

**REQUIEM BY ALFRED SCHNITTKE: TO THE QUESTION
OF EMBODIMENT OF OLD MODELS OF SPIRITUAL
GENRES IN CONTEMPORARY MUSIC**

Olena Ye. VERESHCHAHINA-BILIAVSKA¹, Tetiana D.
HRINCHENKO¹, Olesia V. CHERKASHYNA¹, Iryna V.
MAZUR², Olha Yu. PLAKYDIUK³

¹Department of Musicology, Instrumental Training and
Choreography; Vinnytsia State Pedagogical University named after
Mykhailo Kotsiubynsky, Vinnitsa, Ukraine

²Department of Theory and Methods of Musical Art; Khmelnytsky
Humanities and Pedagogical Academy, Khmelnytskyi, Ukraine

³Department of Vocal and Choral Training, Theory and Methods
of Music Education; Vinnytsia State Pedagogical University
named after Mykhailo Kotsiubynsky, Vinnitsa, Ukraine

Abstract: *Based on a comprehensive analysis of Requiem by A. Schnittke from music to drama of Fr. Schiller's "Don Carlos", the peculiarities of interpretation by the contemporary composer of catholic funeral mass were revealed. The research methodology is based on a systematic approach that combines methods of complex and comparative analysis and allows to consider a separate piece of music as a subsystem of contemporary composer creativity. The scientific novelty is that in the article for the first time on the basis of complex analysis the features of functioning of the old genre model of the funeral mass were identified and the circle of style associations in A. Requiem by A. Schnittke was revealed. Features of the traditional genre model of the funeral mass in the work of the modern composer function at all levels in their entirety. However, the old genre is also filled with new stylistic and semantic features. The unconventional emotional content of Sanctus, the introduction of the unusual Credo requiem show a tendency to blur the boundaries of the genre, expand its content and style connections. A. Schnittke interpreted the requiem into a variety of metamorphoses of genre traits that have appeared throughout the history of the existence of the funeral mass.*

Keywords: choral concert, old genre model, style associations, musical-rhetorical figures, echoes chant.

In the second half of the 20th century, in composer creativity, interest in old genre models of spiritual music has greatly increased. This can be explained by the psychological consequences of World War II, the mourning of its victims, and the exacerbation of artists' sense of responsibility for the fate of humankind, because among the ancient spiritual genres chosen by the composers requiem and passionmusic were at the first place. Also, the intensification of interest in old genre models of spiritual music is also explained by the so-called "post-avant-garde syndrome" of the last third of the 20th century, when, after a rapid search for an artistic avant-garde, composers increasingly choose the tradition whose bright representatives are spiritual genres. In addition, appealing to

them in contemporary composing practice can be considered as a form of aesthetic reflection on cultural history¹. The result of this comprehension may be to create genre models of the future that synthesise past and recent achievements in musical art.

Among the composers whose works of ancient genres of spiritual music have come to fruition in various ways, Alfred Schnittke takes a special place. Already in the First Symphony, the composer addressed the quotation of Sanctus Gregorian tunes; in the Second Symphony, the genre model of mass was taken as the basis; the Fourth Symphony is based on the dramaturgy of the Virgin Mary prayers on the rosary and stylistically integrates the musical traditions of all Christian denominations and Judaism². The list is supplemented by Requiem from the music to the drama of Fr. Schiller “Don Carlos” and a Choral Concert on Poems by Medieval Armenian poet-monk Gregor Narekatsi, instrumental “Hymns” using a echoes chant, Piano Quintet, and Third Violin Concerto, featuring elements of an old spiritual composer and other. The authors of the article focus their attention on the peculiarities of using the old genre model of the Catholic requiem in the work of A. Schnittke.

The purpose of the study – based on a comprehensive analysis of Requiem by A. Schnittke from music to drama “Don Carlos” by Fr. Schiller’s (1975) to reveal the peculiarities of interpretation by the contemporary composer of Catholic Funeral Mass. The stated purpose prompts the following tasks: to reveal the peculiarities of interpretation of the old genre model of the requiem by the modern composer; to characterise the semantics of looping tools; to outline the style associations of the work; to determine the manifestations of the typical and atypical in the system of means of expression in A. Schnittke’s Requiem.

