**Игорь Стравинский**

**Threni: id est Lamentationes Jeremiae Prophetae**

**Трени: Плачи Пророка Иеремии**

для сопрано, альта, двух теноров, двух басов, хора и оркестра

(1958)

Перевод М.М. Фельдштейна

Considered from any angle, Threni is a monumental work. Threni, written in 1957-58, is the largest of any work that Stravinsky wrote after The Rake's Progress. Threni requires a huge orchestra (2.3.3.0-4.1.3.1, sarrusophone, timpani, tam-tam, piano, celesta, harp, and strings), six soloists (SATTBB), and a four-part mixed chorus. Although Threni is only the third composition (after Canticum sacrum and Agon) in which Stravinsky employed twelve-tone technique, it is his first entirely twelve-tone composition.

Stravinsky explores many aspects of twelve-tone technique in Threni. His row treatment includes combinatoriality, set rotation, permutation, incomplete row usage, and large-scale formal row usage. An Object-Oriented Analysis of Threni explains many of Stravinsky's row choices and their subsequent compositional treatments.

The Prime form of the row is taken from the first aggregate sung by the soprano soloist, beginning in M. 5. Although this row is not the initial row in the work, Stravinsky acknowledged that this form is the Original form on which the rest of the work is based (Roman Vlad, Stravinsky (London: Oxford University Press, 1960), 214.). The Prime form is indeed the home row of this work, since it is the basis for the foundational rows used throughout Threni. Table 49 shows the standard twelve-tone matrix for Threni.

Threni consists of three large formal sections. The central section is further subdivided into three subsections. Each of the large formal sections takes its text from a different chapter of the Biblical book of Lamentations: "De elegia prima" sets portions of the first chapter, "De elegia tertia" parts of the third chapter, and "De elegia quinta" selections from the fifth and last chapter.

Post-Tridentine settings of the Lamentations of Jeremiah that are intended for liturgical use make use of the words from nine lessons in the Matins of Maundy Thursday (Lamentations 1:1-5, 1:6-9, 1:10-14), Good Friday (2:8-11, 2:12-15, 3:1-9), and Holy Saturday (3:22-30, 4:1-6, 5:1-11). Stravinsky, not intending a liturgical performance, chose the portions of Lamentations for Threni himself based on his sense of form and drama.

However, Stravinsky does follow the liturgical tradition of setting Lamentations in one respect: he sets the Hebrew letters. Each of the five chapters of the Biblical book of Lamentations is an acrostic poem. In chapters one, two, and four, each line of the acrostic begins with a successive letter of the Hebrew alphabet. Thus, each chapter has twenty-two verses, one for each Hebrew letter. Chapter three contains sixty-six verses, every three of which begin with the same letter. Therefore chapter three is a triple acrostic. The fifth chapter of Lamentations also has twenty-two short verses, but it is not an alphabetic acrostic and so its translation uses no Hebrew letters. In his setting, Stravinsky follows Roman Catholic tradition by including the Hebrew letters (except for the fifth chapter), which were maintained in Jerome's Latin translation to show the acrostic pattern.

**De elegia prima – Элегия Первая**

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| IncipitНачало | Incipit lamentatio Jeremiae Prophetae. | Начало Плачей Пророка Иеремии |
| 1:1 ALEPH | Quomodo sedet sola civitas plena populo! facta est quasi vidua domina gentium: princeps provinciarum facta est sub tributo. | Как одиноко сидит город, некогда многолюдный! он стал, как вдова; великий между народами, князь над областями сделался данником. |
| 1:2a BETH | Plorans ploravit in nocte, et lacrimae ejus in maxillis ejus | Горько плачет он ночью, и слёзы его на ланитах его. |
| 1:5a HE | Facti sunt hostes ejus in capite, inimici illius [ejus] locupletati sunt Quia Dominus locutus est super eam propter multitudinem iniquitatum ejus. | Враги его стали во главе, неприятели его благоденствуют, потому что Господь наслал на него горе за множество беззаконий его  |
| 1:11b CAPH | Vide, Domine, [et] considera, quoniam facta sum vilis. | Воззри, Господи, и посмотри, как я унижен! |
| 1:20 RES(H | Vide, Domine, quoniam tribulor, venter meus conturbatus est, subversum est cor meum in memet ipsa quoniam amaritudine plena sum. Foris interfecit gladius, et domi mors similis est. | Воззри, Господи, ибо мне тесно, волнуется во мне внутренность, сердце моё перевернулось во мне за то, что я упорно противился Тебе; отвне обесчадил меня меч, а дома - как смерть. |

The harmonic structure of most large-scale tonal music diverges from the foundational or central key area in the middle portion of the work. Analogously, the objects employed by Stravinsky in "De elegia tertia" increasingly diverge from the foundational rows of the First Object. "De elegia tertia" is in three sections: Querimonia, Sensus spei, and Solacium.

