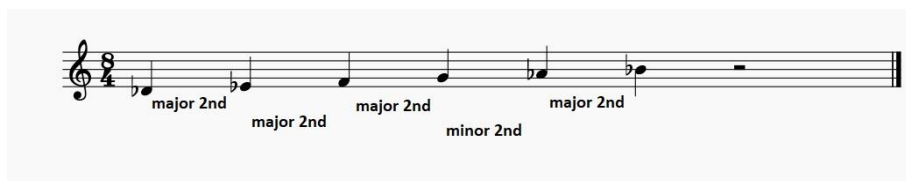
Figure 140

Transliteration of another Trezvon of the Hilandar Monastery



Figure 141

Scale of this Trezvon of the Hilandar Monastery



It can be concluded that, in the *trezvon* rings of the Hilandar Monastery, the middle and lower bells follow a harmonic sequence that resembles the pentatonic scale, with the addition of a minor 2nd in its middle.

This is significant because, as mentioned before, Kulenović uses an F major scale without the E, with the occasional addition of a minor 2nd, for melodic and harmonic construction, thus replicating the harmonic organisation of the bells of Hilandar.

Additionally, it explains why, given the resemblance of the writing of *Hilandarska zvana* to a *trezvon* of the *zvon* tradition, this work is, nevertheless, characterised by a nearly pentatonic sonority, as opposed to the dissonances that are commonly used to represent *zvon* bells.

The signs that suggest a *trezvon* in this work are specific rhythmic patterns, polyphonic texture, wide range, simultaneous layers with different rhythmic speeds, infrequent dissonances, perfect 5ths and 4ths, trills, gradual introduction of voices, progressive increase in rhythmic velocity, and a structure that resembles that of a *trezvon*.

As for the topical structure of this work, it is evidenced in the three *trezvon* movements that can be discerned in *Hilandarska zvona* – one for each movement in which this work is divided.

Table 16

Topical Structure of Vuk Kulenović's Hilandarska Zvona

1st <i>trezvon</i> movement	bb. 1-36
2nd <i>trezvon</i> movement	bb. 37-68
3rd <i>trezvon</i> movement	bb. 69 - 132

5.2.2. Analysis and performance

The following part addresses the topical analysis of Vuk Kulenović's *Hilandarska zvona*, along with the performative strategies designed to make key characteristics more discernible, thereby strengthening topical differentiation during performance.

5.2.2.1. Bells

Bells are signified, in this piece, by rhythmic patterns of a *trezvon*, polyphonic texture, wide range, simultaneous layers with different rhythmic speeds, occasional dissonances, perfect 5ths and 4ths, trills, gradual introduction of voices, progressive increase in rhythmic velocity, and a structure that resembles that of a *trezvon*.

5.2.2.1.1. *Rhythmic Patterns of a Trezvon*

There are several rhythmic figurations that correspond to the ones used in a *trezvon* ring in this work – such as patterns of two and four quavers, of two and four semi quavers, and of four demisemiquavers in one layer, paired with semi breves, minims, and/or crotchets on the other layers –, as well as some that do not pertain this topic – such as dotted rhythms, triplets, and quintuplets.

Therefore, this sign 's representation in this work is mainly defined, not by the rhythmic precision of its depiction according to the patterns of a *trezvon* ring, but by its virtuosic rhythmic profile and its distribution among the different layers.

Furthermore, while some sections present two or three layers, evenly subdivided, with rhythmic patterns that accurately portray a *trezvon* – such as semi quavers in the top layer, quavers in the middle and minims in the bottom one –, other segments, while not using rhythmic patterns of a *trezvon* to that effect, still replicate its rhythmic hierarchy – presenting, for example, quintuplets in one layer and triplets in another.

Figure 142

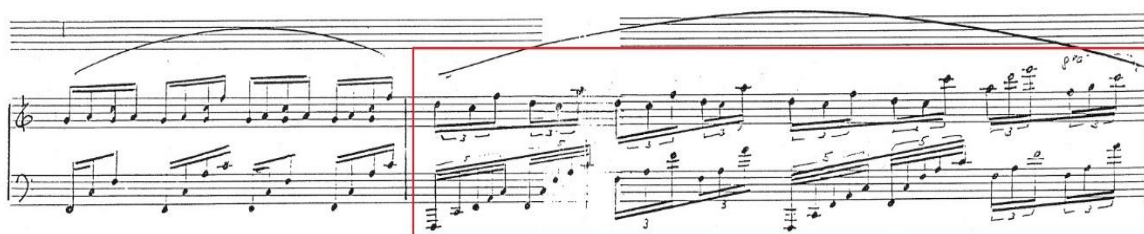
Rhythmic Hierarchy of a Trezvon using Patterns that accurately represent this Ring



Note. Reproduced from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 4.

Figure 143

Rhythmic Hierarchy of a Trezvon using Patterns that do not accurately represent this Ring



Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 5.

Hence, this sign is iconic when it delineates the rhythmic hierarchy of a *trezvon* using rhythmic patterns that correctly represent it, and indexical when it does this whilst employing rhythms that do not pertain this topic.

It is unmarked because, even though some bars – particularly in the third movement – show no distinction of layers (for they are represented by identical rhythmic patterns in simultaneous motion), rhythmic layering is present in most of this work. It is an essential characteristic of this topic, particularly telling of the three timbral and rhythmic layers of *zvon* bells in the context of a *trezvon*.

The distinction between this sign's iconic versus indexical representation – i.e., the replication of the rhythmic hierarchy of this bell ring through rhythmic figurations that exactly versus inexactly represent this topic – can be evinced in performance by playing the

bars that exhibit this bell ring's patterns' precise delineation in a steady tempo, while, alternatively, playing the patterns that do not correspond to this topic in a slightly accelerated tempo.

Figure 144

Performative Resources to evince Contrast between exact and inexact rhythmic Patterns

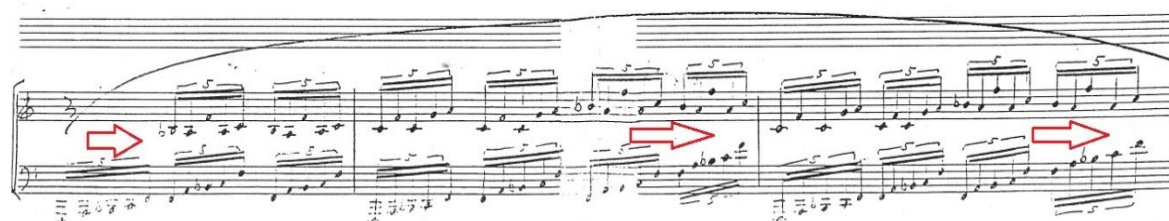


Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 2.

This will, additionally, be structurally representative, as the third movement is the one that presents most of this sign's indexical portrayal – the last movement of a *trezvon* is where the bell ring reaches its highest climactic point.

Figure 145

Accelerated Tempo to evince climactic Point – third Movement



Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 6.

5.2.2.1.2. Polyphonic Texture

This work is characterised by two to four layers – these portray the multitude of bells that are usually engaged in the performance of a *trezvon*, particularly when paired with the relatively fast tempo that is indicated by the composer at the beginning – 168 b.p.m per quaver.

Figure 146

Tempo Indication of the first Movement and Number of Layers of first and second Movements (two to four)

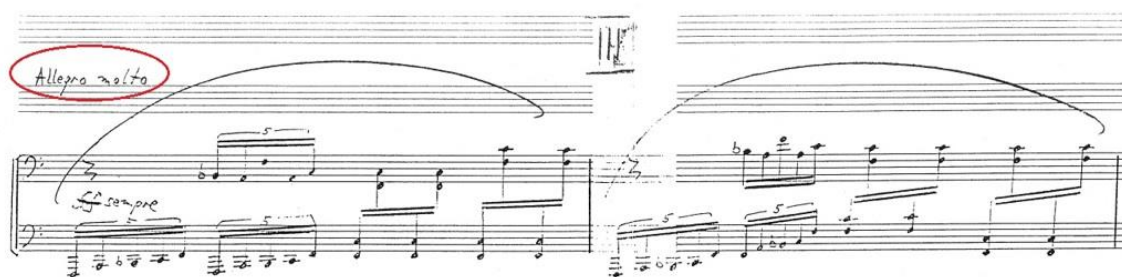


Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 1.

Moreover, the third movement has no metronomic tempo indication, only *Allegro molto*, and no more than three – but most frequently two – layers; however, the impression of a multi-phonical, cacophonous sonority is still conveyed via the prevailing quintuplet motion (i.e., faster rhythmic figurations than the ones that dominated the texture in the previous two movements), organised following a narrow melodic range.

Figure 147

Tempo Indication of the third Movement and prevailing Quintuplet Motion



Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 6.

This sign is iconic because it effectively conveys the many bells that are, typically, used for the execution of a *trezvon* ring, unmarked because it characterises nearly all of the piece, and represents an essential characteristic of this topic, for a *trezvon* cannot be executed using only one bell.

Ergo, there are two characteristics that will make this sign evident in performance: the tempo indication at the beginning of the first movement, and the quintuplet rhythmic motor that defines the third movement.

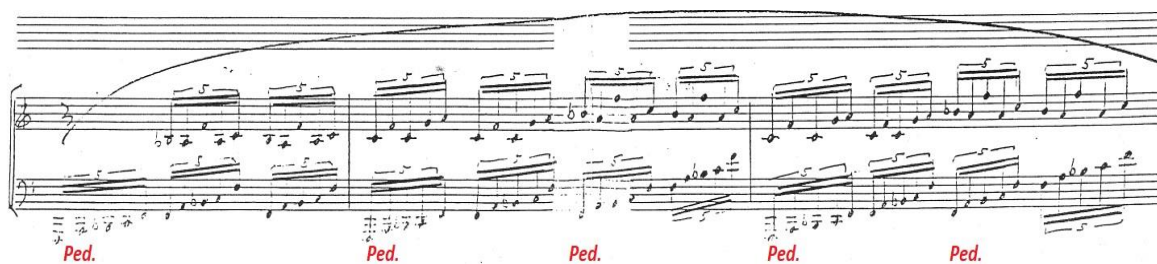
The first can be emphasised by dividing 168 by two – thereby attaining the tempo indication in crotchets (84 per crotchet) – and, also, by three – consequently obtaining the same tempo in dotted crotchets (56 per dotted crotchet). The perception of the tempo in crotchets and dotted crotchets, as opposed to quavers, will allow for a more fluid tempo, where the different layers' interconnecting movement is predominant over the rhythmic value of each quaver (which is a relatively slow rhythmic figuration, comparing to the dominant semi quavers and demisemi quavers).

The second above-mentioned characteristic can be highlighted by a precise, uninterrupted rhythmic execution of the quintuplets – this will have the effect of creating a more compact sonority, where the multiple sounds are placed in close proximity.

In addition, pedal may be cleaned with every minim or dotted minim beat throughout the entire work, to further accentuate the multiplicity of sounds.

Figure 148

Pedal cleaning with every Minim or Dotted Minim Beat



Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 6.

5.2.2.1.3. *Wide Range*

This sign is emulated in three ways: sometimes, extreme registers are presented simultaneously; other times, the layers are distributed between consecutive registers and their melodic and/or harmonic development progressively leads them from one register to another; periodically, a leap occurs from one register to the opposite one, quite suddenly. This effectively portrays the contrast between the low *blagovestniki* and the high *zazvonnye* bells.

Figure 149

Different dispositions of Layers, representing wide Range

Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 2.

Thence, this sign is iconic because all three registers of *zvon* bells can be temporarily paired with each other, in a *trezvon* ring – *blagovestniki* and *zazvonnye* (opposite), *podzvonnye* and *zazvonnye* (consecutive), *blagovestniki* and *podzvonnye* (consecutive) –, making this an efficient representation of this topic. It is an unmarked sign for the constant movement from one pitch-area to the next permeates all the work, and an essential sign of this topic, and of the *zvon* bells topic, in general.

Therefore, there are three characteristics worth highlighting in performance: simultaneous extreme registers, progressive movement from one register to its opposing one, and abrupt leaps from one register to the opposite one.

The first one can be emphasised by highlighting the top voice of the right hand and the bottom one of the left hand. As for the other two, their distinction is possible if one highlights no voice of either hand when the progression from one register to another is done

progressively, and conversely, when the leap between registers is sudden, the top note of the highest register can be played with a slight accent, as well as the bottom note of the following lowest register (and vice-versa).

Figure 150

Performative Resources to highlight wide Range



Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 2.

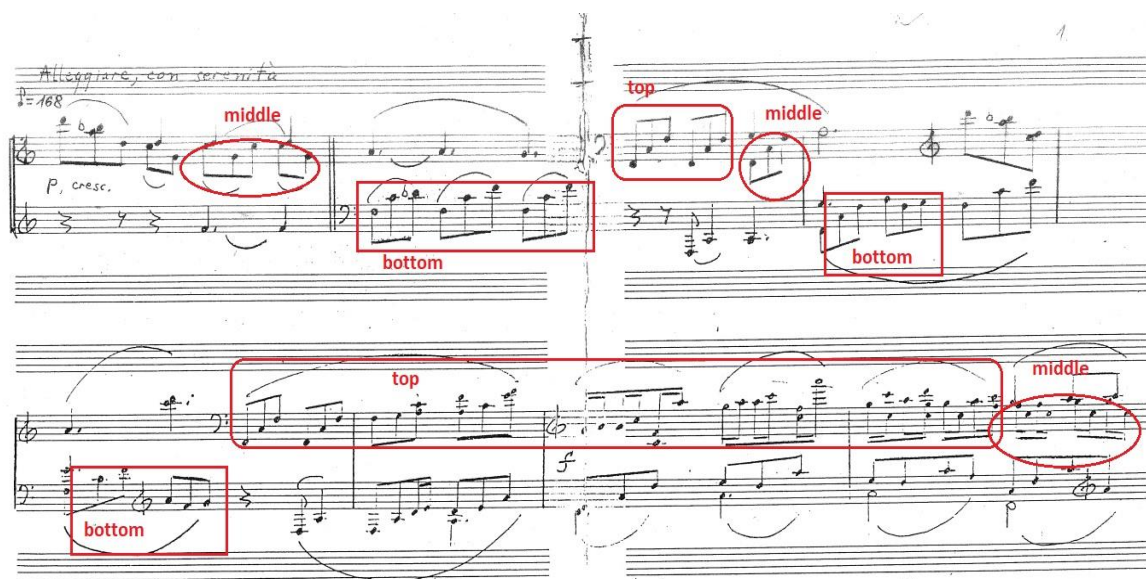
5.2.2.1.4. *Simultaneous Layers with different rhythmic Speeds*

The two to four layers that characterise this work display the fastest layer – in the first and second movements – in varying dispositions: on top, in the bottom or in the middle. The second movement, additionally, is shorter in duration, exhibits a long development at the beginning (by means of eight bars with a single bass layer followed by a long *crescendo*) and *molto diminuendo e rallentando* at the end (finalising with a single long bass note).

However, in the third movement, two layers are often presented with an equal rhythmic movement of semi quaver quintuplets – in fact, this is the dominant texture in this part (Figure 145).

Figure 151

Fastest Layer on top, in the bottom, and in the middle



Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 1.

This results in the following narrative, as perceived by the organisation of the layering in this work: the first movement presents the *trezvon*, the second one indicates a decrease in intensity, and the third one stands for the culmination of this bell ring (due to the contrast in texture – layers with equal speed – and rhythmic motion – continuous quintuplets).

This sign is indexical because, even though it occasionally displays the rhythmic hierarchy of a *trezvon* authentically – with the fastest layer on top, the medium one in the middle and the slowest one beneath it –, it is the interchangeability of this sign in the first and second movements as well as its frequent antonym in the third movement that which allow this sign to convey its rhetoric potential. It can also be considered a symbolic sign for its

behaviour throughout this work delineates the narrative development of a *trezvon* with three movements.

It is an unmarked sign in the first and second movements for it is present, in various dispositions, continually, and a marked sign in the third movement for the texture of simultaneous layers of equal rhythmic movement is more frequent than that of layers with different rhythmic speeds. It is an essential characteristic of the *trezvon* topic.

The difference between this sign's representation in the first and second movements and its contrary in the third one can be highlighted by always playing the fastest layer in a louder dynamic than the slower ones – that way, in the third movement, both simultaneous layers would be evinced, giving this part an overall more intense dynamic than that which characterises the previous movements. This in is in line with the *fortissimo sempre* indication that appears at the beginning of the third movement.

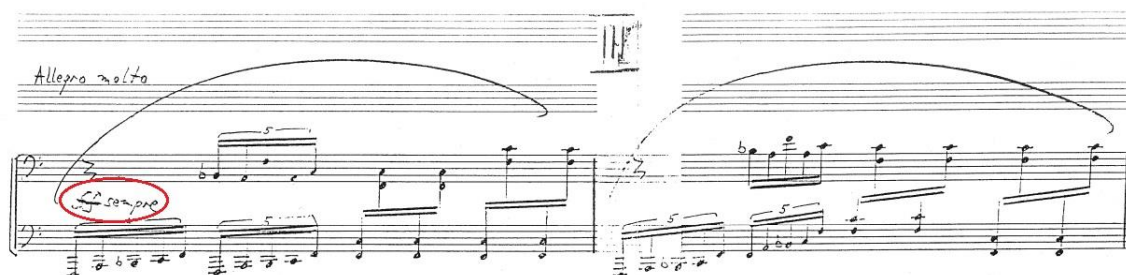
Figure 152

Dynamic distribution to make the fastest Layer loudest

Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 1.

Figure 153

Fortissimo sempre Indication in the third Movement



Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 6.

5.2.2.1.5. Dissonances

As I mentioned in the introduction to this chapter, this work is not characterised by abundant dissonances, for the composer uses a scale that is similar to the one that defines the bells of the Hilandar monastery: an F major scale without the E, with the occasional addition of a minor 2nd, imitating the quasi-pentatonic scale with a minor 2nd in the middle which can be discerned in the *trezvon* rings of the Hilandar bells. Additionally, the various motifs in this work are often organised according to the pentatonic F major scale.

Figure 154

F major Scale without an E used by Kulenović for motivic creation (mostly pentatonic Motifs)



Note. Reproduced from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 2.

Hence, it is all the more important to highlight the infrequent dissonances in this work for, even though Kulenović opted to portray these bells using a mostly consonant melodic and harmonic organisation, the sonority of the bells of the Hilandar monastery is, nonetheless, discordant.

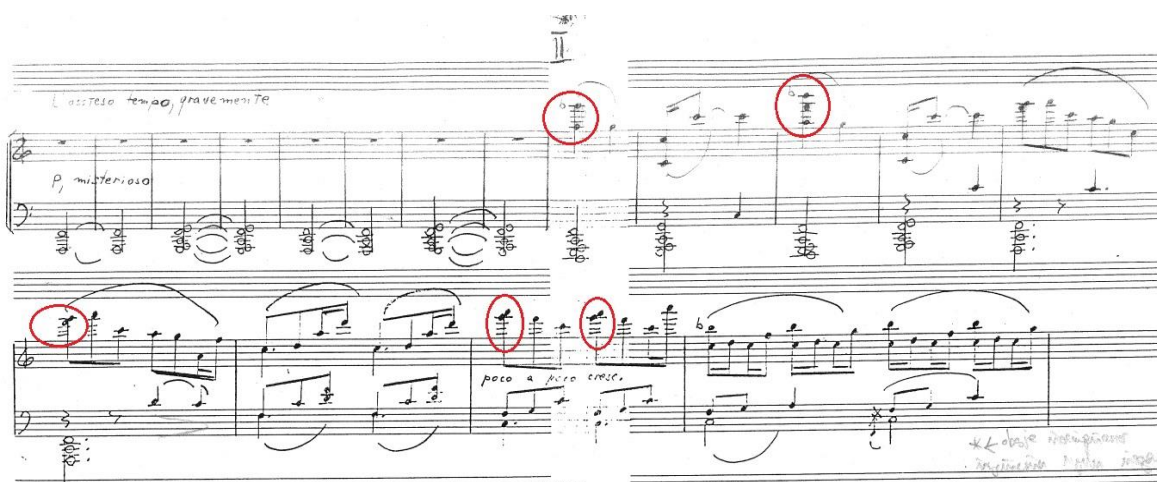
This sign is indexical in this work, due to the predominantly consonant sonority, marked for the dissonances are infrequent, and yet, essential to the representation of *zvon* bells.

The characteristics that will make this sign more noticeable in performance are the major and minor 2^{nds}, and the minor 7^{ths}. Additionally, highlighting the narrow melodic range of the quintuplets in the third movement may, similarly, emphasise the dissonances caused by the proximity of the conjunct notes and their quick rhythmic motion.

Ergo, the above-mentioned intervals can be played somewhat louder than the surrounding texture – especially the minor 9^{ths} at the beginning of the second movement, in the right hand, which may stand out particularly, given that they appear in the high register, in contrast with the previous chords in the low register.

Figure 155

Minor 9^{ths} at the beginning of the second Movement (and a few more similar Dissonances)



Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 4.

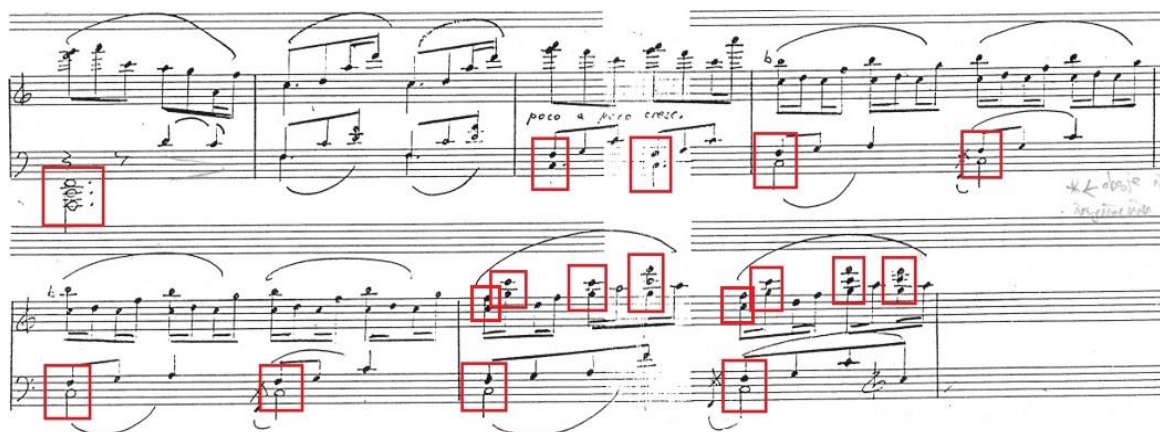
As for the quintuplets in the third movement, these can be played with more abundant pedalling – this resource has been previously suggested regarding the highlighting of the polyphonic texture, where I proposed the changing of the pedal with every minim or dotted minim beat (Figure 148).

5.2.2.1.6. *Perfect 5^{ths} and 4^{ths}*

Considering that Kulenović chose a quasi-pentatonic organisation for the composition of this work, the use of perfect 5^{ths} and 4^{ths} is not surprising, for they enhance the pentatonic sonority. These appear as two-note chords, mostly in the low register, as well as stacked on top of each other.

Figure 156

Perfect 5^{ths} and 4^{ths} in the low and top Registers, and stacked within a Chord



Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 4.

These intervals represent the two most distinguishable harmonics of a bell, the sound of which carries on with the reverberation of the bell, long after it has been struck (Figure 123).

Additionally, the fact that these intervals are located, more frequently, in the lower register, suggests that the composer attempted to represent, with particular significance, the harmonics of the lower bells.

This sign is iconic for it accurately represents the main harmonics of a bell, marked for it punctuates the texture of this work infrequently, and constitutes a frequent characteristic of this topic, often used to represent bells in general.

Furthermore, this sign is almost absent in the third movement – it is prominently represented in the first three bars and, subsequently, appears in only three bars throughout the rest of the movement, in a hardly discernible manner (for it is merged into the quintuplet motion that is carried by both hands). Therefore, it is also a marked sign for it is related to the slower pace of the first two movements, as opposed to the rhythmic progression of the last one.

Figure 157

Perfect 5^{ths} in the first three Bars of the third Movement



Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 6.

Figure 158

Hardly discernible perfect 5^{ths} in the third Movement



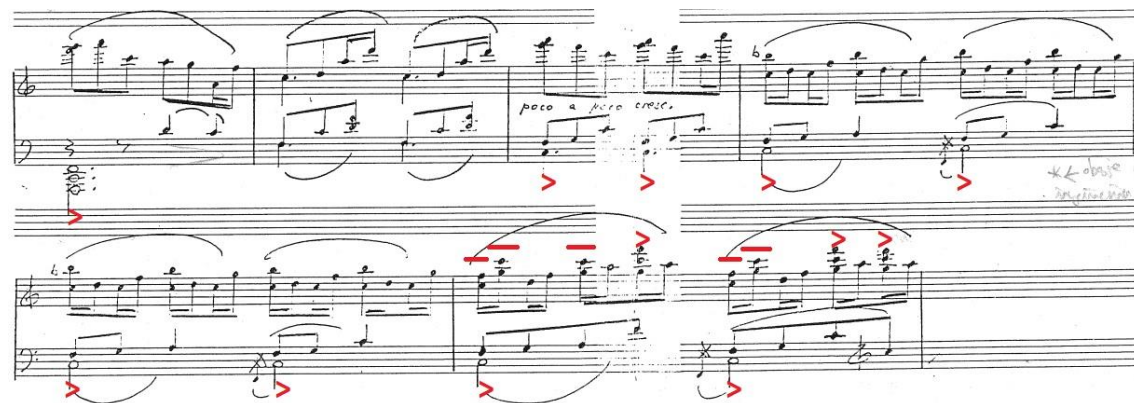
Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 9.

This sign can be evinced in its three different representations: as two-note chords in the low register, as two-note chords in the medium and high registers, and as chords that stack both these intervals. Specifically, this sign's presentation in the low register is particularly representative of the harmonics of a lower bell.

Hence, when these chords are located in the low register – and especially, when they are formed by a perfect 5th and 4th stacked on top of one another –, they can bear an accent. Conversely, when they are presented in the medium or high registers, a *tenuto* will suffice.

Figure 159

Performative Resources to evince perfect 5^{ths} and 4^{ths} in performance



Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 4.

