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# REDEMPTION

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BY CHRISTOS HATZIS

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*Note: Redemption is a work-in-progress. Since some of the works in the cycle have not been composed yet, the preliminary description of these works and perhaps the overall structure of the cycle may be updated, edited and otherwise modified. If you download this document from the [www.hatzis.com](http://www.hatzis.com) site, you may want to revisit the site periodically and check the date of the latest update of this project description and analysis.*

*Redemption* is a pentalogy of works, four of which have (are being) composed by me and one, *Redemption: Book 2*, is being developed in collaboration with colleagues. All the works of the pentalogy are based on a theme meditated upon by turn-of-the-century American seer Edgar Cayce, namely the story of humanity's spiritual fall and redemption seen through the various lives of this story's protagonist, the Master soul whose latest incarnation on earth was as Yeshua of Nazareth. In variance with established Christian doctrine, Cayce sees Christ not as a nature separate from humanity but as a pattern to be worn by every soul during its various journeys through materiality.

Conceived and implemented at the beginning of time in order to free humanity from its bondage in materiality, the soul/pattern “Christ” is identified with Biblical personages such as Adam, Enoch, Melchizedek, Joseph (son of Jacob), Joshua (Mose’s right hand), Asaph (King David’s court musician) but also with other personages outside the Judeo-Christian tradition, such as Amilius (the first human manifestation on earth as an energy/spirit projection), Hermes (the builder of the Great Pyramid of Gizeh according to Cayce), and Zend (the father of Zarathustra and founder of the Zoroastrian religion) among others. The careful study of these individuals, and the esoteric traditions that have sprang forth around them, gives rise to a fascinating cosmological, ethical and soteriological discourse that may help us see these age-old religious traditions in a completely new light and ascribe new relevance to them for our troubled times.

The music of *Redemption* is currently divided into five books. The instrumentation of the entire cycle is: *Book 1* for string quartet and chamber orchestra, *Book 2* an audio-visual installation piece, *Book 3* for violin and orchestra, *Book 4* an audio-visual installation, and *Book 5* for vocal soloists, orchestra and choir (my existing work *Sepulcher of Life*). Each book is (will be) a stand-alone composition, which may be performed independently of its siblings. The pentalogy is designed to also be performed in its entirety as an all-day event, each book performed at different times in the course of a day. The *Redemption* pentalogy, three symphonic concert works with two audio-visual installations interpolated between them, can be presented as follows:

- Breakfast
- *Redemption: Book 1* (orchestral concert) in the morning
- *Redemption: Book 2* (audio-visual installation) in the late morning
- Lunch—discussion
- *Redemption: Book 3* (orchestral concert) in the afternoon
- *Redemption: Book 4* (mixed media performance) in the late afternoon
- Dinner—discussion
- *Redemption: Book 5* (orchestral concert) in the evening

The cuisine for the three meals can be coordinated to reflect the themes of the music that follows each meal. The all-day presentation may be part of a larger festival or a stand-alone event in which audiences may purchase package admission with meals or separate admission for the individual events.

The *Redemption* pentalogy consists of nine movements, if you count *Sepulcher of Life* as one movement since its movements follow one another without interruption, or twelve movements, if you count them separately. Also, if you subtract the two non-orchestral works from the total of the movements in the pentalogy, then you end up with seven distinct and self-contained movements. In numerology, seven is the number of completion, nine is the number of self-sacrifice and high-priesthood and hence the number of Christ, and twelve is the number of the segments of a time cycle: twelve months in a year or twelve eons (corresponding to earth's axial procession cycle lasting 25,800 years) in a macro-historical cycle. According to Cayce, Jesus initiated the last eon in such a cycle, which started with the biblical Deluge and the half-point of which began with the final destruction of Atlantis around 10,000 BC., hence the symbolic predominance of the number twelve in his ministry (twelve Apostles, etc.). Beyond the number symbolism associated with the larger components of this work, numbers in various configurations play important symbolic roles throughout the *Redemption* pentalogy.



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# REDEMPTION: BOOK ONE

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AT THE DAWN OF TIME  
(Amilius and the Fallen angels)

FALL FROM INNOCENCE  
(Adam & Eve)

LORD OF RIGHTEOUSNESS  
(Melchizedek)

*Redemption, Book 1* was commissioned by CityMusic Cleveland for the Pacifica Quartet and the CityMusic Orchestra with the support of the Cuyahoga Arts and Culture, Cuyahoga County, Ohio and Drs. Ali and Sawsan Alhaddad. Its composition was completed in June 2009 and its premiere and tour under the direction of David Alan Miller took place in October 2009 in Youngstown, Ohio and the Greater Cleveland area.

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## 1. AT THE DAWN OF TIME (AMILIUS AND THE FALLEN ANGELS)

The first movement of this book documents humanity's willful fall from its spiritual habitat and its enmeshment in materiality. Bound by the laws of materiality and sinking deeper into its hard substance, humanity gets corrupted and loses the memory of its original "lightness" and its imperishable origin. Loss of this memory of origin means that there is no possibility of escape and return to humanity's original exalted state. Amilius, the androgynous (or genderless) first begotten

soul entity, the spiritual Adam of some esoteric traditions, pleads the creative forces to be allowed to descend to the earth realm and help prepare a way for the trapped souls to return to their spiritual source. He is warned that this is a difficult task but his love for the lost souls propels him to try. He is not successful and nearly gets trapped by the attraction of materiality. As he escapes the earth realm to return back to God he realizes that humanity cannot be “preached” out of its fall. A way must be created, an earthly vehicle, through which the souls trapped in materiality may learn over many repeated incarnations the only exit strategy from the earth realm, which is love and self-sacrifice. The birth of this idea at the spirit level is the beginning of redemption. Its implementation begins with the “Adam project”<sup>1</sup>, the subject of the second movement of the work.

The music of the first movement is cosmic in nature and draws from “cosmic” elements to fashion its musical material. The central symbol of this movement (and subsequent movements in this and other books) is encapsulated in the opening measures of Richard Strauss’ *Also Sprach Zarathustra*. This music’s cosmic character owes as much to the movies (its use in Stanley Kubrick’s *2001: Space Odyssey*) as to Strauss’ indebtedness to Friedrich Nietzsche. In *Redemption, Book 1*, the sudden modulation of the Strauss quotation from C major to C minor and back to a triumphant C major again is used as a symbol of fall and redemption<sup>2</sup>. I believe that it is this semiotic relationship with the concepts of fall and redemption anyway that has made this Strauss quotation so meaningful to pop culture and has established it as perhaps the most futuristic sound-byte of the 20<sup>th</sup> Century. In the context of *Book 1*, the first movement is predominately in C major (so the Strauss modulations to the C minor are avoided in the quotation), the second movement culminates in the modulation from C major to C minor (chronicling Adam and Eve’s fall from innocence) and the work returns to C major at the very end of the third movement, thus allowing the Strauss quotation to act as the harmonic pillars that support the structure of the entire work.

The Strauss C major chord is turned here into a harmonically much richer entity. It draws its complexity (or simplicity, if you wish) from the overtone series (the “cosmic” chord) and the soloists and orchestra are asked to occasionally adjust their intonation into third-tones to better accommodate the 7<sup>th</sup>, 11<sup>th</sup> and higher partials of the overtone series which are not compatible with

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<sup>1</sup> Cayce speaks of the simultaneous emergence of five Adams, the progenitors of the five races of humanity.

<sup>2</sup> Throughout the *Redemption* cycle the Strauss theme symbolizes the *fall* in its major to minor modulation, *redemption* in its minor to major modulation and *apotheosis* in the remaining harmonic progression leading to the triumphant final C major chord.

any of the available pitches in 12-tone equal temperament (Figure 1). Very rarely this “chord of nature” is presented in its pristine purity. It is accompanied at the outset with noise (a deafening attack on a tam-tam), extended instrumental techniques (multiphonics and singing and playing for the winds, high-pressure bowing for the strings, etc.), thus representing both the heavenly pattern and its earthly corruption. Two other cosmic chords are drawn from the overtone series: (1) the chord of only those overtones that correspond to the Fibonacci numerical series (Figure 2) and (2) the “golden ratio” chord (Figure 3).



Figure 1. The Overtone Series on C



Figure 2. Fibonacci overtones on C

The Fibonacci series consists of numbers whereby the next member of the series equals to the sum of the two immediately preceding members, thus: 1, 2, 3, 5, 8, 13, 21...etc. The chord of Figure 2 is based on the overtones corresponding to the first seven numbers of the Fibonacci series.



$$\frac{a+b}{a} = \frac{a}{b} = \varphi. \quad \varphi = \frac{1+\sqrt{5}}{2} \approx 1.6180339887\dots$$

Figure 3. The “Golden Section” chord and mathematical ratio

The golden section chord was first used by composer James Tenney in his composition *For Ann (rising)*. The golden ratio interval is the irrational number  $\varphi = 1.6180339887\dots$ . The musical interval that represents this ratio lies slightly above the half way point between a major and a minor sixth in the twelve-tone equal temperament system. Accordingly, I constructed slightly modified chords<sup>3</sup> spanning the entire instrumental range based on superimposed “golden ratio intervals”, which because of their intonation have an eerie quality to them. Playing against these three cosmic chords (the overtone chord, the Fibonacci chord and the golden ratio chord) is a twelve-tone row consisting of a hexachord drawn from the 6<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup>, 9<sup>th</sup>, 10<sup>th</sup> and 11<sup>th</sup> partials of the overtone series (their twelve-tone equal temperament equivalents, that is) and its retrograde inversion. Because the two hexachords begin from the same pitch, they actually form an eleven-tone row but in the music the missing twelfth pitch is nearly always present as a drone, thus creating a twelve-tone pitch collection (Figure 4). This row represents the earthly corrupting forces in the unfolding of the redemption story.

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<sup>3</sup> The interval is mildly adjusted to the exact half-point between a major and a minor sixth.



Figure 4. Two 'overtone' hexachords creating an eleven-tone row.

This interplay between the Platonic “forms” and corrupting “necessity” eventually gives rise to consciousness, our empirical way of understanding and interpreting the world around us which is expressed in the music as a *gigue* for the string quartet (Figure 5). It is almost immediately “corrupted” by the surrounding sonic environment as soon as it is introduced. At the moment when the music “melts down” both literally and metaphorically, there is an unexpected and forceful intrusion of the “apotheosis” section of the Strauss Zarathustra theme blasted by the entire orchestra, overlaid with frantic statements of the hexachordal mirrors of the eleven-tone row. The final chord is held back allowing for a brief moment of suspense on the bass drum, like the distant, muted rumbling before an earthquake strikes, and finally the final C major chord is unleashed in all its fury in a dense orchestration very similar to the “Big Bang” of the opening of this movement.



Figure 5. The opening measures of the gigue.

At a purely compositional level, the challenge has been to create subliminal connections between the diverse compositional material of this movement so that the element of surprise is exploited, but not at the cost of structural cohesion. It would be a very long discussion to touch upon every single technique used to accomplish this, but a prevalent one is the use of tempo and metric modulation as a means of establishing relationships between heterogeneous materials. For example, before the entry of the actual gigue, the gigue’s rhythm is introduced by the string quartet as repeated perfect fifths on the open strings (D and A), a timbre and rhythm one associates instinctively with folk music. When these fifths first appear, their connection through *gestalt* association is with the minimalist rhythmic repetitions of the “golden section” chord by the string quartet. This microtonal chord transforms itself into the open string fifths through a series of

interlocking metric modulations. The association between these two disparate textures is principally made through tempo, although other contextual conditions are also aiding this association. So, even though, thematically at least, the gigue is completely out of character with everything that has taken place musically so far in the work, this rhythmic bridge (and the metaphorical use of the gigue in the subsequent movements of *Book 1*) helps graft it into the body of the music. The preceding rhythmic repetition of the fifths is now understood as the natural bedrock upon which a gigue, like this one, would naturally rest. This sudden reinterpretation of what had just been heard and the quick rethinking of the immediately preceding material jolts the listeners enough for them to engage in active listening. At the same time, this surface surprise at the sudden and unapologetic introduction of this rather extraneous material is counterbalanced by the subliminal and allegorical connections that have been painstakingly embedded into the structure of the work as per above, thus the element of surprise and seeming surface incongruity does not preclude rigorous structure.

