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SYMBOLIC STRUCTURE IN THE
MUSIC OF GUBAIDULINA

DMA DOCUMENT

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Musical Arts in the Graduate
School of The Ohio State University

By
Fay Damaris Neary, B.Mus.

*****

The Ohio State University
1999

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ABSTRACT

The Russian composer Sofia Gubaidulina (b. 1931) began to receive acclaim in the West during the late 1980s. Since moving to live in Hamburg, Germany, in 1992, she has received commissions from a number of leading international orchestras and other organizations. The composer's self-confessed preoccupation with symbolic themes of a religious or mystical nature, particularly evident in her typically-religious titles, has resulted in a bibliography centered around programmatic concerns, aimed at exposing in her music symbols of her diverse national and religious heritage. This document addresses the symbolic generative force underlying Gubaidulina's music, and its relation to elements of formal organization, melodic structure, thematic content, rhythm, phraseology, and timbre. To this end it concentrates on two pieces in detail: *In Croce*, for cello and organ (1976) and *Garten von Freuden und Traurigkeiten*, for flute, viola and harp (1980).
ACKNOWLEDGMENTS

I wish to express my deepest thanks to my adviser, Jan Radzynski, for his confidence and personal interest during the preparation of this document. His insightful conversation, constant kindness, and vigilant scrutiny concerning matters of word-invention have been an indispensable source of motivation and reassurance to me throughout my doctoral studies.

A warm thanks to my dear family and friends, whose love and good humor have brightened some difficult moments. I am particularly indebted to Peter and Pat Davies for their caring support and excellent friendship over recent years.
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Despite the relatively high level of compositional activity that she has maintained throughout her life, and the decided increase in professional success she has enjoyed since her exposure to the West in 1981, Gubaidulina has received a surprisingly slow rise to critical acclaim and public attention in Europe and, especially, in America. Whatever the reasons for this may be, Gubaidulina's consequent low profile has resulted in a pitifully small body of critical literature about her, especially in the English language. To date there has been only one book written about her, in Italian, the first half of which is a biographical interview, and the second a series of short analyses of her music by the Russian musicologist Valentina Cholopova. Besides this,

1 At the time of the premiere of her violin concerto, *Offertorium* (three versions: 1980, 1982 and 1986), performed in Vienna by G. Kremer and the ORF Symphony Orchestra, 30th May, 1981.

2 I would single out primarily among these a disinclination on her part to cultivate public attention. This may be the result of a desire not to be categorized among composers courting mass appeal. This attitude comes across repeatedly in her statements concerning elitist art, and the importance of its preservation. Perhaps more significantly it has to do with a mental attitude brought on by a lifetime of Soviet repression. Gubaidulina's response to the inhibiting political and artistic situation in Russia was to write, externally, in an "officially acceptable" style (her film music) while continuing to write "her own" music, the true expression of her internal aesthetic, in isolation. This would seem to account for a continued reluctance to participate in widespread aesthetic debate, a significant factor in the public familiarization with many 20th century composers.
the current Gubaidulina bibliography consists of a few short journal articles, primarily biographical, by Cholopova, Gerard McBurney, Laurel Fay, and Claire Polin, and a few short chapters appearing in books, also primarily biographical or descriptive (namely Andrew Ford's *Composer to Composer*, and Herman Danuser's *Sowjetische Musik im Licht der Perestroika: Interpretationen - Quellentexte - Komponistenmonographien*. The latter includes contributions by several Russian musicologists.) In addition to the above, significant contribution has been made by American musicologist Janice Hamer, whose Ph.D. Dissertation of 1994 provides a detailed technical analysis of the *String Trio* of 1988, and a comparative analytical study of three other works: *Sem' Slav* (*Seven Words*, 1982), *Perception* (1983) and *String Quartet No. 3* (1987.)

Rather than contribute to the already abundant bibliographic literature surrounding the composer, I shall neglect this subject in the main, regarding only that criteria which is fundamental to her own self-acknowledged aesthetic, or that which leaves its mark most evidently in her music.

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3 *Sofia Gubaidulina's Compositional Strategies in the String Trio and Other works*, Janice Hamer, City University of New York, 1994.
To this end, the document begins with a brief introduction, discussing the background information necessary for an informed perception of her music. This is followed by a detailed analytical study of two of her works, *In Croce*, for cello and organ (1976) and *Garten von Freuden und Traurigkeiten* for flute, harp and viola (1980). These analyses examine in particular the symbolic generative force underlying Gubaidulina's music, and its relation to elements of formal organization, melodic structure, thematic content, rhythmic phraseology and timbre. The concluding chapter reviews the main components of the composer's musical and philosophical aesthetic in the light of symbolic procedures rendered pertinent by analysis.

The appendices to this document include scores of the music analyzed, and English translations of literature concerning Gubaidulina's life, music and aesthetics. Much of this literature is discussed in the document. That which I have not discussed (pertaining either to bibliographical information, or to works other than *In Croce* and *Garten von Freuden und Traurigkeiten*) has contributed, nevertheless, to my general understanding of Gubaidulina's music; hence my decision to include it here. All translations from foreign languages, appearing both here and in the body of the document, are my own.
INTRODUCTION

Sofia Agatova Gubaidulina was born in Cistopol, in the Tartar Republic, in 1931. She received her advanced musical education at Kazan, and later, in Moscow. In the late 1980s she began to gather acclaim in the West, and has since received commissions from a number of leading international orchestras and other organizations. Gubaidulina now lives in Germany, her country of residence since 1992.

Gubaidulina’s self-acknowledged preoccupation with themes of a religious or mystical nature (evident also in her characteristically religious titles) has resulted in a bibliography centered on programmatic concerns, aimed at exposing in her music symbols of her diverse national and religious heritage. Many of these observations are accurate, although the significance of such phenomena in Gubaidulina’s music derives from their function as building blocks of their entire formal strategy. Nevertheless, I shall dedicate the remainder of this
chapter to those national and religious influences confirmed as such by the composer's own acknowledgment.

The national influences exerted on Gubaidulina stem from two sources: a childhood spent in Kazan, and her years in Moscow. In an interview with Enzo Restagno, she describes Kazan as a large city with an ancient and profound musical tradition and a universal culture:

"Kazan was one of the centers nearest to the border within which the minorities of the population of Russian empire were able to find refuge, and thus proved to be proportionally rich in artists and intellectuals... In my opinion, centers like Kazan, the crossroads of such diverse cultures, had a considerable importance, because the artists who came to settle there had a great energy about them, a great desire to work and create, thereby grafting their understanding of the national culture of their homeland."

With regard to the national Russian culture (as opposed to the multicultural environment of Kazan) Gerard McBurney refers to a distinctly Russian, pre-revolutional religious symbolism which he believes would account for Gubaidulina's openly-religious approach to art, resulting in a style radically different from the more immediate Russian tradition and the oppressed turmoil of the Shostakovichian model:

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"For Shostakovich, in common with so many in the Russian tradition, the subject of his music was pre-ordained by the condition of suffering under tyranny. Gubaidulina has remained untouched by that problem. From the beginning, her music dealt in something different, free from the self-pity that is the consequence of so much brooding on a catastrophic past and an unpromising present. The religious nature of her work places her in a certain Russian tradition, albeit one almost entirely extinguished in the wake of 1917. Gubaidulina agrees that the tradition of religious and symbolic speculation which were so prominent in Russian art at the turn of the century are important to her."  

Another, less positive factor that seems to have penetrated Gubaidulina's philosophical (and hence aesthetical) mindset is her experience of life under communist repression. The impact of the Soviet regime upon the development of Russian music hardly requires explanation here. Composers had virtually no alternative to living with state support for their art, which essentially required writing music that exalted socialist happiness. Interestingly, this desperate state of affairs, and the terrorizing experience of life in general under such conditions, has left a deep mark in Gubaidulina's philosophical thinking, one which is evident in her interviews, and most probably accounts for her voluntary isolation and her introverted, meditative musical aesthetic. That is, a horror of "mass psychosis". In the same interview with Enzo Restagno, she recalls the atmosphere in Moscow upon the news of Stalin's death:

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"I remember very well, it was an atmosphere of complete madness, a mass psychosis of all the people who had psyched themselves up to see the dead Czar, the Czar who had betrayed and exterminated them. In addition to this was the most terrible fact that the people regarded as some grand personality the very man who had humiliated, terrorized and exterminated the entire nation. In an environment such as this, the understanding of individuals was no longer valid. All were united in the psychotic mass, all wanted to see him, and some even risked their lives in order to go and venerate their dead idol."

"I experienced that atmosphere in which all belonged to a single consciousness — for example, in the street in which we lived, the most good-natured and noble person was the first to be arrested."

In reference to the effect of this situation upon Moscow’s musical scene, Gubaidulina explains the reason for the hostility of Soviet officials towards Russian artists, and the consequent need for musicians to withdraw from the public eye, from the horror of that single consciousness:

"The reason [for Soviet hostility] lay in the fact that our whole music was an unwelcome phenomenon of freedom, of the inner freedom of the personality. The position of inner independence was simply unpleasant and unacceptable, and wherever that was detected in music, it was objected to... The majority of musicians are consequently inert and isolated in their particular creativity. No other job demands such a daily, many-houred isolation, or such detachment as ours..."  

From this dark political climate, also, arose Gubaidulina’s association of music and spirituality, the awareness of which she dates back to her early childhood:

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"As I grew older, music became the single sustenance by which I was able to live and exist... all my life was gray, and I only felt good when I crossed the gate of the music school. From this moment I would find myself within a sacred space. I would hear the sounds coming out of the classrooms, I would feel a bond with all of the pupils, and all would be joined together in this polytonal harmony of sounds, and in this world I wanted to live."  

The spiritual abundance of Gubaidulina’s music can be partially accounted for by her childhood influences. A scan of her family’s religious beliefs, going back as far as her Grandparents’ generation, reveals a diverse collection of faiths, including Judaism, Islam, Russian Orthodoxy and Roman Catholicism. Although she herself is Russian Orthodox, Gubaidulina does not appear to believe in the exclusive right of this faith to spiritual truth. Strongly influenced by the Russian mystical philosophers Vladimir Solovyev and Nikolai Berdyaev, Gubaidulina demonstrates a keen interest in the religious subject-matter of a variety of faiths and creeds, a preoccupation which pervades the title and content of most of her compositional output.

Gubaidulina even goes so far as to prescribe the general necessity for spiritual presence in composition:

"Composition does not come easily to me. In order to write music, one needs not only spiritual power, but also a great deal of soulful power."


At the same time there is a decidedly objective and constructional element to Gubaidulina's music which runs alongside her subjective persuasions, and "prevents them from degenerating into private speculations." According to Gubaidulina's description of her general compositional strategy, elements of objective constructivity combine with psychological or spiritual considerations to form a reciprocal relationship in which form takes precedence:

"Form has an influence on material, not vice versa. What happens in my conception of the end effects the beginning - a sort of simultaneous inner hearing of the compositional whole."  

This combination of structure and intuition is exemplified by Gubaidulina's most profound musical influence, Bach, a figure whom she warmly describes as: "The ideal: a strong, intellect-driven work, a very well-thought-through sense of form, and a fiery temperament." Accordingly, Gubaidulina proposes as her aesthetic ideal a balanced combination of emotional and rational factors, concluding that the most meaningful approach lies in neither one extreme nor the other:

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"A composition should, without a doubt, have a logical structure, a
drammaturgically-considered build-up, and at the same time should
disturb and stir up ruthlessly the listener's feelings."\(^9\)

Having summarized the main contributing factors underlying
Gubaidulina's aesthetic, it now remains to examine the music itself in
detail, in order to assess how and to what extent these objectives are
put across in her musical language.

"Ogoniok" 33/1989, translation from Russian by Ulrike Patow-Kamenski.
CHAPTER 1

ANALYSIS OF “IN CROCE”

In Croce can be broken down into three main quasi-classical sections: Exposition (rehearsal numbers 0-23), Development (RNs 24-47) and Recapitulation (RNs 48-end.) The exposition represents the establishing of themes, ideas and instrumental roles. The development manipulates and transforms these elements, allowing them to interact with one another, and grow beyond the boundaries of their initial definition. The recapitulation recalls the opening statement, presenting it in a way that brings about closure of the whole movement, relating the initial ideas to their refashioning in the development. Hence, events which resemble or even duplicate their expositional origins show signs of transformation as a result of their evolulational journey in the preceding sections. I shall now discuss each main section in turn.
**Exposition (RNs 0-23)**

The significance of the title becomes immediately apparent upon the entrances of the two instruments, whose marked divergence of character is drawn attention to by the delayed entrance of the second instrument (the cello.) Thus the organ is permitted to establish fully its simple theme without distraction, one which is to remain basically unchanged throughout most of the exposition. The entrance of the cello in rehearsal number 1, on a note borrowed from the A major triad of the organ theme (namely, E) seems, consequently, to sprout from the same seed as that material. The rearticulation of that note two bars later, however, immediately demonstrates an independence from the organ material, asserting an identity of its own which differs from that of the other instrument by way of register, duration, timbre, dynamic consistency and, most notably, melodic gesture. The microtonal style which characterizes the latter receives dramatic emphasis upon its first appearance as a result of its abrupt change in dynamic and mode of articulation.

Taking the first four rehearsal numbers at a glance, a section encompassing more than fifty bars, one is struck by the remarkably
slow thematic pace, which seems to operate in a different way in the case of each instrument. The material of the organ is presented all at once in its complete form, consisting of a trill between E and F#, and an arpeggiation of the A major triad, always coming to rest on an E. This material remains static for many bars to come, acting as a sonorous background for events taking place in the cello, events which, although slow-moving and simple, involve a certain thematic growth. Just as the stasis of the organ-writing provides a non-detractory basis against which the gradually-spun-out cello line might be best perceived, so too is the combined eventlessness of both instruments conducive to a kind of mental space on the part of the listener, ideal for the perception of a semantic exposition taking place between the instruments. Hence the aesthetic aims at this stage are not concerned with the invention of compelling thematic activity, but rather with the setting-up of two dramaturgical entities which stem from the same root, but immediately point in different directions.

At this point it is necessary to clarify the term "dramaturgical", a concept which is central to this work, and indeed utilized throughout much of Gubaidulina's output. Dramaturgy concerns the assigning to the instruments of the ensemble certain theatrical roles, whose
interaction forms a large-scale dramatic scenario. This scenario lies at the structural core of the work, and very often relates to the title itself.

Fundamental to the conceptual structure of *In Croce* is the relationship between the dramaturgical roles of the two instruments, and the geometric pattern of the cross they represent. In her discussion of *In Croce*, Russian musicologist Valentina Cholopova interprets the geometric relevance of the cross in a way which would seem to work from the outside inwards; accordingly the two instruments are initially invested with radically opposing material which completes a gesture of reciprocal approach in the course of the movement:

> “Consider the contrapuntal thematicism between chromaticism of expression and a luminous glissando in a major key, amidst a general backcloth of natural harmonics. The two solo instruments represent two poles of an irreconcilable situation. Throughout the course of the work, the roles of the two instruments cross paths and exchange reciprocally.”

Cholopova continues with the theme of polar opposites, describing how, in the moment of initial opposition, the organ and the cello contrast by way of register, harmony, articulation and texture. To this effect, she provides the following list in summary of the treatment of the two instruments within their respective musical parameters:

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<th>CELLO</th>
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While not wishing to dispute the general contrasting attributes which Cholopova attaches to the two musical personalities, I contest that to interpret them as polar opposites, especially at this initial stage, is to overlook an important aspect of the geometric significance of the cross.

It has already been observed that the emergence of the cello emanates from the same source (at least in terms of pitch-center) as the organ. Let us consider this point of entry as representative of a geometric fulcrum from which two contrasting entities emerge. Extending this analogy a little further, the cross may be interpreted as a source of creative energy, flowing outwards from a central fulcrum, immediately forming two divergent channels. These channels nevertheless have their roots in a central genetic germ, which ensures a certain commonality of design throughout. In accordance with this interpretation, I shall now examine the two personalities from a perspective which acknowledges their dissimilarities, while recognizing their inherent sense of belonging, and, perhaps, potential for convergence.
The former premise might be further satisfied by adding to the list of contrasts above the previously mentioned observation concerning the manner of thematic emergence - namely, the static background of organ material as compared to the gradually-spun-out, accumulative growth of the cello theme. Turning now to the latter premise, that is, points of similarity or inherent linkage, I shall now examine each instrumental “personality” with a view to locating within it a latent presence of the other.

Perhaps the most striking example of such reciprocal relationships is that instrumental camouflage which inspires the opening themes of both instruments. The organ performs a luminous, flickering array of simulated harmonics, while the cello enters with sustained, heavy “pedal” notes in a low register. This is no doubt as direct a statement as any to the intention of future role-exchange. Although many aspects of the expressive parameters of the two instruments appear in direct opposition to one another, the fact that they initially start out, in terms of instrumental association, assuming one another’s identity, already testifies to a mutual awareness of one another’s existence. This musical schizophrenia extends to parameters of pitch-center (both instruments hover unequivocally around E) and harmonic/melodic
construction. The left hand of the organ, consisting of the trichord [0,1,2], foreshadows the microtonal melodic cell that generates the melodic line of the cello. In the case of the latter, the intervals are cut in half, and the gesture proceeds in ascending quartertones. This claim may appear somewhat tenuous on the grounds of the small number of pitches concerned, and their translation from a semitonal to a quartertonal gesture. It must be remembered, however, that the organ is physically incapable of imitating a microtonal melody more directly, and moreover, this trichord comes to be such a fundamental component in the cello’s melodic line that its significance cannot be overstated.

Another point of commonality between the two instruments lies in the coordination of points of thematic alteration. Although it has been stated that the organ material remains relatively unchanged throughout the exposition, small fluctuations in content do exist, and it is interesting to note that those which take place on a micro level in the organ part occur, in the same location, on a more discernable level in the cello. For example, in RN 6, another note, F natural, is introduced into the organ part; in approximately the same location, another register (the upper octave E) is introduced in the cello. At the same time the rhythmic durations of the cello melody begin to shorten. I shall refrain from citing further examples of this relationship at this
Since it begins to encroach upon the subject of thematic transformation, a discussion of which shall appear later. It suffices to note, for the moment, that when these changes occur, they do so at points of mutual coordination between the two instruments.