A. Schnittke’s creativity is constantly in the focus of scientific interests of musicologists. The problems of composers using old genre models are indirectly addressed by V. Kholopova and E. Chigareva³. The specificity of the influence of spiritual genres on the symphonic concepts of A. Schnitke is to some extent explored by A. Voblikova⁴, and the

¹ T.V. Portnova, “Genre art system: Experience of a comparative analysis of theatre (ballet, opera) and pictorial arts”, in *Ponte*, 2017, vol. 73, no. 8, p. 194-211.

² G. Dixon, *Schnittke studies*, Routledge, New York, 2017.

³ V. Kholopova, *Composer Alfred Shnitke*, Arkaim, Moscow, 2003; V. Kholopova, Ye.Chigareva, *Alfred Shnitke. Sketch of life and creativity*, Sovetskiy Kompozitor, Moscow, 1990.

⁴ A.Voblikova, *Symphonic concepts of A. Shnitke as a contemporary art culture*, All-Union Scientific Research Institute of Art Science, Moscow, 1989.

semantic aspects of the analysis of his work by E. Akishina⁵. In the context of the processes of overcoming the boundaries between popular and serious music, B. Belge examines the work of A. Schnittke, examining the penetration of variety stylistic features into choral and symphonic works of the composer⁶. Based on the analysis of the Five Aphorisms cycle, A. Kuznetsova and E. Kaishauri find the specificity of embodying spiritual and biblical themes in the piano music of A. Schnittke⁷. Psalms of Repentance by A. Schnittke became the subject of study in J. Lehmann's dissertation, the subject of which is the universality of the composer's language⁸. The dissertation author focuses on the textual and musical sources of the choral work, derived from ancient Orthodox sacred music and Russian folklore, which, combined with the individual style of the composer, create a universal musical language. A. Schnittke's choral concert was the subject of a comprehensive analysis in M. Jennings' work⁹.

Common problems of using contemporary music genre composers are solved in the works of I. Verbitskaya-Shokot¹⁰, I. Gulesko¹¹, O. Kozarenko¹², O. Muravskaya¹³. Typology of samples of the genre of requiem in the work of composers of the 20th century was composed by N. Mokhova¹⁴. In the context of the studying the problems of functioning

⁵ E. Akishina, *Semantic aspects of A. Schnittke's analysis of creativity*, MGK, Moscow, 2003.

⁶ B. Belge, "Between E and U: Alfred Schnittke, popular culture and serious music in late Soviet socialism", in *Euxeinon*, 2018, vol. 8, no. 25-26, p. 107-116.

⁷ A. Kuznetsova, E. Kaishauri, "Spiritual and biblical themes in the works of A. Schnittke", in *The science. Art. Culture*, 2019, vol. 8, no. 23, p. 106-114.

⁸ Zh. Lehmann, *Alfred Schnittke's quest for a universal musical language in the penitential psalms (1987-88)*, University of Illinois at Urbana-Champaign Urbana, Champaign and Urbana, 2018.

⁹ M.D. Jennings, *Alfred Schnittke's concerto for choir: musical analysis and historical perspectives*, Florida State University, Tallahassee, 2002.

¹⁰ I. Verbitskaya-Shokot, *Genre of requiem in the choral works of the Ukrainian composers of the borderlands in the millennia*, KHDU, Kharkiv, 2007.

¹¹ I. Gulesko, *Musical-artistic typology of the requiem in the European context*, Sana, Kharkiv, 2002.

¹² O. Kozarenko, "Sacral creativity of Ukrainian composers of the twentieth century in the context of national musical-semiotic processes", in *Ukrainian Musicology (Science-Methodology)*, 2001, no. 30, p. 138-146.

¹³ O. Muravskaya, *German mourning funeral music of the lutheran tradition as a phenomenon of European culture of the XVII – XX centuries*, Odessa State Academy of Music, Odessa, 2004.

¹⁴ N. Mokhova, "Requiem of the postwar years (to the problem of the revival of the old choral genres)", in A.L. Porfireva (ed.), *Genre-Stylistic Tendencies of Classical and Contemporary Music: a Collection of Scientific Works*, LGITMiK, Leningrad, 1980, pp. 52-71; N. Mokhova, *Requiem of the Postwar years (to the problem of the vintage choral genres in contemporary music)*, LGITMiK, Leningrad, 1985.

of genre models of spiritual music and manifestations of polystylistics, the work of A. Schnittke was considered in the works of I. Moody¹⁵, K. Sander¹⁶, K. Segal¹⁷. However, in the existing research, thorough holistic analysis of Requiem by A. Schnittke has not been made in the context of the functioning of old genre models in the works of contemporary composers. The need for this study of the work is actualised by the fact that the creativity of A. Schnittke is one of the first, in which the genre and style of the requiem as a kind of *Messa Proprium* manifested in its entirety.