5.2.2.1.7. *Trills*

There are only two trills in this work: the first one is located in bars 57 and 58, in the second movement, and the second one – in bar 86, in the third movement. In the first instance, it outlines a major 2nd and is carried out by means of semi quaver triplets in the high register; the second trill is written as an actual trill – with the indication *tr* – and is distributed between two notes outlining an interval of a minor 2nd.

Figure 160

First Trill, in the second Movement



Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), pp. 2-3.

Figure 161

Second Trill, in the third Movement



Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 7.

In addition, the first trill is paired with a *crescendo molto* that culminates in a *fortissimo* section – at the end of the long rhythmic and dynamic development that characterises the beginning of the second movement –, and the second trill appears as part of a sudden rhythmic *accelerando* that follows the first decrease in rhythmic speed after the *allegro molto fortissimo sempre* that marks the beginning of the third movement.

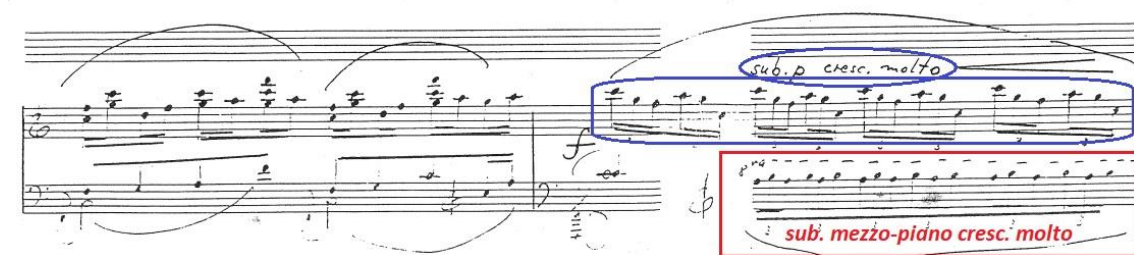
Hence, both trills are located in structurally relevant moments – they follow the initial statement of each *trezvon* movement and enable the transition to a different section of it. Additionally, both times the trill is enveloped in a texture that only features the high register – therefore, this trill represents an accurate depiction of a *zazvonnye* bell's fast rhythmic movement.

This sign is iconic in bars 57 and 58, for it is represented in semi quavers – i.e., patterns of a *trezvon* ring –, and indexical in bar 86, where it is represented as a trill, which is not a rhythmic pattern of the *zazvonnye* bells. It is a marked sign for there are only two trills and they are strategically positioned in accordance with a specific structural role – that of separating the beginning of a movement from its subsequent development. It is a frequent characteristic of this topic.

Therefore, this sign's rhythmically precise versus imprecise representation should be accentuated in performance. This can be achieved by a rigorous rhythmic execution of the first trill and a fast performance of the second trill, and in addition, by playing both trills in a louder dynamic than the accompanying layer.

Figure 162

Dynamic distribution to evince Trills



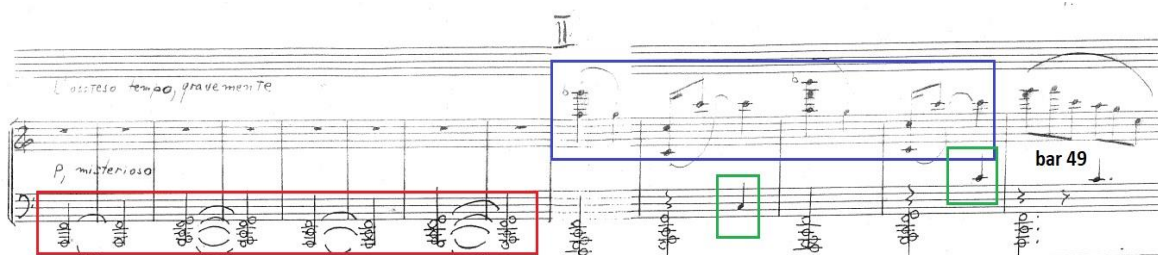
Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 4.

5.2.2.1.8. *Gradual introduction of Voices*

The gradual introduction of bells layers that frequently occurs at the beginning of a *trezvon* movement is, in this work, more noticeable in the second movement: it begins with four semi-breve chords in the low register, followed by a medium-paced layer in the high register, punctuated by an occasional crotchet in the middle layer. The rhythmic speed increases in bar 49, giving the impression that this is where all three bell layers are finally engaged into the *trezvon*.

Figure 163

Gradual introduction of Layers at the beginning of the second Movement



Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 4.

This sign is less evident at the beginning of the first movement, for the introduction of layers occurs at a faster rate: the first bar opens with one layer, then two, then three, within 10 quaver beats. However, in this movement this sign takes place three times in a row, for in bars 2-3 and 5 the texture thins down to a single layer once more, before progressively thickening again (Figure 146).

Conversely, the third movement is not defined by this sign: instead, due to the rapid quintuplet motion in both hands and to the indication *fortissimo sempre*, all layers of bells seem to be rung at once, right from the beginning of the movement (Figure 147).

This suggests that there are three attempts at commencing the *trezvon* in the first movement – hence, a somewhat reluctant beginning –, a slow development in the second, and an unexpected shift toward the culmination of the ring in the last movement.

This sign is indexical for the following reasons: in the first movement, though the manifestation of this sign opens with a single faster layer in the high register, the second and third ones begin with a single faster layer in the low register instead, which does not match the rhythmic hierarchy of a *trezvon*; meanwhile, in the second movement, the second layer that is introduced delineates a semi quaver followed by a dotted crotchet, which is not a rhythmic pattern of *zvon* bells. Nonetheless, the second movement portrays this sign more accurately, due to its slower development.

This sign is marked, as it is only presented in 17 of the 132 bars, as well as due to its role – at the beginning of the first and second movements – in conveying the affective evolution of this *trezvon*. It is a frequent characteristic of this topic, particularly effective in depicting a *trezvon*, as evidenced, for example, in Sergei Slonimsky's *Bells* (see Figure 21).

The characteristics that may emphasise this sign's influence in the narrative of this work are their distinct manifestations, reflected in the triple introduction of voices in the first movement and in its slow development in the second movement.

The first can be accomplished by adding a breath mark before every new beginning of this sign, and by implementing a *tenuto* to the first note of every singular layer – that way, each presentation of this sign will be audibly separated from the next. The slow development of the second movement can be highlighted by beginning at a slightly slower tempo – despite the indication *l'istesso tempo* at the beginning –, picking up the speed only in bar 49.

Figure 164

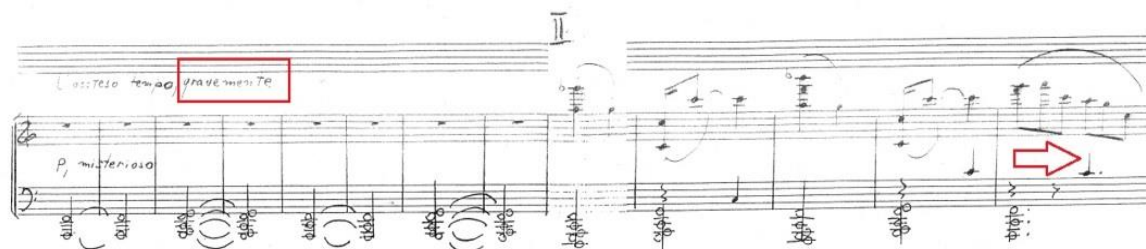
Performative Resources to evince gradual introduction of Voices in the first Movement



Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 1.

Figure 165

Performative Resources to evince gradual introduction of Voices in the second Movement



Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 4.

5.2.2.1.9. *Progressive increase in rhythmic Velocity*

Once again, this sign – which is typically paired with the gradual introduction of layers that may be carried out by the bell ringer at the beginning of a *trezvon* movement –, is more prominent in the second movement: it opens with semi-breves in the low register, continues with a crotchet pace in bar 45 upon the insertion of the second layer, and finally stabilises in a quaver pace in bar 49 (Figure 163).

Meanwhile, the first movement commences with continuous quavers right from the beginning, which only develop into a more complex rhythmic movement with the addition of semi quavers in bar 7, following the conclusion of the triple gradual introduction of bell layers (Figure 164). And the third movement is defined by the quintuplet motion from the beginning, almost to the end (Figure 153).

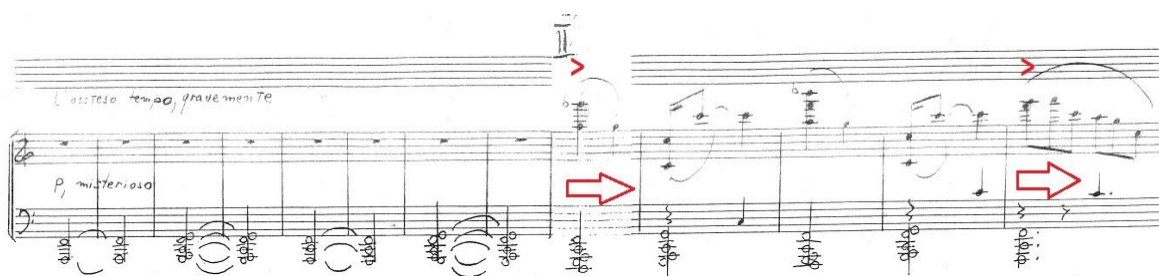
Ergo, in the first movement, this sign is presented after the gradual introduction of voices – hence, not in accordance with *zvon* practice, for the introduction of bell layers encompasses an increase in speed due to the increasingly faster rhythmic patterns of the *blagovestniki*, *podzvonnye* and *zazvonnye* –, while in the second movement, it is displayed in simultaneity with this sign – i.e., according to *zvon* practice.

For this reason, the manifestation of this sign in the first movement – in bar 7 – is indexical, and its exhibition in the second movement – in bars 45 and 49 – is iconic. This sign is marked due to its infrequent appearance in this work and its role in the structural development of the first two movements, as well as its part in shaping the narrative of the *trezvon*. It is a frequent characteristic of this topic, often paired with the previously discussed one.

The slow rhythmic progression of the beginning of the second movement may be performed in such a way as to contrast with the continuous quaver motion that characterises the first six bars of the first movement. To that effect, the beginning of the first movement can be played with a steady, unchanging tempo, while the second movement may be performed at an increasingly (slightly) faster tempo with each rhythmic shift – in bars 45 and 49 –, and with the addition of an accent for each first chord of the right hand in those bars.

Figure 166

Performative Resources to create distinction between this sign's manifestation in the first and second Movements



Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 4.

5.2.2.1.10. Structure that resembles a *trezvon*

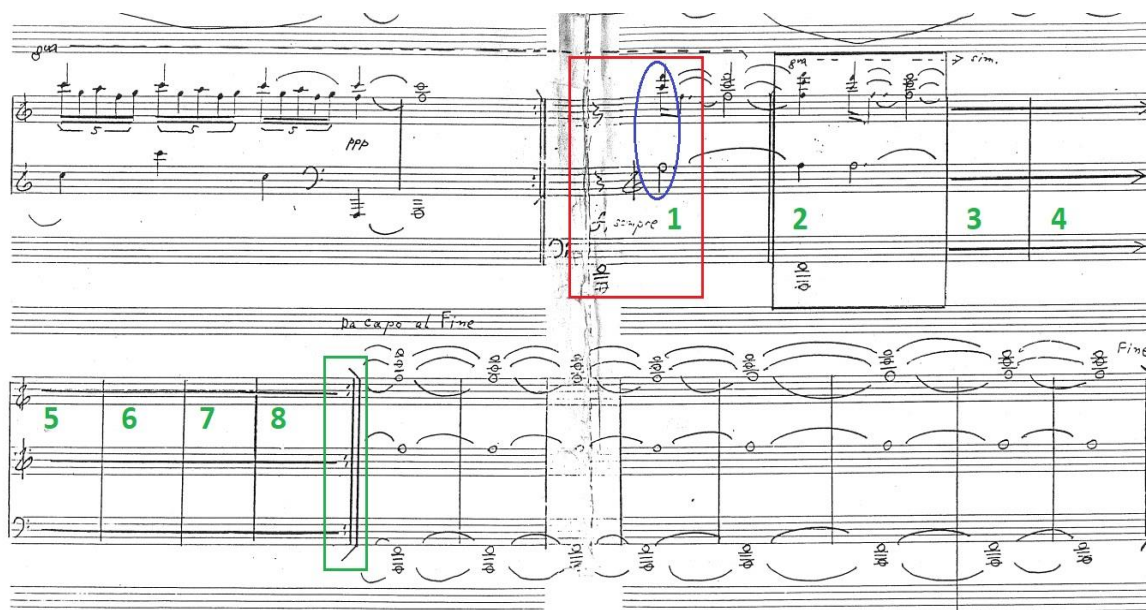
The three movements of this work are relatable to the (up to) three movements of a *trezvon* bell ring: not only are they clearly separated by pauses, but each one has its own

rhythmic and motivic (and affective) profile, and the first two movements begin with a gradual introduction of bell layers, which further intensifies the reference to a *trezvon*.

In addition, though the opening gesture of a *trezvon* – three long rings on the low *blagovestnik* – is absent in this work, the final three chords on all the bells that typically conclude a *trezvon* ring are emulated in bars 117-124, which present a single pattern of a semi-breve bass followed by a chord in the middle and high registers – this chord, additionally, displays a perfect 4th and 5th stacked on top of each other –, meant to be repeated 16 times. Thence, the final three chords of a *trezvon* are rung 16 times instead, magnifying this finalising gesture.

Figure 167

Magnified finalising Gesture of the Trezvon in this Work



Note. Adapted from Kulenović's manuscript (I. Medić, personal communication, 2024), p. 10.

This is an indexical sign because, even though the number of *trezvon* movements is in accordance with *trezvon* practice, and the first two are initiated by a gradual addition of layers

– which is also common, in a *trezvon* –, the rhythmic hierarchy and the rhythmic patterns of a *trezvon* ring are not always reflected in the writing of this work; in addition, there are 16 finalising chords at the end, instead of three.

This sign is marked because, from a structural perspective, it is the most relevant sign of all which represent this topic in *Hilandarska zvona*, for it organises all the other signs in a structural frame that is in accordance with Orthodox practice. It is a frequent characteristic of this topic, though not as frequent as the two that I previously discussed (gradual introduction of voices and progressive increase in rhythmic velocity).

The previously proposed resources (concerning the other analysed signs) may also assist in the definition, in performance, of the three *trezvon* movements and their representation as such.

As for the final 16 chords, though they are to be repeated throughout 16 bars with the indication *forte sempre* that was added by the composer, one might consider initiating a progressive *diminuendo* after eight bars, in order to reduce the impression of excessive multiplicity of the number of chords in relation to their referent, and focus, instead, on the association of these chords – with stacked perfect 4ths and 5ths – to the harmonics of a bell that can be discerned in its reverberance.

5.2.3. Conclusions

Only one topic is represented in this work: *trezvon* bells. It acts as a structural topic, through the depiction of three distinct *trezvon* movements.

The signs that symbolise these bells in this work are the following: rhythmic patterns of a *trezvon*, polyphonic texture, wide range, simultaneous layers with different rhythmic speeds, occasional dissonances, perfect 5ths and 4ths, trills, gradual introduction of voices, progressive increase in rhythmic velocity, and a structure that resembles that of a *trezvon*.

Here is the categorisation of these signs according to Peirce (1894), Hatten (2004), and Frymoyer (2017):

5.2.3.1. Bells – *Trezvon* Bells subtype (categorisation)

- *Rhythmic Patterns of a Trezvon* – iconic/indexical, unmarked, essential;
- *Polyphonic Texture* – iconic, unmarked, essential;
- *Wide Range* – iconic, unmarked, essential;
- *Simultaneous Layers with different rhythmic Speeds* – indexical/symbolic, unmarked/marked, essential;
- *Dissonances* – indexical, marked, essential;
- *Perfect 5^{ths} and 4^{ths}* – iconic, marked, frequent;
- *Trills* – iconic/indexical, marked, frequent;
- *Gradual introduction of Voices* – indexical, marked, frequent;
- *Progressive increase in rhythmic Speed* – indexical/iconic, marked, frequent;
- *Structure that resembles that of a Trezvon* – indexical, marked, frequent.

These signs can be distinctly emulated in performance by emphasising certain characteristics that were spotlighted following the categorisation of the signs. Here they are, accompanied by the proposed performative resources that will enable this endeavour:

Table 17

Table of Bells in Vuk Kulenović's Hilendarska Zvona

Bells		
<i>Signs</i>	<i>Main characteristics in performance</i>	<i>Performative resources</i>

Rhythmic patterns of a <i>trezvon</i>	Rhythmic figurations that accurately versus inaccurately represent a <i>trezvon</i>	Steady tempo versus slightly accelerated tempo
Polyphonic texture	Tempo indication at the beginning of first movement, quintuplet motor of the third mov.	Perception of tempo in crotchets and dotted crotchets, precise rhythmic execution, pedal cleaned with every minim or dotted minim
Wide range	Simultaneous extreme registers, progressive movement from one register to the opposite, abrupt leaps from one register to the opposite	Highlight top voice of right hand and bottom one of left hand, highlight none, accent on the extreme note of its respective register (high-high, low-low)
Simultaneous layers with different rhythmic speeds	Varying location of fastest layer, contrast with layers of equal rhythmic movement	Louder dynamic for the fastest layer
Dissonances	Major and minor 2 ^{nds} , minor 7 ^{ths} , narrow melodic range of the quintuplets in the 3 rd mov.	Louder dynamic for these intervals, pedal cleaning with every minim or dotted minim
Perfect 5 ^{ths} and 4 ^{ths}	Two-note chords in low register, two-note chords in medium and high registers, chords that stack 5 ^{ths} and 4 ^{ths}	Accents on 5 ^{ths} and 4 ^{ths} in low register and when stacked, <i>tenuto</i> for 5 ^{ths} and 4 ^{ths} in medium and high registers
Trills	Trill in semi quaver triplets versus free trill	Precise rhythmic execution of first trill, fast second trill, louder dynamic for trills

Gradual introduction of voices	Triple introduction of layers in first mov., slow development in second mov.	Breath mark before each beginning of this sign and <i>tenuto</i> for first note of every single layer, slightly slower tempo in second mov.
Progressive increase in rhythmic velocity	Continuous quaver motion at the beginning of first mov. versus slow rhythmic progression of the second mov.	Steady tempo versus increasingly faster tempo with each rhythmic shift
Structure that resembles that of a <i>trezvon</i>	16 chords in the end	Initiate a <i>diminuendo</i> after eight bars

Though each movement has its own rhetoric profile, the first two are more closely related than the third, which is the most contrasting one.

The first and second movements present the precise rhythmic figurations of a *trezvon*, distributed in a manner that is in accordance with the rhythmic hierarchy of this bell ring, more frequently than the third movement, which is ruled by the quintuplet rhythmic motion. In the first and second movements, the polyphonic texture is conveyed via the presentation of several layers; meanwhile, in the third movement, it is the quintuplet's rapid motion and close melodic range that which articulates this sign.

The first and second movements frequently display simultaneous layers with fast, medium, and slow rhythmic movement, while the ruling texture of the third movement is reflected in layers with equal rhythmic motion. The dissonances in the first two movements

are presented as two-note chords that outline major and minor 2^{nds}, and minor 7^{ths}, while in the last one they are emulated through the fast quintuplets in close range.

The perfect 5^{ths} and 4^{ths} are also more frequent in the first two movements, and nearly absent in the third. Similarly, gradual introduction of voices and progressive rhythmic speed characterise the beginning of the first two movements, but not of the third one.

Therefore, the first two movements represent a *trezvon* more accurately than the third; the contrasting representation of bells in the third movement – more irregular, dense, and dissonant – enhances the impression that this movement signifies the climax of this bell ring.

This contrast can be evinced in performance by playing the third movement in a louder dynamic and faster tempo than the preceding ones – this is underlined by the contrasting resources that are proposed above with the intention of distinguishing the depictions of bells in the first two movements from those that define the third.

Furthermore, the triple introduction of layers at the beginning of the first movement, with a nearly seamless increase in velocity, contrasts with the slow addition of layers and rhythmic escalation of the second movement: hence, while the first movement is more reiterative and regular, the second one symbolises a moment of rest in the *trezvon*.

In summary, the first movement is consistent and even, the second one represents a moment of rest (with a short but intensive rhythmic and dynamic development in the middle), and the third stands for the grand finale of the bell ring, finalising with a powerful succession of chords.

The “(...) ecstatic mood and explosive repetitive rhythmic energy (...)” (Milin, 2008, p. 97) which are associated with the music of Vuk Kulenović are reflected in this work, for example, in the quintuplet motion of the third movement, in the *fortissimo* section that results from the tension build-up of the first trill, and in the final 16 chords.

Similarly, Ivana Medić affirms that rhythm is the generator of Kulenović's musical energy (Medić, 2020, p. 172), which is evident in this work: the rhythmic profile of *zvon* bells is accurately portrayed, and melodies are, conversely, used for the creation of repeated motifs, and lack development.

As Medić says (2020, p. 173), this work is an onomatopoeia of bells, and not just any bells – it is a very accurate representation of the sonorous qualities of the *trezvon* bell ring of the Hilandar monastery.

5.3. Analysis of *Nocturne of Light* by Ivan Moody

The following part presents an overview of Ivan Moody's quintet *Nocturne of Light*, including a table that illustrates its topical framework.

5.3.1. Introduction

Nocturne of Light was composed in 2009 and published in 2010. It was written for quintet (strings [violin I, violin II, viola, and cello] and piano) and commissioned by pianist Paul Barnes, who premiered it with the Chiara Quartet in New York on April 26th, 2010. A performance of this work lasts, approximately, twenty minutes.

According to the composer (Moody, personal communication, 2014)⁶¹, this is one of several of his works “(...) that are apparently completely secular, and which do not even employ voices (...)” but are “(...) shot through with Orthodox Christian metaphysics” (p. 4).

Barnes (2016) affirms that Moody uses several compositional techniques that “(...) elucidate the meaning of the text of the chant (...)” (he is, in this instance, referring to the two

⁶¹ I. Moody (personal communication, 2014), *Orthodox aesthetics and contemporary art* [Unpublished conference presentation], CCCA Composers Conference, University of Biola.

Byzantine chants' melodies that are written into the score) and "(...) the Orthodox iconography associated with the feast of our Lord's Resurrection" (p. 62).

This is how Moody describes this work, in his programme notes to the performance where it was premiered:

Nocturne of Light was written specifically for Paul Barnes and the Chiara Quartet. Dr Barnes had asked me for a work that would be impregnated with the spirit of Byzantine chant, a requirement with which I was more than happy to comply, given that so much of my work takes its inspiration in Byzantine Orthodox music, poetry and theology. I had, in addition, long wanted to write a Nocturne, and here I had an opportunity to write a Nocturne for Christ - the 'three days' space' between His burial and his Resurrection. To that end, the principal thematic material of the work is the communion chant for Holy Saturday, *Exigierthi os o ypnon*, 'As One Who has slept', speaking of the ineffable mystery of the 'sleeping' God and His arising. Almost all the other material of the work derives from this chant, which is heard near the beginning of the piece, following an introductory passage, in the piano, divided into three segments. Thereafter the music deals with, as it were, human reflection on this momentous event, exploring grief, anger and, always, hope. In the Orthodox icon of the Resurrection, Christ is depicted as trampling down the gates of Hades, while He frees Adam and Eve. Near the bottom of the icon, one can see the shattered locks and keys, and I have endeavoured to suggest this by means of a very short section which makes use of pizzicato strings and the pianist playing inside the piano. Thereafter there is an unstoppable build-up to the joy of the Resurrection, symbolized specifically by the use of another chant, *Christos anesti*, 'Christ is risen.' This is also used in combination with the first chant, resulting in a whirlwind of celebratory joy and light. Nocturne of Light represents, then, the three days' space in the tomb both from a ceremonial and a human, affective, point of view. I wanted to portray awe and shock and bewilderment and then joy, but still without it having always the

composer's ego as the driving force. It is present of course, because Christianity uniquely values the human individual, but, and even though this is not liturgical music and I have no reason or need to make comparisons with icon painters and their rigorous discipline, something of that is still there, and the music therefore has a ritual, ceremonial dimension as well as a human one. (Moody, 2010, as cited in Barnes, 2016, p. 62)

This *Nocturne* is divided in two parts: the first one represents Holy Saturday, when Christ descended to Hell to free the captive souls and bring them to Heaven; the second represents the joy of Resurrection.

The first part lasts from the beginning of the work until bar 93 and presents the first chant – *Exigetheri os o ypnnon* – three times in its entirety (on the piano), in different ways and alternating with sections that emulate bells: the first time, the chant is presented with each of its three sentences separated from the next by ripples with bell-like sonority; the second time, it appears with each phrase separated from the next simply by rests; the third time, the separation of sentences is effected by rests as well, but each sentence is now paired with a second layer that imitates an *ison* voice. Additionally, the first five notes of the first chant appear frequently on the piano in the passages that resemble bells.

Meanwhile, the first violin plays the first sentence of the chant, in canon with the piano, three times – with the second appearance of the chant on the piano, with the ensuing section of bells, and with the third appearance of the chant on the piano, before finally playing the chant from beginning to end in the following section, while the piano performs chord patterns that resemble bells.

In bar 93 the cello introduces the *pizzicato*, followed by the first violin and the viola and accompanied by a harmonic in the second violin, leading up to the *pizzicato* in the strings of the piano in bars 95-97 and ending with a long note in *crescendo* in the strings, that erupts

into silence in bar 100. This section symbolises the moment when Christ shatters the locks and keys of Hell (as Moody himself mentions in his programme notes [2010, as cited in Barnes, 2016, p. 62]).

Bar 100 begins with a section evocative of bells, which resembles the beginning of a *trezvon* movement; this section is briefly interrupted in its middle by bells as they were portrayed in the first part (which contrasts with bell representations in the second, as will be examined in this section). Subsequently, the second chant – *Christos anesti*, the chant that celebrates Christ's Resurrection – is presented on the piano, only once, without rests, after which Moody introduces another *trezvon* movement.

