

IVAN
MOODY

passion
and
RESURRECTION

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IN HIS introductory notes to *Passion and Resurrection*, which appear on the inside cover of the published score, the composer Ivan Moody says: ‘The Passion is, I believe, at once the most difficult and yet the most important subject with which an artist may engage ... and, for a composer, one of the central problems is whether it should be seen in largely dramatic terms, or whether, on the other hand, its ritual aspect should be brought to the fore.’ In the western European musical tradition it is the first of these methods that has usually been preferred, as exemplified in the stark and austere beautiful St Matthew Passion of Heinrich Schütz, and at its height in the great St John and St Matthew Passions of Johann Sebastian Bach with their elaborate arias and distinctive chorales.

However, for a composer who is an Englishman and yet has found his spiritual home in the Russian Orthodox Church, there is an immediate problem in setting religious texts, because the musical tradition of all the ancient Orthodox Churches, whether the language used was Greek, Latin or Syriac, is purely monophonic and unaccompanied (though it is true that in Russia the use of four-part harmony gradually entered Church music in the eighteenth century, and indeed persists to the present day).

In addition, as Ivan Moody himself confesses, there has never been a tradition of dramatic presentation in the Orthodox Church, and during Holy Week the events of Christ’s sufferings unfold through the intensity of the services in a different way and are less obviously ‘dramatic’. These texts are full of references to the events and prophecies of the Old Testament, making echoes in heart and mind, resounding like the massive tolling bells of Russian monasteries and the xylophonic drumming of the *semantron* in Greece and on the Holy Mountain. But, there are also marked pre-echoes of the Resurrection of Christ on the third day. Indeed it is remarkable that in the Orthodox services, even on Good Friday itself, the faithful, though grieving as at a funeral for the death of Christ, never behave as if the Resurrection had never taken place, for the whole atmosphere is already filled with Resurrection joy. This makes the exact title of this work even more important: the Passion and Resurrection are inseparable. It contains and continues all the ‘bitter-sweet’ paradox of the fast of Great Lent itself.

As Ivan Moody says: ‘One never loses sight of the whole and it is for that reason that I have used the title ‘Passion and Resurrection’, for in Orthodoxy we look forward throughout Holy Week to Easter Day, hence the refrain ‘We worship Thy Passion, O Christ: show us also Thy glorious Resurrection!’.’

After receiving a commission from the Tampere International Choir Festival for a work to be performed at the 1993 festival, Ivan Moody completed his *Passion and Resurrection* on 21 April 1992, which happened to be the third day of Holy Week in the Orthodox Church. It was a significant and appropriate day because, like other, though older, contemporary composers such as Arvo Pärt and John Tavener, Ivan Moody’s whole being, as a person and as an artist, is rooted in the faith of the Holy Orthodox Church, so that he tries to combine the fruits of modern musical techniques and knowledge with those of the long, ancient and fundamental tradition of Christianity. All this appears at first as something utterly paradoxical, but that itself is typical of the Orthodox faith and life.

The text for this work comes directly from the Gospels and from the Lenten *Triodion*, a book which contains the Holy Week Services of the Orthodox Church. It also includes a short phrase from a hymn by Saint Ephrem the Syrian (‘The Word of God has taken flesh and blood’). In compiling it, the composer takes as his basis the service of Twelve Gospels, which is the long Matins service of Great Friday. In its liturgical setting in the Orthodox church the gospel readings are at first very long and are interspersed with antiphons which reflect the subject-matter of what is being read; and then very gradually the readings and comments become shorter, so that psychologically the faithful feel a ‘lightening’ as the service progresses.

Ivan Moody also uses the theme of Christ as the Bridegroom, which is emphasized on the first three days of Holy Week, as well as material from the Vespers for Good Friday, when the shroud of Christ is brought out into the middle of the church for veneration, and around which a ‘funeral lamentation’ takes place in the evening. But what is very striking is that in addition to these texts there is also the triumphal proclamation of the Resurrection, which is taken from, and indeed begins, the *Pentecostarion*, another liturgical book which contains all the services from *Pascha* (Easter) to Pentecost (Whitsun).

The composer makes use of three languages for his setting: liturgical English of the seventeenth century, Old Slavonic, which is used in the Russian Church, and liturgical Greek. The bulk of the work, however, is in English. Ivan Moody writes: ‘The symbolism of the use of these three languages is important to me, as well as the fact that they represent for me the three elements, liturgical, musical and linguistic, upon which I feel most able to draw in the tradition of the Orthodox Church as it is found in the British Isles.’

The Gospel text is sung as it would be in a church service with fairly simple intoning, except that here another voice is introduced to sing the words of Christ, whereas in the church everything would be sung by the deacon or the priest without differentiation. The remaining text, which consists of hymns and canticles, is sung by the choir, which in turn is supported by a small instrumental ensemble of ‘strings and bells’, as if to echo words from Psalm 150.

In addition to the voice of the Evangelist – a tenor ‘holding the story together’ – and the voice of Christ – sung by a bass as if representing the ‘ground’ of all creation – we also hear the voice of the Virgin Mary, the Mother of God, whose soprano register indicates that she is, of all mortals, ‘higher than the heavens’ and ‘more honourable than the cherubim and past compare more glorious than the seraphim’ as the church texts point out. These three seem to form a ‘triad’ of voices that are in communion together as one, but also remain distinct as persons – an image which is, in the mind of the composer, a certain reflection of the Holy Trinity.

Although the whole work follows a liturgical order, Ivan Moody has divided it into further sections called ‘ikons’. This is a device which is now fairly familiar but which may benefit from some further explanation. In the Orthodox Churches and in people’s homes the ikons (pictures) of Christ and of His Mother and of His Saints, as well as of scenes from Christ’s earthly life, are painted on the walls or on wooden panels. There is also a wooden screen

which divides the sanctuary from the main body of the church, or rather joins it to the nave, as the neck joins the head to the body, depending on which way you choose to view it. This screen, covered with ikons, is called the *ikonostasis* and it presents to the viewer a series of images for veneration. They are separate and yet intimately joined together.

In a similar way the *Passion and Resurrection* forms a series of eight 'ikons':

- I The Birth of Christ
- II His last supper with His Apostles
- III His agony in the garden of Gethsemane
- IV His trial before the Roman governor, Pontius Pilate
- V His Crucifixion
- VI The taking down of His body from the Cross
- VII The Sealing of His Tomb
- VIII His rising from the dead on the third day

The Birth of Christ is indicated, not by familiar words from the synoptic narratives, but by the dogmatic statement of St John the Theologian about the Word (*Logos*) of God becoming flesh. The Last Supper is linked with today, the present, by the use of words spoken by the priest before communion: 'Receive me *today* ... I will not kiss Thee as did Judas.' The Agony in the Garden has echoes of waiting for the coming of the Bridegroom, and of the wedding garment needed for the eucharistic feast in God's Kingdom. The Trial before Pilate is set with great simplicity, and the Crucifixion sequence picks up the connection between the Tree of Life in the middle of the Garden of Eden and the Tree of Life, which is the Cross, set up in the midst of the world to give life to all.

