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Dialectics of Contrasts in the Oratorio *On Love and Hatred* by Sofia Gubaidulina

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Abstract. Sofia Gubaidulina is an acknowledged luminary of the contemporary classical music world, a composer who created her own sonic universe. The language of her music is grounded in the interplay of binary oppositions, which serve as the starting point for the conceptual frameworks of her compositions — often giving them their titles, shaping their dramatic arc and structuring their form. The article focuses on the oratorio *On Love and Hatred*, in which the method of contrasting thinking serves as the foundational principle for unveiling the composer's artistic vision. The attempt undertaken in the present study to identify and systematise the musical-expressive means associated with the opposing emotional poles of "love" and "hatred" falls within the scope of existing analytical approaches to the study of Gubaidulina's large-scale vocal-orchestral works. The functioning of the binary opposition "love – hatred" in the oratorio is demonstrated at the verbal and auditory levels. The assignment of texts selected by the composer to one or other pole is determined by their sources. In the musical fabric of the composition, the expressive means that characterise the oppositions are found in the intonation-rhythmic, phonic, articulation-stroke, dynamic and textural plans of organising the whole. The conclusion of the study reveals the dialectic relationship between the plot-dramatic and compositional structure of the oratorio, based on the dual interpretation of the category of "love," which in one case turns into hatred, and in the other takes the form of true love, bringing man closer to the Divine essence.

Keywords: Sofia Gubaidulina, binary oppositions, oratorio, love, hatred

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Диалектика контрастов в оратории «О любви и ненависти» Софии Губайдулиной

Надежда Велеровна Шириева

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Аннотация. София Губайдулина — признанный классик мирового музыкального искусства, композитор, создавший собственную звуковую вселенную. Язык её музыки основывается на функционировании бинарных оппозиций, которые становятся отправной точкой для концепций сочинений, зачастую давая им названия, организуя их драматургию и выстраивая форму. В центре внимания статьи — оратория «О любви и ненависти», в которой метод контрастного мышления выступает основополагающим для раскрытия авторской идеи. Предпринятая в настоящей работе попытка выявить и систематизировать музыкально-выразительные средства, относящиеся к противоположным эмоциональным полюсам «любовь — ненависть», находится в русле уже существующих аналитических подходов к исследованию вокально-симфонической музыки Губайдулиной. Функционирование в оратории бинарной оппозиции «любовь — ненависть» демонстрируется на вербальном и звуковом уровнях. Отнесение отобранных композитором текстов к тому или иному полюсу строится на определении их источников. В музыкальной ткани сочинения выразительные средства, характеризующие оппозиции, обнаруживаются в интонационно-ритмическом, фоническом, артикуляционно-штриховом, динамическом и фактурном планах организации целого. Вывод исследования выявляет диалектику соотношения сюжетно-драматургического и композиционного строения оратории, базирующуюся на двойственной трактовке категории «любовь», которая в одном случае обращается в ненависть, а в другом приобретает вид истинной любви, приближающей человека к Божественной сущности.

Ключевые слова: София Губайдулина, бинарные оппозиции, оратория, любовь, ненависть

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Introduction

The name of Sofia Gubaidulina has long been widely renowned, her work having firmly established itself in the annals of world musical culture. Her works continue to be regularly performed by outstanding musicians at the largest concert venues in European countries. The composer's works, while written in various genres and for a wide variety of performing ensembles, are united by a recognisable musical language unique to her, a figurative structure — and, most importantly, a spiritual dominant embedded in the underlying concept of each composition.

An important part of the composer's oeuvre is represented by her large-scale vocal and symphonic works. These include *Alleluia* (1990), *St. John Passion* (2000), *St. John Easter* (2001). The most recent work in this series was the oratorio *On Love and Hatred* (2016–2018). All these compositions written by Gubaidulina over the course of many years and brought into being by a variety of occasions are united by a single idea — the artist's drive to affirm the necessity of restoring to religion its lost status as the supreme authority of Divine Law over human life. This idea is embodied by the composer through binary oppositions and musical symbolism.

The binarism of Sofia Gubaidulina's creative thinking has been repeatedly emphasised by Valentina Kholopova. In her article "Contrast of World View as a Principle of Sofia Gubaidulina's Musical and Philosophical Thinking," the musicologist presents a whole set of antitheses that served as the impetus for the birth of the works, gave them their name and manifested themselves at the level of musical composition. [1] Projecting the principle of contrastive thinking onto *Alleluia*, Kholopova analyses the musical fabric of the composition in terms of the unity of three components — sound, colour and number — and closely links their triumvirate with the dramaturgy of the vocal-symphonic cycle, whose contrasts she conceives in the spirit of Russian icon painting: "<…> the act of symphony and the inaction of chant, the drama of earthly sacrifice and salvation in the heavenly light of eternity." [2, p. 275]

Magdalena Stochniol also presents her vision of Gubaidulina's binary thinking, explaining the contrasts that arise in the solo parts of the *St. John Passion* as a dialogue between East and West, with their respective states of contemplation and activity. The researcher notes that the parts of solo singers are polar in two fundamental areas: in the musical design of time (rhythm) and in the specifics of the melodic (intonation) contour. The criterion for these contrasts was the source of the text — the Gospel and the Apocalypse. The researcher writes: "Events relating to the crucifixion are presented with what seems like detachment, while the apocalyptic visions use expressive musical techniques." [3, p. 47]

In terms of the antitheses used by Gubaidulina, the most important thing for her creative method is their intersection, which forms the main symbol that appears to permeate all of the composer's works — the figure of the cross. It can be found in the textural and dramatic structure of *Alleluia*, both encrypted in the symbolism of the musical text and as the "internal form" of the composition. [4]

The "cross" concept of the dilogy *St. John Passion* and *St. John Easter* is explained in numerous interviews with Gubaidulina herself. The first part of the dilogy was conceived by her as a metaphor for the crossroads of time and eternity, which is expressed as a combination of the Gospel narrative about the last days of Christ on earth with apocalyptic events occurring beyond the existence of the human world. The second part, according to the composer, "is not ***a continuation*** of events that have already taken place, but their ***transformation*** and ***implementation***. If *Passion* defines and *closes in a circle* the earthly path of the incarnate Word, then *Easter* is *the revelation* of our soul, its exit into another dimension. <…> The greater and more significant becomes the role of the apocalyptic layer, that is, the internal events revealed to us in vision." [2, p. 321] Sofia Gubaidulina's biographer, Michael Kurtz, also emphasises this: "Because the events in St. John Easter are not earthly but spiritual, the Apocalypse of John stands in the foreground: spiritual eternity (vertically) devours — that is, conquers — earthly temporality (horizontally)." [5, p. 256]