The end of this work is brought about by a section that combines different elements – a *Coda*, the beginning of which is marked with the indication *Raggiante*: the quartet interrupts the bells on the piano and the first violin begins the first chant again, which is played by this instrument until the end of the work, while the piano repeatedly plays the first three notes of *Christos anesti* (these had already been used before, in the cello part, as a *leitmotif* of Resurrection, from the beginning of the second part), using different rhythmic figurations and presenting it both in single notes and in blocks of chords, interspersed with three trills. Thus, the three main elements of this work are merged in the end: the two chants and the bell-like sonority, representing the Harrowing of Hell and the Resurrection.

The second violin, the viola and the cello constitute, essentially, either echoes of the chants – playing parts of the chants with different rhythmic figurations –, or bells – imitating patterns introduced by the piano.

The very title of this work – *Nocturne of Light* – is an evocation of the Harrowing of Hell: the main chant that is used in it – the text of which says “So the Lord awaked as one out of sleep, and He is risen to save us” (Greek Orthodox Archdiocese of America, 2023) –

symbolises Christ's death, which is referred to, in this chant, as sleep, and is, thence, reminiscent of a *nocturne* – a type of character piece that is inspired by, or evocative of the night.

Additionally, Holy Saturday is sometimes referred to as Saturday of Light: in Orthodox culture, Christ's crucifixion, and death, while being a mournful episode of the Gospel, nevertheless carries some hope, as well, as it is through His death that Christ brings life to humanity (Zagano, 2001; Ware, 1993).

There are five main topics in this work: bells, sacred monodic chant, iconography, state of prayer or “suspended time”, and Resurrection, each with its own set of musical codes that are used to represent them.

The topic of bells is signified by rhythmic patterns that resemble those that are used in a *trezvon* ring of the *zvon* tradition, polyphonic texture, dissonances, wide range, simultaneous layers with different rhythmic speeds, cluster-like chords, perfect 5ths and 4ths, *tremolos*, trills, gradual introduction of voices, and progressive increase in rhythmic velocity.

The topic of sacred monodic chant is represented by stepwise melodic motion, narrow melodic range, measured and slow rhythmic movement, modalism, and drone notes that resemble an *ison*.

The Orthodox icon of the Harrowing of Hell is symbolised by the *pizzicati* in the middle of this work – representing the shattering of the locks and keys of Hell –, and by the structure of the second part, divided in three sections – celebratory bells, the hymn of Resurrection, and celebratory bells once more –, depicting the tripartite disposition of the figures on the icon, which presents Christ in the middle, with Saints and Apostles on either side of Him.

It is also signified by the structural disposition of the two chants – with the first one being used mainly in the first part, to signify death/sleep (corresponding to the bottom half of the icon, which represents Hell), and the second one being featured in the second part exclusively, to symbolise Resurrection (associated with the top half, representing Heaven).

The state of prayer or “suspended” time is signified by motivic repetition, an essentially static rhythmic and harmonic texture that is associated with the presentation of the chants, a structural development that emphasises the concept of Resurrection, and frequent pauses.

Finally, Resurrection is signified by the structure of the second part – dominated by the Resurrection hymn and by joyous bell ringing –, by the choice of the two chants that guide the work, and by the icon of the Harrowing of Hell which served as inspiration for the composition of this quintet.

The two main structural topics in this work are bells and sacred monodic chant. In the first part, sacred monodic chant and bells are presented first, framed by bells; subsequently, the two topics are, once again, displayed together, this time framed by sacred monodic chant; finally, the two topics appear together one last time.

The shattering of the locks and keys of Hell signified by the *pizzicati* is the only section where the topic of iconography is represented structurally, in this work, as it is an axis point, dividing the work in two, both in terms of structural layout, and in terms of rhetorical significance – for it separates the part that is dominated by the first chant (death) from the one that is ruled by the second chant (Resurrection).

The second part of this work presents the topic of sacred monodic chant framed by that of bells. Finally, the Coda merges the two topics one last time.

Table 18

Topical Structure of Ivan Moody's Nocturne of Light

Bells	bb. 1-8
Sacred monodic chant and bells	bb. 9-17
Bells	bb. 18-40
Sacred monodic chant	bb. 41-49
Bells and sacred monodic chant	bb. 50-69
Sacred monodic chant	bb. 70-78
Bells and sacred monodic chant	bb. 79-92
Iconography	bb. 93-100
Bells	bb. 100-145
Sacred monodic chant	bb. 146-167
Bells	bb. 168-175
Sacred monodic chant and bells	bb. 176-193

5.3.2. Analysis and performance

This section focuses on the topical analysis of *Nocturne of Light* by Ivan Moody, and the performative techniques intended to emphasise the characteristics that should be audibly distinct in order to enhance topical clarity in performance.

5.3.2.1. Bells

Bells are represented in this work by rhythmic patterns that resemble a *trezvon*, polyphonic texture, dissonances, wide range, simultaneous layers with different rhythmic speeds, cluster-like chords, perfect 5ths and 4ths, *tremolos*, trills, gradual introduction of voices, and progressive increase in rhythmic velocity.

5.3.2.1.1. *Rhythmic Patterns that resemble a Trezvon*

The rhythmic patterns of a *trezvon* ring can be found in this work in two dispositions: on one hand, patterns with different speeds are permuted, in both hands, without respecting the rhythmic hierarchy of *zvon* bells (which presents three layers of distinct rhythmic speeds – fast, medium and slow), resulting in a varying speed in all the layers; on the other hand, these patterns – particularly quavers and semi quavers – appear in a continuous rhythmic flow in one layer, while the other(s) perform(s) at a slower speed, in accordance with the *zvon* bells' hierarchy.

Figure 168

Trezvon Patterns not in accordance with rhythmic Hierarchy of Zvon Bells

The musical score for Figure 168 consists of five staves: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Piano part is the focus, with a red box highlighting measures 3 through 6. In these measures, the Piano part features a complex, multi-layered rhythmic pattern that does not follow the traditional hierarchy of Zvon Bells. The pattern is characterized by a mix of fast, medium, and slow speeds, resulting in a varying speed in all the layers. The Violin I and Violin II parts play a continuous rhythmic flow of quavers and semi quavers. The Viola and Violoncello parts play a slower speed, in accordance with the Zvon Bells' hierarchy.

Note. Adapted from Moody (2010), p. 1.

Figure 169

Trezvon Patterns in accordance with rhythmic Hierarchy of Zvon Bells



Note. Adapted from Moody (2010), p. 9.

Additionally, there are numerous triplets and quintuplets, which do not constitute *trezvon* rhythmic patterns but can be regarded as such if one considers that the rhythmic stability of a ring depends on several factors – the wind and the condition of the rope that connects the clapper to the bell ringer’s hand are two of these factors –, often resulting in a pattern of three semi quavers and a semi quaver pause that resembles a triplet instead, or in a pattern of four semi quavers that resembles a quintuplet.

Figure 170

Triplets and Quintuplets resembling Trezvon Patterns



Note. Adapted from Moody (2010), p. 6.

This sign is iconic when it follows the rhythmic behaviour of *zvon* bells in a *trezvon* ring– i.e., when at least two layers with distinct rhythmic speeds are presented (Figures 169

and 170)–, and indexical when it does not – that is, when the rhythmic speed varies in equal measure and frequency in all the layers (Figure 168).

It is an unmarked sign because the appearance of the rhythmic patterns of bells is much more frequent than that of the slow and measured rhythmic movement that is associated to the chants. It is an essential sign of the *trezvon* bells subtype, related to the multi-layered, virtuosic rhythmic profile of the *trezvon* ring.

Therefore, the characteristic that should be distinguishable in the performance of this sign is the rhythmic delineation of these patterns, making their accurate rhythmic execution the principal concern of the performer. This concern is of particular importance when a quintuplet or a triplet are framed by regular patterns – such as groups of four semi quavers (Figure 170)–, as that is when this task becomes more difficult to carry out.

5.3.2.1.2. *Polyphonic Texture*

The polyphonic texture that imitates the multitude of bells that are usually engaged in the performance of a *trezvon* ring characterises most of this work, in the form of chords with several voices, or as fast notes that delineate arpeggiated chords. This texture is predominant in this work, in opposition to the one in which the chants are displayed.

Figure 171

Multi-voiced Chords

Figure 171 is a musical score snippet. The piano part (Pno.) is highlighted with a red box, showing a complex texture with many beamed notes and triplets. The string parts (Vln. I, Vln. II, Vla., Vc.) are also visible, with some notes beamed together. The score is numbered 189.

Note. Adapted from Moody (2010), p. 28.

Figure 172

Fast Notes that convey a polyphonic Texture

Figure 172 is a musical score snippet. The piano part (Pno.) is highlighted with four red boxes, showing fast, beamed notes that convey a polyphonic texture. The string parts (Vln. I, Vln. II, Vla., Vc.) are also visible, with some notes beamed together. The score is numbered 31.

Note. Adapted from Moody (2010), p. 6.

This sign is iconic for its abundance of tones is directly relatable to the several bells with different notes that are sounded – simultaneously or sequentially and in a fast tempo – in the context of a *trezvon* ring.

It is an unmarked sign because it is presented in the passages that resemble bells, which are present in most of the work, while the sections that represent the chants in a mostly monophonic texture are less frequent. And it is an essential sign of this topic, without which a *trezvon* ring cannot be effectively conveyed.

Consequently, the complex chords and the fast rhythmic patterns that appear to be chords in arpeggio-form are the characteristics that can be evinced in performance, in order to emphasise this sign.

This can be achieved by playing all the notes of a chord with equal dynamic intensity and attempting to strike all the keys that form that chord at the same time; meanwhile, the chords that are presented in fast unfolding notes may benefit from a quick motion of the fingers and the use of the hardest part of the finger to strike the keys, in order to generate a more articulate sound that will enable an even sonority, in which all the notes are equally emphasised.

5.3.2.1.3. *Wide Range*

The three layers of *zvon* bells do not appear always at the same time: certain sections of the *trezvon* ring may introduce each layer gradually, or retrieve one layer at a time, typically – at the beginning or at the end of a *trezvon* movement. This is accurately represented in *Nocturne of Light*, as the passages that represent bells present, either the high register with the medium one, or the medium register with the low one, though the exposition of all three registers simultaneously is also frequent (Figures 168, 176).

Figure 173

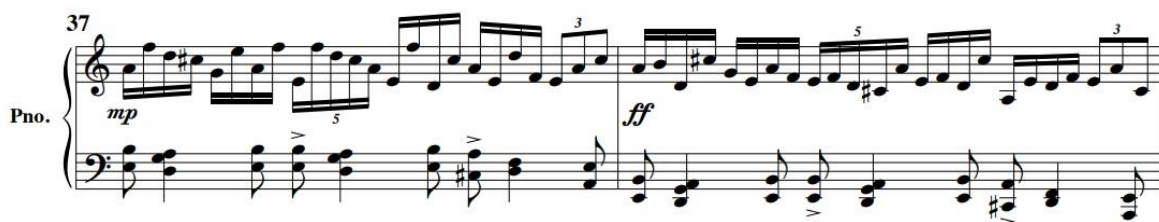
High Register with the medium Register



Note. Adapted from Moody (2010), p. 13.

Figure 174

Medium Register with the low Register



Note. Adapted from Moody (2010), p. 6.

Moreover, in the second part of this quintet, the representation of bells is almost exclusively carried out in the high and medium registers alone (Figure 173), with two exceptions: bar 137 presents demisemiquavers that traverse the entire pitch range of the piano; and bb. 119-135, which portray bells in the same way as they were represented in the first part of the work (which contrasts with the depiction of bells in the second part), displaying all three registers.

Figure 175

Bar 137 – Demisemiquavers that traverse all the Pitch Range of the Piano

The musical score for Figure 175 shows Bar 137. The Piano (Pno.) part is the central focus, featuring a rapid, continuous sequence of demisemiquavers (half notes) across the entire pitch range, marked with a forte (f) dynamic. The other instruments (Vln. I, Vln. II, Vla., Vc.) are marked with mezzo-forte (mf) dynamics and play sustained notes.

Note. Adapted from Moody (2010), p. 19.

Figure 176

Bars 119-135 which portray Bells in a manner identical to their representation in the first Part

The musical score for Figure 176 shows Bars 119-135. The Piano (Pno.) part features a sequence of notes that portray Bells, marked with a forte (f) dynamic. The other instruments (Vln. I, Vln. II, Vla., Vc.) play sustained notes.

Note. Adapted from Moody (2010), p. 17.

This can be considered an iconic sign, for it is exhibited in a way that is in accordance with *zvon* practice, and more specifically – with *trezvon* practice. It contrasts with the sections that represent the chants – particularly, the layers that depict the chants’ main melodies on the piano –, which are characterised by a narrow range; therefore, it is an unmarked sign, for the chant sections are more infrequent than those that represent bells. This is an essential sign of the *trezvon* topic, seeing as a *trezvon* is recognisable for being the only *zvon* bell ring that uses all three registers of bells.

In this work, this sign is identifiable, mainly, in the passages that use the high, middle, and low registers at the same time; highlighting the top notes of the right hand and the bottom notes of the left hand, in these sections, may assist in emphasising the contrast of the extreme registers.

Furthermore, as the passages that represent bells in this work are often separated into distinct semi-phrases that are contoured by slurs, one may consider determining the highest and the lowest notes of each semi-phrase and applying a *marcato* to those notes, to accentuate this sign even more.

Figure 177

Performative Resources for highlighting extreme Registers



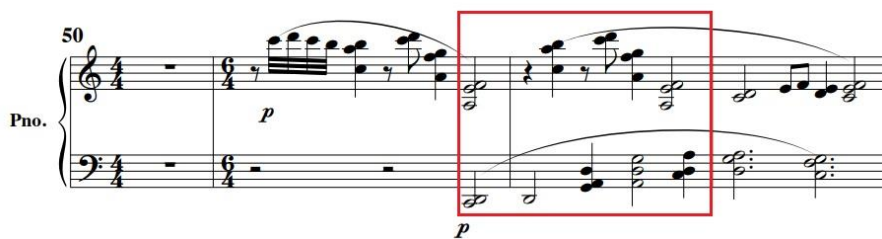
Note. Adapted from Moody (2010), p. 8.

5.3.2.1.4. *Simultaneous Layers with different rhythmic Speeds*

In the first part of this work, there are frequent representations of the rhythmic hierarchy of *zvon* bells – i.e. passages in which the fastest rhythmic movement is displayed in the top layer (Figure 170). However, single rhythmic layers also occur, as do layers with equal rhythmic speed. Occasionally (though it is less frequent), some passages present the bottom layer as the fastest one, rhythmically, which does not match *zvon* bells' hierarchy.

Figure 178

Layers with equal rhythmic Speed



Note. Adapted from Moody (2010), p. 8.

Figure 179

Single Layer and fastest Layer in the low Register

Figure 180 is a musical score for piano (Pno.) and strings (Vln. I, Vln. II, Vla., Vc.). The piano part is in 6/4 time and features complex, rapid passages. Two red boxes highlight specific sections: the first box covers measures 31-34, showing a dense, rapid passage in the right hand with a '5' (quintuplet) marking; the second box covers measures 35-36, showing a similar passage in the right hand with a '3' (triplet) marking. The string parts are in 6/4 time and feature slower, more sustained passages.

Note. Adapted from Moody (2010), p. 6.

Conversely, in the second part of the work, the slowest layer is, primarily, the top one (Figure 173). Occasionally, all layers have the same rhythmic speed; only one bar exhibits the fast layer on top – thus matching *zvon* hierarchy.

Figure 180

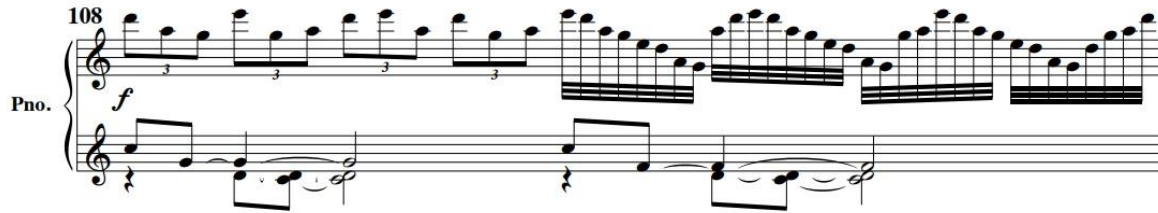
Layers with equal Speed

Figure 180 is a musical score for piano (Pno.). The piano part is in 4/4 time and features complex, rapid passages. The score shows measures 109-112, where the piano part has a dense, rapid passage in the right hand with a '3' (triplet) marking. The left hand has a similar passage with a '3' (triplet) marking. The piano part is in 4/4 time and features complex, rapid passages.

Note. Adapted from Moody (2010), p. 14.

Figure 181

Single Bar in the second Part that has the fastest Layer on top



Note. Adapted from Moody (2010), p. 14.

In this observation (pertaining the second part), I did not, however, consider the section in the middle of the second part – bb. 119-135 (Figure 176) – where bells are depicted as they are in the first part of the work, for this reason: I associate the depiction of bells in the first part with the first chant (related to Holy Saturday), and the representation of bells in the second part with the second chant (pertaining Resurrection); this will be elaborated further.

The bells of the first part convey agitation and insecurity, and the bells of the second part communicate certainty and joy. The brief interlude of the bells of the first part within the second suggests a moment of doubt before the joy over the resurrection of Christ takes over.

This is an indexical sign, for the setting of the fastest layer, alternatingly, on top and in the bottom, especially considering the contrasting affective effects of these dispositions – with the fastest layer on top being mostly associated with the chant that speaks of Christ's death, and the fastest layer in the bottom being linked mainly to the hymn of Resurrection.

It is an unmarked sign, for it is associated with the passages that represent bells in this work, which are more frequent than those that symbolise sacred monodic chant; even though bells are, sometimes, displayed in a single rhythmic layer or in layers with the same rhythmic speed, they are more often presented in layers with different speeds.

Additionally, the third presentation, on the piano, of the first chant, is accompanied by an *ison* layer that moves slower than the chant's main melodic line, and is, therefore, a section with simultaneous different rhythmic speeds as well.

Figure 182

Slower Ison Line with the third presentation of the first Chant

The image shows a musical score for a piano accompaniment. The score is written for five staves: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Piano part is the primary focus, with a red box highlighting a specific section of the lower register. This section consists of a series of sustained, low-pitched notes (the *ison* line) that move slowly. The upper register of the piano part features a more active melodic line. The Violin I and II parts are mostly silent, while the Viola and Violoncello parts provide harmonic support. The tempo is marked *mf* (mezzo-forte).

Note. Adapted from Moody (2010), p. 10.

This is also an essential sign of this topic, fundamental for the identification of a *trezvon* bell ring.

As the first part is characterised by the fastest layer's location on top, while the second part primarily presents the fastest layer in the bottom, and considering that this entails a contrast in the emotional evocativeness of the two halves of this work, I believe that dynamically highlighting the top layer in this work – whether it is the fastest or the slowest –, will assist in conveying the rhetorical narrative of this work, defined by the transition from Holy Saturday to Easter Sunday.

Figure 183

Dynamic distribution when the fastest Layer is on top

Figure 183 shows a piano (Pno.) score in 6/8 time. The treble staff (top) contains a fast, continuous eighth-note pattern, marked with a red circle and the dynamic *f* (forte). The bass staff (bottom) contains a slower, more rhythmic pattern of eighth and quarter notes, marked with the dynamic *mezzo-forte*. The treble staff is enclosed in a red box, and the bass staff is enclosed in a blue box. The measure number 35 is indicated at the start of the treble staff.

Note. Adapted from Moody (2010), p. 6.

Figure 184

Dynamic distribution when the fastest Layer is in the bottom

Figure 184 shows a piano (Pno.) score in 6/8 time. The treble staff (top) contains a slow, sustained pattern of half and quarter notes, marked with the dynamic *mp* (mezzo-piano). The bass staff (bottom) contains a fast, continuous eighth-note pattern, marked with the dynamic *piano*. The treble staff is enclosed in a red box, and the bass staff is enclosed in a blue box. The measure number 101 is indicated at the start of the treble staff.

Note. Adapted from Moody (2010), p. 13.

5.3.2.1.5. *Dissonances*

Major and minor 2^{nds}, major and minor 7^{ths} are abundant in the passages that represent bells, whether in simultaneous or sequential manner – these dissonances emulate the discordant sonority that identifies bells of the *zvon* school. Patterns of fast notes that are set in a close range similarly create a dissonant sonority – this is especially clear when these patterns are performed by the strings because, in these instances, each instrument plays the same rhythmic pattern (or very similar ones) but with different notes.

Figure 185

2^{nds} and 7^{ths} in Chords

major 2nds, minor
2nds, major 7ths, minor
7ths

50

Pno.

p

p

Note. Adapted from Moody (2010), p. 8.

Figure 186

Fast, clashing Figurations in the Strings

3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Note. Adapted from Moody (2010), p. 1.

Additionally, it should be remarked that these dissonances are present mostly in the first part, in the passages that represent bells, while the *trezvon* representations in the second part exhibit only a few major and minor 2^{nds}, and patterns of fast notes, with the exception of

the section in bb. 119-135 (Figure 176) where bells are depicted in the same way as in the first part of the work – with frequent complex chords, permutating rhythmic patterns, and quintuplets, in contrast with the arpeggiated and less dissonant, rhythmically more continuous representation of bells that rules the second part.

Figure 187

Ruling representation of Bells in the second Part

The musical score for Figure 187 shows measures 112 to 135. The Piano (Pno.) part is the most complex, featuring frequent complex chords and quintuplets. The Violin I (Vln. I) and Violin II (Vln. II) parts play rapid, arpeggiated patterns. The Viola (Vla.) part is mostly silent, and the Violoncello (Vc.) part has a long, sustained note.

Note. Adapted from Moody (2010), p. 14.

Furthermore, Ivan Moody's piece *Clangour* from his *Piano Book*, which depicts (according to Moody's statement at the beginning of the book) bells of the Russian churches, does so in a manner that is very similar to his bell representations in this quintet – with frequent 2^{nds} and 7^{ths} and layers with distinct rhythmic speeds.

Figure 188

2^{nds} and 7^{ths} and Layers of varying Speed in Ivan Moody's Clangour



Note. Reproduced from Moody (2020), p. 21.

This is an iconic sign, for it accurately represents the mismatched tuning of *zvon* bells, and a symbolic one, seeing as this is evident only for those who are familiar with this bell ringing school and this specific characteristic of its sonority.

It is an unmarked sign, due to the fact that dissonances are present throughout the entire work, with the exception of very few bars. In fact, dissonances are not exclusively presented with the passages that represent bells: they characterise the presentation of the chants as well, caused by the first violin playing the first line of the first chant in canon with the piano, or by the violin playing another monophonic line that creates dissonances with the chant on the piano, or by the cello (in the second part) playing a line that similarly clashes with the piano line, or even by the *ison* voices that appear with the third presentation of the first chant on the piano.

Figure 189

Dissonances in the presentation of the first Chant of the first Violin in canon with the Piano

The musical score for Figure 190 is written for five instruments: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is in 8/4 time and begins at measure 39. The Piano part features a melody in the right hand and a bass line in the left hand. The Violin I and II parts have a melody in the right hand and a bass line in the left hand. The Viola and Violoncello parts have a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as *ff*, *mp*, and *mf*. Red boxes highlight specific intervals in the Piano and Violin I parts.

Note. Adapted from Moody (2010), p. 6.

This sign is essential for the recognition of the *trezvon* subtype, and of the *zvon* bells topic in a broader sense.

Hence, the characteristics that outline this sign and should, therefore, be discernible in performance, are the 2^{nds} and 7^{ths} – in simultaneous or sequential form –, and the patterns of fast notes in a close range.

The 2^{nds} and 7^{ths} that appear within chords or as two simultaneous notes that delineate these intervals can be highlighted over the ones that are consonant, by implementing a slight accent to them. As for the patterns with fast notes in close range, these can be performed with pedal – this will allow the notes to merge, enhancing the underlying dissonances.

Figure 190

Performative Resources for accentuating Dissonances



Note. Adapted from Moody (2010), p. 8.

5.3.2.1.6. Cluster-like Chords

These chords are not technically clusters, for they present no more than two adjacent notes; nevertheless, three factors ensure their cluster-like sonority: they are often exhibited in both hands at the same time, there are usually several of them (in sequence), and they are frequently set in a close range (of a 5th or 6th). These cluster-like chords effectively represent the multitude of voices within a *trezvon* ring, and the dissonances caused by the mismatched tuning of *zvon* bells.

In this work, I am considering all chords that present at least three notes, two of which outline an interval of a 2nd, to be a cluster-like chord.

Figure 191

Three-note Chords with 2^{nds}, in Sequence, in both Hands, some set within a 6th = Cluster-like Chords



Note. Reproduced from Moody (2010), p. 8.

This sign is iconic for it matches two of the most important aspects of a *trezvon* ring: the discordant sonority and the multitude of layers. It is a marked sign for it appears in only 47 bars of this work: it appears more frequently in the representation of bells in the first part, and in the section in the middle of the second part where bells are represented in the same way as in the first; additionally, the Coda comprises a succession of cluster-like chords at the end, which signify bells while also outlining the first three notes of the second chant, whereas the first violin performs the first chant.

Figure 192

Cluster-like Chords in the Coda, outlining the first three Notes of the second Chant, with first Chant in the first Violin

The image shows a musical score for a piano and string ensemble. The piano part (Pno.) is at the top, with staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) below it. A red box highlights a section of the piano part, with a red arrow pointing to the '2nd chant' and a red circle around the first three notes. A blue box highlights a section of the first violin part, with a blue label 'second sentence of 1st chant'.

Note. Adapted from Moody (2010), p. 27.

This sign is frequently used to symbolise bells, especially those of the *zvon* school – specifically, of the *trezvon* bell ring (for example, Mieczyslaw Weinberg uses chords of three notes that include an interval of a 2nd to signify bells in the beginning of his *Piano Sonata no. 6* [see Figure 8]).

Several characteristics pertain this sign and can be evinced in performance: the interval of a 2nd within these chords, the fact that they are composed of, at least, three notes, their appearance in both hands at once, their presentation in the form of sequential chord progressions, and their frequent setting within a range of a 6th or less.

When these chords are surrounded by perfect 5^{ths}, minor 3^{rds}, and other consonant intervals, they can be played with an accent to highlight their cluster-effect in an otherwise consonant texture. When they are presented as sequences of cluster-like chords, the entire passage can bear a louder dynamic marker than the surrounding texture.

