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TYMCZASOWE „USKOKI” TEKSTU SAKRALNEGO: WIKTORIA POLNA-FRANCIS POULENC

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Adnotacja. Artykuł bada problemy związane z transformacją parametrów czasowych tekstu sakralnego w gatunkach muzyki instrumentalnej i teatralnej. Na materiale opery Francisca Poulenca „Dialogues des Carmélites” i opusu symfonicznego Viktorii Polovej, „Bucha. Lacrimosa” rozważa się naturę muzycznej procesualności, przejawiają się czynniki dramaturgiczne i stylistyczne wpływające na kształtowanie się w muzyce zjawiska dialogu sakralnego.

Słowa kluczowe: czas sakralny, procesualność muzyczna, katharsis, przemiana duchowa, Viktoriia Polova, „Dialogues des Carmélites”.

TEMPORARY «FAULTS» OF THE SACRED TEXT: VICTORIA POLEVA – FRANCIS POULENC

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Abstract. The article studies the problems connected with the transformation of the temporal parameters of the sacred text in the genres of instrumental and theatrical music. Based on Francis Poulenc's opera «Dialogues des Carmélites» and Victoria Poleva's symphonic opus «Bucha. Lacrimosa», the nature of musical processuality is considered, dramaturgical and stylistic factors influencing the formation of the phenomenon of sacred dialogue in music are revealed.

Key words: sacred time, musical processuality, catharsis, spiritual transformation, Victoria Poleva, «Dialogues des Carmélites».

ЧАСОВІ «РОЗЛОМИ» САКРАЛЬНОГО ТЕКСТУ: ВІКТОРІЯ ПОЛЬОВА – ФРАНСІС ПУЛЕНК

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Анотація. У статті досліджуються проблеми, пов'язані із трансформацією часових параметрів сакрального тексту у жанрах інструментальної та театральної музики. На матеріалі опери Франсіса Пуленка «Dialogues des Carmélites» та симфонічного опусу Вікторії Польової «Bucha. Lacrimosa» розглядається природа музичної процесуальності, виявляються драматургічні та стилістичні чинники, що впливають на формування в музиці феномену сакрального діалогу.

Ключові слова: сакральний час, музична процесуальність, катарсис, духовне перетворення, Victoria Poleva, «Dialogues des Carmélites».

Introduction. It is difficult to find a period of time in history when the world chaos would be less than today. Crazy destruction, incompatible with any of the usual signs of evil, and an endless stream of losses... When composers write about war directly during the war, and not after it, then the entire musical sound loses the parameters of earthly time: there is no past and no future, and therefore, there are no memories and no hope. Everything is mixed up and exists at the same time... Such is «Bucha. Lacrimosa» written in July 2022 by Victoria Poleva.

Statement of the problem. The relevance of the problems that receive artistic expression in modern Ukrainian music is beyond doubt. Appealing to fundamental spiritual values in art is today a condition for the survival of the nation. The appeal to the music of Victoria Poleva and Francis Poulenc – so contrasting, but united in the key positions of the authors – is dictated by the demand for the problems of understanding how composers synthesize sacred meanings in their work.

Analysis of recent research and publications. The concept of «spirituality» is closely related to the understanding of the sacred foundations of human existence and is very deeply comprehended in the works of such classics of philosophy as W. James (Джеймс, 1992), M. Heidegger (Хайдеггер, 2003), M. Eliade (Элиаде, 1994). Modern musicology demonstrates a variety of approaches to the study of the phenomenon of the sacred in the XXI century, there are more and more articles and scientific papers devoted to the problem of the embodiment of the sacred in music. This is written by G. Aleeva (Алеева, 2003: 6–8), G. Kaloshina (Калошина, 2004: 207–230) и A. Predolyak (Предоляк, 2007). Their works cover a wide range of compositions of European composers of the XX century and are distinguished by the greatest development of the conceptual status of the sacred in musicology.

Goals of the article. The main research aim in this article is to study the nature of musical processuality in the context of the artistic embodiment of a tragic plot.

The aim of the work predetermines **the main objectives** of the study:

- to study the conceptual features and stylistic forms of the embodiment of sacred time in music;
- to reveal the semantic fullness of temporary “faults” in musical development, to argue their dramatic expediency;
- to reveal the nature of musical catharsis.

Francis Poulenc's opera «Dialogues des Carmélites» and Victoria Poleva's symphonic composition «Bucha. Lacrimosa» for violin with orchestra were chosen as *the material of the study*.