Joanna Cieślik-Klauza pays tribute to the role of the "cross" as a symbol that permeates the entire musical fabric of *St. John Passion*,

capturing it in the intersections of static texture elements with sliding structures. [6, p. 187]

The binarism of the composer's thinking is emphasised by Olga Moskvina, who draws attention to the *anabasis* and *catabasis* baroque figures that arise within the musical fabric of *Alleluia* and points out their role in revealing the theme of death. [7, p. 29]

The oratorio *On Love and Hatred* is the last vocal-symphonic work to come from the pen of Gubaidulina. In terms of the grandeur of its conception, it stands on a par with the *St. John Passion*. Drawing a parallel between passions and oratorios, Kholopova defines their similarity as "*philosophical and religious* content that can include the worldview of millennia of human existence (the author's italics. — *N.Sh.*)." [2, p. 365]

The impetus for the creation of the work was "the thought of the world state, in which the author sees the accumulation of weapons of total destruction and growing hatred." [1, p. 70] The result of these reflections was a nine-movement oratorio, the world premiere of which took place in 2016 in Tallinn. However, already in 2018, Valery Gergiev presented a new fifteen-movement version to the public of the Rotterdam Festival — a nearly 50-minute choral symphonic work for four soloists, a mixed choir and a large orchestra, which, in terms of the scale of the idea and the existential force of the statement, has all the features of *opus summum*.

Despite the stage fate of Gubaidulina's last oratorio having been successful, it remains a little-studied opus. In the latest reprint of her monograph, Kholopova dedicates an annotation to it; on a basis of an interview with the composer, she offers her view on the dramatic development of the work, which is based "on the contrast of the ideas of 'love' and 'hatred,' declared in the title." [2, p. 365] Noting the manifestations of antitheses in the text of the oratorio in the instrumental and vocal timbres of the instruments, in the phonism of harmonic consonances, the musicologist emphasises that the contrasts of the two main ideas "are intensified as the form develops, but ultimately, in the finale, lead to Light, spiritual uplift and a hopeful state coloured by major — *D major*, similar to the Gloria of the Mass." [Ibid., p. 366]

Kholopova's essay provides a general overview of the oratorio *On Love and Hatred* with the aim of demonstrating its place among the composer's works of recent years. The work considered here is an attempt to take a closer look at the musical fabric of the composition for identifying in it a system of expressive means corresponding to two moral poles, as well as to demonstrate how dramatic and compositional plans can be built using these means. The relevance of the analysis undertaken in the article is confirmed by the properties of contemporary music, which is distinct in experimental practices with sound matter due to the desire of composers devoid of the general path of movement to create individual systems for conveying their concept and invent new techniques for organising sound fabric and new compositional models. Innovative approaches to the means of conveying the author's ideas have placed at the forefront the problem of not so much the perception of the musical text, but its understanding. It is possible to comprehend a sign system endowed with meaning, and since music is precisely such a system, its comprehension is possible only through "the disclosure of musical symbols, their interpretation in all hermeneutic-axiological dimensions." [8, p. 82]

Methodology

The focus of research attention on the problem of identifying the binary opposition "love – hatred" in the oratorio led to the inclusion in the methodological orbit of the monographs of *Sofia Gubaidulina* [2] and *The Numerical Secrets of Sofia Gubaidulina* [9]

by Valentina Kholopova and Valeria Tsenova, respectively, in which the authors discover figurative and semantic dominants in the text of the composer's works, encrypted with the help of various elements of texture and numerical parameters.

A valuable methodological aid was Olga Moskvina's dissertation dedicated to identifying religious-symbolic programming in the instrumental music of Sofia Gubaidulina. [10]

The consideration of antithesis as a compositional method reflected in the oratorio required reference to Kholopova's article "Contrast of world view as a principle of the musical and philosophical thinking of Sofia Gubaidulina" [1]; the author explains this principle by Gubaidulina's ideological attitudes manifested in the ideas of her works and compositional technique.

The process of identifying the system of expressive means characterising the binary opposition of love and hatred in Gubaidulina's oratorio was carried out based on the method proposed by Ekaterina Akishina for establishing a connection between the ethical concepts of good and evil with musical symbolism in the works of Alfred Schnittke. [11]

Verbal Sources of the Oratorio

The action of the binary opposition "love – hatred" manifests itself in the oratorio on two compositional levels: verbal and musical.

For the "libretto" of Gubaidulina's oratorio, texts of psalms from the Psalter and others were selected, primarily from the prayerful and spiritual works of monks and saints. The centon composed from these texts formed the basis of a fifteen-movement composition.

Table 1. Sofia Gubaidulina. Oratorio *On Love and Hatred*. Compositional structure and verbal sources

Parts	Verbal sources
No. 1. When Jesus died for us	John 19:25 Psalter: Psalm 42:6 Psalm 42: 2 Psalm 42:3 Psalm 56:5 Psalm 57:7 Psalm 55:3 Psalm 55:7 Psalm 142:6 Psalm 69:3 Psalm 42:6
No. 2. Thy peace, O Lord, grant us from heaven	Alcuin's Evening Prayer
No. 3. Nothing can separate me from your love	Romans 8:38-19 Psalter: *Psalm 45:2* Matthew 19:21 Prayer of Pope Clement XI

No. 4. I groan from my grief	Psalter: Psalm 54:3 Psalm 54:6 Psalm 58:4 Psalm 142:3 Troparion, Tone 4 “On those who hate and offend us” Psalter: Psalm 142:3 Psalm 70:13
No. 5. Love for God	Virtue Reflections on Gospel by Charles de Foucauld
No. 6. My soul is ground into the dust	Psalter: *Psalm 118:25* *Psalm 118 :28* *Psalm 118:61* *Psalm 118:85* *Psalm 68:3* *Psalm 68:4* *Psalm 68:9* *Psalm 68:21* *Psalm 68:20* *Psalm 142:11*
No. 7. Prayer for all	Morning prayers of Hieroschemamonk Parthenius of Kyiv
No. 8. O God, grant us purity of heart and simplicity of spirit.	Morning prayer of Hieroschemamonk Parthenius of Kyiv
No. 9. Burning hatred	Psalter: *Psalm 118:136* *Psalm 118:143* *Psalm 118:139* *Psalm 118:136* *Psalm 142:6* *Psalm 70:13* *Psalm 119:53* *Psalm 119:69* *Psalm 119:78* *Psalm 119:21* *Psalm 54:7*
No. 10. Abandon the wrath	Psalter: *Psalm 36:8*

No. 11. Prayer for salvation	Psalter: Psalm 27:4 Psalm 26:2 Psalm 17:38 Psalm 17:43 Psalm 20:11 Psalm 20:10
No. 12. From the Song of songs	Psalter: Psalm 6:11 Psalm 7:12 Psalm 4:9 Psalm 4:16
No. 13. The wrath of God	Without words
No. 14. A simple prayer	Prayer of Saint Francis of Assisi
No. 15. Come, Holy Spirit	Prayer to the Holy Spirit, attributed to Saint Augustine

Table 1 contains the titles of the work movements and their literary sources.