Figure 193

Dynamic distribution to evince the cluster-like Chords

Note. Adapted from Moody (2010), p. 8.

Figure 194

Accents on cluster-like Chords when surrounded by consonant Intervals



Note. Adapted from Moody (2010), p. 6.

Particularly when these chords are rhythmically alternated between both hands, certain care may be directed toward avoiding a greater emphasis on one hand over the other, as this will mitigate the cluster-like sonority of these chords.

5.3.2.1.7. *Perfect 5^{ths} and 4^{ths}*

The third main harmonic of a bell is a perfect 5th, in relation to the bell's fundamental (Price, Rae, & Blades, 2006) and the fourth main harmonic outlines a perfect 4th in relation to the latter (Figure 123). Even though *zvon* bells' sonority is dissonant and does not allow for the perception of perfect 5^{ths} and 4^{ths}, but rather diminished or augmented ones, these intervals are frequently used by composers to represent the resonance of a bell.

In this work, perfect 5^{ths} and 4^{ths} are employed in permutation with other (less frequent) intervals and with cluster-like chords, in both hands; they are written as two-note chords. They appear only in the sections that reference bells in the first part and in the middle of the second (where they appear as per their representation in the first), and are, subsequently, associated to the first chant.

Figure 195

Perfect 5^{ths} and 4^{ths} as two-note Chords

Note. Adapted from Moody (2010), p. 8.

This sign can be considered iconic because it outlines the harmonics of bells, and marked because they are even more infrequent than cluster-like chords. It is a frequent characteristic of the topic of bells, in general (not specifically *zvon* bells); for example, Vasilije Mokranjac uses perfect 5ths as two-note chords at the beginning of his piano suite *V Odjetci* (see Figure 27).

The characteristics that point to this sign are, then, the two-note chords outlining a perfect 5th or 4th. Considering that *trezvon* bells are dissonant, the perfect 5ths and 4ths, when they are surrounded by cluster-like chords, can be played with a softer dynamic marker (as suggested in Figure 193), for the latter represent the sonority of the bells of this subtype more effectively.

5.3.2.1.8. *Tremolos*

There are only two bars with *tremolos* on the piano, and four with *tremolos* in the strings. The first *tremolo* on the piano coincides with the second time the violin plays the first sentence of the first chant (b. 62); the second *tremolo* appears right before the *pizzicati*

section that signifies the shattering of the locks and keys of Hell (b. 92); the *tremolos* in the strings (bb. 66-69) are introduced before the third presentation of the first chant on the piano. All three appearances of this sign are located in the first part of this work.

Figure 196

First Tremolo on the Piano with first Sentence of first Chant in the first Violin

The musical score for Figure 196 consists of five staves. The top staff is for the Piano (Pno.) and is marked with a fortissimo (ff) dynamic. It begins with a tremolo in the right hand, which is highlighted by a red rectangular box. The bottom four staves are for the strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). These staves are marked with a forte (f) dynamic. The Violin I staff features a melodic line that is highlighted by a blue rectangular box. The other string staves (Vln. II, Vla., and Vc.) play sustained chords or single notes, also marked with a forte (f) dynamic.

Note. Adapted from Moody (2010), p. 9.

Figure 197

Second Tremolo on the Piano before Pizzicati

91

Pno.

ff

Vln. I

Vln. II

Vla.

Vc.

pizz.

Harm.

p

pizz.

pizz.

Note. Adapted from Moody (2010), p. 12.

Figure 198

Tremolo in the Strings

66

Pno.

ff

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

Note. Adapted from Moody (2010), p. 9.

Hence, this gradual introduction of the *tremolo* toward the end of the first part helps with the tension build-up that leads to the section that signifies the defeat of Hell, and the ensuing one – which symbolises Christ's Resurrection.

However, only the *tremolos* in the strings accurately represent the *zazvonnye's* fast rhythmic movement, for they are set mostly in a high register, while the *tremolos* on the piano are set in a low register and are, therefore, not representative of bells because the low *blagovestniki* of *zvon* collections execute slow rhythmic figurations exclusively.

The fact that the *tremolo* is performed by bowed strings – instruments that can hardly efficiently convey the sonority of bells, which is more accurately expressed on the piano due to the similarity in the performance mechanism of bells and piano (bells are struck by a clapper while the strings of the piano are struck by hammers) – makes this an indexical sign.

As it only appears in four bars, it is also a marked sign, which can be further supported by the role of the *tremolo* in the intensification of the tension in the first part of the work. It is a frequent characteristic of the *trezvonn* topic; in fact, Ivan Moody often uses it in his works, to represent bells – for instance, in his piano piece *Spring!* (see Figure 75).

Its rhetorical relevance as well as its singular appearance in this work make this *tremolo* in the strings a segment worth emphasising; particularly, the fast repetition of the same single note, which is a figuration that contrasts with the writing of the strings part in the rest of the work. A *fortissimo* dynamic is already indicated for these four bars (Figure 198), which will accentuate this sign; additionally, some care can be directed toward performing a truly fast *tremolo*, as opposed to slowing down the rhythmic movement, which is a possible result upon attempting to comply with the loud dynamic that is required here.

5.3.2.1.9. *Trills*

The fast rhythmic movement of the trills resembles that of a *zazvonnye* layer in a *trezvon* ring. This sign appears in two ways, in this work: firstly, the trill is placed in the left hand in the middle register, paired with semi quavers in the right hand, in the *trezvon* movements of the second part of this work; then, close to the end of the Coda, both hands perform trills at the same time, delineating 8^{ves}, as well as a perfect 4th, in the middle and high registers.

Figure 199

Trill paired with Semi Quavers in the Trezvon Movements of the second Part

The musical score for Figure 199 is in 4/4 time. It features three staves: Piano (Pno.), Violin I (Vln. I), and Violin II (Vln. II). The Piano part consists of two staves. The right hand plays a continuous eighth-note pattern in the high register. The left hand plays a trill in the middle register, which is highlighted with a red rectangular box. The Violin I and Violin II parts play eighth-note patterns in the right hand and eighth-note patterns in the left hand. The score is marked with a forte (f) dynamic.

Note. Adapted from Moody (2010), p. 14.

Figure 200

Trills in both Hands in the Coda

The image shows a musical score for a piano quintet. The piano part (Pno.) is at the top, with two staves. A red rectangular box highlights a section of the piano part, specifically measures 181 and 182. In these measures, the piano part features trills (marked 'tr') on both staves. The other instruments (Vln. I, Vln. II, Vla., Vc.) are shown below the piano part, with their respective staves and musical notation.

Note. Adapted from Moody (2010), p. 27.

The first type of trill is located in the texture of quaver triplets and of demisemiquavers that symbolises the peak of the increase in rhythmic velocity of a *trezvon* movement. The second type is displayed in the Coda – three times –, before the cluster-like chords that outline the first three notes of the second chant (Figure 192) which conclude the piano part of this work. Additionally, only the second part of this quintet has trills on the piano, which suggests that this sign is associated with the second chant.

This sign is indexical, for the *zazvonnye* bells are not played in trill form, but with specific patterns, and hence, the trill replicates their rhythmic speeds without matching its figurations. It is a marked sign because it only appears in 12 bars, and at culminating moments – the final stages of the rhythmic *accelerandos* of the *trezvon* representations in the second part, and the Coda –, thereby representing structurally salient segments.

It is also a frequent characteristic, used by Georgy Sviridov, John Tavener and Vuk Kulenović as well, to replicate the fast movement in a high register that characterises a *zazvonnye* bell.

Therefore, these trills' fast movement and textural contrast with the rest of this work should be perceptible in performance, which can be attained by playing them in a louder dynamic than the surrounding texture.

Figure 201

Dynamic distinction between Trills and the rest

The musical score excerpt shows five staves: Pno., Vln. I, Vln. II, Vla., and Vc. The Pno. staff has a trill marked 'fortissimo' and another trill marked 'tr'. The Vln. I staff has a trill marked 'forte'. The Vln. II, Vla., and Vc. staves have sustained notes. The score is numbered 181 at the beginning.

Note. Adapted from Moody (2010), p. 27.

Additionally, when the trill is paired with semi quavers, performing it metrically (two trill-notes per semi quaver) may be preferred, as it would more accurately represent the *zazvonnye* and *podzvonnye* bells' rhythmic patterns in a *trezvon* – which would imply two notes of the former fitting into each note of the latter.

5.3.2.1.10. *Gradual introduction of Voices*

A *trezvon* movement often begins with a gradual presentation of one layer of bells at a time. This is emulated twice in this work: in bars 100-108 and in bars 168-176. Both times the highest layer introduces three unaccompanied minims, which are soon joined by the other

two layers in rhythmic patterns of four quavers and a minim. Gradually, the rhythmic movement of the top layer quickens until it reaches maximum velocity.

Figure 202

First gradual introduction of Bell Layers in the second Part

95 *Play inside the piano* *Normale*

Pno. *Laisser vibrer* *mp*

Vln. I *arco* *mp* *Nat.* *fff*

Vln. II *mp* *fff*

Vla. *arco* *mp* *fff*

Vc. *arco* *mp* *fff*

101 *mp*

Note. Adapted from Moody (2010), p. 13.

Figure 203

Second gradual introduction of Bell Layers in the second Part

163

Pno.

Vln. I

Vln. II

Vla.

Vc.

end of the presentation of the second chant

169

Pno.

Vc.

Note. Adapted from Moody(2010), p. 25.

Additionally, in the first time, the piano begins alone, and is joined by the quartet – two instruments at a time (in bars 110 and 111) – at the end of the rhythmic *accelerando*; meanwhile, in the second time, the piano similarly starts alone but is soon joined by the cello (Figure 203), and the end of the *accelerando* coincides with the beginning of the Coda, where the four strings join the piano at once (seeing as the cello has four crotchet rests before). Thus, the first time is more representative of this sign than the second.

Figure 204

Gradual joining of the Quartet in the first Instance

The image displays a musical score for measures 110 and 111. The score is written for five instruments: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Measure 110:

- Pno.:** The right hand plays a continuous eighth-note pattern. The left hand has a whole note with a trill (tr) and a wavy line indicating a tremolo.
- Vln. I:** Enters with a strong *f* (forte) dynamic, playing a continuous eighth-note pattern.
- Vln. II:** Enters with a strong *f* dynamic, playing a continuous eighth-note pattern.

Measure 111:

- Pno.:** Continues the eighth-note pattern in the right hand and the tremolo in the left hand.
- Vln. I:** Continues the eighth-note pattern.
- Vln. II:** Continues the eighth-note pattern.
- Vla.:** Enters with a strong *f* dynamic, playing a single note.
- Vc.:** Enters with a strong *f* dynamic, playing a single note.

The labels for Vln. I, Vln. II, Vla., and Vc. are enclosed in red boxes. The *f* dynamic marking is present at the beginning of the first staff of each instrument in measure 111.

Note. Adapted from Moody (2010), p. 14.

Figure 205

Sudden entrance of the Quartet in the second Instance

The image shows a musical score for measures 175 and 176. The staves are labeled Pno., Vln. I, Vln. II, Vla., and Vc. Measure 175 is marked with the number '175' and the tempo marking 'Raggiante'. Measure 176 is marked with the word 'Coda' in red. The Vc. staff in measure 175 has a red oval around a whole rest. Dynamics include 'f' (forte) in measure 176 for Vln. I, Vln. II, Vla., and Vc.

Note. Adapted from Moody (2010), p. 26.

This sign is indexical for, even though it matches a frequent characteristic of a *trezvon* ring, the structure of this bell ring is not standardised and varies according to the bell ringer's designs – for example, the ringer may choose to introduce the highest (and fastest) layer first, followed by the middle and lower ones, or he/she may begin with two layers at once.

In addition, in this work this sign is carried out by introducing the highest (and supposedly – fastest) layer first, yet this is not the fastest, but instead – the slowest one; hence, this sign is not an exact match to its reference.

It can also be considered a symbolic sign because the highest layer plays the first three notes of the hymn of Resurrection and repeats this three-note pattern continuously – this pattern appears for the first time with the first presentation of this sign and is used in various rhythmic dispositions and in different instruments throughout the rest of the work; thence, it signifies Resurrection for those who are familiar with the chant in reference.

Figure 206

First three Notes of the hymn of Resurrection used as a repeated Pattern

95 *Play inside the piano*
Laisser vibrer
 Pno. 8/4 *mp*
 Vln. I arco *mp* *fff*
 Vln. II *Nat.* *mp* *fff*
 Vla. arco *mp* *fff*
 Vc. arco *mp* *fff*

101 *mp*
 Pno. 8/4

Note. Adapted from Moody (2010), p. 13.

This sign is a marked one for it only appears two times, and especially – due to its structural relevance, as it marks the beginning of the second part of this work (Figure 202), frames the second chant, and executes the transition to the Coda (Figures 203 and 205). It is also a frequent characteristic of the *trezvon* topic.

The three minims in a single line that introduce this sign should be underlined in performance, as should the fact that the piano begins alone, unaccompanied by the other instruments. The addition of the cello line two bars into this sign in the second time can also be emphasised, as can the contrast between the quartet's gradual joining in the first instance, and its sudden entrance in the second.

The unaccompanied piano minims at the beginning can be performed in a softer dynamic, so that the introduction of the other layers in the next bar (which can be performed with a *crescendo* leading up to the peak of the rhythmic velocity in bar 109) gives the impression of a progressive unfolding of the texture.

Figure 207

Performative Resources for the gradual introduction of Voices on the Piano (first Time)

95 *Play inside the piano* *Normale*

Pno. *Laisser vibrer* *mp or piano*

Vln. I *arco* *mp* *Nat.* *fff*

Vln. II *arco* *mp* *fff*

Vla. *arco* *mp* *fff*

Vc. *arco* *mp* *fff*

101 *mp* *crescendo*

Note. Adapted from Moody (2010), p. 13.

In the second instance where this sign appears, the cello may begin louder than the piano, and the pianist may delay the *crescendo*. In fact, in this section, the indicated dynamic for the piano is that of a *mezzo-piano*, while the cello's suggested dynamic is *mezzo-forte* – this can further evince the gradual nature of the piano part in contrast with the more straightforward nature of the cello.

Figure 208

Performative Resources for the gradual introduction of Voices on the Piano and the Cello (second Time)

Figure 208 shows a musical score for measures 169-172. The score is for Piano (Pno.) and Cello (Vc.). The Piano part starts with a mezzo-piano (*mp*) dynamic and features a crescendo. The Cello part enters with a mezzo-forte (*mf*) dynamic and a triplet of eighth notes.

Note. Adapted from Moody (2010), p. 25.

Finally, the quartet's joint entrance in the beginning of the Coda can be performed with an accent on the first note, and contrastingly – in the first instance, the violins may begin with a softer dynamic, followed by a *crescendo*.

Figure 209

Performative Resources for the gradual introduction of the Violins (first Time)

Figure 209 shows a musical score for measures 110-113. The score is for Piano (Pno.), Violin I (Vln. I), and Violin II (Vln. II). The Piano part has a tremolo. Violin I starts with a forte (*f*) or mezzo-forte dynamic and a crescendo. Violin II enters with a forte (*f*) dynamic.

Note. Adapted from Moody (2010), p. 14.

Figure 210

Performative Resources for the sudden entrance of the Quartet (second Time)

The musical score for Figure 210 shows the entrance of a quartet. The Piano (Pno.) part is marked 'Raggiante' and begins at measure 175. The string quartet (Vln. I, Vln. II, Vla., Vc.) enters in measure 176 with a forte (f) dynamic, indicated by a red box and a red accent mark (>) above the first note of each instrument.

Note. Adapted from Moody (2010), p. 26.

5.3.2.1.11. *Progressive increase in rhythmic Velocity*

This sign is closely connected with the previously discussed one, as a *trezvon* movement that starts with a gradual introduction of voices encompasses a progressive increase in rhythmic velocity for this reason: usually, the first layer to begin a movement is the *blagovestniki* layer, which is followed by the *podzvonnye*, and finally, by the *zazvonnye* layer; considering that the *blagovestniki* perform the slowest rhythmic movement, the *podzvonnye* play faster figurations, and the *zazvonnye* – even faster ones, this results in the perception of a gradual increase in velocity as well.

Consequently, this sign is present in the same two instances as the previous one: bars 100-108 and 168-176. It is carried out by the highest layer, which begins with minims, and develops into dotted crotchets, then – quavers; additionally, in the first instance this rhythmic development continues further – into triplets, and subsequently, into patterns of eight

demisemiquavers –, while the rhythmic progression in the second instance is cut short by the beginning of the Coda (Figure 205).

Figure 211

Rhythmic Accelerando in the Trezvon Movements in the second Part of the Work

The musical score for piano (Pno.) consists of four systems. The first system begins at measure 103 and features a red box highlighting a sequence of notes. The second system begins at measure 105 and also features a red box highlighting a sequence of notes. The third system begins at measure 107 and features a red box highlighting a sequence of notes. The fourth system begins at measure 108 and features a red box highlighting a sequence of notes, followed by a section of rapid sixteenth-note runs. The score is marked with 'Pno.' and a dynamic marking 'f'.

- 13 -

Note. Adapted from Moody (2010), p. 13-14.

In a *trezvon* ring, there would be, at least, two accelerating moments – from the minims that correspond to the *blagovestniki*, to the crotchets that correspond to the *podzvonnye*, then to the quavers that are performed by the *zazvonnye*, and even to the semi quavers that are also played by the *zazvonnye*.

In this work, the rhythmic behaviour of a rhythmic *accelerando* in the context of a *trezvon* movement is closely matched, but there are two shifts in the first instance, and four in the second, instead of three (as exemplified in the previous paragraph), and the rhythmic progression presents dotted crotchets, triplets, and demisemiquavers, which are not rhythmic patterns of a *trezvon*, even though they resemble them; therefore, it is an indexical sign.

It is also a marked sign, for it only occurs twice, and is fundamental in the emulation of the joyous build-up to the hymn of Resurrection in the second part of this work, and of the following aftermath that, additionally, culminates in the Coda. It is a frequent characteristic of this topic, which usually appears together with the gradual introduction of voices, but can also be presented without it, as is the case in Mokranjac's *V Odjetci* (see Figure 30).

The rhythmic transition of the top voice – from minims to dotted crotchets, to quavers, to quaver triplets, and to groups of eight demisemiquavers – should, then, be clearly defined in performance. The shift from minims to dotted crotchets, from quavers to quaver triplets, and from these to the demisemiquavers, can be easily emphasised by marking each new figuration with an accent – first on the dotted crotchet, then on the first quaver triplet, and on the first of the demisemiquavers.

However, the progression from dotted crotchets to quavers cannot be highlighted with the use of the same resource because the first quaver is connected with a slur to the preceding crotchet, and is, then, silent; however, the *crescendo* that is marked in this bar will assist in drawing attention to this rhythmic shift.

Figure 212

Performative Resources to evince the rhythmic Shifts in the second Part of the Work

103

Pno.

105

Pno.

107

Pno.

- 13 -

108

Pno.

Note. Adapted from Moody (2010), pp. 13-14.

5.3.2.2. Different representations of bells in the structure

As I mentioned before and will subsequently summarise, bells are represented in two different ways (with different signs) in this work: some signs are associated with the first chant – the one used on Holy Saturday, that represents Christ’s sleep/death –, and appear primarily in the first part of this work; others are connected to the second chant – the hymn of Resurrection –, and appear almost exclusively in the second part of the work.

The signs of bells that are associated with the first chant are varying rhythmic velocities across layers, polyphonic texture in chord-form (including cluster-like chords and

two-note chords outlining a perfect 5th or 4th), frequent dissonances, wide range that exhibits all three registers, varied dispositions of rhythmic layers (with the fastest layer mostly on top), and *tremolos*.

As for the signs of bells that are linked to the second chant, they are as follows: rhythmic organisation that follows the rhythmic hierarchy of a *trezvon*, polyphonic texture in arpeggio-form, less frequent dissonances, the use of the medium and high registers without the low one, the setting of the slowest layer on top, gradual introduction of voices, progressive increase in rhythmic velocity, and trills.

This has the effect of a denser, more agitated, and uniform representation of bells in association with the chant that speaks of death, and a clearer, more consonant, and steadily developing depiction of bells in the context of the chant that celebrates Resurrection.

5.3.2.3. Sacred Monodic Chant

This topic is symbolised in this quintet by stepwise melodic motion, narrow melodic range, measured and relatively slow rhythmic movement, modalism, and drone notes.

The first chant – the Communion chant for Holy Saturday – is as follows:

Figure 213

First Chant (Sentences divided by red Lines)



Note. This figure was made by me using MuseScore.

This chant belongs to the Byzantine tradition. It is usually sung in Greek – Ἐξηγέρθη ὡς ὁ ὑπνῶν Κύριος, καὶ ἀνέστη σῶζων ἡμᾶς (Exigerthi os o ypnon Kyrios, ke anesti soson imas). It translates as “So the Lord awaked as one out of sleep, and He is risen to save us” (Greek Orthodox Archdiocese of America, 2023). This chant is sung right before Communion during the Divine Liturgy on the morning of Holy Saturday.

The first five notes of the first chant appear occasionally in the passages that represent bells as well, in the first part of this work and in the section in the second part where bells are represented with the signs associated to the first chant.

Figure 214

First five Notes of the first Chant in Bell Passages

The musical score for Figure 214 consists of five staves: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Voice (Vc.). The Piano part is the primary focus, with a red box highlighting the first five notes of the first chant. The other instruments play a rhythmic pattern of eighth notes.

Note. Adapted from Moody (2010), p. 1.

The second chant that is used in this work is the hymn for the celebration of the Resurrection of Christ, and is as follows:

Figure 215

Second Chant



Note. This figure was made by me using MuseScore.

This chant also belongs to the Byzantine tradition and is likewise usually sung in Greek (though in Ivan Moody’s parish we also sang it in Portuguese and in English). The text is – Χριστὸς ἀνέστη ἐκ νεκρῶν, θανάτῳ θάνατον πατήσας, καὶ τοῖς ἐν τοῖς μνήμασι, ζῶν ἡ χαρισάμενος (Christos anesti ek nekron, Thanato Thanaton patisas, ke tis en tis mnimasi, Zoin xarisamenos), translated into English as “Christ has Risen from the dead, by death trampling upon Death, and has bestowed life upon those in the tombs” (Greek Orthodox Archdiocese of America, 2023). It is sung repeatedly during the celebration of Easter which begins on Saturday night.

5.3.2.3.1. *Stepwise melodic Motion*

Both chants are characterised by melodies that move sequentially along the notes of the scales, with occasional jumps of a 3rd or 4th.

This is an iconic sign, for the melodies correspond to the chants that are being referenced, and a marked one because it is only distinguishable in the representations of the chants, which constitute less than half the number of bars that comprises this quintet. It is an essential characteristic of the topic of sacred monodic chant, without which it cannot be effectively portrayed.

The difference between the melodic jumps that typify the passages that represent bells and the stepwise melodies of the chants can be accentuated in performance, by playing the chants' melodies in a softer dynamic than the depictions of bells: for example, bars 6-10 present references to bells and to sacred monodic chant, all enclosed in a *mezzo-forte* dynamic; however, one may opt to play the representations of bells in *mezzo-forte*, and the chants in *mezzo-piano*, or even – *piano*.

Additionally, an accent can be implemented on each note of the chants' melodies that follows a leap of a 3rd or 4th – this will highlight the infrequent leaps in the monophonic texture.

Figure 216

Performative Resources to highlight the stepwise melodic Motion of the Chants

The musical score consists of two systems, measures 6 and 8. The instruments are Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Measure 6:

- Piano (Pno.):** The right hand has a circled *mf* dynamic. The left hand has a *mf* dynamic. A red annotation "Bells" is present.
- Violins (Vln. I, Vln. II):** Both play a rhythmic pattern marked *mp*.
- Viola (Vla.):** Plays a rhythmic pattern marked *mp*.
- Violoncello (Vc.):** Plays a rhythmic pattern marked *mp*.

Measure 8:

- Piano (Pno.):** The right hand has a *mezzo-forte* dynamic. The left hand has a *piano* dynamic. A blue annotation "First chant" is present.
- Violins (Vln. I, Vln. II):** Both play a rhythmic pattern marked *mp*. The Violin I part has a *mf* dynamic.
- Viola (Vla.):** Plays a rhythmic pattern marked *mp*.
- Violoncello (Vc.):** Plays a rhythmic pattern marked *mp*.

Note. Adapted from Moody (2010), p. 2.

5.3.2.3.2. Measured, slow rhythmic Movement

The metronome indication at the beginning suggests 75 b.p.m per crotchet as the tempo marker for this work – this promotes a rhythmic pulse that is slightly faster than the human pace. The chants' melodies are executed in, mainly, minims and crotchets, with occasional quavers (Figures 213, 215, and 216). The result is a steady, metrical rhythmic

movement, one that is an accurate reference to monodic chanting in church because it allows for the parishioners to join in.

Figure 217

Tempo Indication at the beginning



Note. Adapted from Moody (2010), p. 1.

It is an iconic sign because the rhythmic contour of the monodic melodies in this quintet matches that of the chants. It is also a marked sign for it is only present in the (less frequent) representations of the chants and not in those of bells, which are characterised by various fast rhythmic figurations, and an essential characteristic of this topic, that needs to be employed for a reliable identification of it.

The contrast between the regular and consistent rhythmic motion of the chants and the variable and multi-rhythmic texture of bells needs to be perceptible in performance. This can be achieved if one avoids the use of *rubato* for the chants' melodies, and keeps a steady tempo; particularly, when a bell passage is closely followed by a chant passage, the tempo

should remain the same, as opposed to moving forward due to a transition from fast rhythmic figurations to slow ones.

Figure 218

Steady Tempo for the transition from Passages of Bells to Chant representations

The musical score for Figure 218 is for measures 145 to 148. It features five staves: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Piano (Pno.):** Measure 145 has a treble staff with a rapid sixteenth-note pattern and a bass staff with a tremolo. Measure 146 starts with a *Luminoso* marking, a *f* dynamic, and a half note. A red annotation "keep same tempo" spans measures 146 and 147.
- Violin I (Vln. I) and Violin II (Vln. II):** Both play rapid sixteenth-note patterns in measure 145. In measure 146, they play half notes with a *mp* dynamic. In measure 147, they play whole notes.
- Viola (Vla.):** Plays a half note in measure 145 and whole notes in measures 146 and 147, with a *mp* dynamic.
- Violoncello (Vc.):** Plays a triplet of eighth notes in measure 145 and a triplet of eighth notes in measure 147, with a *mp* dynamic.