When Christ's body is taken down from the Cross we hear a great lamentation as Joseph of Arimathea brings for burial the body of Him Who is a stranger in the flesh, a stranger to sin and evil and a stranger to corruption: and the Mother of God laments because of the fulfilment of the prophecy that 'a sword shall pierce her heart'. The simple narrative of the Sealing of the Tomb leads directly into the proclamation of the Resurrection, using the words spoken by the priest at *Pascha*, when he invites all to come to the three-branched candlestick and receive the Light, the Light that has no evening. Then comes the solemn sound of the Slavonic chant at *Pascha* which accompanies a procession round the church, which now represents the empty tomb. It is the chant both of the angels and of mankind joining together

to announce the Resurrection. Finally comes the chant 'Khristos anesti' ('Christ is risen') which conveys the whole flavour of Greek *Pascha*: and the work ends, as it began, with an Alleluia proclaiming glory to God.

The ikons of the Orthodox Church are 'written' according to 'strict canons' – that is to say, they are the fruit of an ascetic struggle that is accompanied by prayer and fasting. Thus they are not the expression of the individual imaginings or of the 'genius' of the painter but they rather are intended to serve the whole community, expressing its common faith and underlining this in a manner which is acceptable to all and held by all. They represent, therefore, in a true sense an expression of catholicity, meaning 'wholeness', certainly not an 'option' or a matter of indifference. The persons depicted in the ikons are seen in their full and God-like nature, sober, grave and unsmiling; they do not 'challenge' us, nor do they supplicate our attention after the manner of television personalities, politicians or pop stars. On the contrary, they allow us to be ourselves, to respond or to withhold response, respecting the freedom of the human will. In the same way the Orthodox texts and the music which accompanies them are designed to allow us to respond without due pressure, without dominance. They do not overwhelm us with a volume of sounds from multifarious instruments or operatic voices, however 'beautiful' these may be considered to be in an abstract sense.

This is the atmosphere in which Ivan Moody's *Passion and Resurrection* was composed. Bearing this in mind, we can see the work as a subtle synthesis of apparently diverse elements in the musical tradition of Christianity, both in the East and in the West: but, if the word 'pontifex' does indeed mean 'a bridge-builder', then this is in truth a pontifical work.

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[1] Ikon I INCARNATION

Choir

Alliluia. Dhoxa Si, Kyrie, dhoxa Si.

Alleluia. Glory to Thee, O Lord, glory to Thee.

Evangelist

In the beginning was the Word, and the Word was with God; and the Word was God. He was in the beginning with God. All things were made through Him, and without Him was made nothing that was made. In Him was life, and the life was the light of men. And the light shineth in the darkness; and the darkness comprehendeth it not.

Choir

Alliluia. Dhoxa Si, Kyrie, dhoxa Si.

Alleluia. Glory to Thee, O Lord, glory to Thee.

[2] Ikon II THE LAST SUPPER

Evangelist, Christ

Now on the first day of the unleavened Bread, the disciples came to Jesus and said: "Where dost Thou want us to prepare for Thee to eat the Passover?" But Jesus said:

"Go into the city to a certain man, and say to Him: the Master says, My time is near at hand; at thy house I am keeping the Passover with My disciples."

And the disciples did as Jesus bade them, and prepared the Passover. Now when evening arrived, He reclined at the table with the twelve disciples. And while they were eating He said:

"Amen I say to you, one of you will betray Me."

And being very much saddened they began each to say: "Is it I, Lord?" But He answered and said:

"He who dips his hand into the dish with Me, he will betray Me. The Son of Man indeed goes this way, as it is written of Him; but woe to that man by whom the Son of Man is betrayed. It were better for that man if he had not been born."

And Judas who betrayed Him answered and said: "Is it I, Rabbi?" He said to him:

"Thou hast said it."

And while they were at supper Jesus took bread and blessed and broke, and gave it to His disciples, and said:

"Take and eat: this is My Body."

And taking a cup, He gave thanks and gave it to them, saying:

"All of you drink of this; for this is My Blood of the New Covenant, which is being shed for many unto the forgiveness of sins. But I say to you, I will not drink henceforth of this fruit of the vine, until that day when I shall drink it new with you in the Kingdom of My Father."

Choir

Vecheri tvoeya taynyya dnes, Syne Bozhii,
prichastnika mya priimi:
ne bo vragom Tvoim taynu povom,
ni lobzaniya Ti dam yako Iuda,
no yako razboynik ispovedayu Tya:
pomyani mya, Gospodi,
vo tsarstvyi Tvoem.

*Receive me today, O Son of God,
as a partaker of Thy Mystic Feast;
for I will not speak of the Mystery to Thine enemies;
I will not kiss Thee as did Judas,
but as the thief I will confess Thee.
Lord, remember me
when Thou comest into Thy Kingdom.*

Choir, Mother of God

Allilulia. Dhoxa Si, Kyrie, dhoxa Si.

Alleluia. Glory to Thee, O Lord, glory to Thee.

The Word of God has taken flesh and blood.

[3] Ikon III THE AGONY IN THE GARDEN

Evangelist, Christ

And after reciting a hymn, they went out to Mount Olivet. Then Jesus said to them:

“You will be scandalized this night because of Me; for it is written, ‘I will smite the shepherd, and the sheep of the flock will be scattered.’ But after I have risen, I will go before you into Galilee.”

But Peter answered and said to Him: “Even though all shall be scandalized because of Thee, I will never be scandalized.” Jesus said unto him:

“Amen I say to thee, this very night, before a cock crows, thou wilt deny Me three times.”

Peter said to Him: “Even if I should have to die with Thee I will not deny Thee!” And all the other disciples said the same thing. Then Jesus came with them to a country place called Gethsemane, and He said to His disciples:

“Sit down here, while I go over yonder and pray.”

And he took with Him Peter and the two sons of Zebedee, and he began to be saddened and exceedingly troubled. Then He said to them:

“My soul is sad, even unto death. Wait here and watch with Me.”

And going forward a little, He fell prostrate and prayed, saying:

“Father, if it be possible, let this cup pass away from Me; yet not as I will, but as Thou wilt.”

Tenor soloist, choir

Behold, the Bridegroom comes at midnight, and blessed is the servant whom He shall find watching, and again, unworthy is the servant whom He shall find heedless. Beware, therefore, O my soul! Do not be weighed down with sleep, lest you be given up to death and lest you be shut out of the Kingdom. But rouse yourself crying: Holy, Holy, Holy art Thou, O our God. Through the Theotokos, have mercy on us.