Materials and methods

The research methodology is based on a systematic approach that combines methods of holistic and comparative analysis and allows to consider a separate piece of music as a subsystem of contemporary composer creativity. The method of holistic analysis of music is based on the hermeneutical principles of modern musicology. In solving these tasks, the authors rely on the fundamental provisions of the historical approach that allows to explore musical works in the socio-cultural continuum. In addition, Requiem by A. Schnittke was analysed in the context of the study of problems of functioning of old genre models in the works of contemporary composers. In analysing the contemporary example of the ancient requiem genre, it should be recalled that its defining feature is the canonical Latin text, which was a mandatory requirement of church ritual. It is with the refusal of Latin prayers that the process of steady extrapolation of the genre begins. The first who abandoned the canonical prayers was J. Brahms in the German Requiem, replacing them with biblical texts. In the 20th century, F. Delius, P. Hindemith and many others continued this trend. N. Mokhova classifies requiems of the 20th century on the basis of verbal text, dividing them into three groups: 1) works based on canonical Latin text; 2) requiem based on a “free poetic

¹⁵ I. Moody, *Modernism and orthodox spirituality in contemporary music*, the International Society for Orthodox Church Music, Joensuu, 2014; I. Moody, An outline of history of Russian sacred music, 2018. Available at: <http://ivanmoody.co.uk/articles.russiansacredmusic.htm>.

¹⁶ K. Sander, “New musical setting of the divine liturgy”, in *Orthodox Arts Journal*, 2017. Available at: <https://orthodoxartsjournal.org/a-new-musical-setting-of-the-divine-liturgy/>.

¹⁷ Ch.M. Segall, *Triadic music in twentieth-century Russia*, City University of New York, New-York, 2013.

basis”; 3) compositions with mixed texts (Latin prayers and poetic texts)¹⁸. According to the classification of N. Mokhova, Requiem by A. Schnittke belongs to the first group, since his literary source is exclusively Latin prayers. However, without using free poetic texts, the composer breaks the traditional structure of the genre, since one of the parts of the vocal-choral cycle is Credo, which is absent in the canonical version of the funeral mass.

Results and discussion

The peculiarity of A. Schnittke’s interpretation of the requiem genre is, first of all, that the composer interprets it as a choral work (i.e. a historically more ancient version) rather than vocal-symphonic. And this is one of the exceptional qualities of A. Schnittke’s work. Starting with Requiem by V.A. Mozart, the orchestral party of samples of the genre is quite developed, individualised, with elements of symphonic thinking. Quite often, it performs the peculiar functions of deciphering the subtext of Latin prayers, revealing their symbolism. As a specific example, the musical interpretation of V.A. Mozart and J. Verdi of the text *Tuba mirum*, can be cited, which from the very beginning is characterised by the sound imagery of orchestral instruments. Secondary intonations in the orchestra’s party that embody the semantics of the sigh, in a major colour, get a tinge of light sadness and create the main mood in the section *Tuba mirum* of Requiem by V.A. Mozart. In J. Verdi’s *Tuba mirum*, chromatic descending movement in orchestral basses is brought to the fore as a symbol of death, of being overthrown into hell. Thus, J. Verdi’s *Tuba mirum* develops an image of the Last Judgment picture, and the corresponding part in V.A. Mozart – eliminates this image, embodying the opposite effect. In both cases, orchestral development in the embodiment of images plays a crucial role.

In the part of *Tuba mirum* of A. Schnittke, the choppy sound function is performed solely by the choir. Throughout Requiem, the instrumental party does not receive a functional load from A. Schnittke, which would make it possible to define the piece not choral but vocal-symphonic, in which the two principles are equal. In the work of A.

¹⁸ N. Mokhova, “Requiem of the postwar years (to the problem of the revival of the old choral genres)”, in A.L. Porfireva (ed.), *Genre-Stylistic Tendencies of Classical and Contemporary Music: a Collection of Scientific Works*, LGITMiK, Leningrad, 1980, pp. 52-71; N. Mokhova, *Requiem of the Postwar years (to the problem of the vintage choral genres in contemporary music)*, LGITMiK, Leningrad, 1985.

