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I Believe... in What? Arvo Pärt's and Alfred Schnittke's Polystylistic *Credos*

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From the late 1960s until the dissolution of the Soviet Union, numerous composers, especially those belonging to the generation born in the 1930s and commonly referred to as non-conformist, 'avant-garde' or 'unofficial', produced over 100 religious musical works. Some of these composers, such as Arvo Pärt (b. 1935) and Alfred Schnittke (1934–1998) employed the controversially flamboyant polystylistic compositional idiom to express their faith in God. Because the merits of the employment of mimetic polystylism in the realm of sacred music have rarely been analysed, my aim is to demonstrate that, in the Soviet context, it was a very appropriate vehicle for conveying religious sentiments by musical means, as it enabled the composers to express their beliefs, but also to narrate related stories. I shall address this issue by analysing three pieces: Arvo Pärt's *Credo* for piano solo, chorus and orchestra (1968), and the Credo movements from Alfred Schnittke's Requiem (1975) for three sopranos, contralto, tenor, mixed choir and instrumental ensemble, and Second Symphony 'St Florian' (1979) for mixed chamber choir and large orchestra. The reason for choosing the Credo 'genre' is that by definition it is a manifesto of the composer's faith in God, and hence it bears exceptional moral and spiritual weight.

KEYWORDS Soviet Union, religious music, Credo, Arvo Pärt, Alfred Schnittke

One of the most remarkable tendencies in music of the late Soviet era was an ever-growing fascination with religious and mystical topoi. This trend was distinguished by attempts at reconnecting with a supposedly lost religious past and reviving the spiritual side of art. The sheer number of 'religious' pieces composed in the Soviet Union in this period — something over 100 — testifies to the impact of this trend[1] (although this number is still fairly small compared with the endless lists of 'official' works). The spiritual quest was fairly urgent in a society in which atheism rooted in dialectical materialism was the official doctrine and whose citizens had been, more or less, deprived of religious comfort for many decades. Thus, it comes as no surprise that numerous Soviet composers, especially those belonging to the generation born in the 1930s and commonly referred to as non-conformist, 'avant-garde'[2] or 'unofficial',[3]

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such as Nikolai Karetnikov (1930–1994), Sofia Gubaidulina (b. 1931), Alfred Schnittke (1934–1998), Arvo Pärt (b. 1935), Alemdar Karamanov (b. 1935) and Valentin Sil′vestrov (b. 1937) renounced dialectical materialism, embarked upon a search for spiritual values and developed a fascination with the powerful taboo that was religion. Schnittke explained this 'spiritual awakening' in these words: 'Our current fascination with what we were deprived of for decades is the fascination people feel for what they have been starved of'.[4] Without dwelling too much upon the social, political and nationalistic reasons for this spiritual revival, it is worth noting that their turning to religion was a part of a broader trend in Soviet society, especially among the intelligentsia, who had long since lost belief in the viability of the communist system. Religion (in the broadest sense of the word) offered an intellectual and moral stimulus, an alternative to official prescriptions and proclamations.[5] On the other hand, music (and art in general) had always played a special role in a society that had witnessed the horrors of war, purges and gulags, and in which artists and their audiences had jointly suffered under tyranny, so that the latter turned to the former for guidance and comfort. Among prominent Soviet composers, Dmitrii Shostakovich in particular was regarded as the chronicler of his time. As aptly put by Gennadii Rozhdestvenskii, 'he was not just the composer, but the Pimen';[6] and the young 'unofficial' composers, Schnittke in particular, were eager to step into his shoes. Throughout the 1970s the composers of the 'unofficial' clique gained anti-conformist credibility in the eyes of the 'generation of the sixties' by taking a stance as moral and spiritual guiding lights; and several composers embraced the roles of spiritually evolved creators, practising believers, ascetically devoted to their art.[7] Whether they did so out of a deep psychological necessity, 'hungry' curiosity, or because it was in vogue is hard to determine. In any case, the 'starved' Soviet intelligentsia readily bonded with them and concert performances of 'unofficial' music became intellectual and spiritual substitutes for religious worship, the sites for pilgrimage or mass exorcism.[8]

However, the actual works produced by these musical 'ascetics' were anything but ascetic in style and language, because a majority of composers of this generation employed the controversially flamboyant polystylistic compositional idiom to express their belief in powers far beyond and above the earthly demiurges of communism. In the Soviet Union, polystylism emerged as a spin-off of the 'Second Avant-garde', as the composers started mixing and merging their avant-garde experience with elements of other (i.e. older) styles. Alfred Schnittke's own 'definition' of polystylism (or *polystylistics*, in the original *polistilistika*) as presented in his famous 1971 paper 'Polystylistic Tendencies of Contemporary Music' is very broad and flexible; it is a kind of an umbrella term for various manifestations of the artists' tendency to employ, within a single piece, creative tools drawn from diverse styles and traditions.[9] What distinguishes Soviet polystylism from earlier historical examples of stylistic interplays (as in, for instance, Mahler, Berg, Stravinskii *et al.*) is that the stylistic interaction itself provides the basis and the main constructive tool for a new work; furthermore, compositional techniques of different provenance are assigned different programmatic roles, in other words the samples or simulations of various styles are selected according to their mimetic potential. At their best, polystylistic works are multidimensional, dynamic and engaging; at their worst, they can easily turn into superficial patchworks.

Although stylistic eclecticism and the use of various types of musical references had been a feature of Russian (and later, Soviet) music almost since its inception, it was the artists of the aforementioned 'unofficial' group who turned mimetic polystylism into a fully-fledged idiom, as they were trying to navigate between the often contradictory requirements of Soviet cultural life. On the one hand, they were expected by officialdom to write accessible music, which they (rightly) associated with academicism and conformism; on the other hand, a majority of them were earning a living by composing music for film and theatre, which often implied an eclectic employment of various styles and genres. Aside from this, they were pursuing their own, self-taught and inevitably idiosyncratic brand of avant-gardism,[10] torn between the official condemnation of 'formalist' music and the realisation that their works would always sound dated and epigonistic compared with the works by their Western contemporaries. Besides, it was not just avant-garde music that was officially condemned in the USSR, but also religious music,[11] early music,[12] improvised music,[13] as well as Western rock, pop and jazz.[14] Although none of these were strictly banned (at least not after 1953),[15] the official attitude towards them vacillated between periods of relative tolerance and periods of increased vilification. Navigating between these Scyllas and Charybdes was anything but easy, and Alfred Schnittke confessed that he often felt like a split personality, forced, like many of his contemporaries, to write one type of music to make a living and another type of music to satisfy his intellectual and creative urges.[16]

Because the merits of the employment of polystylism in the context of sacred music in the Soviet Union have rarely been analysed, my intention here is to address this issue by analysing and comparing 'Credo' works written by Arvo Pärt and Alfred Schnittke. I aim to demonstrate that, in the Soviet context, polystylism turned out to be a very appropriate vehicle for expressing religious sentiments by musical means. The reason for choosing the Credo 'genre' is that by definition it is a manifesto, a composer's personal statement of faith in God, and hence it bears exceptional moral and spiritual weight. I shall analyse the peculiarities of the two composers' approach to the genre, especially as regards the employment of polystylism, in three pieces: Arvo Pärt's *Credo* for piano solo, chorus and orchestra (1968), and the Credo movements from Alfred Schnittke's Requiem (1975) for three sopranos, contralto, tenor, mixed choir and instrumental ensemble, and Second Symphony 'St. Florian' (1979) for mixed chamber choir and large orchestra. All three works can be regarded as manifestos of these composers' faith: but it is interesting to investigate what exactly they did and did not believe in.