Evangelist, Christ

And He said to Peter:

“Could you not, then, watch one hour with Me? Watch and pray, that you may not enter into temptation. The spirit indeed is willing, but the flesh is weak.”

Again a second time He went away and prayed, saying:

“My Father, if this cup cannot pass away unless I drink it, Thy will be done.”

And He came again and found them sleeping, for their eyes were heavy. And leaving them He went back again, and prayed a third time, saying the same words over. Then He came to His disciples and said to them:

“Sleep on now, and take your rest! Behold, the hour is at hand when the Son of Man will be betrayed into the hands of sinners. Rise, let us go. Behold, he who betrays Me is at hand.”

Tenor soloist, choir

I see Thy bridal chamber all adorned, O my Saviour; and I have no wedding garment that I may enter there. Make the robe of my soul to shine, O Giver of Light, and save me.

Slava Otsu i Synu
i Svyatomu Dukhu.

*Glory to the Father and to the Son
and to the Holy Spirit.*

I see Thy bridal chamber all adorned, O my Saviour; and I have no wedding garment that I may enter there.
Make the robe of my soul to shine, O Giver of Light, and save me.

I nyne i prisno i vo veki vekov. Amen.

Now and ever and unto the Ages of Ages. Amen.

I see Thy bridal chamber all adorned, O my Saviour; and I have no wedding garment that I may enter there.
Make the robe of my soul to shine, O Giver of Light, and save me.

[4] Ikon IV THE TRIAL

Evangelist, Christ

Now those who had taken Jesus led Him away to Caiaphas the high priest, where the scribes and the elders had gathered together. But Peter was following Him at a distance, even to the courtyard of the high priest, and he went in and sat with the attendants to see the end. Now the high priests and all the council were seeking false witness against Jesus, that they might put Him to death, but they found none, though many false witnesses came forward. But last of all two false witnesses came forward and said: "This Man said 'I am able to destroy the temple of God, and to rebuild it after three days.'" Then the high priest, standing up, said to Him: "Dost Thou make no answer to the things that these men prefer against Thee?" But Jesus kept silence. And the high priest said to Him: "I adjure Thee by the living God that Thou tell us whether Thou art the Christ, the Son of God." And Jesus said to Him:

"Thou hast said it. Nevertheless, I say to you, hereafter you shall see the Son of Man sitting at the right hand of the Power and coming upon the clouds of Heaven."

Then the high priest tore his garments, saying: "He has blasphemed: what further need have we of witnesses? Behold, now that ye have heard the blasphemy, What do you think?" And they answered and said: "He is liable to death." Then they spat in His face and buffeted Him: while others struck His face with the palms of their hands, saying: "Prophecy to us, O Christ! Who is it that struck Thee?"

Mother of God

The Word of God has taken flesh and blood.

Evangelist, Christ

Now at festival time the procurator used to release to the crowd a prisoner, whomever they would. Now he had at that time a notorious prisoner called Barabbas. Therefore, when they had gathered together, Pilate said: "Whom do you wish that I release to you? Barabbas, or Jesus Who is called Christ?" For he knew that they had delivered Him up out of envy. Now, as he was sitting on the judgement-seat, his wife sent to him, saying: "Have nothing to do with that just Man, for I have suffered many things in a dream today because of Him." But the chief priests and the elders persuaded the crowds to ask for Barabbas and to destroy Jesus. But the procurator addressed them, and said to them: "Which of the two do you wish that I release to you?" And they said: "Barabbas." Pilate said to them: "What then am I to do with Jesus Who is called Christ?" They all said: "Let Him be crucified!" The procurator said to them: "Why, what evil has He done?" But they kept crying out the more, saying: "Let Him be crucified!"

Choir

Slava Otsu i Synu
i Svyatomu Dukhu.

I nyne i prisno i vo veki vekov. Amin.

O Theotokos, who didst, through the Word, ineffably bear thine own Creator, do thou implore Him to save our souls.

*Glory to the Father and to the Son
and to the Holy Spirit.*

Now and ever and unto the Ages of Ages. Amen.

[5] Ikon V THE CRUCIFIXION

Bass soloist, choir, Mother of God

Simeron kremate epi xylou
o en ydhasi tin ghin kremasas.

Stephanon exakanthon peritithete
o ton anghelon vasilevs.

Psevdhi porfyran perivallate,
o perivallon ton ouranon en nefeles.

Rapisma katedhexato
o en Iordhani elevtherosas ton Adham.

Ilis prosilothi
o Nymphios tis Ekklesias.

Lonkhi ekentithi,
o Yios tis Parthenou.

Proskynoumen Sou ta Pathi, Khriste;

dhixon imin ke tin endhoxon Sou Anastasin.

Today is hung upon the Tree He Who suspended the land in the midst of the waters.

A crown of thorns crowns Him, Who is the King of Angels.

He is wrapped about with the purple of mockery, Who wrapped the Heavens with clouds. He received buffetings, Who freed Adam in the Jordan. He was transfixed with nails, Who is the Son of the Virgin.

We worship Thy Passion, O Christ: show us also Thy glorious Resurrection!

Evangelist, Christ

Now there were also two other malefactors led to execution with Him. And when they came to the place called the Skull, they crucified Him there, and the robbers, one on His right hand and the other on His left.

And Jesus said:

“Father, forgive them, for they know not what they are doing.”

Now in dividing His garments, they cast lots. And the people stood looking on; and the rulers with them kept sneering at Him, saying “He saved others; let Him save Himself, if He is the Christ, the Chosen One of God.” And the soldiers also mocked Him, coming to Him and offering Him vinegar, and saying: “If Thou art the King of the Jews, save Thyself!” And there was also an inscription written over Him in Greek and Latin and Hebrew letters: “This is the King of the Jews.” Now one of these robbers who were hanged was abusing

Today is hung upon the Tree

He Who suspended the land in the midst of the waters.

A crown of thorns crowns Him,

Who is the King of Angels.

He is wrapped about with the purple of mockery,

Who wrapped the Heavens with clouds.

He received buffetings,

Who freed Adam in the Jordan.

He was transfixed with nails,

Who is the Bridegroom of the Church.

He was pierced with a spear;

Who is the Son of the Virgin.

We worship Thy Passion, O Christ:

show us also Thy glorious Resurrection!

Him, saying: "If Thou art the Christ, save Thyself and us." But the other in answer rebuked him and said: "Dost not ever thou fear God, seeing that thou art under the same sentence? And we indeed justly, for we are receiving what our deeds deserved; but this man has done nothing wrong." And he said to Jesus: "Lord, remember me when Thou comest into Thy Kingdom." And Jesus said to him: "Amen I say to thee, this day thou shalt be with Me in Paradise." It was now about the sixth hour, and there was darkness over the whole land until the ninth hour. And the sun was darkened, and the curtain of the temple was torn in the middle. And Jesus cried out with a loud voice and said: "Father, into Thy hands I commend My spirit." And having said this, He expired.