To achieve the mentioned objectives, a set of following *methods* was used: comparative-historical, musical-theoretical and the method of holistic analysis of a musical composition.

Results of the research. Victoria Poleva, a contemporary Ukrainian composer of world renown, today works at the forefront of national art ¹. The war, which started as a result of a full-scale invasion of Russia into Ukraine, not only did not stop the creative process of the musician, but, on the contrary, gave it an unprecedented intensity. In recent months, the premiere screenings of new compositions by Victoria Poleva have been held with great success in Germany, Italy, Belgium and other countries of Western Europe. On an incredible wave of inspiration, compositions of various genres were performed: «Nova» for symphony orchestra (2022), «David's Psalm 50» version for soloists and mixed choir (2022), «Ave Maria» for soprano solo and mixed choir (in Latin, 2022), «David's Psalm 1» for soloists and two choirs (in Latin, 2022), «David's Psalm 91» for soloists and two mixed choirs (2022), «David's Psalm 90» for soloists and two choirs (in Ukrainian, 2022), «Passacaglia» for violin and strings (2022). A landmark event was the premiere of the instrumental piece «Amapola» for violin, cello and piano (2022), created especially for Gidon Kremer. An outstanding violinist who has long-standing creative ties with a Ukrainian composer ², G. Kremer described this work as a «present» received within the last few days; and how remarkable a gift it is: «Amapola» for piano trio, a deeply expressive, slow-moving piece with hints, harmonically perhaps of Philip Glass and spiritually of Arvo Pärt and leaving a lasting impression of unspoken ritual» (Clarke, 2022).

When you follow the footsteps of a composer in this way, it seems as if you hear the author's «breath» and involuntarily share those thoughts and feelings that create the future with your own eyes. Perhaps this is how artistic

¹ Born on September 11, 1962 in Kiev, Ukraine, daughter of composer Valery Polevoy (1927–1986). Graduate of Kiev Conservatory (class of composition with Prof. Ivan Karabyts) 1989. Post-graduate studies completed there in 1995 under Prof. Levko Kolodub. 1990-1998 – lecturer in the faculty of composition, 2000-2005 – at the Music Information Technologies Department of the Kiev Conservatory. Since 2005 she has been a freelance composer. 2014, 2015 – member of the jury of the International Composers Competition «Sacrum» (Italy)

A genre range of her compositions includes symphonic, choral, chamber music. Early works of Victoria Polevá were related to the aesthetics of the avant-garde and polystylistics (ballet «Gagaku», «Transform» for symphony orchestra, «Anthem» for chamber orchestra, «Epiphany» for chamber ensemble, cantatas «Horace's ode», «Gentle light»). From the late 1990s her music became identified stylistically with «sacred minimalism» (A. Pärt, P. Vasks, J. Tavener, H. Gorecki). An important period in Victoria Polevá's creative work is related to intensive studies and embodiment of texts from divine services in the music.

Victoria Polevá's works are performed at the Beethovenfest Bonn (Germany), the Lockenhaus Chamber Music Festival (Austria), the Yuri Bashmet Festival in Minsk (Belarus), the Valery Gergiev Easter Festival in Moscow (Russia), Chamber Music Connects the World (Kronberg, Germany), the Dresdner Musikfestspiele, the Philharmonie Berlin, the Köln Philharmonie (Germany), the Theatre de Chatelet in Paris (France), the Rudolfinum-Dvorak Hall in Prague (Czech Republic), the Auditorio Nacional de España in Madrid (Spain), the George Weston Recital Hall in Toronto (Canada), the Yerba Buena Theater in San Francisco (United States), the Oriental Art Center in Shanghai (China), the Seoul Art Center (South Korea), the Esplanade Concert Hall in Singapore, and at festivals of new music in Ukraine, Sweden, Finland, Switzerland, Italy, Poland, United Arab Emirates, Peru and Chile.

² Gidon Kremer, as is his way, has been an advocate and supporter of Polevá's work, a fine example of which is the intense, concentrated, superb «Simurgh-quintet» for 2 violins, viola, violoncello and piano from 2000. In 2010, Gidon Kremer (violin), Andrey Pushkarev (vibraphone) and the Chamber orchestra «Kremerata Baltica» performed the chamber composition by V. Poleva «Warm wind». In 2011 Victoria Polevá was invited by Gidon Kremer as composer-in-residence at the XXX Lockenhaus Chamber Music Festival (Austria).

prophecies ripen...

