



RPM

Revista Portuguesa de Musicologia
Portuguese Journal of Musicology

On Ivan, the Portuguese Slav

Sobre Ivan, o eslavo português

Manuel Pedro Ferreira | Faculdade de Ciências Sociais e Humanas

CESEM, IN2PAST, Universidade NOVA de Lisboa, Portugal

mpferreira@fcsh.unl.pt | <https://orcid.org/0000-0003-1708-3247>



<https://doi.org/10.57885/rpmns.553>

Recebido em | Received 24/03/2025

Aceite em | Accepted 27/10/2025

**RPM**Revista Portuguesa de Musicologia
Portuguese Journal of Musicology

nova série | new series

11/2 (2024), pp. 169-188 | ISSN 2183-8410

doi: 10.57885/553 | <http://rpm-ns.pt>

On Ivan, the Portuguese Slav

Manuel Pedro Ferreira

Resumo

Ivan Moody vinculou-se a muitos sítios. A sua ligação a Portugal, onde foi recebido com o calor humano que ele próprio transmitia, começou pela actuação musical e continuou tanto através da musicologia como da composição. Este artigo apresentará uma visão geral das ligações profissionais com o país que escolheu para viver, antes e depois de se tornar membro do CESEM na Universidade NOVA de Lisboa. A sua identidade artística estava, contudo, firmemente alicerçada na sua experiência prévia com a música russa, na ligação a John Tavener e no envolvimento contínuo com o canto ortodoxo eslavo. Uma pequena obra coral apresentada na cerimónia do aniversário do CESEM em 2012, *Vecheri Tvoeia*, uma adaptação de um Ofertório para a Quinta-feira Santa, e a miniatura *Ao desconcerto do mundo*, baseada num poema de Luís Vaz de Camões, ilustrarão alguns dos traços típicos da sua música.

PALAVRAS-CHAVE: Ivan Moody; Portugal; Música russa; Texto musicado; Música medieval.

Abstract

Ivan Moody was a man of many places. Ivan's connection to Portugal started through musical performance and continued through both musicology and composition; he was welcomed as warmly as he was warm himself. This paper will give an aperçu of his professional ties with the country he chose to live in, before and after he became a member of CESEM at NOVA University Lisbon. His artistic identity was nonetheless firmly grounded on his previous experience of Russian music, his close ties with John Tavener and his continuous involvement with Slavic orthodox chant. A small choral work performed at CESEM's anniversary ceremony in 2012, *Vecheri Tvoeia*, a setting of an Offertory for Maundy Thursday, and the miniature *Ao desconcerto do mundo*, based on a poem by Luís Vaz de Camões, will illustrate some of the typical traits found in his music.

KEYWORDS: Ivan Moody; Portugal; Russian Music; Text-setting; Medieval Music

Ivan Moody (1964–2004) was a man of many places, as the multiple origins of the contributors to the Tomar memorial conference¹ and the corresponding thematic dossier in this journal may attest. Ivan, the British; Ivan, the Finnish; Ivan, the Russian; Ivan, the Serbian; Ivan, the Greek; Ivan, the Portuguese; and we could continue.

In one of his articles, on émigré composers in Britain after the Second World War, he discussed the ambivalence in their social reception and doubted that the situation had significantly improved since.² Fortunately, Portugal has been, in this respect, a different kind of place.

Ivan Moody and Portugal

The first time Ivan Moody set to music a Portuguese text, in 1988, his choice was the poet Fernando Pessoa (1888–1935); a second setting of Pessoa followed in 1990, with medieval Galician-Portuguese songs in-between and just afterwards; this testifies not only to Ivan's sophisticated literary interests, but also to an inculturation effort around the time he met and married with singer Susana Diniz.³ His command of Portuguese was admirable, contrasting with the cavalier attitude most British tend to profess concerning languages other than English, even when they choose to live in a foreign country.

Once the couple left their first residence in London and moved to the Lisbon area at the end of 1990, Ivan was immediately adopted on equal terms with the Portuguese. This was facilitated, of course, by his freelance status and multiple skills as a choir director, a translator, a musicologist, a journal reviewer, a music editor, and a composer. His professional British connections were kept and even intensified for practical reasons, but local ones were gradually added, putting to use his various capacities.

As a performer, in the 1990s he was guest conductor for the vocal ensemble Vértice, directed the São João de Deus Chamber Choir, and was both founding member—together with several Portuguese singers—and musicological director of the Ensemble Alpha, which performed all over the country and also abroad. As a music teacher he lectured Composition and Analysis in Lisbon at Academia de Artes e Tecnologias.⁴ As a musicologist he published four research articles on early and contemporary Portuguese music;⁵ provided booklet notes for ten

1 'In memory of Ivan Moody – composer, conductor, musicologist', Third International Conference organised within the scope of the project 'Christian Orthodox Chant in Portugal' (Biblioteca Municipal de Tomar, 18/7/2024). This paper is an expanded version of my online contribution to this event.