Being exact contemporaries, Pärt and Schnittke went through similar career trajectories towards maturity: from the neo-classicism of their student days, to fascination with the avant-garde and refusal to conform to official demands, to combining all available styles and techniques with idiosyncratic results. However, Pärt went through all these phases at a somewhat faster pace than Schnittke, and though they both grew dissatisfied with the avant-garde, Schnittke continued to employ the polystylistic idiom until the end of his life, thus preserving links with his avant-garde experience, whereas Pärt abandoned everything avant-garde and developed a new minimalist style called *tintinnabuli* in the mid-1970s.[17] Hence I have omitted from this discussion

two of Pärt's Credo works from 1977, *Summa* for chorus and *Missa Sillabica* for chorus and organ: although these works chronologically predate Schnittke's Second Symphony, they already belong to Pärt's *tintinnabuli* period and no longer exhibit polystylistic aesthetics.

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In 1968, Arvo Pärt's *Credo* caused a major stir in Soviet cultural life, though not because of the employment of avant-garde techniques (which by that time had already become old hat), but because of its obvious religious connotations (and because the conductor Neeme Järvi had not obtained a permit from the Composers' Union to perform the piece).[18] The departure from official socialist realist aesthetics could be tolerated, but the overtly religious content could not, and the work was promptly banned. From the vantage point of the present, *Credo* stands as a testament to the composer's creative (and spiritual) crisis: despite the abundance of avant-garde techniques, coupled with the overall constructivist procedure, this work revealed Pärt's dissatisfaction with atonal music and anticipated his evolution from serial constructivism to the minimalist constructivism of his *tintinnabuli* works.

Pärt was not the first Soviet post-war composer to write a work titled 'Credo'; unsurprisingly, the 'icebreaker' was the resident maverick, Andrei Volkonskii (1933–2008). 'Credo' is the first song of his *Suite of Mirrors*, based on the poems by Federico García Lorca. Although, strictly speaking, this song is not religious, it does convey religious imagery;[19] and, knowing Volkonskii's uncompromising aesthetic stance and the immense influence he exerted upon his peers, its highly symbolic text could be interpreted as the composer's manifesto:

> *Khristos derzhit zerkalo v kazhdoi ruke.*
> *Oni umnozhaiut ego iavlen'ie,*
> *Proektiruia serdtse na chornye vzgliady.*
> *Veruiu!*
>
> Christ holds a mirror in each hand.
> They [the mirrors] multiply his shadow,
> Projecting his heart into black visions.
> I believe!

A similar approach can be seen in Pärt's *Credo*, written six years later: instead of setting the familiar liturgical text, he employs a condensed, haiku-like statement. Just like Volkonskii's, Pärt's proclamation of faith begins with the evocation of Christ: 'Credo in Jesum Christum' (a paraphrase of the second line of the Apostles' Creed);[20] it continues with two statements from the Sermon on the Mount from the Gospel according to St Matthew (5: 38–39), after which the word 'Credo' is repeated as conclusion.[21] The fact that the work starts with 'Credo in Jesum Christum' instead of the canonic verse 'Credo in unum Deum' might suggest that Pärt identifies with Christ, the sufferer, the bearer of sins, the tragic figure of the Holy Trinity; as we shall see, his choice of text was motivated by strong moral, spiritual and political concerns.

Credo in Jesum Christum.
Audivistis dictum: oculum pro oculo, dentem pro dente.
Autem ego vobis dico: non esse resistendum injuriae.
Credo!

I believe in Jesus Christ.
You have heard it said: an eye for an eye, a tooth for a tooth.
But I say to you: do not resist evil.
I believe!

Credo is one of Pärt's 'Bach' works, being based on the first, C major Prelude from the first volume of J. S. Bach's *Well-Tempered Clavier:*[22] Pärt quotes the composer whose output both helped cement and gave credibility to tonality as we know it. Since Pärt's declaration of faith is musically supported by Bach's prelude, in this context, Bach could be interpreted as his supreme 'musical authority', just as Christ is his supreme moral and spiritual authority. The serene C major cannot last: the male voices recite the 'Audivistis dictum. . .' verse on the note G, and as the text turns into a call for vendetta, 'an eye for an eye', a 12-note theme is gradually built out of a succession of perfect fifths, moving upwards. Pärt then exploits the symbolism of the number 12: the 12-note row is repeated 12 times in the orchestra, with increasing harmonic density, dynamic, and tempo. The piano re-enters, but it is now forced to play the Prelude in retrograde inversion; Hillier interprets this as a distortion of Christ's teaching.[23] The chorus declaims 'oculum pro oculo. . .' starting from the note G again, and gradually adding perfect fifths until the full 12-note total is reached. This process then goes backwards and forwards again in the orchestra; the chorus recites the 'oculum' phrase, from whispering it loudly to literally shouting it. After that, Pärt prescribes a completely improvised section, to be played *fff* throughout. This white noise, an inarticulate and violent mass of sound, represents the apogee of evil, the result of the repeated calls for revenge; on another level, the employment of total improvisation may indicate the composer's realisation of futility of writing music in a violent world.[24] In response to this outburst of violence, the male chorus begins to recite on unison C 'Autem ego vobis dico'; then the entire chorus sings in octaves 'Non esse resistendum injuriae' to the pitches of the retrograde row. Finally the piano returns to the Bach prelude, played in a high register. The entire ensemble proclaims its faith in Christ's teaching, and *Credo* ends on a C major triad, completing the arch form.[25]

With this work, Pärt was expressing his beliefs and disbeliefs on various levels and trying to solve several problems at once. The first one was his 'purely musical' loss of faith in the avant-garde. Already by the mid-1960s he and his contemporaries had realised that their serial works would always look derivative to Western and Eastern critics alike; at the moment when the Soviets were only just embracing serialism and other avant-gardisms, these techniques were no longer at the forefront of European musical currents. The appeal of their novelty had quickly worn out, and Pärt and his peers began to look for other alternatives to the socialist realist canon — polystylism being the main one they opted for. Both Pärt and Schnittke have often been accused of 'crude' juxtapositions of tonal and atonal styles;[26] but the crudeness of their attempts to restore and rehabilitate tonality becomes understandable when one recalls

that for the composers of this generation, the restoration equated to freeing tonality from its socialist realist legacy. Consequently, in order to be able to develop his abstractly-tonal *tintinnabuli* style and dissociate it completely from socialist realism, Pärt had to go back to the very origins of tonality and even pre-tonal music.

