

Vadim Laarchikov

Tristia

Instrument: guitar solo

With the title *Tristia*, my composition applies to “The Sorrows of Exile” (“Tristia”), the book of elegies, which Publii Ovidii Nasonis wrote two millennia ago, in 8-12 a. Ch.

As it is known, he was exiled by Caesar on some unclear political reason to live constantly in Tomis, small Greek town situated on the farthest edge of Roma Empire and populated mainly by Sarmatians and other barbarian people, where nobody spoke his native Latin.

The solitude torn Ovid away not only from his motherland, but also from the developed antic civilization. The attitude of an antic poet to the world always was regulating, measuring, clearing. Antic people felt romantic chaos of elements around him and passions’ chaos inside him much closer than contemporary man feels, being separated from it with many walls built by the newest civilization. The arts’ role to tame chaos was much stronger in those past times, and thus the rhetoric experience was for Ovid the sole means to overcome that catastrophe, to survive; he must stay the poet to remain a man... and that naturally found its output in appearance of his “Tristia”.

That great role of art is still not less important in our nowadays globalized world. So, my piece is an expressionistic essay on the theme of exile (political or spiritual), of an artist’s solitude in the “mechanized” outside world, and on searches for a way to the Eternal Harmony and Beauty.