Red text "Bells" is placed above the Violin I staff in measure 145. Blue text "Chant" is placed above the Violin I staff in measure 147.

Note. Adapted from Moody (2010), p. 23.

5.3.2.3.3. *Narrow melodic Range*

The first chant's melodic motion ranges from a D to another D an 8^{ve} higher; however, the high D is only briefly grazed, and most of the chant's melody fluctuates within an interval of a 5th. As for the second chant, it ranges from a D to the C above it – hence, it outlines a 7th.

Figure 219

Melodic Range of the first Chant

45

Pno.

Vln. I

Vln. II

Vla.

Vc.

Note. Adapted from Moody (2010), p. 8.

Figure 220

Melodic Range of the second Chant

145

Pno.

Vln. I

Vln. II

Vla.

Vc.

Luminoso

f

mp

mp

mp

mp

Note. Adapted from Moody (2010), p. 23.

This narrow melodic range is indicative of the chanting practices in Orthodox churches, whereby the attending parishioners are encouraged to sing along whenever they desire, as it is expected to enhance their concentration on prayer; to that effect, the melodies of the chants are set in a narrow range to better adjust to the parishioners' (usually untrained, musically) voices (as suggested by Levy & Troelsgard, 2006, in relation to the distribution of the text in traditional Greek hymns' melodies).

This sign is, then, iconic, for it precisely matches its referent, marked because it is only featured in the passages that present the chants, and essential, as a stepwise melody with measured movement would still fail to represent sacred monodic chant if it had a range of over an 8^{ve} – for example, see Victoria Bond's exposition of the *Simeron Kremate* chant at the beginning of the piece with the same name (see Figure 72), which does not surpass a 7th, or John Tavener's *Ypakoë* (see Figure 42), where the chant is enclosed in a 6th.

The proximity of the melodic movement should be perceptible in performance, as should the contrast between the narrow range of the chants and the wide range of the passages that represent bells. The first can be achieved by playing the chants' melodies in an even dynamic, without *crescendos* or *diminuendos*, as a *crescendo* that accompanies an ascending melodic line or a *diminuendo* that follows a descending one enhance the impression of an extended pitch range.

As for the contrasts between bells and chanting, this can be implemented best by performing bell representations in a louder dynamic – to emphasise their wide range –, and the chants' melodies in a softer dynamic – to highlight their narrowness.

5.3.2.3.4. *Modalism*

The first chant resembles the Dorian mode, which has a raised sixth degree.

Figure 221

Dorian Mode

Note. This figure and the following one were made by me using MuseScore.

The second chant is similar to a natural minor scale.

Figure 222

Natural minor Scale

According to Kenneth Levy and Christian Troelsgard (2006), the modes of the *Octoechos* (system of eight modes that is used in Byzantine tradition) are – “(...) in external order and substance (...)” (Levy & Troelsgard, 2006) – related to the eight Western modes. This sign is, then, iconic, as the modes of the *Octoechos* are the foundation for the composition of Byzantine chants – including the two that are referenced in this quintet.

Modalism is a marked sign, as it is used in association with the presentation of the chants, and a frequent characteristic in the representation of this topic.

The mode of the first chant is only noticeable with the B natural (the raised sixth degree of this D minor scale) that begins the third sentence, and the natural minor scale that defines the second chant becomes apparent with the B flat – the sixth note of this chant.

Therefore, the third sentence of the first chant can be played, at its beginning, with a slightly louder dynamic than the preceding ones, in order to emphasise the B natural, and conversely, the B flat in the second chant needs not be highlighted, for this scale is more frequently used in Western classical music, and thus – less conspicuous.

Figure 223

Emphasis on the B Natural in the first Chant

The musical score for Figure 223 consists of five staves. The top staff is for Piano (Pno.), starting at measure 45. It features a 'mezzo-forte (previous dynamic)' marking, followed by a 'forte' marking circled in red, and then another 'mezzo-forte' marking. The other staves (Vln. I, Vln. II, Vla., and Vc.) provide harmonic support with sustained notes and moving lines. The time signature changes from 4/4 to 6/4 and back to 4/4.

Note. Adapted from Moody (2010), p. 8.

Nevertheless, the final six bars of this chant, which are played by the viola and introduce an E flat that was not part of the scale of this chant before and suggests a Phrygian mode, can be played with a *crescendo* between the C in bar 164 and the E flat in bar 165, to accentuate this melodic termination, which is very common in Byzantine chanting.

Figure 224

Emphasis on the E flat in the termination of the second Chant

163

Pno.

Vln. I

Vln. II

Vla.

Vc.

crescendo

ff

ff

ff

ff

Note. Adapted from Moody(2010), p. 23.

5.3.2.3.5. *Drone Notes*

The third presentation of the first chant in this work is accompanied by a second layer in the left hand that executes minims, and minim pauses (with the first sentence), then – semi breves (with the second sentence), and finally – dotted minims and a dotted semi breve (with the third sentence). Additionally, with the first and third sentences this layer outlines 8^{ves}, and with the second sentence it contours a 5th and a 4th as well.

This layer behaves differently with each of the three sentences: in the first one, it alternates between Tonic, Mediant and Subdominant; in the second sentence it follows the chant from Tonic to Dominant to Mediant and back to Tonic; the third time, the left hand follows the melodic design of the chant stepwise, in 8^{ves}, causing two dissonances of a major 2nd with the chant line.

Figure 225

First Chant on the Piano with Ison Layer – first Sentence

Figure 225 shows the first sentence of the First Chant on the Piano with Ison Layer. The score is in 8/4 time and spans measures 70 to 73. The Piano (Pno.) part is the primary focus, with a red box highlighting the Ison layer notes: T, M, T, SD, and α T. The Violin I (Vln. I) and Violin II (Vln. II) parts play sustained notes. The Viola (Vla.) part has a melodic line. The Violoncello (Vc.) part has a melodic line. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte).

Note. Adapted from Moody (2010), p. 10.

Figure 226

First Chant on the Piano with Ison Layer – second Sentence

Figure 226 shows the second sentence of the First Chant on the Piano with Ison Layer. The score is in 8/4 time and spans measures 73 to 76. The Piano (Pno.) part is the primary focus, with a red box highlighting the Ison layer notes: α T, D, M, and α T. The Violin I (Vln. I) and Violin II (Vln. II) parts play sustained notes. The Viola (Vla.) part has a melodic line. The Violoncello (Vc.) part has a melodic line. Dynamics include *mf* (mezzo-forte).

Note. Adapted from Moody (2010), p. 10.

Figure 227

First Chant on the Piano with Ison Layer – third Sentence

The musical score for Figure 227 consists of five staves: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Piano part is the primary focus, with a red box highlighting a specific harmonic sequence in the right hand. A blue arrow points to a dissonance in the right hand, and another blue arrow points to a dissonance in the left hand. The Violoncello part is marked with a mezzo-forte (mf) dynamic. The score is divided into two systems, with the first system starting at measure 73 and the second system starting at measure 77. The time signature changes from 4/4 to 6/4 in the second system.

Note. Adapted from Moody (2010), pp. 10-11.

This sign resembles an *ison* layer in the fact that its movement follows the harmonic sequence of the chant, and that it unfolds into two different voices in the second sentence – a

common occurrence for an *ison* (Koço, 2013). It is, then, an iconic sign with the first two sentences, for it is accurately represented, and an indexical one with the third sentence, because it is presented in dotted rhythmic figurations that are not common to an *ison*.

It is a marked sign because it is featured in only nine bars, and additionally, because it assists in the tension build-up that precedes the shattering of the locks and keys of Hell, which is further accentuated by the strategic positioning of this presentation of the chant (the third one) with an accompanying *ison* layer – after the *tremolo* that represents bells in the strings (Figure 198), and before the first complete presentation of the chant on the first violin.

Figure 228

First complete presentation of the first Chant on the first Violin

77

Pno.

end of third presentation of first chant on the piano

Vln. I

Vln. II

Vla.

Vc.

f first complete presentation of first chant on first violin

f

Note. Adapted from Moody (2010), p. 11.

The addition of an *ison* line is a frequent characteristic of this topic, as evidenced, for example, by Galina Ustvolskaya's writing in her 12 *Piano Preludes* (see Figure 5).

Therefore, the presence of this second layer with the presentation of the first chant, as opposed to the exhibition of the chant without accompaniment, can be highlighted in performance, by playing the left hand – that carries the *ison* – in a louder dynamic than the chant in the right hand; this resource can be further justified considering that the *ison* line(s) is(are) often sustained by several people at the same time, while not many people duplicate the chant’s main melody, thus generating a more dynamically intense *ison* part, when comparing to the main one.

Figure 229

Louder Dynamic for the Ison Line

The musical score for Figure 229 is arranged in two systems. The first system includes the Piano (Pno.) and Violin I (Vln. I). The Piano part is in 8/4 time and features a melody in the right hand and a sustained *ison* line in the left hand. The *ison* line is marked with a circled *mf* dynamic. The Violin I part is marked with a *mf* dynamic. The second system includes Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Violin II is marked with a *mp* dynamic, Viola with a *mp* dynamic, and Violoncello with a *f* dynamic. The score is adapted from Moody (2010), p. 10.

Note. Adapted from Moody (2010), p. 10.

5.3.3. Conclusions

Five topics can be discerned in this quintet: bells – specifically, *trezvon* bells in the context of the *zvon* tradition –, sacred monodic chant – represented by the quotation of two Byzantine hymns –, iconography, state of prayer or “suspended” time, and Resurrection.

Bells and sacred monodic chant were more closely examined in this chapter for they are the structural topics that build the layout of this work.

Iconography is signified through the portrayal of the shattering of the locks and keys of Hell by *pizzicati* in the strings and inside the piano, in the middle of this work, and by means of a tripartite structure, in the second part of the work, which delineates the triangle disposition of Christ (in the middle) and the saints and prophets (on either side of Him) in the icon of The Harrowing of Hell that served as inspiration for this quintet.

The geometric layout of the icon is also depicted by the structural disposition of the chants, as the first chant is essentially featured in the first part – symbolising sleep/death (relatable to the bottom half of the icon, which depicts Hell) –, and the second chant appears only in the second part – signifying Resurrection (which is symbolised by Christ and the saints in Heaven in the upper half of the icon).

State of prayer or “suspended” time is symbolised by motivic repetition, a static rhythmic and harmonic texture associated with the Byzantine chants in reference, a structural development that converges to the second part and focuses on Resurrection, and abundant pauses.

Resurrection is represented by the structure of the second part, in which the single presentation of the hymn of Resurrection is framed by representations of *trezvon* movements, as well as by the choice of the chants, and by the icon which guides the meaning (centred in the defeat of Hell and in Resurrection) of this *Nocturne of Light*.

The signs that represent *trezvon* bells are rhythmic patterns that resemble a *trezvon*, polyphonic texture, dissonances, wide range, simultaneous layers with different rhythmic speeds, cluster-like chords, perfect 5ths and 4ths, *tremolos*, trills, gradual introduction of voices, and progressive increase in rhythmic velocity.

Sacred monodic chant is symbolised by stepwise melodic motion, narrow melodic range, measured and relatively slow rhythmic movement, modalism, and drone notes.

Subsequently, I will list the categorisation of these signs according to Peirce (1894), Hatten (1994), and Frymoyer (2017).

5.3.3.1. Bells – *Trezvon* Bells subtype (categorisation)

- *Rhythmic Patterns of a Trezvon* – iconic/indexical, unmarked, essential;
- *Polyphonic Texture* – iconic, unmarked, essential;
- *Dissonances* – iconic/symbolic, unmarked, essential;
- *Wide Range* – iconic, unmarked, essential;
- *Simultaneous Layers with different rhythmic Speeds* – indexical, unmarked, essential;
- *Cluster-like Chords* – iconic, marked, frequent;
- *Perfect 5^{ths} and 4^{ths}* – iconic, marked, frequent;
- *Tremolos* – indexical, marked, frequent;
- *Gradual introduction of Voices* – indexical/symbolic, marked, frequent;
- *Progressive increase in rhythmic Velocity* – indexical, marked, frequent;
- *Trills* – indexical, marked, frequent.

5.3.3.2. Sacred monodic Chant (categorisation)

- *Stepwise melodic Motion* – iconic, marked, essential;
- *Measured, slow rhythmic Movement* – iconic, marked, essential;
- *Narrow melodic Range* – iconic, marked, essential;
- *Modalism* – iconic, marked, frequent;
- *Drone Notes* – iconic/indexical, marked, frequent.

According to the characteristics that should be discernible in performance, some resources can be suggested, as per the following tables:

Table 19

Table of Bells in Ivan Moody's Nocturne of Light

Bells		
<i>Signs</i>	<i>Main characteristics in performance</i>	<i>Performative resources</i>
Rhythmic patterns of a <i>trezvon</i>	Rhythmic delineation	Accurate rhythmic execution
Polyphonic texture	Complex chords and fast rhythms	Equal dynamic for chords, quick and <i>articolato</i> motion of fingers for fast rhythms
Dissonances	2 ^{nds} , 7 ^{ths} , fast notes in close range	Accents on the 2 ^{nds} and 7 ^{ths} , pedal for the fast notes
Wide range	High, middle, and low registers	Highlight top note of right hand and bottom note of left hand, <i>marcatos</i> on highest and lowest notes of each semi-phrase
Simultaneous layers with different	Fastest layer on top vs. fastest layer in the bottom	Louder dynamic for the top layer (whether it is the fastest or the slowest)

rhythmic speeds		
Cluster-like chords	2 ^{nds} within chords, three-note chords, chords in both hands, chord progressions, setting within a 6 th	Accents on the chords, louder dynamic
Perfect 5 ^{ths} and 4 ^{ths}	Two-note chords of perfect 5 ^{ths} and 4 ^{ths}	Softer dynamic for two-note chords
<i>Tremolos</i>	Fast rhythmic movement of the <i>tremolo</i> in the strings	<i>Fortissimo</i> and fast <i>tremolo</i>
Trills	Fast rhythmic movement and textural contrast	Louder dynamic and metrical execution of the trill
Gradual introduction of voices	Three solo minims, cello entrance, quartet's gradual vs. sudden entrance	Soft dynamic for first three minims followed by <i>crescendo</i> , louder dynamic for cello, accent on first note of the quartet in the Coda and soft dynamic for violins in the first instance (followed by <i>crescendo</i>)
Progressive increase in	Rhythmic shifts	Accents on the first dotted crotchet, quaver triplet and demisemiquaver, <i>crescendo</i> when dotted crotchets shift to quavers

rhythmic		
velocity		

Table 20

Table of Sacred Monodic Chant in Ivan Moody's Nocturne of Light

Sacred monodic chant		
<i>Signs</i>	<i>Main characteristics in performance</i>	<i>Performative resources</i>
Stepwise melodic motion	Difference between larger jumps of bells and stepwise melodies of chants	Softer dynamics for chants, with accents on notes that follow a leap
Measured, slow rhythmic movement	Contrast between bells' multi-rhythmic layers and chants' regular and consistent motion	Avoid <i>rubato</i> , steady tempo
Narrow melodic range	Proximity of the melodic movement, contrast between wide range of bells and narrowness of chants	Even and soft dynamic for chants (no <i>crescendo</i> or <i>diminuendo</i>)
Modalism	B natural of the first chant, B flat of the second, E flat in termination of second chant	Louder dynamic for third sentence of first chant, <i>crescendo</i> to E flat in bar 165
Drone notes	Second layer of the first chant's third appearance	Louder dynamic for <i>ison</i> line

Based on these tables, some conclusions can be made regarding the performative resources needed for the two structural topics in this quintet: louder dynamics and the strategic application of accents are attributable to the passages that represent bells, particularly in the first part of the work, with softer dynamics at the beginning and *crescendos* being reserved for the *trezvon* movements' gradual introduction of voices and rhythmic *accelerando* in the second part of the work, thus distinguishing the representation of bells in association with each of the chants; contrastingly, overall softer dynamics are suggested for the chants' melodies, allied with a steady tempo and even phrasing.

The narrative of this work (according to the topical play that it exhibits) begins with intricate and irregular bell-like textures characterised by dense harmonic chords. This sets the stage for a gradual intensification of tension through repeated variations of the first chant.

The culmination occurs with the chant's third presentation on the piano, accompanied unexpectedly by an *ison* line. Following this development, the first violin introduces the first chant in complete form for the first time (on this instrument), further intensifying the tension build-up in this first part of the quintet.

The middle section of the work introduces a stark contrast in sonority through the use of *pizzicato*, marking the symbolic defeat of Hell and the subsequent resurrection of Christ. This departure from the previous dense textures highlights a pivotal moment in the narrative.

Following this, the second part of the work unfolds with arpeggiated bell motifs characterized by (mostly) consonant harmonies and a dynamic evolution marked by *crescendos* and *accelerandos*. This evolving texture contrasts sharply with the dense, chordal bell representations of the first part, reflecting a thematic development towards resolution and renewal in the composition's narrative structure.

In the concluding Coda of the work, all thematic elements converge for the first time in a unified expression: with trills mimicking bells on the piano, as well as cluster-like chords that outline the first three notes of the second chant, and the first violin taking up the first chant, sustaining it until the work's conclusion.

Therefore, the two main structural topics – bells and sacred monodic chant – can be regarded as the topical trope in this work, for they alternate and merge continuously, and undergo transformation according to narrative development.

Several other links can be made between this composer's musical style and the elements in this work: the "suspended" time and the use of the concept of Resurrection to determine the structure of his works, as well as the representation of Byzantine chants and of the *ison* are frequently mentioned in relation to his compositions, by himself as well as by others (Moody, 1996; Chater, 2006; Moody, 2008; Coker, 2018).

His use of melody for harmonic organisation is similarly emphasised (Chater, 2006; Coker, 2018), and evident in this work in the three first notes of the second chant which determine melodic and harmonic distribution in the passages that represent bells in the second part, as well as in some depictions of bells in the first part, which outline the first five notes of the first chant.

As for the relation of Ivan Moody's music to Orthodoxy, it is impossible to speak of them independently, as his compositions and his musical style are imbued with Orthodox musical and iconographic traditions, in a conscious attempt (Moody, 1996, p. 66) to turn music into an "incarnate" "vehicle for mysticism" – which is evident in this quintet.

5.4. Analysis of *Prayer* by Maka Virsaladze

This part introduces Maka Virsaladze's *Prayer* and includes a table summarising its topical organisation.

5.4.1. Introduction

Prayer is a work for solo piano, written by Georgian composer Maka Virsaladze in 2016. Its world premiere occurred in that same year by pianist Tamar Zhvania. It has the duration of, approximately, five minutes.

In her answers to an interview that I composed regarding this specific work⁶², Maka Virsaladze explains that this piece was written with the intention of being performed in a memorial concert dedicated to Olivier Messiaen's work *Visions de l'Amen* (for two pianos).

Messiaen was famously able to perceive colours when hearing sounds – a phenomenon called *chromesthesia*, and Virsaladze, in this piece, pays homage to this singular ability by attempting to write in such a way that suggests harmonically individual sections, and adding two sonorities that are distinctly different from the general texture of the piece – the human voice and the *glissandi* on the strings, thus promoting concentrations of colours and the perception of a unique harmonic language.

She also uses a scale between bars 12 and 19 that appears to be an allegory to Messiaen's modes of limited transposition – Virsaladze says that this is a free interpretation of Messiaen's scales.

As for the relation between Virsaladze and Orthodoxy, it is a clear one: she is an Orthodox Christian. In the aforementioned interview, she claims to be familiar with Georgian Orthodox bell ringing and chanting traditions and affirms that she attempted to “create a

⁶² This interview was e-mailed to me directly and is not available online.

religious and meditative mood” in this piece, specifically – a “church atmosphere” (Virsaladze, personal communication, 2023, p. 1). an aesthetic that is, according to her, “close to her creative interests and mood” (Virsaladze, personal communication, 2023, p. 3).

She has also confirmed that the elements that I have perceived in this piece were, indeed, referenced intentionally. Additionally, I broached the subject of the composer’s ideas regarding the performance of her piece, and she suggested one should attempt to recreate a “prayerful state” and a “meditative mood” whilst striving to emphasise the colourfulness of the harmonies and of the different piano registers (Virsaladze, personal communication, 2023, p. 4).

There are five topics of Orthodoxy present in this piece: *trezvon* bells⁶³, recited tone, the representation of a sacred text, the recreation of a state of prayer, and the duality of human and divine. The first two – bells and recited tone – are structural topics, for the topic of bells alternates with sections that fusion signs of recited tone and signs of bells. Additionally, these two topics are represented by contrasting features, and can be regarded as a topical trope.

There are nine signs referencing bells – rhythmic patterns that resemble a *trezvon* bell ring, a *tremolo*, dissonances, simultaneous layers with different rhythmic speeds, perfect 5^{ths}, polyphonic texture, wide range, cluster-like chords, and a structure that resembles that of a *trezvon*. Six signs point to the recited tone – repeated notes, a rhythmic movement that

⁶³ I have interviewed the composer regarding the specific characteristics of the *zvon* tradition present in her piece, to which she responded that “there are similar figures in the Georgian church bell ringing tradition” (Virsaladze, 2023, p. 2), though she did not aim for a scrupulous representation of these characteristics. The reason why I thought I recognised the bells of the Russian Orthodox tradition in this piece composed by a Georgian woman is bound with the fact that Georgia was under Russian rule for many years, having become autocephalous only in 1990; hence, the bellringing and chanting traditions were heavily influenced (or even substituted) by the Russian ones in Georgia during the times of occupation, and were prevalent during most of the composer’s life so far.

follows the delineation of the words of the text, narrow range, a single melodic line, a middle register, and the use of the voice.

The text that is recited by the performer, in this work, is the *Trisagion* hymn (which is a prayer to the Holy Trinity) in Georgian language. This hymn is usually sung – during the Divine Liturgy – three times, followed by the verse “Glory to the Father, and to the Son, and to the Holy Spirit, now and ever and unto the ages of ages, amen”, after which the last sentence of the prayer is sung, followed by one last repetition of the complete hymn.

In this work, the prayer is recited in two separate sections: in the first one (bb. 13-18), it is repeated three times – i.e. according to Orthodox practice. In the second one (bb.36-37), located almost at the end, only the first and the last sentences of the prayer are recited, and the recitation begins with an added word that does not belong to this prayer – *Upalo*, which means “Lord”: this has the effect of recreating a deceleration and decrease in intensity toward the end of the piece.

Here is the first text: წმიდაო ღმერთო, წმიდაო ძლიერო, წმიდაო უკვდავო, შეგვიწყალებნ ჩვენ (*Ts'midao Ghmerto, Ts'midao Dzliero, Ts'midao Uk'vdavo, shegvits'q'alen chven*), meaning – “Holy God, Holy Mighty, Holy Immortal, have mercy on us”.

As for the second text, it is as follows: უფალო, წმიდაო ღმერთო, შეგვიწყალებნ ჩვენ (*Upalo, Ts'midao Ghmerto, shegvits'q'alen chven*) meaning – “Lord, Holy God, have mercy on us”.

Three signs reference the state of prayer – motivic repetition, *fermatas*, and a structural development which emphasises the prayer that is referenced in this work, for this

prayer is recited at the beginning and at the end of *Prayer* – these are the three essential characteristics of this topic.

There are three sections where the topics of bells and recited tone merge: in the first one, the recited tone topic is predominant; the second one is dominated by the bell topic; and in the third section, once more the dominant topic is the recited tone.

In the first of these merged sections, the recited tone topic is represented by repeated notes, rhythmic movement that follows the delineation of the words, a single melodic line (in the voice staff), a narrow range, a middle register, and the use of the voice, while bells are represented by simultaneous layers with different rhythmic speeds (on the piano), polyphonic texture, and a *tremolo*.

Figure 230

Recited Tone and Bells in the first merged Section

The musical score for Figure 230 consists of three staves. The top staff is for the piano, labeled 'bells' in red, and features a tremolo of repeated notes. The middle staff is for the piano, labeled 'recited tone' in blue, and features a single melodic line with repeated notes. The bottom staff is for the voice, with lyrics in Georgian. The score is divided into two measures, each with a red box around the piano part and a blue box around the voice part.

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 2.

In the second fused section, the repeated notes, single melodic line, and narrow range point to the recited tone, and the dissonances, simultaneous layers with different rhythmic speeds, polyphonic texture, and *trezvon* rhythmic patterns reference bells.

Figure 231

Bells and Recited Tone in the second merged Section

4

27 narrow range

polyphonic texture, layers, dissonances

same line

29

single line, repeated notes, dissonances, bell's rhythmic patterns

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 4.

And in the last section, the recited tone is referenced by repeated notes, a single melodic line (in the voice staff), a narrow range, the use of the voice, middle register, and rhythmic movement that follows the delineation of the words, and bells are represented by perfect 5ths, polyphonic texture, and dissonances.

Figure 232

Recited Tone and Bells in the third merged Section

The image shows a musical score snippet for piano accompaniment, measures 35 to 37. The top staff (treble clef) contains chords, with a red box highlighting measures 36 and 37 labeled 'bells'. The bottom staff (bass clef) contains a recited tone, with a blue box highlighting measures 36 and 37 labeled 'recited tone'. The recited tone is a single melodic line with triplets. Below the bottom staff, there is a line of Georgian text: 'ქ — ღა დო წმი და ო დმენ თო მე — გუო წაა დენ ნენი'.

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 5.

Additionally, this alternation and merger of bells and recited tone represents the duality of human and divine, where the divine dimension is signified by bells and the human one – by the recited tone, due to the rhetorical consistency of the former (relatable to divine stability), and the variability of the latter (associated to human emotionality).

The Coda presents the right hand performing a single melodic chromatic line on the higher register of the piano, accompanied by a recording of Virsaladze's *Prayer* for mixed choir. It is, possibly, a topically neutral section (i.e., a section without topical representation) – the only one, in fact: even though it presents one sign of the recited tone – a single melodic line – and two signs of bells – dissonances and wide range –, the first one does not behave as it is expected to, within this topic (this will be elaborated in the section that discusses this specific sign), and the last two do not allow for topical recognition because more essential characteristics would need to be present for the identification of this topic.