A similar perceptual jolt takes place when the full quotation from Strauss is suddenly unleashed towards the end of this movement. Friends and colleagues who heard the premiere performance of the work confided that their connection with the structure of the music was seriously “injured” by this unwanted intrusion. Invariably, all of the people who expressed discomfort were highly trained musicians, whose training causes them to focus on surface motivic/thematic (linear) connections and not on radiant/multithreaded semiotic ones. Conversely, not musically literate but otherwise intelligent listeners used these semiotic signposts as stepping stones in entering an otherwise unfathomable structure. My explanation for this discrepancy of attitudes is that, at a yet deeper level of structure, the level of metaphor and allegory, the intuitive (that is uncorrupted by education) listener begins to recognize all this musical material as conscious symbols of deep seated psychological archetypes hopefully already at work within the listener. When these archetypal structures within us are agitated by an external factor such as a thus conceived musical composition, there can be resentment by some listeners as much as acceptance by others, depending on each listener’s spiritual and psychological orientation, but in either case the music will have accomplished its purpose which is to awaken awareness to the existence and potency of these archetypes nascent within us.

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## FALL FROM INNOCENCE

(ADAM & EVE)

The second movement, *Fall from Innocence*, documents the actual primordial fall as it is allegorically documented in the Book of Genesis. Edgar Cayce describes it as the “Adam project”: an attempt at creating an earthly vehicle for souls to redeem themselves and ascend the ladder which will lead back to God. This is attempted through deliberate tampering over a long period of time with the endocrine system of the higher primates (in Cayce’s view creationism and evolution are not contradictory concepts. Decades before “intelligent design” was proposed, this seer introduced this concept to the world).

This process of redemption can only be accomplished by the supreme act of crucifying one’s own body (the forces of materiality that keep us earth-bound) upon the Tree of Life, the cross of self-sacrifice, which is what Jesus indicated by the willful surrendering of His own life; a choice which in turn empowered him to regain full possession of his original and real “resurrection” body. Five Adams and Eves (the original splitting of the sexes) appeared on earth simultaneously representing the five races of humanity in about 210,000 BC according to Cayce, which is remarkably close to the age of the “mitochondrial Eve” of present day genetics<sup>4</sup>.

As in most of *Redemption: Book 1* but particularly in this movement, the string quartet represents the human element, Adam and Eve—one soul entity split into two genders, while the orchestra for the most part represents the physical attraction of the condition of materiality, the draw of consciousness which in Genesis is described as the knowledge that makes one be like “God”. But the true condition of godliness in a human being is innocence and purity of heart (hence Jesus’ admonition: “unless you become as one of these little ones, you shall in no way enter the Kingdom”). In the music of the second movement this state of innocence is represented by a *passacaglia* in C major (Figure 6) starting with the creative breath of God at the very beginning (sounds of breathing, wind and water: the primordial “soup” from which life emerged) and

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<sup>4</sup> The age of the “mitochondrial Eve”, the first incidence of mitochondrial DNA was very recently estimated at 200,000 years ago in North-east Africa. Cayce placed the black Adam and Eve in “the plains of Sudan”. Cayce’s original (red) Eve appeared 10,000 years earlier in neighbouring Atlantis. Mitochondrial DNA was discovered in the early nineties and the approximate date of its first incidence was proposed in the first decade of the 21<sup>st</sup> Century. Edgar Cayce passed away in 1945.

gradually expanding into a passacaglia at times reminiscent of Pachelbel's *Canon* and at other times of movie soundtracks, in other words something that a sophisticated listener might dismiss as "naïve"<sup>5</sup>.





Figure 7. The twelve-tone row in *Fall from Innocence*.

During the first intrusion the adversary (whose note is A-flat, the first note of the twelve-tone row, as opposed to the quartet's C) ends in C which makes it easy for the quartet to continue its own cycles undisturbed by the intrusion. The process of temptation is at first insipid and not threatening but the quartet's confidence eventually causes its downfall. The next time the adversary introduces the same material, the harmonic progression builds in intensity, accelerates considerably through a series of metric modulations and at the end the harmonies on the top retrograde against the bass line introducing dissonance in the system and gradually revealing its underlying dodecaphonic nature. This second harmonic proposition by the adversary ends in E and the quartet feels lost at the beginning but, through a chromatic harmonic progression reminiscent of late nineteenth-century music, it eventually manages to find its home key and reestablish its original passacaglia for a short period of time. But it is now engaged in a harmonic world in which the state of grace and innocence of the opening is no longer possible.

The adversary's third intrusion, even stronger and more dissonant, ends in its own home key of A-flat, which it persistently holds, first loudly and then quietly, for a long time under the quartet's music. The quartet is harmonically disoriented: in this new harmonic environment it is no longer possible to find the home key so, mistakenly and misguidedly, it begins a new version of its passacaglia in F instead of C. The melody is a Hollywood "feel-good" tune (Figure 8) harmonically cycling as in the original passacaglia but the quartet's F major is now clashing against the orchestra's A-flat. The quartet is "learning" to exist harmonically in a bi-tonal, "us and them" environment—the beginning of consciousness and political accommodation, as opposed to harmony. Then in a typical Broadway fashion it begins to harmonically modulate by minor thirds upwards, and the first such modulation finds the quartet joining the orchestra in its A-flat drone. Once in harmonic agreement, the quartet's passacaglia inconspicuously gives way to the adversary's music (Figure 7), the quartet now having been harmonically subsumed by the orchestra's (the adversary's) music. They end in an E dominant 7<sup>th</sup> chord, but it is clear that the G-sharp, the third of the chord, which lingers on and acts as a leading tone to the following A major

harmony, is a further reincarnation of the A-flat, the adversary's tonal centre. Immediately afterwards, the Hollywood tune is revealed to be a variant of the *gigue* of the first movement, which symbolized consciousness and the corrupting influence of the condition of materiality. The two melodies keep on modulating in a "capitalist" abandon, celebrating in the kind of harmonic revelry that, according to the adversary, only consciousness and earthly awareness make possible. This unreserved expenditure of harmonic energy soon contaminates everything around it. Everything turns quickly into violent, almost white, noise<sup>6</sup> and suddenly collapses. It is a physical and moral collapse due to constantly increasing and overwhelming complexity requiring ever increasing amounts of energy which are impossible to maintain.

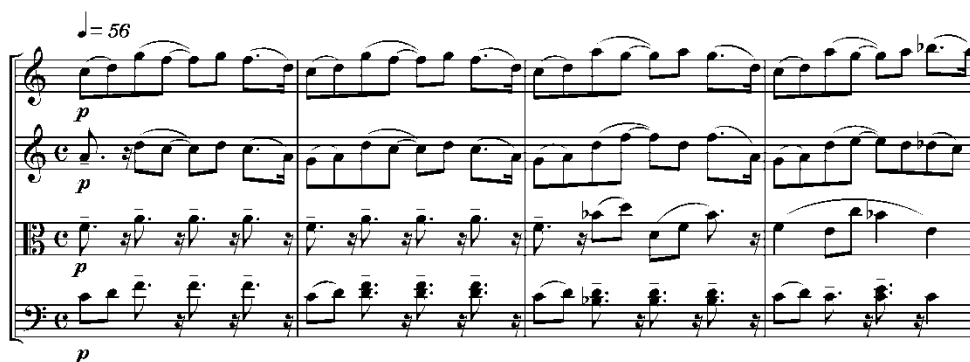


Figure 8. The "transformation" of the passacaglia in F major.

After the collapse, the individual instruments of the string quartet realize their predicament and play for the first time the "naked" statement of the twelve-tone row (Figure 7), thus acknowledging their own corruption by the adversary. The two violins present it first and then, with a gesture, they invite the viola and the cello to also take a bite of the bitter "apple" of consciousness, as their fates are tied together since the beginning of time. As soon as they become aware of their "nakedness" the orchestra blasts the segment from Strauss' "Zarathustra" theme modulating from C major to C minor, which is the segment of the theme that represents the *fall*. This tragic moment is followed by a theme in C minor for the low strings and timpani, which is the opening theme of my *Sepulcher of Life*, an earlier composition of mine about Christ's redemptive mission. It seems to say that just as

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<sup>6</sup> Affected by an overwhelming crescendo on the tam-tam and in several conflicting multiphonic chords in the woodwinds of increasing complexity and volume.

Adam fell in the primordial garden, so he must rise again as the Redeemer and point the way towards the spiritual return home for the whole of humanity through the cross of self-sacrifice.

As can be surmised from the above, the story-telling in this movement is more direct, bordering on the programmatic, yet the “story” is not an actual narrative of external events but the psychological process of seduction and corruption. The difference between the two is that in the latter case the listeners need not depend on prior knowledge of the external narrative, the program, to understand what the meaning of the various musical gestures and structures is, because these gestures and structures are already “learned” by the listeners through life experience. While both approaches embrace the concept of “structure as metaphor” the nature and *intention* in each case are very different. A useful exercise for understanding the difference between these two approaches would be to compare a purely programmatic work, say Richard Strauss’ *Don Quixote*, and a work following an “inner program” like Arnold Schoenberg’s *VERKLÄRTE Nacht (Transfigured Night)*. Both works are accompanied by a story, but in Schoenberg’s case prior knowledge of the story hardly elucidates our understanding of the music. It is not what the characters said or did but how they *felt* that the music seeks to convey: Schoenberg’s music distills the story to its psychological essentials. Likewise here, the story of the primordial Fall is not just a story we learned at Sunday school but a deeply ingrained cultural archetype shared among many cultures as far back as our collective racial memory can carry us. As such, it can be awakened within virtually any listener with appropriate musical metaphors that may convey its nature and structure.

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## LORD OF RIGHTEOUSNESS

(MELCHIZEDEK)

Even though the next chronological incarnation of the Master soul mentioned by Edgar Cayce is that of Enoch or Hermes (two names, one Hebrew and the other Egyptian, for most likely the same historical person) I felt that the musical treatment of Hermes, the Master Architect of the Great

Pyramid of Gizeh, should be a book by itself. Melchizedek on the other hand is a personage more tightly tied to the redemptive plan of humankind as expounded in *Redemption: Book 1*, so I took the liberty of reversing the chronological order of these two personalities in my music.

Melchizedek is briefly mentioned in the Book of Genesis as the “King of Salem”, believed by some to be Jerusalem, who as a “priest of God Most High” blessed Abram, who was later renamed Abraham (Genesis 14: 18-20). “Melchizedek is involved with two acts which later became very important Judeo-Christian and religious rites: the payment of tithes and the symbolic use of bread and wine as in the Eucharist of the Lord’s Supper....In the Canon of the Mass, the Catholic Church....prays that the Father will accept its offering as He accepted ‘the sacrifice that Your high priest Melchizedek offered’. Some Christian theologians have argued that Melchizedek’s name is placed where Jesus’ name should be in the Mass, for it was Jesus who sacrificed his life to God and is considered the mediator between us and God”<sup>7</sup>.