Now when the centurion saw what had happened, he glorified God, saying: "Truly this was a just Man." And all the crowd that collected for the sight, when they beheld what things had happened, began to return beating their breasts. But all his acquaintances, and the women who had followed Him from Galilee, were standing at a distance looking on.

Soprano, tenor and bass soloists, choir

We worship Thy Passion, O Christ: show us also Thy glorious Resurrection!

Let everything that hath breath praise the Lord. O praise the Lord of Heaven; praise Him in the heights. To Thee, O God, belongeth the hymn. Praise Him, all His angels: praise Him all His hosts. To Thee, O God, belongeth the hymn.

[6] *Ikon VI* THE DEPOSITION FROM THE CROSS

Choir, tenor soloist, Mother of God

Come, let us bless Joseph of eternal memory, who came by night to Pilate and begged for the Life of All:

Gospodi pomiluy.

Lord have mercy.

"Give me this Stranger, Who from His youth has been received as a Stranger in this world. Give me this Stranger, Who has no place to lay His head. Give me this Stranger, Whom an evil disciple betrayed to death. Give me this Stranger, the refuge of the poor and weary. Give me this Stranger, Whom His Mother saw hanging upon the Cross, and with a mother's sorrow cried, weeping: 'Woe is me, O my Child, Light of my eyes and Beloved of my bosom, for what Simeon foretold in the temple now has come to pass: a sword has pierced my heart; but change my grief to gladness by Thy Resurrection.'"

We worship Thy Passion, O Christ! and Thy Holy Resurrection!

Evangelist

There came Joseph of Arimathea, a counsellor of high rank, who was himself looking for the Kingdom of God. And he went in boldly to Pilate and asked for the Body of Jesus. But Pilate wondered whether He had already died. And sending for the centurion, he asked him whether He were already dead. And when he learned from the centurion that He was, he granted the Body to Joseph. And Joseph bought a linen cloth, and

took Him down, and wrapped Him in the linen cloth, and laid Him in a tomb which had been hewn out of a rock. Then he rolled a stone to the entrance of the tomb. But Mary Magdalene and Mary the mother of Joseph were looking on and saw where He was laid.

Choir, Mother of God

To Thee belongeth all glory, O Lord, our God, and to Thee we ascribe glory, to the Father, and to the Son, and to the Holy Spirit, now and ever, and to the Ages of Ages. Amen.

Seeing Thee hanging upon the Cross, O Christ the Creator and God of all, bitterly Thy Virgin Mother cried: “O my Son, where is the beauty of Thy form? I cannot bear to look upon Thee crucified unjustly. Make haste, then, to arise, that I too may see Thy Resurrection.”

Slava Otsu i Synu
i Svyatomu Dukhu.

*Glory to the Father and to the Son
and to the Holy Spirit.*

Lord, when Thou hast ascended on the Cross, fear and trembling seized all creation. Thou hast not suffered the earth to swallow those that crucified Thee; but Thou hast commanded hell to render up its prisoners, for the regeneration of mortal men. Judge of the living and the dead, Thou hast come to bring, not death, but life. O Thou Who lovest mankind, glory to Thee.

I nynye i prisno i vo veki vekov. Amen.

Now and ever and unto the Ages of Ages. Amen.

[7] Ikon VII THE SEALING OF THE TOMB

Evangelist

And the next day, which was the one after the Day of Preparation, the chief priests and the elders went in a body to Pilate, saying: “Sir, we have remembered how the deceiver said, while He was yet alive, ‘After three days I will rise again.’ Give orders, therefore, that the sepulchre be guarded until the third day, or else His disciples may come and steal Him away, and say to the people, ‘He has risen from the dead’; and the last imposture will be worse than the first.” Pilate said to them: “You have a guard; go, guard it as well as you know how.” So they went and made the sepulchre secure, sealing the stone and setting the guard.

[8] Ikon VIII THE RESURRECTION

Soprano, tenor and bass soloists, choir

Come ye and receive light from the unwaning light; and glorify Christ, Who hath risen from the dead.

Voskresenie Tvoe, Khriste, spase,
Angeli poyut na nebesekh,
i nas na zemli spodobi,
chistym serdtsem Tebe slaviti.

*The Angels in Heaven praise
Thy Resurrection, O Christ, our Saviour;
make us on earth worthy,
with pure hearts, to glorify Thee.*

Evangelist, Christ

Now late in the night of the Sabbath as the first day of the week began to dawn, Mary Magdalene and the other Mary came to see the sepulchre. And behold, there was a great earthquake; for an Angel of the Lord came down from Heaven, and drawing near rolled back the stone, and sat upon it. His countenance was like lightning, and his raiment like snow. And for fear of him the guards were terrified, and became like dead men. But the Angel spoke and said: “Do not be afraid; for I know that you seek Jesus, Who was crucified. He

is not here, for He has risen even as He said. Come, see the place where the Lord was laid. And go quickly, tell His disciples that He has risen; and behold, He goes before you into Galilee; there you shall see Him. Behold, I have foretold it to you.” And they departed quickly from the tomb in fear and great joy, and ran to tell His disciples. And behold, Jesus met them, saying:

“Hail!”

And they came up and embraced His feet and worshipped Him. Then Jesus said to them:

“Do not be afraid; go, take word to My brethren, that they are to set out for Galilee; there they shall find Me.”

Now while they were going, behold, some of the guards came into the city and reported to the chief priests all that had happened. And when they had assembled with the elders and had consulted together, they gave much money to the soldiers, telling them: “Say, His disciples came by night and stole Him while we were sleeping. And if the procurator hears this, we will persuade him and keep you out of trouble.” And they took the money, and did as they were instructed; and this story has been spread abroad among the people even to the present day. But the eleven disciples went into Galilee, to the mountains where Jesus had directed them to go. And when they saw Him they worshipped Him; but some doubted. And Jesus drew near and spoke to them saying:

“All power in Heaven and on earth has been given to Me. Go, therefore, and make disciples of all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Spirit, teaching them to observe all that I have commanded you; and behold, I am with you all days, even unto the consummation of the world.”

Choir, soprano, tenor and bass soloists

Dhoxa Si, Kyrie, dhoxa Si.

Khristos anesti ek nekron,
thanato thanaton patisas,
ke tis en tis mnimasi, zoin kharisamenos.

Evangelist

In the beginning was the Word, and the Word was with God; and the Word was God. He was in the beginning with God. All things were made through Him, and without Him was made nothing that was made. In Him was life, and the life was the light of men. And the light shineth in the darkness; and the darkness comprehendeth it not.

Choir

Alliluia. Dhoxa Si, Kyrie, dhoxa Si.

Glory to Thee, O Lord, glory to Thee.

*Christ is risen from the dead,
trampling down death by death,
and upon those in the tomb bestowing life.*

Alleluia. Glory to Thee, O Lord, glory to Thee.