2 Ivan Moody, «Ways of living abroad: The foreign composer in Britain after World War II», *Muzikologija*, 30 (2021), pp. 135-47.

3 Ivan Moody, *Quatro Poemas de Fernando Pessoa* (1988); *Cantigas de amigo* (1989); *Prayer for the Forests* (1990); *Cantigas do mar* (1991).

4 These occupations are mentioned in approximate chronological order: Vértice tour (1993); São João de Deus choir (1995-1997); Ensemble Alpha (1996-); Academia de Artes e Tecnologias (1997-1998).

5 Ivan Moody, «¿Una obra desconocida de Escobar? Algunas observaciones sobre el motete *Fatigatus Iesus* en el Manuscrito Musical No. 12 de la Biblioteca General de la Universidad de Coimbra», *Anuario Musical*, 49 (1994), pp. 37-

CDs featuring music from Portugal (the first five on the demand of British performers);⁶ and published several review articles in the *Portuguese Journal of Musicology* and *Arte Musical*.⁷ He also contributed a sizable number of translations and programme notes for different institutions. To give an example: in 1994, when Lisbon was European Capital of Culture, he was asked to write on opera in Britain (Handel's *Giulio Cesare* and Britten's *Peter Grimes*), Russian orchestral music (Stravinsky's *Sacre* and Shostakovich's 10th Symphony) and also on Mozart's quintets, *La Damnation de Faust* by Berlioz and Bruckner's 8th Symphony.⁸

As a composer, his recognition by local peers is no later than 1998, the year when Sérgio Azevedo included him in the book *A invenção dos sons*, a survey of contemporary composition in Portugal, with twelve dedicated pages;⁹ the same year, a sympathetic review of his *Passion and Resurrection* was published in *Arte musical*,¹⁰ and the Lisbon Sinfonietta commissioned him a concertante piece. A chamber trio had been commissioned the year before by Gabriela Canavilhas.¹¹ In 2000, he acted as a jury member for the important Lopes-Graça composition

46; «Cem anos de solidão: Música de dois mundos no século XVI», in *Anais do I Encontro de Musicologia Histórica, Juiz de Fora*, 1994, organized by Sérgio Dias and Harry Lamott Crowl (Juiz de Fora, Centro Cultural Pró-Música, 1995), pp. 76-89; «Portuguese 'Mannerism': A Case for an Aesthetic Inquisition?», *Early Music*, 23/3 (August 1995), pp. 450-60; «Mensagens: Portuguese Music in the 20th Century», *Tempo*, 50/198 (October 1996), pp. 2-10.

6 Cardoso: *Motets and Lamentations* (Masterpieces of Portuguese Polyphony 2) - Westminster Cathedral Choir / James O'Donnell (1991); *Spanish and Portuguese Vihuela Songs* - Stowe / Spring (1993); Morago and Melgás: *Motets - Pro Cantione Antiqua* / Mark Brown (1994); Cardoso: *Missa Regina Caeli; Motets; Lôbo: Requiem; Motets - The Sixteen* / Harry Christophers (1994); Esteves: *Mass for 8 Voices; Christmas Responsories* - Christ Church Cathedral Choir Oxford / Stephen Darlington (1997); Lopes-Graça: *Song cycles* - Dulce Cabrita / Fernando Lopes-Graça (1999); Seixas: *Sonate per tastiera* - Bernard Brauchli, clavichord (1999); *O Livro de Guitarra do Conde de Redondo* - Paulo Galvão, guitar (2000); *O Cancioneiro de Elvas* - Lima / Galvão / Galvão (2000); *Encontro: Portuguese Music for Flute and Piano* - Coutinho / Sousa (2000).

7 Ivan Moody, «Owen Rees, *Polyphony in Portugal c. 1530-1620*», «A Survey of Recordings of Music by Joly Braga Santos», *Revista Portuguesa de Musicologia*, 6 (1996), pp. 173-75, 184-88. «Holy Week at the Chapel of the Dukes of Braganza», *Revista Portuguesa de Musicologia*, 7-8 (1997-1998), p. 223. «A voz de Fernando Lopes-Graça», *Arte Musical*, IV Série, II/8-9 (Julho-Outubro 1997), pp. 469-70. «Prémio Lopes-Graça», «Música de câmara portuguesa do século XX», *Arte Musical*, IV Série, III/10-11 (Janeiro-Junho 1998), pp. 153-58. «Desafio pianístico», *Arte Musical*, IV Série, IV/15 (Abril-Junho 1999), pp. 88-9.

