



## Project Description by Christos Hatzis

Last edited: October 2009

*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.*

*Redemption* is a pentalogy of works by composer Christos Hatzis 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* (concert) in the morning
- *Redemption: Book 2* (installation) in the late morning
- Lunch—discussion
- *Redemption: Book 3* (concert) in the afternoon
- *Redemption: Book 4* (installation) in the late afternoon
- Dinner—discussion
- *Redemption: Book 5* (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 installations 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.

# **Redemption: Book One**

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

FALL FROM INNOCENCE  
(Adam & Eve)

LORD OF RIGHTEOUSNESS  
(Melchizedek)

*Redemption, Book 1* is a commission by City Music Cleveland for the Pacifica Quartet and the CMC Chamber Orchestra with financial support from Cuyahoga Arts and Culture, Cuyahoga County, Ohio. Its composition was completed in June 2009 and its premiere is scheduled for October 2009 in Cleveland.

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 Gnostic and earlier 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 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

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

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 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 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 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

<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.



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.

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

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.



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, sometime 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. Later in the piece the same texture (tempo, metric modulation, open-string fifths) appears again and invites the listener to make the connection to the previous incidence of this music (and its connection to the microtonal texture that preceded it), only this time it breaks suddenly into this unadulterated gigue which, thematically at least, is completely out of character with everything that has taken place musically so far in the work. Be that as it may, 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 has been heard previously 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 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. At a yet deeper level of structure, the level of metaphor and allegory, the intuitive 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.

## 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 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 6. Bass line of the opening *passacaglia* in *Fall from Innocence*.

Against this self-sufficient harmonic world of the *passacaglia* that constantly cycles, therefore knowing no beginning and no end, the spirit of dissent, the orchestra in this case, makes a counterproposal of harmonic travel. Its process of temptation starts with things the string quartet already knows: a *passacaglia*-like harmonic cycle, only this one is more adventurous and modulates to areas that would be forbidden within the diatonic harmonic system that the quartet knows and abides in. Even though the orchestra’s progression sounds conventionally harmonic and therefore appears to acknowledge the principles of hierarchy embedded in the Western European common practice harmonic system, this particular harmonic progression is in fact a twelve-tone row arranged as a symmetrical succession of major and minor trichords (Figure 7). It is therefore a sinister

<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.

<sup>5</sup> The presence of “naïve” and “kitsch” in my music has been a stumbling block for quite a few people. I see “naïve” and “kitsch” as creative tools and as a means of drawing the listener into the innermost layers of the structure and away from the surface. Of course, depending on the orientation of the listener, this is not always possible. Some listeners are indeed drawn into the structure beneath the surface, others feel strongly alienated by the material on the surface and dismiss the music altogether, while yet others are attracted to the surface and exclusively dwell on it. I have written about this elsewhere and I will not repeat myself here except to say that the use of this deliberately “naïve” (but deeply allegorical) story telling in composition is consistent with the way I understand Jesus’ teaching and life. The latter is the yardstick by which I measure all my compositional choices.

negation of the hierarchical principles of the common practice harmonic system. The adversary is masquerading as an endorser of the system on the surface while sabotaging it at a deeper level.



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.

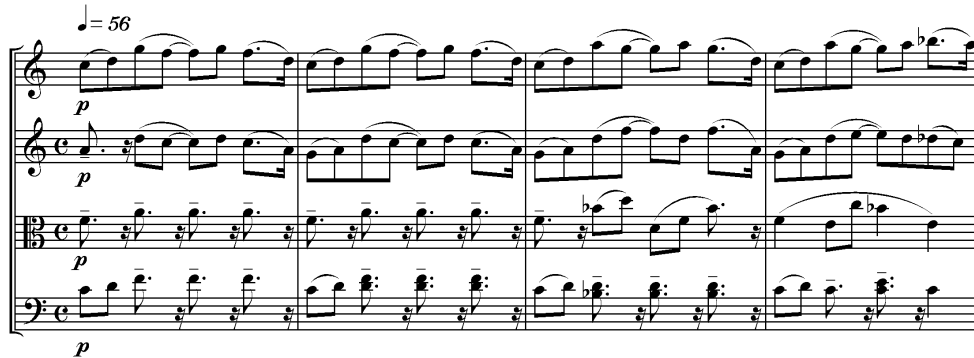


Figure 8. The “transformation” of the passacaglia in F major.

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 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*

<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.

*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.

## 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 I*, 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

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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.

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>, 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.