Querimonia – Жалоба

The first part of "De elegia tertia" is Querimonia or "complaint" (MM. 166-193). Querimonia is in four sections, each consisting of the chorus singing Hebrew letters accompanied by trombones, followed by an increasing number of soloists singing the Lamentations text (from one to four).

**De elegia tertia - Элегия Третья**

Querimonia – Жалоба

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| 3:1-3 ALEPH | Ego vir videns paupertatem meam in virga indignationis ejus. Me menavit; et adduxit in tenebris [tenebras], et non in lucem. Tantum in me vertit, et convertit manum suam tota die. | Я человек, испытавший горе от жезла гнева Его. Он повёл меня и ввёл во тьму, а не во свет. Так, Он обратился на меня и весь день обращает руку Свою; |
| 3:4-6 BETH | Vetustam fecit pellem meam et carnem meum, contrivit ossa mea. Aedificavit in gyro meo et circumdedit me felle et labore. In tenebrosis collocavit me, quasi mortuos sempiternos. | Измождил плоть мою и кожу мою, сокрушил кости мои; Огородил меня и обложил горечью и тяготою; Посадил меня в тёмное место, как давно умерших; |
| 3:16-18 VAU | Et fregit ad numerum dentes meos, cibavit me cinere. Et repulsa est a pace anima mea, oblitus sum bonorum. Et dixi: Periit finis meus, et spes mea a Domino. | Сокрушил камнями зубы мои, покрыл меня пеплом. И удалился мир от души моей; я забыл о благоденствии, И сказал я: погибла сила моя и надежда моя на Господа. |
| 3:19-21 ZAIN | Recordare paupertatis, et transgressionis meae, absinthii et fellis. Memoria memor ero, et tabescet in me anima mea. Haec recolens in corde meo, ideo sperabo. | Помысли о моём страдании и бедствии моём, о полыни и желчи. Твердо помнит это душа моя и падает во мне. Вот что я отвечаю сердцу моему и потому уповаю. |

Sensus spei – Чувство надежды

The second of the three parts of "De elegia tertia" is Sensus spei or "Perceiving hope" (MM. 166-193). Sensus spei is a setting of eight Hebrew letters and their corresponding Lamentations text from chapter three of the Biblical book of Lamentations. Chapter three, the triple acrostic, contains sixty-six verses of text in comparison with the twenty-two verses of the other four chapters of Lamentations. Formally, Stravinsky sets aside the strict additive canons of Querimonia in favor of a large-scale formal structure made up of three statements of each of the eight letters. In between the statements of the letters, Stravinsky inserts the Lamentations text in various methods with a timbral palate of much greater variety than any heard thus far in Threni.

Table 71 presents the Latin words and King James English translation of the second part of "De elegia tertia:" Sensus spei. Stravinsky's alterations of the Latin text are designated with square editorial brackets [].

**De elegia tertia – Элегия Третья**

Sensus spei – Чувство надежды

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| 3:22-24 HETH | Misericordiae Domini, quia non sumus consumpti; quia non defecerunt miserationes ejus. Novae [Novi] diluculo, multa est fides tua. Pars mea Dominus, dixit anima mea; propterea expectabo eum. | По милости Господа мы не исчезли, ибо милосердие Его не истощилось. Оно обновляется каждое утро; велика верность Твоя! Господь часть моя, говорит душа моя, итак буду надеяться на Него. |
| 3:25-27 TETH | Bonus est Dominus sperantibus in eum, animae quaerenti illum. Bonum est praestolari cum silentio salutare Domini [Dei]. Bonum est viro, cum portaverit jugum ab adulescentia sua. | Благ Господь к надеющимся на Него, к душе, ищущей Его. Благо тому, кто терпеливо ожидает спасения от Господа. Благо человеку, когда он несёт иго в юности своей; |
| 3:34-36 LAMED | Ut contereret sub pedibus suis omnes vinctos terrae; ut declinaret iudicium viri in conspectu vultus Altissimi; ut perverteret hominem in judicio suo, Dominus ignoravit. | Но, когда попирают ногами своими всех узников земли, Когда неправедно судят человека пред лицом Всевышнего, Когда притесняют человека в деле его: разве не видит Господь? |
| 3:40-42 NUN | Scrutemur vias nostras, et quaeramus, et revertamur ad Dominum. Levemus corda nostra cum manibus ad Dominum in caelos [coelos]. Nos inique egimus, et ad iracundiam provocavimus; idcirco tu inexorabilis es. | Испытаем и исследуем пути свои, и обратимся к Господу. Вознесём сердце наше и руки к Богу, сущему на небесах: Мы отпали и упорствовали; Ты не пощадил. |
| 3:43-45 SAMECH | Operuisti in furore, et percussisti nos, occidisti, nec pepercisti. Opposuisti nubem tibi, ne transeat oratio Eradicationem et abjectionem posuisti me in medio populorum. | Ты покрыл Себя гневом и преследовал нас, умерщвлял, не щадил; Ты закрыл Себя облаком, чтобы не доходила молитва наша; Сором и мерзостью Ты сделал нас среди народов. |
| 3:49-51 AIN | Oculus meus afflictus est, nec tacuit, eo quod non esset requies. Donec respiceret et videret Dominus de caelis [coelis] Oculus meus depraedatus est animam meam in cunctis filiabus urbis meae. | Око мое изливается и не перестает, ибо нет облегчения, Доколе не призрит и не увидит Господь с небес. Око мое опечаливает душу мою ради всех дщерей моего города. |
| 3:52-54 TSADE | Venatione ceperunt me quasi avem inimici mei gratis. Lapsa est in lacu [lacum] vita mea, et posuerunt lapidem super me. Inundaverunt aquae super caput meum; dixi: perii. | Всячески силились уловить меня, как птичку, враги мои, без всякой причины; Повергли жизнь мою в яму и закидали меня камнями. Воды поднялись до головы моей; я сказал: "погиб я". |
| 3:55-57 COPH | Invocavi nomen tuum, Domine, de lacis novissimis [novissimo]. Vocem meam audisti; ne avertas aurem tuam a singultu meo et clamoribus. Appropinquasti in die quando invocavi te; dixisti: Ne timeas. | Я призывал имя Твоё, Господи, из ямы глубокой. Ты слышал голос мой; не закрой уха Твоего от воздыхания моего, от вопля моего. Ты приближался, когда я взывал к Тебе, и говорил: "не бойся " |