A majority of authors who have analysed Pärt's stylistic overhaul argue that his loss of faith in the musical effectiveness of the avant-garde had deeper, spiritual roots, and that the conflict of tonality and atonality in *Credo* is actually a conflict between theism and atheism. According to his biographers, in the mid- to late-1960s Pärt developed a keen interest in Orthodox Christianity; he found a role model in Heimar Ilves, one of the most outspoken (and overtly religious) professors at the Tallinn Conservatory.[27] However, according to Hillier, Ilves was dismissive of contemporary music and his view of atonal music as music without the presence of Divine Spirit 'powerfully fuelled Pärt's own growing disenchantment with modernism'.[28] At first glance, Pärt's symbolism in *Credo* seems too obvious — the 'pure' C major to express his belief in Jesus Christ is opposed to the 'evil' (*d*evil-ish) avant-garde music. Thus Peter Schmelz calls *Credo* a blatant stylistic drama and claims that Pärt is 'very obviously, perhaps too obviously, laying out a sort of morality play'.[29] Although this interpretation is reasonable, it is also oversimplified. First of all, Pärt builds the 12-note row out of perfect fifths, emphasising that it is rooted in tonality: the composer tells us — in effect — that 'good' and 'evil' have common roots, that they coexist within the human psyche. Besides, as noted by Hillier, serialism in *Credo* does not appear 'as a willing agent of evil, but as an almost unwitting step in the process that leads to chaos' — indeed, the note-rows soon dissolve into aleatoric frenzy. We have also observed that Pärt fully exploits the symbolism of the number 12: if we relate this to the twelve Apostles (which is plausible, given the text), then the simplistic identification of 12-note rows with evil is again relativized. Even more importantly, Pärt does not convey Christian ethos with liturgical music — which would suggest an open identification with deity — but by quoting J. S. Bach, who was, after all, a mere mortal and who, undoubtedly, experienced the same crises and inner conflicts as any other human being. This siding with Bach encourages us to interpret the conflict in *Credo* as Pärt's internal drama: the composer as it were performs a brutal self-exorcism, deals with his own anger, frustrations and (self-)doubt and finally embraces Christ's pacifist instruction not to counteract evil with evil. His realisation of the pointlessness of vendetta is musically accompanied by the chorus singing 'Non esse resistendum injuriae' to the pitches of the retrograde row: tonality is re-established gradually, in a reverse process to the one that resulted in its initial destruction; the evil is defeated from within.

However, another interpretation is possible. Pärt's anger and frustration, and the eventual adoption of an anti-violent stance, might have been triggered by 'external', political events of the day. The year 1968 was marked by the Soviet invasion of Czechoslovakia in late August. Since *Credo* was written in the second half of the year, and premiered on 16 November in Tallinn (by the Estonian Radio Chorus and Symphony Orchestra, conducted by Neeme Järvi), it is plausible that Pärt's piece was at least partially inspired by the invasion of Czechoslovakia. When seen in this context, Pärt's pacifist message becomes even stronger, but also more controversial, because his proposition that one should not resist the evil (embodied by the Soviet

regime) might actually suggest complacency. Josiah Fisk has aptly observed that Pärt's eventual response to totalitarianism was 'a withdrawal from the here and now through a self-styled form of monkish transcendence';[30] but at least we know, thanks to *Credo*, that Pärt reached this point through intense self-questioning.

The explicit and implicit dualisms in *Credo* — tonality versus atonality, order versus chaos, construction versus destruction, peace versus war, forgiveness versus vindictiveness, Christianity versus atheism — coupled with Pärt's doubts about the purposefulness of creating art in a violent world, affected the composer so intensely that he lost belief in everything he had learned about composing music thus far. Consequently it took him three years to complete his next work (the Third Symphony, 1971) and then another five years to reinvent himself and start composing again. His new *tintinnabuli* idiom was based neither on traditional tonality, nor on serialism, nor on aleatorics — it seemed as if Pärt had exhausted these techniques in *Credo* and had no intention of using them again.[31] However, his newly found, Christianity-induced inner peace, which resulted in the minimalist *tintinnabuli* style, had a dire consequence, because, while purging the evil spirits, Pärt also seems to have purged his faith in the expressive power of music. Although Pärt's music from 1976 onwards is carefully constructed, abstractly ear-pleasing, meditatively uneventful and untainted by struggles and doubts, it is arguable that he never again managed to produce a work as bold, engaging, almost banal in its sincerity, self-deprecating and yet life-affirming as *Credo*.

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Unlike Arvo Pärt, Alfred Schnittke remained a firm believer in the expressive power and purpose of music until the end of his life — his urgency to communicate and preach via his oeuvre actually grew stronger as he reached artistic maturity. Also, he never lost faith in polystylism as a suitable vehicle for transmitting his ideas, although in the mid-1970s he made a shift from the overt theatrics of his First Symphony to a more contained, but nevertheless eclectic and all-inclusive (poly)style. Owing to this shift, several authors have argued that, both in Requiem and the Second Symphony, the presence of various stylistic layers does not constitute polystylism;[32] however, Schnittke's own definition of polystylism is flexible enough to include such works as these two. Although they lack the collages of quotations so typical of the First Symphony, the Second Symphony and Requiem do comprise a multitude of different stylistic layers which are, moreover, employed for narrative purpose.

The most peculiar feature of Schnittke's Requiem is the very inclusion of the 'credo' movement into the Mass for the dead. This 'anomaly' changes the entire purpose of the work, giving it a much more affirmative spin.[33] Requiem is based on the material discarded from Schnittke's Piano Quintet (1972–76),[34] the work written in memory of his deceased mother.[35] Requiem originally formed a part of the incidental music for the staging of Friedrich Schiller's *Don Carlos* at the Mossovet Theatre. However, Schnittke immediately considered a concert performance,[36] and took the opportunity to 'smuggle' his requiem within the stage music — just as he would 'smuggle' his mass into the officially approved genre of symphony four years later.