Victoria Poleva has always amazed with her sincerity. Everybody knows how sincere and frank Victoria Poleva is in her interviews and art meetings. Uncharacteristic verbosity or witticisms encourage her audience to direct analogies. Therefore, in a certain sense, it can be said that Victoria Poleva's public statements are an imaginary «philosophical program» of her musical concepts. «I never felt bad in a crowd,» says Victoria Poleva. «This idea that a composer is a sophisticated, alienated loner is not at all close to me» (Морозова, 2014). You can get the impression that her bottomless soul suddenly finds itself in «an open access». There are few examples in history of such piercing spiritual courage. Just as disarming is Victoria's music.

Starting with the mystery «Transforma» for an ensemble of soloists and a symphony orchestra (1993), Victoria Poleva «voices» cosmogonic ideas in one way or another. «I am unbelievably worried about those scenes in movies in which no one usually cries – only me. When the army rises, for example. Or humanity. This feeling of a gigantic mass amazes and worries me like nothing else <...>. Performing some mystery, the united singing humanity is able to go to the next level» (Морозова, 2014). In this conviction of the author, one can feel the echo of the cult of Alexander Scriabin³, and the «voice» of its Orthodox-conciliatory essence. In fact, every composition of V. Poleva is about how to *escape yourself* – closed and finite yourself.

«Bucha. Lacrimosa» had an incredible public resonance. The premiere of the composition took place in September this year as part of the *Beethovenfest* in Bonn. Creative tandem of musicians with world names – conductor Oksana Lyniv and violinist Andrii Murza⁴ – was organically supported by the impeccably structured sound of the Youth Symphony Orchestra of Ukraine⁵. This composition is written about «today» and «now» – without references to the past, historical allusions or metaphors. The audience is literally overwhelmed by the moment of living pain, which lasts forever... «This composition was written after I saw the photos of the terrible atrocities committed in Bucha,» the composer said. «Then I almost burned out from despair, from the impossibility of living on. This is a contemplation of how the souls of tortured, raped, and shot Ukrainians rise to the sky like streams. This is evidence of the loss of humanity's paradise. This will forever remain a terrible wound. And this composition is the only possibility for me to survive» (Найдюк, 2022). The uncontrollable emotions of sympathy, with which the hall responded to the pathetic call of the musicians, became a poignant manifestation of the humanity of the artistic community of European countries.

The artistic idea of Victoria Poleva's composition is solved exclusively by instrumental means, without the involvement of the choir: against the background of pulsating ostinatos, the thin lines of the violin solo soar. Light melodic patterns seem to dissolve in open space. They are quietly carried away into the sky, like human breathing in the cold, only there is no exhalation... And at some point, a monstrous pile of evil takes possession of space. Hard mechanical beats tutti methodically destroy everything that is human.

Is it possible to consider the music text «Bucha. Lacrimosa» sacred, as on the surface there is not a single genre attribute of Orthodox cult chants, so characteristic of Victoria Poleva's work? However, when it comes to the author's style and thinking of the Ukrainian composer, the answer is definitely yes. This musician does not think otherwise than in the categories of the vertical: «Man – God», no matter what different «plot» situations the heroes of her compositions find themselves in. Despite the absence of a prayer appeal expressed verbally, the music itself is filled with prayer. From the first to the last sound, we witness the growth of spiritual power with our own eyes. Its power is like an invisible energy that fills a tree that goes both roots and branches into the infinity of Earth and Sky.

The most important feature of dramaturgy of «Bucha. Lacrimosa» is its non-linearity. This music was created kind of at a break in the natural flow of life: the planetary grief for the dead literally turns the normal human horizon of time into a tight knot of impasse. A circle of martyrs appears in front of the listener – a living witness of events. The usual coordinate system of «formation-development-conclusion» does not work here, doesn't matter how much the ear craves the traditional logic in the unfolding of the musical form. That is why, because the collective

³ Polevoy (Mohyla), Valery Petrovych (June 3, 1927, Odesa – May 2, 1986, Kiev) – Ukrainian composer, student of Borys Lyatoshynsky, member of the Union of Composers of the USSR. After graduating from the Kyiv State Conservatory named after P. I. Tchaikovsky in 1950, Valery Polevoy was arrested with his brother on charges of creating a youth anti-Soviet organization, the so-called «People's Liberation Party» (PLP), «...set as its task the preparation of an armed uprising with the aim of overthrowing the political system in the Soviet Union». During 1950–1954 served a term of imprisonment in the copper mines of Dzhezkazgan (Karaganda region of the Kazakh SSR). After rehabilitation, he was engaged in pedagogical, editorial and public educational activities (1956–1961 – music editor of the Publishing House of Fine Arts and Musical Literature; 1962–1963 – editor of the republican branch of the publishing house «Soviet Composer»; 1963–1965 – music editor of the publishing house «Art»).