If hatred is characterised by expressively coloured texts of the psalms, then to convey the feeling of love, the composer used texts from Alcuin's Evening Prayer, Augustine of Hippo's Prayers to the Holy Spirit, the Gospel, the Old Testament, church hymnography, the prayerful spiritual works of Pope Clement XI, monk Charles Foucauld, Hieroschemamonk Parthenius of Kyiv, Francis of Assisi, as well as texts from the Psalter without any negative message.

The verbal content of individual movements entirely relates to one or the other pole. The fifth movement "Love for God," the seventh movement "Prayer for all," the tenth "Abandon the wrath" and the fourteenth movement "A simple prayer" tell about love. The pole of hatred is represented by the ninth and eleventh movements, "Burning hatred" and "Prayer for salvation," respectively. In the remaining parts, the conflict of love and hatred is verbally presented as a confrontation between two opposing feelings that make up human nature.
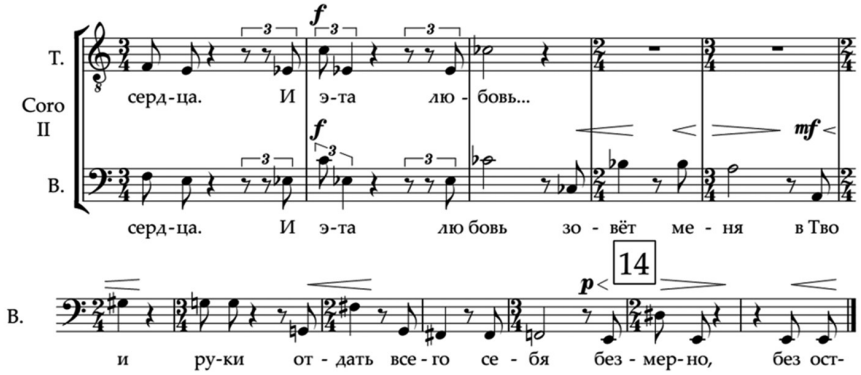
In the musical fabric of the oratorio, the dualism of love and hatred is also reflected and manifested at various levels of the compositional organisation.

Intonational-Rhythmic Contour of Vocal Parts

In the oratorio score, the intonational and rhythmic pattern of the vocal "speech" in the soloists' parts has a certain semantic load expressing the "love – hatred" binary opposition. Thus, the love is characterised by the prevalence of sixth and seventh intervals, exclusion of extreme tessitura zones and a slight variability of the rhythmic pattern. These qualities are possessed by the bass solo from the first movement, the third and fourteenth movements of the oratorio, as well as the part of the male choir that sounds at the end of the fifth movement (Example No. 1).

Example No. 1

Sofia Gubaidulina. Oratorio *On Love and Hatred*.
Fifth movement. Love for God, mm. 58–69



Hatred is characterised by the predominant use of minor second intervals, as well as minor and major thirds typically sequenced upwards and touching the extremes of the singers' range. Rhythmic diversity of vocal parts is achieved by using a whole spectrum of duration groupings. Such means of expression are typical for solo parts with expressive text of psalms.

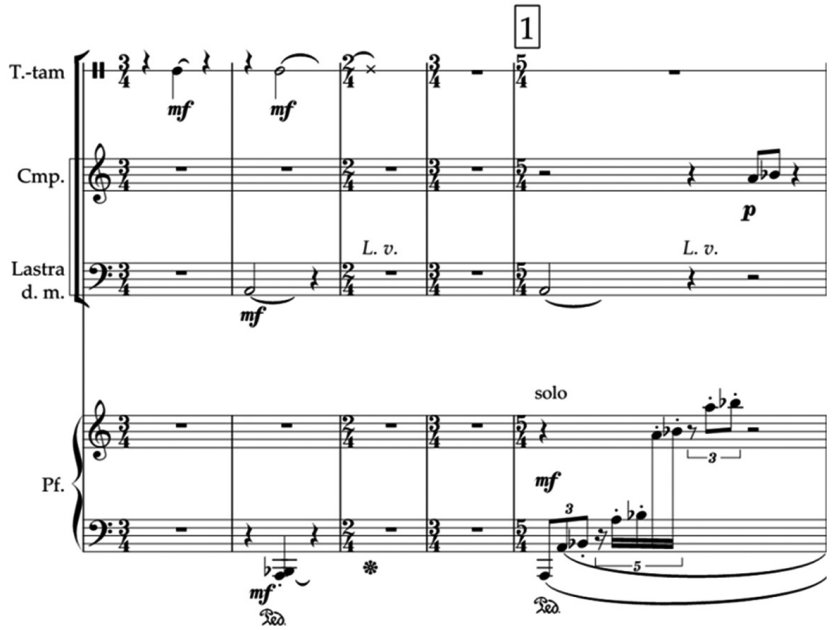
Sound Emblematics

In the musical fabric of the oratorio, a number of stable melodic-rhythmic formations are observed to correlate with the opposition "love – hatred," which appear as a musical symbol. Some of them, repeating throughout the entire work, have the character of leitmotifs and hold the work together from within.

The sphere of love includes the upward transposed, as if ascending, second intonation in the piano part, which can be compared to the *anabasis* baroque rhetorical figure. This move accompanies the bass solo in the first, third, fourteenth and fifteenth parts of the oratorio (see reh. 1 of Example No. 2).