Solacium – Утешение

The final subsection of "De elegia tertia" is Solacium, or "Compensation." As in the previous two subsections of "De elegia tertia," Solacium is structured around three repetitions of the Hebrew letter texts sung by the chorus. In this section, three letters are each repeated three times. Following each letter, the Latin text is sung by soloists as well as the chorus.

**De elegia tertia – Элегия Третья**

Solacium - Утешение

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| 3:58-60 RES(H) | Judicasti, Domine, causam animae meae, redemptor vitae meae. Vidisti, Domine, iniquitatem [illorum] adversum me iudicium meum. Vidisti omnem furorem universas cogitationes eorum adversum me. | Ты защищал, Господи, дело души моей; искуплял жизнь мою. Ты видишь, Господи, обиду мою; рассуди дело моё. Ты видишь всю мстительность их, все замыслы их против меня. |
| 3:61-63 SIN | Audisti obprobria eorum Domine omnes cogitationes eorum adversum me. Labia insurgentium mihi et meditationes eorum adversum me tota die. Sessionem eorum, et resurrectionem eorum vide ego sum psalmus eorum. | Ты слышишь, Господи, ругательство их, все замыслы их против меня, Речи восстающих на меня и их ухищрения против меня всякий день. Воззри, сидят ли они, встают ли, я для них - песнь. |
| 3:64-66 THAU | Reddes eis vicem, Domine, juxta opera manuum suarum. Dabis eis scutum cordis, laborem tuum. Persequeris in furore, et conteres eos sub caelis [coelis], Domine. | Воздай им, Господи, по делам рук их; Пошли им помрачение сердца и проклятие Твоё на них; Преследуй их и истреби гневом из поднебесной, Господи. |

De elegia quinta

The last section of Threni is "De elegia quinta," the fifth chapter of Lamentations. Unlike all the previous sections in Threni, "De elegia quinta" does not contain statements of Hebrew letters. This final part of Threni also is much shorter than either "De elegia prima" or "De elegia tertia."

**De elegia quinta – Элегия Пятая**

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| Oratio | Oratio Jeremiae Prophetae. | Молитва Пророка Иеремии. |
| 5:1 | Recordare, Domine, quid acciderit nobis; intuere et respice obprobrium nostrum. | Вспомни, Господи, что над нами совершилось; призри и посмотри на поругание наше. |
| 5:19 | Tu autem, Domnine, in aeternum permanebis, solium tuum in generatione et generatione [generationem et generationem]. | Ты, Господи, пребываешь во веки; престол Твой - в род и род.[из рода в род]. |
| 5:21 | Converte nos, Domine, ad te, et convertemur; innova dies nostros, sicut a principio. | Обрати нас к Тебе, Господи, и мы обратимся; обнови дни наши, как древле. |

As demonstrated above, Stravinsky experimented with twelve-tone compositional techniques in Threni to a greater degree of complexity and a greater extent than in his shorter twelve-tone works. His row treatment included combinatoriality, set rotation, permutation, incomplete row usage, and large-scale formal row usage. His compositional choices maintained a close relationship with the meaning of the poetic text. In addition, analysis with rows projected onto three-dimensional objects aids in the explanation of many of Stravinsky's row choices for and within the individual formal sections, as well as the distinction of much of the overall structure of Threni. Stravinsky ensures the overall cohesion of this monumental work with the varying forms of, and the compositional usage of, the foundational rows from the First Object. These foundational forms are the structural frame around which the whole work is constructed.

Анализ додекафонной структуры произведения можно прочесть по ссылке:

<https://sites.google.com/site/stravinskystopology/6-threni-large-scale-musical-poetical-and-formal-row-employment-with-objects>