Therefore, these signs cannot be ascribed to their respective topics in this Coda, and the following analysis will pertain only the score up to it.

Table 21

Topical Structure of Maka Virsaladze's Prayer

Bells	bars 1-10
Fusion of recited tone and bells	b. 11-19
Bells	b. 20-22
Fusion of bells and recited tone	b. 23-30
Bells	b. 31-35
Fusion of recited tone and bells	b. 36-37
Coda	b. 38-41

5.4.2. Analysis and performance

This section explores the topical analysis of *Prayer* by Maka Virsaladze, as well as the performance techniques aimed at highlighting the features that need to be audibly prominent for greater topical contrast in performance.

5.4.2.1. Bells

Bells are signified in this piece by specific rhythmic patterns that relate to a *trezvon*, a *tremolo*, dissonances, simultaneous layers with different rhythmic speeds, perfect 5^{ths}, a mostly polyphonic texture, a wide range, cluster-like chords, and a structure that resembles that of a *trezvon*.

5.4.2.1.1. *Rhythmic Patterns of a Trezvon*

The sets of two quavers or four semi quavers that are utilised in this piece are featured in the rhythmic hierarchy of a *trezvon*, as shown in the third chapter of this thesis.

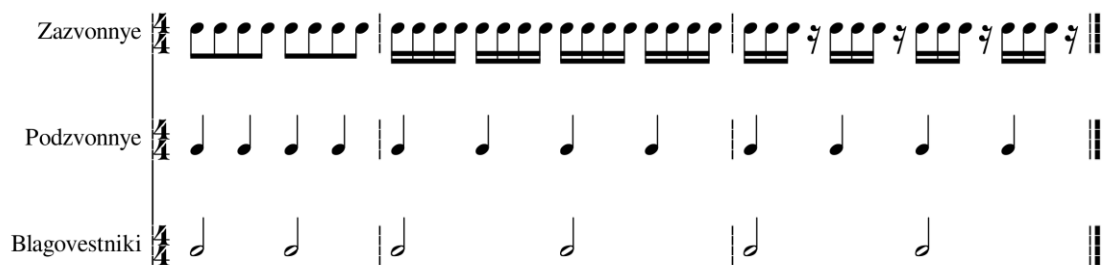
Additionally, the rhythmic patterns executed by *zazvonnye* are frequently more similar to

triplets, if the bell ringer's rhythmic precision is not accurate or the condition of the ropes is not ideal, and also depending on the density of the bells themselves, as well as on the intensity of the wind.

Hence, the use of triplets, of sets of two quavers and of four semi quavers, and of their combinations, in this work, is reminiscent of the *zazvonnye*'s rhythmic patterns.

Figure 233

Zvon Bells' rhythmic Hierarchy



Note. This figure was made by me using MuseScore.

Considering that these rhythmic figurations are presented in a manner that is in accordance with the rhythmic hierarchy of a *trezvon* – that is, with a faster and a slower layer, simultaneously –, this sign is iconic for it accurately represents the rhythmic behaviour of the bells in a *trezvon* ring.

Figure 234

Rhythmic Patterns of Zazvonnye Bells in Virsaladze's Prayer



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 1.

This sign is an unmarked one for, in opposition with the flexible rhythm that characterises the first and third mergers of bells and recited tone, it is associated directly with bells, which are present throughout the entire work, whether as a single referent, or paired with the recited tone, while the latter features only about half the work.

These rhythmic patterns are an essential characteristic of the *trezvon* bell subtype (as evidenced, for example, in Mussorgsky's *The Great Gate of Kiev* from *Pictures at an Exhibition* or in Rachmaninoff's *Prelude op. 3*), as their use is strongly associated with the *zazvonnye* bells' performance practice, most commonly in the context of a *trezvon* ring.

This sign also carries symbolic signification, because this ring is attached to the theological figure of the Holy Trinity, due to its tripartite structure (beginning with three rings on the *blagovestnik*, followed by one, two or three movements, finalising with three chords), and the use of the three registers.

Figure 235

Zvon Bells' rhythmic Hierarchy in Mussorgsky's Pictures at an Exhibition (in augmented Form)



Note. Adapted from Shamray (2020), p. 50.

Figure 236

Zvon Bells' rhythmic Hierarchy in Rachmaninoff's Prelude op. 3

This musical score snippet from Rachmaninoff's Prelude op. 3 illustrates rhythmic hierarchy. The top system features a red box around a triplet of eighth notes in the right hand, a green box around a half note in the left hand, and a blue box around a half note in the right hand. The bottom system shows a green box around a half note in the left hand, a blue box around a half note in the right hand, and a green box around a half note in the left hand. The score is in B major and 4/4 time. Tempo markings include 'Tempo primo' and 'pesante'.

Note. Adapted from the Shamray (2020), p. 53.

Therefore, rhythmic precision is an important consideration for the performance of these patterns, as this resource will allow for the distinct perception of their rhythmic delineation, so as to make them clearly perceptible as a relevant element in this piece's texture.

5.4.2.1.2. *Polyphonic Texture*

Bells in general are rarely depicted in a single voice. Even when this does occur, the monophonic texture is usually a polyphonic one in arpeggiated form (for example, in Liszt's *Sposalizio*, where the single line at the beginning delineates a harmonic organisation [in crotchets] and is meant as an introduction to a following section with multiple voices).

Polyphonic texture is, then, the most common way to represent bells.

Figure 237

Horizontal Chord in Crotchets (Introduction of Liszt's Sposalizio)



Note. Reproduced from Liszt (1974), p. 1.

This work presents this sign in two different harmonic organisations: the main one, which is marked by an abundance of dissonant intervals, and a rather consonant one in bars 12-19.

Figure 238

Consonant harmonic Organisation in Bars 12-19

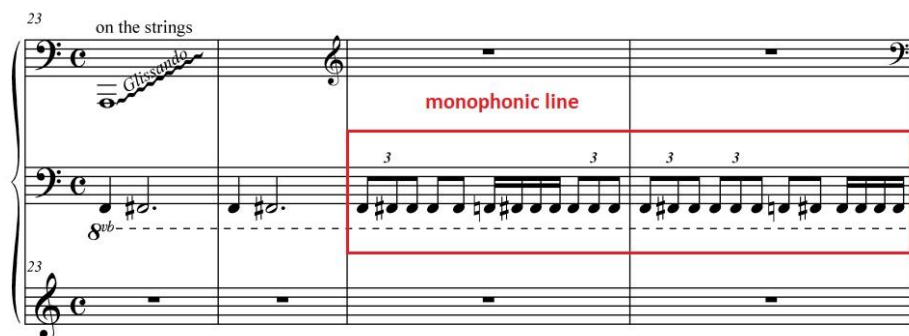


Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 2.

Hence, given the direct relation between this sign and its referent, it is an iconic sign. Additionally, it is a dominant sign throughout this work, with the exception of four bars – 25 and 26, and 29 and 30 –, and of the Coda, which makes it an unmarked feature⁶⁴.

Figure 239

Monophonic Line in Bars 25 and 26



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 3.

Figure 240

Monophonic Line in Bars 29 and 30

⁶⁴ I am regarding the *glissandi* as part of the polyphonic texture as well since they generate numerous notes' resonances.

This sign is an essential characteristic of the representation of bells, signifying the multiplicity of bells engaged in a *trezvon*.

The best way to highlight the multitude of simultaneous voices is by enhancing that same simultaneity. The execution of many voices at once is most commonly carried out by means of chords – these are, often, through no fault other than that of a lack of concentration as well as of a less than stable position (form) of the hand, performed in a slightly asynchronous manner. This – a fixed position of the hand, where all fingers descend on the keys with the same speed – should, then, be considered with particular care by the performer.

Trezvon bells are characterised by a wide pitch range. This sign manifests itself in this work in that all the sections where the bell topic is the only referent are characterised by sudden leaps from one extreme register to the other, or – once – by two simultaneous extreme registers (bb. 20-22). Therefore, this is an iconic sign, for the contrasting registers of the bells are imitated in this work by these leaps. Meanwhile, in the sections where the bell topic is merged with the recited tone topic, this sign is not present.

Therefore, I consider this sign – wide range – to be an unmarked feature in *Prayer*, for the fact that it is only present in sections where bells are the single referent, and that these sections are more consistent in character, suggests that these segments are not influential within the narrative excerpts, and are, then, less salient in the expressive rhetoric of this work.

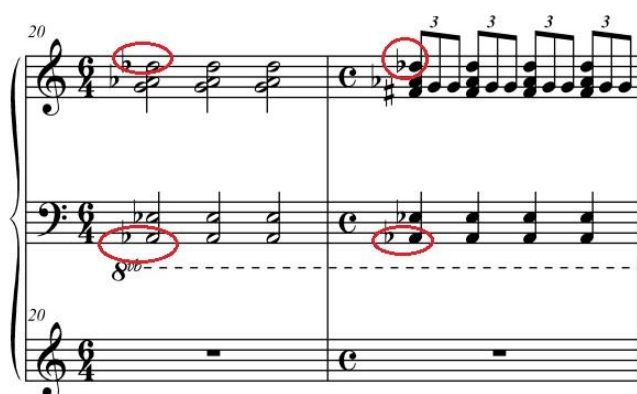
This sign is, also, an essential characteristic of *trezvon* bells; even though some *trezvon* movements may briefly present a single register, or only two registers at once, these rings always culminate with the use of all three.

Highlighting the extreme voices (top note of the right hand and bottom note of the left hand) will help emphasise the wide range in bars 20-22, where there are two simultaneous extreme layers.

As for the leaps from one range to the other, the same resource can be undertaken, but in a sequential manner, that is: if the leap occurs from the high register to the low one – one can highlight the top note of the right hand in the first and the bottom note of the left hand in the second; if the low register leaps up to the high one – one would highlight the bottom note of the left hand first.

Figure 243

Highlighting of extreme Voices in Bars 20-22



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 3.

Figure 244

Example of highlighted Voices to emphasise Leaps from one Register to another



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 1.

5.4.2.1.4. *Simultaneous Layers with different rhythmic Speeds*

The hierarchy of *zvon* bells is as follows: the slowest rhythmic movement is carried out by the *blagovestniki*, the medium one – by *podzvonnye* –, and the fastest – by *zazvonnye* (Figure 233) –; each of these layers performs on a different register – low, medium, and high, respectively.

But in this work, though it is written in three staves, the third one belongs to the voice, and the piano never displays more than two simultaneous rhythmic layers. Moreover, in bars 12-15 the fastest layer, which would be carried out by the top voice, to imitate the hierarchy of *zvon* bells, is performed by the bottom voice in the left hand instead, which also occurs intermittently in bars 27-28 and 32-33.

Figure 245

Triple Staff– two for the Piano and one for the Voice

Piano

Voice

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 1.

Figure 246

Fast Layer in the bottom Voice – unlike Zvon Hierarchy

2 m

on the strings

Crescendo

pp

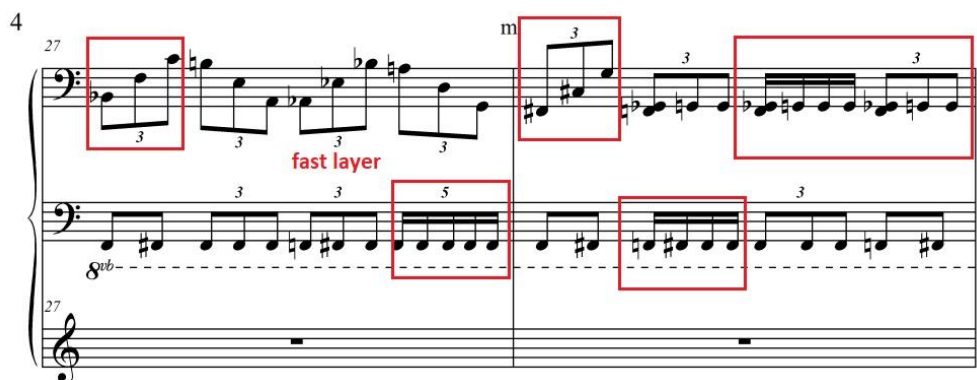
fast layer

წმი - და ო ღმერთო წმი და ო ძლი ე რე

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 2.

Figure 247

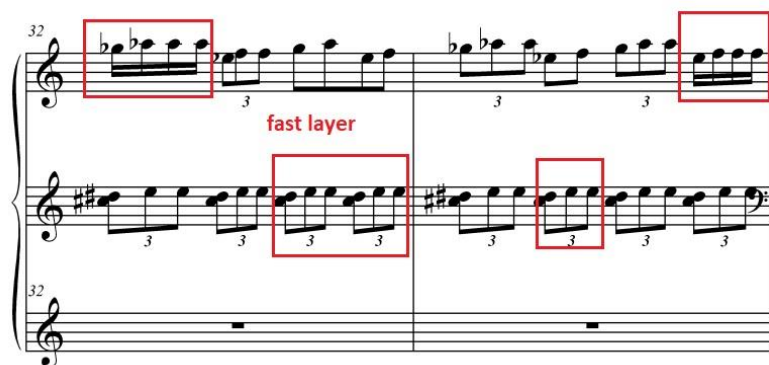
Shifting Location of the fast Layer in Bars 27-28



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 4.

Figure 248

Shifting Location of the fast Layer in Bars 32-33



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 4.

Therefore, this sign is not presented in a manner identical to its correspondent in *zvon* practice, but is, instead, processed through the composer's creative resourcefulness, making it an indexical sign. It is also an unmarked one, as it delineates the dominant texture throughout the work.

This sign is an essential characteristic of *trezvon* bells, which are characterised by three registers with distinct rhythmic velocities.

Considering that what makes this an indexical sign is the fact that the fastest layer is located, sometimes on the upper layer, and other times – on the bottom layer –, it may be of the performer's concern to highlight the fastest layer – this would generate an especially nuanced sonority in bars 27-28 and 32-33, where the fastest rhythmic layer changes places almost every beat.

This highlighting can be implemented by dynamic management – specifically, by playing the fastest layer louder than the slowest. This will, additionally, help to emphasise the markedness of the homorhythmic textures in opposition to the multi-rhythmic ones, provided that one attempts to execute every layer of the former with the same dynamic intensity, and conversely, apply a different dynamic marker to each layer of the latter.

Figure 249

Example of equal dynamic attribution to all Layers of a homorhythmic Section

The musical score for Figure 249 consists of two staves: Piano and Voice. The Piano staff is divided into two systems (treble and bass). The Voice staff is a single line. The score is divided into four measures. The first measure is in 4/4 time, the second in 3/4, and the third and fourth in 4/4. The Piano part has a treble and bass staff. The Voice part has a single staff. Dynamics are marked in red: 'forte' for the first two measures and 'mezzo-forte' for the last two measures. The time signature changes from 4/4 to 3/4 in the second measure.

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 1.

Figure 250

Example of the application of a different dynamic Marker to each Layer of a multi-rhythmic Section



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 1.

5.4.2.1.5. *Dissonances*

Dissonances permeate the entire work – major and minor 2^{nds} and augmented 4^{ths} clustered within a small range, major and minor 7^{ths} and 9^{ths}, and chromatisms: these represent the general, non-consonant sonority of *zvon* bells. Therefore, it is an iconic sign for it imitates the discordant sonority of this tradition, on the piano, by combining dissonant intervals to recreate that sonority.

Figure 251

Dissonant Intervals in Prayer

A musical score snippet titled 'Dissonant Intervals in Prayer' for piano and voice. The piano part features various dissonant intervals highlighted with colored boxes and labels: major 7ths (green), minor 7th (orange), major 2nd (red), minor 9th (red), augmented 4ths (blue), minor 2nd (red), and major 9ths (purple). The voice part is silent.

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 1.

It is an unmarked feature because it dominates most of this work, the only exception being the section in bars 12-19 which represents the recited tone topic predominantly and features a consonant harmonic organisation (Figure 238).

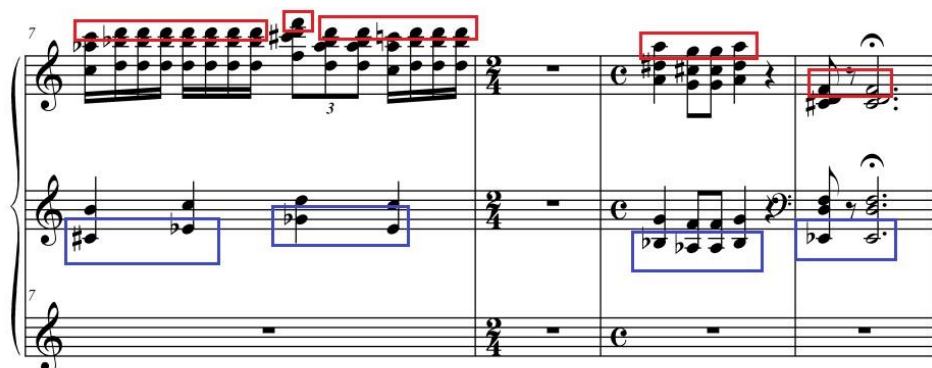
Furthermore, this sign, while not being generally associated with the topic of bells at all, is essential for the recognition of the *zvon* bells subtype.

That being the case, these dissonances should be emphasised by all means possible. For instance, in bars 1-10 one may opt to highlight the top voice of the right hand and the lowest voice of the left hand, because they are nearly always set in accordance with one of the main dissonant intervals. In bars 20-22 the minor, and then major 2nd in the right hand can be played with more emphasis than the rest of the chord.

In bars 27-28 and 32-33 one may perform both hands on the same dynamic level, for both staves are set in a very close range, and hence, doing so will accentuate the discordance between the two hands and the near cacophony occasioned by their closeness. Finally, in bar 35 one may evince the minor 9th in the left hand, as opposed to the perfect 5th in the right one.

Figure 252

Highlighting the top Voice of the right Hand and the bottom Voice of the left Hand in Bars 1-10



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 1.

Figure 253

Minor and major 2^{nds} in Bars 20-22

Figure 253 shows a musical score for a piano, focusing on Bars 20-22. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is one flat (B-flat). The time signature is 4/4. Bar 20 shows a minor 2nd interval in the Treble staff, highlighted with a red box. Bar 21 shows a major 2nd interval in the Treble staff, highlighted with a blue box. Bar 22 shows a major 2nd interval in the Treble staff, highlighted with a blue box. The Bass staff has a dashed line labeled '8vb' and the lower Treble staff has a dashed line labeled '20'.

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 3.

Figure 254

Even dynamic layering in Bars 27-28

Figure 254 shows a musical score for a piano, focusing on Bars 27-28. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is one flat (B-flat). The time signature is 4/4. Bar 27 shows a triplet of eighth notes in the Treble staff, a triplet of eighth notes in the Bass staff, and a triplet of eighth notes in the lower Treble staff. Bar 28 shows a triplet of eighth notes in the Treble staff, a triplet of eighth notes in the Bass staff, and a triplet of eighth notes in the lower Treble staff. The Bass staff has a dashed line labeled '8vb' and the lower Treble staff has a dashed line labeled '27'.

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 4.

Figure 255

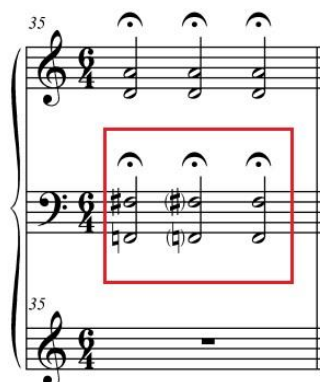
Even dynamic layering in Bars 32-33



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 4.

Figure 256

Evincing the minor 9th in the left Hand in Bar 35



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 5.

5.4.2.1.6. *Cluster-like Chords*

Several chords in this work present a multitude of dissonant intervals set in a close range. Though these are not, technically, clusters, for they do not present at least three adjacent notes, they sound like clusters and reinforce the overall discordant sonority associated with *zvon* bells, representing the sound that results from striking several bells at the same time.

Figure 257

Dissonant Intervals set in a close Range

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 1.

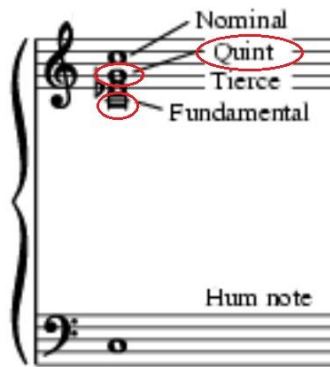
This is an iconic sign for it accurately matches the multiplicity of voices and the incongruous sonority of these bells. It is a marked feature, for it appears infrequently; additionally, it is presented only in the sections where bells are the only referent, adding to its value in the structural layout of the work. It is, also, a frequent characteristic of this topic, often used to recreate the sonority of the bells of this particular school.

Hence, the most important characteristics to emphasise in performance are the multiplicity of voices and the dissonant sonority of these chords, which can be evinced by playing all the notes of each chord with equal dynamic intensity, for their cluster effect to be perceptible.

5.4.2.1.7. *Perfect 5^{ths}*

Bells are often represented, in piano music, by perfect 5^{ths} – this is due to the fact that one of the main harmonics of a bell is a perfect 5th. It can, in fact, be heard more distinctly than the others. Thus, I believe that its use in a score can be considered an iconic sign.

Figure 258

Harmonics of Bells – Quint

Note. This figure was taken from Grove 2006, Price, Rae, and Blades' chapter on the subject of the Bell.

It is also a marked sign for it appears only three times in this work: bars 20-22 in the bass, bar 31 in the left hand, and bars 35-37 in the right hand of the piano, first, then in both hands.

The structural location of these 5ths – the first one after the first merged section dominated by the recited tone and before the one dominated by bells, the second one at the beginning of the last section where bells are a single referent, and the third one at the end of this and transitioning to the last merged section dominated by the recited tone – additionally contributes to the narrative cohesion of this work.

The first appearance coincides with the convergence to the climax of this work (which occurs in bar 23); the second one – with an abrupt leap from the bass register to the middle and high registers of the piano after this climax (generating a sudden decrease in intensity), and the third one – with the bridge that transitions to the Coda.

Figure 259

Perfect 5^{ths} in Bars 20-22 in the Bass

The image displays two systems of musical notation. The first system, labeled with a measure number '20' at the beginning, consists of a grand staff (treble and bass clefs). The bass line is highlighted with a red rectangular box across measures 20, 21, and 22. This box encloses a series of perfect fifth intervals. Above the bass line, there are triplets of eighth notes in the treble staff. The second system, labeled with a measure number '23', shows the continuation of the bass line and the introduction of a string section. The bass line continues with triplets of eighth notes. The string section is indicated by a bracket labeled 'on the strings' and 'CLIMAX OF THE WORK' in red text. The string part features a melodic line with triplets of eighth notes. The bass line also continues with triplets of eighth notes.

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 3.

Figure 260

Perfect 5^{ths} in Bar 31 in the left Hand

The image displays a system of musical notation for measures 29, 30, and 31. The bass line is highlighted with a red rectangular box across measures 29, 30, and 31. This box encloses a series of perfect fifth intervals. Above the bass line, there are triplets of eighth notes in the treble staff. The string section is indicated by a bracket labeled 'on the strings' and 'CLIMAX OF THE WORK' in red text. The string part features a melodic line with triplets of eighth notes. The bass line also continues with triplets of eighth notes.

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 4.

Figure 261

Perfect 5^{ths} in Bars 35-37

35

35

გ — ფა ღო წმი და ო დმერ თო შუ — გვი წესა ღუნ ჩვენ

CODA

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 5.

This stable interval, positioned in a low register, first, then paired with an augmented 4th, and finally, with another perfect 5th on the piano and with the use of the voice, depicted each time by means of minims and crotchets – i.e. stable, longer rhythmic figurations, as opposed to the patterns that resemble *zazvonnye* bells –, renders more pathos to these important moments in this work and cements two of the structure's most relevant moments – the climax and the end. The first one additionally represents an axis point, for it is located exactly in the middle of *Prayer* (bars 20-22 in a work with 41 bars in total).

This sign is not essential for the recognition of this topic, but is, however, frequent to it. Despite the fact that *zvon* bells are usually dissonant, this consonant interval is often used to represent this salient harmonic of a bell. It can also be linked to Virsaladze's use of the perfect 5th as an element that is also common to Georgian traditional secular music (Virsaladze, 2021, p. 86).

Hence, if it is an iconic and marked sign, it needs to be somewhat isolated, to avoid melting into the surrounding texture – for the interval of a 5th to remain audibly perceptible in bars 20-22, the pedal may be cleaned at the beginning of every bar, despite the harmony

being maintained until bar 23; a more thorough cleaning of the pedal can also be employed to bars 31, and 35-37. The stability of this interval and the repeated rhythmic figurations that delineate it can also be emphasised by maintaining a stable tempo, without *rubato*, and preferring a precise rhythmic articulation.

Additionally, the first instance (bb. 20-22) being a climactic point in this work, might encompass a *forte* dynamic, to enhance its prominence, and a slight accent may be implemented to each of the chords to further emphasise the repeated minims, and the following repeated crotchets. As for the second and third instances (31 and 35-37), one may take care in performing all the notes with the same intensity, to avoid emphasising any specific notes, but rather their organisation in chords.

Figure 262

Performative Resources for Bars 20-22

The musical score for bars 20-22 is presented in two systems. The first system covers bars 20 and 21, and the second system covers bar 22. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part (upper staves) features repeated chords in bars 20 and 21, and a single chord in bar 22. The bass line (lower staves) features repeated minims in bars 20 and 21, and a single minim in bar 22. The piano part has a 'Ped.' (pedal) marking and a '8vb' (8va) marking. The bass line has a 'Ped.' marking. The score is adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 3.

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 3.

Figure 263

Performative Resources for Bar 31



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 4.

Figure 264

Performative Resources for Bars 35-37

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 5.

5.4.2.1.8. *Tremolo*

The *tremolo*, in the way that it is written in this work – between D-flat 5 and F5 in the right hand of the piano in bars 15-19 – emulates the *zazvonnye*'s fast rhythmic movement. However, because it is not written in patterns of four semi quavers, but as a free *tremolo*, it represents an indexical sign, that imitates the *zazvonnye*'s rhythmic profile without precisely matching it.

Figure 265

Tremolo in Virsaladze's Prayer

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 2.

This fast movement in a high register will more likely be associated to *trezvon* bells by those who are familiar with the *zvon* tradition, especially considering that this sign is paired with a slower rhythmic motion in the left hand – mimicking the rhythmic hierarchy of a *trezvon* –, making it also a symbolic sign.

