

Stylistic Confluences: the National Ethos and the Universal in the Artistic Development of Chopin, Enescu and Silvestrov

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Abstract: The model of Creation is one that reveals the usefulness, meaning, and beauty of “sharing”. Artistic creation, in the present study the musical one, is explained at least by the understanding, or knowledge beyond the individual limit of the creator, or by the precept of externalization, even if this is a revelation to a single being or to God. Frédéric Chopin, George Enescu and Valentin Silvestrov are composers who, in different periods, seek, in their artistic development, to value national elements, but also a way of integrating them into what is called „universal,” therefore an addressability that crosses country borders, towards a human space, that of the soul. Of different nationalities, Polish, Romanian and Ukrainian respectively, these musicians know and live in other cultures (Chopin and Enescu in Vienna and Paris, Silvestrov in Berlin), which help them to create in the spirit of a synthesis, a reinterpretation, a metaphor. In this way, we point to a mutual way of understanding the composition, determined by an informational-spiritual interchange, dialogue and national feeling. The confluences of knowledge and dialogue build personality, and the accumulation gives rise to the desire for a choice, to obtain one's own expression. The national feeling is the element that in this unique synthesis is an emblematic shade which transmits identity data in music, such as a physical location or one related to the sensibility of a people. The processing of national symbols does not constitute a constraint in the creation of the mentioned composers, because this transformation relates to a reception of the “other” who can come from any ethnicity or represent it in any place in the world. These observations can be explained in relation to the scores of some instrumental works (for solo piano and for violin and piano) by Chopin, Enescu, Silvestrov. The biographical data and the analysis of the works lead to the understanding of the musical style of each one, built from within itself, through the proximity of the self – “the other”, and in itself, through reformulation and rediscovery; but one's own style, which defines the self, also reveals itself to the “other”.

Keywords: Chopin, Enescu, Silvestrov, identity, national.

1. Introduction

The creation, like the Creator, is the expression of “communion”: the Creator is the Trinity and the human being has its “helper” in another human being, considered “one flesh”, thus identities that reveal themselves in a whole,

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but also in their individuality. “Together” has the role of fulfilling, beautifying, but also polishing everyone's unique identity. The dynamics of Creation, its becoming, has from the beginning a sense of spiral, in which an idea, an image, a word, an experience departs from a representative, passes through the thought of another one and returns to its recipient in a clearer form, more complex, different. Father Scrima believes that the spiral “brings out the absconding structure of the inner space: the centre can be deciphered either as the origin or as the place of fulfilment of the contemplative itinerary.” He adds the explanation that “the Eastern tradition speaks of this place as the ‘place of the heart’ ” (Scrima, 2012, p. 143).

Music means expression, manifestation. That is why it will always be in a field of interaction, of knowing the “other” or at least of transmission to the “other”. Even if these connections are not conscious, they cannot be removed, there is an inherited “seed”, a “treasure” that becomes testimony: the family, the village, the community, the land, the country. Chopin, Enescu and Silvestrov preserved in the expressiveness of their creation the “treasure” of the countries in which they were born, even if they studied and composed outside of Poland, Romania or Ukraine.

2. Biographical highlights and musical elements from the composers' places of origin and residence

Frédéric Chopin (1810, Zelazowa Wola, Poland - 1849, Paris, France) began studying music as a child with his mother, who played the piano, and from the age of six he was tutored by Adalbert Zywny, a Czech musician who, although he was considered a good piano teacher in Warsaw, he had trained as a violinist. He introduced the child to the works of Bach and Mozart and showed him the diverse spectrum of melody as a musical element, taking into account “the quality of drawing the pure outline of melodic lines” (Coman, 2009, p. 12). Zywny felt that Chopin should train with someone better and recommended Joseph Elsner, a composition teacher, from whom Chopin learned harmony and counterpoint. At the age of 16, he was admitted to the Warsaw Conservatory, where he studied for three years, and then tried to perfect himself and impose himself on the audience in Vienna, where he arrived in 1829, and in Paris, where he went in 1831. During his time in Poland, he got to know both Polish folk music, from his mother, who played mazurkas and polonaises on the piano, and from the countryside where the family sometimes went, but also European music, through music lessons or concerts. At the Conservatory he received very good annual grades from Elsner (who held the position of director), and upon graduation he was called a “musical genius” (Coman, 2009, p. 17). The composer was appreciated as „the founder of cultivated Polish music” (Coman, 2009, p. 17), but in terms of composition he did not impose a certain direction on Chopin, trusting in his