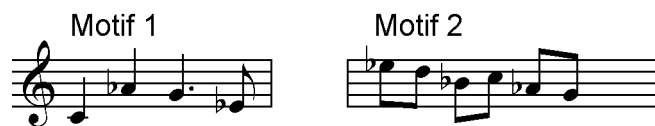


Figure 9. The two thematic motifs in Lord of Righteousness

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

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

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.

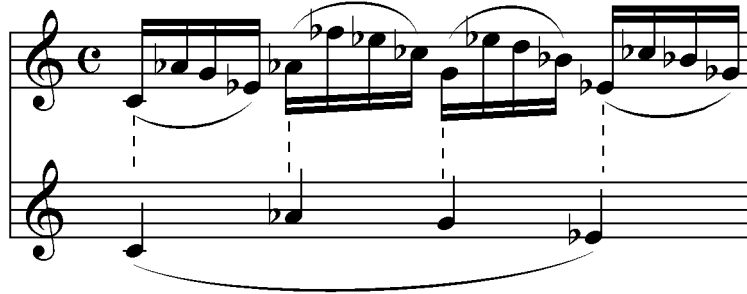


Figure 10. The main motif in *Lord of Righteousness* and its fractal replications.

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"

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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.

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.

## **Redemption: Book Two**

### HARMONIA MUNDI

(Hermes/Enoch and the Temple of Initiation)

The music for this book and its counterpart, *Redemption: Book 4*, will stand apart from the rest of the *Redemption* cycle, both musically and philosophically. It will be an audio-visual installation with a real-time music component as opposed to a piece of concert music. These two books will be developed as collaborative projects with composer Bruno Degazio, who is Professor of Animation Sound Design at Sheridan College, in Oakville, Ontario. Bruno and I will oversee the realization of *Harmonia Mundi*, and *Star Gazer (Redemption: Book 4)* with the active involvement of computer animation colleagues at Sheridan College (to be named soon). The project is tentatively scheduled to be developed during the 2009-11 period.

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 era 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.

In the Book of Genesis, Enoch (the Hebrew name of Hermes) 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 which, after his return to earth, Enoch recorded in an 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.

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 and was sent into exile for a time before being recalled, 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 the stage for the entrance of the Great Initiate, an event which took place during Jesus’ initiation tests as a young man in Egypt, and to encode into it 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 of concepts like “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 survive in the background in spite of the erratic and unpredictable behaviour of our species as the latter is documented in the annals of human history. *Harmonia Mundi* is thus a blueprint of structure which exists above and beyond the erratic and unpredictable world of physical existence and acts as a counterbalancing creative force against the entropic tendencies of materiality.

The proposed installation is based on the spatial-acoustical relationship between a low, fundamental vibration and its overtones. This is a development of an earlier work of mine called *The Law of One* which was my Doctoral Thesis Composition completed in 1981<sup>12</sup>. The sound of the installation will be that of a continuous, non-intrusive and meditative sound mobile; a large multi-level sound fractal whose structure is symmetrical (the first and second halves are mirror images of each other) and the time and spatial dimensions of which may vary, depending on the occasion. In the rare occasions where the

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<sup>12</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.

*Redemption* cycle is presented in its entirety, *Redemption: Book 2* could be an installation in the lobby of the concert hall where the other books of the cycle are presented, played between the performances of *Book 1* and *3* or in any other appropriate curatorial configuration.

## 1. The Sound

*Harmonia Mundi*, the proposed sound installation, will take the numerical relationships that normally exist within the micro-world of a single sound, that is the fundamental and its overtones, and will augment 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 11) shows how forty notes tuned to the overtone series of a low fundamental pitch will behave in time in relationship to one another:

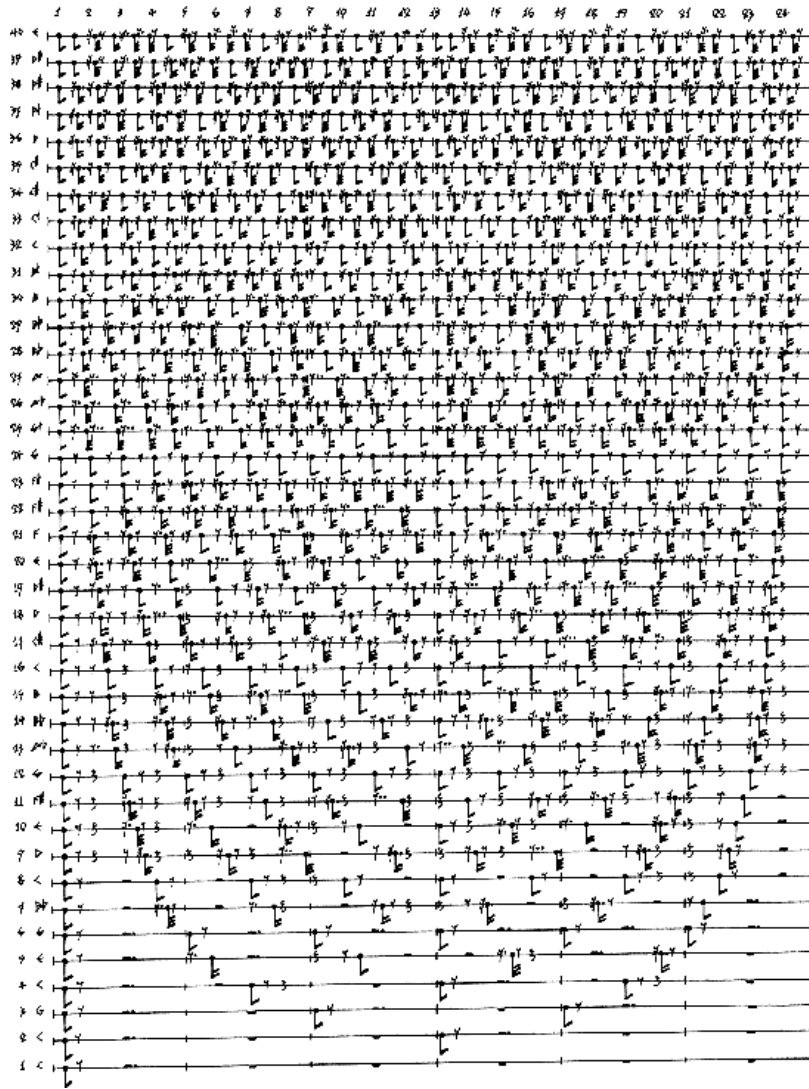


Figure 11. The Rhythmic Template of *Harmonia Mundi*.

In the example above, the duration of the fundamental vibration is only six measures or twenty four beats long. For an installation that “breaths” comfortably in space and time, this cycle might be augmented to be, say, sixty minutes or six hours 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 *Redemption: Book 2*. 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”. 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.

The interesting thing about the tuning of *Harmonia Mundi* is that, if tuned right, it will by definition sound extremely consonant without the slightest trace of dissonance in it. Normally, a chord consisting of forty different notes in equal temperament would sound extremely dissonant; in fact it would not be even possible to have a collection of more than twelve different pitch classes in such a system, and a chord consisting of all twelve possible pitches would create maximum harmonic dissonance in the system. Within the tuning system of *Harmonia Mundi*, it would be impossible to conjure a dissonance no matter how you combined the available pitches in the system. Also, due to the open-ended structure of this non-tempered intonation system, the number of available pitches in the system is infinite and therefore the system can increase in complexity indefinitely. But as already explained, increase in system complexity does not result in increase in dissonance, because *Harmonia Mundi* is by definition the *architecture of consonance*.

If one stays around *Harmonia Mundi* for a while to listen to its unfolding structure, the structure will have a ‘tuning’ effect on the individual. At times of high traffic through the space (when a lot of children and/or adults are around) this sound installation will become ‘environmental sound’ and its structure may be obscured or absorbed into the far more unpredictable structure of the human beings inhabiting the space and that will be fine, of course. But at other times, or at times specifically designed for visitors to meditate in this same space (perhaps at designated evenings or special occasions where a code of relative silence may be observed), *Harmonia Mundi* may have a catalytic, de-stressing effect on the people who may choose to soak in its embrace for a while. It may be possible for the system to monitor the amount of human noise in the space and adjust its overall volume and other sonic parameters accordingly: the more environmental noise in the room, the more background and distant *Harmonia Mundi* becomes. This way there is never competition or antagonism between *Harmonia Mundi* and the human beings inhabiting or passing through the space. I suspect that, when the system is programmed to behave this way automatically as a kind of musical ‘biofeedback’, it may in fact over time ‘teach’ the people it is interacting with its ‘meek’ principal of interaction and this in turn may establish a long term ‘spiritual’ connection between *Harmonia Mundi* and its audience.

## 2. The visual counterpart

As the mandala in Figure 12 indicates, *Harmonia Mundi* has a visual counterpart. This mandala is a visual representation of a fundamental vibration with fifteen overtones. 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). The resultant curves are the incidental phasing patterns between these overtone systems.