In Psalm 110, a prophetic psalm which makes promises about the Messiah, we find “The Lord has sworn, and will not change his mind, ‘You are a priest for ever after the order of Melchizedek.’”<sup>8</sup> In the years preceding Christ’s advent, the Essenes, a Jewish religious order separate from the Temple orders of the Sadducees and the Pharisees, held Melchizedek as an important figure which was of course logical, since the Levitic priesthood instituted by Moses was associated with the Temple in Jerusalem and they needed to associate with a priestly order which was separate from the Levitic one<sup>9</sup>. The Essene and early Christian argument (as it appears in the Dead Sea Scrolls and in the St. Paul’s Epistle to the Hebrews, which according to Cayce was actually authored by St. Barnabas) is that the Levitic priesthood was instituted by Moses, and therefore a human priesthood, whereas the Melchizedek order is older and is non-human. In Gnostic writings like the Nag Hamadi library<sup>10</sup>,

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<sup>7</sup> “Lives of the Master”, Glenn Sanderfur. P. 78 ARE Press.

<sup>8</sup> Since some of the psalms were penned by Asaph, King David’s court musician who, according to Cayce, was yet another earthly incarnation of the Master soul, this quotation might be more “self-referential” than one might otherwise imagine in that it refers to both the future Messiah but also to his earlier incarnation as Melchizedek.

<sup>9</sup> The distinction between the sects was not this clear-cut according to Cayce. John the Baptist, a Levite and candidate for high priesthood after his father, was also an Essene who shunned the Temple of Jerusalem to “prepare the way” for the Messiah in the desert.

<sup>10</sup> “Melchizedek (IX, I)”. “The Nag Hammadi Library”, 1978. James M. Robinson, gen. ed., pp. 438-444. Harper One Press.

Melchizedek is actually identified with Jesus as one and the same entity and there is quite a bit of evidence to suggest that some Jewish and Christian traditions of the first century identified Melchizedek and the Messiah as one and the same person.

The music of this movement is monothematic and borrows the opening theme from *Sepulcher of Life*, my choral symphony composed in 2004, which also serves as the final book of the *Redemption* cycle. The four-note motif (C, A-flat, G, E-flat) and its accompanying 6-note cadential motif (Figure 9) undergo several transformations throughout the course of the music. The entire movement is a fractal (see a more extensive description of the fractal in the discussion of *Redemption: Book 2*) which means that it replicates itself at various levels of magnification from the motivic to the overall structure. The meeting of Melchizedek with Abraham is an aside in the Book of Genesis but in our story it is of central importance. Here the protagonist of humanity's redemption meets the progenitor of three of the most populous religions in the world, Judaism, Christianity, and Islam. What did the High Priest of God Most High say to this patriarch of old? My own creative imagination has Melchizedek offering Abraham a glimpse into the future; showing him the cyclic nature of time and history; the redemption drama taking place in overlapping and superimposed cycles and a procession of *zeitgeists*, which will ultimately lead to the re-institution of humanity in its rightful place in the cosmos. The four notes of the central motif become thus the four harmonic pillars that support the structure of the entire music but also four *aeons* or *principalities* (in the Gnostic sense of these terms) affecting the course of human history. The dissonance associated with the A-flat, for example, would tie in with the "adversary", in accordance with how this archetype has already been musically expounded in the previous movement.

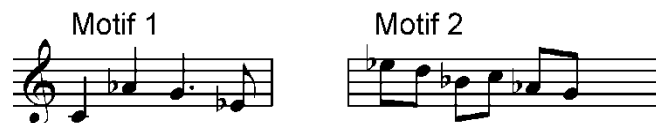


Figure 9. The two thematic motifs in *Lord of Righteousness*

While on the subject of dissonance, *Lord of Righteousness* is predominately tonal, consisting of four principal key areas (C, A-flat, G, E-flat), all minor keys. However, as the main motif is cloned into smaller replicas of itself which are almost constantly superimposed on each pitch of the original and produce their own transitory sub-tonalities superimposed on the predominant tonality (Figure

10), the overall texture darkens harmonically and becomes more somber. The harmonic language derived from this replication and superimposition is different and more complex than the harmonic language that the original motif engenders by itself. So in this movement, harmony too is fractal, not just the motivic and thematic development.

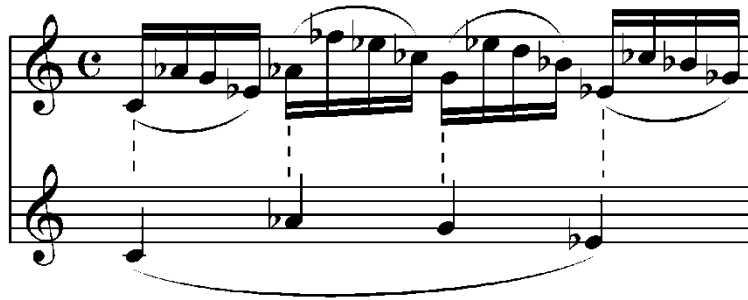


Figure 10. The main motif in *Lord of Righteousness* and its fractal replications.

Because of the symmetrical nature of the original motif (four pitches, which, when they replicate become  $4 \times 4 = 16$ , and so on), there is a sense of predictable symmetry in this movement that runs the risk of becoming tedious. As a composer who normally works in “linear time”, that is from beginning to end, I was keenly aware of this potential problem during the actual process of composition. Under different circumstances, my compositional instinct would have reacted more intuitively and immediately to the tensions that the musical material was creating as it was unfolding in time, but for the first time in a long while, I was constrained by my precompositional decision to maintain this fractal structure in the music which of course affects and limits local choices at any given time. On the other hand, I felt that for a musical composition to be meaningful, this overall fractal structure should not overlook the compositional needs of the moment. This discrepancy between local control and large scale planning is not anything new: every composer experiences it during the course of composing a large-scale work. It is the compositional equivalent of the larger, philosophical question of predetermination versus free will. Put in this perspective, the purely compositional problem became yet another useful metaphor for the work’s structure: how can the long view (predetermination) be maintained when it remains invisible to the local decision making process (free will)?

To address this required a slightly different way of making compositional decisions than what I was accustomed to previously. To start with, decision making, particularly of the intuitive kind, is a very

complex process which can sometimes be rationalized after the fact but just as often feels right for inexplicable reasons. For the most part it has to do with addressing growing tensions and stresses within the material and maintaining enough continuity but also unpredictability so that a meaningful communication process based on musical information may ensue with the audience. In successful intuitive composition, the premise is that you as a composer already unconsciously command the structure, although it may be consciously unarticulated to your own creative mind, and therefore any local decisions that you make are magically influenced by that structure. As a result, there will be harmony between the local and the universal. In other words, the structure that you do not consciously acknowledge or are aware of will affect your decisions but it will not impede on the exercise of your free will, since you are making these decisions unaided. Of course, if you understand yourself as a limited point in space and time separate from the rest of the universe, the inescapable conclusion is that this so-called “free will” is nothing but a cosmic joke or a deception: a marketing person and a psychologist (or a computer software that combines the two) know more about your decision-making patterns than you do. On the other hand, if you view the entire universe as a hologram and what you call “I” is an “identity fractal” that extends outwards to encompass all layers of structure, then free will and predetermination are two fractal occurrences of the same “I”-dentity: one facing inwards and the other facing outwards.

In the composition of *Lord of Righteousness* I came to a crossroads where I felt that the local implementation of the structure was taking over the compositional process to the point where perhaps the local control of the musical information was abdicating somewhat to the side of redundancy. Such instance is the music from measure 88 to 109 or even as far as 120. The main fractal repeats four times in different keys and it spans out 16 fractal replications of itself in as many different sub-keys (as in Figure 10). After two measures the entire process repeats itself in yet another sequence of keys. While the music is predictable in its symmetry and harmonic progression, and I would have normally intercepted this process at some crucial moment of informational depletion with a different musical idea, I left it alone to span out its entire fractal unfolding to the very end. It is true that, left alone, the music was becoming stale in the process. But if inflexible institutional thinking breeds staleness, it also breeds unrest. Tension, considerable tension, builds in such situations, whether it is the *Grosse Fugue* of Beethoven or the Iranian botched election of June 2009 and the silent revolution which followed it (and which was taking place during the composition of this movement). So, when the system turns inflexible in a piece of music, it can become a metaphor for similar systems in real life. What the music loses in pure

informational potency it may gain in power of metaphor, a concept that I find central to understanding late Beethoven for example.

Allowed to thus escalate, the tension of this section necessitates a radical release. In measure 120, at the very end of the third main section of this movement, the symmetry breaks down and the music becomes a crucible or a melting pot of most of the musical ideas that were introduced during the course of *Redemption: Book 1*: compressed, superimposed squeezed into the smallest of space in triple forte dynamics and extreme registers. The ground shifts constantly by alternating metric modulations, textures, and overlapping chunks of thematic material. The effect is infinitely more devastating than it might have been otherwise *precisely* because the music of this movement so far has been monothematic, deliberate, symmetrical and, to some extent, intransigent: qualities ordinarily not desirable in music composition. There are two radically opposite lessons one can learn from this. The first and more obvious is that when structures impose themselves from above they become repressive and they invite dissent which cannot be indefinitely postponed, as evidenced in several popular movements against repressive regimes around the world. The second and more subtle is that, if/when this first lesson can be encapsulated and be recognized as metaphor in the context of a work of art, it becomes paradoxically the ultimate triumph of structure and not the other way around. Instead of the instant gratification that listeners receive from the brilliant informational maneuvering by a composer during the course of a piece of music (like in middle Beethoven), they are taught through the music that willful sacrifices of informational interest at the local level of musical communication, properly acknowledged by both composer and listener, can result in significant gains and rigor in structure (like in late Beethoven). In Christian eschatology, this sacrifice at the local level was Jesus' self-sacrifice at a pivotal moment in human history. The tradeoff in structure is Redemption. This, it seems to me, is the cosmic significance of this historic encounter between Melchizedek and Abraham, the structural spin-offs of which are still being played out in our days.

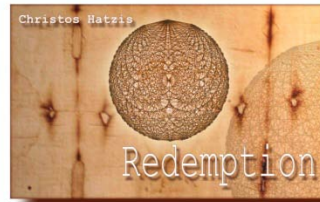
After this outburst of explosive energy in *Lord of Righteousness* the music settles to its final key of E-flat (the fourth note of the fractal motif). It does so through a gentle falling sequence of the harmonic progression introduced in the second movement through the twelve-tone row of the adversary (Figure 7), only here there is nothing demonic about it, but rather serene and resigned. Theologically it seems to point to the Gnostic notion that the Ultimate Being, unknowable and immanent, encompasses within its structure everything, including the adversary, as nothing can exist outside of it or stand in opposition to it. So, ultimate Redemption would be the redemption of

everything and everyone. Mystical Orthodox Christianity also quietly accepts this view, in spite of its “fire and brimstone” rhetoric because not to accept universal redemption would assume an existence outside of God which would be demeaning and limiting to the Godhead<sup>11</sup>. In the concluding measures of *Redemption: Book 1*, even the twelve tone row of Figure 7 becomes incorporated into the luminous harmonic language of the concluding section. A beautiful melody for the first violinist of the string quartet is span out of Motif 2 of Figure 9 which presages, and will reach its full blossoming and development in, *Redemption: Book 3*, a violin concerto. It is supported by muted violas and cellos quietly still playing Motif 1. The second repetition of the melody is scored to a texture reminiscent of a funeral procession.