musical qualities. Chopin was interested in musical forms, mainly classical ones such as the sonata, but also in orchestration, although most of his works do not involve the orchestra. In Vienna he became acquainted with the publisher Haslinger, Czerny and Hummel. The musicians he met in Paris were Liszt, Kalkbrenner, Berlioz, Bellini. The meeting with composers such as Mendelssohn or Clara Schumann and those mentioned before was important for Chopin, partly building his style.

For George Enescu (1881, Liveni, Romania - 1955, Paris, France) Romania represented love, it was a mystery, it was felt with holiness, as he himself stated: "The land and religion were the divinities of my childhood. I stayed true to them – transferring them into music." The Romanian village, also described in his *Memories*, bestowed on it meaningful images and feelings, which he held dearly in his soul and about which he spoke without feeling inferiority: "I bear a double seal, of a peasant and a mystic." His mother's affection created in him a special sensibility, and the connection with music began right in the family home, as his mother played the piano and his father the violin, but not as a profession. The music heard in his environment was church music, national folk music and gypsy music, but Enescu had the insight to notice the difference between them. Regarding secular music, although he appreciated the interpretative qualities of the Gypsies, he underlined that "there is no common feature between the composite art of the Gypsies and the Romanian folk music, refined to the extreme and of incredible richness" (Gavoty, 2017, p. 65). "Romanian folk music prefers a strange melancholy. And I'm not really sure that 'melancholy' would be the most appropriate word. For me, this music is first and foremost a music of dreaming, because it obstinately returns to the minor key, the very colour of nostalgic dreaming. The melodic intervals certainly suggest the Orient; the rhythms are generally simple and symmetrical (2/4, 6/8) with well-defined phrases of four and eight measures, which distinguishes them from the odd five- or seven-measure rhythms that characterize certain Balkan nations. I have always thought that this instinct for symmetry is a sign of our Latinity" (Gavoty, 2017, p. 67). At the age of five, Enescu's parents took him to Eduard Caudella, a violin teacher in Iași, who urged him to learn musical writing. An engineer helped him and the child was able to play from Bériot's method and write his own compositions. In the violin method, he cherished a few arrangements of works composed by Beethoven (*Spring Sonata*) and Mozart (symphonies). At the age of seven he returned to Caudella, who advised the Enescu family to give the child a musical education in Vienna, which began in 1888, when George Enescu was admitted to the Conservatory. By studying compositions or through direct observation, he understood various musical styles and also performance characteristics. "The other," as an artistic

landmark, can be considered any of those he names in his *Memories*: Beethoven, Schubert, Brahms, Wagner, Kreisler, Zemlinsky, Hellmesberger. The last name is that of a violinist who was his host and who suggested to George Enescu's father that he continue his studies in Paris. The departure to this city, in 1894, led to other musical interactions: Franck, Gounod and Chabrier, Saint-Saëns, d'Indy, Debussy, Dukas, Ravel, Ducasse, Massenet (the composition teacher to whom Enescu was guided by Hellmesberger), Gedalge (teacher of counterpoint), Fauré (teacher of composition), Cortot, Nadia Boulanger and Schmitt (colleagues). Enescu noted in his *Memories* the important milestones in his development, on the one hand the composers he appreciated, as a “school” of composition that you don't feel in just one place: “the three Bs”, Bach, Beethoven and Brahms, but also Wagner, Gluck, Weber, Schubert, Schumann, Fauré, Dukas, Schmitt, Honegger, Debussy, Ravel, Franck, and on the other hand the ethos of the native country, the “seed” from which the new “shoot” grows. We also quote the composer's exact words to understand the importance of this kind of identity: “Deep down, although it's true that I adored Paris, I still felt, artistically, somewhat uprooted. The world there was too cerebral for me, I remained, despite so many kilometres away, the tender and stubborn boy who had seen the light of day, far away, on the plains of Romania. A savage whom nothing could definitively discipline, an undisputed independent, who did not accept any coercion and did not want to belong to a school” (Gavoty, 2017, p. 169).