Returning to the subject of thematic divergence between cello and organ, one which might be described as evolutional versus existential, I shall now investigate the evolution of the cello melody, from its first appearance at RN I to its activated culmination at the end of the exposition (end of RN 23.) Beginning on a low E, the cello melody in this section is characterized by a mostly upward expansion in cells of chromatic and microchromatic trichords. The process of expansion is exponential. That is to say, looking at each element individually - the move from quartertone, to combined quarter-tone/semitone, to semitone trichords, the upward registral expansion and the accumulation of pitches - all occur at an ever-increasing rate throughout this section. Another element of expansion has to do with the number of levels upon which the melody is grafted. According to this technique, stepwise, or micro-stepwise cells occur, initially in a single low register, based around E, each connected by a semitone or quartertone. In addition to the trichords there also appear occasional neighbor tones (which could also be interpreted as concealed trichord members, belonging to
preceding or succeeding phrases.) RN 5 features the introduction of a second register, which centers around the upper octave E. Subsequently the melodic line distributes pitches in a way that forms adjacent trichords on two pitch-levels. With the introduction of a third melodic level in RN 14 (A) the axle of the second melodic level shifts to C#, so as to maintain an intervallic symmetry between the three pitch levels, as well as, no doubt, to forge yet another relationship, this time pitch-based, between cello and organ. From here a three-level melody is maintained simultaneously, whereby pitches are seen to expand upwards from three basic anchors, preserving the same quartertone, and later semitone stepwise ascent throughout. The process is accumulative; thus the original starting-points are frequently returned to, and their later chromatic adherents are constantly reiterated, such that a continuous cluster is effected on three levels, gradually expanding to the point of overlap. Another possible cross-motif suggests itself, albeit of a more surreal, three-way variety, as the three levels occupy one another's territory to the point of self-destruction, eventually converging in a mutual thrust into the upper register, which is to form the basis for the ensuing section. Figure A traces the evolution of this melody in compressed form, whereby each melodic gesture is mapped out on a different line, and the pitches reorganized to show the three melodic levels more clearly. Repetitions
of pitches are ignored, unless they belong to a separate trichord, or serve to connect pitches of the same level from one phrase to the next. Since the initial patterns occupy a far longer time span, and the melodic gestures are more fragmented, the first five lines of the graph do not represent musical phrases per se, but rather the accumulation of fragments over considerable time-spans. As the rate of expansion intensifies (RN 18 onwards), it becomes possible to view the accumulation of pitches alongside musical phrases.

I shall return to the theme of reciprocal approach, examining the way in which each instrumental personality is manipulated, in the course of the exposition, to resemble the other. Registration is a clear example of this. Not only do the instruments approach one another in this sense, but they perform a registral crossroads, a gesture whose preparation involves the whole exposition, but does not actually transpire until the final bar of the exposition (See fig. B.)

In the case of texture, approach is not so much reciprocal, but rather more one-sided. It has already been mentioned that the organ's texture does not undergo much change, but that of the cello changes considerably to resemble it, broadening out to encompass multiple melodic levels, becoming increasingly active and mobile, incorporating
within it a growing number of trills, as well as ever-shorter rhythmic durations.

The element of counteropposed diatonicism and microchromaticism is one that is bridged mainly by the organ, although the cello also contributes in its transfer from microtonal to chromatic melody. The organ, meanwhile, gradually pulls away from the A major triad, beginning with the introduction of an F natural in RN6, and the appearance of descending scales, filling out the arpeggiation, beginning in RN8. These scales are at first diatonic, until they combine with the F natural to break away from the A major mode. Beginning at RN 10, the organ breaks free of its purely ornamental continuation of the triad, fanning out chromatically, in imitation of the cello line, to assume momentary melodic interest (see fig. C.) For the most part, its engagement with this idea amounts to little more than brief encounters, returning immediately to the ornamental triad. A more convincing move towards melodic independence is not achieved until the very end of the exposition.

Another means of reciprocal approach is that of increasing intervallic similarity. Just as the intervals of the organ narrow throughout the course of the exposition, those of the cello widen, initially as a result
of a registeral transfer of adjacent pitches to the upper octave (see fig. D), and later by way of intervallic leaps that can no longer be labeled disguised adjacencies. By the end of the exposition, the intervallic content of the cello line is widely abundant, arriving at a dynamic, registeral, and unharnessed melodic intensity which builds up into the volatile eruptions of the development.

**Development (RN 24-47)**

The general conceptual theme of the development seems, ironically, to be one of continual undoing and collapse. The short melodic motifs of the exposition undergo mutational treatment, in accordance with the classical concept of development, but in a way that serves to undermine them rather than affirm them. The semantic concept of cyclic build-up and collapse is portrayed musically as follows: a given stylistic idea becomes animated, and gains momentum at an exponential rate, until it becomes damaged in its haste, falls apart, and finally explodes under the pressure of its own zeal. Following this eruption there follows a recovery of damaged material, triggering the genesis of a new stylistic idea formed of the same thematic cells. This pattern is repeated several times throughout the development. Associated with the idea are
lines of chromatic ascent and descent, to represent build-up and collapse respectively, and the use of dynamic and timbral color to represent varying stages of the semantic ordeal (such as bold survival, frenzied desperation, weak desolation and tentative rebirth.)

The form of the development consists of a series of contrasting passages, some of which are separated by short pauses. In a Ph.D. dissertation written on Gubaidulina's string trio, Janice Hamer describes this procedure as "moment form". According to Hamer, "such a form does not evoke a sense of line or continuity. If continuity is identified with anticipation or expectation, then in music where there is no ability to predict the future, there is only a series of moments." I would add that, while the outward character of the form does not evoke a sense of continuity, there exist, at least in the case of In Croce, elements inherent within the thematic and dramaturgical makeup which

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2 A concept introduced by Karlheinz Stockhausen, according to which individual passages of a work are regarded as experimental units, whose specific ordering is decided upon by the conductor before the performance. Each unit, or moment, can potentially engage the listener's full attention, and can do so by exactly the same degree as its neighbors. Yet no single moment claims priority, and each one is equally dispensable (or conversely, indispensable) to the listener. The aesthetic commonality between the moment form of Gubaidulina and Stockhausen stems from the sense of open-endedness effected by such a series of independent units. The indeterminate aspect of Stockhausen's concept, however, has nothing in common with Gubaidulina's utilization of the form, for whom moments appear as self-contained cells within a larger, determinate genetic scheme. For Stockhausen, structure is a perception-based phenomenon, shaped by the listener's involvement with spontaneous musical moments. The diversity of approach can be observed in the following commentary made by Stockhausen following the performance of Momente at the Donaueschinger Musiktage (Oct. 1965):

It is not a closed work with unequivocally fixed beginning, unfolding and end, but a multi-faceted, variable composition of interdependent events. Unity and coherence result less from external similarities of forms than from an external, optimally-unbroken concentration on the process of formation...

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provide a basis for continuity. Hence it follows that it is unnecessary to speak in terms of anticipation or expectation, and the experience of the listener might be more objectively described as the perception of recognizable phenomena within a series of spontaneous "moments". The sections that constitute these moments appear as follows:

- moment 1: RN24
- moment 2: RN25 & 26
- moment 3: RN 27-29
- moment 4: RN 30
- moment 5: RN 31 (introduction); RN 32-35
- moment 6: RN 36-47

Here follows a discussion of each moment:

**Moment 1 (RN24)**

The thematic cells which for the building blocks for the development, already familiar from the exposition, are presented in quick succession in the cello line at the beginning of RN24. All are linked by virtue of

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their consisting of a mixture of tones and semitones, but within these can be identified two main strains - those with an upward tendency, and those with a downward tendency (related to the organ's short-lived chromaticism in the exposition.) The ascending cells (fig. Ei) arise organically from their origin as an upper-note trill, transforming to become the familiar ascending trichord. The descending cell (fig. Eii) makes its first appearance in completed form, consisting of a string of descending tones alternating with ascending semitones. This cell also appears in inversion, such that it also relates to the ascending trichord of the upward strain (fig. Eiii). Throughout the course of moment 1, the ascending cell becomes dominated and eventually overwhelmed by the descending cell, which elongates into an extended descent, encompassing the register of the cello from top to bottom. The dramaturgical relevance of this registral collapse is apparent, aided in this respect by the indistinct organ writing, which mirrors the melodic gestures of the cello in clumsy glissando clusters. Counter to this, there exist factors which serve to maintain a state of relative order, among which are the staunch presence of the chromatic trichord, the solidarity of gesture between the cello and organ, and the logical melodic structure. This follows a pattern similar to that of the exposition, but operating on two levels. The shorthand representation of this melody in fig. F demonstrates how, once again, each level
accumulates pitch-members, until the entire range from top to bottom is bridged chromatically. The significance of such parameters of structural order lies in the longer-term dramaturgical plan. That is to say, a certain structural semblance must be preserved, in order that the destructive forces of future disintegration have something to feed upon.

Moment 2 (RN 25&26)

Moment 2 involves, dramaturgically, the complete collapse of the previous gesture. The chromatic descent of moment 1, having lost something of its clarity as a result of the complete transfer to tremolo, tumbles down to a low F# (onset of moment 2), where it lies "gurgling" for a while, as a volcano about to erupt. The ensuing eruption occurs in one dramatic surge, embracing within a minimum of time numerous elements of the preceding texture, thematic cells, timbre, and even melodic structure. These include, respectively, an accompanying organ cluster, the chromatic trichord, a continuous textural trill, and the establishing of several melodic levels. Of course, the upward charge is so urgent, and so intense in its attempt to embrace so many elements, that it effectively overloads, and self-destructs. The aforementioned unifying elements of the proceeding section, namely the chromatic
adjoining of melodic levels and the gestural unanimity of the two instruments, are destroyed. Vast gaps are left exposed in the cello's descent (see fig. Gi, melodic structure), and the cello and organ are thrust towards opposite ends of the registral spectrum. On a dramatic level, the two personalities, or the two perpendiculars of the cross, arrive at remote coordinates, distanced as far as possible from their central fulcrum. The next two moments consist of varied attempts to reconcile these differences and pick up the pieces.

**Moment 3 (RN 27-29)**

Moment 3 reintroduces the trill motive, which manages to acquire the stamp of the trichord cell in its gradual chromatic descent. Dramatically, this attempt to reconstruct is one which begins passionately, and even nobly (note the expressive pathos of the cello's high register, and the majestic, sustained triads of the organ) which loses grip, starts to slide downhill, and resigns itself to collapse (end of Rn29.) In terms of melodic structure, this section attempts to bridge the registral gap of the preceding section, but achieves this goal only partially before giving up, and allowing itself to plummet once more into oblivion (fig. Gii.)
Moment 4 (RN30)

Moment 4 constitutes another attempt at reconstruction, this time by way of approximate gestures, reminiscent of the chromatic ascents and descents of moment 1. The attempt is inherently weak, however, due in part to the imprecision of pitches, represented as wavy glissandos, positioned arbitrarily on the staff. The most striking remnants of the former moment (RN24) are the “commas” of silence wedged between each gesture. Otherwise, connections are blurred and unconvincing. The organ appears only intermittently, and its gestures, initially out of phase with those of the cello, pull progressively further away to the point of indifference. The dynamic level ranges from $p$ to $pp$, and there is no sense of organic growth, either in terms of thematic change or melodic goal. Furthermore, the former state to which it refers in its attempt to reconstruct, namely moment 1, was itself the first stage of the general disintegration process. Drammatically, the “spirit” is jaded from start to finish, and literally gives up on life, sinking to the very bottom of the instrumental register.

Moment 5 (RN31; 32-35)

Following these foiled attempts at reconstruction, one might infer that
the methodology used thus far, namely the recycling of damaged fragments, is destined to fail. The only possibility of restructure after such comprehensive destruction is through regenesis, and this is exactly what transpires in moment 5. The organ forms a low, murky cluster, a "primeval ooze" from which the cello begins slowly to arise. Gradually the trichords reappear, the impulsive dynamics of the cello's personality reassert themselves, and the melodic line (see fig. H) ascends a little way in preparation for the cello cadenza, which is to form the central exposition of the instrument's personality and potential. The cadenza, occurring at RN 32, is thematically and polyphonically rich, although never becomes too impulsive or indulgent. Remaining within the bounds of a relatively light timbre (pizzicato, followed by artificial harmonics) it maintains a certain consistency of rhythmic duration, tempo and dynamic level. Three melodic levels are established (see fig. li), whose surface material is composed of trichord gestures, but whose general thrust constitutes a gradual chromatic ascent. Fig. lii illustrates the compressed melodic contour of each level. Level I, the lowest level, rises slowly to the same pitch an octave higher, returning in a controlled manner to its original pitch (C3.) Level II performs a moderate registral ascent, initially stepping down a tritone, before ascending to middle C, the point of departure of level III. Level III, which is to carry the cello
voice into a high, more luminous register (its final destination),
performs a more extended ascent (up to B6), but again, this is tempered
by the initial descent of a major third. The transfer from pizzicato to
artificial harmonics towards the upper end of the descent, and then to a
wavering glissando harmonic, allows the cello line to dissolve into the
background, without need for termination, in preparation for the next
moment.

Moment 6 (RN 36-47)

For the first time in the whole piece, the organ assumes the thematic
foreground. The trichord theme is very strong at this stage, operating
on a number of different levels. On the melodic surface, a distinct
pattern of tones and semitones (STTSTS) appears in descending
sequence (see Fig. Ji.) The point of departure for each chain of the
sequence also accumulates to form a descent that is mostly semitonal,
but also incorporates some tones. The strict sequence is broken at
RN39, although the descent can still be identified among the melodic
material. A similar pattern of chromatic descent becomes established
on a second, lower level, and in RN40, a third melodic level emerges,
this time a chromatic ascent. Throughout the remainder of the
development, each level turns around, and returns chromatically to its original pitch. Meanwhile a chromatic ascent is discernable from the cello melody of RNs37-47, and another chromatic descent appears in parallel 6/4 chords, encompassing RNs 38-4 (Fig.Jii). The significance of so many chromatic lines appearing simultaneously has to do with the idea of continued renewal on a semantic level. None of the lines is hasty or uncontrolled, but stretches gradually towards its goal to form with the other voices a combined five-way genetic helix. The symbolism of the cross reaches maximum potential, as three voices return to their initial pitches, recrossing their own territory as well as that of the other voices. Meanwhile two more distinct voices, the personifications of the cello and organ, approach each other from opposite registral poles, cross paths, and continue at an increasingly drawn-out rate, until arriving once more at opposing ends of the registral spectrum, their respective destinations for the recapitulation.

**Recapitulation**

From the 5-note chord at the end of the development section can be extracted three of the four pitches necessary for the reconstruction of the A-based "harmonics" continuity of the piece's opening. These are
A, C# and F# (the upper note of the trill.) The most important, central pitch, E, is not sounded until the onset of the recapitulation, although its appearance is anticipated, or insinuated, by the fact that it is surrounded, or “embraced” by the pitches present in the final chord of the development, namely D and F#. A quick glance at the brief recapitulation suggests a simple role-reversal between the organ and cello. The former sustains a chromatic cluster chord, while the latter inherits the prolongation of the A-based harmonic series. A more discerning look, however, reveals the retaining within each instrument of certain characteristics belonging to its former self. These include the sustained, legato character of the organ, the subtle swell of its dynamics, its unintrusive, background role, and conversely, the impulsive dynamic fluctuation of the cello, its relative mobility compared to the organ, and its changeable timbre. This characteristic volatility of the cello is epitomized by its playful final gesture, an expressive departure from the harmonic series, to an intense, non-harmonic high E, which descends, in wavery glissando, to the bottom of the cello range. The descent comes to rest at D flat, carefully avoiding the very lowest pitch, C, which has already been associated with pre-evolutional nothingness. The implication here is that the spirit, having already achieved a state of ever-spiraling continuity at the end of the development, continues to spin out its chain of life beyond the audible
remnants of the fading music. Thus the recapitulation serves not to replace or terminate the spiraling motion that preceded it, but to suggest that it is still in effect elsewhere. Further to this, its continuity, and that of life in general, is safe-guarded by that luminous, immovable, and eternal presence which existed at the beginning of the work, is restored at the end, and perhaps was never truly absent.

Summary

In view of the religious connotations that one automatically assumes upon consideration of the title In Croce, it now remains to summarize those factors that are most pertinent in this case. Among these are the respective roles of light and darkness, which Cholopova addresses in her study of the beginning of the work — “the luminous part of the organist, lowering in register, and thus darkening...the gloomy cello part...” and the “culmination” at RN 48 — “Luminous trills resound...The sounds of the cello seem to pass from an earthly to a celestial sphere, in which the harmonics of the A major triad shine through.” Cholopova cites the musicologist Niccolo Cusano, who also

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4 At this point the discussion becomes highly speculative. Since Gubaidulina herself acknowledges a preoccupation with a plurality of religious and philosophical concepts, however, (both in her cover notes and in her interviews) such speculation seems appropriate, and even necessary in this context.

5 De Docta Ignorantia, pp. 63-6, Nicolò Cusano.
acknowledges the spiritual value of light and darkness in \textit{In Croce}. Cusano identifies another religious symbol, the cycle, one which was mentioned earlier in the context of dramaturgical death and resurrection. Cusano, however, attributes the presence of the cycle in \textit{In Croce} to the fact that each of the two contrasting musical personalities is never entirely devoid of the other. "Every theology has a cyclic character, and rests upon a circle", he claims. "For example, supreme justice is supreme truth, and supreme truth is supreme justice, and so it is with everything." The parallel becomes rather nebulous at this point, owing perhaps to the fact that the two theological concepts under discussion are more or less synonymous, which is not so in the case of the two musical personalities of \textit{In Croce}. These differ to the extent that they never once appear united, yet they share sufficient commonality to enable them to cross paths and exchange certain characteristics.

The geometric representation of the cross occurs in a number of ways. The image of an outward-moving flow, emanating from a central fulcrum has already been applied to the early stages of the piece. Following this beginning and the subsequent establishing of contrasting personalities, there follows a gesture of reciprocal approach, along the lines of Cholopova's interpretation. This does not occur, however, in
the manner of a gradual, incremental convergence of the two personalities over the course of the piece. Indeed, the development section, detouring as it does to undergo hitherto unknown experiences, transpires in a way that is completely extraneous to the idea of gradual approach. Nevertheless, musical parameters are seen, ultimately, to have been passed between the instruments, to form a cross whose precise point of intersection cannot be identified.

Another cross-related undercurrent concerns the journey of the human spirit, which can be interpreted either as a religious, or as an non-religious, purely philosophical phenomenon. According to the former interpretation, the soul is portrayed in a state of inward and outward struggle, undergoing trials of suffering and utter desolation before its transcendental reformation in the closing stages. According to the non-religious interpretation, the natural phenomenon of life, or of humanity, endures both physical and psychological devastation. Yet, by virtue of its cyclic nature and instinct for survival, it is able to

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6 Several parallels can be drawn between these concepts and specific philosophical theories. The non-religious concept referred to above has something in common with the 19th century positivist Auguste Comte, whose humanity-based religion denies the existence of a divine power. While Gubaidulina's self-acknowledged mysticism is clearly at odds with the secular foundation of Comte's theory, philosophical similarities can be drawn from a mutual faith in the human spirit, and a belief in spiritual advancement through struggle with adversity. Another secular-based philosopher is Bertrand Russell, whose essay *Freedom of Man* (1903) attributes to the term "stoicism" the notion of spirits striving in an otherwise dark world. The ultimate futility of Russell's depiction is clearly alien to Gubaidulina's belief in ultimate spiritual redemption, one that she expounds both in interview and by the religious content of her compositional output. The common ground lies, again, in the importance attached to the human spirit, which derives its own meaning from its triumph over external opposition.
overcome these disasters, rebuilding genetically to reassert itself in a manner that implies infinite continuity. Common to both perspectives, that is religious and non-religious, is the prevalence of an everlasting presence, be it divine or spiritual, which is represented musically by the sustaining of an A-based harmonic series throughout much of the piece - steadfastly throughout the exposition and recapitulation, but also intermittently in the development. Also belonging to both strains of thought are a tenacious hold on life, and a reluctance to submit to complete destruction. Since such struggle exists psychologically on a binary level, and tends to become manifest in physical confrontation, the symbol of the cross provides an ideal visual representation of this condition. Hence the intersecting perpendiculars can be seen to represent a variety of simultaneously confrontational and codependent dichotomies, each with its roots in the very nature of existence: the interaction between God and man; man's introspective psychological dialogue; nature's reciprocal relationship between life and destruction; the spiritual attainment of everlasting life through suffering; the philosophical confrontation between forces of construction and forces of termination; the aesthetic dichotomy of continuity versus sectionalization.\footnote{With regard to the religious interpretation outlined above, perhaps the most comprehensive philosophical counterpart to Gubaidulina's aesthetic creed can be found in the writings of Georg Hegel. Hegel's theory of objective idealism proposes that every phenomenon of the world can be analyzed as a pair of mutually necessary contradictions. Any given entity, by virtue of being itself, automatically generates its opposite,} All of these combine at a central fulcrum to graft
man's understanding of his own condition, an intensity of self-awareness fundamental to age-long human philosophy, and to Gubaidulina's self-confessed aesthetic preoccupation:

"The unavailability of an interpretation [performance] and the opposition of the bureaucrats led...to the fact that I devoted myself in my composition to that highest philosophy of the world's origin, and that, in doing so, I allowed myself the most complicated constructions."