It lasts for only four and a half bars and is important in that it is the only noticeable sign of bells in this section: there are two simultaneous layers with different rhythmic speeds present; however, the continuous motion in sixteenth-note groups of the left hand, in which each two semi quavers correspond to one quaver of the right hand, make for an even polyphonic texture that almost sounds homorhythmic. Thus, these two signs – layers with different rhythmic speeds and polyphonic texture – are represented in ways that do not facilitate their perception as distinct signs of bells.

The *tremolo*, on the other hand, stands out with its faster rhythmic speed in contrast with the left hand maintaining the previous regular motion. Therefore, this is a marked sign because of its brevity and because it represents the most prominent reference to bells in this

ensuing markedness of this sign, may go unnoticed. Additionally, the upward scale that introduces this sign in bar 15 can bear a *crescendo*, to help make the transition to the texture that is marked by this sign a more salient one.

Figure 267

Dynamic distribution and phrasing for the Bars with the Tremolo

Figure 267 displays musical notation for two systems of staves, illustrating dynamic distribution and phrasing for bars with tremolo. The notation includes Georgian lyrics and musical notation with dynamic markings and phrasing lines.

System 1 (Bars 14-15):

- Staff 1 (Right Hand):** Bars 14 and 15. Bar 14 contains a piano (p) marking. Bar 15 contains a mezzo-piano (mp) marking. A red box highlights the mezzo-piano section in bar 15.
- Staff 2 (Left Hand):** Bars 14 and 15. Bar 14 contains a piano (p) marking. Bar 15 contains a mezzo-piano (mp) marking. A blue box highlights the piano section in bar 14.

System 2 (Bars 16-17):

- Staff 1 (Right Hand):** Bars 16 and 17. Bar 16 contains a mezzo-piano (mp) marking. Bar 17 contains a piano (p) marking. A red box highlights the mezzo-piano section in bar 16.
- Staff 2 (Left Hand):** Bars 16 and 17. Bar 16 contains a piano (p) marking. Bar 17 contains a mezzo-piano (mp) marking. A blue box highlights the piano section in bar 16.

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 2.

5.4.2.1.9. Structure that resembles that of a Trezvon

A *trezvon* begins with three slow rings on the lowest bell – the *blagovestnik*: this piece begins with three chords in minims, with a *fermata* over the last one, thus resembling this opening gesture.

There are three sections, in this piece, where bells are the only referent (bb. 1-10, bb. 20-22, and bb. 31-35) – this could be related to the (up to) three movements of a *trezvon* bell

ring. The last of these movements, in *Prayer*, ends with three identical chords, in minims, with a *fermata* over each one – this is similar to the three chords that finalise a *trezvon* ring.

Figure 268

Three Chords, in the beginning, that resemble Blagovestnik Rings that initiate a Trezvon



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 1.

Figure 269

Three Chords at the end of the last Bell Movement, resembling the final Chords of a Trezvon



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 5.

This sign is indexical for, even though the three stages of a *trezvon* ring are represented here, the beginning is not symbolised with three single notes on a low register – imitating the three slow rings on the *blagovestnik* –, but rather by chords.

It is a marked sign because it is structurally important in that it frames the structural topics in a manner that is authentic in the context of the Orthodox tradition. It is a frequent characteristic of this topic, though different composers approach the structure of a *trezvon* in different ways.

Consequently, the delineation of the three initial chords, of the individual bell movements, and of the final three chords may benefit the structural definition of this piece. The first three chords can be performed in *forte*, at a slower tempo than the rest of the piece, and with a particularly long pause on the third chord with the *fermata*.

A short pause and a pedal-cut can be implemented before and after each bell movement to help underline them in the general texture. As for the last three chords, they can be evinced by making each of the *fermatas* above them longer than the preceding one.

Figure 270

Performative Resources to mark the beginning's resemblance to a Trezvon opening, and Example of a Pause and Pedal-Cut before the first Bell Movement

The musical score for Figure 270 consists of two staves: Piano and Voice. The Piano staff is in 2/4 time and marked 'Adagio'. It features a 'forte' dynamic. The first measure shows a chord in the right hand and a single note in the left hand. The second measure shows a chord in the right hand and a single note in the left hand. The third measure shows a chord in the right hand and a single note in the left hand, with a fermata above the right hand chord. A red box highlights the fermata. A red line indicates a pedal-cut after the third measure. The Voice staff is silent throughout.

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 1.

Figure 271

Increasingly longer Fermatas to mark the ending's resemblance to the Finale of a Trezvon



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 5.

5.4.2.2. Recited Tone

The recited tone is represented here by repeated notes, rhythmic patterns that follow the delineation of the words of the text, sections with a single melodic line, narrow range, middle register, and the use of the voice.

5.4.2.2.1. Repeated Notes

The recitation of a prayer or another form of sacred text is usually done by holding one note; occasionally, the first syllable of each sentence can begin on a note beneath or above the main one, always in a narrow range.

This is precisely mimicked in this work by setting the first syllable of each sentence in one note and the rest in another note one major or minor 2nd above it, the consequence of

35

homorhythmic chords

უ-ფა ღლო წმი და ო ღმერთ თო შე-გო წა ღუნ ჩვენ

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 5.

However, when this sign is presented in the section where the two main topics are merged and the topic of bells is the dominant one, it is paired with four unmarked signs of bells – simultaneous layers with different rhythmic speeds, polyphonic texture, dissonances, and rhythmic patterns of *trezvon* bells –, making this one (repeated notes) an unmarked sign as well, in this section – bars 23-30 (all four of these unmarked signs of bells can be observed simultaneously in bars 27-28, in Figure 231).

Additionally, repeated notes are essential for the recognition of the recited tone topic, as a recitation entails repetition.

The characteristics which help identify this sign as an iconic one are the setting of the first syllable of each sentence in a lower note, and of the rest of the sentence in a higher note. This can be emphasised by implementing an accent for each of the lower notes that begin the sentences.

On the sections where this sign represents a marked feature, the repeated notes are sung by the voice, whereas on the sections where it is an unmarked feature it is performed on the piano.

Therefore, to evince the distinction between this sign's marked versus unmarked representation, the piano accompaniment on the passages where the recitation is done by the voice can be performed in a softer dynamic – such as *piano* –, to avoid covering the voice, as well as to create a sonorous distinction between the marked and unmarked sections. Contrastingly, a *forte* dynamic may be chosen for the recitation on the piano.

In addition, to make the repetition of notes which allows for the recognition of the topic a more discernible feature, one may avoid singing or playing these notes in either *diminuendo* or *crescendo*, attempting, instead, to maintain the same dynamic level, so as to enhance their sameness.

Figure 274

Performative Resources meant to emphasise the repeated Notes of the voiced Recitations

Figure 274 shows a musical score for piano accompaniment. The score is written for three staves. The first staff (right hand) and the second staff (left hand) are marked with a red 'piano' dynamic. The third staff is a lower staff, possibly for a second left hand or a different instrument. The score includes various musical notations such as triplets, sextuplets, and slurs. The lyrics are in Georgian: 'წმი - და ო უკვე და - ვო მუ - გვი - წყა - ღებ ნებნ წმი - და ო ღმერთო წმი და ო ძლი ე რო'.

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 2.

Figure 275

Dynamic Contrast for Recitation on the Piano in Bars 23-30



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 3.

5.4.2.2.2. *Single melodic Line*

A recitation is usually carried out by a single person, or by several people holding the same note. Hence, the representation of the recitation on a single scale degree is an iconic sign because it reflects this topic's traditional context. It is, also, an essential sign for the representation of this topic, for the same reason.

In bars 27-28 the recitation line in the bass is joined by a second line: these two staves combined present the rhythmic figurations, polyphonic texture, simultaneous layers with different rhythmic speeds, and dissonances that are associated to *trezvon* bells, representing the merger of the two main topics in this section.

Figure 276

Addition of a second Line – four Signs of Zvon Bells in Bars 27-28 – merger of Topics



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 4.

This work is characterised by a predominantly dense rhythmic and harmonic texture; hence, the presentation of a layer with a single melodic line creates contrast with the surrounding sonorous environment and is, therefore, a marked feature. This contrast is particularly noticeable in bars 25-26 and 29-30, where the recitation line in the bass is the only musical element in play (Figures 239 and 240).

Highlighting this sign in performance is, therefore, quite relevant, inasmuch as it will allow for it to be recognised as a direct reference to the recited tone topic.

Thence, in the two sections that are dominated by the recited tone, one may consider playing the piano part in a *piano* or even *pianissimo* dynamic and singing the voice part in *mezzo-forte* or *forte*; and in the four bars where the recited line is presented alone, in the bass, the line may be performed in *forte* (Figure 275), rather than any softer dynamic, to emphasise these moments in this work.

Figure 277

Dynamic distribution in Bars 12-19 (Recitation in the first Section dominated by the Recited Tone)

Figure 278 shows a musical score for piano and voice. The piano part consists of two staves. The first staff has a blue box around it with the dynamic marking *piano/pianissimo*. The second staff has a red box around it with the dynamic marking *mezzo-forte/forte*. The vocal part is on a single staff with Georgian lyrics: ღმრთი - და ო უკვე და - ვო შე - გვი - წეს - ღვინ წმინ - და ო ღმრთი - თო ღმრთი და ო ძლი ე რი.

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 2.

Figure 278

Dynamic distribution in Bars 36-37 (Recitation in the second Section dominated by the Recited Tone)

Figure 279 shows a musical score for piano and voice. The piano part consists of two staves. The first staff has a blue box around it with the dynamic marking *piano/pianissimo*. The second staff has a red box around it with the dynamic marking *mezzo-forte/forte*. The vocal part is on a single staff with Georgian lyrics: ღმრთი - და ო უკვე და - ვო შე - გვი - წეს - ღვინ წმინ - და ო ღმრთი - თო ღმრთი და ო ძლი ე რი.

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 5.

5.4.2.2.3. Middle Register

Considering that the recitation of texts in church is often carried out by a member of the congregation (usually, not one with musical training), a middle register (between an A3 and a C5) is generally preferred. In *Prayer*, the middle register is only used – in the context of the recited tone topic – in the two sections where the recitations are performed by the voice. In these sections, the recitation is written with the notes A-flat 4 and B-flat 4 first, and D4 and E4 the second time; hence, a middle register characterises both.

Figure 279

Range used for the recitation of Texts in Church



Note. This figure was made by me using MuseScore.

Figure 280

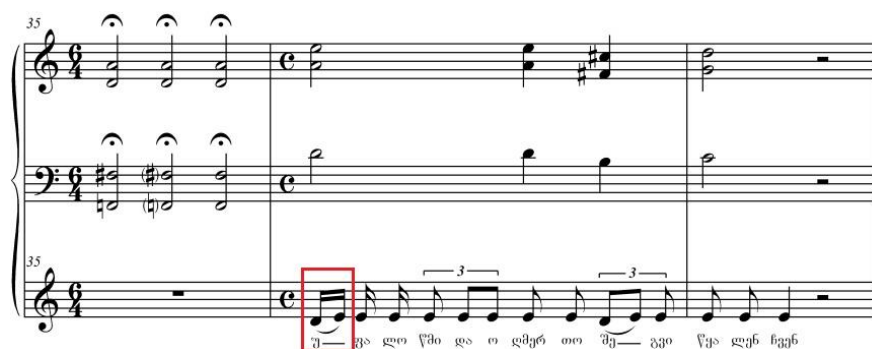
Middle Register in the first Recitation



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 2.

Figure 281

Middle Register in the second Recitation



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 5.

Therefore, this can be considered an iconic sign, for it matches Orthodox practice precisely, and a marked one because a middle register is rarely used in this piece, and mostly associated with the voiced recitations. In fact, it is an essential characteristic of this topic, paired with the use of a single melodic line and with the repeated notes.

Most people, when reciting in their middle register, do so in a plane voice without *vibrato*, for this is the register in which they speak and not the one in which they sing; therefore, *vibrato* should be avoided in these sections.

5.4.2.2.4. *Rhythmic Movement that follows the delineation of the Words*

A recitation of a text would not follow specific rhythmic figurations, but would, instead, obey other factors, such as the length of the words and of the sentences, the meaning of the words, the breathing of the narrator, as well as his/her mood – these factors typically result in a flexible rhythmic motion when reciting a text.

This flexibility is represented in this work only in the two fused sections that are dominated by the recited tone, and not in the one where the bell topic is predominant over the recited tone topic – in this latter section, the rhythmic patterns that are used are the ones associated with *trezvon* bells (Figures 233 and 234).

In the first of the sections where the recited tone topic prevails (bars 12-19) the chosen rhythmic figurations are semi quaver quintuplets and sextuplets (in the voice staff), which creates a flexible, but regular rhythmic motion. Sextuplets characterise the piano part, as well.

Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 5.

This type of rhythmic movement can also be observed in the Coda; however, the large melodic leaps and the use of a very high register make it difficult to categorise it as a reference to the recited tone topic, as the human being is hardly capable of executing such large melodic leaps or singing in such a high register (except with proper training), and would, in any case, not do either in the context of a recitation of a text.

Figure 284

Large melodic Leaps and high Register in the Coda



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 5.

As this rhythmic movement follows the delineation of the words of the prayer's text, this is an iconic sign, for it precisely matches the realisation of a recitation in Orthodox practice.

This type of rhythmic movement is also a marked feature because it does not match the rhythmic behaviour of the rest of the work and presents a significant contrast to the surrounding rhythmic material. Its suppleness as opposed to the rigorousness of the remaining sections, suggests that these are moments of emotional rest and of meditation, in *Prayer*.

This sign is a frequent one in the representation of the recited tone, though this topic is also frequently depicted with a slow, regular rhythmic movement.

Therefore, the rhythmic elasticity and syllabic nature of these phrases needs to be perceptible in performance, as opposed to the *trezvon* patterns' rhythmic acerbity, for their contrast to be perceived in this work.

In order to genuinely imitate the flexible motion that is attempted by the written rhythmic figurations, one may avoid their accurate execution and, instead, focus on the length of the words, their accented syllables, the number of consonants, and the rhyming syllables, aiming for a more continuous and natural recitation. This will also enhance the distinction between this type of rhythmic motion and that of the sections of this work which are characterised by the rhythmic patterns of *trezvon* bells.

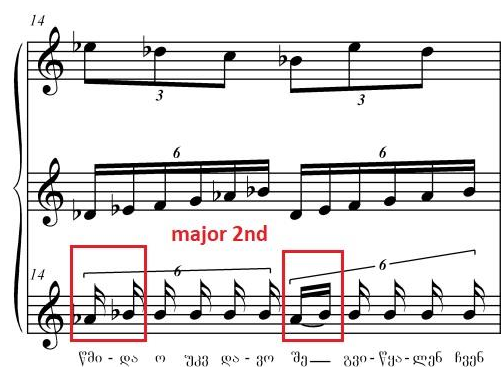
5.4.2.2.5. *Narrow Range*

Typically, the recitation of a text, in church, is carried out, either in a single scale degree, or in two – by beginning the sentence in a scale degree beneath or above the main one. Most commonly, when the recitation is done on two, these outline the interval of a major 2nd; however, as the person who recites the texts is often someone without musical training, minor 2^{nds} are also used, as well as major and minor 3^{rds}, and even – (not usually perfect) 4^{ths} or 5^{ths}.

Nonetheless, the most traditional and frequent disposition is to start each sentence one major 2nd beneath or above the main scale degree, and usually, in the middle register of the voice. In this work, Virsaladze imitates these features – major 2nd in the middle register – precisely, in the sections where the recited tone topic is predominant. Hence, in these sections, this sign is iconic – even more so because it is carried out by the voice.

Figure 285

Major 2nd in the first Section dominated by the Recited Tone



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 2.

Figure 286

Major 2nd in the second Section dominated by the Recited Tone

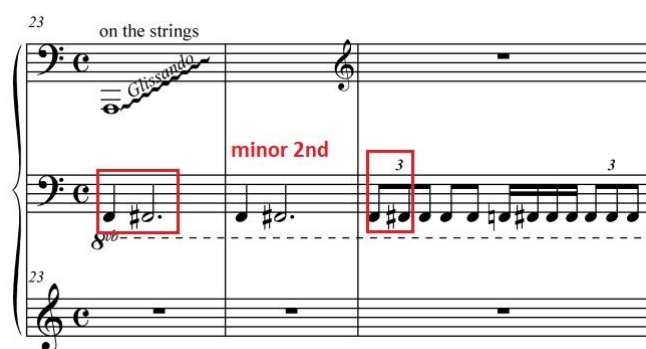


Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 5.

However, in the section where the topic of bells is predominant over the recited tone one, this sign is transformed into a minor 2nd: even though this is not unheard of, in church practice, I believe that, in this work, the use of a minor 2nd in this section is more significantly relatable to a representation of the merger of topics – defined by the fusioning of the narrow range of the recited tone topic with the dissonances that represent an essential characteristic of the bell topic – than of a less frequent reading custom. For this reason, this same sign may, in this section, be considered an indexical one.

Figure 287

Minor 2nd in the Section dominated by Bells



Note. Adapted from the score sent to me by the composer (M. Virsaladze, personal communication, 2023), p. 3.

The topic that this sign points to – recited tone – is the most storytelling of the elements in *Prayer*. Unlike the bell topic which is mostly represented as sound pictures that permeate the piece, and unlike the Coda that sounds like a departure from everything that was previously presented in this work, the recitation that is carried out in this interval of a major or minor 2nd narrates the emotional development of *Prayer* in all its variations.

It is stable and even in the first section – where the recited tone is predominant –, transformed into a minor 2nd and surrounded by dissonances in the section dominated by

number of bars that are characterised by narrow and wide range is evenly distributed throughout this work).

As the imitation of a recited tone is often carried out in a single scale degree – and in that case, narrow range is hardly applicable for there is no melodic movement –, this is not an essential characteristic of this topic, but rather a frequent one.

The importance of highlighting this element in performance has already been discussed in the previous section. That which can be further evinced is its markedness, particularly considering the effect that the choice of a major or minor 2nd for each of the sections and the accompanying rhythmic motion have on the narrative development of this work.

Therefore, a slower tempo may be chosen for the performance of the last section where the recited tone merges with bells (Figure 283) – to further enhance the written *ritardando* in the voice line and to create contrast with the first merged section (Figure 288), which can, additionally, be performed in a more regular, forward-moving tempo.

As for the recitation in the middle section, the choice of a minor 2nd and its association with the dissonances that reference the bell topic can be emphasised by playing it *forte* (Figure 275), and in the same tempo that was chosen for the first section of bells – specifically, for the execution of the rhythmic patterns of *trezvon* bells that appear in bars 5-7 (Figure 234).

5.4.2.2.6. *Use of the Voice*

This is a particularly iconic sign for the recitation of a prayer is, in fact, executed by a human voice, in church practice. It is also a marked one for the timbre of the voice contrasts significantly with the predominant timbre of the piano in this work.

The fact that the voice is, in the first merged section, accompanied by a consonant harmonic organisation (Figure 238) which does not characterise most of the work, further enhances its markedness, and renders an increased expressiveness to this section, a tenderness that does not define the segments that only or predominantly reference bells.

This sign is not essential for the delineation of this topic, but rather idiomatic, for the use of the voice to represent a recitation is uncommon. Furthermore, in this piece, it can be linked to this composer's numerous creations for various vocal ensembles.

The infrequent use of the voice makes it an unexpected sonority in this piece. As it is paired with the piano both times, one may consider using greater vocal projection for the voice part, so it may be heard louder than the piano.

5.4.3. Conclusions

This work presents references to five topics – bells, recited tone, sacred text, state of prayer, and the duality of human and divine. The first two are the most relevant ones, from a structural perspective, for they alternate and merge continuously; hence, they are the ones thoroughly analysed in this chapter.

The sacred text that is represented in this work is “Holy God, Holy Mighty, Holy Immortal, have mercy on us”, in Georgian, symbolised by two texts that are to be sung by the pianist, the first of which is repeated three times – according to Orthodox practice –, while the second text is fragmented – only the first and last sentences are presented, preceded by the added word “Lord”, generating a decrease in rhetoric intensity.

The state of prayer is signified by motivic repetition, *fermatas*, and a structural organisation that emphasises the prayer that is represented here – due to the recitation of this prayer at the beginning and at the end of the piece, framed and merged with sections of bells.

The duality of human and divine is represented through the alternation of the two structural topics: recited tone symbolises the human dimension, while bells signify the divine one.

The topic of bells is analysed under the scope of the *trezvon* bell ring subtype, which is referenced by specific rhythmic patterns that relate to a *trezvon*, a *tremolo*, dissonances, simultaneous layers with different rhythmic speeds, perfect 5^{ths}, a mostly polyphonic texture, a wide range, cluster-like chords, and a structure that resembles that of a *trezvon*.

The topic of the recited tone is invoked by repeated notes, rhythmic patterns that follow the delineation of the words of the text, sections with a single melodic line, narrow range, middle register, and the use of the voice.

The categorisation, according to Peirce (1894), Hatten (1994), and Frymoyer (2017) is as follows:

5.4.3.1. Bells – *Trezvon* Bells subtype (categorisation)

- *Rhythmic Patterns of a Trezvon* – iconic/symbolic, unmarked, essential;
- *Polyphonic Texture* – iconic, unmarked, essential;
- *Wide Range* – iconic, unmarked, essential;
- *Simultaneous Layers with different rhythmic Speeds* – indexical, unmarked, essential;
- *Dissonances* – iconic, unmarked, essential;
- *Perfect 5^{ths}* – iconic, marked, frequent;
- *Cluster-like Chords* – iconic, marked, frequent;
- *Tremolo* – indexical/symbolic, marked, frequent;
- *Structure that resembles that of a Trezvon* – indexical, marked, frequent.

5.4.3.2. Recited Tone

- *Repeated Notes* – iconic, marked/unmarked, essential;
- *Single Line* – iconic, marked, essential;
- *Middle Register* – iconic, marked, essential;
- *Rhythmic Movement that follows the delineation of the Words* – iconic, marked, frequent;
- *Narrow Range* – iconic/indexical, marked, frequent;
- *Use of the Voice* – iconic, marked, idiomatic.

Certain performative resources are linkable to each of these signs in accordance with this categorisation, considering the main characteristics that should, hence, be evinced in performance:

Table 22

Table of Bells in Maka Virsaladze's Prayer

Bells		
<i>Signs</i>	<i>Main characteristics in performance</i>	<i>Performative resources</i>
Specific rhythmic patterns (<i>trezvon</i> bells)	Rhythmic delineation	Rhythmic precision
<i>Tremolo</i>	Louder, similar to <i>zazvonnye</i> in rhythm and register	<i>Mezzo-piano</i> dynamic, slower metric execution

Dissonances	2 ^{nds} , augmented 4 ^{ths} , 7 ^{ths} , 9 ^{ths} , chromatisms, close range	Highlighting top and bottom notes, even dynamics, highlighting dissonant intervals
Simultaneous layers with different rhythmic speeds	Shifting location of the fastest layer	Louder dynamic for the fastest layer
Perfect 5 ^{ths} in chords	Structural positioning	<i>Forte</i> dynamic, accents (bb.20-23), even chord sound (bb. 31, and 35-37)
Polyphonic texture	Multitude of simultaneous voices	Stable form of the hand, equal digital speed
Wide range	Leaps between registers, and two simultaneous extreme registers	Highlighting top and bottom notes of opposing registers
Cluster-like chords	Polyphonic, dissonant sonority	Playing all notes of chords with equal dynamic intensity
Structure resembling <i>trezvon</i>	Three initial chords, individual bell movements, three final chords	Slower tempo in bb. 1-2 and long <i>fermata</i> in b.2; short pause and pedal-cut before and after each bell

		movement; increasingly longer <i>fermatas</i> in b. 35
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Table 23

Table of Recited Tone in Maka Virsaladze's Prayer

Recited Tone		
<i>Signs</i>	<i>Main characteristics in performance</i>	<i>Performative resources</i>
Repeated notes	First syllable on lower note, distinction between voice and piano	Accent on lower notes, softer dynamic when with voice, no <i>cresc.</i> or <i>dim.</i>
Rhythmic movement that follows the delineation of words	Rhythmic elasticity and syllabic nature	Focus on the text
Single melodic line	Distinction between polyphony and monophony	Dynamic distinction between piano and voice (bb. 11-19 and 36-37), <i>forte</i> in bb. 25-26 and 29-30
Narrow range	Major or minor 2 nd range, rhythmic profile	Regular tempo for bb. 11-19, slower tempo for

		bb. 36-37, same tempo in bb. 23-30 as in bb. 5-7
Middle register	Plane voice	Avoid <i>vibrato</i>
Use of the voice	Contrasting timbre	Louder dynamic for voice, vocal projection

Based on this summary, some inferences can be made in relation to the performative resources needed for the two structural topics in this work: generally louder dynamics, stability of tempo, and rhythmic precision are relatable to bells; contrastingly, overall softer dynamics, greater tempo variation, and an emphasis on the voice and on the text are attributable to the recited tone.

The topical structure and narrative logic of this work is as follows: the topic of bells is mostly represented as sound pictures, alternating with sections where the two topics are merged, in which the recited tone acts as a narrating element, appearing, first, in the form of a rhythmically regular and harmonically consonant prayer that follows traditional practice, evolving into a section where the recited tone topic is transformed by that of bells, presented in the bass register in a dissonant sonorous environment, and finalising with a short, decelerating section that transitions to the Coda. Additionally, the climax of this work coincides with the single merged section where bells are predominant.

Some parallels can be drawn between this work and Virsaladze's musical style: her oeuvre is strongly represented by choral works and by works for piano and voice – the use of the voice in this work is, therefore, a natural symbiosis. Additionally, the use of "(...) ostinatos of texture (...)", chromatic chords, polytonality, and perfect 5^{ths}, which can be

encountered in this work – in the repeated notes of the recited tone, the dissonant chords, the layers of different speeds, and the sections that exhibit perfect 5ths which reference bells – are cited by Virsaladze as being part of her musical style (Virsaladze, 2021, p.85).

Regarding the context of this work in the scope of Orthodoxy, as well as the composer's cultural context and national identity, some inferences can be itemised: the two main topics in this work – bells and the recited tone – are associated with Virsaladze's religion (Orthodoxy). The choice of this particular prayer, which is common in the context of Divine Liturgy in the Orthodox Church, similarly relates to the composer's religion.