* * *

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IVAN MOODY
Passion et Résurrection

DANS ses notes introductives à *Passion et Résurrection*, disposées sur la couverture intérieure de la partition publiée, le compositeur Ivan Moody déclare: «La Passion est, je crois, le sujet le plus difficile, mais aussi le plus important, dans lequel un artiste puisse s'engager ... et, pour un compositeur, l'un des problèmes centraux consiste à déterminer s'il faut la voir en termes essentiellement dramatiques, ou si son aspect rituel doit être mis en avant». La tradition musicale européenne occidentale a généralement préféré la première option, comme l'illustre la Passion selon saint Matthieu de Heinrich Schütz, dépouillée et austèrement magnifique, l'apogée de cette tendance se reflétant dans les grandes Passions selon saint Jean et saint Matthieu de Johann Sebastian Bach, avec leurs arias élaborées et leurs chorals distinctifs.

Cependant, pour un compositeur qui est anglais mais a trouvé en l'Église orthodoxe russe sa demeure spirituelle, la mise en musique de textes religieux pose un problème immédiat, car la tradition musicale de toutes les Églises orthodoxes anciennes a toujours été purement monophonique, sans accompagnement, et ce que la langue utilisée fût le grec, le latin ou le syriaque (même si, dans la Russie du XVIII^e siècle, l'usage de l'harmonie à quatre parties gagna lentement la musique d'église, qui l'a conservé depuis).

En outre, comme Ivan Moody le reconnaît lui-même, l'Église orthodoxe n'a jamais eu la tradition d'une présentation dramatique des événements et, durant la Semaine sainte, les souffrances du Christ se déployaient, au gré de l'intensité des services, d'une manière différente et sont moins manifestement «dramatiques». Les textes, qui regorgent de références aux épisodes et aux prophéties de l'Ancien Testament, se répercutent dans le cœur et l'esprit, résonnant comme les massifs carillons des monastères russes, comme le tambourinage xylophonique des *semantron* en Grèce et sur la montagne sainte. Mais ils recèlent aussi des pré-échos prononcés de la résurrection du Christ le troisième jour. Il est en effet remarquable que dans les services orthodoxes, les fidèles, bien que pleurant la mort du Christ comme lors de funérailles, ne se comportent jamais, même le Vendredi saint, comme si la Résurrection n'avait jamais eu lieu, car l'atmosphère est déjà pénétrée de la joie de la Résurrection. Le

titre exact de l'œuvre n'en est que plus important – Passion et Résurrection sont inséparables –, contenant et continuant tout le paradoxe «aigre-doux» du jeûne quadragésimal.

Pour reprendre les propos d'Ivan Moody: «On ne perd jamais de vue l'ensemble et c'est pour cette raison que j'ai utilisé le titre 'Passion et Résurrection', car dans l'orthodoxie, nous attendons avec impatience, tout au long de la Semaine sainte, le jour de Pâques; d'où le refrain 'Nous adorons Ta Passion, ô Christ; montre-nous aussi Ta glorieuse Résurrection!'"»

Après que le Tampere International Choir Festival lui eut commandé une œuvre pour le festival de 1993, Ivan Moody acheva sa *Passion et Résurrection* le 21 avril 1992, le troisième jour de la Semaine sainte orthodoxe – jour important et opportun puisque Ivan Moody est, à l'instar d'autres compositeurs contemporains, mais plus âgés, tels Arvo Pärt et John Tavener, enraciné dans la foi de la sainte Église orthodoxe de tout son être d'individu et d'artiste, de sorte qu'il essaie de combiner le fruit des techniques et des connaissances musicales modernes aux acquis de la longue et ancienne tradition fondamentale du christianisme. Ce qui paraît tout d'abord complètement paradoxal mais est typique de la foi et de la vie orthodoxes.

Le texte de l'œuvre provient directement des Évangiles et du *Triodon* quadragésimal, un livre contenant les services de la Semaine sainte de l'Église orthodoxe. Il comprend également une courte phrase extraite d'une hymne de saint Éphrem le Syriaque. Par cette compilation, le compositeur prend pour base le service des douze évangiles, qui est le long service des matines du grand vendredi. Telles que mises en musique dans l'Église orthodoxe, les lectures évangéliques commencent par être très longues et entrecoupées d'antiennes, reflets de la substance de ce qui est en train d'être lu; puis, très progressivement, les lectures et commentaires se font plus brefs, de sorte que les fidèles ressentent psychologiquement une «illumination» à mesure que le service progresse.

Ivan Moody utilise aussi le thème du Christ-Marié, qui est accentué les trois premiers jours de la Semaine sainte, et un matériau tiré des vêpres du Vendredi saint, lorsque le linceul du Christ est apporté au cœur de l'église pour y être vénéré, ce linceul autour duquel une «lamentation funèbre» se déroule le soir. Mais, fait surprenant, ces textes se voient adjoindre

la proclamation triomphale de la Résurrection, extraite du *Pentecostarion* – qu'elle débute d'ailleurs –, autre livre liturgique renfermant tous les services de *Pascha* (Pâques) à la Pentecôte.

Pour sa mise en musique, le compositeur utilise trois langues: l'anglais liturgique du XVII^e siècle, le vieux slave (utilisé dans l'Église russe), et le grec ancien. La majeure partie de l'œuvre est, cependant, en anglais. Ivan Moody écrit à ce propos: «Le symbolisme de l'usage de ces trois langues est important pour moi, tout comme le fait qu'elles représentent à mes yeux les trois éléments – liturgique, musical et linguistique – sur lesquels je me sens le plus à même d'impliquer la tradition de l'Église orthodoxe telle qu'elle se rencontre dans les îles Britanniques».

Le texte évangélique est chanté comme il le serait dans un service liturgique, avec une intonation assez simple, excepté qu'ici, une autre voix est introduite pour les paroles du Christ, alors que dans l'église, tout serait chanté par le diacre ou le prêtre, sans différenciation. Le reste du texte, constitué d'hymnes et de cantiques, est chanté par le chœur, à son tour soutenu par un petit ensemble instrumental de «cordes et cloches», comme pour faire écho aux paroles du psaume 150.

Outre les voix de l'Évangéliste – un ténor «assurant l'unité de l'histoire» – et du Christ – une basse symbolisant le «fondement» de toute la création –, nous entendons celle de la Vierge Marie, Mère de Dieu, dont le registre de soprano indique qu'elle est, de tous les mortels, «plus haute que les cieux», «plus honorable que les chérubins et, au-delà de toute comparaison, plus glorieuse que les séraphins», comme le soulignent les textes de l'Église. Ces trois voix, qui forment une «triade», sont en communion pour ne faire qu'une, mais demeurent distinctes en tant que personnes – une image qui est, dans l'esprit du compositeur, un certain reflet de la Sainte Trinité.