Example No. 2

Sofia Gubaidulina. Oratorio *On Love and Hatred*.
First movement. When Jesus died for us, mm. 9–13
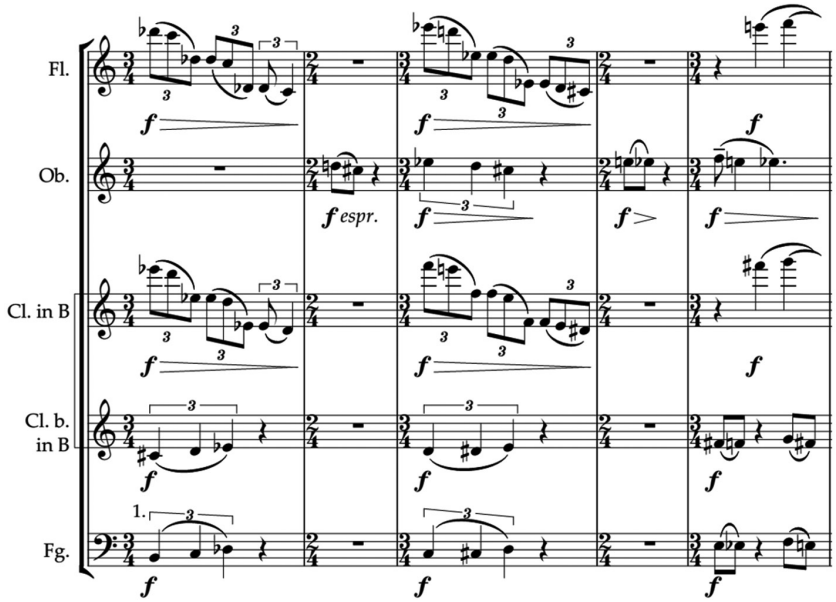


Specifically, it first appears with the words "When Jesus died for us" and can be interpreted as a symbol of both the departing soul and resurrection. In the fifteenth movement, this returns in a descending form, acquiring an almost visible image of the descent of the Holy Spirit (Example No. 3).

Another intonation, typical for reflecting the sphere of love, is the trembling octave movement of the strings, sliding to a harmonic sound, as if moving into another dimension. It concludes the first movement of the oratorio as a transition to the second one, "Grant us your peace, O Lord, from heaven" and the eleventh movement as a transition to the twelfth one, "Song of Songs" (Example No. 4).

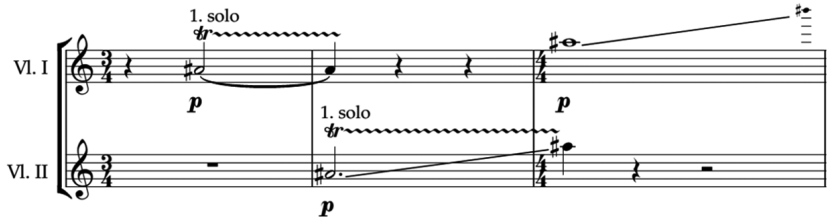
In the fourteenth movement, "Simple prayer," this move finds its opposite in the form of descending glissandos in the low strings. A multidirectional movement starting from one sound symbolises a cross (Example No. 5).

Chromatic passages are a stable melodic-rhythmic structure that appears in places containing an emotional message of hatred. They appear in the first, fourth, sixth, eighth, ninth and fifteenth movements of the oratorio (Example No. 6).

Example No. 3 Sofia Gubaidulina. Oratorio *On Love and Hatred*. Fifteenth movement. Come, Holy Spirit, mm. 83–87

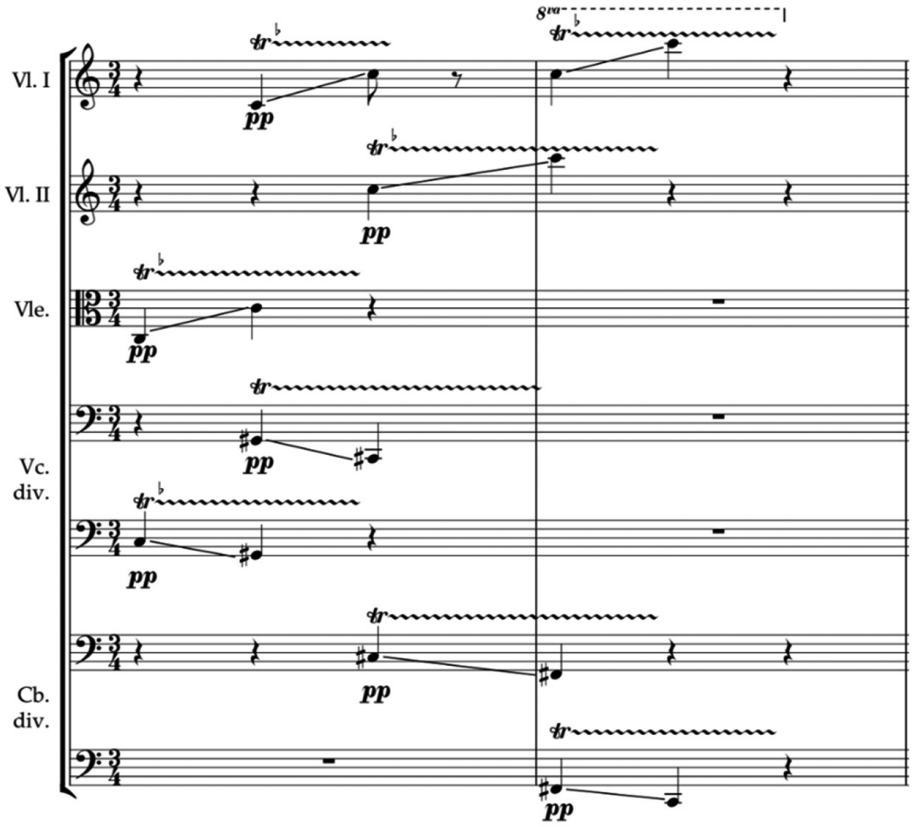


Example No. 4 Sofia Gubaidulina. Oratorio *On Love and Hatred*. Fifth movement. When Jesus died for us, no. 38, mm. 214–216



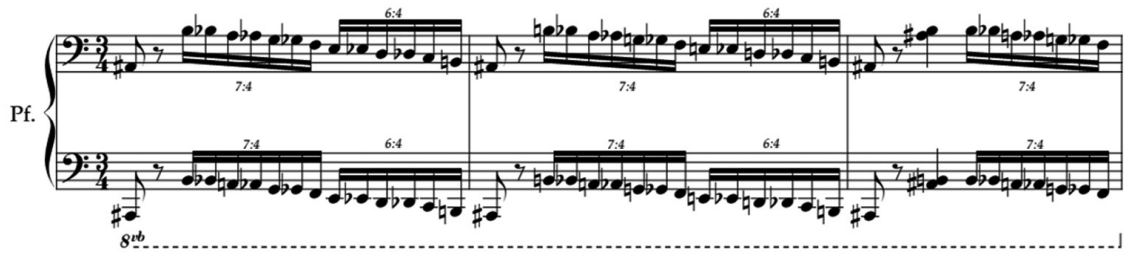
Example No. 5

Sofia Gubaidulina. Oratorio *On Love and Hatred*.
Fourteenth movement. A simple prayer, no. 19, mm. 50–51



Example No. 6.