In addition to that, some of the elements in *Prayer* – such as perfect 5ths and complex chord sounds (...)” (Virsaladze, 2021, p. 86) – are also linked by Virsaladze to Georgian traditional secular music, which Chabashvili claims to be a frequent referent in this composer's music as well (Chabashvili, 2018).

Prayer additionally references the topic of theological concepts – specifically, the Holy Trinity – via the evocation of a *trezvon*, the prayer that is referenced, and the emphasis on the number three (associated, in Christianity, to the Holy Trinity) in the structure of this work – which begins with three chords, presents three *trezvon* movements (the last of which ends with three chords) and three sections that merge the two topics.

Conclusions

This thesis focuses on structural topics, following Hatten's (1994, 2004) theory of markedness and topical troping, which emphasises the role of topics in shaping the framework of musical compositions through their alternation or merging. The analysis centres on four main topics: bells – specifically *trezvon* bell rings within the *zvon* tradition, which are prominently referenced by several composers –, sacred monodic chant – particularly Byzantine and *znamenny* chants, which are consistently quoted (directly or indirectly) in the piano repertoire –, sacred polyphonic chant in its diverse forms across various developmental phases, and recited tone – utilised for the vocal recitation of sacred texts in Orthodox practice.

Trezvon bells are characterised by a dissonant sonority, and a virtuosic, multi-layered rhythmic profile. Byzantine and *znamenny* chants present a monophonic melodic line, often accompanied by a drone note. Polyphonic singing underwent several stages, identified by different (even contrasting) characteristics, such as dissonant polyphonic textures and consonant homophonic and homorhythmic ones, though it is most often represented by means of characteristics that can be related to the *partes* style (i.e., a homorhythmic texture, with a consonant harmony). The recited tone is mostly carried out in a single scale degree, employing accents and melodic embellishments, as well as *caesuras* and agogic, to convey the meaning of the texts.

The composers Maka Virsaladze, Ivan Moody, Georgy Sviridov, and Vuk Kulenović share several commonalities and divergences in their approach to music, faith, and national identity. Virsaladze and Moody are Orthodox Christians, while Moody was also an Orthodox priest. Sviridov, living under anti-Christian Soviet rule, sympathised with the Russian

Orthodox Church. Kulenović did not adhere to any faith, yet showed respect for Orthodoxy, as evidenced in his piece *Hilandarska zvona*, named after an important Serbian monastery.

The composers' backgrounds reflect significant historical and personal influences: Kulenović experienced wartime turmoil, Virsaladze's family suffered under Soviet repression, Sviridov composed amidst Soviet anti-religious sentiment, and Moody engaged with diverse Orthodox communities impacted by various conflicts.

In their compositional approaches, these composers resisted prevailing trends of their times. Sviridov rejected modernist techniques in favour of traditional harmony and tonality, Kulenović leaned toward minimalism and repetitive styles, and both Moody and Virsaladze emphasised simplicity, transparency, and motivic repetition.

They all drew inspiration from traditional secular music, incorporating elements from Russian, Balkan, Italian, and Georgian music (among others). Orthodox influence is evident in their works through the integration of chants or of their characteristics, attempts to create a sense of "suspended time" (related to eternity), and representations of bells.

Regarding nationalism, Sviridov is noted for his distinctively Russian style and leadership in Russian artistic nationalism. Virsaladze's work bridges Georgian Orthodox and secular music, while Moody's oeuvre, though not intentionally nationalistic, reflects European cultural strands. Kulenović opposed nationalist agendas yet produced works which are considered landmarks of Serbian culture.

In summary, despite varying religious affiliations, these composers shared a common historical context, rejection of popular compositional trends, inspiration from similar sources, and a pursuit of national identity, finding solace and expression in Orthodox traditions.

I will presently synthesise the results of my analysis of the four selected works.

In Georgy Sviridov's *Partita no. 1*, three Orthodox topics are identified in the fourth and seventh movements: *trezvon* bells, sacred polyphonic chant, and recited tone. The fourth movement features recited tone and sacred polyphonic chant, but these topics are not organised structurally, as the recited tone merges with the non-Orthodox topic of recitation throughout the movement, and the sacred polyphonic chant appears only briefly at the end.

Conversely, the seventh movement – *Solemn music* – structurally integrates sacred polyphonic chant and *trezvon* bells, creating a framework for performance contrasts and narrative conveyance.

The sacred polyphonic chant is characterised by a homophonic texture, slow rhythmic movement, cluster-like chords, and chromaticism, while *trezvon* bells are depicted through specific rhythmic patterns, polyphonic/homophonic texture, wide range, layers with different rhythmic speeds, dissonances, pandiatonicism, cluster-like chords, perfect 5ths and 4ths, gradual introduction of voices, increasing rhythmic velocity, and fast alternating or repeated chords. Momentary mentions are made of the funeral march topic in the third movement and of the lament topic at the end of the seventh movement.

The performative resources which are suggested for the topical interpretation (on the piano) of Georgy Sviridov's *Partita no. 1* distinguishes between sacred polyphonic chant and bell ringing, emphasising the melodic voice in the former and the virtuosic rhythmic profile of the latter.

Despite the distinct focus of these topics, their merger – which occurs in the middle section of the movement – results in a textural evolution that demands accents, louder dynamics, and refined phrasing for both, blending their performative resources (though bells remain predominant in terms of topical representation). The exact implementation of these

resources in the proposed structural marks is, therefore, crucial for maintaining topical distinction.

The narrative of the seventh movement begins with a reverent choir, followed by increasingly joyous bell ringing, symbolising a celebratory *trezvon* ring. This progression is accompanied by the choir, initially represented by a leading melodic line in the form of perfect 5^{ths} and 4^{ths}, which evolves into polyphonic chords, and is ultimately integrated into the dominant semiquaver motor.

As the bell ringing reaches its climax, the choir briefly takes over, leading to a lament topic that signifies a sudden spiritual and emotional drop, ending the movement and the *Partita* in sorrow. Thus, the alternation and merger of bells and sacred polyphonic chant form the rhetorical core of this movement.

Sviridov's style is evident in the chromaticism of the sacred polyphonic chant and the pandiatonicism in both topics. While elements of Orthodox tradition are prominent, this work does not explicitly depict theistic topics like the state of prayer or the duality of human and divine. This may be due to Sviridov's complex relationship with Orthodoxy, influenced by the anti-religious environment of the USSR. Nonetheless, he incorporated Orthodox elements into his music, reflecting an affinity for its philosophical precepts without necessarily invoking explicit religious sentiment.

Kulenović's *Hilandarska zvona* is centred around the theme of *trezvon* bells, depicted through three distinct *trezvon* movements. The musical elements symbolising these bells include rhythmic patterns characteristic of a *trezvon*, polyphonic texture, a wide range, simultaneous layers with varying rhythmic speeds, occasional dissonances, perfect 5^{ths} and 4^{ths}, trills, gradual introduction of voices, a progressive increase in rhythmic velocity, and an overall structure resembling that of a *trezvon*.

The work's three movements have distinct profiles: the first two are closely related and the third contrasts with the previous ones. The first and second movements feature often precise rhythmic figurations of a *trezvon* ring, polyphonic texture through multiple layers, dissonances as two-note chords outlining major and minor 2^{nds} and minor 7^{ths}, and frequent (perfect) 5^{ths} and 4^{ths}.

In contrast, the third movement, dominated by semi quaver quintuplets, uses fast motion and close melodic range to articulate polyphonic texture and dissonance, and is characterised by a predominance of layers of equal rhythmic motion.

Consequently, the narrative of this work is markedly outlined. The first movement introduces layers with a seamless increase in velocity, making it more reiterative and regular, while the second movement's slow addition of layers and gradual rhythmic escalation (at the beginning) represents a moment of rest in the *trezvon*. The contrasting third movement, more irregular and denser than the preceding two, signifies the climax of the bell ring, highlighted in performance by louder dynamics and faster tempo.

Reflecting the rhythmic energy that is characteristic of Vuk Kulenović's music, *Hilandarska zvona* showcases rhythm as its driving force; melodies are used to create repeating motifs. It serves as an "onomatopoeia" (Medić, 2020, p. 173) of the *trezvon* bell ring from the Hilandar monastery, accurately capturing its sonorous qualities.

Ivan Moody's quintet *Nocturne of Light* features five discernible topics: bells, sacred monodic chant, iconography, state of prayer or "suspended" time, and Resurrection.

Iconography is represented through the depiction of the shattering of the locks of Hell via *pizzicati* in the strings and inside the piano, and a tripartite structure symbolising the trilateral disposition of the holy figures on the icon of The Harrowing of Hell. The geometric layout of the icon is also mirrored, via the structural disposition of the chants, with the first

chant symbolising death (related to the lower half of the icon [Hell]) in the first part, and the second chant signifying Resurrection (in association with the upper half of the icon [Heaven]) in the second part.

The state of prayer or “suspended” time is conveyed through motivic repetition, static rhythmic and harmonic textures, a structural focus on Resurrection, and abundant pauses. Resurrection is represented by the chosen chants, the structure of the second part, and the inspiration drawn from the icon of the Harrowing of Hell.

The analysis focuses primarily on bells and sacred monodic chant as the structural topics of the work.

The representation of *trezvon* bells includes rhythmic patterns of a *trezvon*, polyphonic texture, dissonances, wide range, simultaneous rhythmic layers, cluster-like chords, perfect 5ths and 4ths, *tremolos*, trills, gradual voice introduction, and increasing rhythmic speed. Sacred monodic chant is characterised by stepwise melodic motion, narrow range, slow and measured rhythm, modalism, and drone notes.

The narrative begins with complex bell-like textures, building tension through repeated variations of the first chant, culminating with an unexpected *ison* line on the piano and a complete presentation of this chant by the first violin.

The middle section shifts dramatically with *pizzicato* strings symbolising Hell’s defeat and Christ’s resurrection, creating a stark contrast with the earlier dense textures. The second part features arpeggiated bell motifs with often consonant harmonies, *crescendos*, and *accelerandos*, reflecting a thematic development that progresses toward resolution and renewal.

The concluding Coda merges all thematic elements: trills mimicking bells, cluster-like chords outlining the second chant, and the first violin sustaining the first chant until the end,

culminating the continuous alternation and merging of bells and sacred monodic chant throughout the work.

This quintet requires distinct performative resources for its two structural topics: bells and sacred monodic chant. The bell passages demand louder dynamics, strategic accents, and crescendos to illustrate the *trezvon* movements' gradual introduction of voices and rhythmic *accelerando*. In contrast, the chant melodies call for softer dynamics, steady tempo, and even phrasing.

Ivan Moody's musical style, deeply intertwined with Orthodox traditions, is evident in this quintet. The representation of a "suspended" time, the Resurrection theme, Byzantine chants, and the *ison* are, in fact, recurring elements in his compositions.

As for Virsaladze's *Prayer*, it references five topics: bells, recited tone, sacred text, state of prayer, and the duality of human and divine. The primary focus is on the first two topics, which are structurally significant as they continuously alternate and merge.

The sacred text "Holy God, Holy Mighty, Holy Immortal, have mercy on us" is represented in Georgian and sung by the pianist who, first, sings it three times, and subsequently – toward the end of the piece –, recites a fragmented version of it, characterised by the addition of the word "Lord", resulting in a decrease in rhetorical intensity. The state of prayer is indicated by motivic repetition, fermatas, and a structural organisation that emphasises the prayer at the beginning and end, intertwined with sections of bells.

The duality of human and divine is portrayed through the alternation of the recited tone – as a primary reference, signifying the human dimension –, and bells – as a primary or single reference, symbolising the divine dimension.

The analysis of the topic of bells focuses on the *trezvon* bell ring subtype, characterised by specific rhythmic patterns, a *tremolo*, dissonances, layers with different

rhythmic speeds, perfect 5th, a polyphonic texture, a wide range, cluster-like chords, and a structure resembling that of a *trezvon*.

The recited tone is evoked by repeated notes, rhythmic patterns aligning with the text's words, sections with a single melodic line, narrow range, middle register, and the use of the voice.

The performance of these topics in *Prayer* requires louder dynamics, stable tempo, and rhythmic precision for bells, contrasted by softer dynamics, tempo variation, and vocal emphasis for the recited tone.

The narrative structure alternates between sound pictures of bells and merged sections where the recited tone narrates the plot, evolving from consonant prayer to a dissonant bass register transformed by bells, culminating in a climax where bells dominate. The piece ends with a final recitation, defined by a rhetoric decay that transitions to the Coda (which represents the single topically neutral section).

This piece reflects parallels with Virsaladze's musical oeuvre – significantly represented by choral works and works for piano and voice – and style – known for the use of *ostinatos*, polytonality, and perfect 5th. These elements are also present in this work, through the use of the pianist's voice, of a choral soundtrack (of the composer's authorship) and of the above-mentioned musical structures.

In the context of Orthodoxy and Virsaladze's cultural and national identity, the work's main topics are tied to her religion, with the prayer reflecting Orthodox liturgy. The use of perfect 5th and complex chords can also be associated to Georgian traditional music, which is frequently referenced in Virsaladze's compositions.

Additionally, the Holy Trinity is also evoked through the *trezvon*, the prayer, and the structural emphasis on the number three, evident in the work's three opening chords, three

trezvon movements, and three merged sections, underscoring the religious and cultural influences in this piece.

Some conclusions can be drawn in relation to the signs that are used to represent each of the topics this dissertation focuses on, and their different settings.

Rhythm is the most important aspect of a representation of *zvon* bells. Moreover, the rhythmic patterns of a *trezvon* and the simultaneous layers of different rhythmic speeds are signs that need to be paired, for an effective representation of *trezvon* bells to be achieved.

Though these rhythmic patterns may not always precisely correspond to those that are used in a *trezvon* ring – such as triplets or quintuplets, which resemble the *zazvonnye* bells’ rhythmic patterns but are not an exact match to them –, it is their organisation in distinct layers that which either more or less clearly represents the topic of *trezvon* bell rings. Specifically, the weighing factor is the presentation of three layers – fast, medium, and slow –, in accordance with the rhythmic hierarchy of a *trezvon* ring, as opposed to a rhythmic speed which varies across all layers or is identical in all of them.

The polyphonic texture that is characteristic of the sonority of these bells can be represented through chords, fast notes that delineate chords (usually organised in a narrow melodic range), or several simultaneous layers.

Wide range is signified by simultaneous extreme layers, leaps from one register to its opposing one, or alternatively, by concurrently displaying three layers that are distinct in register – high, medium, and low.

The role of simultaneous layers with different rhythmic speeds in the representation of bells is determined by the location of the fast layer; in accordance with *trezvon* practice, the fast layer would be located on top, though composers often shift its location, according to their rhetoric agenda.

Dissonances are represented through dissonant intervals, often within chords, and patterns of fast notes set in a close range. Georgy Sviridov also uses pandiatonicism to recreate the discordant sonority of *zvon* bells.

Cluster-like chords are symbolised by adjacent notes within a chord, in a close range, in one or both hands of the pianist, often in repeated sequence.

Perfect 5ths represent the main harmonic of a bell (the third one). Perfect 4ths represent the interval outlined by the third and fourth harmonics of a bell. These intervals are particularly representative of bells when written as two-note chords (as opposed to being set in a melodic disposition).

Tremolos emulate the *zazvonnye* bells' fast rhythmic movement and are written, both in measured (as is the case in Sviridov's *Partita*) and free (such as in Moody's *Nocturne*) form.

Trills similarly emulate the *zazvonnye*'s fast rhythmic movement, as do fast, repeated chords – the first are generally written through the indication *tr* and, occasionally, delineated with specific rhythmic figurations (as is the case with one of the trills in Kulenović's *Hilandarska zvona*), while the second is presented, in Sviridov's *Partita*, in measured form (as semi quavers).

The gradual introduction of voices implements, either one layer at a time, or one (or several) voice(s) successively.

Progressive increase in rhythmic velocity gradually escalates the speed of the highest layer (in Moody's *Nocturne of Light* and in Kulenović's *Hilandarska zvona*), or alternatively, merges all the layers into the main rhythmic motor (Sviridov's *Partita*).

The structure that resembles that of a *trezvon* ring simulates at least one part of said structure – either the beginning (the initial three rings on the *blagovestnik* bell), the end (the final three chords on all the bells), and/or the different movements which form the structure.

The repeated notes that define the recited tone are presented as a single scale degree consistently reiterated using, either the same rhythmic figuration, or various ones, depending on the intended rhetorical effect.

The rhythmic figurations that are used to delineate the previous sign are flexible when the recitation encompasses the use of the voice and of a text, thereby following the laws of that text – such as punctuation and letter separation (in Virsaladze's *Prayer*). Alternatively, when it is carried out on the piano and not on the voice, it usually presents a regular rhythmic pace (as in Sviridov's *Partita* or Mokranjac's *Echoes*).

The single melodic line is represented by a monophonic melody on one of the layers, or as a single monophonic layer. The middle register that is used for the representation of the recited tone usually ranges between A3 and C5. The narrow range of these recitations is evident in the fact that the intonational embellishments of the melodic line of the recited tone do not surpass a 5th and may encompass a 2nd or 3rd above or beneath the main repeated note.

Regarding the sacred monodic chant topic, its stepwise melodic motion is represented through melodies that move in conjunct degrees and present only a few short leaps. The measured and slow rhythmic motion that characterises this topic is signified by a slow tempo and a regular rhythmic movement that uses (mostly) crotchets, minims, and occasionally, quavers. The range of the melodies does not surpass an 8^{ve}.

This topic is characterised by a modal melodic organisation, which resembles the Western modes (though it does not match these modes, but is more closely related to the specific ones of Byzantine and *znamenny* chants). The occasional drone notes follow the

harmonic sequence of the chant, and are presented with slow and regular rhythmic figurations, outlining a unison, an 8^{ve}, a 4th or a 5th.

As for sacred polyphonic chant, it is characterised by a homophonic texture that is represented by the use of a leading melodic voice. The slow and measured rhythmic movement that is associated with it is signified, most frequently, by a crotchet pace in slow tempo. Cluster-like chords in the representation of this topic symbolise the singing of a plurality of people and the reverberation of the church, signified through complex chords with adjacent notes.

The topical tropes of the four analysed works are the different movements of a *trezvon* – in Kulenović's work (particularly, the first and second movements versus the third one) –, *trezvon* bells and sacred monodic chant – in Moody's –, *trezvon* bells and recited tone – in Virsaladze's –, and *trezvon* bells and sacred polyphonic chant – in Sviridov's.

Consequently, it can be surmised that *trezvon* bells, in these works, represent the divine dimension – through a similar representation across all four works, as well as its use as a signpost in the structural scheme of three of these works –, while sacred monodic chant, recited tone, and sacred polyphonic chant represent the human dimension – contrasting with the divine one, and often subject to greater dynamic and agogic variation.

Alternatively, in Kulenović's work, *trezvon* bells represent the human dimension more prominently, for the emphasis is placed on the variability of a *trezvon* ring – which depends on the bell ringer's designs –, and not on the role of this topic as an element of structural (and emotional) support.

Some general conclusions can be drawn, based on the summarisation that was provided so far, in this chapter. I will presently itemise them in the following list:

- Rhetorical narrative, in the music of the 20th and 21st centuries that presents influences of Orthodoxy, is often tied with the organisation of Orthodox topics in the structural scheme of a musical composition, thus outlining topical tropes (Hatten, 1994; Hatten, 2004);
- All essential characteristics of a topic need to be present for effective topical recognition, and all of the topic's signs should be examined and analysed in combination, in order to provide positive topical identification;
- Many composers of the 20th and 21st centuries, when referencing Orthodox topics in their compositions, escape serialist, 12-tone and atonal tendencies (with some exceptions, such as Rodion Shchedrin and Galina Ustvolskaya), and instead, lean toward tonality, minimalism, motivic repetition and simple structures and textures;
- While in more recent works the topics of Orthodoxy are often represented singularly, or in interplay with other Orthodox topics, earlier works are characterised by the presentation of these topics amid a variety of others, unrelated to religion;
- The influence of Orthodox culture permeates the music of Orthodox, Catholic, and atheist composers, with and without religious intent; while Orthodox composers specifically reference the topic of the state of prayer or "suspended" time to express their religiosity through music, this theme is notably absent or less emphasised in the works of Catholic and atheist composers, despite their shared cultural influences;
- Orthodox sacred music is often influenced by traditional secular music; in fact, nationalistic trends, in music, are frequently characterised by elements of both sacred and secular traditions.

Finally, some inferences can be made regarding the performative aspects in association with the representation of the different topics.

Trezvon bells require louder dynamics, a stable tempo, rhythmic precision, strategic accents, and dynamic development. The recited tone implies softer dynamics, greater tempo variation, and an emphasis on the voice and on the text (when a voice staff is featured). Sacred monodic chant entails softer dynamics as well, but with a stable tempo, and an even phrasing. Sacred polyphonic chant calls for an emphasis on the leading melody, and on its dynamic development.

The above-mentioned performative aspects constitute performative oppositions, in the context of the discussed topical tropes – such as louder dynamics for bells as opposed to softer dynamics for the recited tone or for sacred monodic chant, or the rhythmic profile of bells in contrast with the melodic profile of sacred polyphonic chant.

Consequently, the main question of this work can be answered in this way: different topics of Orthodoxy can be distinctively represented, in performance, through the attribution of contrasting performative markers (pertaining dynamics, agogic, etc.) to different structural topics, in accordance, both with the performative traditions of these topics, and with their role in the narrative of the musical work.

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Annex

Interview with Maka Virsaladze Regarding “Prayer”

1. Is the text an actual prayer?

Yes, it is the prayer “Holy God, Holy Mighty, Holy Immortal, have mercy on us.”

2. Why did you name this piece “prayer”?

The history of the creation of this work is connected with the French composer Olivier Messiaen because the concert where this work was performed and the work itself are dedicated to the memory of Messiaen. Messiaen’s Visions de l’Amen was performed at his memorial concert. Accordingly, I wanted to write something of a religious mood, as it is already close to my creative interests and mood.

3. The text is distributed between two notes, a major 2nd apart from each other, with only the first syllable of each half-bar being sung in the lower note and the other syllables all in the higher note - the resulting sound of this disposition resembles a prayer being recited in church by a reader - was this intentional?

Yes, I wanted to create a church atmosphere.

4. This text only appears twice: the first time after the first appearance of the glissando on the strings and the second time after three half-notes with fermatas - why did you place these texts in these exact sections of the piece? Was it deliberate?

The pianist’s voice is provided as one of the elements, so to speak, as an addition to the piano, which gives additional colour to the music and helps to create a religious meditative mood. It appears at key moments in the development of the musical thought to promote concentration of colours and overall texture.

5. The rhythmic patterns, polyrhythmic patterns, and the repetition of those patterns in bars 3, 5, 6, 7, 9, 21, 22, 32, and 33, as well as the use of tremolo, dissonances, the setting of a faster rhythmic movement in the higher voice against a slower one in the middle voice in bars 5-6-7 and the use of 5^{ths} in the bass in bars 20, 21, and 22 are all elements that relate to the Russian *zvon* bell ringing tradition - was this intentional? Did you want these sections to sound like bells?

There are similar figures in the Georgian church bell ringing tradition. I didn't do it with scrupulous accuracy, and maybe that's why the general picture came out, which resembles Georgian and Russian bell ringing traditions. Yes, I wanted it to sound like bells.

6. The element of the sung text in bars 13 to 19 is replaced by a line in the bass in bars 25 to 31 that seems to imitate the rhythmic flexibility of a human voice reciting a text in addition to the other characteristics that make the sung part (before) sound like a reader in Church (the use of only two notes one 2nd apart, with the lower note being used only for the first syllable of each "sentence") - is this correct?

Yes, it is.

7. What does the *glissando* on the strings intend to represent?

A string glissando is not an illustration of anything in particular.

8. In this piece, I noticed the possible representation of two elements of Orthodox practice: the bell ringing tradition, and the recited tone used by readers in Church - was it intentional and is it accurate? Are there other elements related to Orthodox Christianity that I overlooked? If you represented these elements intentionally, do they have a special meaning to you, in the context of your life and/or your musical language?

Yes, as I already mentioned, the religious theme of the work and the corresponding musical elements are not accidental. Bells and church reciting prayers are the main mood.

9. I read that this is one of three pieces that were composed as an homage to Messiaen's *Visions de l'Amen* - is the scale that you use in bars 12 to 20 an allegory of Messiaen's modes? What is the connection (or connections) between this piece and Messiaen's *Visions de l'Amen*, how was it inspired by this work?

*Yes, I used Messiaen's scales in free interpretation. The history of the creation of this work is connected with Olivier Messiaen, because the concert where this work was performed and the work itself are dedicated to the memory of Messiaen. Messiaen's *Visions de l'Amen* was performed at his memorial concert. Accordingly, I wanted to write something of a religious mood, it is already close to my creative interests and mood.*

10. What is the meaning of the "waving" single-voice melody in the higher register from bar 38 to the end? Is it supposed to represent something?

Perception can be free but can also be perceived as the movement of the human soul before death.

11. Are you an Orthodox Christian?

Yes, I am.

12. Are you familiar with the Orthodox bell ringing and chanting traditions?

With Georgian traditions.

13. Was this piece composed during a specific phase of your life/creative development or in relation to any specific event or for any particular reason?

I already wrote the history of creation, it was dedicated to Messiah's concert. It was composed in 2016, I can't write that it was some specific phase of my life, maybe later I will be able to divide my life into some periods and phases.

14. In your article, presented in the *Journal of the International Society for Orthodox Church Music* in 2018, you mention that “the artist’s goal” should be “to try to be transformed in his composition and accordingly transform the forms and genres in keeping with both national character and individuality” (p. 3). Would you say this is also your own goal, as a composer? If so, how would you say you attempt to achieve this?

Certainly, my primary objective is to convey my unique self-expression to the fullest extent possible. Achieving this involves a focus on professional development and advancement. Additionally, it is essential for me to convey my individuality and national identity in my creative work.

15. Do you have any suggestions for the performance of this piece, or any specific ideas regarding how you would like this piece to be performed?

In a prayerful state, deeply immersed in a meditative mood. At the same time colourfully, emphasizing the piano registers and the harmony of the work, the colourfulness of the chord.