Requiem itself never made it onto the stage: 'the scale and scope of the work effectively forced its removal from the incidental music'.[37] Despite this, Requiem is actually quite concise, its texture largely homophonic. There are numerous thematic links between the movements; the vocal lines are quite simple,[38] and the orchestra is often reduced to amplifying or reverberating them. Schnittke confirmed that the work was written very quickly, especially because the entire material except for the 'Sanctus' and 'Credo' movements was already in existence. As for 'Sanctus', which is a rather unusual, lyrical number, Schnittke claimed that the entire movement came to him in a dream,[39] thus emphasising the intuitive side of the creative process.

The 'Credo' is inserted between the 'Agnus dei' and the concluding recapitulation of the first movement, 'Requiem aeternam'.[40] Schnittke uses only about one third of the full Credo text:

> *Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.*
> *Credo in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri, qui propter nos homines et propter nostram salutem descendit de coelis.*
> *Osanna!*

The shortening of the Credo text indicates that at this point Schnittke did not aim to retell the entire story of Christ's death, but simply to proclaim his faith in the Father and the Son. Although he stated that he had included the 'Credo' movement for musical reasons, namely that he felt that the genre of requiem lacked a dramatic movement towards the end,[41] the inclusion of such an affirmative movement within the mass for the dead also confirmed his belief in the spiritual overcoming of death. This was to become a central motif in many of his works from the mid-1970s onwards.

As for the employment of polystylistic elements in Requiem, Schnittke here does not confront the stylistic layers as openly clashing ideologies (as in his First Symphony, or as Pärt had done in his *Credo*), but aims toward their eclectic synthesis. Schnittke himself admitted that the polystylistic elements in this work were not preceded by any conscious stylistic selection or technical reasoning,[42] and he even stated that 'probably, Requiem turned out stylistically not entirely mine; nevertheless, I feel it as my own composition'.[43] Schnittke was at pains to justify the harmonic language of this piece, in which some movements are predominantly modally diatonic, others based on the chords and keys related by a common third, and some freely atonal — with 'Kyrie' sporting the only complete twelve-note row.[44] The influence of the Catholic liturgical tradition is not obvious, because Schnittke does not quote Gregorian tunes. Although some of his melodies can be said to resemble Gregorian chant, the influence of Russian choral singing is at least as strong, notably in the 'Requiem aeternam' movement, which sounds strikingly Russian, especially when it is repeated after the 'Credo'. As for other sources of inspiration, the motoric, percussive 'Rex tremendae' strongly resembles Carl Orff's *Carmina Burana*. Another direct influence is that of Igor Stravinskii's *Requiem Canticles* (1966): although the *Canticles* are strictly serial, whereas Schnittke's *Requiem* is not, there are some striking similarities, especially in orchestration.[45] For example, in the final movement of *Canticles*, 'Postludio', Stravinskii omits the strings, leaving the texture to the combo of piano,

harp, celesta, bells and vibraphone, plus winds. This instrumental combination, with addition of marimba and/or organ, became Schnittke's trademark in the 1970s. Also, in the 'Dies irae' and 'Libera me' movements of the *Canticles*, Stravinsky's choir declaims the text in a *Sprechgesang* manner; Schnittke employs the same technique in his 'Tuba mirum' and 'Rex tremendae'. However, none of these obvious musical references prepares the listeners for the sudden outburst of rock beats, precisely in the 'Credo'. Schnittke's idiosyncratic instrumentation, which omits the strings and includes a three-piece rock band (electric guitar, bass guitar and drums), was partially determined by the fact that the original production of *Don Carlos* was to contain not only the requiem, but about a dozen other songs, scored for rock band: the director intended them to be performed 'live' on the stage.[46] Still, it is remarkable that Schnittke saved the only open reference to rock music for the 'Credo' movement, the 'odd one out' in the context of a requiem. The main influence that comes to mind here is that of rock opera, a genre that was at the pinnacle of popularity in the Soviet Union at the time. Just a few years earlier, the musical (or 'rock opera') *Jesus Christ Superstar* by Tim Rice and Andrew Lloyd-Webber had become a huge hit in the Soviet Union, despite the official condemnation of rock music; possibly this musical was acceptable owing to its 'revisionist' approach to Christianity.[47] And in 1975, the same year in which Schnittke completed his Requiem, the first Soviet rock opera, *Orpheus and Eurydice* by Alexander Zhurbin also became a massive success.[48] Needless to say, Schnittke was familiar with both these works.[49] Having these in mind, the rock'n'roll-fuelled Moscow production of *Don Carlos* in 1975 should come as no surprise, and one could easily imagine Schnittke's 'Credo' as the finale of a rock opera on a religious subject.[50] In his later works and interviews, Schnittke would take a more negative stance towards popular music;[51] but in 1975 he was perfectly happy to associate the theme of spiritual triumph of life over death with rock drumming! Still, in the context of the rest of Requiem, which does not contain any rock influences, the 'Superstar Credo' does sound somewhat bizarre.

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Whereas in Requiem the (poly)stylistic layers are applied at random and do not add to the liturgical narrative, Schnittke would take a completely different approach in the 'Credo' movement of his Second Symphony. In this highly unusual work he merged the genres of symphony and Catholic mass:[52] the starting point is the symphony, divided into six movements, with interpolated segments of the mass. The genres are conjoined, but not fused: Schnittke occasionally allows them to blend (by means of thematic, harmonic and structural connections), only to separate and bring them into confrontation again. The symphony is polystylistic in that it comprises musical materials of various origins and borrows from and alludes to different styles and traditions; most importantly, the 'mass' is represented by actual quotations of Gregorian chant.[53] The symphony also provides evidence that Schnittke developed his all-encompassing, cross breeding mixture of styles and genres as a means of coping with his inner feeling of rootlessness.[54] The symphonic tissue represents Schnittke's comments and reflections on the mass: sometimes genuinely faithful, sometimes doubtful, sometimes joyful, sometimes ecstatic and sometimes relatively unrelated to

the mass; all the different thoughts and moods that haunted Schnittke while he was visiting St Florian's church and recalling his visit afterwards, have found their way into this symphony. One might also argue that Schnittke seeks solace from the invasive outside world (represented by orchestral tissue) in faith (represented by Gregorian melodies).