Schnittke, the choral beginning (and even more narrowly – the choral one) plays a leading role, completely subordinating instrumental accompaniment to itself. The instrumental party functions in most sections are reduced to harmonious accompaniment of the vocal party, and most often to its duplication. Independent thematicism in the instrumental party is practically absent throughout the work, and all meaningful and pictorial accents are contained solely in choral score. The requiem of A. Schnittke is also quite peculiar. It forms a kind of ensemble of soloists without solo parties, which includes Tromba in B, Trombone, Marimba, Vibrafono, Campanelli, Campana, Timpani, Flexaton, Gran cassa, Tamtam, Drums, Organo, Piano, Celesta, Chitarra electrica, Chitarra bassa. No strings and woodwinds are included in the score. According to the composition of the accompaniment, most instruments have a bright individual timbre, which has a certain semantic load in music practice. The sounds of electric guitars and basses are not perceived as alien in the score, because in listening experience they cause associations with the voices of the organ, which is also present in the score. The very timbre of the organ becomes in the modern requiem one of the symbols of the ancient genre, directly related to the sound of the Catholic funeral service. Thus, the use of exclusively Latin prayers (albeit with the addition of Credo) and the interpretation of the requiem as a genre of choral rather than vocal-symphonic bring the contemporary work closer to the traditional genre model.

In the system of means of musical expression, A. Schnittke's work appeals to the diverse and complex style associations of the modern listener, his analytical comprehension. Associations caused by the music of Requiem by A. Schnittke can be defined as a kind of "style hints" that refer the listener to elements of historically different style systems. The genre-style integrity of Requiem itself does not destroy such "hints", because all elements of style coexist in an indissoluble unity, the components of which can only be determined by analytical operations. All artistic associations caused by A. Schnittke's music in the listener can be divided into two groups – general style and specific style. The group of general style include associations that send the listener to a particular style era (e.g., baroque, classicism), and specifically style associations direct the listener's perception to the style of a particular composer. Recognising the conventionality of such a division (in fact, style associations are a component of general style), the authors consider it possible to divide the associations according to the level of generalisation and concretisation of

their content. The first group of associations, having a greater range, occupies a more important place in Requiem than the second.

The most striking stylistic connections of A. Schnittke's Requiem with the classic genre. The contemporary artist turned to the musical emblems of the requiem used in classical music. In the course of historical development, certain genres of intonation, which was used by A. Schnittke, became entrenched in separate episodes and words of the Latin text. Thus, in Kyrie's pathetic recitation, the intonations of the reduced septa and the small second, which are peculiar musical symbols of the two states, play a special role: the chanted call to God and the humble prayer, the reduced septa, and a small second, respectively. Their combination in one melodic phrase evokes the double effect of tragic cry and prayer, protest and humility at the same time. This is how the Kyrie theme is perceived in V.A. Mozart, and so it is interpreted by A. Schnittke. Among the typical genre intonations of the classic Requiem, A. Schnittke also chooses the Sextus of *Lacrimosa*, followed by the filling of the rising leap. The very development of the theme leads to a new interpretation of the emotional state of this part due to the transformation of the theme-symbol. Immediately after the presentation of the topic, its inversion appears when the resulting inversion of the descending small sextus is replaced by a reduced, rule-resolved septa. Part of the theme in the inversion, which runs four times, emphasizing the tragic sound of reduced septa, is approved. Thanks to such a reception, instead of the possible state of enlightenment for *Lacrimosa*, which comes at the moment of realising the irreversibility of the fact of death, the work of A. Schnittke intensifies the feeling of tragedy.

Signs of the functioning of the elements of the traditional requiem in the work of the modern composer are the use of speech ostinato as a means of achieving the effect of the spell. The most conceptually significant words in the parts of Requiem, Kyrie, *Dies irae*, *Tuba mirum*, *Rex tremendae*, *Hostias*, *Credo* are highlighted with lingual ostinato. The use of rhetorical figures evokes the association of contemporary music with the Baroque era. In A. Schnittke's Requiem they are represented by figures of anabasis in Requiem and gradatio in *Credo*. However, the most revealing is the use of the musical-rhetorical figure *circulatio*, in which the motifs of the cross and circle coincide, similar to the phonetic proximity of the German words *Kreuz* and *Kreis*. In addition, under certain pitch conditions, this figure also represents a BACN monogram. In this form it has repeatedly appeared in the works of A. Schnittke, including the First and Second Violin Sonatas, the Quintet, *Concerto Grosso*, the Third and

Fourth Symphonies, the Choral Concert. Based on this theme, the whole development of *Recordare* is built. A feature of interval circulatio construction is the coincidence of its inversion and cancrizance. The composer exhibits this theme at the same time with the sound of cancrizance-inversion, simultaneously closing the circle of its modifications and highlighting the main principle of the whole part – the simultaneous sounding of the theme and its inversions. This creates the feeling of complete seclusion of musical phrases. The theme also appears as a BACN monogram in this section.