Valentin Silvestrov (b. 1937, Kyiv, Ukraine)¹ is a composer of the “Kyiv avant-garde”, who began to be known around 1960, but was rejected by the promoters “of the conservative Soviet musical aesthetic,” and his works were played rarely in Kyiv, the premieres being scheduled in Russia or outside the country, where he was forbidden to go. His departure from his native country happened late and for a short time, in the years 1998-1999, as part of a DAAD scholarship, in Berlin, where he returned again in 2022, with the Russian-Ukrainian war.

However, by participating in festivals he got to know many cultural centres and collaborated with artists from different backgrounds. Thus, he was invited („visiting composer”) to the Almeida Music Festival in London (1989), the Lockenhaus Festival organized by Gidon Kremer in Austria (1990), to which are also added some from Denmark, Finland, Holland. He had residencies („composer in residence”) in Hungary at Pannonhalma (2007), at the Nostalgia Festival in Poznan, Poland (2009), the Festival in Klangspuren, Schwaz, Austria (2013), Davos-Festival „Young Artists in

¹ *** *Valentin Silvestrov*. Retrieved from <https://www.schott-music.com/en/person/valentin-silvestrov>

Concert” in Switzerland (2016), Unheard Music Festival in The Hague, Netherlands (2017), and at Staatskapelle Weimar, Germany (2017-2018). In the last years of the 20th century, his music was more present in programmes in Russia and Ukraine: the Festival of New Music „Alternative” in Moscow (1989), „Five evenings with the music of Valentin Silvestrov” in Yekaterinburg (1992), the Festival „Sofia Gubaidulina and her Friends” from St. Petersburg (1994), the Silvestrov Festival organized in Kyiv and dedicated to his anniversary (60th birthday, 1998). Among the artists who performed his music we mention: Virko Baley, H  l  ne Grimaud (pianists), Gidon Kremer, Valeriy Sokolov, Hilary Hahn (violinists), Igor Blashkov, Vladimir Jurowski, Roman Kofman, John Storg  rds (conductors).

3. Becoming. Style. Identity

Fr  d  ric Chopin has a very large number of works for piano (polonaises, mazurkas, etudes, preludes, impromptu, waltzes, sonatas, ballads, scherzos, nocturnes, concertos) of which those that best reflect his national belonging are the polonaises and the mazurkas. The polonaise is “a processional dance, slow and deep in character, its rhythm being characteristically in three beats” (Coman, p. 90) and Liszt sees in it “the noblest traditional sentiments of old Poland,” saying that “bravery and valour are rendered in music by a simple expression which gives this fighting nation the distinctive feature of these qualities” (Coman, p. 91).

The mazurka is a traditional dance in a three-beat pattern, where the accent is identified on the second or third beat. Chopin called them “obrazki” (“pictures”) because they evoke “a simple,” “pure” life through their „intimate and spontaneous expression” (Coman, 2009, p. 95). The presence of folk modes (Lydian, Phrygian, Mixolydian) is noticed, which are included in the harmonic context, to emphasize the ethnic sensitivity and not be just “aesthetic colour spots” (Coman, 2009, p. 95). The composer's work includes fifteen polonaises and about sixty mazurkas, which are mostly composed outside Poland, but retain their spirit through elements such as rhythm or melody. Chopin does not use the folkloric quotation and chooses to recall only certain rhythmic accents and traditional melodic character, adding a touch of his own understanding to the expression of each piece, often suggesting an attitude towards historical events in Poland. Chopin's nocturnes are an example of crossing over many cultures, the genre being found in Italy and Germany as early as the 17th-18th centuries, as “instrumental or vocal pieces played in the open air” (Coman, 2009, p. 113). His model, however, were the piano nocturnes of John Field (1782-1837), an Irish composer, characterized by a cantabile character. Chopin conceives the works belonging to this genre as “musical poems”, as

expressed by the pianist Lavinia Coman (2009, p. 114), through the diversity of characters present in these pieces. In Chopin's compositions melody, harmony and *rubato* have always been the most followed musical elements by analysts. In the examples we offer we will refer to them as well, because they indicate the balance between the specific folkloric suggestions and those characteristics of cultivated music.