As for the 'Credo', it comprises the symphony's two central movements (third and fourth) which are, in turn, split in several (sub-)sections;[55] Schnittke utilizes the full liturgical text. The E flat heard in the orchestra at the beginning of the third movement is its leit-sound, and it functions both as a means of punctuation and a regulator of the overall static form. The chant is sung by various soloists, and the orchestra presents the same Gregorian material in alternation with them. The interplay of soloists and orchestra (occasionally strongly reminiscent of the 'sonoristic' works by the exponents of Polish school, yet remaining based on the Credo chant) is interrupted three times by the E flat.[56]

The ensuing fourth movement resumes the Credo text, while at the same time musically sharply contrasting everything heard thus far, because it is the only movement of the symphony based on a twelve-note row. Since the third movement ends with the act of Crucifixion, the fourth represents a commentary or reflection on this event; musically, it evokes the genre of a mournful funeral procession,[57] and the singing only occurs at the very end of the movement, as an epilogue or an afterthought. This movement employs another relatively static form: a passacaglia. An ostinato/cantus firmus, given in the form of a 12-note series in semibreves (6 bars of 2 semibreves in 4/4 metre) in two vibraphones is repeated 12 more times, each time supplemented with new layers of orchestral fabric. Schnittke obviously modelled this form after J. S. Bach's 'Crucifixus' from his Mass in B Minor — as in Bach's movement the chromatic four-bar passacaglia theme in continuo is also repeated 12 more times. Although, as we have seen, Pärt's *Credo* is also based on the symbolism of the number 12, there are hardly any similarities between his and Schnittke's respective employments of numerical symbolism; thus it is difficult to speak of a direct influence here.

The first note of Schnittke's series is E flat, established in the third movement as the leit-sound of 'Credo'. The ostinato theme is counterparted with the exact same series of intervals in a violin solo, but with a different rhythmic profile, and also with another, similar series in quavers in a double-bass solo. In the course of the passacaglia, Schnittke repeats these series while constantly adding new layers of 12-note-rows, all of them derived from the main series. This continuous piling up of rows which showcase a variety of rhythmic and intervallic versions of the initial row creates an increasingly dissonant and ominous sound picture.[58] The passacaglia ends with 78 orchestral parts simultaneously playing the rows, creating the powerful effect of mourning and terror, quite appropriate for the moment of Christ's death.

Moments later, a new segment of the movement begins — an introduction to singing; all dissonance is gradually abandoned and the texture purified. The chorus reprises the 'Crucifixus' segment from the third movement; the chant is then developed as a canon on the interval of major second. The final section, marked by Schnittke as a Coda to fourth movement, consists of two subsections, contrasting both one another and the preceding musical events. The first subsection is written for

mixed chorus *a cappella*: Schnittke here achieves a mixture of archaic material, presented in the tradition of responsorial singing, and the micropolyphonic technique. In essence, he creates an effect of 'reverb', an echo in the church, by means of presenting the quotation in a canon on unison at a close distance (one quaver in tempo *Agitato*), intertwined with replies by soloists.[59] This micropolyphonic texture is aptly chosen to represent the moment of Christ's resurrection, as the key event for Schnittke's concept of 'overcoming death'; as observed by Kholopova and Chigariova, 'the form of the "reverberated canon" has a double role — it depicts people running over one another in excitement, trying to spread the news of Christ's resurrection, but it also creates an effect of spatiality, imitating the echo in a temple'.[60] This section of the Coda ends with a bright choral 'Amen' quoted from the end of Credo III and sung in unison in the Ionian mode in F.

The second, orchestral subsection of the Coda is marked *Maestoso* and unfolds in a bright C major. It can be understood as an Epilogue to the entire 'Credo', and the final confirmation of the triumph of spirit over death — hence the fanfare, bells, and other familiar means of conveying triumph. Ultimately the tonal centre moves to F, as the orchestra quotes a segment of the Credo III chant, and a row of harmonics summarizes the entire harmonic and thematic contents of this section.

If we compare the 'Credo' movements from Schnittke's Requiem and Second Symphony, the first might seem like a rather banal celebration of the triumph of life over death, trivialized by the employment of popular music, which had already been codified in the First Symphony as associated with negativity. However, when one recalls that rock music was actually one of the 'condemned' musical genres in the Soviet Union, then the rock drumming in the midst of 'Credo' suddenly acquires a rebellious aura, a protest against bans and taboos of all sorts. On the other hand, the 'Credo' from the Second Symphony is an elaborate musical drama, following the story of Christ's death. Just as in Requiem, Schnittke employs a variety of styles, but in this case he attempts to find musical styles most appropriate to the events he wants to depict: from the quotations of Gregorian chants for the initial declaration of faith, the dodecaphonic passacaglia for the Crucifixion, to micropolyphonic echoes for the Resurrection, and back to chants for the final Amen.

Although the overtly programmatic polystylistic mixtures employed by Schnittke and Pärt would have been quite indigestible if written in a different society, in the context of the Soviet 1970s where polystylism was a credible and convenient alternative to official music, they make perfect sense. For composers of this generation, everything that did not comply with the socialist realist bombastic, anti-clerical and anti-elitist ethos was 'dangerous' and 'out of reach'; hence, while creating their highly intriguing polystylistic religious manifestos, they walked the thin line between the favoured and the unacceptable. Both Schnittke and Pärt employed ready-made styles and/or quotations, perfectly unconcerned with their derivativeness or mutual incompatibility, because they put emphasis on the spiritual and ethical messages they wanted to transmit as clearly as possible. The polystylistic idiom enabled them to express their faith, but also to narrate related stories — be it the story of the self-questioning and the realisation of the pointlessness of revenge (as in Pärt's *Credo*), the proclamation of belief in God as a reassurance of the eventual triumph of life over death (as in Schnittke's Requiem), or the almost cinematic depiction of Christ's final moments

and the people's reaction to the news of his resurrection (as in Schnittke's Second Symphony). It may be that the blunt immediacy with which these narratives are expressed may hinder their status as canonic works; yet the composers' courage in the context of their times is clear, and the raw communicative power of these declarations of faith remains as impressive testament to their creative imperatives.

Notes

[1] Dorothea Redepenning provides an extensive, though incomplete list of Soviet 'religious' works written from the 1960s onwards. Although her list comprises 80 instrumental, vocal-instrumental and choral works (some of which, such as Dmitrii Kabalevskii's 1962 *Requiem*, have nothing in common with religious music except the title), it omits numerous important specimens of the trend, including, for example, all three works analysed in this article, not to mention all of Pärt's *tintinnabuli* works and some of Alemdar Karamanov's symphonies (although, to be fair, Karamanov only revealed retrospectively the religious inspiration behind his works from this period). See Dorothea Redepenning: *Geschichte der russischen und der sowjetischen Musik*, Band 2 — Das 20. Jahrhundert, Teilband 2 (Laaber: Laaber-Verlag, 2008), pp. 735–737.

[2] The term 'Second Soviet avant-garde' is used by Levon Hakobian to refer to the generation of Soviet non-conformist composers who gradually introduced serialism and other avant-garde compositional techniques into Soviet music during the Thaw years. He employs the adjective 'second' to distinguish it from the 'first' Soviet avant-garde which flourished in the 1920s. See Levon Hakobian, *Music of the Soviet Age 1917–1987* (Stockholm: Melos, 1998), p. 30.

[3] See Peter J. Schmelz, 'Andrey Volkonsky and the Beginnings of Unofficial Music in the Soviet Union', Journal of the American Musicological Society 58.1, (Spring 2005), pp. 139–208.