As a young boy in my home town of Volos, Greece, I have vivid memories of Good Friday evenings, when after the evening church service, the congregations of every church in town would carry their own *epitaphios*, the flower-decorated effigies of Christ’s tomb, and slowly process from all corners of the town to a meeting place in the port of Volos by the Aegean Sea. The city’s marching band would lead this long procession by playing repeatedly the *Funeral March* from Beethoven’s *Eroica Symphony* with the bass drum and the crash cymbals quietly marking the beats of the music. This pungent memory has found its way in the orchestration of this closing moment of *Redemption: Book 1*. At the end the tonic E-flat of the music serves as a pivot to introduce the “redemption” modulation from C minor to C major from Richard Strauss’ Zarathustra theme in an understated manner: you hear the alternating “redemption” chords very quietly and slowly with the timpani *ostinato*, with the E-flat minor music of the previous section initially interjected into the mix but eventually giving way to the “redemption” theme. The final cadence in C major is unexpected (it is foreign to the harmonic structure of this movement) yet, in revealing the overall design and larger purpose of the entire work, it feels strangely appropriate as a conclusion. Finally, its lack of assertiveness points beyond itself to the fact that the end of this work is not the end of the *Redemption* cycle and a longer path needs yet to be traversed in the works to follow.

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<sup>11</sup> One is reminded of the opening scene of *The Book of Job*, which according to Cayce was authored by Melchizedek, where Satan appears seated at God’s table among His entourage. Yes, he confronts and challenges God, but he does so as a member of God’s circle. The author of this fascinating book realizes that the omnipotence, omnipresence, infinity, and *ineffableness* of God are not possible if you allow anything to exist outside of God’s definition.



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## REDEMPTION: BOOK TWO

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*"...we must imagine that the string is not a straight line but a circle" Johannes Kepler<sup>12</sup>*

*"What we would have to characterize today as the inner experience of the major mode, Lemurian man perceived while transported out of his body as the gods' cosmic music of jubilation and as the expression of their joy at the creation of the world." Rudolf Steiner<sup>13</sup>*

*"In the tempered tuning of the twelve notes, we actually no longer have the notes themselves before us in all their liveliness and variability, but rather a rigid, dead image of their twelveness. This signifies that when music became totally immersed in the sense-world, its actual reality did not follow; only its image appeared therein. The reality of music remains outside." Hans Erhard Lauer<sup>14</sup>*

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### HARMONIA

(HERMES/ENOCH AND THE TEMPLE OF INITIATION)

The music for this book stands apart from the rest of the *Redemption* cycle, both musically and philosophically. It is an audio-visual installation as opposed to a piece of concert music. The implementation of this work is a collaboration with Bruno Degazio, Professor of sound design at Sheridan College Animation Department in Mississauga, Ontario, and former sound designer with IMAX in Toronto.

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<sup>12</sup> Appendix: Johannes Kepler. From "Cosmic Music", Jocelyn Godwin, ed. p. 232. 1989. Inner Traditions, Rochester, Vermont.

<sup>13</sup> Hans Erhard Lauer "The Evolution of Music". From "Cosmic Music", Jocelyn Godwin, ed. p. 178.

<sup>14</sup> *ibid.* p. 212.

*Harmonia*, the Greek word for “harmony”, originally meant “agreement, concord of sounds,” lit. “means of joining,” related to *harmos* “joint, shoulder.” It may have deeper roots in “\*ar-ti-”, from “\*ar-” = “to fit together”, in the *Proto-Indo-European*, the hypothetical reconstructed ancestral language of the Indo-European family (the time scale is much debated, but the most recent date proposed for it is about 5,500 years ago).<sup>15</sup> Although there is no evidence for such a connection, *harmos*, is very close phonetically (and, as we shall see, semantically) to *Hermes*, the legendary master-architect of pre-historic Egypt.

Hermes, (known to his latter day followers as Hermes “Trismegistos” or “thrice great”), lived according to Cayce in Egypt during the 10,500 – 10,000 BC era when Egypt was the “laboratory” for our present-day civilization and achieved its greatest peak as a civilization with few direct vestiges of it available in our days. At that time Egypt was the destination of migrations from the Caucasus area, led by the high priest Ra-Ta (later worshiped as the Egyptian god Ra), and from Atlantis, just before its sinking into the Atlantic Ocean, led by Ajax or Ax-Tel. Hermes is only mentioned in passing in this otherwise meticulously documented time period by the unconscious Cayce and is confirmed as the architect and builder of the Great Pyramid, as a “temple of initiation” which was much later refurbished by Pharaoh Khufu (2613-2498 BC) to whom the building of the Great Pyramid is now attributed. Cayce claims that, even though little remains standing from that era today, the brilliance of that civilization survived in the lore of Egyptian and neighboring cultures. Ra and Thoth (the latter-day Egyptian name for Hermes) were worshipped as gods in Egypt while the names of Hermes and Ajax invaded the realm of Greek mythology, the former as an Olympian god and the latter as one of the great heroes of antiquity.

Modern scholarship identifies Hermes as an originally Greek deity which was imported into Egypt during the Hellenistic period, with no previous existence within Egyptian culture before Alexander invaded Egypt. According to such scholarship, for Hellenism to make inroads into the resilient and resentful Egyptian culture, the identification of Hermes with Egyptian god Thoth was intentional, imperialistic and, as it turned out, quite successful. In variance with current scholarship, Cayce claimed that Hermes was a real person in prehistoric Egypt before the country was even known by its current name and it was the Greeks who borrowed the name (and the deity) from the Egyptians when Greece was still in its pre-historic phase. We know from early Greek authors, including Plato,

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<sup>15</sup> Online Etymology Dictionary, <http://www.etymonline.com>. Words beginning with an asterisk are not attested in any written source, but they have been reconstructed by etymological analysis.

that Egypt had a great deal of influence on early Greek culture, so the assertion does not seem so far fetched, except for the fact that all the body of literature that is known as Hermetica dates only as far back as the Hellenistic era and the first centuries after Christ, so there is no existing earlier evidence to place Hermes in Egypt, or anywhere else for that matter, before this period. But there is anecdotal evidence: in the sixth century BC, Pythagoras, the great Greek mathematician, philosopher and mystic, is reputed to have considered Hermes to be a real person who lived during pre-dynastic Egypt and claims that Hermes was actually his father in one of Pythagoras' former incarnations. So this connection between Hermes and Egypt predates by far the imperialistic period of Alexandrian conquests and it is perhaps due to the widespread legacy of Hermes' Egyptian ancestry among eastern Mediterranean civilizations that Hermes was conveniently and successfully re-introduced to the Egyptians as Thoth centuries later.

In the *Book of Genesis*, Enoch (the Hebrew name of Hermes according to some commentators) is said to have lived 365 years (Genesis 5: 23), an allusion to the days of the calendar year which esoteric tradition claims that has been introduced and established by Hermes. A number of ancient esoteric Enochian books that have surfaced in recent decades claim that Enoch was taken up to heaven by God and it was revealed to him all the things that had happened and were to happen to the world. After his return to earth, Enoch recorded these revelations in a cryptic and largely undecipherable manner that only worthy initiates to the Enochian tradition would be able to understand. Hermetic writings through the ages are also full of such allusions to encoded information that will be deciphered at the right time, when humanity is ready for it. According to Cayce, the Great Pyramid is such a record in which every aspect of the building, particularly the path leading up to the empty sarcophagus is encoded history from the time of Adam in 210,000 BC to our present day. More detailed records according to Cayce are contained in three duplicate "halls of records", one in Gizeh, one in the area of Yucatan and one already submerged under the mire of ages deep in the Sargasso Sea. Hermes and Ax-Tell or Ajax oversaw the time-capsule sealed, guarded and buried in Gizeh.

I imagine Hermes as a great mathematician, architect and mystic, initiator of the orphic mysteries and the Pythagorean concept of *Harmonia Mundi*, the "Music of the Spheres". While Ra meddled rather aggressively with the politics of his time, according to Cayce, and was sent into exile for a time before being recalled and restored to his position as the highest spiritual authority in the land, Hermes remained aloof and "hidden" from the spotlight. He was not there to make history in his own time but to set the groundwork for a plan of Redemption that would take millennia to unfold

and which would survive several ages of barbarism and historical amnesia that were to follow. He built the Temple of the Initiation (the original purpose of the Great Pyramid according to Cayce) not as a grand monument of its age but to set an enduring stage for the entrance of the Great Initiate, an event which took place during Jesus' initiation tests as a young man in Egypt—partly accounting for the “missing years” between his Bar Mitzvah at 12 and the start of his ministry at 30 years of age. In addition to functioning as a temple of initiation, the Great Pyramid was constructed in order to encode into its architecture the course of future events that humanity had to endure for its Redemption to take place. (Cayce indicated that a slight descent in the hallway of the Great Pyramid leading up to the empty sarcophagus in the King's Chamber is indicative of history's “crucitarian age”, the time of the World War II). No matter how crazy all of this may sound to minds conditioned to thinking in terms of “random mutations” and “natural selection” as the building blocks of natural history, I am intuitively attracted to Cayce's esoteric understanding of the world and its redemption and the allowances it makes for the possibility of large narrative structures that somehow manage to operate in the background of history in spite of the erratic and unpredictable behaviour of our species as the latter is documented in the annals of human history. *Harmonia* is thus a blueprint of structure which exists above and beyond the erratic and unpredictable world of physical existence and acts as a counterbalancing and guiding creative force against the entropic tendencies of materiality. As such, it is similar to Plato's realm of “Forms” or the “World Soul” as the latter is expanded upon in Plato's dialogue *Timaeus*.

## 1. The installation

The installation is based on the spatial-acoustical relationship between a low, fundamental vibration and its overtones. This is a significant development of an earlier work of mine called *The Law of One* which was my Ph.D Thesis Composition completed in 1981<sup>16</sup>. The sound of the installation is that of a continuous, non-intrusive and meditative sound module; a large multi-level sound fractal whose structure is symmetrical (the first and second—right and left—halves are mirror images of each other). The time and spatial dimensions may vary, depending on the occasion. In the rare occasions where the *Redemption* cycle is presented in its entirety, *Redemption: Book 2 (Harmonia)* could be presented in a dark space adjacent to the concert hall where the other

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<sup>16</sup> There is more explanation about this system online. Go to [www.hatzis.com](http://www.hatzis.com), click on *Writings* on the left-hand-side menu and then on the essay “The Law of One: Recursive Structures in Composition”. The essay is also published in *Organized Sound* Volume 3, No. 1, pp. 17 -25. Summer 1998. Cambridge University Press.

books of the cycle are presented, played between the performances of *Book 1, 3, 4* and *5* or in any other appropriate curatorial configuration. *Harmonia* cycles endlessly: it has no beginning or end, although one could consider the incidence of the fundamental to be its beginning and of the next fundamental to be its end. Ideally, this installation will be visited by people several times during the day of the larger event as it can function as an informational “pallet cleanser” before and after attending the concert music performances.

*Harmonia* is an audiovisual installation based on the Pythagorean idea of integer numerical relationship between a low, fundamental pitch and its overtones. In a Keplerian fashion (whereby a string coils into a circle with its two ends meeting at the top,) these relationships are translated into relationships in two-dimensional space and time. In this particular implementation of *Harmonia*, what you see is exactly what you hear and vice versa. It is a grand audiovisual fractal with strong immersive potential. (See/hear audiovisual samples at [www.hatzis.com](http://www.hatzis.com).)