Mazurka op. 33, no. 4, in B minor, Mesto, 3/4, is a piece in which national elements can be separated from those identified in cultivated music: the ternary form, the accents mostly on the second beat, but also on the third beat (in a fragment of the last section of the piece), the sixth step lowered in major. From the cultivated music, Chopin selected procedures such as the waltz accompaniment, harmonic rules, types of modulations and chromatic features such as those in the B section, used as delays. His own expression is felt in the lyricism of some phrases, in the nuances, in the composition of the *coda* (short, but with a cadence that makes an unexpected tonal transition) and in the ornamentation, which sometimes emphasizes the accents, adding a *marcato* effect to them.



Fig. 1 Frédéric Chopin, *Mazurka op. 33, no. 4*, ms. 1-4

Nocturne in C sharp minor, composed in 1830, published as a posthumous opus, *Lento con gran espressione*, 4/4, has a ternary form (introduction four measures + A + B + bridge, *Animato*, which has a suggestion of the chromatic line of the introduction + Avar).

The feature that defines Field's and Chopin's nocturnes is the *cantabile* character, the other elements illustrating Chopin's own and original style: the carefully and gradually graduated nuances within the phrases, the ornamentation and the melodic variation that underline Chopin's creativity and last but not least that *rubato*, entrusted to the right hand, in the strict movement of the accompaniment, which makes the lyricism of the piece not give the impression of a simple unfolding, even if this were envisioned in an aesthetic sense, but confers it a deep, poetic meaning.



Fig. 2 Fr. Chopin, *Nocturne in C sharp minor, opus posthumous*, ms. 1-8

George Enescu is a composer who, through his artistic gift, impressed composers, performers, musicologists, and the expression “synthesis between national and universal” explains his unique expression. The sonatas for piano and violin are a group of works in which one can trace his becoming, the understanding of that “self,” after the knowledge of the “other,” as expressed by Nicolae Steinhardt in a book entitled *Prin alții spre sine* [*Through Others to Self*].

Violin Sonata no. 1, op. 2, in D major, composed in 1897, was dedicated to Joseph Hellmesberger junior (a violinist from Vienna), and the historian Noel Malcolm, researching its language, considers Enescu “tributary to Beethoven, Schumann and Saint-Saëns in the first part and the third, and in the slow part one could feel the influence of a romanticized Bach from the «quasi una fantasia» of the *Violin Sonata* by César Franck” (2011, p. 73). The first part also has certain harmonies and intonations reminiscent of Brahms. However, Enescu's thinking and sensibility can be seen quite clearly in the second part, which begins in an internalized, mysterious atmosphere, *Quasi adagio*, in C sharp minor, 3/8, *pp*, which Pascal Bentoiu considers “interesting at the level of its colours, its register, its ideas proper,” “impressive for the quality of the feeling it exudes, a feeling highly characteristic of the composer’s later work,” “a kind of premonition” (2017, p. 102). At the same time, he believes that the appearance of the *fugato* in the slow part is the clue to what polyphony will mean for Enescu, a special concept that will lead him in the other works to musical moments that become a specific signature. A classical rigor is also felt, not in the negative sense of the word, but of very well-organized structures, which can be proof of the classical spirit that Enescu himself noticed.