8 Ivan Moody, «Argumento /Giulio Cesare /Handel e a Ópera italiana em Londres», in *Giulio Cesare: versão de concerto*, edited by Manuel Pedro Ferreira (Lisboa, Lisboa 94 - Fundação das Descobertas, 1994), pp. 2-11. «Peter Grimes: Gênese, Caos e Cosmos», in *Peter Grimes*, edited by Manuel Pedro Ferreira (Lisboa, Lisboa 94 - Fundação das Descobertas, 1994), pp. 16-34. «Os quintetos de cordas de Mozart», in *Integrais de Música de Câmara*, edited by Manuel Pedro Ferreira (Lisboa, Lisboa 94 - Fundação Calouste Gulbenkian, 1994), pp. 29-38. «Igor Stravinsky: A Sagração da Primavera», «Anton Bruckner: Sinfonia n.º 8, em Dó menor, A 117», «Berlioz: La Damnation de Faust», in *Grandes Orquestras Mundiais*, edited by Manuel Pedro Ferreira (Lisboa, Lisboa 94 - Fundação Calouste Gulbenkian - Caixa Geral de Depósitos - Nestlé, 1994), pp. 38-41, 79-82, 116-19.

9 Sérgio Azevedo (coord.), *A invenção dos sons: uma panorâmica da composição em Portugal hoje* (Lisboa, Caminho, 1998), pp. 567-78.

10 Manuel Pedro Ferreira, «Passion and Resurrection», *Arte Musical*, IV Série, III/10-11 (Janeiro-Junho 1998), pp. 154-55.

11 *Metavasis* (1997), 16', for cl, vcl, pno; *Pnevma* (1998), 15', for solo recorder and string orchestra; the latter is identified as a commission by Lisbon Sinfonietta in Ivan Moody's personal Internet page <<https://www.ivanmoody.co.uk/bio.htm>> (accessed on 18 July 2024), but by António Carrilho instead (the soloist who premièred it) in Moody's *curriculum vitae* of 2017.

contest. The first decade spent by Ivan Moody in the Lisbon area was enough to grant him an entry in the Encyclopaedia of Music in Portugal in the 20th-century.¹² When Porto was given the responsibility of organizing its own European Capital of Culture in 2001, one of the commissioned choral works was his *Prophecy of Symeon (The)*, premièred by ensemble Olisipo.¹³

In 2002, Ivan Moody became associated with CESEM, the research centre based at Universidade Nova de Lisboa that had supported in 1998 the printing of *A invenção dos sons*; I acted as its executive director between 2005 and 2023. However, it was only after Ivan secured his doctoral degree in 2008 that a funded position as a Research Fellow became possible. His first post-doctoral grant (SFRH/BPD/65435/2009), which I personally supervised, on ‘Modernism and Orthodox Spirituality in Contemporary Music’—later reconfigured (2012) as ‘Constructing Identities of the South in the Music of the 20th Century’—, lasted from the beginning of 2010 to the end of 2012, when Ivan took a position in Finland as a Professor of Church Music. On his return in 2015 I asked him, under two successive CESEM grants, to work on minimalism and electronic music in Portugal, as these were areas that needed be addressed in historical and analytical terms;¹⁴ he also served, from 2015 to 2023, as editor of the *Portuguese Journal of Musicology*, appointed by CESEM. After a successful application in 2018, in February 2019 he started a six-year contract to resume his earlier project, this time entitled ‘Constructing Identities in the Music of the Mediterranean and the Balkans in the 20th Century’. His responsibilities at CESEM grew to include the coordination of the Contemporary Music research group; in 2023, he also joined CESEM’s Executive Board.

This, of course, was only one of the many aspects of Ivan’s activity. As a composer, he arrived in Portugal with a firmly established style, his own brand of ‘advanced conservatism’, to use the title of one of his lectures.¹⁵ He had studied with Brian Dennis (1941–1998) at Royal Holloway College (University of London) from 1982 onwards and then with John Tavener (1944–2013) between 1985 and 1987. Tavener, who converted to the Orthodox Church in 1977, wrote in 1987 *The Akathist of Thanksgiving* to celebrate the millennium of the Russian Orthodox Church. The influence of Russian Orthodox sacred music on Ivan’s own writing is paramount,

12 Manuel Pedro Ferreira, «Moody, Ivan William George», *Enciclopédia de música em Portugal no século XX*, directed by Salwa Castelo-Branco (Lisboa, Círculo de Leitores - Temas e Debates, 2010), vol. III, pp. 809-10. This entry was written in 2001; the same year, another encyclopaedia entry testified to Ivan Moody’s growing reputation: James Chater, «Ivan Moody (William George)», *The New Grove Dictionary of Music and Musicians*, 2nd edition, edited by Stanley Sadie (London, Macmillan, 2001), vol. 17, p. 74.