Bien que respectant un ordre liturgique, l'œuvre entière est divisée en sections appelées «icônes». Ce procédé requiert quelques explications. Dans les églises orthodoxes et dans les maisons, des icônes (images) du Christ, de Sa Mère et de Ses Saints, ainsi que des scènes de la vie terrestre du Christ, sont peintes sur les murs ou sur des panneaux en bois. Un écran en bois sépare également le sanctuaire du corps principal de l'église, ou plutôt le relie à la nef,

comme le cou unit la tête au corps, selon la manière dont vous choisissez de le considérer. Cet écran couvert d'icônes est appelé *ikonostasis* et présente une série d'images destinées à la vénération, distinctes mais pourtant intimement liées.

A l'identique, *Passion et Résurrection* forme une série de huit «icônes»: I: La naissance du Christ; II: La Cène avec Ses apôtres; III: Son agonie dans le jardin de Gethsémani; IV: Son procès devant le gouverneur romain Ponce Pilate; V: Sa crucifixion; VI: La descente de Son corps de la Croix; VII: Le scellement de Son Tombeau; VIII: Sa Résurrection d'entre les morts le troisième jour

La naissance du Christ est indiquée non par des mots familiers tirés des récits synoptiques mais par l'énonciation dogmatique de saint Jean sur le Verbe (*Logos*) de Dieu se faisant chair. La Cène est reliée à aujourd'hui, au présent, par l'usage de paroles prononcées par le prêtre avant la communion: «Reçois-moi *aujourd'hui* ... Je ne t'embrasserai pas comme le fit Judas». L'agonie dans le jardin présente des échos de l'attente de la venue du Marié, et du vêtement de mariage requis pour le festin eucharistique au royaume de Dieu. Le jugement devant Pilate est énoncé avec une grande simplicité, tandis que la séquence de la crucifixion reprend le lien entre l'Arbre de Vie au cœur du jardin d'Eden et l'Arbre de Vie, savoir la Croix, dressé au cœur du monde pour donner vie à tous.

A la descente du corps du Christ de la Croix, une grande lamentation survient lorsque Joseph d'Arimathie apporte, pour l'inhumér, le corps de Celui qui est un étranger dans la chair, un étranger au péché et au mal, un étranger à la corruption; et la Mère de Dieu se lamente car la prophétie «une épée percera son cœur» se réalise. La narration simple du scellement du tombeau mène directement à la proclamation de la Résurrection, en utilisant les mots prononcés par le prêtre à *Pascha*, lorsqu'il invite chacun à venir au chandelier à trois branches recevoir la Lumière, la Lumière qui ne connaît pas de soir. Suit alors la solennité du chant slavon de *Pascha*, qui accompagne une procession autour de l'église, désormais symbole du tombeau vide. Ce chant est celui de des anges et de l'humanité, unis pour annoncer la Résurrection. Arrive enfin le chant «*Khristos anesti*» («Christ est ressuscité»), qui véhicule toute la saveur de la *Pascha* grecque; et l'œuvre s'achève, comme elle débuta, par un alléluia proclamant gloire à Dieu.

Les icônes grecques sont «écrites» selon des «canons stricts» – ce qui signifie qu’elles sont le fruit d’une lutte ascétique, accompagnée de prières et de jeûne. N’exprimant ainsi ni des représentations individuelles, ni le «génie» du peintre, elles sont plutôt destinées à servir la communauté toute entière, dont elles traduisent la foi en la soulignant d’une manière acceptable et acceptée par tous. En conséquence, il s’agit vraiment d’une expression de catholicité, au sens premier d’«intégralité», et certainement pas d’une «option» ou d’une question insignifiante. Les personnes représentées dans les icônes sont dépeintes dans leur pleine nature divine, sobres, graves et austères: elles ne nous «défient» pas, pas plus qu’elles n’implorent notre attention, à la manière des personnalités télévisuelles, des politiciens ou des vedettes pop. Au contraire, elles nous permettent d’être nous-mêmes, de répondre, si nous le souhaitons, ou de refuser de le faire, si tel est notre désir. Elles respectent la liberté de la volonté humaine. A l’identique, les textes orthodoxes des services, et la musique qui les accompagne, sont conçus pour nous permettre de répondre sans pression, sans dominance. Ils ne nous submergent pas d’un volume sonore issu d’instruments multiples et de voix d’opéra, quelque «magnifiques» que ces derniers puissent être considérés d’un point de vue abstrait.

Telle est l’atmosphère qui présida à la composition de *Passion et Résurrection* et, en la gardant présente à l’esprit, nous pouvons voir cette œuvre comme une subtile synthèse d’éléments apparemment divers de la tradition musicale du christianisme, en Orient comme en Occident; et puisque le mot «pontifex» signifie en fait «constructeur de ponts», alors cette œuvre est, en vérité, pontificale.

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IVAN MOODY
Passion und Auferstehung

IM VORWORT zur gedruckten Ausgabe seiner Partitur von *Passion and Resurrection* schreibt Ivan Moody: 'Die Passion, so glaube ich, ist gleichzeitig das schwierigste und bedeutendste Thema, mit dem sich ein Künstler befassen kann ... Eine der wichtigsten Fragen für den Komponisten ist hierbei, ob sie vorwiegend unter dem dramatischen oder dem rituellen Gesichtspunkt zu betrachten ist.' In der westeuropäischen Musiktradition wurde für gewöhnlich die erste Betrachtungsweise vorgezogen. Beispiele dafür sind die strenge und nüchtern-schöne Matthäuspassion von Heinrich Schütz und die großartige Johannes- bzw. Matthäuspassion von Johann Sebastian Bach, die mit ihren kunstvollen Arien und unverkennbaren Chorälen die Blütezeit der Passion beschreiben.

Ein Komponist englischer Herkunft, der zudem die russisch-orthodoxe Kirche als seine geistige Heimat gewählt hat, trifft bei der Vertonung religiöser Texte jedoch zugleich auf ein erhebliches Problem, da die Musiktradition der orthodoxen Kirche – gleich ob die Sprache Griechisch, Latein oder Syrisch ist – ausschließlich monophone und unbegleitete Musik aufweist (obgleich es der vierstimmigen Harmonik im 18. Jahrhundert gelang, in die russische Kirchenmusik vorzudringen und sich dort zu behaupten).