"The whole point of mortal life lies in the striving, the attempt to eliminate one's own death. Perestroika shows that in our country there are still living cells which resist the disintegration of the spirit."* 

and the confluence of these opposites opens up the way to something more perfect and more meaningful. Hence there exists a dichotomy of conflict and interdependence, which acts as a driving force to the spirit.

ILLUSTRATION 1

Fig. A

- Lower level
- Middle level
- High level

Notes:
- Symbols and text indicating levels and transitions.

Legend:
- Icons represent musical notes and intervals.
- Arrows and lines indicate sequence and direction.

End of micro-phonics.
Only small trills.

Composed by [Name].

Date: [Date].
ILLUSTRATION 1, ctd.

Fig. E: ascending cells

Fig. F: descending cells

Fig. G: chromatic melody

Fig. H: registral transfer of chromatic

Fig. I: registral transfer of chromatic
ILLUSTRATION 1, ctd.

Fig. C1: unbridged melodic levels.

Fig. C4: attempt to bridge levels

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Fig. H (Ex 32):

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CHAPTER 2

ANALYSIS OF
“GARTEN VON FREUDEN UND TRAURIGKEITEN”

_Garten von Freud'en und Traurigkeiten_, scored for flute, viola, harp and narrator, was dedicated to 20th-century German poet Francisco Tanzer, and inspired by two literary works, pertaining, to two contrasting worlds. These include the prose poem _Sayat-Nova_ by lv Oganov (Moscow) and the Western verses of Tanzer himself. As the title of the piece implies, the trio receives a decided influence from the colorful exoticism of Oganov’s text, which includes such phrases as “The revelation of the rose”, “The ordeal of a flower’s pain”, “The peal of the singing garden grew”, “the lotus was set aflame by music”, and “The white garden began to ring again with diamond borders.” From the verses of Tanzer (which are recited _ad libitum_ at the end of the piece) emanates the concept of the world’s eternity: “When is it really over? What is the real end?... tomorrow we shall play another game.” Cholopova explains how these two themes operate not as opponents, but as philosophies of independent origin, with a potential for congruency:
The book of Oganov and the verses of Tanzer find an unexpected spiritual correspondence in the soul of Gubaidulina, together with a commonality of thought. The words of the composer testify to the musical construct of an “ecstatic blooming of a garden” which indulges in the reflection of all extremes of the world and its incessant life.

Cholopova further investigates the symbolism abound in the subject matter, explaining that the “garden” represents an Islamic paradise, in which the lotus flower blooms; it is also the oriental term to indicate the “world” in general, and an oriental symbol for flourishing life. The choice of instrumentation also forms symbolic associations, arising from the fact that “very antique instruments like the harp and the flute, for some time now, have become real personalities in oriental and occidental poetry, garnering in their own way a real and specific symbolism.”

Turning to the music itself, it is evident that the thematic and instrumental dramaturgy underlying In Croce lies also at the heart of this work. Three main musical elements feature in the early stages: a chromatic melody in the flute, moving symmetrically on either side of a central pitch, “A”. The same note (A) is sustained in the harp, meandering by a semitone in both directions, by means of long glissandi obtained by the tuning key. The third element appears in the viola part, after some duration, an arpeggiated glissando of natural harmonics, on the D string.
The way in which these three elements interact is similar to that of *In Croce*. Starting out as distinctive personalities, the elements transform to become one another, aided in this respect by certain potential commonalities inherent within them. This concept shall now be examined in a more detailed analysis of the piece.

_Garten von Freude und Traurigkeiten_ can be divided into three sections, similar to those of *In Croce*. These are exposition (RN0-8), long development (9-41) and recapitulation (42-end.)

**Exposition (RN 0-8)**

The exposition consists of the setting up of the three musical characters, and establishing their clear instrumental associations. These can be summarized as follows:

Theme A: chromatic melody: flute  
Theme B: prolongation of single note with wide vibrato: harp  
Theme C: glissando of harmonics: viola
The material of the harp and viola remains more or less the same throughout the exposition, representing a “flickering”, inwardly moving stasis similar to that of In Croce. The flute motive, however, is evolitional, gradually accumulating pitches, and then forming from these pitches two distinct melodic cells, which come to be utilized throughout the entire piece. Figure “Ex” traces the evolution of these cells in their various stages. In stage 1, the cells consist of two notes, an upward and a downward semitone respectively. Stage 2 incorporates a minor 6th, again, respectively ascending and descending. Stage three combines the two cells, such that they appear within one melodic gesture. In stage 4, the B flat, which made its appearance at the beginning, attaches itself to the descending 6th but never appears alongside the ascending 6th. Fig. Ex v demonstrates the combinations of notes encountered by the onset of RN4. Three main combinations exist (represented in Ex v by three beamings), but these can also be broken down into smaller divisions of their respective members, forming among themselves 2- or 3-note cells. Towards the end of the exposition, the pitches begin to drop out in reverse order, effectively completing the evolitional cycle, in preparation for the developmental manipulation to be undergone in the ensuing sections.
The symmetrical feature of theme A is one which is immediately perceivable at the beginning of the piece,\(^1\) and essential to the conceptual theme underlying its dramaturgical personality. Its manner of delivery plays with the listener's perception. Although by all appearance the axis of symmetry lies at the pitch "A", this apprehension is thwarted by the advent of the low C, a subtle extension of the minor 6\(^{\text{th}}\) that forms the melodic cell's upper limit. This discrepancy is partially allayed (or perhaps intensified) by the viola's entrance on a prominent F#, thereby expanding the upper interval to a major 6\(^{\text{th}}\). The genetic association afforded by this binary cellular divide corresponds to the evolutorial character of theme A, and also to its later development, where it continues to branch out and reestablish itself on new melodic levels.

The viola, the last instrument to be introduced, is left sounding on its own at the end of the exposition, and is the first instrument to depart from its initial identity. It does so by way of a 4-bar "bridge passage" (RN8) occurring between exposition and development, where it abandons the A6 harmonic, changing abruptly in terms of pitch, timbre,

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\(^1\) This symmetrical feature is also present in themes B and C, and indeed in these two themes the axle of symmetry is greatly emphasized through pitch prolongation. The relative importance of the central fulcrum is self-evident in the harp, whose movement either side of the pitch "A" consists of glissandi occurring on an already-struck string. Likewise in theme C, the most prominent pitch, that which constitutes the point of rest among the harmonic glissandi, is F# - a quasi-symmetrical axis about which the D major harmonics fan outwards in both directions. These themes and their symmetrical content, however, remain unchanged.
dynamic and rhythmic character, to introduce an expressive lower register F natural. The combination of the departed A and the newly announced F natural forms the basis for a new motivic idea which takes place in RN9.

**Development (RN 9-41)**

The development section is, once again, in moment form. I shall introduce each moment with a brief summary of its thematic content (that is, the dramaturgical themes discussed earlier: A, C and C.)

**Moment 1 (RN 9-10)**

Theme C: major and minor 3rd: all instruments  
Themes A and B: semitone links between trills: all instruments

throughout the exposition, and hence cannot attached to the dramaturgical theme of organic growth ascribed to theme A.
Heralded by the abruptly transformed viola "bridge passage", the official onset of the development (that is, point at which the new idea is fully established) forms an abrupt break with past material. The fact that all instruments appear, for the first time, united in one motivic idea is perhaps the clearest indication of a turn of event. The motivic cell itself is considerably different, although a link with preceding material can be inferred from the major third which forms its basis and the earlier theme C (viola theme), from whose triadic material can be extracted both major and minor thirds. The longer-term melodic structure consists of a series of major- and minor third trills, linked to one another by a semitone, or, occasionally, a tone (see fig. 1.) At the 5/4 bar, some of the trills begin to be connected by a minor or major third (thus the foreground detail makes its mark upon the middleground structure), although this tendency peters out towards the end of RN10. The minor third becomes filled out by intervals decreasing gradually in size, until the initial structure prevails once more.

**Moment 2 (RN 11-12)**

Theme A: shifting chromatic melody: viola, flute
Theme B: expansion of \([0, 1, -1]\) to whole-tone "fanning-out": harp
Moment 2 experiments with the semitonal and minor 6th content of theme A. The relatively large interval of the minor 6th enables the viola to make a quick two-octave plummet, returning promptly to a medium-register pitch (C5), whence it begins a more drawn-out ascent, alongside the other instruments, at RN12 (Fig. 2.) Figure 2 ii graphs a compressed version of the viola melody at RN12. The [0, 8, 9] cells of theme A are identified by diagonal beams, and the gradual chromatic ascents, taking place on three levels, are identified by horizontal beams. A similar pattern occurs meanwhile in the flute melody at RN12 (see fig. 2 iii.) Examining the ranges of chromatic ascent in the viola and the flute, side-by-side, it is evident that the ranges of the three levels are almost identical among the two instruments, the single exception being the lower extremity of the bottom level, which is a semitone lower in the viola than in the flute (see fig. 2 iv.) The harp, meanwhile, announces a fresh idea, namely the whole-tone scale. Although this seems to depart from earlier thematic material, a connection with theme B can be forged by virtue of its manner of emergence (that is, the fanning-out from a central pitch.) Thus the whole-tone scale moves up and down about a central pivot, which itself slowly rises, as new pitches accumulate in the upper register, pushing the sound-mass upwards (2 v.)
Moment 3 (RN 13-15)

Theme C: G-based harmonic glissando: harp, viola
Theme A: non-shifting chromatic melody: flute

At RN 13, the harp and viola are united on the harmonic glissando theme, this time based on G. The flute enters at RN 14, with a brief statement of theme A, but shortly breaks from this to form a chromatic ascent to D6, a pitch which still prevails in the harmonic glissando of the other instruments. By this short-lived gesture, the flute insinuates a unity between themes A and C, melodically bridging the central pitches of both, which lie within an octave of one another.

Moment 4 (RN 16-19)

Theme B: whole-tone scale about central pivot: harp, viola
Theme A: chromatic melody on three levels: flute

Moment 4 is linked to the previous moment by way of an ostinato pattern taking place on the harp and viola. This pattern, [0,2,5,7], can be heard as a manipulation of theme C (all pitches except for the
lowest belonging to the preceding G-based harmonic series), or as an extension of the symmetrical whole-tone idea occurring in moment 2. According to the latter interpretation, a theoretical line of symmetry exists around E, from which unstated pitch the beginnings of an upward and a downward whole-tone scale can be identified. This idea is cut short by the entry of the flute in RN17. The flute melody here performs a similar task to that in moment 2, comprised as it is of \([0,8,9]\) cells. The middleground melodic structure, however, is the inverse of its counterpart in moment 2, namely a three-level chromatic descent, whose ranges almost fill in the gaps between the ranges of the moment 2 levels (see fig. 4 i.). Towards the end of the melody, the \([0,8,9]\) pattern starts to break up, as the minor 6th interval is extended, first to a major 6th, and then to a major 7th. Already under mutational "attack", the flute melody fades out to "give way" to the entry of the viola and harp in RN 18.

The symmetrical whole-tone pattern is resumed in the harp and viola at RN18, built this time on a different set of pitches: A flat, G flat, E flat and D flat in the harp, and A, G and E in the viola. Rather than continue to fan out in two directions, the sound-mass gradually ascends (much like that of moment 2) to span approximately two octaves on each melodic level. There are a total of four melodic levels, two in
each instrument. Those of the viola ascend congruently, mapping out two whole-tone scales, built on adjacent chromatic starting pitches. Those of the harp, representing the outer edges of the instrument’s sound-mass, ascend independently of one another, the lower voice lying dormant for a while, as the sound-mass opens out at the upper end. They are not strictly whole-tone, but contain occasional chromatic passing tones.

**Moment 5 (RN 20-25)**

Theme C: C-based glissando of harmonics: all instruments  
Theme A': Chromatic clusters on three levels: harp and viola (RN21)  
Theme B: Prolongation of pitch “B” and upper chromatic neighbor (“C”): flute (RN23)

Moment 5 recalls that moment of *In Croce* where a “near-death” is simulated, dramaturgically, by the build-up of material gathering momentum, and eventually cascading to the lowest register. Whereas the dramatic personalities of *In Croce* seem to be in conflict, those of *Garten von Freuden und Traurigkeiten* are continually congruent, a condition unlikely to lead to cataclysmic destruction. Thus the corresponding moment (in *Garten von Freuden und Traurigkeiten*) of mounting intensity and consequent downfall is less pugnacious, but
characterized, rather, by an increase in variation and a thickening of texture.

The moment can be divided into three parts, which I shall label 5a (RN20-1), 5b (RN 22-3), and 5c (RN24-5). I have divided the moment thus in order to present formally the drammaturgical structure. Accordingly, 5a represents the appearance of familiar material in a variety of colors. 5b represents the first hint of a downfall, followed by a general build-up of material, which, in 5c, plummets wildly to a low register.

Taking a closer look at these sections, 5a consists of an expansion of the C-based harmonic series, which occurs gradually in the flute, in arpeggiated fashion. These pitches are presented in order of appearance in fig. 5a i. The same pattern occurs in the harp, accompanied by a mirror image of those intervallic increments at the top of the harmonic series, occurring in the bass. This mirror-image in the bass is not a strict one, and not so detailed, but there is enough in terms of chromatic content to imply the expansion of the harmonic series into lower register, such that it unites the preceding harmonics theme to the chromatic cluster theme that follows (see fig. 5a ii.) In RN 21, three levels of glissando clusters are established in the harp, a
short-lives idea that becomes developed in 5b. The material of the viola, meanwhile, is similar to that of the harp. Following a prolonged array of pizzicato harmonics, three levels of clusters are implied by glissando triple-stops. 5b begins with an attempt at collapse - a chromatic tremolo descent, reinforced in this respect by a fading dynamic level.) The descent is undermined by a corresponding upward gesture in the viola, which delays the imminent collapse, leading into a resurgence of the harmonics motif. The harp returns with cluster-chords, again on three levels, but less obviously so, since the levels occur in a more random order. From the rich spattering of clusters, however, can be traced a gradual ascent on three levels, which, in the upper two "voices" (see fig. 5b), reach the registral summit from which 5c takes off. The lowest voice limbs steadily from B flat 1 to A flat 2, at which point it fans out to prolong a wide cluster between B flat 1 and D flat 3. This too prepares for the broad registral compass that is to characterize 5c. Meanwhile, an already rich fabric of activity is overloaded thematically by the prolongation of harmonics in the viola, and the emergence of theme B in the flute (of impulsive dynamic and timbral character, and increasing in volume.) The sudden eruption in RN 24, then, is fully justified. This registral plummet may be considered as a stepwise descent, occurring on five levels (see fig. 5c.) Accordingly, the pitches occurring at the end of the descent in each
voice reassert themselves in a different register (the lowest voice remaining, however, at the same register.) Since the pitch-classes among some of the voices are identical (at the end of the 5-level descent) the registral transfers of these pitches (see fig. 5c) narrow the five voices to three. This acts as a textural preparation for the three-note clusters in RN 25. The chords at RN 25 represent an absolute cessation of activity, and, registraly, a sensation of having reached rock bottom. The resolute fortissimo, however, and the fact that the chords are inwardly mobile (due to timbral disturbances caused by touching the strings with the tuning key) implies a defiant spirit intent on restructure, bound for a course of continued activity.

Moment 6 (RN 26-28)

Theme A: development and transformation of trichord [0,1,9]: flute

The dramaturgy of moment 6 corresponds to that of the similar passage of In Croce, where the "spirit" attempts to reconstruct after near-fatal collapse. Since the forces of Garten von Freuden und Traurigkeiten are generally less in conflict (as compared with those of In Croce) and consequently their collapse is less severe, the subsequent move towards
restructure is less tentative. Hence the continuation at this point, tentative only in terms of instrumental isolation, resumes the thematic content of theme A, formed of trichord \([0,1,9]\), and immediately embarks on a course of integral development. Corresponding also to the parallel moment of *In Croce* is the fact that genetic rebuild takes place in the form of a solo cadenza. This owes itself, perhaps, to the fact that the Cadenza is the purest, most clearly perceivable medium of thematic statement. Forming associations with its historical concerto context, the cadenza is the moment at which attention is transfixed on the soloist. The relationship between performer and listener is optimally intimate, and conducive to a most complete awareness of the soloist's capabilities, and of the building blocks, which underlie the themes of the work. It is hardly surprising, therefore, that Gubaidulina takes advantage of the role historically attached to the cadenza, using it as a means of conveying the most thorough, organic formation encountered in the work thus far.

Figure 6i maps out the three-level melodic structure, which unfolds in the course of the cadenza. On each melodic level there appears a strictly chromatic ascent, disguised by frequent returns to the earlier pitches and the process whereby a pitch is occasionally overstepped and "filled in" in hindsight (see figure 6i, voice II.) Thus each melodic
level rises to cross or touch the level above, such that eventually the whole range from top to bottom is traversed in semitones. Each level returns part-way so that, when each level is reduced to a skeleton comprised of its starting pitch, highest pitch, and final pitch (see figure 6ii) a pattern is formed which mimics the contour of the foreground material (trichord [0,1,9]). Moving from the skeleton of level 1 to that of levels 2 and 3, the first interval is seen to increase in size, a gesture which mirrors earlier attempts (in earlier moments) to transform the cell in this way. A more detailed look at the foreground material of the material of the cadenza reveals similar treatment of the trichord. Figure 6iii contains examples of cells with the same contour as the trichord, in order of appearance throughout the cadenza. The original (and authentic) occurrence consists of an interval of a minor second, “a”, and an interval of a minor 6th, “b”. Throughout RNs 26 and 27, interval a is widened, but b remains the same. From RN 28 onwards interval b is also widened, although the general contour of the cells continues to be preserved.