13 The commission by Pedro Burmester, music programmer for Porto 2001, followed a suggestion of mine. I contributed to the same concert as director of Vozes Alfonsinas (which performed in the first part) and composer (with *Delirium*, for SSATTB, performed by Olisipo in the second part).

14 References: FCSH/CESEM/UID/EAT/00693/BPD-MC_01/07/2015_30/06/2016; FCSH/CESEM/UID/EAT/00693/Bolsa Pós-Doutoramento (BPD)_01/01/2017_31/01/2019. See Ivan Moody, «Four Portuguese Minimalists? Iberian Reflections», *Tempo*, 71/282 (2017), pp. 29-40.

15 Ivan Moody, «Advanced Conservatism: From Dunstable to Purcell», *Holland Festival Oude Muziek*, 1991.

but he managed to combine a strong sense of tradition with artistic vitality; he wrote on the difficult balance between them.¹⁶

The Offertory *Vecheri Tvoeia*

In the following I will concentrate on his four-voice (SATB) arrangement of an offertory (Cherubikon) for Maundy Thursday, *Vecheri Tvoeia* (Appendix 1). This choral work, written in 2001, was premièred at Palácio Foz in Lisbon under his direction, and performed there again by a student ensemble of Universidade NOVA de Lisboa, conducted by Svetlana Poliakova, on the occasion of the fifteenth anniversary of CESEM in 2012.¹⁷ Several other student performances have occurred since. The lyrics use Church Slavonic: I give here on Fig. 1 the Cyrillic text, the transliteration provided in the score (with a minor correction), and an English translation:

Вéчери Твоея́ тайныя днесъ, / Сы́не Бо́жий, / прича́стника мя приими́; / не бо враго́м Твои́м тайну пове́м, / ни лобза́ния Ти дам, я́ко Иу́да, / но я́ко разбо́йник испове́даю Тя: // Помяни́ мя, Го́споди, во Ца́рствии Твое́м.

Vecheri Tvoeya taynyya dnesh, Syne Bozhii, prichastnika mya priimi; ne bo vragom Tvoim taynu povem, ni lobzaniya Ti dam, yako Iuda; no yako razboynik isspovedayu Tya: Pomyani mya, Gospodi, vo Tsarstvii Tvoem.

Of Thy Mystical Supper, O Son of God, accept me today as a communicant; for I will not speak of Thy Mystery to Thine enemies, neither will I give Thee a kiss like Judas. But like the Thief will I confess Thee: Remember me, O Lord, in Thy Kingdom.

Figure 1. Text of *Vecheri Tvoeya*

The traditional melody is retained by Ivan Moody exactly as it appears in other published arrangements. It is distinguished by two long melismas, lasting from eleven to thirteen minims, on the words *taynu* (Mystery) and *Tsarstvii* (Kingdom); these give the offertory a marked contemplative character.

The musical language is characterized by a static harmony, based on G major, its relative minor and neighbour major tonalities in the circle of fifths (C and D). Nonetheless, drone-like accompaniment in lower voices and preference for slow-moving, open and inverted chords

16 Ivan Moody, «Chant and Art», in *Aspects of Christian Culture in Byzantium and Eastern Christianity: Word, Sound, and Image in the context of liturgical and Christian symbolism*, edited by Vesna Sara Peno and Ivan Moody (Belgrade/Joensuu, SASA/ISOCM, 2017), pp. 203-8.

17 In my video recording of the 2012 concert, made impromptu with a cell phone, Ivan Moody can be seen sitting in the first row. It is accessible at <<https://youtu.be/AEz1dHCRZYM?si=JsHFckNyz2DsdzTK>> from 6'39" onwards (channel Novamusicologia).

with exposed fourths and avoidance of sevenths, move the style away from common-practice tonality, as can be seen in Fig. 2 (where the English translation, modified as far as possible to mirror the original word-order, appears divided into the corresponding musical phrases).