Darüber hinaus, so bestätigt Ivan Moody selbst, wurde die dramatische Darstellung in der orthodoxen Kirche nie propagiert: In der Passionswoche offenbart sich die Leidensgeschichte Christi durch die Intensität der Gottesdienste auf unterschiedliche und weniger 'dramatische' Weise. Die Texte beziehen sich vielerorts auf die Geschichten und Prophezeiungen des alten Testaments, welche im Herzen und im Geiste nachhallen und das Echo von Glocken russischer Klöster und xylophonischem Trommeln vom *Semantron* in Griechenland und dem Heiligen Berg vernehmbar werden lassen. Am dritten Tag zeichnet sich dann jedoch ganz unverkennbar die Auferstehung Christi ab. Es ist fürwahr erstaunlich, daß die Gläubigen während der orthodoxen Gottesdienste den Tod Christi zwar beklagen, doch niemals – nicht einmal am Karfreitag – den Glauben an die Auferstehung verlieren, denn die ganze Atmosphäre ist bereits erfüllt von der Freude und Vorfreude auf dieses Ereignis. Dieses Verhalten gibt dem Titel von Moodys Werk um so mehr Berechtigung: Die Passion und die Auferstehung sind eine untrennbare Einheit. Das ganze 'bitter-süße' Paradoxon der Fastenzeit wird erfaßt und weitergeführt.

Oder in den Worten Ivan Moodys: “Man verliert nie den gesamtheitlichen Überblick. Aus diesem Grund habe ich den Titel ‘Passion and Resurrection’ gewählt, denn in der Orthodoxie wird man auf seinem Weg durch die Passionswoche von der Vorfreude auf den Ostersonntag begleitet. Daher auch der Refrain: ‘Wir beklagen Dein Leid, O Christus; laß uns auch Deine glorreiche Auferstehung zuteil werden!’.”

Nachdem Ivan Moody den Auftrag erhalten hatte, eine Komposition für das 1993 stattfindende Internationale Chor-Festival von Tampere zu schreiben, vollendete er am 21. April 1992 sein Werk *Passion and Resurrection*. Dieser Tag war zufällig der dritte Tag der Passionswoche der orthodoxen Kirche und daher von großer Bedeutung und Relevanz für Ivan Moody, dessen ganzes Sein und Streben, sei es als Mensch oder als Künstler, wie im Falle vieler älterer zeitgenössischer Komponisten, z. B. Arvo Pärt und John Tavener, tief im Glauben der Heiligen Orthodoxen Kirche verankert ist. Demzufolge versucht er auch, moderne Musiktechniken und heutiges Wissen mit der jahrtausendealten und fest verwurzelten Tradition des Christentums zu verbinden. Dies scheint auf den ersten Blick völlig paradox zu sein, ist jedoch in sich selbst kennzeichnend für den orthodoxen Glauben und das orthodoxe Leben.

Der Text seines Werkes wurde direkt aus den Evangelien und dem Fasten-Triadion übernommen – einem Buch, in dem alle Gottesdienste der orthodoxen Kirche für die Passionswoche aufgeführt sind – und enthält außerdem eine kurze Phrase aus einer Hymne von Ephräm dem Syrer. Als Textgrundlage wählte der Komponist den Gottesdienst der zwölf Evangelien – die lange Matutinmesse des Karfreitags. Gemäß der Liturgie der orthodoxen Kirche sind die Lesungen der Evangelien anfangs sehr lang und von Antiphonen unterbrochen, welche den Inhalt des Gelesenen wiedergeben. Dann werden die Lesungen und Reden allmählich kürzer, so daß die Gemeinde im weiteren Gottesdienstverlauf ein Gefühl geistiger ‘Erleichterung’ verspürt.

Ivan Moody greift auch das Thema von ‘Christus dem Bräutigam’ auf, dem während der ersten drei Tage der Passionswoche besondere Bedeutung beigemessen wird. Er verwendet außerdem Material aus den Karfreitagsvespern, wenn das Leichentuch Christi zur Anbetung in der Kirchenmitte aufgebahrt wird und am Abend Mittelpunkt einer Trauerandacht ist. Erstaunlich ist jedoch, daß sich zu diesen Texten eine triumphale Verkündigung der

Auferstehung gesellt, die aus dem Pentecostarion, einem Liturgienbuch mit einer Aufführung aller Gottesdienste für die Zeit zwischen *Pascha* (Ostern) und Pentecoste (Pfingsten), stammt und dieses Buch genau genommen eröffnet.

Für seine Vertonung bedient sich der Komponist dreier Sprachen: liturgisches Englisch aus dem 17. Jahrhundert, Altslawisch, das in der russischen Kirche gesprochen wird, und Altgriechisch. Der Großteil des Werkes ist jedoch in englischer Sprache geschrieben. Ivan Moodys Kommentar dazu lautet: 'Die Symbolik, die in der Verwendung dieser drei Sprachen liegt, bedeutet mir sehr viel, ebenso wie die Tatsache, daß sie für mich jene drei Elemente repräsentieren (Liturgie, Musik und Linguistik), aus denen ich im Rahmen der orthodoxen Tradition auf den britischen Inseln am stärksten schöpfen kann.'

Der Evangeliumstext wird wie in einem Kirchengottesdienst gesungen, mit recht einfach gehaltener Intonation. Der einzige Unterschied ist, daß hier eine weitere Stimme zum Singen der Worte Christi eingeführt wird (in der Kirche werden jene Worte ausnahmslos vom Diakon oder Priester gesungen). Der restliche, aus Hymnen und Cantica bestehende Text wird vom Chor übernommen, der wechselweise von einem kleinen Instrumentalensemble mit 'Streichern und Glocken' unterstützt wird, als wenn die Worte des Psalms 150 hier imitiert werden sollten.

Neben der Stimme des Predigers – einem Tenor, der 'das Ganze zusammenhält' – und der Stimme von Christus – die von einem Bass quasi als Ausdruck der 'Schöpfungsgrundlage' übernommen wird – ist auch die Heilige Jungfrau Maria, die Mutter Gottes, zu hören. Ihre Stimmlage, der Sopran, drückt aus, daß sie als einzige Sterbliche, 'höher als der Himmel' und 'ehrwürdiger als ein Cherubim und glorreicher als ein Seraphim ist'; so steht es in den Kirchentexten geschrieben. Diese drei Personen scheinen einerseits zu einer Einheit zu verschmelzen und mit ihren Stimmen einen 'Dreiklang' zu formen, bleiben jedoch andererseits als individuelle Persönlichkeiten bestehen – dieses Bild, das dem Komponisten vor Augen schwebte, ist in gewisser Weise ein Spiegelbild der Heiligen Dreifaltigkeit.

Obleich das Werk einer liturgischen Ordnung unterliegt, hat Ivan Moody sein Stück in weitere Abschnitte unterteilt, die er 'Ikonen' nennt. Diese Technik ist heutzutage recht bekannt, da sich John Tavener ihrer ausgiebig bediente. Sie bedarf dennoch einiger Erläuterungen. In den orthodoxen Kirchen und Häusern der Gläubigen werden Ikonen (Bilder) von Christus, seiner Mutter und den Heiligen sowie Szenen aus Christus' irdischem

Leben auf Wände oder Holztafeln gemalt. In den Kirchen befindet sich zudem eine Holzwand, die – je nach Betrachtungsweise – den Altarraum vom Gemeinderaum trennt oder ihn mit dem Kirchenschiff verbindet, so wie Kopf und Körper durch den Hals verbunden werden. Diese mit Ikonen übersäte Wand heißt Ikonostase und präsentiert dem Betrachter eine Folge von Bildern der Anbetung und Verehrung, die alle voneinander unabhängig und doch gleichzeitig eng miteinander verbunden sind.