**Moment 7 (RN 29-33)**

**Theme C:** harp harmonics (29-33)  
flute multiphonics (33)
Moment 7 is characterized by an increasing interplay of the three themes. Beginning at RN 29, the three instruments enter independently, freely exchanging ideas, and reinforcing one another’s gestures through imitation. Since the whole of the moment is held together in this way, and also by rhythmic ostinati (particularly in the harp), by pitch repetitions (particularly of “C”)\(^2\) and by a centric melodic hovering around C, the stylistic cohesiveness of this section is more convincing than that of the earlier moments. Appearing directly after the moment of genetic restructure (the cadenza) this mode of carefully-controlled delivery serves to reintroduce elements of timbral variety, instrumental interaction and textural richness, without jeopardizing the sense of organic continuity established in the cadenza.

In a manner not unlike the exposition, the thematic elements reemerge one by one. Since they occur in accumulative prolongation, and are not

\(^2\) It is interesting to note how the pitch “C” is prolonged and emphasized in the harp through orchestral means. In the upward and downward flourishes of RN 33, two different enharmonic spellings of the same pitch-class (B# and C), enable the two strings to reverberate longer than the surrounding pitches (whose sound is stopped by a more frequent striking of the string.) Meanwhile, a concurrent timbral variation is effected by an ostinato of repeated Cs, consisting of the open string C5, and a harmonic of the same pitch, produced on the string an octave below.
developed, the thematic summary above needs no further explanation here.

At the end of RN 33, only the viola breaks away from its ostinato pattern, to meander up and down the register, before establishing, in RN 34, a new pitch, “D”.

**Moment 8 (RN 34-37)**

**Theme B:** viola: prolongation of “D” with widening glissandi (34-35)

<table>
<thead>
<tr>
<th>glissando prolongation in upper register (36-7)</th>
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**Theme A:** harp: repeated pitch-classes which form [0,1,8] trichords (34-7)

| flute: same contour (variations on [0,1,8]) (34-7) |

RN 34 is a strategic point of change, not only in terms of pitch center (the flute and harp move gradually away from a pitch center, while the viola prolongs the new pitch, “D”), but also in terms of thematic treatment, namely the return of long-term melodic patterns taking place in the background. While the viola expands the theme B material to encompass the whole range of the instrument, the flute duplicates this geometric fanning-out, as its combination of [0,1,8] trichords and minor seconds stretch up and down the register. The long-term goal is a gradual ascent, taking place on two levels, accompanied by a partial descent (including a registral gap) in the lowest voice (figure 8i.)
top voice continues to ascend alone in RN 35, abandoning the \([0,1,8]\)
trichord, and moving only in semitones, until the final gesture of the
moment, rendered complete by a C# harmonic (which is to become a
significant feature of moment 9.)

The harp begins a three-note cluster pattern at RN 34, which
immediately descends to a low trichord, \([0,1,2]\). The trichord itself is
not significant, but the pitches stated so far (D, C#, B#, F flat and E
flat) are. From this point onwards, only an A flat is added to this
collection, which, together with the other 5 pitches, forms a group of
six pitch-classes (see figure 8ii) which accounts for all the pitches
occurring in the remainder of the moment. Throughout RNs 34 and 35
these appear in the form of arbitrarily sized chords, leaping randomly
throughout the harp register. Four of the pitches are derived from the
"theme A-based" ostinato pattern of moment 7 (F flat, B#, D flat, A
flat, D flat, B#, F flat), which continues, throughout moment 8, to
meander between the chords. Considering these four pitches alongside
the additional two (in the chords of moment 8) there can be abstracted
several trichords which relate to theme A material ([0,1,9], its inverse
[0,8,9], its most common modification, [0,1,8], and the semitonal
trichord \([0,1,2]\) which characterizes its point of symmetry [see also Fig

61
EX v].) The ostinato pattern prolonged in the harp in RNs 36-7 is also
derived from these six pitch-classes.

**Moment 9 (RN 38-41)**

Theme C: A-major triad prolonged by all instruments (38)
Theme A: harp: theme A cells, hovering around A-major triad (38)
       flute: melody formed mostly of minor 6ths and minor 2nds (39)
Theme B: harp ascent in mostly whole-tones (39)
Combination of themes A and B: viola descent, then ascent, mostly in
       semitones (39)
Theme B: flute and harp: prolongation of pitch “A” (40)
Theme A: viola cadenza (41)

I have chosen to categorize together the somewhat contrasting material
of RNs 38-41, since it is all united by a long-term transfer of centricity
(from A to D) and by a gradual reclaiming among the instruments of
their original thematic identities.

RN 38 is dominated by theme C, a prolongation of the A-major triad.
The flute and the viola each contribute a single pitch to this triad (C# and E respectively.) The full triad is provided by the harp, which
effectively merges both themes A and C by virtue of its familiar
trichordal content and by the fact that all of the pitches utilized are
either members of the A major triad, or neighbor-notes of these pitches.
Figure 9i sketches a reduction of the gradual harp descent in RN 38.
The pitches belonging to the triad are stemmed, and their neighbor notes unstemmed.

RN 39 serves to limit the variety of pitches occurring within it to a single pitch, "A". This registeral "confining" takes place by way of a flute descent (comprised of theme A-related material), a three-voiced ascent in the harp, of mostly whole-tone steps (the whole-tone has already been linked to theme B) and a two-voiced descent, then ascent, in the viola (mostly semitonal – that is to say linked to themes A and B [see figure 9ii].) At this stage of moment 9 it may be observed that the flute has reclaimed its original theme (A.) The harp has also returned to the theme of its original association (B), linked somewhat nebulously thereto by virtue of the whole-tone feature which, in earlier sections, accounted for the span of oscillation surrounding the prolonged note. The harp continues, in RN 40, to prolong "A" by a variety of A harmonics on different strings. The only instrument not to have reclaimed its original identity is the viola. Hence the necessity for its short solo cadenza, which also serves to unite the "A" of RN 40 to the D-major triad of the recapitulation. Again, in RN 41, the viola descends, then ascends. The descent takes place on three melodic levels, and the ensuing ascent, involving a registeral transfer of the lowest voice, moves up chromatically to an F# harmonic. Thus the
cadenza forms a registeral and thematic bridge between theme A (which forms its melodic makeup) and theme C, its true identity, which is finally resumed at the onset of the recapitulation.

**Recapitulation (RN 42-end)**

The recapitulation acts as a condensed summary of the exposition. The three instruments have exactly the same material as that of the exposition, at exactly the same pitch level. The flute melody, which was the only “developmental” theme in the exposition, continues to be so here, although to a lesser extent. Figure Ri sketches the pitches in order of accumulative appearance. Since the recapitulation is considerably shorter than the exposition, one member of the former pitch set, the low C, is dropped. Otherwise the order of appearance is identical to that of the exposition, and the order in which the pitches are dropped towards the end of the piece is almost the opposite of the order of their appearance (the two middle pitches are switched, however.)

The only significant difference between the exposition and recapitulation, besides that of length, involves a subtle modification in
the manner of expression. In all three instruments there is a tendency towards gestures of a more clipped, hesitant nature. This begins with the flute, the first of the instruments to disappear. At the very beginning of the recapitulation the flute's gestures are short, a feature which is in keeping with the evolitional character of the theme. In the recapitulation, however, the phrases never really grow to any significant length, and the pitch repetitions and frequent "breaths" two bars before 44 implicate a restless personality, whose former consistency is starting to fragment. The harp closely follows the flute in the tendency towards fragmentation. It does so by way of shorter pitch prolongations, separated by longer periods of silence, and narrower, more frequent oscillations in pitch, whereby the central pitch, "A", is struck repeatedly, with little room for oscillation in-between.

The viola is the last to embark on this process of fragmentation, which does not become noticeable until the bar before the disappearance of the flute and harp. At this point, its glissando harmonics appear in short bursts, finally appearing one by one in a slow, irregularly spaced triadic ascent. The effect here is comparable to the visual effect of fading firework sparks, where the whole mass seems not to extinguish, but to fade from sight, to be absorbed by the sky. Similarly the exit of
each instrument at this point transpires in the manner of a shimmering sound mass, flickering luminously before dissolving into silence. The precise point of disappearance is hardly perceivable, thus the implication is one of audible obscurity rather than termination of sound. The “never-ending” effect ties in with the cyclic form of the whole work, whereby the original material is returned to, and will never completely die out.

Following this instrumental fade-out, Tanzer’s verses are to be read ad libitum. The English translation of the text is as follows:

When is it really over?  
What is the true end?  
All borders are driven  
into the earth  
as if with a stick of wood  
or with the heel of a shoe.

Until then,...,  
Here is the border.  
All that is artificial  
Tomorrow we’ll play  
Another game."^{3}  

Tanzer’s verses present a blend of Eastern and Western perspectives. The eastern philosophy is perhaps the most self-evident, namely the cyclic nature of the world, the recycling of matter, and the apparent indeterminacy of form. The western approach is present in the first stanza: the deliberate human-driven force (the “shoe-heel”) with which

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^{3} Stimmen. Tagebuch, Novellen, Gedichte, Francisco Tanzer. Verlag E. Hermanser, Köln. [The above translation is my own.]
borders, or "boundaries"\(^4\) are expelled. The second stanza refers to a very western concept: the significance of the synthetic, the "man-made". The only boundary is that which is artificial, or, put in another way, that which is humanly conceivable. The limitation implied is immediately rendered negligible. If the only boundary is the imagination, then conceivably everything is possible. Thus the poem attests not only to spiritual freedom, but also to the nature of creativity, that playful spirit harnessed only by its sense for synthetic order.

**Summary**

It is with respect to the restless, unresolved nature of the close that I maintain the strongest reservation concerning Valentina Cholopova's interpretation of the piece, fundamental to which is the idea of "binary opposites" which enter into conflict and resolve themselves in the course of the piece. Accordingly the entities "joy" and "sorrow" are represented respectively by "the arpeggiated major triad of the upper register" and "a motif of glissando semitones". Thus she continues, "The two contrasting words that appear in the title, "joy" and "sadness"

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\(^4\) The German word *Grenzen* means both "borders" and "boundaries".
symbolize in this case those binary opposites necessary to the structure of Gubaidulina’s works.”

This misconception concerning the significance of the title has partly to do with a slight mistranslation of the German and Russian original. In the German version, the two entities joys ("Freuden") and sorrows ("Traurigkeiten") are quite deliberately written in their plural form. The generally accepted English translation, however, seems to be "Garden of Joy and Sorrow", and the Italian translation, likewise, appears as "Giardino di Gioia e di Tristezza". This singularization is without good reason, since the terms exist, in the German language, in both plural and singular forms ("Freude"; "Traurigkeit"), the latter signifying both individual and collective meaning, just as in English. Although the Russian version (Sad Radosti i Pechali), appearing alongside the German in the first edition of the work, is also in plural form, the “singular” mistranslation appears so frequently in literature, scores and cover notes, that the error seems to have gained equal authenticity. The mistranslation is a careless but unfortunate one, since it transforms the meaning significantly from one implying a variety of each entity to one consisting of two large-scale forces, a condition certainly more suggestive of binary opposites.

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Another major aspect of the composition that is disregarded by this interpretation is the fact that it is practically saturated with three-fold operations. Not only is the number of instruments employed three, but so too is the number of themes to which they are individually attached. There is no reason to suppose that the theme of the harp is any less significant than those attached by Cholopova to “joy” and “sorrow”. It interacts and merges to the same degree as the other themes, such that it cannot possibly be attached to any notion of binary opposites. Even the thematic structure is ternary: theme A, the chromatic flute melody, is composed almost entirely of trichords. These sometimes appear in succession, such that their joints are concealed, but very often melodies are constructed in such a way that the trichord cells are entirely perceivable. The first appearance of the harp’s theme, B, features three specific pitches: a central pitch, A, and, by way of outer boundaries to the glissando either side, B flat and G#. Even as the interval of oscillation widens throughout further development of theme B, the three-part reference is still maintained. The ternary aspect of theme C hardly requires explanation. The major triad is by definition a three-part entity, even when the higher partials of the harmonic series appear within theme C, the triad is always audible.
Other three-fold procedures include the formal structure of the work (consisting of exposition, development and recapitulation), and the predominantly three-level melodic structure. The latter is a feature typical to Gubaidulina's melodic style in general, according to which a high, a medium and a low register are utilized, often forming timbral associations with the three distinct portions of a given instrument's register.

The two texts underlying the work, while not corresponding to the overall ternary plan, do not embrace the epitamies of respective Eastern and Western philosophy to an extent that would be necessary to build a case for a state of binary opposition. This is particularly true of the verses of Tanzer, which defy the Western stereotype of conflicting good and evil forces, and culminate instead in a gesture of non-resolution and unpredictability, thereby allowing for the open-ended game of Gubaidulina's musical close.

Hence I submit that the three musical elements of which the piece is comprised do not form literal leitmotifs such as "joy" and "sorrow", but rather assume separate musical identities which respond in various ways to fluctuating shadings of joy and sorrow, as the instrumentation and the thematic combination and mutation permit. "Joy" and "sorrow"
appear not as conflicting forces, but as philosophical condiments which provide varying shadings of light and color within the musical garden. As to the inherent characteristics of the thematic sonorities, it is conceivable that there might be something intrinsically “felicitous” to the sound of glittering harmonics, or, conversely, “tragic” to that of chromatic sighing. Having said that, it is the transition from one shade, or “element” or “personality” to another that provides the fundamental driving force to the work, thereby forming associations with the way such emotions are encountered in real life. Hence, thematic mutation, interaction, transformation and overlap are the key factors in this musical scenario. Elements already invested with potential for change artfully transform to become one another, or they combine to form more sophisticated shadings within the musical palette.

Despite the fact that the semantic implication of the title Garten von Freuden und Traurigkeiten appears less patently spiritual than that of In Croce, such phenomena can be inferred from the work – indeed, they are rarely absent from Gubaidulina’s music in general. The title, while not specifically citing exclusively philosophical or religious criteria, can be viewed in a way which signifies just that. The allegorical expansion of the garden, in Eastern philosophy, to represent the world
at large has already been discussed. The presence within that world of the two most fundamental human emotions, joy and sorrow, automatically attests to feelings of emotional experience and spiritual awareness whose combined interaction must surely indicate the collision of human souls.

Specific musical phenomena that were seen to accompany the spiritual drammaturgy of In Croce can also be found in this composition. The image of the intrepid human spirit, frequently undergoing collapse and subsequent restructure is presented here in a manner very similar to that of In Croce: an excess of activity ultimately results in a near-fatal plunge, which in turn necessitates complete rebirth, in the form of a carefully-controlled, integral restructure. From this point on, material continues to evolve in a manner that avoids overload, until a quasi-ethereal conclusion is reached, whereat the cycle is completed, and infinite continuity is implied. In Garten von Freuden und Traurigkeiten, the presence of a theological trinity may be detected among the multitude of ternary operations, a force which is constantly present in some form or other, and particularly evident in the shimmering luminosity and hovering perpetuity of the work's final section.
ILLUSTRATION 2, ctd.
CONCLUSION

The main components of Gubaidulina's aesthetic result from the interaction of purely musical and philosophical criteria. The former contingent has received thorough examination in the context of the above analyses. Several connections have been established between the handling of musical parameters and their underlying semantic conception. The following chapter seeks to enumerate the philosophical and introspective concepts lying at the heart of Gubaidulina's general aesthetic, beholding them as products of the composer's contemporary perspective and spiritual consciousness.

One of the major semantic themes of Gubaidulina's music is that of inner spiritual turmoil. Clearly, inward struggle and the spiritual battle with adversity has formed a very real part of the composer's life, owing to the harsh living and working conditions imposed by the communist state. In her music, the "spirit" exerts a noble and impassioned struggle. Continually resisting forces of destruction, its creative
energy fends off surrounding danger, and proceeds resolutely to wield an impregnable cycle of life about it.

This conceptual optimism reflects a positive attitude to life in general, expressed in Gubaidulina's admiration for those who, like herself, have resisted the evils of spiritual assimilation:

"...we were living in Kazan, and in a state of real poverty. Money was in short supply, and we were reduced to selling furniture and clothes in order to eat... I witnessed before me both death and life, the birth of a new people, and because of this I felt such respect for my parents, who, in conditions as difficult as these, never once lost the least part of their honesty and purity."

Another consistent undercurrent in Gubaidulina's music, likewise rooted in a response to life's hardships, is the coexistence of music and religion. Gubaidulina's childhood memory of this profound association has already been discussed in an earlier chapter. In a more recent interview with Valentina Cholopova she discusses with the expressive facility of an adult's perspective the interrelationship of music and religion and the place it occupies in her artistic objective:

"I am a religious person, of orthodox faith, and by "religion" I mean re-ligio, the recomposition of a bond, the recomposition of the binding-together of life. Life divides man into many pieces. Something is needed to restore a sense of integrity - and that is, religion. There is no weightier occupation than the recomposition of spiritual integrity through the composition of music."

1 Valentina Cholopova, Musyka Spaset Mir ("Music Will Save the World"), "Sovetskaya Muzyka", 9, 1990, p.46.
One of the most important contingents of Gubaidulina's philosophical aesthetic is that which responds to an awareness of her contemporary artistic environment. In an analysis of the symphony *Stimmen... Verstummen...* Cholopova discusses the extent to which this work, and Gubaidulina's music in general, owes itself to contemporary musical currents, especially within the symphonic genre.\(^2\) She attributes to the influence of modern objectivity Gubaidulina's rejection of romantic "individualism", and the absence in her music of any "moment of subjective, lyrical reflection", an element inseparable from the symphonies of Mahler, Shostakovich or Schnittke. In saying this, Cholopova does not imply the absence of dramatic or subjective dimensions in Gubaidulina's music. She proposes, rather, that in terms of historical inheritance, these have more in common with the classical principle of antithesis that with that of the self-absorbed nineteenth century tradition. In terms of the 20\(^{th}\) century symphonic tradition (one which she also relates to that of other genres), Cholopova outlines a certain conceptual hurdle that continually confronts today's composer: namely, the unstated obligation to address the evolution of the genre. In an interview with Julia Makeyeva\(^3\), Gubaidulina herself observes how this very same problem of reinterpreting the genre becomes intensified.


in this century, where every work must address a new technical and/or conceptual theme:

“At first music developed within a whole millenium in one and the same direction, and then, for a time, was shaped in one direction for the duration of the century, and later there followed a time in which several schools of composition were assigned their own direction. Today, however, we are moving to the stage whereby only a single work is written in a certain technique and with a certain formal conception, one which, naturally, for this reason, is more difficult to create.”

Gubaidulina’s response to this situation has been a general avoidance of classical genres, in favor of more individual titles not reliant on classical form models. In the same interview, Makeyeva proposes that Gubaidulina has, in every piece of music, “posed and solved a new problem”: to which she replies: “Yes, for every new work I pose a conceptionally new task, and attempt to find something that has not yet existed in the preceding work.”

In an interview with Dmitri Kadanzev, Gubaidulina discusses the Soviet and international avant-garde in terms of their similarities and points of difference. This conversation concludes with a few observations about the contemporary artistic scene and the universal elements that unite it. When asked, finally, where she believes the “peculiarity” of the present society’s consciousness would lie, she replies as follows:

The greatest peculiarity is our life in the era of the real apocalypse. In no other period of history was the end of the world so imminent. That leaves its mark on all areas of our life, on all our deeds.
In her analysis of *Stimmen... Verstummen...*, Cholopova identifies precisely this kind of theme lying at the core of the work’s dramaturgical structure:

The total catastrophe which marks this symphonic development causes the confrontational, opposing powers of the beginning to collapse like a burning dome, and to become rubble and ashes. The symphony is a point of discussion with existential questions pertaining to humanity, the earth and the universe, with questions of their continued existence in view of the imminent cataclysm of the apocalypse.