For Valery Polevoy, the composer, the work of Alexander Scriabin has been the subject of deep study and worship all his life. According to the memoirs of his daughter, Victoria, it was an absolute idol and the embodiment of worldview ideals: «I grew up on Scriabin. He was my father's favorite composer and I kind of inherited it. Together with the whole complex of ideas. They were revered at home as a Holy Scripture» (Морозова, 2014).

⁴ Artistic director of the Odesa International Violin Competition, artist of the Dusseldorf Symphony Orchestra (Germany). Participates in the work of the jury of international competitions and conducts workshops in the cities of Ukraine, China and Germany. Since 2019, he has been teaching at the Odesa National Academy of Music named after A. V. Nezhdanova. A. Murza is the winner of international competitions, including the Julio Cardona International Violin Competition in Portugal, Eugene Koc in Moldova, and «Art of the XXI Century» in Ukraine. Participated in international festivals in Heidelberg (Germany), Santander (Spain), «Two Days and Two Nights of New Music» and «Golden Violins of Odesa» (Ukraine).

⁵ Youth Symphony Orchestra of Ukraine / YsOU is the first and only youth orchestra that unites talented youth from all over Ukraine. The collective was founded in 2016 on the initiative of Oksana Lyniv. The orchestra has become a powerful platform for the development of young musicians between the ages of 12 and 22, and has already won international recognition for its brilliant performances in Bonn (Beehovenfest Bonn), Berlin (Festival of youth orchestras Young Euro Classic), Bayreuth (Bayreuth Festival of Young Artists), Graz (Musikverein Graz), Lviv (LvivMozArt festival) and Kyiv.

«we» – the author, performers, listeners – is inside the action, a situation of tragic impossibility to go beyond the circle arises. This is confirmed by the nightmarish beats at the climax, which literally pull you into the center of the sonic boom. Musical events seem to spiral into an eerie abyss, leaving no hope for emotional relief. And human consciousness, in the name of its own protection, simply turns off the «button» of perception. In the reprise section, the crying returns – unbroken, quiet, constant...

We can talk about two factors that demonstrate the presence of a hidden sacred dialogue in the text «Bucha. Lacrimosa»: the transformation of spectators into participants in the action and temporary metamorphoses at the turning point of the sounding «mystery». This «sacred» moment of musical action is recognizable by the sudden «emptiness» and silence. We are talking about a kind of act of spiritual transformation – a moment of breakthrough into some other dimension of space, when the ultimate tension of feelings opens the gates to the invisible world. What happens at this moment remains a mystery forever: catharsis, «great hesychia»⁶, transcendence, understanding... Time seems to lose its usual physical parameters and ceases to obey the inertia of motion. There is a breakdown of musical processuality. It is this quality of artistic conception that makes it possible to correlate symphonic opus «Bucha. Lacrimosa» with such masterpieces of sacred art by Victoria Poleva as «Warm Prayer» to the canonical text for soprano and women's choir *a cappella* (2007), triptych to the canonical texts «Mother of Light» (2003), the cantata «Word» to the text of St. Symeon the New Theologian for soprano, mixed choir and symphony orchestra (2002).

«For me, the boundaries of space are extremely important,» the author repeatedly emphasized in her statements. «You always want to expand them, cross the border of "limiting possibilities". Therefore, I often try to use extreme registers, extreme dynamic ranges, extreme tempos. <...> This creates strong tension, suffering, but also hope, the possibility of overcoming...» (Москалец, 2012). Is it possible to use such music in applied liturgical practice? The composer formulated a negative answer to this question a long time ago, understanding the full significance of the author's word in her compositions: «There is another type of spiritual music that does not pretend to be a church service, but has a deep liturgical inner text» (Москалец, 2012: 11). Such a simple and capacious author's statement contains the key to understanding the sacred content of Victoria Poleva's compositions.