As the musical composition unfolds, the circulatio figure becomes an idea of the cross-circle, which is implemented not only at the level of thematicism but also much wider. It should be noted that the idea of the cross-circle in the work of A. Schnittke is one of the leading ones. Its essence is the recognition of the doom (symbol of the cross) of human to move in a closed circle (symbol of the circle) of being, whereby Truth is beyond the confines of a closed human being. It is perhaps symbolic that this idea is most fully embodied in the part of the *Recordare* – the prayer for the forgiveness of sins, the recognition of Jesus Christ as the embodiment of God. The idea of the circle is also embodied at the level of composition of other parts of *Requiem* and materialises in the constant return to the original musical material or to the key words of Latin prayer. Generally style associations are also generated by the modal *Sanctus* melody, reminiscent of ancient Orthodox singing. Intonationally, the theme of the piece is closer to the Greek and echoes chants. One of the striking features of the embodiment of the old genre model in *Requiem* by A. Schnittke is the combination within the single cycle of ancient songs with elements of serial technology. However, one can also see some heredity in this, since one of the primary sources of serial technology is a polyphonic letter of the 15th - beginning of the 16th centuries, in which the interval rather than the mode-tonal principle of the construction of musical fabric was the leading one. This principle is also leading in the deployment of parts of *Kyrie* and *Dies irae*, in relation to which it is possible to state the fragmentary use of serial technique. In addition to the mentioned interval principle of melody construction, the composer uses the serial principle of complement and tendency to unify the musical fabric.

Kyrie theme is written in the form of a 12-tone series. At the same time, the party of the organ stated its rhythmically aligned variant with slight changes in the sequence of tones. However, the principle of seriality is not forming here. The theme set out as a series grows into a catchy

recitative and again appears only in the highlight section in the form of a three-part canon in octave. The theme of the canon itself consists of two segments: a series in its original version and a series in transposition to the pure quarto with the rhythmic increase of the first phrase. The interval composition of the series is based on two complementary genre intonations of reduced septa and a split second, the semantics of which have already been defined in the classic Requiem. Thus, A. Schnittke places the musical intonation-symbols of the old model in the conditions of modern compositional technique, as a result of which “style hints” in Kyrie can only be determined analytically. The eight-tone *Dies irae* theme series is divided into two phrases that relate to both the theme and its inversion. Like Kyrie, the series is not the main formative principle here, but it also appears in the climax, where it becomes the theme of an endless four-voice canon in a rhythmically aligned and short-to-two-beat form. The interval of the introduction of the answer in the canon is only one clock, so that the topic with its inversion sounds at a time. The method of working with the series in *Dies irae* is also associated with the technique of the ancient masters of polyphony. It should also be noted that of the seven intervals that make up the series, five are small seconds that become the intonation nucleus of both the *Dies irae* part and Requiem as a whole. The serial principle of complementarity, which governs the sequence of chords in the instrumental part of many sections of Requiem by A. Schnittke, is most clearly manifested in the addition of sounds in each successive chord that were not present in the previous one. These results in the saturation of the score with multi-tone clusters. The number of cluster sounds in Kyrie and *Dies irae* is the same as the number of tones in the series.

The specific style associations in Requiem by A. Schnittke are much smaller. First of all, it is worth noting the obvious affinity of the Credo theme with the theme *Deus meus* of “St Luke Passion” by Penderecki. The regular porosity of many parts of A. Schnittke’s work is also associated with the scores of K. Orff’s cantatas, in particular *O Fortuna*, *Ecce gratum*, *Floret silva nobelis*, *Estuas interius* of *Carmina Burana Cantata Orfa*. Certain style associations can be noted with Requiem canticles by I. Stravinsky. In particular, both composers in the most important and climactic sections resort to receiving a high-pitched chant of text. The works of A. Schnittke and I. Stravinsky also related because of bright theatricality. Analysing the peculiarities of the functioning of the old genre model in contemporary composer art, it is necessary to pay attention to the embodiment of the emotional and semantic side of the

funeral mass. In general, Requiem by A. Schnittke corresponds to the semantic filling of his genre model. Traditional is a certain alienation of Introitus, the intense onslaught of Kyrie and the deep tragedy of Dies irae, the sinister imagery of Tuba mirum, the hymnity of Sanctus and Benedictus, and more. As it was noted earlier, A. Schnittke's part of Lacrimosa enhances the sense of tragic doom. It breaks the listener's expectations in the part of Sanctus, in which the emotional circle typical of the hymn is broken. This part in Requiem becomes a tragic climax, reinforced by the specificity of stylistic orientation: all "style hints" of the work directed the associations of the listener in the mainstream of the Western European music tradition, and Sanctus, as already mentioned, focuses the listener's perception of the ancient tradition.