Thus the element of cataclysmic collapse that already observed in *In Croce* and *Garten von Freuden und Traurigkeiten* is indicative of a spiritual concept underlying Gubaidulina’s music in general, which forms a significant component of her religious and psychological awareness. As with every contingent of her artistic aesthetic, this one can be associated with a philosophical counterpart existing within a deeply personal and inwardly-spiritual consciousness. Thus when she claims to have devoted herself in her composition “to that highest philosophy of the world’s origin”, she refers to a quest whose significance extends beyond the phenomenon of creation. For Gubaidulina, the act of composition unites those elements in life which she holds most dear – namely religious faith, spiritual survival and artistic beauty, and this combined ideology, conversely, has formed the basis for her creative inspiration.
APPENDIX A

ENGLISH TRANSLATION OF SELECTIONS TAKEN FROM
SOWJETISCHE MUSIK IM LICHT DER PERESTROIKA,
ED. H. DANUSER

Part i

Work Interpretations: Valentina Cholopova:
Sofia Gubaidulina's Symphonic Cosmos (p.125-129)

Only a few works out of the Muscovite composer's extensive oeuvre belong to
traditional genres of classical European music like the piano sonata, the string
quartet or the symphony. There may well be good reason for this, since every
composer of our time must pose the question to himself: how can and must my
sonata, my quartet, my contribution to the genre appear, what distinguishing trait
can I - after all the masterworks of the past - introduce to this genre, what do I
have to say that is new, that can only be said in this and no other way? In the 20th
century a composer is forced more than ever to confront the great achievements of
past centuries, to take on board the challenge of the compulsory burden of
tradition.
Sofia Gubaidulina, who takes it upon herself, with every composition, to realize a specific idea, has for some time avoided harking back to traditional form models. The following count of but a few instrumental works should clarify to what degree the composer favors individual work-titles: *Concordanza* for instrumental ensemble, *Pantomime* for double bass and piano, *Detto I* for organ and percussion, *Detto II* for cello and thirteen instrumentalists, *Quattro* for two trumpets and two trombones, *Punkte, Linien und Zickzack* for bass clarinet and piano, *Misterioso* for seven percussionists, *In Croce* for cello and organ, *Offertorium* for violin and orchestra should suffice as a few examples.

Against this background, one piano sonata, three string quartets and one symphony stand out practically as foreign bodies. For large orchestra (without voice) Sofia Gubaidulina has written only four works: *Stufen* (1972), *Concerto for two orchestras* (symphony orchestra and jazz orchestra, 1976), *Offertorium* for violin and orchestra (1980) and the symphony *Stimmen... Verstummen...* (1986). (A handful of orchestral works which date back to her student years, among which appears a symphony written in 1958, is rarely mentioned.) The first, and until now the only "valid" symphony was written by the composer at the zenith of her mastery (who by this time, after years of work, was able reflect on rich experiences.) It is notable that she also gave this work a programmatic heading: *Stimmen... Verstummen...* This twelve-movement symphony corresponds to another work, originating in 1983, which also ranks among her most outstanding works, and is especially dear to the composer: *Perception* for soprano, baritone and seven string instruments, based on the words of Francisco Tanzer. The title of the symphony is taken from a poem by Tanzer, which is utilized in *Perception*. From this point of leave, Sofia Gubaidulina returned to the ideas of the 1983 work, seeking to organize them by
means of purely musical material. Impulses for this include the “static major” of movements eight and nine in *Perception*, which correspond to the concept of the sounding out and silencing of voices at points of question in Tanzer’s poetry. This shining major becomes an important dramaturgical component, which is set as a polar opposite against the concept of tragic destruction. The antitheses “voices/always/again” and “voices/silence” become the important exit points in the structure of the composition, which - in direct realization of the antithesis - is asserted by means of unusually long pauses.

Sofia Gubaidulina dedicated her symphony to Gennadi Roshdestwenski, the former advocate for Soviet new music, and first conductor of the work. And this choice of dedication, as always with Gubaidulina’s decisions, was not merely for the most obvious reasons. Here the conductor has to fulfill not the standard role, but he acts simultaneously as a direct participant. Since the orchestra seems to follow his “falling” arm-movements only if it is to respond to the major passage of “audible voices” with a counterbalancing downward-plunging sound-stream, the structure of the work is determined less by pitch organization and harmonic order than by the rhythm of the conductor’s gestures. Ultimately the conductor has his own cadenza, in which he has a vacuum to arrange according to certain time-proportions.

The twelve movements of the symphony are conceived in a contrasting manner, whereby the IXth movement (the conductor’s solo cadenza) reaches a caesura. The odd-numbered movements I, III, V and VII, just like the even-numbered movements X and XII (after the cadenza in movement IX), build on a prolonged major-foundation. To these, movements II, IV, VI, VII and (after the conductor’s cadenza) XI provide a dramatic contrast. One of the many dissonant, friction-
ridden uprisings follows the tragic bridge-section. From the traditional symphony model this symphony inherits a dramaturgical contrast principle, as well as a stretched-out, intricately worked-out development, naturally without the classical pattern of sonata form. In Gubaidulina's *Stimmen... Verstummen...* on the other hand, this principle has to do with a state of reflection, which places people in a relationship with the cosmos, and interprets them as cosmic beings. Likewise the D-major triad, which dominates the whole of movement I, distinguishes itself from its classical prototype by means of its inward insecurity - the constant flickering and trembling, reminiscent of the flame of a candle. Still, the fact that this static major illuminates the entire capacity of the symphony with its light, however weak, lends itself to a certain tonality. The static major-theme exists within the symphonic cycle according to the proportions of the Fibonacci-series in a backward-running count of quarter-units: mvt I: 89, II: 55, V:34, VII: 21. The opposing process runs correspondingly in the even-numbered movements tense events mount up until the climax in movement VIII, reaching an exciting resolution in the conductor's solo cadenza. These dramatic levels of contrast, whose gradual build-up begins in movement II, become realized in two sections - one a full exposition of power, and the other a fatal collapse - the composer was thinking thereby of the labor of Sisyphus. There can be no talk of a theme in the traditional sense, since there is no fixed melodic structure underlying it. Developmental impulses stem not from the melody, but from a number of micro-elements which increase gradually within a complicated pitch-network. For the forming of the climax, that ill-fated collapse of all preceding development, Sofia Gubaidulina uses especially expressive colors. Among these, first and foremost, is the organ, which, with its full tones, as though it were a voice ringing out from the universe, encompasses the register of a whole orchestra, and, in ever-mounting ways, models
itself on a fully-fledged catastrophe. This complex, divided into two phases, and expanded into the cosmic dimensions of "Sisyphus work" is built upon to such an extent in movements II, IV, VI and VIII, that it reaches apocalyptic proportions in the culmination at the end of movement VIII. At this point there are desperate "outcries" in the strings, against the aleatoric chaos of the percussion and the shrill cries of the brass. And like a volcanic eruption - a symbol of a world-wide-suffered catastrophe - rings out the first organ passage-work. The precipitously-falling line of the organ passage, which intersects the ascending movement of the orchestra, forms within the musical space of the symphony a gigantic cross, which assumes symbolic meaning. The total catastrophe that marks this symphonic development causes the confrontational, opposing powers of the beginning to collapse like a burning dome, and to become rubble and ashes. For the first time in movement IX a change seems to develop. Just like a performer, the conductor gestures a sign of departure with his solo cadenza, and raises the music from out of the ashes into heavenly spheres: the reprise-like Xth movement of the symphony begins with a G major triad. Again it is a static major sonority, which, by virtue of its steadiness, becomes associated with intransigence, but at the same time is made to tremble with disturbing flickerings and fluctuations. Further development of the symphony eliminates the fall and collapse principal completely. Movement XI is saturated with intent and progression. This finds expression in festive bell-clanging, which, in the ensuing section, at the climax of these events, is relieved by bright-sounding bells. Movement XII functions as a coda. At first it is hard to determine where the movement is heading, it seems to run "horizontally", until it culminates in an orchestral bell-chime. At the end of the coda the static major theme emerges once more. The symphony ends, as it began: flickering, trembling, wavering, but luminous - like "everlasting light."
The special feature of this epic, yet by no means traditional symphony lies in the role which its creator, the composer, plays in the music. The symphony is in fact not only anti-neoclassical, but is at the same time anti-romantic and anti-individualistic. The moment of subjective, lyrical reflection, inseparable from the symphonies of Mahler, Shostakovich or Schnittke, for example, is absent from Gubaidulina. Her creations - musical symbols like that of everlasting light or apocalyptic cataclysms - are of such tremendous proportion that there remains no room for the subject of the composer. Also fundamental to this symphony is its dramaturgical conception. Certainly this follows the classical principal of antithesis, but it is realized within a development of polar opposites which both run independently of one another. In Sofia Gubaidulina’s symphony, melody and rhythm experience no direct relationships with the voice and breath of people, or with their steps, gestures or pulses. The most essential material appears here alongside major-triad imitations, and those expressive, two-tone, Webernesque combinations implied by natural-sounding glissando effects or by pure, sonorous organ passages. The musical time is not organized through a customary beat- and metric-division, but rather according to variable micro- and macro-structures. Periodic symmetry is replaced, in Gubaidulina, by the aperiodic symmetry of the Fibonacci number-series.

Yet another specific of Gubaidulina’s pitch-language is the complete parity of rational calculation and emotional spontaneity, which manifests itself in detail by way of a precise, thought-through conception of the whole work, and an awareness of limitlessness. In the realms of rhythm- and pitch-organization, the composer works not with single note-durations, but with rhythm-complexes and pitch-
systems, or rather subordinate pitch-systems. In the symphony *Stimmen...Verschweigen...* the proportions of the backwards-running Fibonacci row serve the composer as a systemizing framework for the relationships between movements I, III, V and VII. The inner structure of the movements is organized according to the same principal. (Sofia Gubaidulina has applied this method of rhythmic organization to many works of the 80s, and also, for example, to *Perception, In the beginning there was rhythm, Quasi Hoquetus and Dedication to Maria Zwetajewa*.) Pitch organization is established over long periods, by the static major-triad. Apart from this there are another five pitch-relationships, which are used predominantly in the dramatic sections - the major and the minor third, the minor second, the tritone and the cluster.

Through her interpretation of man as an earthly and a cosmic being, the composer undertakes a philosophical concept that reaches far back into the history of mankind, but which nevertheless attains additional significance today. The symphony *Stimmen...Verschweigen...* of 1986 is a point of discussion, with existential questions pertaining to humanity, the earth and the universe, including questions of their continued existence in view of the imminent cataclysm of the apocalypse. Naturally, today's composer must be a true David (if he wants to address such problems) in order to survive the dual with Goliath - the heavy burden of the age-long symphonic tradition. Sofia Gubaidulina has survived this battle.

[Translation from Russian into German: Hannelore Gerlach.]
Composition does not come easily to me. In order to write music, one needs not only spiritual power, but also a great deal of soulful power.

Don't you mean that many composers today are reluctant to exhaust their emotional realm, and instead of this they become absorbed with formal experiments, constructing rather than allowing themselves to be guided by their intuitive creativity.

It seems to me that this is a considerable problem in our century, to the extent that, presently, a latent battle is at large among composers. At least, that is my impression. Latent insofar as, whilst ever no one voices it openly, the problem is not defined. But a concise explanation is nevertheless under way: what should dominate in a composition - the rational moment of construction or the sudden conception, the intuitive moment? I myself believe that neither the one nor the other should dominate.

That means that there exists a third moment, an alternative?

Certainly, they are mistaken who believe that a way of constructing stemming completely from the intellect leads to an artistic result. For such works fail to trigger in the listener any really deep experience. Also, just because the author
himself has felt a lot at the stage of composition, this is not to say that he necessarily speaks to the listener with his music. Something about it must be available from the outside. In any case, those who believe that one needs simply to write down whatever pops into his head, whatever he hears within himself, or whatever flows from the feather, are also mistaken. In my opinion, that too fails to reap a good result, because in this case art becomes a very confrontational affair.

Therein, certainly, lies something of a paradox.

Art remains too emotional, and no resistance is set up against it.

You mean that one must contemplate indifferently a certain theme as it were from without, in order to free oneself from one's direct experiences, thereby penetrating them that much deeper?

Yes, I think that the meaningful approach lies in neither one extreme nor the other. Something good comes out only when one is successful in binding these two positions together. A composition should, without a doubt, have a logical structure, a dramaturgically-considered build-up, and at the same time should disturb and stir up ruthlessly the listener's feelings.

Does this problem concern only contemporary music?

It has naturally always existed, but in previous epochs the existing composition-technique and composition-material made it possible to subordinate the technical to the content. That meant that the structure was newly-invented every time. At first
music developed within a whole millennium in one and the same direction, and then, for a time, it was shaped in one direction for the duration of one century, and later there followed a time in which several schools of composition were assigned their own direction. Today, however, we are moving to the stage whereby only a single work is written in a certain technique and with a certain formal conception (one which, naturally, for this reason, is more difficult to create.)

With certain reservations we could label the eighteenth century as classical, and the nineteenth century as romantic, but how is it with the 20th century? Does it not have any general traits? Is it really polymorphic?

Yes, naturally, the musical material which dictates this condition to us has become so.

This leads me to the question: what is your position on contemporary music? What gives a work its contemporary character? The use of certain new means of expression and form, or something specific in the attitude of the artists?

I would label as “contemporary” those works which actualize the musical material at hand. Musical material which is a living organism with its own history and development. We don’t invent it. It is like a fundamental, like nature, like a child that demands something, wants something, without which it cannot function. If one were to investigate it scientifically, one would probably even find oneself extracting and formulating certain demands of the musical material. But the artistic consciousness reacts both intuitively and rationally to the present state of material. If the artist reacts in this way, then he is at the height of his time. If he
avoids this, then I would label him as not in keeping with his time. In any case he acquires thereby no negative value. Both positions can be equally useful, and very good. It would be pointless to maintain that a time-oriented work is good, but one that looks back to materials behind the time is bad. Every prejudiced position ruins analytical thinking. It encaptures it, and leads to a stereotypical verdict. If, however, one were to renounce all judgement, then it would mean that the artist would rightly disregard the problem of material. The musical material, on the other hand, not only longs for, but cries out to be observed! But for one person it cries out, for another it is merely available, and a third person intends to be able to avoid these difficulties, by ignoring it. The actuality of his reaction depends on the respective decision of the artist.

The best statements to your workmanship are your own works, in which you are concerned with the actualization of musical material. But I believe that, in all of these works, despite a few general traits, you have posed and solved a new problem.

Yes, for every new work I pose a conceptionally new task, and attempt to find something that has not yet existed in the preceding work. And very often the second work becomes a reaction to, a fulfillment of the previous. For example, I composed *Perception* (1983) with a contrasting text by Francisco Tanzer: *Stimmen... Verstummen...* At the time I had the decided feeling that this theme had not yet been exhausted, that there was still something about it that I had to react to. And so, as my next work, in 1986, there proceeded a whole symphony, which bears the title "Stimmen... Verstummen..." This is a purely instrumental work, which in a completely different way responds to the question "what I hear" and
accounts for the fact that these voices are thus silenced. In a completely different way, and with a completely different conception. Sometimes it is simply impossible to exhaust all the virtualities present within a work.

Don't you find that the experiments of some contemporary artists have made the reception of serious music for a wide listening-circle more difficult for many?

That was always the case. One can only penetrate the world of serious, great art by considerable effort. With the art of Beethoven and Bach one must also strive, in my opinion, in order to understand it. And this much is achieved by those who need it. Those who require it seek proximity to this richness of spirit. It was ever thus! In view of this, our century has brought nothing new. We are only concerned that “music for all”, easily accessible music, sounds out and is understood by everyone, whereas new music seldom sounds, and has few listeners. But in comparison to other centuries there are many people today who like contemporary music. In past epochs not everyone loved Bach, Mozart and Beethoven straight away.

But do you not occasionally get the impression that some contemporary composers have, to a certain extent, “forgotten” the great majority of listeners?

I don't know. I mean, in every community there should be, in addition to serious music, easily accessible music, and perhaps also a third variant. I attach considerable significance to “elitist” art, just as I do to that art which cries out to everyone else.
You mean that these should exist in every epoch?

Yes, naturally! Even if they only have a few subscribers (or even if there are more than is normally assumed.) It seems to me that a nation which sets itself large tasks above and beyond the problems of its life and survival absolutely needs this kind of art, too. This does not mean that I am against another type of art! That should also exist. But if there are no artists who are determinedly ready and willing to renounce the highest possible popularity, or the easiest way in, then this can lead to the decline of a people. We need such art, like air, to survive, even if it is linked to loss, even if everything is not always successful (...)

Who have you learnt from?

During my youth, during my studies at the conservatory, Shostakovich and, in a completely different sense, Webern meant a great deal to me. And always Bach, again and again Bach. I learn from him incessantly, and will continue to learn from him.

A phenomenon which to this day cannot be entirely understood.

A phenomenon, and for me the ideal: a very strong, intellect-driven work, a very well-thought-through sense of form, and a fiery temperament.

With whom did you essentially receive your compositional training?
I studied at the Moscow Conservatory under Nikolai Pejko, and was very happy with this instruction. We were on friendly terms, and the lessons passed by with unusual interest. Pejko is a very good teacher, a great artist with considerable analytical aptitude and flawless taste. (...) After this I completed an Aspirantur with Wissarion Schebalin.

*Can you name among the now-active composers your "soul-mates"?

Yes, I can. I like very many composers and works of the 20th century. Those close to me in age are, for example, Luigi Nono, Gyorgy Kurtag, Helmut Lachenmann, Peter Maxwell-Davis, Arvo Part, Valentin Silvestrov, Alfred Schnittke, Edison Denissov, and Sergei Slonimski. From the younger composers I like those such as Knaifel, Firsova, Smirnov, Schut, Wustin, Tarnopolski, Raskatow, and Korndorf. Good work is also being done by Armenian, Lithuanian and Georgian composers.

*If my memory doesn't fail me, there have been no large-scale publications about you and your achievements in "Sovietskaya Musica" in almost twenty years. How has this time been for you?

I have striven not to be lazy, and done what I could. I cannot say that any kind of change in my achievements or any sudden change in my aesthetic position has occurred during this time. Twenty years ago, for example, I wrote Night in Memphis, based on an ancient Egyptian lyric in the translation by Anna Achmatova. The work has still never been played. If it were to be played somewhere, that would be the original performance. And when I look at this piece today, then I am
convinced that I am doing exactly the same thing today. In other words, no such marked stylistic changes have taken place with me, as they have with some of my colleagues - for example Arvo Part, who in his time represented a completely different aesthetic position to that of today. In his case, a line of separation clearly divides his output: for three years he wrote nothing at all; he spent his time only in the country, reflecting a lot, and after that he was completely different. Since then only this clear, tranquil music has come from him. Although I understand him well, and he is for me one of the strongest and most important advocates of contemporary music, I myself have not experienced such a bridge in my work. My development has passed by continuously. I feel as if I were constantly roaming through my soul: on the one hand it is always the same, on the other hand there are at the same time always new leaves, like in nature. I see no great difference between my works of 1968 and those of around 1983. The style is always one and the same, in my opinion, even if the composition technique has completely changed. Now I am primarily preoccupied with rhythmic form, whereas I previously concerned myself more with sound and pitch organization. A certain technical evolution has transpired, but the conceptional foundations have remained.