[4] 'From Schnittke's 'Conversations with Alexander Ivashkin (1985–1994)', in Alexander Ivashkin (ed.), *A Schnittke Reader* (transl. by John Goodliffe) (Bloomington and Indianapolis: Indiana University Press, 2002), p. 7.

[5] George Kline observed in 1968 that 'The genuinely religious surrogate for traditional religion is limited to a small but apparently growing group of young Soviet intellectuals — mainly poets, writers, and artists — and an increasing number of university students. Their position may be defined, tentatively, as a "philosophical" and non-ecclesiastical theism, in some cases quite close to pantheism'. Kline noted that the young intellectuals found role models in 'three giants of twentieth-century Russian literature': Marina Tsvetaeva, Boris Pasternak and Anna Akhmatova. See George L. Kline, *Religious and Anti-Religious Thought in Russia* (Chicago/London: The University of Chicago Press, 1968), pp. 168–171. See also Dimitrii V. Pospielovsky, '(Orthodox) Religious Revival and (Russian) Nationalism' in *Soviet Studies on the Church and the Believer's Response to Atheism* (Basingstoke/London: Macmillan Press, 1988), pp. 146–175.

[6] See Gerard McBurney, 'Encountering Gubaidulina', The Musical Times Vol. 129, No. 1741 (March 1988), p. 121.

[7] For example, Galina Ustvol′skaia (1919–2008) famously refused commissions for new works and stated: 'I would gladly write something, but that depends on God, not me'. See Frans C. Lemaire, linere notes to CD *Galina Ustvol′skaia*, *Piano Concerto (1946), First Symphony (1955)*, Megadisc MDC 7856, 2. Sofia Gubaidulina proclaimed that 'Art is the re-*ligio* (connection) to God in our fragmented, quotidian life'. See Michael Kurtz, *Sofia Gubaidulina — A Biography* (Bloomington and Indianapolis: Indiana University Press, 2007), p. 96. In another place she stated: 'I am convinced that serious art can be distinguished from the ephemeral by its connection to God. . . any convincing form of worship is a path to His Throne. Music is a form of worship'. See Claire Polin, 'The Composer as Seer, but Not Prophet', Tempo No. 190 (September 1994), p. 16.

[8] Alexander Ivashkin asserts that in the 1970s and 1980s 'Schnittke enjoyed enormous and unusual popularity [. . .] All performances of Schnittke's music were important events for Russian listeners: in it they found the metaphysical ideas and spiritual values which were lacking in life during the seemingly endless years of revolution, terror, thaw, Cold War, or stagnation'. Alexander Ivashkin, *Alfred Schnittke* (London: Phaidon Press, 1995), p. 215. Kurtz observes that 'in Russia, especially Moscow, illustrious artists command admiration and fervor bordering on religious devotion' and that this reverence extended beyond composers to some performers as well: for example, he notes that the pianist Maria Iudina (who was closely associated with the unofficial composers) 'usually wore a dark dress resembling a nun's habit' on stage, and that 'people came to her performances as to church services'. See Kurtz, p. 44; p. 24.

[9] Schnittke wrote: 'By the polystylistic method I mean not merely the "collage wave" in contemporary music but also more subtle ways of using elements of another's style'. See Alfred Schnittke, 'Polystylistic Tendencies in Contemporary Music' in Ivashkin (ed.), *A Schnittke Reader*, pp. 87–90.

[10] Schmelz's history of 'unofficial' Soviet music documents the social, political and aesthetic contexts amidst which the young composers struggled to learn and master the avant-garde techniques; see Peter J. Schmelz, *Such freedom, if only musical. Unofficial Soviet Music during the Thaw* (Oxford/New York: Oxford University Press, 2009).

[11] On the circumstances of the intensified campaign against religion by the Soviet government from 1957 onwards, see Robert Conquest (ed.), 'Religion Since Stalin's Death' in *Religion in the USSR* (London: The Bodley Head Ltd, 1968), pp. 45–66. As a result of the official intolerance of religious music, many works by Soviet composers had to be published under 'neutral' titles — as Gubaidulina aptly put it, they were 'renamed in Soviet': see McBurney, p. 120. For example, Gubaidulina's own work *Seven Words* was published in Moscow as 'Partita for cello, accordion and string orchestra', and the movements' subtitles were removed; Pärt's 1976 works *Sarah Was Ninety Years Old* and *By the Waters of Babylon We Sat Down and Wept* were renamed *Modus* and *In Spe* respectively; Karamanov had to conceal the religious inspiration behind his numerous symphonic works.

[12] On the reception of early music in the Soviet Union, especially as regards the predominance of the sacred in most areas of early music repertoire, see Paul Hillier, *Arvo Pärt* (Oxford/New York: Oxford University Press, 1997), p. 66.

[13] As noted by Michael Kurtz, in the Soviet totalitarian regime in which 'any individual freedom was seen as a threat to the system', performances of improvised music were strictly monitored by the cultural authorities because this type of music 'could not be controlled'. See Kurtz, p. 146; p. 122.

[14] On the ups and downs of the official reception of rock and other popular music genres in the Soviet Union, see Timothy W. Ryback, *Rock Around The Bloc: A History of Rock Music in Eastern Europe and the Soviet Union* (Oxford/New York: Oxford University Press, 1990), esp. chapters 7, 10 and 14.

[15] However, in some areas of Soviet cultural life, the bans persisted; for example, the works of Russian religious philosopher Nikolai Berdiaev (1874–1948), whom Gubaidulina cites as one of her spiritual role models, were forbidden in the USSR up to the post-Soviet time. Nevertheless, she managed to obtain and study his books. See Vera Lukomsky, '"Hearing the Subconscious": Interview with Sofia Gubaidulina', Tempo No. 209 (July 1999), p. 30.

[16] Thus Schnittke admitted that his all-inclusive polystylism was, among other things, an outcome of a psychological inability to continue dividing his works into 'high' and 'low' music. See Valentina Kholopova and Evgenia Chigariova, *Al′fred Shnitke — Ocherk zhizni i tvorchestva* (Moscow: Sovetskii kompozitor, 1990), pp. 93–94.

[17] On Pärt's early *tintinnabuli* works and the style (which was inspired by his study of early, pre-tonal music, especially Gregorian monody) in general see Hillier, pp. 98–139. Although Pärt's new style is often dubbed 'minimalistic', there are numerous features that differentiate it from the work of 'true' minimalists: see K. Robert Schwarz, *Minimalists* (London: Phaidon Press, 1996), pp. 212–217.

[18] On the circumstances surrounding this work's premiere and reception see: Hillier, p. 58; Nick Kimberley, 'Starting from scratch', Gramophone Vol. 74, No. 880 (1996), p. 14.