Unbearably dramatic idea of «Bucha. Lacrimosa», on the one hand, «scales up» the entire previous compositional work of the musician, and on the other hand, sharply outlines the boundary of the «peaceful» period of the author's work. The discontinuity of time, where silence is more verbose than sounds, becomes the main meaning-making factor of Victoria Poleva's «live» requiem. The composer once again opened the door to the space of spiritual mystery, resurrecting the catharsis of «Parsifal» by Richard Wagner and «Dialogues des Carmélites» by Francis Poulenc.

The opera of Francis Poulenc «Dialogues des Carmélites», created at the culmination of his creative path, reflects the composer's religious reflections, which, as we know, sometimes had a mystical connotation. «I have no other philosophy of life <...> than faith,» he said (Пуленк, 1977: 134). In anticipation of the creation of the opera and later, the composer created «Sept répons des ténèbres», cantatas «Sécheresses», «Stabat mater» in twelve parts, «Four Christmas motets», several motets for three voices and instruments. But in none of the compositions did he express his spiritual predilections as piercingly as in this opera.

As we know, the history of the creation of the opera is quite unusual. In 1953, Poulenc received an offer from the *Teatro alla Scala* to write a ballet about the saint Margaret of Cortona⁷. During a trip to Italy at the *Publishing House Casa Ricordi*, the composer was offered to create an opera based on the play «Dialogues of the Carmelites» by Bernanos, which surprised him greatly. But he personally knew and respected the author. After watching the play, the composer agrees.

The play of Georges Bernanos appeared on the basis of the historical novel «The Last at the Scaffold» (1931) by Gertrude von Le Fort (*The Baroness Gertrud von Le Fort*), which captured the true historical events: on July 17, 1794, ten days before the end of the Jacobin terror, sixteen nuns of the Carmelite monastery in Compiègne were sentenced to death by a revolutionary tribunal and guillotined on the same day in one of the squares of Paris. One of them, sister Maria, accidentally escaped arrest and left a story about the fate of her friends. In 1906, Pope Pius X beatified sixteen nuns. The author introduces a new heroine Blanche de la Force, the daughter of Marquis de la Force, who was executed under Robespierre and indeed had a daughter who went to the Carmelite monastery after the death of her mother.

Based on the novel, director Philippe Agostini wrote the script of the film, where he added the image of the heroine's brother – Chevalier de la Force. He asked neo-Catholic writer Georges Bernanos to write dialogues for the upcoming film. However, Agostini did not use them in the movie because they were too focused on religious and moral considerations. After the death of G. Bernanos, his executor Albert Béguin published the dialogues as a play for the theatre.

Bernanos Francis Poulenc was attracted by the unusual form of the play in the form of dialogues-disputes,

⁶ *Hesychia* (from ancient Greek. ἡσυχία) – «calmness, silence, solitude». The philosophy of hesychasm is based on the idea that it is possible to contemplate the unknowable (God) through divine energies. Hesychasm is a special kind of mystical practice of Orthodox monks, in which silent prayer is used for the sake of contemplating the Divine light (the Light of Tabor, which emanated from Christ during the Transfiguration of Jesus on Mount Tabor). In 1351, hesychasm was accepted as the official teaching of the Orthodox Church. In many ways, it influenced the spiritual upsurge of Kyivan Rus in the XIV—XV centuries. The main representatives of hesychasm are Symeon the New Theologian and Gregory Palamas.

⁷ *Margaret of Cortona* (1247 – 22 February 1297) was an Italian penitent of the Third Order of Saint Francis. She was born in Laviano, near Perugia, and died in Cortona. She was canonized in 1728. She is the patron saint of the falsely accused, hoboos, homeless, insane, orphaned, mentally ill, midwives, penitents, single mothers, reformed prostitutes, stepchildren, and tramps.

the original religious and philosophical concept, and the discussions that the characters lead. Therefore, he empathizes with every idea, emotionally saturating it, acts as a co-creator with both Bernanos and the Lord God when the truths of faith are discussed.

The revolutionary terror spared no one. Having chosen the line of spiritual and moral reflections as the basis of dramaturgy, Bernanos and Poulenc reveal the reasons for the collapse of the revolution: it is impossible to build the future on lack of spirituality, unbelief, general hatred, when destructive forces, rather than constructive ones, break out from the depths of the masses of the people, and there arises a contradiction between «the desired bright future» and the endless decline in morals.