The Sanctus melody and its peculiar singing style evoke associations with the related genre of the requiem Orthodox funeral liturgy. Such stylistic and informative filling of Sanctus is amplified by the fact that the next part of Benedictus, which in the traditional Requiem appears emotionally similar to Sanctus, corresponds to the mood of the old genre model. The stylistic exclusivity of Sanctus in the dramaturgy of the cycle is associated with the reception of "novel in novel" in literature, the essence of which is the presence of two spaces-times in the unfolding of the narrative. In particular, a similar technique was used in the novels of M. Bulgakov's "Master and Margarita" and Ch. Aitmatov's "Cry". In music, a similar technique is used in the operas of P. Tchaikovsky's "Spades Lady" and R. Leonkavallo's "Spiders". Sanctus melody, like a echoes chant, becomes a characteristic feature of an Orthodox funeral concert at the climax of a Catholic requiem. Uncharacteristic of a traditional requiem is the presence in cycle of Credo, which is not part of the funeral mass, as well as the absence of Lux aeternum and Libere me. Instead of Lux aeternum, the composer offers an initial section called Requiem aeternum. The return to the original emotional state and musical material seems to once again affirm the idea of eternal circular motion, but already at the level of the drama of the cycle.

Sharing J. Lehmann's view that the revival of old genre models of spiritual music of systemic traits began to acquire with the fall of the Soviet empire¹⁹, it should be noted that in Schnittke's work this tendency was manifested earlier and was evidence of a certain prediction by the composer of further development of musical art in the post-soviet

¹⁹ Zh. Lehmann, *Alfred Schnittke's quest for a universal musical language in the penitential psalms (1987-88)*, University of Illinois at Urbana-Champaign Urbana, Champaign and Urbana, 2018.

territories. Moreover, in the work of the composer the revival of spiritual music took place in two directions, also outlined by the American researcher: 1) observance of the canons of ancient religious genres and 2) departure from the liturgical tradition, which allowed to attract a wide audience to this music²⁰. The authors of the article outlined the circle of style associations of Requiem by A. Schnittke, deliberately excluding from it the mention of elements of rock music, which points to B. Belge²¹. In his opinion, the timbre of electric guitars and basses serve as distinctive marks of rock music in this work. The authors dare not agree with the opinion of this researcher, because, as stated earlier, we tend to perceive the sound of these instruments as a complement to the timbral range of the classical organ, which is traditional for the orchestra score of this genre. It is only in the percussion party at the end of Credo that you can feel the rhythm of the rock-bits.

For the first time in the article, on the basis of a complex analysis, the peculiarities of the functioning of the old genre model of the funeral mass have been identified and the circle of style associations in A. Requiem by A. Schnittke have been revealed. Complex analysis of Requiem by A. Schnittke from music to drama of Fr. Schiller's "Don Carlos" allows to argue that the features of the traditional genre model of the burial mass in the work of the modern composer function at all levels in their entirety. However, the old genre is also filled with new stylistic and semantic features. The unconventional emotional content of Sanctus, the introduction of the unusual Credo requiem, indicate a tendency to "blur" the boundaries of the genre, to expand its content and style connections. In the interpretation of A. Schnittke, the Requiem has absorbed a variety of metamorphoses of genre traits that have appeared throughout the history of the existence of the funeral mass. The presence of a large number of requiem samples that have emerged in recent decades requires a comprehensive study of each and opens considerable prospects for exploring the features of interpretation of an old genre model already in the composer's creative work of the 21st century.

²⁰ Zh. Lehmann, *Alfred Schnittke's quest for a universal musical language in the penitential psalms (1987-88)*, University of Illinois at Urbana-Champaign Urbana, Champaign and Urbana, 2018.

²¹ B. Belge, "Between E and U: Alfred Schnittke, popular culture and serious music in late Soviet socialism", in *Enxeinos*, 2018, vol. 8, no. 25-26, p. 107-116.