[19] Three songs from the *Suite of Mirrors* — 'Credo', 'Rays' and 'Initium' — contain religious references and mention Christ, God, and Adam and Eve respectively. See Schmelz, *Such freedom, if only musical*, p. 99; for Schmelz's analysis of Volkonskii's 'Credo', see ibid, pp. 101–106.

[20] The first two lines of the Apostles' Creed in Latin are: 'Credo in Deum Patrem omnipotentem, Creatorem caeli et terrae,/et in Jesum Christum, Filium Eius unicum, Dominum nostrum'.

[21] *Credo* is the first among Pärt's works to employ a religious text. From the mid-1970s onwards almost all Pärt's works refer to or make use of religious texts.

[22] Pärt's other 'Bach' works include: *Collage sur B-A-C-H*, for oboe, string orchestra, harpsichord, and piano (1964), *Wenn Bach Bienen gezüchtet hätte* for piano, wind quintet, string orchestra and percussion (1976) and *Concerto piccolo über B-A-C-H* for trumpet, string orchestra, harpsichord and piano (1994).

[23] Hillier, p. 59.

[24] This 'sonoristic' section resembles similar pages from Krzysztof Penderecki's *Threnody to the Victims of Hiroshima* and other works by Polish avant-gardists.

[25] It is worth noting that, in this case, the C major triad performs a tonality-affirming role, whereas in Pärt's later *tintinnabuli* pieces the C triad is usually employed purely for its sonic qualities, i.e. its tonal function is disregarded.

[26] See, for example, David Clarke, 'Parting Glances: David Clarke Reappraises the Music and Aesthetics of Arvo Pärt', The Musical Times 134, 1810 (December 1993), p. 680–684.

[27] On Ilves's influence on Pärt see Hillier, pp. 67–68.

[28] See ibid. In contrast to Pärt, some of his contemporaries, such as Nikolai Karetnikov, were happy to continue writing serial music despite undergoing

religious conversion and declaring themselves as practising believers.

[29] See Schmelz, pp. 230–232. His analysis of *Credo* is not entirely successful: for example, Schmelz erroneously states that the text begins with 'Ego credo in Jesum Christum', and dubs the text 'an alteration of the standard liturgical Credo's espoused belief in one God' (whereas, as we have seen, the text was taken from the Apostles' Creed); furthermore, Schmelz claims that after this initial declaration of faith Pärt presents 'an unadulterated quotation of the C Major prelude from Bach's *Well-Tempered Clavier*, transposed up an octave into a music-box register' — which only happens at the very end of the piece.

[30] Fisk's remark is a part of his critique of the so-called 'New Simplicity' (or 'religious minimalism'), the trend which Pärt's *tintinnabuli* style has often been associated with; however, seen in this context, his observations can well apply even to *Credo*, which predates the *tintinnabuli* works by eight years. Fisk also notes that Pärt's religiosity is neither Eastern nor Medieval, but close to New Age. See Josiah Fisk, 'The New Simplicity: The Music of Gorecki, Tavener and Pärt', The Hudson Review Vol. 47, No. 3 (Autumn 1994), p. 403; pp. 405–6.

[31] In Pärt's 'transitional' Third Symphony (1971) serialism, aleatorics and tonality are bypassed for old church modes and various pre-classical polyphonic techniques.

[32] For example, Kholopova and Chigariova, p. 96; p. 197; Ivashkin, *Alfred Schnittke*, p. 131; Hakobian, p. 278.

[33] As observed by A. Kazurova: 'The "Credo" blows up the entire composition, it breaks the customary flow of lyrical numbers, and changes the concept of the whole. The recapitulation of "Requiem" does not create a sense of peace, of equilibrium. The "Credo" is not only a protest against death — a natural reaction of any person — but it also symbolizes the eternal value of the positive principle'. See A. Kazurova, 'Requiem A. Shnitke: Kompozitsiia. Dramaturgiia. Muzykal′nyi iazyk'. in Alla Bogdanova and Elena Dolinskaia (eds.), *Alfredu Shnitke posviatchaetsia*, Vol. 1 (Moscow: 1999), p. 133.

[34] On the circumstances of writing the Requiem, see Dmitrii Shulgin, *Gody neizvestnosti Al′freda Shnitke (Besedy s kompozitorom)*, second edition (Moscow: Kompozitor, 2004), p. 76. Shulgin conducted his interview with Schnittke in 1976, when the composer did not know how and when the work would be performed. Eventually Requiem was premiered in Budapest by the Kodaly Chorus: see Alexander Ivashkin, booklet notes to CD *Schnittke Requiem — Piano Concerto*, Chandos, CHAN-9564, p. 6.

[35] Schnittke orchestrated this quintet in 1978; the orchestral version bears the title *In Memoriam*.

[36] See linere, notes to CD *Alfred Schnittke, Symphony No. 4 — Requiem*, BIS CD-497, p. 5.

[37] See James Leonard, 'Requiem, music to Schiller's drama "Don Carlos", for soloists, mixed chorus & instrumental ensemble', http://www.allmusic.com/cg/amg.dll?p=amg&sql=42:123863~T1, accessed on 3 January 2010. Schnittke then wrote another opus, Eight Songs from the incidental music to Schiller's 'Don Carlos' for voice and piano or guitar (1975) — these songs were eventually performed instead of Requiem at the Mossovet theatre production.

[38] Paul Griffiths observes that in Schnittke's comparatively few vocal works the singers often seem generalized, taking part in some ceremonial. See Paul Griffiths, *Modern Music and After: Directions Since 1945* (Oxford/New York: Oxford University Press, 1995), pp. 253–254.

[39] See Alexander Ivashkin, *Besedy s Al′fredom Shnitke*, Moskva, RIK Kul′tura, 1994, pp. 57–58.

[40] The order of movements in Schnittke's work: 1) Requiem aeternam, 2) Kyrie, 3) Dies irae, 4) Tuba mirum, 5) Rex tremendae, 6) Recordare, 7) Lacrymosa, 8) Domine jesu, 9) Hostias, 10) Sanctus, 11) Benedictus, 12) Agnus dei, 13) Credo, 14) Requiem aeternam (repeated).

[41] See Shul′gin, p. 76.

[42] Schnittke also said that at the time technique 'stopped being the matter of primary concern to me and become secondary'. See Kholopova and Chigariova, p. 93.

[43] See Shul′gin, p. 76.

[44] Schnittke said: 'The work is written largely in a clearly recognizable tonal harmonic style, but its aesthetic spirit is nevertheless quite different from that of the more "Western" Penderecki: in itself the insistent repetition of certain formulations neutralizes their sense of harmonic direction; harmonically distant notes overshadow the apparently so clear image; and in place of the intended economical application of the materials there is an escalating desire for expression which gives this work the character of a powerful confession whilst nonetheless employing certain melodic-harmonic formulae in their hieratical objectivity. Such a duality of nature is a Russian inheritance. . .' Liner notes to CD *Alfred Schnittke Symphony No. 4* — Requiem, BIS 497, pp. 5–6.