The staging fate of the opera also showed the timeliness of the plot. After the premieres of 1957 in Milan's *Teatro alla Scala* (January 26) and the *Paris Grand Opéra* (June 21), in the early 60s the opera was performed in theaters in London, Vienna, Stockholm, Lisbon, Chicago, Geneva, Barcelona, Naples. In the 1990s, a wave of new performances takes place: «Dialogues des Carmélites» were sounded at the grandiose *Sydney Opera House*, then at the *Metropolitan Opera*, again in Paris, Munich. On the crest of this wave, on the eve of the 50th anniversary of the creation of the composition, a production of the Moscow theater *Helikon Opera* appeared in 2006.

The tragic events of 2022 had a direct impact on the interpretations of F. Poulenc's operatic masterpiece by European directors in the 2021–2022 season. Especially significant was the version of the Czech director Linda Hejlová Keprtová, presented this fall on stage of *Divadla F. X. Šaldy* (Liberec, Czech Republic)⁸. The idea of the monstrous unforgivable sin of all murderers in the world runs like a red line through the whole performance, be it the Jacobins of 1794 or the neo-Nazis of 2022. Frankly vulgar images of French soldiers cause literally physiological disgust with their unbridledness and cruelty.

The production of *Divadla F. X. Šaldy* is filled with the underlined symbolism and a special gesture language. Opera is plastic through and through. Something is moving all the time on the stage: either people, or chairs that seem to be «tied» to each nun, or the choristers' hands rising in some supernatural dance, then falling flowers, or a shining cross... The incessant movement around the stage creates a parallel visual every second plot: in the space of the stage, anxiety is constantly «phoning» – something that we do not see is happening, but we will definitely see in the future. And it extremely inflames the atmosphere of the action. By the third act, even the slightest «movement» of the actors is felt physically as pain.

This is how the tragic finale of the opera is prepared. The rhythm of non-stop walking eventually grows to the grandiose proportions of a funeral procession, resulting in the climactic choral scene *Salve Regina*. Avoiding objectivity, the director focuses here on the faces of the heroines – unique, fragile and strong at the same time. The melody of the *Salve Regina* prayer is repeated many times, «dresses itself» in a harmonic attire and reaches an ecstatic sound, blocking the noisy rumble of the crowd. The tragic pathos of the chorale is empathized by the falling «chords of death», gaining more extensive vertical sound volume along the stage and turning into a cluster at the end. At the climax of the opera, the very mystery of the transformation of the spirit is captured. Moreover, this is not happening «behind the scenes», but «point-blank» – close-up. Each of the nuns takes a step towards the viewer and seems to «freeze in stone». As they stood, so they «left» towards freedom, taking a step beyond the limits of human suffering. All sixteen heroines are united by only one – the seal of God on the forehead.

Contrasting executions of executioners and victims in the scene, Poulenc does something unimaginable from the point of view of physical parameters: he kind of «renames» the worlds, denoting everything earthly as deadly, and everything heavenly as giving life. So, who really died then? Who won on the scale of eternity? The one who remained forever in criminal chains, or the one who ascended on the wings of a newfound power? The great Poulenc in his opera opened the doors to the Cosmos for the chosen and protected them from all earthly shackles.

Conclusions. Summarizing the observations proposed in this article, we can state that both Victoria Poleva and Francis Poulenc – each in their own way and in their own ideological and artistic field – think as a whole. Both studied compositions in a certain sense represent completed cycles of «prayer action». Essentially, whatever historical forms the Sacrament of Communion with the Divine world acquires, we are actually talking about one thing – overcoming the «wall of death.» The sacred always finds itself at the limit of the human – in *silence* and *emptiness*. To break the illusion of the closed world and get away from the linear flow of time – this is how one can designate the semantic axis of the musical and dramatic «plots» of «Dialogues des Carmélites» by F. Poulenc and «Bucha. Lacrimosa» of V. Poleva.

⁸ Musical staging, conductor: Ondrej Olos

Conductor: Anna Novotná-Pešková

Director: Linda Hejlová Keprtová

Scenography: Michal Syrový

Costumes: Tomáš Kypta

Choirmaster: Lukáš Kozubík

Persons:

Blanche de la Force: Lívía Obruchnik-Vénosova

Marquis de la Force: Roman Janál

Knight de la Force: Sergey Kostov

Madame de Croissy: Jitka Zerhauová

Madame Lidoine: Iveta Jiříková, Vúra Poláchová

Sister Constance: Veronica Kaiser

Performance: DFXS orchestra and choir

Severáček children's choir led by Silvie Langrov

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