Sofia Gubaidulina. Oratorio *On Love and Hatred*.
Ninth movement. Burning hatred, mm. 73–75
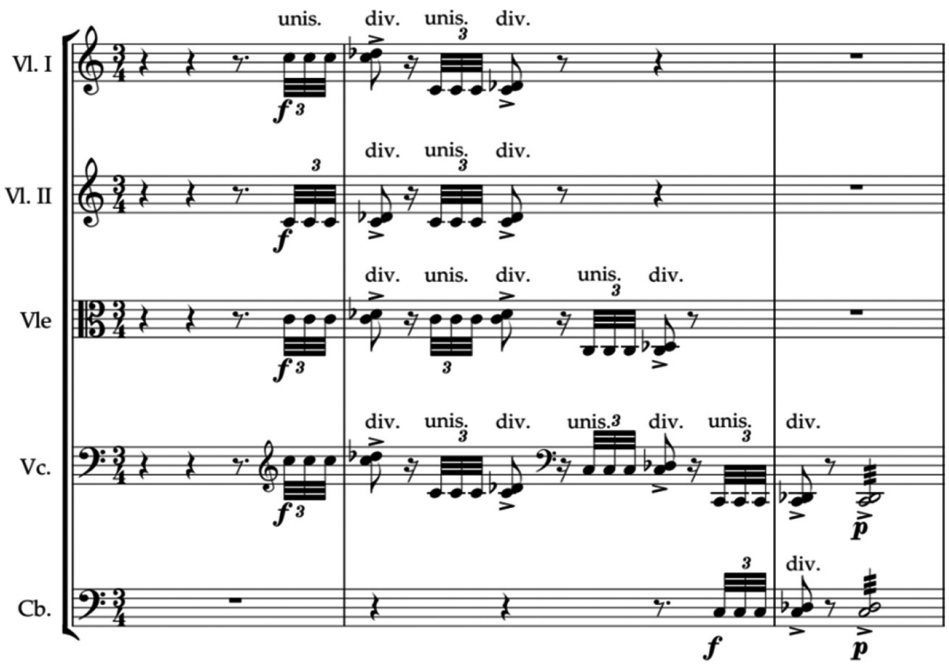


The sphere of hatred includes a rhythmic-intonational structure built on the intervals of the prime and minor second (Example No. 7). This structure is found in the first movement of the oratorio "My soul and among the lions."

The oratorio repeatedly contains a melodic formula built on the coupling of intervals of a minor second, a tritone and a minor seventh (Example No. 8).

A move that starts in the upper register collapses to the lowest notes (Example No. 9).

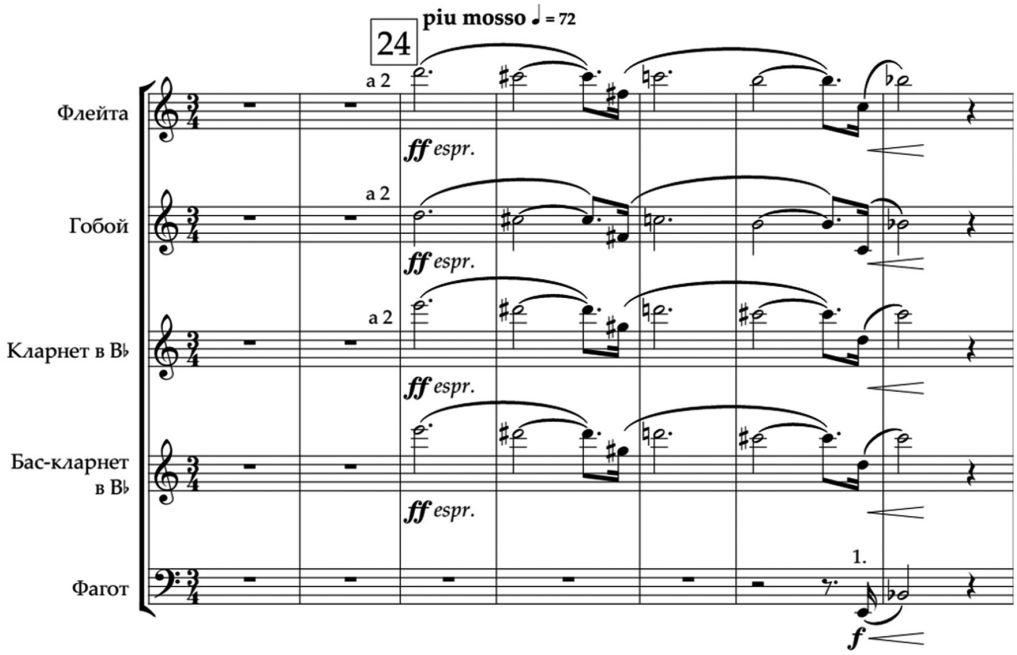
Example No. 7

Sofia Gubaidulina. Oratorio *On Love and Hatred*.
First movement . When Jesus died for us, no. 21, mm. 125–127



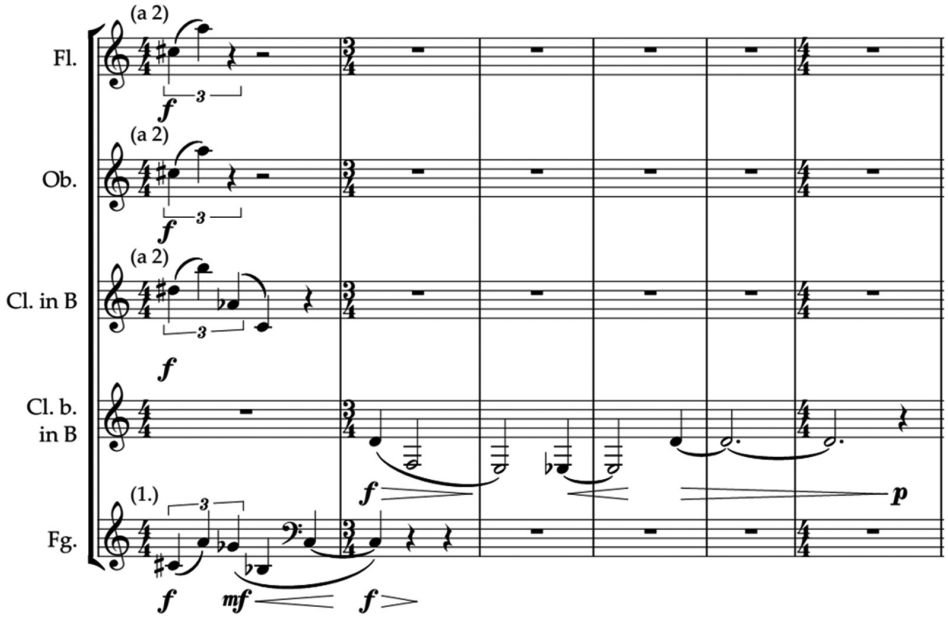
Example No. 8

Sofia Gubaidulina. Oratorio *On Love and Hatred*.
Sixth movement. My soul is ground into the dust,
no. 24, mm. 108–114



Example No. 9

Sofia Gubaidulina. Oratorio *On Love and Hatred*. Sixth movement. My Soul is Ground into the Dust, no. 25, mm. 115–120



This melodic fragment can be called the leitmotif of God's wrath. Appearing in the oratorio from the third movement, it unfolds in full force in the thirteenth movement.