[45] Dziun Tiba finds many more similarities between Stravinsky's and Schnittke's religious works: see Dziun Tiba, *Simfonicheskoe tvorchestvo Al′freda Shnitke: opyt intertekstual′nogo analiza* (Moscow: Kompozitor, 2004), pp. 69–70.

[46] See Shul′gin, p. 77. Kazurova observes that the merge of various historical tendencies in Requiem is apparent from the very fact that the instrumentation comprises both the 'archaic' organ and the modern rock band. See Kazurova, p. 135.

[47] Soviet critics even compared Tim Rice's treatment of the biblical text to the work of Mikhail Bulgakov and Fiodor Dostoevskii: see Ryback, p. 149.

[48] Zhurbin's work was so popular that 'it was performed all over the Soviet Union; in some cities it was performed twice a day, two weeks in a row at the sports arenas with six to seven thousand tickets sold at every performance. One music theatre group ("Poiushchie gitary") alone gave this rock-opera 2,500 consecutive performances all over the former Soviet Union and Eastern Europe. The double LP of this recording sold more than a million copies'. Linere notes to CD *Alexander Zhurbin*, *Orpheus and Eurydice*, Albany Records, TROY375-76, p. 3.

[49] Apparently it was Zhurbin himself who introduced Schnittke to *Jesus Christ Superstar*. See Peter J. Schmelz, '"Crucified on the Cross of Mass Culture": Late Soviet Genre Politics in Alexander Zhurbin's Rock Opera *Orpheus and Eurydice*', Journal of Musicological Research, 28:1 (2009), p. 69.

[50] On the other hand, L. Diachkova believes that Schnittke's reference to rock beats here appears 'as a logic development of the rhythmic idea of the "Credo" from Stravinskii's *Mass*, the novelty of which was defined by sharply rhythmical syncopated pulsation of the chorus's declamatory blocks, which spread through the entire movement'. See Tiba, p. 70, footnote 36. Although this interpretation is possible, given the importance of Stravinskii's religious works for Schnittke, we must observe that Stravinskii's instrumentation (which only comprises wind instruments) and the overall austere and anti-expressive character of his work are completely at odds with Schnittke's Requiem, and thus a comparison to contemporary rock operas and musicals makes much more sense.

[51] See Ivashkin, *Besedy*, pp. 192–193.

[52] Schnittke was inspired by a visit to the monastery of St. Florian in Austria, where Anton Bruckner spent most of his professional life. 'We arrived to St Florian at dusk, and the entrance to Bruckner's tomb was already closed. The cold, dark baroque church was filled with a mystic atmosphere. Behind the wall an invisible choir was singing the evening mass — "missa invisibile" [...] A year later I received a commission from the BBC Symphony Orchestra to write something for a concert with G. Rozhdestvenskii. [...] Rozhdestvenskii suggested a work dedicated to Bruckner, but I could not think of anything, and then he said "Maybe something related to St. Florian?" That was it, and I decided to write an "invisible mass" — the symphony with a choral background'. See Kholopova and Chigariova, pp. 161–162.

[53] Schnittke chose eight chants from various cycles. The numbers in brackets indicate page numbers in the following edition: The Benedictines of Solesmes (eds.), *The Liber Usualis* (Great Falls, Montana: St Bonaventure Publications, 1997). The chants are: V Kyrie from Cantus ad libitum (pp. 82–83); II Gloria from Cantus ad Libitum (pp. 88–89); Gloria from I Missa in Paschal Time (pp. 16–18); Credo II and III from optional Credo tones (pp. 66–70); I Sanctus from Cantus ad libitum (p. 92); Sanctus from I Missa in Paschal Time (p. 18); and I Agnus Dei from Cantus ad libitum (p. 94).

[54] Many authors have argued that the polystylistic intertextuality was a result of Schnittke's search for his national, religious, cultural and socio-political identity; for example, 'Schnittke had had to learn to live as an alien everywhere. In Russia he was called a Jew and a German; in Germany he was also a foreigner, born in Russia and well known as a Russian composer; he was a Jew who could not speak his own language; and he was a German who had lived in the Soviet Zone. For his whole life, Schnittke was a "homeless cosmopolitan", as the Russians called the Soviet Jews'. See Maria Kostakeva: 'Artistic individuality in Schnittke's overture and his new political mythology' in George Odam (ed.), *Seeking the Soul — The Music of Alfred Schnittke* (London: Guildhall School of Music and Drama, 2002), (ed.), *Seeking the Soul*, p. 17. One should also note that Schnittke's parents were atheists and that he was baptized as a Catholic only in 1982, i.e. after he had completed the Second Symphony. Seen in this context, this work can be said to reflect his spiritual quest and struggle, and his search for religious roots.

[55] This is a common feature of 'regular' masses, in view of the length of the Credo text.

[56] The form and structure of both third and fourth movements of the symphony is closely related to Schnittke's idea of depicting the Cross (i.e. Crucifix) by musical means; in fact, representation of the Cross provides contextual background for the entire symphony. I discuss this issue in: Ivana Medić, '"Crucifixus etiam pro nobis": Representation of the Cross in Alfred Schnittke's Second Symphony *St Florian*' in Alexander Ivashkin (ed.), *Schnittke Studies*, (forthcoming).

[57] See Kholopova and Chigariova, p. 167, where the authors argue that the passacaglia represents the march to Golgotha.

[58] Schnittke could have been inspired here by Alban Berg's opera *Lulu*, in which a similar procedure is employed: the main 12-note row is associated with the main protagonist Lulu, and all other rows (associated with other characters) are derived from it; all rows begin with B flat. Schnittke had already applied a similar procedure in the second movement of his early work, the First Violin Sonata (1963), most likely inspired both by Berg's unfinished opera and his own Violin Concerto, but also by Passacaglia

from Shostakovich's Second Piano Trio, Op. 67 (1944). On Schnittke's First Violin Sonata see: Fiona Héarún-Javakhishvili, 'The co-existence of tonality and dodecaphony in Schnittke's First Violin Sonata: their crystallisation within a cyclic structure', in Odam (ed.) *Seeking the Soul*, pp. 69–73.

[59] Although the reverb is still based on the Credo II from optional Credo tones, the replies quote another melody, Credo III (also from optional Credo tones), from the verse 'Et resurrexit. . .' onwards. In the first four verses, the chorus initiates the 'dialogue' and the soloist replies, but from rehearsal 28 the chorus is assigned the role of echoing the soloists' words. (However, the soloist always sings Credo III while the chorus sings Credo II.)

[60] See Kholopova and Chigariova, p. 163.

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