Initial sonorities	Phrases	Ending note	Final chords
<i>G</i> (unison/8ve)	<i>Of Thy Mystical Supper, today,</i>	<i>a</i>	<i>D maj</i>
<i>E m</i>	<i>O Son of God,</i>	<i>G</i>	<i>G maj</i>
<i>G maj</i> . ⁹ (om. 7)	<i>as a communicant accept me;</i>	<i>b</i>	<i>G maj</i>
<i>G maj</i> . ^{9>10} (om. 7)	<i>for I will not to Thine enemies of Thy Mystery speak,</i>	<i>G</i>	<i>G⁶</i>
<i>C-B-F#-a</i>	<i>neither a kiss will I give Thee like Judas.</i>	<i>b</i>	<i>E⁵</i>
<i>C maj</i> . ⁹ (om. 5)	<i>But like the Thief will I confess Thee:</i>	<i>G</i>	<i>Em> C maj</i> . ⁹ (om. 7)
<i>D maj</i>	<i>Remember me, O Lord, in Thy Kingdom.</i>	<i>G</i>	<i>G maj</i> . ⁹ (om. 3,7)
<i>D maj</i>	<i>Alleluia, alleluia, alleluia.</i>	<i>G</i>	<i>G⁵</i>

Figure 2. Initial and terminal chords in each phrase

The impression that the sound conforms to a highly personal idiom is reinforced by the frequent recourse to appoggiatura dissonances and by the selective use of harsh dissonances, diatonic gapped clusters, and superposed open fifths.

Appoggiatura dissonances are in fact part of Ivan's overall style. Svetlana Poliakova suggested to me in conversation that they may have been inspired by the dissonant character of sixteenth-century three-voice Russian polyphony, and the examples that I could examine, sounding sometimes quite rough, do not rule out possible influence,¹⁸ were it not for the fact that the composer may have not been aware of this style back in 2001. A more plausible influence is Stravinsky's writing, which deeply impressed Ivan when he was fifteen and sung the *Symphony of Psalms*; Stravinsky was to remain the most important compositional reference in his youth.¹⁹

To illustrate this point, the poignant, static harmony in the *Symphony of Psalms* (Ex. 1a) can be taken together with the earlier two-voice rendering of a Russian peasant song, which uses both appoggiatura dissonances and exposed fourths as resting sonorities (Ex.1b); these passages provide many hallmarks of Ivan Moody's style.

18 Ivan Moody and Svetlana Poliakova, «Russian hymnody», in *The Canterbury Dictionary of Hymnology* (London, Canterbury Press, 2014), <<http://www.hymnology.co.uk/r/russian-hymnody>> (accessed July 18, 2024). I am thankful to S. Poliakova for having lent me recent recordings and transcriptions by L. V. Kondrashkova, T. V. Shvets and others.

19 Azevedo, *A invenção dos sons* (see note 8), p. 573. Although active interest in composition started when Ivan Moody was fourteen years old, the *Symphony of Psalms* was the work that made him decide to become a composer.

Soprano

Alto

Tenor

Bass

Et de - pre - ca - ti - o - nem me - - am.

Example 1a. Igor Stravinsky, *Symphonie de Psaumes*, Éd. Russe de Musique, 1930, rehearsal no. [5], voice parts (excerpt)

Soprano

Alto

Ov-sen', ov-sen', ov - sen! Ya te - te - ryu go - nyu. Ov-sen', ov-sen', po - l'

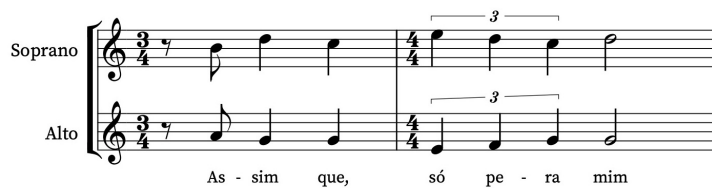
vu - yu go - nyu. Ov-sen', ov-sen', ov - sen! O - na pod kust, a ya za khvo'

Example 1b. Igor Stravinsky, beginning of 'Ovsen', *Quatre chants paysans russes*, no. 2 (1917), with transliterated Russian text

One should, however, consider that appoggiatura dissonances can also be found in the West in two-voice medieval polyphony. Early vocal music from the Middle Ages and the Renaissance was a passion of Ivan Moody's, featured prominently in his professional endeavours until the turn of the century and its influence can be traced in his own writing. For instance, his four-voice (SATB) setting of Camões's poem *Ao desconcerto do mundo* (a single strophe of ten heptasyllabic lines, labelled under the *esparsa* category),²⁰ has passages of pure twelfth-century counterpoint, as can be seen at *Assim que, só pera mim*, where only the upper parts carry the music (Ex. 2). The passage starts with a progression of major second to fifth (a typical 'compression dissonance', in Theodore Karp's terminology), and continues, as if written no later than the *Codex Calixtinus* (third quarter of the twelfth century) with the intervals 4-8-6-4-5.²¹

20 *Ao desconcerto do mundo*, for SATB (2019). Dedicated to the author on his 60th anniversary; not included in Ivan Moody's online catalogue.