(…)

[Translation from Russian into German: Hannelore Gerlach.]
You represent every direction in Soviet music that is labeled “avant-garde.” Many foreign musicians believe that the Soviet avant-garde is the most interesting figure among contemporary musical currents. What is your opinion on this?

Owing to the fact that Soviet music was for a long time isolated from international musical development in the 50s and 60s, it went its own way, and assumed its own specific traits. In every other country you may pick, contemporary music now has a mostly international character, while ours on the other hand looks to its own sources, seeks deeper reciprocal relationships between past and present, and works from the philosophical side of musical creation.

Something similar took place in Germany in the eighteenth century, as the intelligentsia, denied the opportunity to actively introduce Economics, Politics and Culture-procedures, looked to its spiritual search for the reason for things. The result was the famous renaissance of German music, philosophy and culture in general.

The largest current search in Soviet “non-formal” music, on the other hand, is the search for a new treatment of the language of musical instruments, for a new way of handling the regulating of the spatial arrangement of the sound-body. Due to a certain external similarity of our avant-garde music to its Western counterpart, we sometimes fail to recognize the profound inner difference, which is conditioned by the different cultural traditions, the different historical background in Russia.
Our music lies less steadfastly in the portrayal of the atmosphere of contemporary life; it is truly timeless.

Since many musicians who had prescribed for themselves this timelessness sought a form existing in another time, the results of their endeavors could not always be equally visible. But, I am convinced, it is precisely in periods such as these that a nation achieves significance, as much in terms of its self-confidence as of its own culture.

As for our public, it is no longer a secret that concerts of Schnittke, Denissov, Gubaidulina and Arvo Part fetch wide audiences. Recently, for example, the Festival of Soviet Music in Boston was really unprecedented. 100 premieres were performed in 20 days, 600 musicians played the works of the 20 most significant Soviet composers. From where does such interest come?

Our culture has always contained traits that have existed neither in the West nor in the East. Above all, introvertedness, focus, qualities that to a large extent have disappeared from western-European culture. In fact it occurs to me that, strictly speaking, there was no avant-garde for us. I am absolutely convinced that the usage of the very word “avant-garde” is fairly questionable. The sense of this word in art - the challenge to which people as social beings advance - hardly tempts me as an artist. Moreover, that group of composers which one now calls avant-garde, has never intended to stand at the front.

Whatever this word may have to do with the characteristics of the real novelties in art, let us say that this is the case most seldomly. Perhaps once in 300 or 400 years there emerges a direction which one could name avant-gardist or, in other words, current. The art of the Renaissance was for exactly this reason new.
in principal, because, for the first time in 400-500 years, it drew conclusions from an accumulated new thinking. From there an artistic language began to develop. It is dubious, though, for us to speak of the existence of a musical avant-garde in the 70s and 80s. But now there really emerges a new musical language, which belongs to our time; in any case the composer must react to it somehow.

I think that from the many search-directions in contemporary music, one of the most fascinating is that which Alfred Schnittke calls "polystylistic". Those who work polystylistically include Valentin Silvestrov, Alexander Knaifel and Arvo Part. Characteristic of their creations is a variety of combinations in different directions, and sometimes one can hardly predict where the composer will find an answer...

Doubtless it is not possible that the environment, the social background for the existence of music exerts no influence on the artist...

I think that the artist is absolutely dependent on the community in which he lives. If he ever ceases to register that he possesses the gift of hearing, he can subsequently end up completely isolated; but this is exactly what depends on the community. For a long time I composed knowing that no-one would hear me. I had no hope of meeting an interpreter who would have been prepared to play my music

Later, then, as interpreters appeared who were interested in my music, they could not advance as far as the concert-halls because of stubborn opposition on the part of the Composers' Association and other external powers. I call this the second stage. I know that there already exists someone who needs my composition, but that it is not being performed.
And the third stage is when I know full well that this very interpreter will definitely play my piece, and indeed for a specific occasion. Sometimes, these various stages that a musician experiences have a specific effect on his work. For example, if I know for sure that the music I am working on will be performed, my writing-style becomes really clear, transparent and practical.

The unavailability of an interpretation, and the opposition of the bureaucrats led, on the other hand, to the fact that I devoted myself in my composition to that highest philosophy of the world’s origin, and that in doing so, I allowed myself the most complicated constructions. I didn’t once concern myself with whether the music was playable, or performable.

**How to you react to negative judgements about you creations?**

Negative judgements bring about in me - as in everyone - annoyance and hurt. On the other hand I am already hardened in this respect. One cannot imagine that I tear my hair out when I read the routinely damning article of the First Secretary of our Artists’ Association. I have accustomed myself to remain calm when faced with this. My own mistakes annoy me far more, as well as the lack of possibility to be engaged in music for as many hours per day as are necessary. I do not consider it profitable to allow ones voice to be dependent on external circumstances.

**A current trend in our musical situation could be termed “Export-culture”: A series of important interpretations, performer-collectives and composers are working almost exclusively for listeners abroad. They are received by the whole world, but here they are as good as unknown. I am thinking of the Mark Pekarskis ensemble, of Tatiana Gridenko, of the pianist Nikolai Petrov. [...]**
I think that this situation arose through the fact that it was impossible for certain composers to perform their works in their homeland. From this desperate situation in which many composers of my generation found themselves, foreign managers and Soviet artists who traveled abroad have literally "drawn us out" with great enthusiasm. This whole "export-situation" has only arisen artificially because certain officials who are involved with concerts have, for personal motives, slowed down the natural course of cultural development in this country.

Sofia Asgatovna, what do you mean? Why then has precisely this musical direction caused such a marked dislike on the part of the officials during these decades?

I am completely convinced that the matter had nothing to do with music, or with the avant-garde. In this sense there was nothing special about our music. The reason lay in the fact that everything about our music was an unwelcome phenomenon of freedom, of the inner freedom of the personality. The position of inner independence was simply unpleasant and unacceptable, and wherever that was detected in music, it was objected to.

What do you have to say about the current organization of musical procedures, in particular about the situation in the Composers' Association?

If the now-strengthened democratizing of our society proves irreversible, then Perestroika will also infringe upon our association. The majority of musicians are consequently inert and isolated in their particular creativity. No other job demands such a daily, many-houred isolation or detachment, as ours.
The saddest result of the stagnation-period seems to me to be the fading interest on the part of the wide public for serious contemporary music.

I am not sure that this is the case. I have also witnessed many half-empty concert-halls with old, classical music. In this respect contemporary music finds itself in a by no means worse position than classical. On the other hand I see no catastrophe in the fact that a great crowd of the populace is not enamoured with serious music. It is after all an elitist art.

Speaking of which, contemporary music is frequently accused of being inaccessible...

I consider that it is absolutely imperative to have an elitist culture. A nation cannot survive without it. Many tendencies in art and in culture develop under the influence of demands which man, as a social being, makes. And this multi-layeredness has led to the existence of different cultures. Mass-culture does not need to be bothered with the existence of an elite culture. Nothing will be established here on the basis of simple plurality. A culture belongs to the people exactly when it serves the entire people. That is to say, it can satisfy all layers of society. Without an elitist culture a nation cannot be a healthy organism. Tizian, Tolstoy - an elitist culture exists in many areas. Their creativity is multi-layered. And behind the superficial accessibility there lie depths to which access is at best only partially possible.
If we attempt for a moment to leave the area of art, where, in your opinion, would the peculiarity of the present society's consciousness lie?

The greatest peculiarity is our life in the era of the real apocalypse. In no other period of history was the end of the world so truly imminent. It leaves its mark on all areas of our life, on all our deeds.

The awareness of the end of the world has already existed a few times throughout history. The first Christians, for example, waited continually for the end. For the first Christians the end of the world signified healing, salvation and absolution.

What then should our Perestroika signify?

It is an attempt to hold off the apocalypse. The whole point of mortal life lies in the striving, the attempt to eliminate one's own death. Perestroika shows that in our country there are still living cells that resist the disintegration of the spirit.

[Translation from Russian into German: Ulrike Patow-Kamenski.]
Mrs. Gubaidulina, I would like to put to you my first question. I know that you were born in a city called Cisiopol. If I remember correctly, it was in this very city, in 1941, when you were just ten years old, that something tragic happened. The poet Marina Cvetaeva shot herself with a pistol. I would like our conversation to begin with Marina Cvetaeva, since I know that she is a poet very close to your heart, and that you have often set her verses to music.

It seems to me that you have probed the matter accurately. I do in fact harbor a special fondness for this poet, and also for her personality. The fact that destiny has reunited us in that city may or may not be a joke of that some sort, but it seems to me that this fact has had an influence upon me.
Let us leave for a moment the subject of Marina Cvetaeva’s shadow, and talk a little about these places: Cistopol, where you were born, and Kazan, where you received your musical education.

Cistopol is a city about which I know very little: I was born there, but after a few months my family was transferred to Kazan, where I spent all of my youth. Kazan lies on the Volga, and is quite a large city, in which a large number of the intelligentsia lives: there are some excellent schools, a well-known university, and an ancient and profound musical tradition.

I would like to question you further about this matter: would you care to say something about ancient and profound musical traditions in a city like Kazan?

On the one hand there are very strong national traditions, and, on the other hand, a culture of the universal variety, modeled after Moscow and Leningrad - you should know that at this time Jews in particular were not allowed to live in Moscow and Leningrad - they suddenly had to evacuate these cities. Kazan was one of the centers nearest to the border within which the minorities of the population of the Russian empire were able to find refuge, and thus they proved to be proportionally rich in artists and intellectuals, assuming a cultural dimension of great importance. In my opinion, centers like Kazan, the crossroads of such diverse cultures, were of considerable importance, because the artists who came to settle there had a great energy about them, a great desire to work and create, thereby grafting their understanding of the national culture of their homeland.
You spoke of a synthesis between the official and national culture of Moscow and Leningrad and the country's ethnic and folklore culture. I would like to know something more about the local culture of the Tartar Republic of Kazan.

The reflections upon national folklore in this region are very interesting, but it is important to distinguish two levels. The first, and also that which is most recent, is based on the diffusion of pentatonic models; the other, the oldest, on simple diatonic constructions. It is only due to the invasion of the army of Gengis Khan and of the Tartar tribes that occupied the region that these pentatonic models were imparted upon ancient diatonies.

And do these ancient diatonies bear any resemblance to the Gregorian modes?

No, they derive from another style. Gregorian chant was based on precise monophonic chants. The chants of this region, however, had a more improvisatory character.

You received a good grounding in musical studies at Kazan: in pianoforte and composition.

Yes, this gave me a good foundation, but I completed my studies at the Moscow conservatory.

But while you were studying at Kazan, what did you think you would do in life, had you already decided to become a musician?
Yes, I'd already entertained ideas of this sort.

According to what I've read of your biography, your father was of Tartar origin, a son of a Muslim priest, while your mother was of Polish-Jewish origin.

No, my mother was a pure Russian, but you should know that in that area around the Volga there lived many different nationalities. Now I would like to show you a photograph of my grandfather. As you can see, he is clothed in a Turban and his priestly habit, but it is an old photograph, taken before I was born, and in this other one you can see my father. According to tradition, he too would have had to have become a priest, but things transpired otherwise, and he became a mining engineer.

What kind of work could a mining engineer find at Kazan?

In the early days he did relief work underground, where he would have had to construct factories or homes. Later I recall that he became a professor in a higher school of construction.

Were you an only child, or did you have brothers and sisters?

I had two sisters who were older than me: the first is a pianist and a teacher at the Kazan Conservatory, the other is a doctor.
You showed me the photographs of your grandfather and your father, and I'm grateful to you for introducing me to your family like this, but we have not yet spoken about your mother.

The photograph of my mother in my house occupies a very important place. She did not like being photographed, and so this portrait is an enlargement of a photo taken of her for her passport. She was once a teacher, but after the birth of her daughters she gave this up in order to dedicate herself entirely to her family.

This account of your family is kind and affectionate, but when I look back to the years of your infancy I see looming, tragic shadows in the background: the war, and yet more recently, the climate of widespread terror resulting from the ruthless repression of Stalin.

As I already said, we were living in Kazan, and in a state of real poverty. Money for bread was in short supply, and we were reduced to selling furniture and clothes in order to eat. Kazan, on the other hand, was rampant with people who had fled the city, driven out by German attacks, and we had to surrender one of the three floors that made up our apartment. I witnessed before me both death and life, the birth of a new people, and because of this I felt such respect for my parents, who, in conditions as difficult as these, never once lost the least part of their honesty and purity.

You mentioned earlier that, at the time of your studies, you had already decided to become a musician. What did you mean by this: to become a pianist or a composer?
Ever since I was little I have felt an inner urge to make music. The idea of becoming a pianist greatly appealed to me, and it felt good to be on stage in front of the public. I also felt the desire to compose, however, and, at a certain point these two aspirations came into conflict. It could be said that my whole youth was preoccupied with this contrast.

When all this was happening, did you have models to look to, such as interpreters and composers?

Without a doubt; every youth has an idol. From a pianistic point of view my models were Sofronitzky and Richter, just as from a compositional perspective, my idol was Johann Sebastian Bach.

Sofronitzky and Richter are two first-rate pianists, but very different from one another. What appealed to you about Sofronitzky?

Yes, they are very different, but they have in common the ability to evoke a great richness of color and a variety of impressions. What fascinated me about Sofronitzky is the great mystery emanating from his interpretations. He would never play in large concert-halls, but he preferred to exhibit himself in more intimate environments, where he could better project his mysterious fascination. Richter, however, possessed a grand, fiery intellect, which could erupt into flames in the most vast of environments. These two extremes were for me two opposite sources of inspirations, and I decided to find an intermediary dimension.
Bach, on the other hand, was your favorite composer.

You could say that he was at that time, and has continued to be ever since. Naturally I have also had periods of considerable fervor for other composers: Wagner, Shostakovich, Alban Berg, but throughout my whole journey through life, my one permanent figurehead has always been that of Bach.

Until what age did you continue your studies at Kazan?

Until I was 20, at which time I was transferred to the Moscow Conservatory.

What did Moscow signify to you then, at the age of 20, living in Kazan?

I realized that a composer had to live in a place that lay at the center of information coming from all over the world, and Moscow was, certainly musically speaking, the most active city.

Did you have the opportunity to listen to concerts while living in Kazan?

Yes. At times musicians would come from Moscow, and I still recall memories of listening to Rosa Damarkina and Bella Davidovich.

Was there an opera house at Kazan?

Yes, but it cannot be said that the activity of this theatre was such as to attract the big impresarios.
Let us turn to Moscow in 1953, when you arrived in the city to complete your studies: in what conditions were you living there?

It was a very tough period, because there suddenly opened up before me a world so vast that it was difficult to embrace it. At Kazan I had received a good basic foundation, but this grounding was certainly not sufficient to mark out the place that a composer must occupy in the atmosphere of our century. At Kazan it was not even possible to conceive of this type of prospective, or this horizon whose awesome breadth was suddenly revealed to me at Moscow.

How did you live, materially, at Moscow?

Being a student at the conservatory, I lived in a college, and had a stipend. My sister, the elder one, helped me out a little. The stipend was just enough to prevent suffering from hunger. I was certainly not able to buy concert tickets, and had to strive either to gain free entrance, or to go to rehearsals. But I must say that I reserved a marked preference for the special atmosphere of the empty room in which a rehearsal took place.

The year in which you arrived in Moscow is a year marked by important events, not least by the death of Stalin. How do you remember the atmosphere of the city, struck with the news of his death?

I remember very well, it was an atmosphere of complete madness, a mass psychosis of all the people who had psyched themselves up to see the dead Czar, the Czar
who had betrayed and exterminated them. In addition to this was the most terrible fact that the people regarded as some grand personality the very man who had humiliated, terrorized and exterminated the entire nation. In an environment such as this, the understanding of individuals was no longer valid. All were united in the psychotic mass, all wanted to see him, and some even risked their lives in order to go and venerate their dead idol.

*Did you also go to see the dead Stalin?*

No.

*You knew as well as anyone the terror in which you were living under Stalin.*

Yes, certainly, because I was born in 1931, and when I was five I would listen to the conversations of my parents, and their reactions, above all during the years 1937 and 1938. I experienced that atmosphere in which all belonged to a single consciousness - for example, in the street in which we lived, the most good-natured and noble person was the first to be arrested. These arrests occurred mostly at night; it is said that people lived with a small bag of personal belongings ever at hand, in case they were caught by surprise in the middle of the night. Everyone was prepared, at any time, whenever they heard knocking at the door, to be taken away. Everyone knew this, and they lived in terror.

*You too were aware of these things. But in this environment of terror, what place could music hold?*
From the beginnings of my existence, from the time I was five years old, music was the primary "sense" of my life. As I grew older, music became the single sustenance by which I was able to live and exist. One can be human, even at the most difficult times, and even in such a grueling atmosphere, one must hold before him something sacred. I remember very well my feelings when I was five years old, when I began to understand all my life was colored with gray, and I only felt good when I crossed the gate of the music school. From this moment I would find myself within a sacred space. I would hear the sounds coming out of the classrooms, I would feel a bond with all of the pupils, and all would be joined together in this polytonal harmony of sounds, and in this world I wanted to live.
"Seven Words" (pp.182-187)

Seven words, a work in 7 parts for cello, bayan and string orchestra, was written in 1982, and dedicated to cellist Vladimir Toncha and Bayanist Fridrich Lips. The work was first published in 1985 under the name Partita (Sofia Gubaidulina, Kamernye proizvedenija [Chamber work], Moscow). The seven parts are as follows:

I. Father, forgive them, for they know not what they do. [Luke]
II. Woman, behold thy son! – Son, behold, thy mother! [John]
III. Verily I say unto thee, Today thou shalt be with me in paradise. [Matthew, Mark]
IV. My God, my God, why hast thou forsaken me? [John]
V. I thirst. [John]
VI. It is finished. [John]
VII. Father! Into thy hands I commend my spirit. [Luke]

Seven words is the artistic continuation of a work started by Sofia Gubaidulina together with Vladimir Toncha and Fridrich Lips (who commissioned the work, was the first to perform it, and not only this, but in the words of Gubaidulina herself, was also co-author.) To those involved with research Gubaidulina dedicated an annotation on the 1985 score, detailing how it was conducted, and new methods in sound production.