An ideal space for the projection/diffusion of *Harmonia* is the interior of a dome, with the spectators/listeners facing it while lying flat on their backs. Construction of such a dome is something being considered for future presentations of *Harmonia*. The working title "Temple Dome" is semiotically rich. It alludes to both the Temple Mount, an important symbol of Judaism (and, by extension, Christianity) and the Dome on the Rock, the second most important shrine of the Islamic faith. These allusions are not accidental. Throughout history, temples of worship of any religion relied on the artistic technology of their time (architecture, visual art, music and ritual) to encourage and facilitate an immersive experience of the Divine within the worshiper. In the 21st Century, using the potent symbols of numbers as originally postulated by Pythagoras and his school and their quasi-ritual unfolding in time, *Harmonia* seeks to instill a similar experience within the attendee.

Given the fact that this is an ambitious project and its future implementations and uses as a stand-alone project (outside the *Redemption* cycle) are hard to predict in their entirety, this project has been parsed into distinct components with practical timelines and budget projections. This way, each component can be treated as a self-contained project that can be presented to the public, receive feedback from the public and, based on this feedback, evolve into the next component. The first three components are:

1. *Harmonia*, the audiovisual projection itself. *Harmonia* has been realized by Bruno Degazio in consultation with Christos Hatzis and in its present stage consists of realtime projection

and four channel audio diffusion. It was completed and shown to the public for the first time in January 2011. This is the component of the project that most likely will accompany the early presentations of the *Redemption* cycle.

2. The "*Temple Dome*" (working title.) This is the proposed environment, which will become the preferred host environment for *Harmonia* in the future. It will be a geodesic dome. The need for it became apparent from experimental public showings of *Harmonia* in January 2011 and from our own post-mortem soul-searching as well as audience feedback. It is an environment that will enhance the immersive potential of *Harmonia* and its ability to affect the listener directly and without extraneous distractions. This immersive environment will cause enough spatial and acoustical disorientation in the participants (who will be relatively isolated from each other inside the dome) to affect a breakdown of everyday cognitive functions and allow alternative structures and understandings to be impressed upon the participant's perceptual apparatus. This disorientation will be caused by *Harmonia's* wide-angle projection on the interior surface of the dome covering the viewer's entire field of vision (including peripheral,) with and 64-track audio diffusion and with or without a 3D component, depending on its effectiveness. Sixty-four speakers of decreasing size (starting with a subwoofer for the fundamental frequency of 20 Hz) will be positioned along a logarithmic spiral behind the dome's projection surface, the distance between any two speakers being roughly equivalent to the harmonic ratio of their assigned harmonic frequencies. Viewer/listeners will be lying on their back facing the projection dome (heads towards the centre axis) with separators between them to prevent any visual distractions.
3. Component 3 will focus on enhancing the immersive power of the system by means of electromagnetic stimulation of selected participant's brains while they are busy experiencing *Harmonia*. There has been a great deal of recent and older research in neuroscience and psychology on how electromagnetic interference targeted at specific parts of the brain enhances or inhibits specialized brain function. Electromagnetic or binaural beat stimulation of the brain has been around for decades but it is gaining momentum in our time with a steadily increasing number of products aiming to affect brain function through such means becoming available in the consumer market. In this component of *Harmonia's* development, a helmet will be worn by selected participants, which will combine electromagnetic stimulation of certain brain areas, binaural beats (slightly detuned harmonics) at 40 Hz (a reportedly important frequency in brain function,) and perhaps 3D

glasses for depth perception within the geodesic dome. We will conduct a great deal of research in sound scientific practices in this area and corresponding publicly available technology before a full implementation of this component takes place. Only selected participants will avail themselves to these helmets, while the rest of the participants will experience *Harmonia* in its classic diffusion within the geodesic dome. This phase of the project is for down the road and will not be part of the foreseeable presentations of the *Redemption* cycle.

## 2. The visual counterpart

As the mandala in Figure 12 indicates, *Harmonia* has a visual counterpart. The mandala of Figure 12 is a visual representation of a fundamental vibration with fifteen overtones. (I drew this by hand in 1980 when I first became interested in the overtone series and their resonance.) Think of a violin string with which you make a perfect circle with the two ends of the strings connected at the top of the circle. The nodes of the various overtones on the string would be the points of a straight line from top to bottom for the second overtone and polygons for the rest (a triangle for the third, a square for the fourth a pentagon for the fifth...and so on). This mandala consists of this system of polygons and all the possible diagonals within each polygon (the lines of “resonance” in each overtone system). The resultant curves are the incidental phasing patterns between these overtone systems.

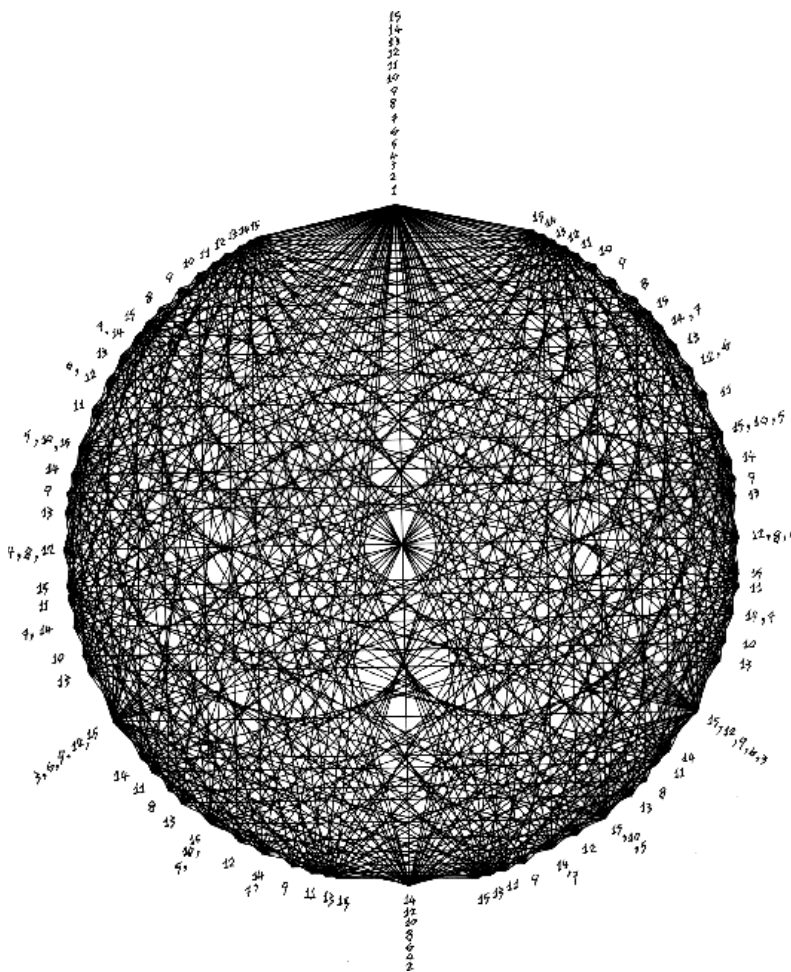


Figure 12. The “resonances” of *Harmonia* with 15 partials.

By adding overtones to the system, the complexity of the system rises exponentially. In Figure 13 animator Douglas J. Smith shows a computer model of a system with 40 overtones at a special moment in the evolution of the system when the 3<sup>rd</sup> partial rises into prominence.