Phonism

The binarism of love and hatred also manifests itself on a colouristic level: Gubaidulina emphasises the contrast of these states with consonant and dissonant sounds.

Consonance is characteristic of the antiphonal sound of the choir in the first movement, where the text "The endless morning dawn of the resurrection" is intoned with major and minor triads (Example No. 10), as well as of the chorale in the second movement the text from Alcuin's prayer *Deinen Frieden, Herr, gib uns vom Himmel*.

Consonant intervals and chords form the basis of the parts of the two choirs in the seventh movement, interacting on the principle of layer polyphony. In the tenth movement, the text *Lass ab vom Zorn* ("Abandon the wrath") is intoned by the choir on the sounds of a minor third.

All types of dissonant sounds mark movements or episodes with the feeling of hatred as the main emotional dominant.
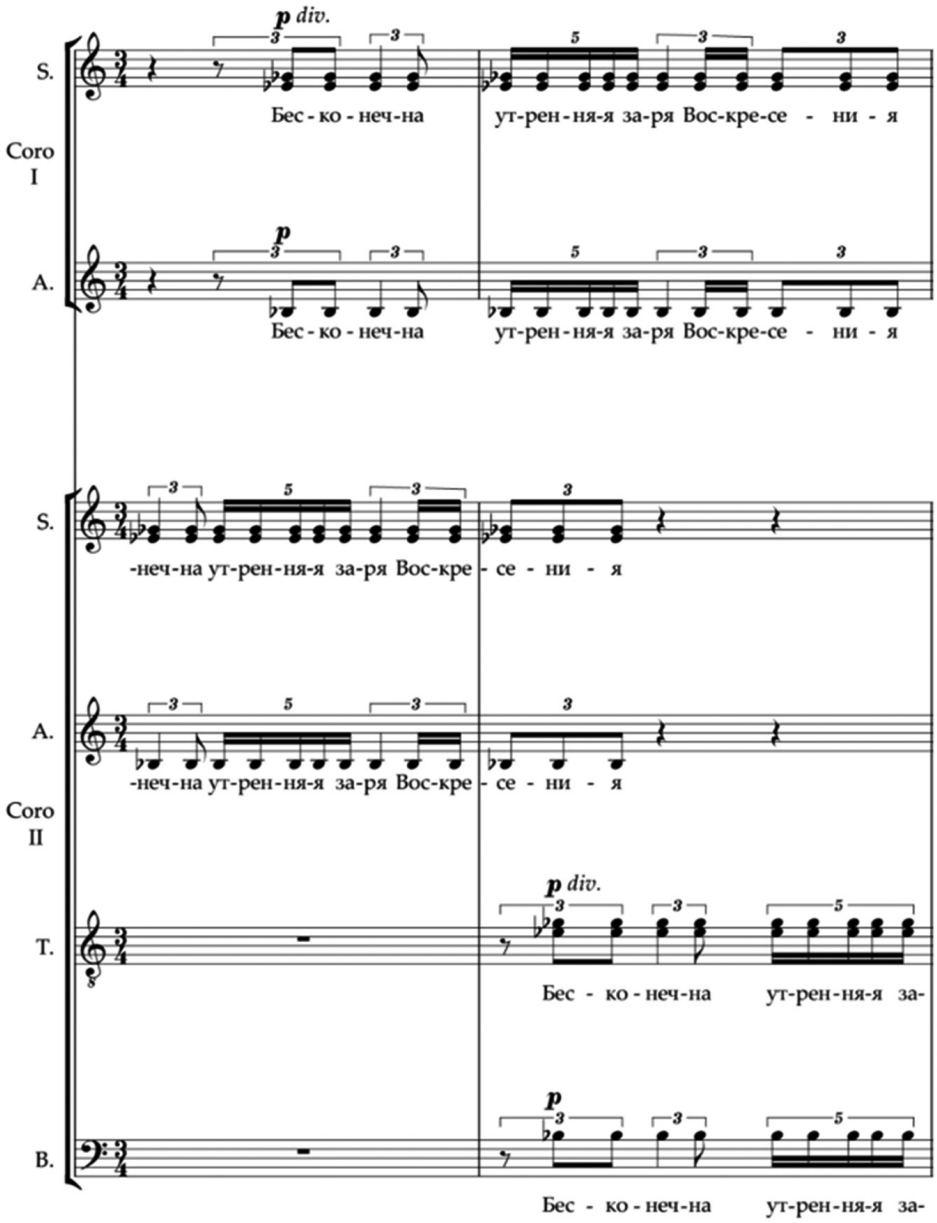
The orchestral episode that opens the third movement of the oratorio is distinguished by its emphasised dissonance. Being based on four short ascending motifs, which are few-second moves, it is "harmonised" by a cluster vertical, which falls apart into crumbling fragments upon reaching its greatest density at the climax.

The soloist's text "I lament about my grief" in the fourth movement is accompanied by cluster spots of varying duration with expression similarly emphasised by the relief of the orchestra's chromatic passages.

The orchestral dissonant sound in the sixth, tenth and eleventh movements is much more individualised, woven from dots, spots, stripes and scatterings that coexist simultaneously in a single sonorous space. A characteristic feature is the increased mobility of the textural layers

Example No. 10

Sofia Gubaidulina. Oratorio *On Love and Hatred*.
First movement. When Jesus died for us, mm. 70–71



as they move towards the climax, making the sound field even more dissonant.

The culminating thirteenth movement of the oratorio "The wrath of God" includes all kinds of textural forms of sonorous music, which help the composer paint a truly apocalyptic picture. Beginning with a strip, the orchestral sonority gradually stratifies into independent fragments, which interact polyphonically with each other to form sharp-sounding and extremely unstable harmonic combinations.