As is well-known, the same title is used in the oratorios of Joseph Haydn (as are the diverse transpositions throughout various combinations of instruments) and
Heinrich Schütz. Sofia Gubaidulina was present for the performance of the arrangement (for cello and chamber orchestra) of Haydn's *Die Sieben Worte* op. 51, a work which, in Vladimir Toncha's view, affords the ultimate invitation to compose a work on the same theme, and with the same instrumentation. The idea interested the ultramodern Gubaidulina, who in every respect, just as in her textual and musical orientation, prefers to turn not to the work of Haydn, but rather to the *Seven Words of Christ on the Cross* of Heinrich Schütz. From this oratorio she utilized the seven phrases given in the title of each movement, and a short musical citation based on the words “I thirst” (5 bars.)

A clear symbolism permeates various elements of the work. First and foremost are the personifications of the musical instruments themselves; secondly, that symbolism which Gubaidulina names “instrumental” - the cello is the victim, “God the son”; the bayan is “God the father”, and the strings represent the Holy Spirit. The following modes of execution are intended to imitate the crucifixion: the empty chord of the cello is symbolically “crucified” by chromaticism and microchromaticism. Also the underlying organization of the sound-mass, the chromaticism (as well as microchromaticism) and the diatonicism are portents of symbolic significance. To chromaticism is attached the earthly sphere of martyrdom and suffering, and to diatonicism heavenly serenity. The cello and bayan parts are exclusively chromatic or microchromatic, while the 15 strings, on the other hand, belong exclusively to the underlying diatonic organization. Such spheres, however, occupy such a distinct point in the work that they don't even enter into conflict, one with the other, driving instead towards a parallel and independent existence according to the principles of a parallel dramaturgy. Chromaticism and diatonicism, opposite poles, find a single point of contact in the
octave unison. Intercessions of the subjective variety, including chromaticism ("earthly") and diatonicism ("celestial") come to be perceived, therefore, as a "cross", and among the Seven words a certain "cross motif" emerges, based upon the unison and the octave. The "chorus" of strings is confined to the register of the human voice, and only in certain moments does it push up as far as the upper harmonics register, in representation of the sound of the breathing of the Holy Spirit.

Two dramaturgical themes develop in the composition: suffering (cello, bayan, chromaticism and microchromaticism) and salvation - the consolation - (strings.) A dramatic culmination is reached by the end of part VI, after which part VII brings the work to a conclusion by the "occurrences" within spheres of light. The citation of the Schütz oratorio acts as a counterbalance to this development, which recurs in all seven parts, and constitutes a sort of ritornello to the work. The cited phrase emulates the harmonic elaboration of Schütz in parts I and III, where it is punctuated by the cello and bayan before the entrance of the chorus of strings (see RN 10 of both parts.) In the fifth part ("I thirst"), however, the citation melodically expounded by cello harmonics is broken in half.

In the first part, "Father! Forgive them, for they know not what they do," "mystery" begins directly with the "crucifixion motive" exposed by the cello and bayan.

The Schutz citation (G# b-minor-A-G.) is recognizable in part within the crucifixion motif. Amplifying more than ever the "range of expression" of her music, Gubaidulina expresses instrumentally the groaning, sighing, shivering, and
all that makes up that leitmotiv fundamental to the work. Throughout the first part (an expository cycle) resound the cross motif, the citation from Schütz’s *Seven words* in its original harmony, and the theme of the strings “choir”. In the cross-motive are employed those intervals that are neglected by the 20th Century - the unison and the octave. From this “point of the melodic view” the cross-motif is raised an octave, and then another octave, thus providing the sensation of enormous altitude.

The choir of strings is based upon diatonicism, and dissonant heterophony. The theme of the strings is, so to speak, isolated from the music of earthly torment, as though suggesting a voice of heavenly salvation, resounding close by. In the successive parts the dramaturgical intensity binds the crucifixion motif to the cross motif, and to the Schütz citation. The dramaturgical line is otherwise enriched by the “Father-motif”, sighing and afflicted. The cross-motif moves from regular waves of extreme peaks to menacing octaves that resound concurrently. (RN 15 bar 6.) One of the most bewitching of the expressive moments within the work is the “breathing” of the bayan bellows: during the bayan’s cadenza, at the beginning of the sixth part, the instrument emits heavy breathing, as though it were a creature of life (symbolic of the Father.) One of the inventions of Toncha (in the cello cadence, in RN 18 of the fourth part) is that particular technique of “floating chords”, obtained by the effect of scarcely-present tremoli.

A dramatic pivot is effected by the development of the crucifixion-motif (of the cello part) and the arrival of “mystery”, at an appropriate, tragic culmination, when the executor is on an empty, more solemn chord. Utilizing chromaticism, ultrachromaticism, chords and rhythm, the cellist subjects each chord to a real and
fitting "crucifixion", while at the beginning of part V the various imitations of the martyrdom of the cross pass through to the bayan. To this aim, Lips manages to bring the instrument to an amazing glissando (while maintaining a separate static note) that repeats the effects of the cello. One of the important expressive effects resulting from this work is brought about by the constant endeavor towards an affinity in sound between such dissimilar instruments, united in an absolutely unusual combination.

When the work reaches a satisfactory general culmination, at the end of the sixth part, the most solemn note of the cello, C, represents symbolically the last point at which the music can still ring out. It must be played with extreme force (fff), almost sul ponticello, after which even this final gesture is overcome, with a movement that symbolizes the abandonment of earthly reality.

In the seventh and final part, "Father! Into thy hands I commend my spirit", the action is transported to the "mystery" of the heavenly realm. The main themes reemerge: the citation of Schütz and the cross-motif, and here begins the thematic reprise of the whole cycle. The cello part, like a rainbow in the musical "air" highlights the bewitching colors of the bayan's major chord with pizzicato harmonics. In the tutti pianissimo conclusion, all of the motives come together in a joyful picture. Just as it is written, "He who has suffered every suffering is saved."

Seven words is perhaps, for the listener, the most striking of Gubaidulina's works. In this work the composer has amplified considerably a suitable musical language, both "to the left" and "to the right", utilizing with great mastery every type of contrast. By amplifying "to the left" I refer to the vastness effected by the
“parameter of expression”, from the discovery of inner nucleuses of expressive effects, to the departure of timbral combinations, unique in their type, of the cello and bayan. Turning to the “to the right” style, this involves the introduction of a uniformly diatonic melody of the archaic variety, that is to say a recourse to melodic resources in the strictest sense of the word. One would surely claim that Webern and the avant-garde of the 50s and 60s have never made use of a stylistic procedure of the type that Gubaidulina introduces in the theme of the 15 strings of Seven words. If we consider the extreme discipline to which is added the stylistic expansion of Gubaidulina, we can identify the alpha and the omega of European music, from Gregorian chant right up to the end of the twentieth century. Stylistic phenomena (which on the one hand pertain to the avant-garde, and on the other hand to rétro) are realized in the art of Gubaidulina like two branches of the same stem. The composer has deliberately utilized the differences and the diverse orientations of these two branches by exhibiting visually the two contrasting lines of the drama. At the same time, such contrasts do not divide Gubaidulina’s personal style into any form of eclecticism. The stylistic poles of the work - the microchromatic motif of the “crucifixion” and the diatonic “song” of the strings - stem from the principle of uniting and binding with that single underlying source, namely the citation of Heinrich Schütz’s The Seven words of Christ. Thus she realizes the eternal principle of art: multiformity lies in unity, or, rather, unity lies in multiformity. The clear-cut character of the work owes itself to the various combinations of expression, melody and drama - elements filled with considerable energy, which are contained within the lattice of a robust and homogenous musical structure. Aesthetic stimuli alone are not sufficient to idealize and realize this new aesthetic step concretely in an artistic creation. But above all they are necessary. According to the words of Kant, “the spirit is like the living beginning of the
mind.” Talking of these polar stars which guide artists, Alfred Schnittke once said: “The artist must turn either towards the idea of God or to a kind of representation which can be substituted, but for certain he cannot turn merely to obeying rational calculations in order to obtain an utterly true understanding. If it is like this, the person is only able to realize himself in spheres external to the artistic process. The important thing is to feel a profound truth: not the imminent truth, but rather that kind of truth which always lives on, even after the death of the artist. The times which change don’t change the tasks which man must face. Truth, Understanding, God - are the entities which man can only comprehend in part from the standpoint of the individual. It is necessary above all to be able to feel instead of being able to formulate. This feeling-thought is exactly the principle task of the artist.” Thus has the spirit of truth (of Understanding, of God, and of love) inspired the Seven Words of Sof'ia Gubaidulina. And this “account of the cross” evokes a “crusade” of music in the mind of the listener.
In Croce, for cello and organ, is a work of 1979, commissioned by Vladimir Toncha and dedicated to him. This work is infused with a distinct symbolism of the cross, which intersects with certain important creative traits of Gubaidulina. One of these traits is attached to the artistic interpretation of Vladimir Toncha, following a path that begins with the Ten Studies (Preludes), and later moves on to Seven words, and beyond. Another trait is the mode of Gubaidulina’s organ-writing, which gave rise to the psychological contrasts of Brightness and Dimness (1976), the solemnity of Detto-I, and the erratic tones and dense pathos of the organ in Stimmen... Verstummen..., in Likujte pred Gospoda (“a celebration of the amazement of the Lord”. 1989), and in Alleluja (1990). The third creative trait is attached to the dramaturgical key underlying the instrumental usage and to their various sounds. It is with respect to the latter trait, that in In Croce, just as in Introitus, Gubaidulina takes a step in the direction of a new period of creativity. Purely musical phenomena come to be invested with symbolic significance, just as pure symbols attach themselves to single elements of the musical language, which appear in contrast to the drammaturgical principle (this concept of “opposing tracks” is one which is dear to Sofia Gubaidulina.)

As a final attempt at clarifying the composer’s line of thought, we recall her own words with regard to another composer (the discussion which took place, that is, concerning a work for two guitars by Helmut Lachenmann,) words which could somewhat raise that curtain which conceals the intellectual laboratory of
Gubaidulina: "...his conception of the musical object is also particular: every aspect of the instrument acquires symbolic meaning, and develops a precise functional role. One of the chief components of the artistic idea is that very gesture by which the two executors alternate the movement of their hands to create a polyphonic design. This is realized in the final moment, when, in the last moments of the piece, the idea of complete fusion between the vertical (the line of the string) and the horizontal (the hand of the played) is proclaimed. As a result it materializes before our eyes, and renders perceptible the symbol of the cross. It gives the impression, moreover of marrying the various plains - visual and coloristic, articulation and rhythm. From this formal abundance of meaning, this profundity of semantics, I discern the influence of our whole contemporary world and of the aesthetics of 20th century musical composition."

_in Croce_ involves, conceptually, the entrusting of specific symbolism to certain musical elements, chief among which is the symbol of the register. As Soffia Gubaidulina says, "the common usage of musical instruments, according to which a high, a medium and a low register is used, comes to be utilized in a way which forms a bridge of registral crossroads between the two instruments (organ and cello) which one perceives inwardly as signifying a variety of things: not only as the geometry of the cross, but also as a symbol of the cross." Moreover the harmonic elements undergo an identical process, so too do the various modes of articulating sound or the way in which the instruments behave within the sound-complex. Consider, for example, the "contrapuntal thematicism between chromatic expression and a luminous glissando in a major key, amidst a general backcloth of natural harmonics. The two solo instruments represent two poles of an
irreconcilable situation. Throughout the course of the work, the roles of the two instruments cross paths and exchange reciprocally."

The symbolism of the cross (acknowledged by the composer) and Gubaidulina's series of philosophical and theological preoccupations can induce one to seek within *In Croce* associations with ideas pertaining to religion. The history of its creation, however, testifies to a compositional impulse of the pagan variety. In fact we should observe that the first sketch of this work was a piece for flute and piano *Sounds of the Forest*, composed by Gubaidulina in 1978 and published in a collection aimed at 4th- and 5th-year music-schoolers. The flute piece, of modest dimensions, was built upon the principle theme of what would become *In Croce*, in a different tonality (C#, D), and more sonorous in color.

In *Sounds of the Forest* appear the same solemn triads as in *In Croce*. This piece demonstrates in every way a thematic affinity with the future theme for organ and cello. Diverse material is also utilized, conditioned by the landscape-concept underlying the work, like the chirping of birds, and the far-off echo of a cuckoo. Towards the end, an archetypal, dominating coloratura and a figuration of trills (which opens and closes the piece) come through with such force that they form an association with a forest-like "open-cycle."

The opening theme of *In Croce*, however, conjures up completely different associations. The melodic trills of *Sounds of the Forest* are transformed, as is the organization, reminiscent of an imaginary landscape similar to that of *Stop on an Egyptian roadside*. Thematically the insertion of trills within a melody built on a revival of a major triad (A major) acquires tremendous importance, and, towards the end of the work, with the exchange of roles between the two instruments, this
culminates in a triad of cello harmonics. To differentiate between this piece and Sounds of the Forest, where the flute and piano are functionally united, in In Croce the cello and organ constitute two dramaturgically-opposite poles, and their "involved confrontation" is maintained right through to RN 20. At the moment of initial opposition, the organ and cello contrast by way of register, harmony, articulation and texture:

<table>
<thead>
<tr>
<th>organ:</th>
<th>cello:</th>
</tr>
</thead>
<tbody>
<tr>
<td>high register</td>
<td>low register</td>
</tr>
<tr>
<td>diatonic, major</td>
<td>microchromatic</td>
</tr>
<tr>
<td>legato melody</td>
<td>fragmented, detached melodic motive</td>
</tr>
<tr>
<td>continuous</td>
<td>fragmented</td>
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Such fluctuation between "light" and "darkness" is analogous to the concept of the title of Gubaidulina's work for organ solo of 1976.

Following their initial counterpositioning (of considerable duration), the two "personalities" of the instrumental drama complete a gesture of reciprocal approach: the organ theme lowers in register one octave down, while the cello theme sounds out a melody ever more spacious and ascending in register. As it would seem from the notation, the exact articulation of both parts (that which we have already termed "parameters of expression"), as always, appears to stem from Gubaidulina's semantic parameter. The luminous organ part, lowering in register, and thus darkening, maintains in every respect a regular (legato) articulation and a constant texture. The "gloomy" cello part, whose register is far higher, acquires a lyrical, yet simultaneously fragmented quality, and these very phrases end with a rough and "aggressive" break:
After a general culmination (beginning of RN 48) comes the enchanting transformation of the musical drama. The luminous thematic trills resound, as though resuscitated, like the beginning of the work, but in the cello rather than in the organ (RN 48). The sounds of the cello seem to pass from an earthly to a celestial sphere, in which the harmonics of the A major triad shine through. A particular color is produced in the organ by the improvised turning-off of electric currents throughout the console and sound-body of the instrument, such that a mass of sounds extinguishes chaotically. The relationship between the two instruments at that point is as follows:

<table>
<thead>
<tr>
<th>Cello</th>
<th>Organ</th>
</tr>
</thead>
<tbody>
<tr>
<td>High register</td>
<td>Low register</td>
</tr>
<tr>
<td>Diatonic, major</td>
<td>Cluster</td>
</tr>
<tr>
<td>Smooth melody</td>
<td>Sonority after the event of turning off the instrument</td>
</tr>
<tr>
<td>Continuity</td>
<td>Continuity</td>
</tr>
</tbody>
</table>

The two instruments are in dialogue, and exchange their respective characteristics, remaining united by a continuous texture, ranging from elements of consonance to the “parameter of expression.” The spiraling motion, in all respects, is thus terminated.

The parallels between the macrocosmos (the universe) and the microcosmos (man-made works) are sufficiently marked. The ensuing cosmology and theology correspond strikingly to the semantic aura of the musical structure. Wishing to investigate Sofia Gubaidulina’s *In Croce* in the light of a theology dear to her, let us turn to the words of Niccolò Cusano, so as to obtain a better description of her creative thinking. Thus in his *De Docta ignorantia* Niccolò traces a geometric figure in which two pyramids - light and darkness - are found to pervade *In croce*. The concept is as follows: “The upper world is abound with light, but it is not
lacking in darkness. The lower world, on the contrary, is the kingdom of darkness, but it is not completely deprived of light.” “Every theology has a cyclic character, and rests upon a circle ...for example, supreme justice is supreme truth, and supreme truth is supreme justice, and it is so with everything.”
This instrumental trio of 1980, for flute, viola, harp and narrator (ad libitum) is dedicated to the poet Franzisko Tanzer. The score's final section recites German verses taken from Tanzer's Tagebuch, which is read ad libitum. Gubaidulina composed the trio upon the request of harpist Irina Kotkina. Garden of Joy and Sorrow, in all respects, was inspired by the writing of two literary works, pertaining, it appears, to contrasting worlds: the prose-poem Sayat-Nova by Iv Oganov (the first part of which, "The revelation of the rose" had been published at the time), which gave rise to glittering oriental color, and the typically Western verses of Francisco Tanzer. Iv Oganov is a little-known Moscovian writer, learned in ancient languages, an expert in Sufi literature, and an author of many masterful works that have not received publication. The title of Gubaidulina's trio received a decided influence from the first part of the poem, "The revelation of the rose." Also other passages of the book - "The ordeal of a flower's pain," "The peal of the singing garden grew," "The lotus was set aflame by music," and "the white garden began to ring again with diamond borders" caused the composer to feel with particular intensity the colorful and psychological character of the music in the trio. In the verses of Tanzer's Tagebuch the concept of the world's eternity is predominant: "When is it really over? What is the real end? ... Everything that is artistic ("künstlich"), tomorrow we shall play another game." The book of Oganov and the verses of Tanzer find an unexpected spiritual correspondence in the soul of Gubaidulina, together with a commonality of thought. The words of the composer
testify to the musical construct of an “ecstatic blooming of a garden which indulges in the reflection of all the extremes of the world and its incessant life.”

The very title of the trio creates numerous associations with this concept (which is always the intent of this composer.) The “garden” represents an Islamic paradise (in which the lotus flower blooms); it is also the oriental term to indicate the “world” in general, and is an oriental symbol of flourishing life (as in the poetry of Liser Navoi: “For a rose I throw myself upon the joyful blooming of the garden.”) Ancient instruments like the harp and the flute have for some time now become real personalities in oriental and occidental poetry, garnering in their own way a real and specific symbolism. The two contrasting words that appear in the title of the trio, joy and sadness, symbolize in this case those “binary oppositions” fundamental to the structure of Gubaidulina’s works.

Such symbolic attributes have allowed the composer to adopt in this work an artistic procedure destined to stimulate her creative fantasy in numerous successive works. Joy is symbolically united to the arpeggiated major triad of the upper register, whereas sadness is portrayed by a motif of glissando semitones. By virtue of a novel procedure, both of these contrasting spheres are conceived in the same portion of the instrument’s string, transforming the articulation of the flute’s vibrato. According to Gubaidulina’s words, “the joyous and airy world of harmonics is where the most expressiveness can be found.” In addition to its appearance in Garden of Joy and Sorrow, this procedure has been utilized symbolically in the Be joyful sonata, in Perception, in the symphony Stimmen...Verstummen..., and in Quartet no.2.
Garden of Joy and Sorrow opens with the depiction of the image of sadness. The initial theme presents a minor 2nd in a trill figuration that is closely related to “sighing”, a motif that subsequently unites the second to the ample leaps of a sixth. An expressively rich undercurrent is formed by harp glissandos of an “imploring” nature, evocative of an Indian instrument. Thus emerges an expressive and colorful image that recalls “a flower subjected to the trial of pain.”