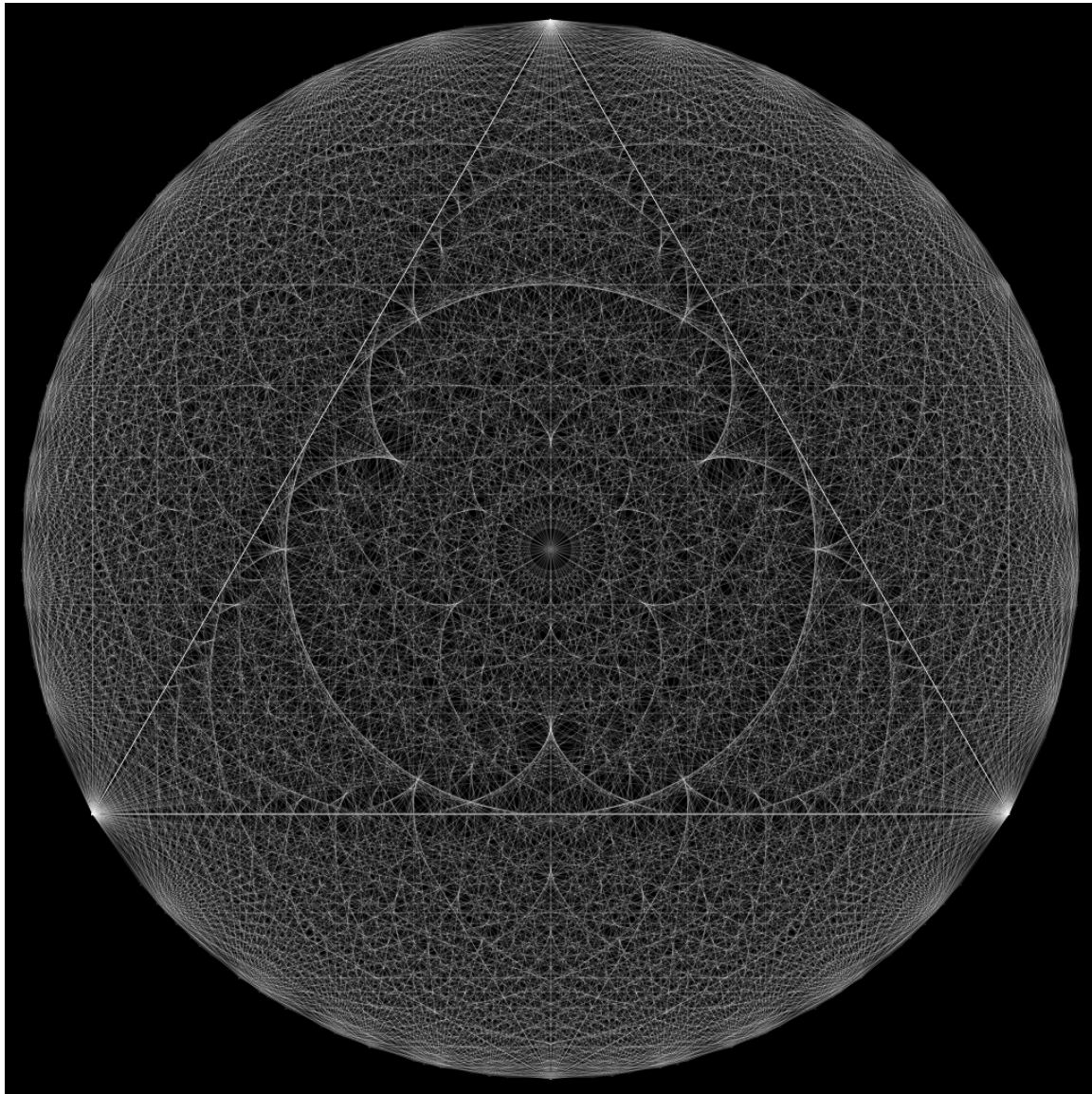


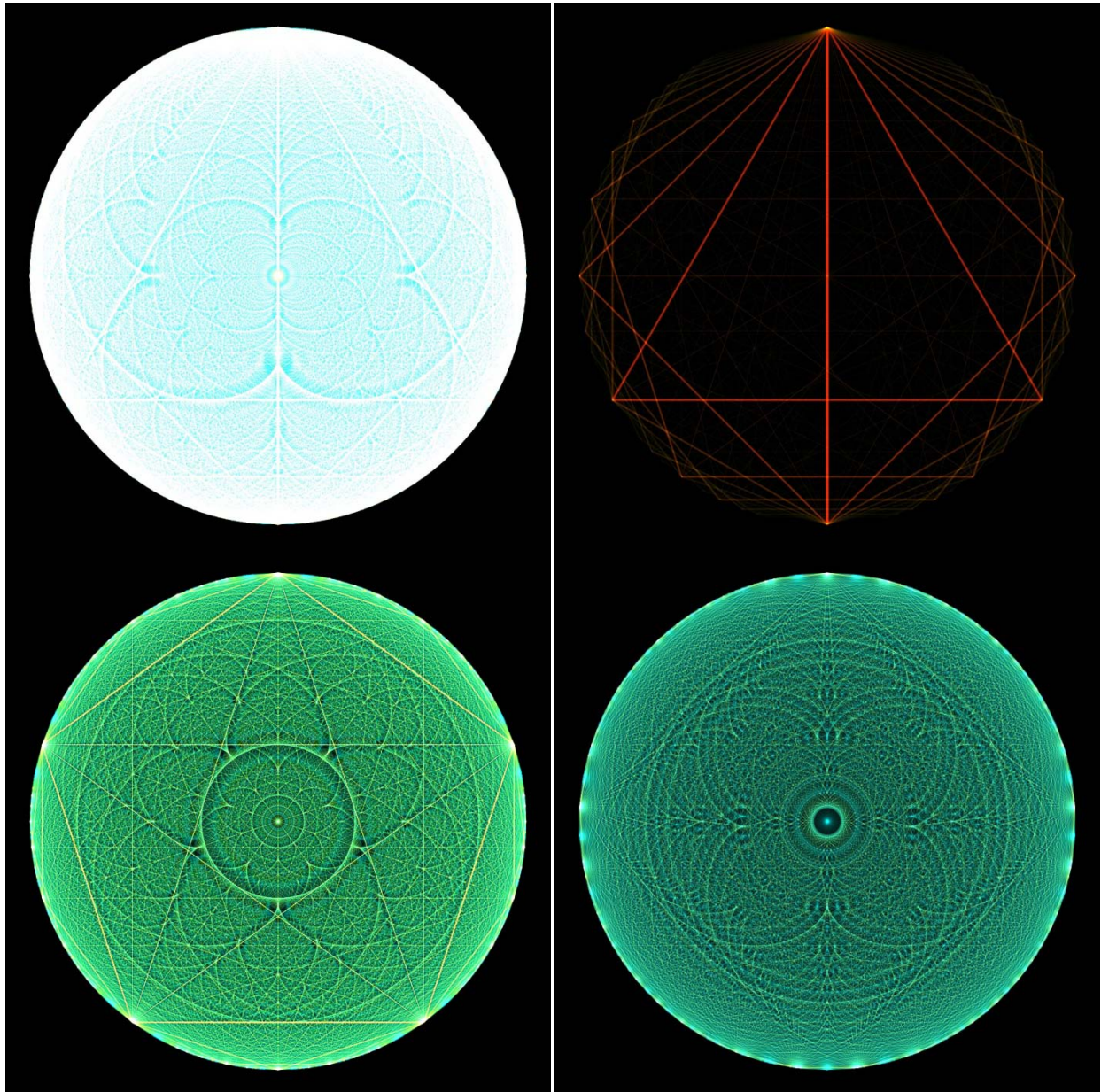
Figure 13a. *Harmonia* with 40 partials at the time when the 3<sup>rd</sup> partial rises into prominence.  
Image created by Doug E. Smith.

By “evolution” I mean that this is a dynamic system evolving over time, displaying a similar structure, albeit more accurate and complex than Figure 11. With computer animation, it is now possible not only to draw far more complex harmonic systems (with a larger number of overtones), which would create considerably more interesting phasing patterns, but also animate the system in real time, so that at a moment in *Harmonia* when the structure of, say, the 21<sup>st</sup> partial is highlighted, the visual structure representing the 21<sup>st</sup> partial (and the colour frequency associated with it) would be predominant in the visual structure. Although our work is still not completed, it has already yielded impressive results in the visual animation. Some of the problems we are currently working on are: (1) how to map several octaves of audio onto what is essentially a single octave of visible light; (2) how to balance the great impact and simplicity of the lower partials against the far greater complexity of the upper ones and (3) how to define critical upper limits to both visual and audio animation so that we attain maximal clarity in each medium.

We are determined not to be “creative” with our approach to *Harmonia*, but instead to allow the harmonic principles that make up this structure to speak for themselves with minimal interpretive interference on our part. Any decisions that we make as a creative team are aimed at optimizing both visually and acoustically the clarity and complexity of the structure by bringing balance to its contributing forces. Our creative decisions may affect slightly the “look” and “sound” of the structure but not the structure itself. The thing that will remain constant through all of these adjustments is the “synaesthetic” connection between the sound and the visuals, both revealing aspects of exactly the same structure at any given moment in time.

Figures 13b, c, d, e (below) *Harmonia* at the moments of the incidence of the first partial ("Big Bang"), soon after the first partial (where the lower numbered partials are clearly visible), the fifth partial and an unspecified higher partial.

Images created by Bruno Degazio.



### 3. The animation of *Harmonia* and its symbolism

As we suspected, the early drafts of the animation of *Harmonia* revealed a universe of complex motion and theological/philosophical interpretation. Given that the basic principles that have set our *Harmonia* into being are the same with the numerical fundamentals which Plato invests to his “World Soul” in his cosmological dialogue *Timaeus* and for which he, in turn, is indebted to Pythagoras, an even more profound mystic than Plato, it is not unreasonable for us to also try to understand some of the kinetic richness in our *Harmonia* as attributes of the same World Soul. Even at this preliminary stage of development, some aspects of the World Soul are plainly visible.

Even though Plato’s realm of Forms lies outside or beyond the constraints of space and time, its allegorical description conjures spatial rather than temporal imagery in our minds. The allegory of the cave is essentially a spatial description even though the nature of the ultimate Reality, which it is meant to depict, is neither spatial nor temporal. Hence Plato considered anything that changed over time as “unreal”, subject to the tyranny of time. *Harmonia*, however, reveals a reality which, even though it exists outside of time, it gives the process of temporal change a deeper meaning and teleology. The animation of *Harmonia* makes it possible to see the “template” of history, not as a random sequence of events and/or local causal connections but as a redemptive plan with structure and symmetry, which remains in effect regardless of the outcome of the multitude of conflicting causes that operate on the surface. If matter’s rendering engine is random (the Quantum world), its product is shaped and directed nonetheless by Thought. The latter is shaped and directed at its core by a different kind of engine which according to an increasing number of scientists, artists and thinkers may look more like *Harmonia* than not.

The gradual unfolding of the various ingredients of *Harmonia* over time is consistent with our intuitive understanding of the historical interaction between the spiritual realm and the material one. One of the insights that dawned on me as I was watching the animation of *Harmonia* unfold was that each incidence of a lower partial and its own overtone series was preceded by a period of silence in the sound and darkness in the visual component. Consistent with their natural occurrence, the overtones have been designed so that their amplitude is inversely proportionate to their harmonic number: the higher the number (and their frequency of incidence in time) the lower their amplitude. The extremely high overtones thus fade into near-silence and become nearly invisible. Since lower partials line up all their multiples on top of one another, it means that very little is happening before such a chord appears, and what is active is of such high harmonic number

that is almost inaudible and invisible. The longest such “dark” area is at the very end of the cycle before the fundamental and all the other overtones reappear in a “Big Bang” white-light-sound explosion (Figure 13a). The second darkest moment happens before the half-point when the even-numbered overtones appear; the third darkest moment before the third partial builds its own series three times during the course of the cycle and so on. Just before the “explosive” entry of each such system, there is a sweeping of the overtones from low to high and a corresponding decrease in intensity which leads into silence/darkness. So my insight was that similarly in the history of our spiritual evolution, there are always dark periods just before important interactions between God and humanity which cause people to question the very existence of God: before the Exodus of the Hebrews from slavery in Egypt, before the birth of Christ and other such moments in spiritual history of different faith systems. As there is universal agreement among people of many faiths that we currently live in one of the spiritually darkest moments in human history, the expectation of a new beginning, the start of an important new cycle in human history, is high amongst spiritually minded people of all faiths and persuasions.

The structure of *Harmonia* also reveals some more subtle theological concepts. The fundamental frequency is represented by a dimensionless point at the *zenith* or top of the circumference. As such, it has the qualities we ordinarily attribute to the highest divinity: it is unfathomable but also immanent, because it “causes” every structure within *Harmonia* (it is the point of departure of every overtone system). The second partial is an axis, a line connecting the *zenith* with the *nadir*, the lowest point in the circumference. The line is more “knowable” than a point but it is not as fully dimensional as any numbers following it in the series. The number 2 represents an opposition aspect and as such it is not creative. In *Harmonia*, the *nadir*, the independent point of the second partial is the distilled representation of “evil”: something non-creative, defining itself in opposition to the source of creativity. In Christian theology it is *Lucifer*, the “light bearer”—a strange name for the chief of the fallen angels and king of darkness, but not an inappropriate one in *Harmonia*, since the second partial is the brightest line in the system. Starting with the third partial, an equilateral triangle, the system becomes fully dimensional. It could be said that number 3 sets *Harmonia* in motion. In numerology, 3 is the number of creativity and it is also the number of the Logos or the Word in Christian and other esoteric theologies; the cause of creation and the revealer of *Harmonia* to our dimensional mind. The triunal concept of the Christian Godhead is in reference to this numerical association and our own “triunal” definition as body-mind-spirit. Even though the axis of the second partial is brighter than the triangle of the third, it is the triangle that perceptually

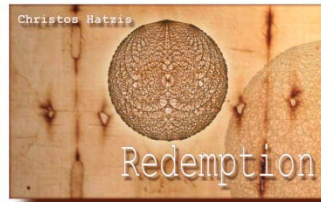
dominates *Harmonia* because of its dimensional advantage. In the animation of *Harmonia*, the incidences of the third partial dominate our perception both visually and acoustically.

The immediately noticeable visual aspect of *Harmonia* is how the sequence of harmonic nodes on the circumference feels like waves of concentrations of light of various intensities moving first away from the *zenith* towards the *nadir* and then back towards the *zenith* again. Since this happens constantly, the entire cycle feels like a “Jacob’s ladder” with intercepting paths of fall and redemption taking place constantly during the course of each cycle, but there is a perceptible movement away from the Godhead in the beginning of the cycle and a corresponding return to it in the end. There are many more numeric and symbolic associations in *Harmonia*, particularly with numbers that are overtones of both two and three that must wait for a more extensive study, but I think it is clear from the above that *Harmonia* is a symbolically rich environment and, as such, it is an appropriate environment for mediation and spiritual connectedness.

#### 4. Other possible uses of *Harmonia*

Because of the nature of the sound of this work and the way it explores the “crowded” upper reaches of the harmonic spectrum still yielding consonance, as opposed to the dissonance one would normally expect from such crowding, I suspect that the audio of *Harmonia* could be used effectively for healing purposes: as background audio in certain sections of hospitals or even in operating and recovery rooms. The integrating and holistic effect that the music has on a listener makes it more appropriate than most of the non-descript commercial products which are currently being developed for such purposes. The total absence of confrontation in the system but also the way it embraces individual identity (the sub-harmonies which emerge at specific moments in the course of the cycle) and the social whole (the entire overtone series heard at the beginning of each cycle) should be conducive to healing as it promotes integration within the psyche of the patient. This is also the kind of sound environment that would be conducive to meditation, relaxation, yoga exercise, etc. Future plans involve exploring connections and possible applications of *Harmonia* within the field of medicine and psychology as a multidisciplinary research project.