Violin Sonata no. 2, op. 6, in *F minor*, a work from 1899, “having its own character” (Malcolm, 2011, p. 79), is, together with the *Octet for Strings*, the composition by which Enescu defined himself as “evolving rapidly,” a statement accentuated by the statement “I was becoming myself” (Gavoty, 2017, p. 157). Some common features with Fauré have been identified, such as the “linear fluency, delicate keyboard sound textures and an elliptical harmonic idiom” (Malcolm, 2011, pp. 79-80), but the other elements reveal this increased confidence in his own background of ideas and feelings. The cyclical approach of the work becomes a conception that does not copy the technique of some contemporaries, like Franck, but gives the composer the freedom to develop a melodic material, of which he feels all the aspects that can be transformed expressively, not only from the desire to test a composition process. Polyphony is evident and manifests itself in various ways, from unison, to counterpoint, to fragments with heterophony. The writing is complex, but interpretation cues, especially those regarding character and colours, are often found in the score. Melodic intonations that highlight the national folk background, without concrete borrowings, are found in the second and third movements.

Violin Sonata no. 3, op. 24, “in Romanian Folk Character”, in *A minor*, from 1926 is the most complex, refined and metaphorical work among the three, without erasing the value of the others. “Enescu invented not only his own folkloric material, but also a whole folkloric language, in which the atmosphere and the melodic colouring are deeply Romanian, but the themes are incorporated from the very beginning in the individual processes of melodic and harmonic development” (Malcolm, 2011, p. 191). In addition, it defines “a new language of writing for the violin” (Malcolm, 2011, p. 192), through the detailed indications it contains. Its melodies and rhythms prove Enescu's sensibility and his anchoring in ethnic values. The melodies he uses, through the intervals employed, through the *cantabile* aspect, through ornamentation and phrasing, suggest the Romanian ethos, and the expression “character” becomes understood as a musical translation of the soul, sincere, deep. The chaining of *parlando-rubato* and *giusto* rhythmic characters indicates national affiliation, as do the instrumental writing and timbres used. The polyphony and the dynamic, agogic, character, interpretation indications and those indicating the type of sonority desired reveal the spiritual richness of the Romanian people, but also the affective-artistic complexity of Enescu.

An “independence” was noted in Valentin Silvestrov during the avant-garde years, but also in the years after. The last decades mark a definition within Western postmodernism, which he calls “metamusic” (abbreviated term meaning „metaphorical Music”). Silvestrov chooses that the prefix „meta,” of Greek origin, explained by meanings such as “after”/“post-”, “above”/“supra-”, “behind”/“ultra-”, “outside”/“extra-”, receives the meaning of “above” or

“behind,” so that “metamusic” is “a semantic overtone above Music,” a mode of expression to be contained in what is called “universal”. This idea is explained by himself, wanting everyone to be able to understand in their own way” his music, in which melody is the most important, a “precondition for the survival of Music” (it has been noted that in all his pieces, not only those considered “metamusic,” he did not renounce melody). Valentin Silvestrov composed vocal-instrumental and vocal-orchestral works, such as cycles of lieder, but also separate songs and cantatas, in which it was found that he carefully follows the musicality characteristic of poetry, which he believes “is the salvation of all that is most essential, namely, melody [...]. I believe that Music – even if it cannot be 'sung' – is song nevertheless; it is neither philosophy nor a world view, it is the song of the world about itself, as it were a musical testimony to existence.” The valorisation of the melody is also reflected in the instrumental pieces, and a special expressiveness can be felt in the short works, such as waltzes, nocturnes, lullabies, postludes, pastorals, where the composer's melodic creativity is clearly distinguished, because in these “small forms” the developments themes are not “imposed.” The “melodic moment” is “halt.” “Music should be so transparent that one can see the bottom and poetry shimmers through this transparency” (Valentin Silvestrov)².

The works analysed below have a texture that denotes that “transparency” mentioned by Silvestrov, which urges one to follow the melody and its expressiveness, but also moderate tempos, which offer performers and listeners a fluency which lead to contemplation.

The cycle *Zwei Stücke* (2003): I. *Chopin-Augenblicke / Moments of Chopin* – II. *Frühlingsaugenblicke / Moments of Spring* achieves the association between dedication, a reverence for the universal, but especially for the “other” (a model of another creator), and the feeling of provenance, of belonging, of one's own identity that identifies itself with the specific national emotion (Ukrainian).