Articulation, Strokes, Performance Techniques, Dynamics

The reflection of the hatred pole is characterised by a variety of performing techniques and strokes. These include playing downwards with the bow, accents, *spiccato*, *martele*, *pizzicato*, the use

of grace notes, various *tremolo*, both "trembling" on short notes and vibrating for a long time mainly in the low register.

The pole of love finds expression in the use of *legato*, *tenuto*, *staccato* (piano passage in the first movement), *glissandi* and *tremolo*, sounding in the high register (twelfth and fifteenth movements).
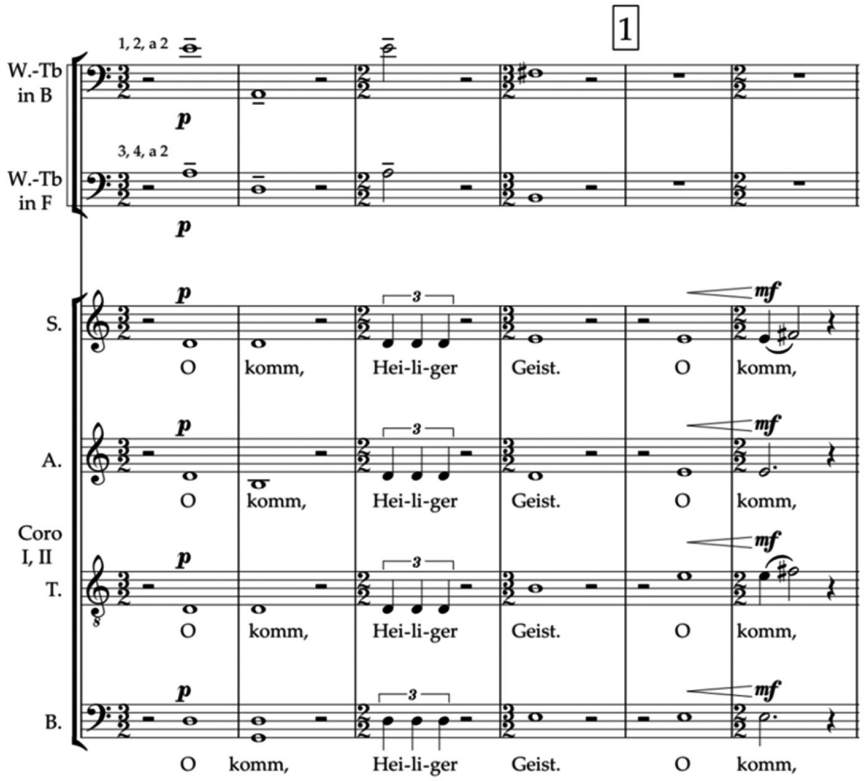
The binarity of dynamic nuances is also inscribed into the semantic context of the oratorio. Thus, the dynamics that are in the *pp* – *mf* range are characteristic of the love pole, while the pole of hatred is typically located in the dynamic scale from *f* to *ff*. No less important is how dynamic development proceeds. For example, love is characterised by a smooth dynamic change in long phrases (*crescendo, diminuendo, cresc. poco a poco*), while hatred is reflected in a contrasting juxtaposition of nuances carried out in short phrases and extensive use of *fp, sf, sfp*.

Constitution

The oratorio uses two types of structure: chordal and polyphonic. The first type, creating a persistent allusion to church hymns, always refers to the pole of love. Examples include the chorales "The endless dawn of the resurrection" from the first movement, *Deinen Frieden, Herr, gib uns vom Himmel* ("Grant us your peace, O Lord, from heaven") from the second movement, "Forgive those who hate us and offend us, O God, the all-merciful" from the fourth movement, the psalmody "Abandon the Wrath" sounding in the third from the tenth movement, the chorales *O, Gott, gib uns, dass die ganze Welt erlöst werde* ("O God, grant that the whole world be redeemed") from the tenth movement, and *O komm, Heiliger Geist* ("Come, Holy Spirit") from the fifteenth movement (Example No. 11).

Example No. 11

Sofia Gubaidulina. Oratorio *On Love and Hatred*. Fifteenth movement. Come, Holy Spirit, mm. 1–6



The composer's use of polyphonic structure is ambiguous. In certain movements of the oratorio, the imitative polyphony is a reference to the ancient motet style of constitution, characteristic of the church music traditions of the Renaissance and Baroque. In this sense, its use in the choir part of the movements related to the sphere of love — the second *Deinen Frieden, Herr, gib uns vom Himmel, und dein Friede bleibe in unseren Herzen* ("Thy peace, O Lord, grant us from heaven") (Example No. 12), the fifth *In deine Hände lege ich meine Seele* ("I place my soul into your hands"), the eighth "O God, grant us purity of heart and simplicity of spirit," as well as *Atme in mir, du Heiliger Geist* ("Breathe into me, Holy Spirit") and *O komm, Heiliger Geist* ("Come, Holy Spirit") from the fifteenth movement — has a very specific semantics.

However, the composer also uses the polyphonic type of presentation to express hatred. The total textural polyphony used by Gubaidulina to express negative emotions can be observed in the culminating zones of the ninth ("Burning hatred"), eleventh ("Prayer for salvation"), thirteenth ("The wrath of God") and fifteenth ("Come, Holy Spirit") movements.
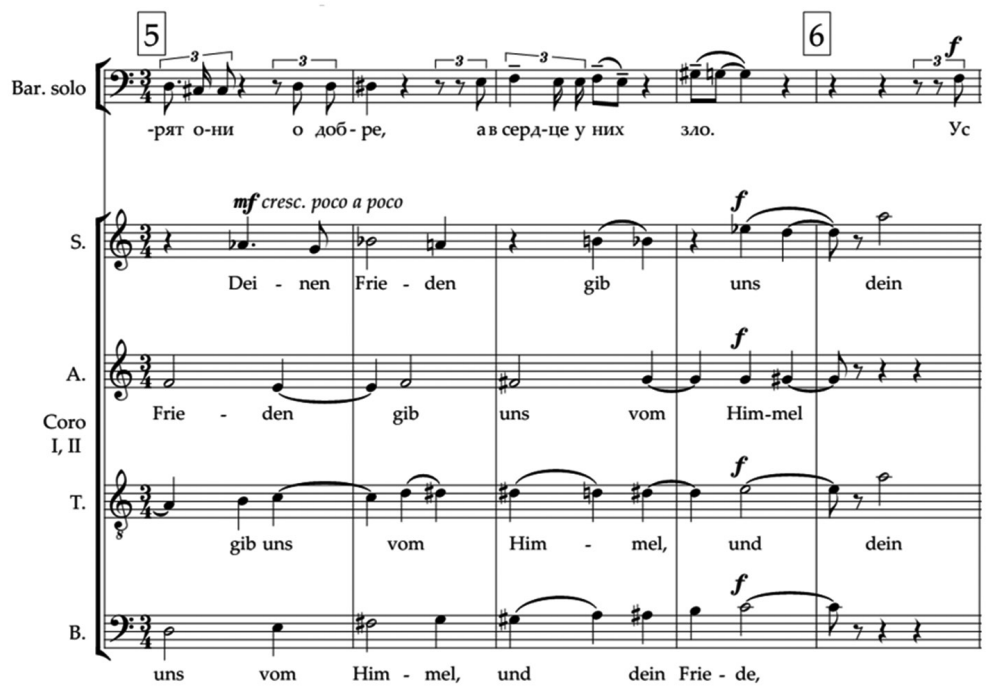
Drama of Contrasts