## REDEMPTION: BOOK THREE

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INTERPRETER OF DREAMS  
(Joseph in Egypt)

THE SWORD OF GOD  
(Joshua and the Exodus)

THE PSALMIST  
(Asaph, the Master Musician)

Conceived as a work for full orchestra, *Redemption Book 3* is thematically a continuation of *Book 1* but, whereas *Books 1* and *2* deal with the cosmic building blocks of the story of humanity's redemption, *Book 3* enters the doorsteps of historical narrative and examines personages that do not fade into the mist of pre-history as those in *Book 1* and *2*. The music will be distinct from the earlier books in ways that highlight this difference but it will also share with them important thematic material. The earlier cosmic chords with their difficult intonation will be mostly absent in the new work but not entirely. The characters of *Book 3* are fully human, living in a material world determined by the senses and consciousness. This "Phase 2" of the redemption plan for humanity acknowledges that the pattern for humanity's exit from materiality and redemption will only be taken up by human beings if its first bearer personally and fully experiences the condition of being trapped within materiality and thus becomes emblematic of this condition in a way that (s)he may inspire others to follow the path of redemption afterwards. The "Christ" pattern therefore becomes earthbound and evolves through karma from *within* the condition of materiality for this purpose. It

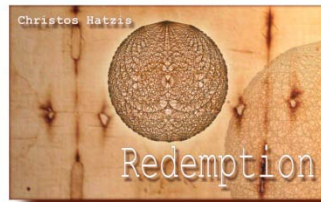
is not a “male” pattern as it is being mistakingly read in orthodox doctrine. It encompasses the twin parts of one soul entity which separated by their entry into materiality but worked the redemptive path together: as Adam and Eve; as Joseph and Aseneth, his Egyptian Princess/wife; as Jesus and Mary, his mother and twin soul.

The sequence of the historical characters of Joseph, Joshua and Asaph describe a soul entity in continuous development through a number of earthly sojourns. Joseph is charismatic but slightly boastful (he brags to his brothers that his dreams place him in a position superior to theirs, thus inviting their deadly envy) and is slightly delighted when he is in a position to settle the score (he toys with them when, as the second most powerful man in Egypt, he has them under his control). On the other hand, with all the major setbacks in his life, he has the invisible hand of God on his side which eventually places him in the exulted position that his karmic heritage as Amilius, Adam, Hermes, Melchizedek warrants. The implicit arrogance of Joseph must be tempered with a life in which obedience must be learned, no matter how heavy a karmic debt is accrued in the process. This is the life of Joshua, the right hand of Moses and his successor to the leadership of the Jews on their long procession towards the Promised Land. As Joseph, he brought the Jews to Egypt and as Joshua, he has to help them return to their ancestral land. In the scripture, he is described as a blood-thirsty warrior building up a karma that must be redeemed on the cross when he returns as Yeshua of Nazareth several incarnations later. But in the Exodus incarnation he also learns the (voluntary) obedience which will later be put to the test in the Garden of Gethsemane when he as Jesus abdicates his hold on earthly life with “Father as You will, not as I”. Edgar Cayce gives more incarnations to this soul entity, among them one as Asaph, the gifted psalmist and Master Musician in the courts of King David and Solomon leaving behind him such lofty legacy that, centuries later, Temple musicians in Israel were still known as the “Sons of Asaph”.

I imagine that the music of *Redemption: Book 3* will have a decidedly Middle Eastern quality to it. The intonation complexities of *Book 1* will be mostly absent from the music of this book although the “cosmic” chords of the previous book will occasionally be introduced to connect the characters and the story from one book to the next. I imagine that some new intonation innovations will replace the ones from *Book 1*. Since several times the music will bring to the fore Middle Eastern modes, some intonation adjustments will be necessary to make these modes more alive and believable within the world of equal temperament. For example a Phrygian mode with the flat second degree of the mode raised by a quarter tone (and the use of appropriate melodic/motivic

“gestalts”) becomes the Arabic Bayati Shuri (or Karjighar) mode, which I believe will be used extensively in this composition.

There are some thematic materials from previous books that will receive further development in *Redemption: Book 3*. The four note motif of *Lord of Righteousness* in *Redemption: Book 1* (Figure 9) will see a more aggressive usage in *The Sword of God* in this book, and the barely introduced lyrical melody for the solo violin in the former movement will probably find full fruition as “Asenet’s melody” in *Interpreter of Dreams*. Some of the other themes from *Sepulcher of Life (Redemption: Book 5)*, like the *encomium* of the second movement (Figure 15) and the *Sepulcher of Life* theme of the last, will probably find their way into *Book 3* too. The challenge will be to maintain a consistent character in *Redemption: Book 3* so that it can work as a self-contained work which can be performed independently, while at the same time it is able to draw energy and meaning from its siblings in the cycle. As in *Book 1* and *2*, a great many twentieth century compositional techniques will be amalgamated into the work but, also as in the earlier books, none of these techniques will be employed for their own sake. My philosophy about composition is that it should be able to speak (through metaphor) to all musically untrained listeners, even to listeners who are completely uninitiated to classical contemporary music.




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## REDEMPTION: BOOK FOUR

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### STAR GAZER (Zend, father of Zarathustra)

Scored for Arabic vocalist (alto) and string quartet, *Redemption: Book 4 (Star Gazer)* will artistically mediate the space between chamber music and sound installation. It will focus on Zend, the other non-Biblical personage included in the list of previous incarnations of the Master soul known to most people as Yeshua of Nazareth.

Zend is, according to Cayce, the Persian chieftain who introduced to the world the religion of the cosmic battle between good and evil called Zoroastrianism named after his son, Zarathustra or Zoroaster. Before departing from the earth realm, Zend announced to his followers that he would return at a time and place, which the sages among them would be able to determine through the astrological configurations of the heavens. He would return to live his most important incarnation as the Redeemer of this world. Sometime later, the Magi looked for their reborn leader guided by their celestial maps of old and were led by their calculations to a livestock shed in Bethlehem of Judea.

Cayce gives very detailed information about this period of world history as he places himself squarely in the middle of it as Uhltd, the desert warrior who created this civilization based on ideas of healing and serving and who fathered two sons during that incarnation one of them being Zend, the future Saviour of the world. Little is said about Zend except for the fact that, when corrupting worldly influences from Greece threatened to ruin the spiritual accomplishments of this civilization, Zend's brother remained and defended his country against the invaders, whereas Zend and his followers withdrew. Violence was not a viable option for them even in self-defense, echoing the teachings of Jesus centuries later.

The fact that Zend is hardly explored in the Cayce material and is hardly known except by inference in the Zoroastrian literature (the holy book of the Zoroastrians, for example, is known as *Zend Avesta*) is reminiscent of Hermes and his avoidance of the spotlight that we discussed earlier. Cayce, either because of humility or for deeper cosmic reasons, only mentions these two incarnations of the Master but does not psychically explore them or expose them to his listeners beyond the mere mentioned of their existence. It seemed appropriate therefore that *Redemption: Book 4* should focus on Zend and be related somehow to *Book 2* which focuses on Hermes. Like with *Harmonia (Book 2)*, *Star Gazer* does not communicate its information in time: it exists outside of time slowly spinning its material in a cyclic manner with no beginning or end. In both works listeners/observers can walk in and out of contact with them and catch a glimpse of their unfolding or synthesize internally the information after collecting it in the course of several visits. Unlike the concert pieces, the music does not go to the listener. It simply *is* and the listeners can go to it in any manner they find appropriate.

I have not yet thought through to a great extent the content or the sound of this work. Like *Harmonia*, it will be an artistic collaboration with Bruno Degazio and it will be connected in some way with star maps. For reasons of balance and cohesion within the pentalogy, it will also be visually and acoustically connected with the Fibonacci series and the Golden Section, since the first installation is an exploration of the first of the three “cosmic” chords used in this cycle, the overtone series. As mentioned above, it will incorporate an Arabic vocalist (alto) who also performs Mary Magdalen’s lament in the third movement of *Redemption: Book 5 (Sepulcher of Life)* and the string quartet who appear as soloists in *Redemption: (Book 1)*. This will also bring balance to the presentation of the entire *Redemption* cycle, as it will be integrating the soloists of single works more coherently into the whole cycle.

## The notation of the *Harmonia* structure

As previously stated, *Harmonia* takes the numerical relationships that normally exist within the micro-world of a single sound, that is the fundamental and its overtones, and augments them to the point where they become distinctly audible as rhythmic and structural relationships in time. For example two notes that are tuned to the interval of a pure fifth (the ratio  $3/2$ ) can have their

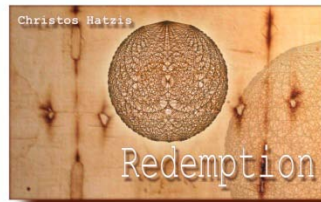
numerical relationship “demonstrated” in time by phasing against each other at the same ratio: three regular repetitions of the higher note for every two regular repetitions of the lower one. Of course the phasing effect becomes more interesting when you use a larger collection of notes with higher harmonic numbers (say 16 against 15, etc.) The table below (Figure 14) shows how forty notes tuned to the overtone series of a low fundamental pitch will behave in time in relationship to one another if they were played by live musicians:

Figure 14. The Rhythmic Template of *Harmonia* in conventional musical notation.

In the example above, the duration of the fundamental vibration is only six measures or twenty four beats long. For an installation that “breathes” comfortably in space and time, this cycle might be augmented to be, say, twenty to sixty minutes long and start then all over again imperceptibly (in the example above, measure 7 would be exactly as measure 1). When you augment the cycle to such a large time frame, an interesting thing begins to happen. At the beginning of the cycle where all the notes line up vertically, one would hear a chord based on C, the fundamental note in the above example (the lowest note in the graph) which will also be the fundamental pitch of *Harmonia*. Within that time frame, the fifth partial of the series (in the above example that would be note E) will sound five times at equally spaced intervals across the duration of the work. Each time that fifth (E) partial appears, so will all the notes that are multiples of five (10, 15, 20, 25, etc. or the notes E, B, E, G-sharp) in other words you would hear a major-like chord based on E or an “E harmony”. Similarly, the seventh partial (a flat B-flat) will sound seven times at equally spaced intervals across the duration of the work and you would hear it as a “flat B-flat harmony”. (Distinct overtone series will be heard on top of every prime number in the original series on C.) The aural effect would be one of a harmonic progression somewhat similar to the ones you hear in most kinds of music that we are familiar with, except for the fact that all of these harmonies that seem to unfold in time as a certain kind of musical history, are in fact contributing ingredients of that original harmony we heard; they all exist entirely within that harmony and therefore will sound consonant in any possible combination. In other words, diversity and multiplicity will exist within a universal unity, and they will draw their essence from this unity.

Using a voice and a string quartet means that non-tempered tunings are possible and this is what will be the case with *Stargazer*. I am imagining that, when *Harmonia* reaches a lower partial node (2, 3, 4, 5, etc.), the action of *Harmonia* will stop. Its own time will “open up” allowing for place- and time-specific music to enter into perception from within the “frozen” chord of *Harmonia* and develop conventionally for a while. Visually, the line structure of *Harmonia* will morph into old and/or new astronomical and astrological star maps and other symbolic designs. These, along with the music, will eventually morph back into the “frozen” frame of *Harmonia*, and then *Harmonia* will continue its original arithmetic evolution until another node of its structure is reached, whereby this process repeats in a similar fashion but with different musical/visual material. It will be of course more complex than this, but this is the idea. In this manner, *Harmonia* assumes the role of Platonic forms that is by giving rise to the world of phenomena at important junctures of its own

structure. Like with *Book 2*, and unlike the rest of the books of *Redemption*, the music of *Stargazer* will be non-goal oriented.