21 On compression dissonance, see Theodore Karp, *The Polyphony of Saint-Martial and Santiago de Compostela* (Oxford, Clarendon Press, 1992), vol. I, p. 184. On the status of contrapuntal intervals in the 12th century, see Manuel Pedro Ferreira, «Early Cistercian Polyphony: A Newly-Discovered Source», *Lusitania Sacra*, 2ª série, Tomo XIII-XIV



Example 2. From Ivan Moody's *Ao desconcerto do mundo*, for SATB (2019)

May be then, early music and Stravinsky were concurrent inspirations; both find in Ivan's music a recognizable echo. Regarding harsh dissonances, diatonic gapped clusters and superposed open fifths, one needs to further analyse their connection with the text (Fig. 3).

Veheri Tvoeya taynyya dness, Syne **Bozhii**, prichastnika mya priimi; **ne** bo vragom **Tvoim** taynu novem, **ni lobzaniya** **Ti** dam, **yako** luda; no yako razboynik isspovedayu **Tya**: Pomyani mya, **Gospodi**, vo Tsarstvii **Tvoem**. Alliluiya, alliluiya, alliluiya.

Harsh dissonances: G maj⁷ (4 replaces 5) and B^b9 (omit 3)

Appoggiatura dissonances (on syllabic articulation)

Diatonic gapped clusters (fifth with unfilled third: no semitone clash)

Superposed open fifths

Figure 3. Special harmonic features in Ivan Moody's *Veheri Tvoeya*.

As we can see in Figure 3, harsh dissonances are associated with *Tvoim* (Thine enemies) and *ni lobzaniya* (neither a kiss), thus imparting extra tension to the central, negative meaning of the text referring to enmity and betrayal. On the contrary, diatonic gapped clusters are associated mainly with address to God (*Ti*, *Tya*) and mention of the Lord (*Gospodi*). This is coherent with the trinitarian symbolism of the whole-tone cluster C-D-E or equivalent (the so-called two-seconds chord), which, according to Lada Kondrashkova, ends three-quarters of the Russian three-voiced festive *stichera*.²² Similarly, superposed open fifths occur only with the words *Bozhii* (of God) and *Tvoem* (Thy, in 'Thy Kingdom'). Thus, even if these harmonic choices relate to words in a more oblique way than in a Renaissance madrigal, they are not in any way indifferent to text-setting, attesting once more to Ivan Moody's compositional subtlety.

(2001-2002), pp. 267-313, reprinted with corrections in Manuel Pedro Ferreira, *Revisiting the Music of Medieval France: from Gallican chant to Dufay* (Farnham-Burlington, Ashgate, 2012), and translated as «O hino polifónico de Arouca no contexto cisterciense», in Manuel Pedro Ferreira, *Aspectos da Música Medieval no Ocidente Peninsular*, vol. 2: *Música eclesiástica* (Lisboa, Imprensa Nacional - Casa da Moeda - Fundação Calouste Gulbenkian, 2010), pp. 212-54.

²² Lada V. Kondrashkova, «Раннее русское строчное многоголосие. В двух частях. Труды Центрального музея древнерусской культуры и искусства имени Андрея Рублева», 8/1 (Moscow, Maks Press, 2013), p. 27. I am grateful to Svetlana Poliakova for this reference.

Setting *Camões: Ao desconcerto do mundo*

The importance of text in shaping Ivan's micro-modulation is also apparent in *Ao desconcerto do mundo* (Appendix 2), where the setting of a loose poem by Luís Vaz de Camões follows a declamatory, irregular flow.²³ In the original handwritten version, there were only nine rhythmic divisions of diverse length; to facilitate performance, these were later subdivided into bars of two to six beats. The original lyrics is presented below with facing English translation:²⁴

Ao desconcerto do mundo	On the disharmony of the world
Os bons vi sempre passar / No mundo graves tormentos: / E para mais m'espantar, / Os maos vi sempre nadar / Em mar de contentamentos. / Cuidando alcançar assim / O bem tão mal ordenado, / Fuy mau, mas fuy castigado: / Assim que só para mim / Anda o mundo concertado.	I watched the world tasking / good men with adversity, / and, on my further asking, / evil I saw basking / in an ocean of prosperity. / When I tried to question / why goodness was disdained, / I was called bad, and arraigned. / It seems I'm the only one / for whom matters are so ordained.

If we consider that, from a rhythmic point of view, declamation oscillates between isosyllabism, selective prolongation of stressed syllables, and time lengthening at phrase endings, all instances of relatively long syllabic duration underlined below seem justified:

Os bons vi sempre passar / No mundo graves tormentos; / E pera mais m'espantar, / Os maos vi sempre nadar / Em mar de contentamentos. / Cuidando alcançar assim / O bem tão mal ordenado, / Fui mau mas fui castigado: / Assim que, só pera mim, / And' o mundo concertado.