In the *Chopin-Augenblicke* piece, the melody and rhythm are similar to those of Chopin's mazurkas, and a comparison that highlights the difference in styles is that of Chopin's *rubato*, with delicate *tempo* decelerations or accelerations, without losing the pulse of the main accent of the measures, completed by the lengthening through ornamentation, and Silvestrov's *rubato*, obtained by agogic indications, rhythmic variations, alternative measures, pedals, rests that give the impression of slight dilutions or freezes of the *tempo* or of possible expansions of musical phrases, through the timbral-harmonic effect (the harmonies remain held with the help of the pedals and fade to different degrees, as indicated by the rhythm). The melody is the element that

² *** Valentin Silvestrov. Retrieved from <https://www.schott-music.com/en/person/valentin-silvestrov>

makes the piece flow, and these tempo, rhythmic and timbral effects highlight its expressiveness, while at the same time they do not imprint the perception of interruptions.

The musical score consists of two systems of staves. The first system (measures 6-9) is marked *dolcissimo, lontano* and includes dynamics *pp*, *ppp*, and *leggierissimo*. It features a melodic line with triplets and a bass line with sustained notes. The second system (measures 10-13) includes dynamics *pp*, *ppp*, and *leggierissimo*, with a melodic line that continues the triplet motif and a bass line with a more active accompaniment. The score is annotated with various performance instructions such as *rit.*, *accel.*, and *rit.*.

Fig. 3 Valentin Silvestrov, *Chopin-Augenblicke / Moments of Chopin*, ms. 1-13

Frühlingsaugenblicke is similar to *Vesnyanky* or *Hayivky*, Ukrainian ritual folk songs to welcome spring (for rain and good grain harvests), sung by girls in a circle dance at Easter in churchyards. The closeness to these songs is achieved through *tempo*, through the rhythm with small values that reproduce their character, delicate but lively at the same time, indicated by the composer's notations *leggero* and *dolce*, through intervals (second, third, fourth), equal sounds repeated two by two, through the nuance that expresses that vocal timbre of the group consisting mostly of girls of childhood age (shades from *ppp* to *mp*), conveying the renewal of nature and the beauty of celebration and of the feast. The *hora* can also be suggested by the form that includes three repetitions of the melody (we can also think of a symbol that leads to faith – the wheat, part of the communion), with variations towards the end of these fragments. The second and third reprises omit certain phrasal constructions, but contain additions with different harmonies, which end the sections in a different colour.

The musical score is for an *Allegretto* in 3/4 time, with a tempo marking of $\text{♩} = 112$. It is characterized by a delicate and impulsive style. The score includes dynamics *p*, *mp*, and *pp*, and articulations such as *dolce* and *leggiero*. The melody is primarily composed of eighth and sixteenth notes, often in triplet patterns. The bass line provides a simple accompaniment. The score is annotated with *rit.* and *(quasi una corda)*.

Fig. 4 V. Silvestrov, *Frühlingsaugenblicke / Moments of Spring*, ms. 1-10

Zwei Stücke (2001), I. „*Benedictus*” (*Nacht / Night*) – II. „*Sanctus*” (*Morgen / Morning*), and *Hymne* from *Drei Stücke / Three Pieces* (2001; I. *Bagatelle* – II. *Hymne* – III. *Melodie / Melody*) are pieces with simplicity, with reference to religion, hymns, although Silvestrov's music is thought with transcendent experience³ transposed in the permanent unfolding of life, which was called “a New Sacrality,” an observation we have from Svetlana Savenko, interpreter of some of the composer's works. Also, Sofia Gubaidulina, explains this approach to Christianity in his way of feeling the composition: “His idea is that everything is there already. It has been composed already. This means in the memory of the Almighty. Everything is written already and all you have to do is to listen to it carefully.” The composition is close to prayer in the case of Silvestrov, and these prayer pieces denote ecumenism, because they have titles characteristic of the Catholic mass, although he was marked by the Orthodox liturgy (eg St. John Chrysostom), as he himself says (talking about certain choral religious pieces); Silvestrov chooses these Latin titles also because the Soviet system banned Orthodox music, but not Catholic music, so this was also quite close to him.