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## REDEMPTION: BOOK FIVE

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### SEPULCHER OF LIFE<sup>17</sup> (Yeshua of Nazareth)

Commissioned by four different Canadian philharmonic choirs (The Vancouver Bach Choir, the Richard Eaton Singers of Edmonton, the Ottawa Choral Society and the St. Lawrence Choir of Montreal) with funds from the Canada Council for the Arts and the choirs themselves, *Sepulcher of Life* was written during November and December of 2003. It premiered in March 2004 and since then it has had ten performances in North America and Europe by various presenters including a performance at the Egyptian Temple of Dendur in New York City's Metropolitan Museum of Art. The work was originally composed as a stand-alone work and it has been incorporated into the Redemption cycle in 2009. Previous works in the cycle (subsequent, chronologically) borrow from the thematic material of this work and are composed in a way that the entire cycle leads up to *Sepulcher of Life*.

This work is a culmination not only in musical terms but primarily in thematic ones: The incarnation of the Master soul as Yeshua of Nazareth was the most seminal point in human history taking place at the dusk of a great human cycle which started with the Redemption Project more than 200,000 years earlier or perhaps even earlier still with Amilius. The

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<sup>17</sup> There is a lengthier discussion of this work and the spiritual-philosophical-aesthetic ideas behind it. Go to [www.hatzis.com](http://www.hatzis.com), click on Writings on the left-hand-side menu and then on the essay "Music for God's Sake". 2004.

pattern that emerges out of the various incarnations of the Master soul, and which we are meant to understand as the only possible path towards redemption, leads seamlessly to the cross of self-sacrifice. It is the only path whereby Amilius may regain again his original luminescent, translucent he had at the very beginning and which he sacrificed in order to become fully human and point the way back to God by means of a journey of many stops through materiality. Now he sacrifices his human body in order to reclaim and gain what Christian theologians call his Resurrection Body. He is to return at the dawn of the Aquarian Age “as you saw him depart” on the day of the Ascension according to Cayce. The magnitude of what took place on the earth realm at the beginning of our modern calendar can only be comprehended if one understands how this Master soul has engaged with own development on earth and that of our species over millennia.

Since the text for the commission was not determined by the commissioners, I had decided that I would compose a work based on the wonderful and moving *encomia* sung in Greek Orthodox churches during Good Friday. I had sketched ideas for the work a few months earlier but following a trip to Egypt in October of 2003 and my firsthand encounter with the Great Pyramid in Gizeh, I discarded all the sketches and started from scratch. It was at Gizeh where the idea of the *Redemption* cycle was germinated, even though I did not become aware of it until five years later, four years after *Sepulcher of Life* was already completed as a stand-alone work.

While in Gizeh, I recalled the story of the Great Pyramid as related on various occasions by Edgar Cayce. As indicated earlier, according to Cayce, the Great Pyramid was built much earlier than is generally accepted today, and it was built by Hermes as a Temple of Initiation, a testing place for those who would aspire to the higher degrees of an international “White Brotherhood” (members of which were some of the magi of the Christian gospels) and as a means of identifying the “Great Initiate” by means of such a test. According to this fascinating account, the path to the upper chamber is a time map encoding the various phases of experience that humanity had to undergo from the dawn of history all the way to our present time, the latter represented by the empty sarcophagus in the King’s Chamber. Furthermore, according to this account, the Great Initiate did come in

the person of Jesus of Nazareth who did take the initiation tests just before his ministry began in Judea.

This esoteric tradition connecting Egypt in a rather novel and unorthodox way to Jesus and the sight of this imposing structure that has survived the scorching sun and various human civilizations for several millennia completely overwhelmed me. Soon after my return to Toronto, I started work on this project and I knew from the outset that my experience in Egypt would find its way into the music at various levels, from the surface sound to the work's deeper spirit.

*Sepulcher of Life* is in four movements that follow each other without interruption. They share more or less the same thematic material with the exception of the last movement whose material is foreshadowed earlier but not actually developed. Each movement is dedicated to an individual who played a seminal role in my own spiritual development. There are more people on that list than there are movements in this work, so I decided to keep their names hidden and only disclose their initials with the exception of the last movement which bears the dedication “for the Master”, who in my heart of hearts is the great protagonist of this drama we call ‘human history’, and who has indelibly touched our development as a species at seminal moments throughout our collective existence in time and space—the very subject of the *Redemption* cycle.

Following is a brief description of the four movements of *Sepulcher of Life*:

**Sarcophagus**, the first movement, is based on two motivic ideas, the borrowed melody from the first line of the encomium “*Ἡ Ζωή ἐν τάφῳ*” (“*Life in the Sepulcher*”) (Figure 15), and the four-note motif and its transposition which was first encountered in this cycle as the defining motif of *The Lord of Righteousness* in *Redemption: Book 1* (Figure 9). Here, this theme is first introduced in the lower strings and brass, undergoing various transformations throughout this movement and beyond. The stark architecture and sound of this movement sets a solemn tone appropriate for the subject matter and was very much influenced by my encounter with the Great Pyramid. Long lines, unyielding counterpoint and a sense of volume implied by the ever presence of low brass and strings, are the main

compositional ingredients. In terms of deeper structure, the image of the sarcophagus, a coffin made of stone, is explored first from the outside—the darkness it evokes, which in turn is the result of our own innate fear of death—as a preamp to the luminous, ‘internal’ view of life and death that we finally arrive at by the last movement of the work.

**Encomium**, the second movement, develops the four-note motif which started the entire work and finally ends with six verses of the funeral encomium. In keeping with eastern Christian mysticism, the hymns of Good Friday are quasi-celebratory: the grief of Christ’s passion is somehow contained by the expectation of His resurrection. The orchestration towards the end of this movement is not mournful, but regal: it evokes something that is more akin to a coronation than a burial. The six verses of the encomium are meant to be sung by the audience in addition to the choir on stage. The part that the audience is invited to sing is provided with the program.



Figure 15. The funeral *encomium* theme from *Sepulcher of Life*.

**Myrrh Bearer**, the third movement, is a characterization of Mary Magdalene, the woman who was so attached to the Master, and so grief stricken and overtaken by her loss, that she failed to recognize him when she spoke to Him in the garden on the morning of the Resurrection, mistaking Him instead for the gardener. She was a woman in inner conflict: well aware of the soteriological reasons for Christ’s Passion—some Gnostic traditions hold her as the greatest of Christ’s Apostles<sup>18</sup>—yet she also tended to succumb to her earthly nature and fall into bouts of grief and despair. These two natures are represented in this movement by two different types of music: a Baroque-like variation of the Greek Orthodox

<sup>18</sup> “The Gospel of Mary”. “The Nag Hammadi Library”, 1978. James M. Robinson, gen. ed., pp. 523-527. Harper One Press, New York.

encomium on one hand and dark Gypsy-like music featuring a rather virtuosic solo violin part for the concertmaster. Finally, for the solo voice in this movement I wanted a Middle-Eastern singer, a more appropriate choice for the subject matter. I worked with Cairo-born alto Maryem Tollar in the past and I was very intrigued by her voice and her improvisational prowess. The solo alto part of *Myrrh Bearer* was created specifically for her. Towards the end of the movement all these disparate elements are thrown together in one large and quite complex collage, almost like a funeral “wake”, eventually ending in grief-stricken resignation by the singer while at the same time the orchestra rises to a luminous closing chord, foreshadowing the last movement.

**Sepulcher of Life**, the last movement of the work is based on texts that I created specifically for this particular movement. It is a series of permutations on the meaning of the words “life”, “death”, “love” and “Christ” that been sung repeatedly in the previous movements by both the soprano soloist and the choir. It is in a musical style decidedly different than the rest of the work and it could exist as a stand-alone composition. Melody, harmony and orchestration lean heavily towards popular music idioms, anywhere from Disney to Broadway. The intention was not to compose a piece of popular music, but to create a composition which, stylistically at least, was classless and borderless; one that spoke to the listener directly and honestly and acknowledged nothing else that might stand in the way of direct communication, be it convention, aesthetic bias, peer pressure, you name it. Accordingly, I went wherever my subject matter took me unconcerned about anything else.

The text of *Sepulcher of Life* follows a progression of the meanings of four words, “life”, “death”, “love”, “Christ”. In the last movement, the sequence of these four words informs thematically the four stanzas of my text. But each of the four movements of the work as a whole is also a cumulative progression through these four words and their deeper meaning: in the first movement we hear the soprano introduce the word “life” in the high register and repeat it throughout the movement; in the second movement we hear the Greek encomium which is a meditation on the meaning of life and death; in the third movement the Arabic vocalist repeats in her lament the words “life, death, love” and in the

last movement the soprano progresses through all four words culminating with the triumphant, bright rendering in a stratospheric register of the last stanza introducing finally the word “Christ”, thus completing the progression through the central concepts of the redemption plan and of the *Redemption* cycle.

At the end of the last movement, we return briefly to the empty sarcophagus of the Great Pyramid, by watching the opening four-note motif transform into a message of hope and promise. Asked what the empty sarcophagus meant in the mystical allegory of the path leading to the King’s Chamber, Edgar Cayce replied “that there will be no more death” (Reading 5748-6) meaning that at such a time the meaning of death would be clearly understood. I hope that *Sepulcher of Life* makes a small contribution towards such understanding.

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## The Texts

Christ, you, who are Life itself, were placed in a sepulcher,  
and legions of angels were astonished by your condescendence.

How is it possible for you who is Life itself to die? To abide in a grave?  
You, who has dissolved the rule of Death and resurrects Hades’ dead?

The ruler of all is beheld dead; and in a new sepulcher is placed  
he who has emptied all sepulchers of their dead.

Christ, you, who are Life itself, were placed in a sepulcher, and through your death  
you conquered Death and sprung forth life into the world.

Strangest of paradoxes, and of inexplicable things! the provider of my breath  
is carried breathless by Joseph for burial.

Christ, you, who are Life itself, were placed in a sepulcher,  
and legions of angels were astonished by your condescendence.

*(from the Greek-Orthodox encomia of Good Friday—translated by the composer)*

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What is life other than dreams that float  
inside the sepulcher of space and time?  
A burst of consciousness transforming void  
and galaxies of burning stars.  
What is life other than dying dreams?

What is death other than open gates  
to lives we dreamt of in the still of night?  
The birth in a different place, a different time;  
in worlds that lie beyond the grave;  
(in worlds that beat within our heart).  
What is death other than gates of love?

What is love other than heightened life:  
the quest for union with our common source,  
our common destiny, our common plight?  
The Life that died so we may live.  
The Life that lived so we may love.  
What is love other than life in Christ?

What is Christ other than Love made flesh  
to bring all flesh back to the source of love?  
A Sun resplendent with life-giving force,  
a moon reflecting radiant light.  
What is Christ other than Life Revealed,  
a Sepulcher of Life?

*(texts by the composer)*

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## APPENDIX

(CONTRIBUTORS' BIOS)

### Bruno Degazio

Mr. Degazio's film work includes the special-effects sound design for the Oscar nominated documentary film, *The Fires of Kuwait* and music for the all-digital, six-channel sound tracks of the IMAX films *Titanica*, *Flight of the Aquanaut* and *CyberWorld 3D*.

His many concert works for traditional, electronic and mixed media have been performed throughout North America and Europe.

As a researcher in the field of algorithmic composition he has presented papers and musical works at leading international conferences, including festivals in Toronto, New York City, London, The Hague, Koln, Tokyo and Hong Kong. He was a founding member of the Toronto new music ensemble *SOUND PRESSURE* and of the Canadian Electroacoustic Community. He has written on his research into automated composition using fractals and genetic algorithms.

Bruno Degazio is the designer of *MIDIForth* and *The Transformation Engine*, a software musical composition system with application to algorithmic composition and sonification.