Auf ähnliche Weise stellt auch Passion and Resurrection eine Reihe von insgesamt acht ‘Ikonen’ dar: I: Die Geburt Christi; II: Sein letztes Abendmahl mit seinen Jüngern; III: Sein Leiden im Garten von Gethsemane; IV: Sein Prozeß vor dem römischen Prokurator Pontius Pilatus; V: Seine Kreuzigung; VI: Die Abnahme seines Leibes vom Kreuz; VII: Die Versiegelung seines Grabes; VIII: Seine Auferstehung von den Toten am dritten Tage

Die Geburt Christi wird nicht etwa durch die vertrauten Worte synoptischer Erzählungen kundgetan, sondern durch die dogmatische Verkündigung von Johannes dem Evangelisten, daß das Wort Gottes (*Logos*) Fleisch geworden sei. Das letzte Abendmahl wird durch die vom Priester vor der Kommunion gesprochenen Worte: “Empfang mich *heute* ... ich werde Dich nicht küssen, wie es Judas tat” mit dem Heute, der Gegenwart, verbunden. Im Garten von Gethsemane klingt das Warten auf die Ankunft des Bräutigams sowie des Hochzeitsgewands für das eucharistische Fest im Reiche Gottes an. Die Vertonung des Prozesses vor Pilatus ist von grandioser Schlichtheit, und der darauffolgende Kreuzigungsteil beschreibt die Verbindung zwischen dem Baum des Lebens im Garten Eden und dem Baum des Lebens (das Kreuz), der in der Welt aufgestellt wurde, um der Menschheit Leben zu spenden.

Christus’ Leib wird nun vom Kreuz genommen, und es erhebt sich lautes Wehklagen, als Joseph von Arimathea den Leichnam jenes Mannes zu Grabe trägt, dem das Fleisch, die Sünde, das Böse und die Verderbnis fremd sind; und die trauernde Mutter Gottes beklagt die Erfüllung der Prophezeiung, daß ‘ein Schwert ihr Herz durchbohren wird’. Die schlichte Erzählung der Grabversiegelung leitet ohne Umschweife zur Verkündigung der Auferstehung über, wobei jene Worte verwendet werden, die der Priester zu *Pascha* (Ostern) spricht, wenn er die Gemeinde auffordert, zum dreiarmigen Kerzenhalter zu kommen, um dort das Licht zu empfangen, das ewige Licht. Dann erklingt der feierliche slawische *Pascha*-Gesang, von dem die Prozession um die Kirche, welche nun das leere Grab symbolisiert, begleitet wird. In

diesem Gesang vereinen sich die Engel und die Menschheit, um gemeinsam die Auferstehung kundzutun. Abschließend folgt der Gesang 'Khristos anesti' ('Christus ist auferstanden'), der die ganze Atmosphäre des griechischen *Pascha* spürbar werden läßt. Das Werk endet genauso, wie es begann, mit einem Halleluja zur Ehre Gottes.

Die Ikonen der orthodoxen Kirche sind gemäß 'strenger Kanons geschrieben', d.h. sie sind die Früchte asketischer Bemühungen, die von Gebeten und Fasten begleitet werden. Daher sind sie kein Ausdruck der persönlichen Vorstellung oder des 'Genius' des Künstlers, sondern sollen vielmehr der ganzen Gemeinde dienen, indem sie deren gemeinsamen Glauben darstellen und auf eine allgemein befürwortete und geachtete Weise zum Ausdruck bringen. Die Ikonen sind folglich im wahrsten Sinne des Wortes ein Ausdruck von Allgemeingültigkeit, das heißt 'Gesamtheit', und haben nichts mit 'Wahlfreiheit' oder Gedankenlosigkeit zu tun. Die in den Ikonen dargestellten Personen präsentieren sich uns in ihrer reinen und nahezu göttlichen Natur; ernst, streng und ohne ein einziges Lächeln. Sie 'fordern' uns nicht 'heraus', noch ringen sie um unsere Aufmerksamkeit, wie es Fernsehpersönlichkeiten, Politiker oder Popstars tun. Ganz im Gegenteil: Sie erlauben uns, wir selbst zu sein, zu antworten, falls wir dies wünschen, oder zu schweigen. Sie respektieren den freien Willen des Menschen. Auf eben solche Weise lassen uns auch die Texte der orthodoxen Gottesdienste und die begleitende Musik die Freiheit, uns ohne Druck oder Zwang zu offenbaren. Wir werden nicht mit einer Klangfülle zahlloser Instrumente und Opernstimmen überwältigt, wie 'schön' man diese abstrakt betrachtet auch finden mag.

In einer solchen Atmosphäre entstand auch Ivan Moodys *Passion and Resurrection*, und in diesem Wissen können wir das Werk als eine gelungene Synthese diverser Elemente der christlichen Musiktradition des Ostens und des Westens betrachten. Sollte die Bedeutung des Wortes 'pontifex' jedoch in der Tat 'Brückenbauer' sein, so handelt es sich hier wahrhaftig um ein pontifikales Werk.

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Übersetzung MANUELA HÜBNER

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IVAN MOODY

Passion and Resurrection

- ① *Ikon 1* Incarnation [3'33]
- ② *Ikon 2* The Last Supper [6'32]
- ③ *Ikon 3* The Agony in the Garden [13'18]
- ④ *Ikon 4* The Trial [8'29]
- ⑤ *Ikon 5* The Crucifixion [17'13]
- ⑥ *Ikon 6* The Deposition from the Cross [12'37]
- ⑦ *Ikon 7* The Sealing of the Tomb [1'21]
- ⑧ *Ikon 8* The Resurrection [15'08]

RED BYRD

Mother of God SUZIE LE BLANC soprano

Evangelist JOHN POTTER tenor

Christ RICHARD WISTREICH bass

MARIJKE VAN KOOTEN, ALIDA SCHAT violins EDITH VAN MOERGASTEL viola
LUCIA SWARTS cello MARGARETH URQUHART double bass NORMAN VAN DARTEL bells

CAPPELLA AMSTERDAM

DANIEL REUSS conductor

Recorded on 2, 3, 5 December 1996

Recording Engineer JULIAN MILLARD

Recording Producer MARK BROWN

Design TERRY SHANNON

Executive Producers JOANNA GAMBLE, ROBERT WHITE, NICK FLOWER

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Front illustration: *Anastasis* (Harrowing of Hell). Russian ikon (Pskov School), 16th century

Christ raises up humanity, signified by Adam and Eve whom he pulls from their tombs
Below are archangels beating down Satan and Hades. On the borders are protective saints

Photo: Temple Gallery