³ P. Bannister (2010). *Valentin Silvestrov's New Sacrality*. Retrieved from <https://peterbannister.wordpress.com/2010/12/31/valentin-silvestrovs-new-sacrality/>

Sanctus and *Benedictus* are chants following the anaphora, “the great prayer of the Holy Sacrifice”⁴ (Orthodox liturgy), or chants of the offertory (Catholic liturgy), i.e. the eucharistic moment of the service, in both denominations. The texts contain the hymn of the angels, “Holy, Holy, Holy is the Lord of hosts” and the expression of the joy of the people who received Christ in Jerusalem, “Blessed is He who comes in the name of the Lord.” The order of the pieces is changed and they are regarded with the following associations: *Benedictus* is associated with night and *Sanctus* with morning. A possible vision would be to focus on the ascension, the prayer of the people, then the prayer of angels, which would reveal the sequence of night-morning (the sunrise being a symbol of Christ), the expectation and fulfilment of the Incarnation, which means salvation, light (Light).

Moderato (♩ = 92), poco rubato, lontano, dolce, leggiero
 Behutsam und feinfühlig hineinhörend
 Carefully and delicately listening into

Valentin Silvestrov

Pedal nicht wechseln!
do not change pedal!

Fig. 5 Silvestrov, “*Benedictus*” (*Nacht / Night*), ms. 1-4

The techniques that attest to a connection with the national or religious tradition are the heterophony (from “*Benedictus*”), characteristic of Ukrainian folklore, and the ison (from both pieces), an old procedure that is still used in Christian music.

The ison is identified with various historical periods, most possibly even the first centuries of the Christian era, and is typical of the religious music of the East. But there are studies that have proven that the ison was also used in the melodic accompaniment of Western music, even from the 7th-8th centuries, in “old Roman singing”, practiced before Gregorian chant, as a form of polyphony found under the names of *organum* or *diaphonia basilica*

⁴ Cătălin Toma, *Anaforaua – Semnificații teologice* [Anafora – Theological meanings]. Retrieved from <https://doxologia.ro/liturgica/taine-ierurgii-slujbele-bisericii/anaforaua-semnificatii-teologice>

(Teodoreanu, 2017, pp. 74-75). A type of ison is also the double ison, and the accompaniment of these pieces reconstitutes it through successions of perfect fifth harmonic intervals. Thus, the consonance (“synphonia”) of the end of the phrases in psaltic music is respected, marked by “markers,” “special signs, which reproduce a main sound of the way in which the cadence is reached, with the help of which the interpreter can check the accuracy of the intonation in relation with the absolute pitch” (Teodoreanu, 2017, p. 77).

Moderato (♩ = 96), poco rubato
 Hell, entfernt, leicht und impulsiv, hineinhörend
 Bright, remote, lightly and impulsive, listening into

(Sanc - - - - - tus) (sotto voce)
dolcissimo (◡)

6 (Sanc - - - - - tus)

leggiero *pp* > *ppp* *pp* (leggiero) *pp*

Pedal nicht wechseln
do not change pedal

Fig. 6 V. Silvestrov, “Sanctus” (*Morgen / Morning*), ms. 1-9

Hymne (2001), *Largo*, 4/4, uses shading as a metaphor, *rubato* as a folk element, the hymn being a genre with a balanced, steady *tempo*. The piece has a melodic simplicity, but in which you can find that “poetry” that the composer talks about.

4. Conclusions

The three composers sought a permanent enrichment through knowledge, but never parted with what is called the “national ethos”. They emphasized the importance of melody, as the “beginning” of music, from which all its other components develop. They looked for a “figurative” meaning of music, not opaque, but one that conveys ideas, thoughts, images, moods, all of which help the “other” to know more, to climb a “ladder” of becoming, to share the peace that can be found in music.

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