Figure 4. Normal rhythmic prolongation in Ivan Moody's *Ao desconcerto do mundo*

The rhythmic emphases that constitute exceptions to this logic can be easily identified:

Os bons vi sempre passar / No mundo graves tormentos; / E pera mais m'espantar, / Os maos vi sempre nadar / Em mar de contentamentos. / Cuidando alcançar assim / O bem tão mal ordenado, / Fui mau mas fui castigado: / Assim que, só pera mim, / And' o mundo concertado.

Figure 5. Additional rhythmic prolongation in Ivan Moody's *Ao desconcerto do mundo*

²³ The following relies on the final part of a paper, «Ao desconcerto do mundo: Vaz à Ivan», presented to the Third International Congress «A Língua Portuguesa em Música: Camões, 500 anos» (Lisboa, 13-15 February 2025).

²⁴ *Rimas / de Luis de Camões*, Em Lisboa: por Pedro Crasbeeck, 1598, p. 183 available at <<https://purl.pt/14706>>. Landeg White, *The Collected Lyric Poems of Luís de Camões* (Princeton, Princeton University Press, 2008), p. 289.

The choice of monosyllables or unstressed syllables for prolongation highlights the polarity between ‘good’ (*bons*, *bem*) on the one hand, and ‘bad’ (*maus*, *mau*) on the other; the remaining monosyllables flank these terms or, in the case of *mais* (more) and *mar* (sea), echo the sound of *maus* / *mau* (bad). Special attention is given to the word *mundo* (world), as the prolongation of the stressed syllable extends to the following one. In short, the rhythmic treatment of the poem reinforces its conceptual opposition between good and evil, linking it to the subject ‘world’. A complementary polarity, between *concerto* (harmony) and *desconcerto* (disharmony), is subtly developed by harmonic means.

At the beginning, in *mezzo-piano*, perfect fourths and fifths, occasionally with major sixths as appoggiaturas, are prominent. The base degree is D, but without the third, which only appears to lead to a resolution on E at the end of the second verse, on *tormentos* (torment). This tonal deviation is the first indication that the composer allows the lyrics to guide him. A second indication arises with the verse *e pera mais m’espantar* (and, to baffle me even more) the initial D is reaffirmed, still without the third, but accompanied by an exclamation of astonishment, *Ah!*, voiced by the men, who suddenly reveal their presence with *mezzo-forte* dynamics. It becomes clear that the music reacts to the poem.

With the word *maus* (bad), the minor seventh is introduced via overlapping fourths. In the segment *nadar / em mar de contentamentos* (to swim in a sea of contentment) the initial sonority is revisited; the third appears only at the end, completing the D minor chord, foreshadowing the parallel thirds over *Cuidando alcançar* (keen on achieving), imperfect consonances suited to the poet’s ambition. Here begins a modulatory journey centred on C. With (*as-*)*sim*, a major second appoggiatura allows for a progression to the fourth and finally to the open fifth, naturally perfect and over the dominant G, with the word *bem* (good). The C is then reiterated, but as expected, *mal ordenado* (badly ordered) introduces some dissonance—simultaneities of fourth and ninth and of second and seventh—culminating in an imperfect concord of third and sixth.

Fui mau, mas fui castigado (I misbehaved, but I was punished) revisits the parallel thirds, with *mau* (bad) shifting from A minor to F major (fifth implied by prolongation) and *castigado* (punished) leading chromatically from G to G sharp, suggesting a diminished chord (with B and omitted D). After this touch of text-triggered discomfort, the verse *Assim que, só pera mim* returns to the initial contrapuntal language (see Ex. 2 above). The final verse, in which the soprano part splits into two voices, reaffirms C as the tonal centre, now with a strong dynamic, but still alludes to the conflict between order and disorder in the world, as the word *mundo* draws, through the sopranos, dissonances of ninth and major seventh before the expected resolution on the stressed syllable of *concertado* (concerted), a perfect major chord.

This brief piece of music, lasting little more than a minute, crafted with modest means and familiar harmonies, provides Camões with a sonic counterpart imbued with deep understanding and sensitivity. Much like in *Vecheri Tvoeya*, its apparent simplicity—enhanced by an intervallic treatment that harmoniously weaves consonance and dissonance, past and

present, popular and artistic idioms—conceals a refined attention to textual detail. This hidden subtlety is bound to astonish only those unfamiliar with Ivan Moody's profound love of literature.