The identified means of expression and musical symbols characterising the binary opposition "love – hatred" manifest themselves in different ways throughout the work.

Movements with musical material entirely characterising the pole of either love or hatred are distinguished. Thus, the musical material of the fifth ("Love for God"), seventh ("Prayer for all"), twelfth ("Song of songs") and fourteenth ("A simple prayer") movements is built on the symbolism of love: the polyphonic constitution of the "strict style" in the fifth movement; the bass solo psalmody sounding against the background of the incantatory "mantras" of the two choirs to imitate the reading

Example No. 12

Sofia Gubaidulina. Oratorio *On Love and Hatred*. Second movement. Thy peace, O Lord, grant us from heaven, mm. 22–26



of the Gospel by a deacon in an Orthodox church in the seventh movement; the sparse sonority of the orchestra in the twelfth movement, achieved by the fluttering of the marimba and strings in combination with a gradually rising tessitura; the upward transposed second intonation accompanying the bass "prayer" in the fourteenth movement.

The pole of hatred is represented by the sixth movement ("My soul is ground into the dust"), the ninth ("Burning hatred") and the thirteenth movements ("The wrath of God"). They feature descending chromatic passages, trills and tremolos, abrupt changes in dynamic shades, extreme dissonance achieved through the use of clusters, horizontal and vertical dominance of semitone intervals, chromatic layering of melodic lines and polyphonic texture built on ostinato variations of different sound-rhythmic patterns.

In the remaining parts, the composer demonstrates the dualism of love and hatred through either sequential or simultaneous contrasting juxtaposition of expressive means.

A consistent contrast can be observed in the first movement, when the Gospel narrative of the Jesus' death, which ends with the otherworldly-sounding chorale "The morning dawn of the resurrection is endless," is suddenly replaced by the text of the psalm "My soul is among the lions," which has the opposite emotional message. Gubaidulina uses a similar technique in the second movement, where the choir's blissful singing of Alcuin's prayer is contrasted with the expressive sounding baritone solo "Look at my enemies."

The composer uses an inverted order to juxtapose two emotional poles in the third movement. The opening leitmotif of the God's wrath is followed by a bass solo accompanied by *anabasis* seconds. In the fourth movement, David's words "I groan from my grief" are interrupted by the chorale with the text of the troparion of the fourth tone "Forgive those who hate us." The strict choral polyphony of the eighth movement, on the text "O God, grant us purity of heart and simplicity of spirit," gives way to ominous chromatic passages and tremolos signaling the transition to the ninth movement "Burning hatred." In the tenth movement, the composer uses the textural *crescendo* technique three times, starting with one sound and each time covering an increasingly larger range. Upon reaching the climax, the composer "cools" the sonic intensity with a chorale to the text "Abandon the wrath."

In the eleventh movement, a technique of simultaneous contrast emerges: a sound field woven from expressive means characteristic of the hatred pole is cut through by the fervent singing of the choir "God, grant us that the whole world may be saved." The fifteenth movement serves as an epilogue: it retrospectively develops practically all the patterns that characterise love and hatred to form at the climax a grandiose picture of a world torn apart by contradictions. However, according to the composer, "one must resist hatred at all costs." [12, p. 4] And the enlightened coda filled with the ringing of bells, symbolising the grace of the descent of the Holy Spirit, leaves humanity with hope for salvation granted only by love.

Conclusion

Gubaidulina uses binary oppositions to organise the plot and dramatic plan of the oratorio. In accordance with the author's antinomic musical thinking, the narrative development of the composition is based on a harsh confrontation between the categories of love and hatred. However, the compositional structure of the oratorio, in our opinion, is not conductive to such an unambiguous interpretation of this dichotomy. This is in line with the opinion of Anna Amrakhova, who suggests going beyond the "flat binarity" and looking at Gubaidulina's works through

the prism of the meaning-bearing cognitive models associated with it. [13] The researcher considers complementarity to be the most important principle that gives meaning to binarity, which "transforms the simple rigid antonymy of mutual exclusion into a dialectical antinomy of mutual determinacy." [Ibid., p. 19] Let us explain this idea in relation to the oratorio. Hatred in Gubaidulina is a category belonging to the Personality understood as the "I" directed at itself — the Personality standing "at the center of all human impetuses."[1] It is precisely egoistic love for oneself that awakens in the hero of the oratorio hatred for his enemies, whom he also calls the enemies of God, causing the desire to destroy them, including by the punishing right hand of God. As an integral part of this world, true love belongs to it from the day of Creation and is directed outward. True love erases the difference between those who have done us good and those who have done us evil; they are equal in our love for them, according to Gubaidulina, only this love is connected with the highest principle and turns the Personality to God.

Thus, it is precisely love that acts as the dialectical category both distancing the Personality from God and bringing him closer to Him.

On the one hand, this difference is compositionally based by Gubaidulina on the principle of paired contrast: through the opposition of expressive means that characterise the antithesis "love – hatred." On the other hand, in the eighth movement, as Valentina Kholopova writes, a moral turn occurs: "Man is horrified by the evil of hatred in his own soul. Among the expressions of music, this turning point is conveyed by the composer through *speaking word*: "I hate!", "I hate?", "Me?", "I hate?" [2, p. 367] This turn becomes the starting point for the simultaneous combination in the eleventh movement of oppositional means that were previously strictly delimited by compositional frameworks, which, in turn, is a harbinger of the events of the final movement, in which hatred generated by egocentric love turns into love for the whole world, overshadowed by the descent of the Holy Spirit and bringing man closer to God.

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