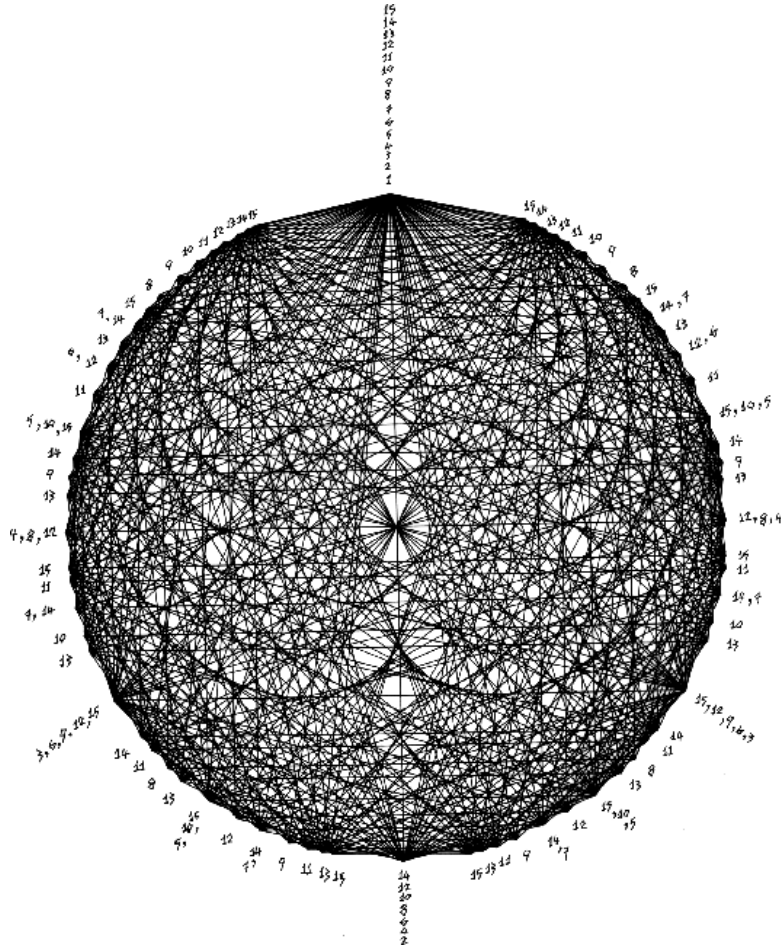


Figure 12. the “resonances” of Harmonia Mundi in a two dimention representation.

This graph is fairly static and it was drawn by hand in 1980. However, 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 Mundi* 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. Depending on budgetary considerations, this constantly modulating graphic design could be displayed on one or four TV monitors,

resting against each of the space's walls, or it could be constructed as a 3D construction suspended in the middle of the space. In three dimensional space, the polygons of the original design will turn into pyramids, cubes and polyhedral shapes considerably adding to the complexity of the overall design. Alternatively, the 3D structure could be simulated in some kind of holographic construction to accompany the music. The thing that will remain constant with all of these options is the "synaesthetic" connection between the sound and the visuals, both revealing aspects of exactly the same structure at any given moment in time.

### 3. Other possible uses of *Harmonia Mundi*

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 Mundi* could be used effectively for healing purposes: as background audio in certain sections of hospitals or even in operating 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.

## **Redemption: Book Three**

INTERPRETER OF DREAMS  
(Joseph in Egypt)

THE SWORD OF GOD  
(Joshua and the Exodus)

THE PSALMIST  
(Asaph, the Master Musician)

Requested by American violinist Jennifer Koh, *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 mistaking 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 arrogant (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 Prince of 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 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 13) and the *Sepulcher of Life* theme of the last, will probably find their way into the violin concerto 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.

## **Redemption: Book Four**

STAR GAZER

(Zend, father of Zarathustra)

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. Some time later, the Magi looked for their 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 told 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 an 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, mentions with respects these two incarnations of the Master but does not psychically explore them or expose them in public. It seemed appropriate therefore that the second installation of this pentalogy should apply to this personage. Like with *Harmonia Mundi*, *Star Gazer* does not communicate its information in time: it exists outside of time slowly spanning its material in a cyclic manner with no beginning or end. In both installations 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 the content or the sound and visual world of this installation. It will be connected in some way with star maps and for reasons of balance and cohesion within the pentalogy, it will also be connected both visually and acoustically 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.

## **Redemption: Book Five**

SEPULCHER OF LIFE<sup>13</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)

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<sup>13</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.

borrow from the thematic material of this work and are composed in a way that the entire cycle leads up to *Sepulcher of Life*.

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.

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 Ζωὴ ἐν τάφῳ*” (“*Life in the Sepulcher*”) (Figure 13), and the four-note motif and its transposition which was first encountered in this cycle

in *The Lord of Righteousness of 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 13. 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>14</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 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”,

<sup>14</sup> “The Gospel of Mary”. “The Nag Hammadi Library”, 1978. James M. Robinson, gen. ed., pp. 523-527. Harper One Press, New York.

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.

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)*