The image of joy is announced by an unexpected yet luminous gesture during the development of the image of sorrow. The symbolic-expressive procedure mentioned earlier is utilized here as follows: the chromatic gestures of the initial theme occur principally on the notes A and G#. D major harmonics are played by the viola in the same portion of the string: F#, A, D, F#.

Garden of Joy and Sorrow is organized in that form typical to Gubaidulina, characterized by a reprise and a ritornello. The latter is represented, first in the flute and then in the viola, by a melody involving the transition from the minor 2nd to the minor 6th. Such a succession of notes can be found initially in the flute’s first theme [e.g. RN 42]. Subsequently the ritornello appears in various places throughout the composition (RNs, 11, 15, 17, 24 and 41.) A new formal section of great bearing infiltrates the images of joy and sorrow, offering itself to the listener in a picturesque pentatonic “space” of considerable timbral subtlety (after RN 16.) “The prepared harp” (the sound suffocated by a mute) unites itself with the harmonic tremolo of the viola - perhaps at that moment in which “the conflict becomes inflamed with music”? 
The central part of the work, after RN 27, consists of a long solo passage for flute (the celebrated instrument of much oriental poetry,) after which, from RN 29, a long episode of static character occurs, involving the gradual development of an impressionistic sonority, effected by various levels of infused "ostinato." All three instruments play together, until they reach a monorhythmic configuration (RN.29). The melody of the ritornello (RN 41) in the viola leads to a coda reprise (RN 42) in which the themes of joy and sadness return. These correlate differently to the way that they do at the beginning. In the first section of the work "joy" is projected as arising, illuminated, from remorse, as if unimaginably abandoning the sphere of "pain" and "sadness". In the final section "joy" seems almost to lose itself in scarcely audible spheres of sadness. The reprise-coda is saturated with flashes of D-major triad harmonics on the viola, which brings the entire trio to a close. Perhaps "the white garden began to ring again with diamond borders"?

Once the work is finished, Tanzer’s verses may be read ad libitum. In the composer’s conception, the advent of the narration should not be pre-announced, such that it comes as a poetic surprise to the audience. After the very refined oriental music, the German verse should be read in a low voice, of particularly emotional intonation.

_Garden of Joy and Sorrow_ requires an especially attentive ear for the perception of its refined sonority, and a state of being which is in some way "prepared" for contemplative meditation. Major success of this work did not occur until the 1985 chamber-music festival _Musik aus Lockenhaus_, organized by Gidon Kremer. The success of that occasion was not merely due to the high interpretive level of globally-renowned musicians. The instrumentalists played for themselves and
shaped the music as such, and were thus able “to feel the infinite in every flower”
(Zen.)

Part v

String Quartet no. 3 (pp.230-234)

String Quartet no. 3 (1987) was commissioned by the BBC, and received its first
performance in Edinburgh, by the Arditti Quartet. The destiny of the work then
became caught up with the American Muir String Quartet, which “propagated” the
work throughout the United States, beginning with the Louisville Sound
Celebration Festival.

Some of those delightful musical ideas most dear to Gubaidulina may be found in
the third quartet. These include the symbolic value of modes of execution
(according to which the “parameter of expression” comes to be developed in
various ways), the elastic rhythm of the Fibonacci series, the logical dramaturgy of
“opposing binaries”, and a novel feature attached to the resolution of the
dramaturgical moment - the avoidance of a well-defined, conclusive ending, in
favor of a point of question. The confluence of all these facets of Gubaidulina's
style in a work of 15 minutes makes the 3rd Quartet one of the composer's most
formally-perfect works.

The preceding quartet (no.2) is a relatively intuitive work, in which Gubaidulina
was satisfied to control rigorously one element at a time (be it the rhythm or the
method of sound-production), allowing within the remainder a single, spontaneous
creative process. In the 3rd quartet, the composer's preliminary organizational
element is the method of sound-production. All the various details of sound production in the strings acquire enormous significance throughout: contact of the fingers with the string (without the bow, but with the fingers), pizzicato, pizzicato involving contact with the string on the fingerboard, pizzicato with the right hand only, or with both hands, etc. According to the words of Gubaidulina, “all the attention should be concentrated on the reciprocal relationship between the performer and the various parts of the instrument: string, fingerboard, bow, edge of the bow.”

The general means of formal contrast in the 3rd quartet is effected by the two mediums of sound emission - that of the fingers and that of the bow. As Gubaidulina remarks, “the common and banal passage of strings from pizzicato to arco creates a composition of two parts, in which the moment of such passage becomes the central and principal event. For me, as author, there is a vast difference between direct contact between fingers and string and the use of the bow. Thus emerges a sort of instrumental theatre, according to which the various parts of the instruments are “fictitious personalities”, combined with an intuitive little part of “me” emanating from the performers’ fingertips.”

Forever enriching her “parameter of expression”. Gubaidulina has utilized an entire range of expressive elements (towards the end of the 80s) which deeply penetrate the listener’s consciousness (just as they penetrate his subconscious.) In the first section of the quartet, the “range” of different pizzicato types includes: pizzicato combined with harmonics, vibrato pizzicato, molto vibrato pizzicato, glissando pizicatto, tremolo pizzicato, pizzicato with the fingers, pizzicato with glissandoing, trilling fingers, Bartok pizzicato.
In this work the contrast between pizzicato and arco develops into a functional key. The "pizzicato" sound, intermittently broken up by micropauses, assumes the function of an expressive dissonance, whereas the "legato arco" sound is perceived as an expressive consonance. Hence, from counterpositioning of the two principal sections, can be inferred an antinomen of the dramaturgical variety, occurring between the two large formal blocks "dissonance" and "consonance".

The first large section of the third quartet includes two subsections which contrast by way of their respective organization of musical time: the first (ending at rehearsal number 19) does not follow a meter, the second, ending at the place where the performers put down the bow in (RN 43) follows a precise mensuralism of tempo markings. The initial subsection opens with a simple sonority of pizzicato harmonics, moving through 5ths.

The second subsection features a dramaturgical moment of considerable importance for the quartet, featuring ever-mounting expressivity leading up to a breaking point. Gubaidulina organizes this procedure with precision, turning again to the Fibonacci series. The subsection from RN 19 to RN 43 is built on adjacent segments of crescendo dynamic (from \( p \) to \( f \), consisting of 21, 13 or 8 bars,) and moments of localized "culmination" (\( f \) or \( ff \), consisting of 2, 3 or 5 bars.) The general structure of subsection 19-43 is as follows:

\[
\text{cresc}[21]-\text{culm}[3] \quad \text{cresc}[13]-\text{culm}[2] \quad \text{cresc}[13]-\text{culm}[5] \quad \text{cresc}[8]-\text{culm}[5] \\
\text{cresc}[13]-\text{culm} \\
\text{cresc}[5]-\text{culm}[2] \quad \text{cresc}[21] \quad \text{cresc}[13]
\]
Also significant is the process of interval alternation - rather than spacious, consonant 5ths, there are 2nds full of tension. The pizzicato voices finally intertwine in one expressive gesture, becoming a single sonorous voice. At this point the principal dramaturgical event of the 3rd quartet is ignited. The musicians pick up the bows, with which they sound out the same “attacks” [batuta] in seconds. Thus transpires the passage from a “manual” musical block to a “non-manual” one.

The general culmination of the quartet occurs in the next episode (RN 48), which features glissando bounces - an effect similar to thunderbolts which cross through space in all directions.

From RN 49 emerges a brief episode of choral chords, after which follow the initial pizzicato 5ths, the col legno tremolo along the strings, a pause, and finally, the long arco fragment, dominated by a “non-manual” cantabile melody. This cantabile line moves along through spacious passages, accompanied by waterfalls of crescendo-diminuendo breathing. Its melodic character is not even broken up by the purely symbolic moment which intervenes in RN 53 - namely the quartet-style weaving, accompanying the notes which form the “monograms” of the so-called “moscovite trinity” of composers: g-es (Gubaidulina Sofia); e-d (Edison Denisov); es-c-h-a (Schnittke Alfred.)

The legato, cantabile arco melody, initiated in the low register of the strings, runs through an extensive journey traversing the entire diapason of the instrumental ensemble, creating an unexpected polyphony. Finally, the first violin liberates itself
into the higher register, and the three lower voices organize themselves into a light and sonorous “cloud”. The “transfiguration” of material has begun.

The composition would have to be concretized in a development that does not concede to a return to those heights already surmounted. Instead, in the last bars of the score, together with the free flight of the three lower voices in empirical regions, the cello recovers the initial 5ths of the violin, thus containing the work within a tremendous aesthetic frame.

A specific philosophy attaches itself to these phenomena of the musical composition (namely the reprise, the continuous development of new material, and the closed or open structure.) The significance of the reprise is contained in the conclusion, such that the absence of a reprise is impossible, and would mean the very undoing of the conclusion. The philosophy of the conclusion, one of faith in reason, pertains to the epoch of illumination in Europe. At this time, that of the Viennese classics, a final section (then unexpected) would form the reprise. Musical Romanticism of the 19th century was clearly dominated by a continuously evolitional process, which left little room for the moment of reprise: “Only through traversing changeability can we imagine reality” (Novalis.) This “ending tendency” was then handed down, intensified, to the 20th century, at which time musical forms became defined by the continuous development. Gubaidulina’s style also pertains to this inclination, and her compositions are filled with long chains of sections, both closed and “opened” by the reprise. The example of the 3rd quartet is significant. Although the ending presents a reprise of the purely aesthetic variety, the semantic, conclusive development of the work, the “transfiguration” is concealed in regions infinitely far-removed from the beginning.
If we recall the sequence of quartet no. 2, also composed of two sections that end on an unresolved statement, it is apparent that the composer intends to demonstrate the process, the passage, the movement, but not the final end, not the result. Gubaidulina herself, in a conversation recorded in 1988, observed that there exists in our time evidence of an instability of musical thinking, which leads to the formulation of a uni-voiced character. It is fitting to compare this with the time of Beethoven, for example, characterized by a desire to formulate clearly, to obtain the security to be found in being right: "Es muss sein". In the 20th century such affirmations do not exist, and man is no longer convinced of being in the right, no longer affirming "it must be thus". Our epoch is a process, and it is necessary to undergo a long journey in order to arrive at the truth. Our mobility is the possibility of atoning for the sin of our immobility.
A cycle in 7 parts, composed in 1987 for soprano and instrumental octet, based on texts taken from *Four Quartets*, by Thomas Stearns Eliot. The female voice appears in parts III, V and VII of the cycle. The work was commissioned for a musical manifestation of Cologne: the first part of one of the concerts was intended to feature a Schubert octet, and for the second part, Gubaidulina was asked to compose a work for identical instrumentation, to which would be added the female voice.

In this 40-minute Homage, Gubaidulina turns once again to a genial creation of 20th century poetry. The composer, bewitched by the personality and the verses of Eliot, felt the urge to realize a work for four string quartets and reciting voice, which could be defined as a “chamber-style mystery”. Eliot’s *Four Quartets* captured Gubaidulina’s inspiration by virtue of their mapping out all the greatest existential problems of man (or, rather, of the “pan-man”. or of Berdjaev’s “grand man”). The number four (there are four cycles of verses, in five parts) acknowledges the four natural elements (earth, air, fire and water), the four seasons, the four divine elements (Father, Son, Holy Spirit and the Virgin) and the four tenses (past, present, future, and another, fourth time, pertaining to a “before” and an “afterwards”, namely “extra-time”. It was above all the Eliotian concept of “extra-time” that bewitched Gubaidulina. Medieval philosophy has already indicated the existence of a time that is eternal, divine, existing even in its very absence. Eliot precedes his Quartets with an epigraph of Eraclitus: “The road
which leads to the heights and that which leads to the depths are the same road.”
The verses quote an ancient rondeau of Guillaume de Machaut. *In my beginning is my End*, and the words “at the still point of the turning world” recur as a leitmotiv.

For Sofia Gubaidulina, to be a composer and a human being, submerged for one's whole life in the paradox of our time, (which appears as a closed time), to experience the paradox of a work wrapped up in itself, one which must be open (Eliot’s concept of “extra-time”) represented the mystery of a hypothetical reconditioning of existence. The four quartets are like four variations on "extra time". Quartet I concerns the “still point of the turning world”. quartet II is a point on a moving circumference (“In my beginning is my end”); quartet III is a point at which time and extra-time intersect one another (“The point of intersection of the timeless with time…”); quartet IV is an irrational point, one of intersection and circumference, a point foreign to existence, which is at no place, never and in centuries of centuries (“In England and nowhere. Never and always.”) But it is at this point that man actually finds the occasion for redemption and recovery (“But all shall be well.”)

Although the texts of Eliot’s poetry appear only as periodic and brief fragments in three of the seven parts of the cycle. Homage to T.S. Eliot reflects the themes of all the Four Quartets. The instrumental organism of the octet - a classical string quintet and a wind trio (clarinet, bassoon and horn) - does not literally correspond to the idea of a quartet, but the choice was bound by the proposal prescribed by Lockenhaus.
Every one of the seven parts of the musical cycle is tied to Eliot's Quartets. Part I, an instrumental, is ridden with the concepts of the first quartet: the larghetto, now dry concrete, a day full of sunlight water, where the lotus once bloomed, is now deserted. In the deliberately-static form of the first part, in spite of the fast tempo, the idea of the “still point” is also symbolized. Refined impressionistic colors (short phrases, like lightning against a background of harmonics) meet the Eliotian concepts of “tinkling air”, of the “little bird”, of “roses”, and cast an airy bridge towards the oriental elegance of Garden of Joy and Sorrow. The theme appears to be static, and at the same time dotted with rhythmic impulses.

Part II, also instrumental, is to an extent linked to the ritornello phrase of Eliot’s second quartet (“In my beginning is my end”). This is associated with a “coronated” form typical of Gubaidulina: part II opens and closes with a horn solo, which follows a series of arpeggiated natural harmonics; between the two solos the marvelous sounds of the clarinet and bassoon interject with rich chords of harmonics. Part III, with the solo female voice, is based on the text of Eliot’s fourth quartet: “Time and bell have buried the day”. Part IV, an instrumental, follows part I’s idea of static form, and, in its aleatoric form, somehow reflects the “relativity of time”. Part V, with instruments and voice united, includes a fragment of Eliot’s text taken from the fourth part of the second quartet: “The chill ascends from feet”. Part VI, without female voice, redresses diversely the idea of the stasis of parts I and IV, as if wishing to penetrate to the heart of a real and sad emotion. Part VII (octet and voice together) responds to the concepts of Eliot’s fourth quartet, with inserts drawn from his parts III and V: from the words “Sin is Behovely” until the conclusive phrases of the Four Quartets: “And the fire and the rose are one”.

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The point of contact with the heights of Eliot's thinking triggered a peculiar refraction of poetic imagination, which Gubaidulina was able to reproduce in her instrumental or vocal "masses" and "mysteries". A certain metaphysical thinking has always penetrated Gubaidulina's works, fashioning of her music a form of philosophical sound. This cycle in seven parts is structured according to an axial principal (with the "still point" in the central part IV) and according to a vectorial principal (with a progressive motion tending towards the end of part VII). Part IV, aleatoric and short, appears immobile by virtue of its containing musical material without development. Being axial, part IV proceeds from three preliminary expositional movements, and is followed by three resolute, answering movements.

Part I exposes the entire sonority of the string quintet, and is linked to an imaginary illumination of the world, with real patches of light. In the finale of this part, however, a route towards tragedy is outlined, symbolically represented by the successive falling of the melodic voices. The exposition of the string trio in part II presents a few generic prototypes, such as the imitation of "natural horns" (recollections which nevertheless do not resound against the background of any desired terrestrial scene, but rather in abstract coordinates of space-time.) In part III, the female voice is exposed, with a completely monophonic solo. The vocal diapason embraces an vast range, from the mezzo-soprano register to that of a lyric soprano. The moment of culmination in the singing returns to the words "Has answered light to light and is silent." After the central part IV, the development of the cycle continues in an alternately emotive and dramatic sphere. Part V, of considerable duration, with octet and solo voice united, and with its tragic and regular rhythm, cannot but recall the memory of mount Golgotha, particularly by virtue of the specific allusion of the text: "in spite of that, we call this Friday
good." Part VI projects a picture of affliction, like sad Pity. Four instruments (violin, viola, cello and clarinet) play a rigorous legato, with a soft exposition of melodic parts, which recall Bachian arias of intense compassion. Part VII, in conclusion, outlines a complex creation, determined both by Eliot's verses and by the typical construction of a Gubaidulina finale. Following the crystal lyricism of part VI proceeds a music pulsating with movement: a long trill from the double bass, fast passages from the violin and clarinet, whirling arpeggios from the strings. The concept is twofold: it consists neither of a jubilant ascent nor of piercing trumpets of death, but rather of some irrational combination of both, something which forms both the intersection and the circumference (of which we spoke earlier), subsequently becoming lost in "extra-time". In Eliot's fourth quartet it is written: "Dust suspended in air...it was a house...This is the death of air...Water and fire destroy / the foundations marked, which we forget." The text of the finale, however, does not cite these words, although they resound in the poetic text, "Sin is Behovely". The voice is accompanied by tragic rhythms, and the "resolving" conclusive word cannot but result in the yet more "unresolvable" "And the fire and the rose are one." The music of part VII, whose function is that of resuming the cycle, presents from the start a transformation of the theme of part I, which becomes restated in the coda in its original guise, fixed and rhythmic - "in my beginning is my end."

"And the calling was not fixed, / That one where past and future are reunited...Except that through the point, the still point, / there would not be a dance there, and there is only the dance." (T.S. Eliot, Quartet I.)

[Translation from Russian into Italian: Luigi Arzani.]
APPENDIX C

Für Wladimir Toncha

in croce

für Violoncello und Orgel

Sofia Gubaidulina

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(1) Schnellstmögliches Cluster-Tremolo, auch in der Abwärtsbewegung
*) Ungefährer Tonzugang des Instruments
\textit{*) Tremolo mit dem Daumen quer zur Saite\hfill H.S.1829}
Motor ausschalten
APPENDIX D

Garten von Freuden und Traurigkeiten
für Flöte, Viola, Harfe und Sprecher (od lib.)

Worte: Francisco Tanzer  Sofia Gubaidulina

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più mosso con sord. di Carta

*) Papier zwischen den Stilen / paper between the strings
meno mosso

* die vibrierenden Saite leicht mit dem Schlüssel berühren / touch the vibrating strings gently with the tuning key
"1) dieser Schlüssel markiert den Gesamtumfang des Instrumentes / this clef indicates the total compass of the instrument"
Recitatore (ad lib.)

can also be recited by one or all three players.

Wann ist es wirklich aus?
Was ist das wahre Ende?
Alle Grenzen sind
wie mit einem Stück Holz
oder einem Schuhabsatz
in die Erde gezogen.

Bis dahin . . . ,
hier ist die Grenze.
Alles das ist künstlich.
Morgen spielen wir
ein anderes Spiel.

(Aus dem Tagebuch des Francisco Tanzer)

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„Sammel-Tagebuch, Novellen, Gedichte“, Verlag E. Hermanns, Köln.
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Dissertations


Articles


**Music**


**Sound Recordings**