Appendix 1

Score of Ivan Moody's *Vecheri Tvoeya*

Vecheri Tvoeya

Ivan Moody

Ve - che - ri Tvo - e - ya

Ve - che - ri Tvo - e - ya

Ve - che - ri Tvo - e - ya

Ve - che - ri Tvo - e - ya

tay - ny - ya dness

tay - ny - ya dness

tay - ny - ya dness

tay - ny - ya dness

Copyright © 2001 Vanderbeek & Imrie Ltd
All Rights Reserved

Sy - ne Bo - zhii

Sy - ne Bo - zhii

Sy - ne Bo - zhii

Sy - ne Bo - zhii

pri - cha - stni - ka mya pri - i - mi;

pri - cha - stni - ka mya pri - i - mi;

pri - cha - stni - ka mya pri - i - mi;

pri - cha - stni - ka mya pri - i - mi;

ne - bo vra - gom Tvo - im

ne - bo vra - gom Tvo - im

ne - bo vra - gom Tvo - im

ne - bo vra - gom Tvo - im

3

tay - nu

tay - nu

tay - nu

tay - nu

no vem, ni lob - za - ni - ya Ti dam,

no vem, ni lob - za - ni - ya Ti dam,

no vem, ni lob - za - ni - ya Ti dam,

no vem, ni lob - za - ni - ya Ti dam,

ya - ko I - u - da,

ya - ko I - u - da,

ya - ko I - u - da,

ya - ko I - u - da,

no ya - ko raz - boy - nik

no ya - ko raz - boy - nik

no ya - ko raz - boy - nik

no ya - ko raz - boy - nik

iss - po - ve - da - yu tya:

iss - po - ve - da - yu tya:

iss - po - ve - da - yu tya:

iss - po - ve - da - yu tya:

po - mya - ni mya,

po - mya - ni mya,

po - mya - ni mya,

po - mya - ni mya,

5

Gos - po - di, vo

Gos - po - di, vo

Gos - po - di, vo

Gos - po - di, vo

Tsarst-

Tsarst-

Tsarst-

Tsarst-

- vi - i Tvo - em. Al - li - lu - i - ya,

- vi - i Tvo - em. Al - li - lu - i - ya,

- vi - i Tvo - em. Al - li - lu - i - ya,

- vi - i Tvo - em. Al - li - lu - i - ya,

Al - li - lu - i - ya,
Al - li - lu - i - ya,
Al - li - lu - i - ya,
Al - li - lu - i - ya,
Al - li - lu - i - ya.
Al - li - lu - i - ya.
Al - li - lu - i - ya.
Al - li - lu - i - ya.

Appendix 2

Score of Ivan Moody's *Ao desconcerto do mundo*

Para Manuel Pedro Ferreira no seu 60º aniversário

Ao Desconcerto do Mundo

Ivan Moody

Poem by Luís de Camões

Con gioia malincolica ♩ = 95

mp

Soprano

Os bons vi sem-pre pas-sar no mun-do

Alto

Os bons vi sem-pre pas-sar no mun-do

Tenor

Bass

5

S

gra-ves tor-men - tos;

A

gra-ves tor-men - tos; e pe-ra mais m'es-pan - tar, os maus vi sem-pre na -

T

Ah.

B

Ah.

9

S

Cui - dan - do al-can-çar as - sim o bem

A

dar em mar de con-ten-tamen - tos. Cui - dan - do al-can-çar as - sim o bem

T

B

© 2019 Vanderbeek & Imrie Ltd

Ao Desconcerto do Mundo

S
15
tão mal or-de - na - do, Fui mau mas fui cas-ti - ga - do - As-sim que,

A
tão mal or-de - na - do, Fui mau mas fui cas-ti - ga - do - As-sim que,

T
mf
tão mal or-de - na - do,

B
mf
tão mal or-de - na - do,

S
20
só pe - ra mim, And' o mun - do con - cer - ta - do.

A
só pe - ra mim, And' o mun - do con - cer - ta - do.

T
8
And' o mun - do con - cer - ta - do.

B
And' o mun - do con - cer - ta - do.

Manuel Pedro Ferreira received his PhD in Musicology from Princeton University (1997), specialising in the Middle Ages. Professor at NOVA FCSH, he served as coordinator of CESEM from 2005 to 2023. He has authored or edited more than twenty books and published over two hundred scholarly papers in books and journals, while directing several research projects and creating, among other digital tools, the Portuguese Early Music Database (2010–). He served on the Board of the International Musicological Society (2012–2022). In 1995, he founded the ensemble Vozes Alfonsinas, which he has directed ever since and with which he has recorded eight CDs. He has also been active as a music critic, composer and poet.