

Danutė PETRAUSKAITĖ

Lithuanian Passages in Music and Life of Foreign Composers

Lietuviški pasažai užsienio kompozitorių gyvenime ir kūryboje

Abstract

For a number of years (1795–1918), Lithuania did not exist as a sovereign European country as a result of long-term wars and occupations. However, the name of Lithuania was directly or indirectly reflected in the works of foreign composers. The aim of the article is to identify the connections of the 19th and 20th centuries foreign composers and Lithuania, and the way those connections were reflected in their music. This article is addressed to foreign readers who are willing to learn about the image of Lithuania in the context of the European musical culture.

Keywords: music, Lithuania, Italy, Poland, Russia, Lithuania Minor, composer, song, opera.

Anotacija

Daugelį metų (1795–1918) Lietuva neegzistavo kaip suvereni Europos valstybė. Tai buvo ilgai trukusių karų ir okupacijų padarinys. Tačiau Lietuva tiesiogiai ar netiesiogiai darė įtaką užsienio šalių kompozitoriams. Šio straipsnio tikslas – nustatyti ryšius, siejusius XIX–XX a. ne lietuvių kilmės kompozitorius su Lietuva, ir kaip tie ryšiai atsispindėjo jų muzikoje. Jis yra labiau skirtas ne Lietuvos, bet užsienio skaitytojams, norintiems susipažinti su Lietuvos įvairių Europos muzikinės kultūros kontekste.

Reikšminiai žodžiai: muzika, Lietuva, Italija, Lenkija, Rusija, Mažoji Lietuva, kompozitorius, daina, opera.

Introduction

International interest in Lithuania dates back a thousand years, when it was merely a pagan land. In the 13th century, Lithuania was established as a state and later became a mighty Lithuanian Grand Duchy. After several centuries in the union with Poland, the Lithuanian state ceased to exist in the last decade of the 18th century. The end of statehood coincided with the period of Romanticism, which initiated interest in the history of one's country and in idealization of the past.

In the second half of the 18th century, some German writers (Gotthold E. Lessing, Johann G. Herder, and Johann W. Goethe) became interested in the poetry of Lithuanian folk songs, and the translating of Lithuanian folk lyrics into other languages started. This interest increased even more when in the 19th century Ludwig Rhesa, Simonas Stanevičius, and Antanas Juška also published their collections of folk songs (including lyrics and music). Those collections were published in Königsberg, Riga, Vilnius, and Krakow, and became accessible to German, Russian, Prussian, and Polish composers.

Even though erased from the map of Europe, Lithuania left nostalgic memories and romantic legends in the works of some poets and writers of the 19th century. In 1869, the French writer Prosper Mérimée wrote the short story "The Bear", where he described a Lithuanian nobleman who had bestial instincts and the exoticism of

Western Lithuania, the land of dark forests where people are driven by wild passions. Even though 140 years passed since the short story was written, in 2007, the American movie "Hannibal Rising" based on the novels by Thomas Harris showed that the view of Lithuania remained similar: the main character Hannibal Lecter, a brilliant psychiatrist and cannibalistic serial killer, was born and raised in mysterious Lithuania. That land, which the film authors showed as full of cruel people, formed Lecter's inclination towards cannibalism. Therefore, it is obvious that some artists up to the present see Lithuania through a veil of mysticism.

Lithuania and its ethnographical regions are located in a geopolitically important territory of Europe, on the way from East to West. That is why it was the place often visited by a number of musicians. Some stayed just for a few days or weeks (Alexander Skryabin, Sergey Prokofiev, Alfred Schnittke); others spent there a significant part of their lives (César Cui, Stanisław Moniuszko, Zdeněk Fibich, and Mieczysław Karłowicz). That is why their impressions were reflected differently in their compositions, for some of them had more time to analyze the specificity of folk songs and the ancient Lithuanian and Prussian past more deeply, as well as to feel the beauty of East-Prussian nature (Johann Friedrich Reichardt, Ernst T. W. Hoffmann, Carl O. Nicolai, Carl Kämpf, Max Laurischkus, Paul Scheinpflug, Heinz Tiessen, Herbert Brust, Otto Besch, etc.). Some other composers

learnt about Lithuania only from books or narrations, but they were so attracted by the country and its romanticized history that they expressed their inspiration in instrumental or scenic compositions (Antonín Dvořák, Frederik Chopin, Amilcare Ponchielli, Nikolay Rimsky-Korsakov, Karol Kurpiński, Boris Lyatoshinsky, and Rainer Kunad). All of those passages indicate that Lithuania, as a land of songs, legends, pagan traditions and fights for freedom, inspired Polish, Ukrainian, Czech, Russian, Prussian, German, and Italian composers and thus enriched the musical culture of Europe.

Lithuanian theme in Italian opera

The history of the Grand Duchy of Lithuania gave inspiration to quite a few operas, where the characters are somehow connected with Lithuania. Among them are “The Reluctant King” (“Le roi malgré lui”) by Emmanuel Chabrier about the first elected king of Poland and Lithuania Henri de Valois; “Bátori Mária” by Ferenc Erkel, dedicated to the Grand Duke of Lithuania Stephen Bator; “Jadwiga” by Karol Kurpiński, about the Grand Duke of Lithuania and King of Poland Jogaila’s wife; and “Dalibor” by Bedřich Smetana, where one of the main characters is Vladislav II Jogailaitis. There are over a few dozens of operas where Lithuania’s name or some historical personalities are mentioned.

However, the Lithuanian theme received the greatest attention in Amilcare Ponchielli’s (1834–1886) opera “I Lituani” (“The Lithuanians”). Why would an Italian composer write about Lithuania? And what is the specific inspiration for this score? In 1874, Ponchielli received a commission for an opera from the Italian publisher Giovanni Ricordi. This was to be “I Lituani”, which premiered at Milan’s La Scala on March 7, 1874 with great success. The author of the libretto was Antonio Ghislanzoni (1824–1893), who a few years earlier had written the libretto for Verdi’s “Aida” (1871). The libretto is based on the poem “Konrad Wallenrod” by Adam Mickiewicz (1798–1855), who lived in Lithuania and wrote in Polish. The poet cherished the idea to revive the Polish-Lithuanian Commonwealth. Mickiewicz wrote in “Konrad Wallenrod”:

Sounds, horns and trumpets!
Freedom will be regained,
My nation once again
Will rise up from the grave¹.

The plot of the opera is not really historical, even though such a person as Konrad Wallenrod really existed in history. “Konrad Wallenrod” is the story of Konrad (Walter), a seemingly loyal Teuton, who became the master of the knights. During the fight between the

knights and the Lithuanians, he allowed the latter to win by misdirecting the attacks of the knights. Later it became clear that Konrad, an impostor, was actually a Lithuanian who had long planned that course of action. The main motif of his behaviour was his revenge on the crusaders for the abuse experienced in the childhood, for ravaged Lithuanian lands, murdered babies and women. For that aim he sacrificed his own personal happiness. Significant roles in the opera were given to Konrad’s wife Aldona, her brother Arnold, and the duke Witold.

One of the key questions that is asked is, why would Ponchielli choose such a subject? Actually, there were several reasons for his selection. Ponchielli was interested in Italy’s liberty and wrote works inspired by the passionate desire for freedom. The main theme of “I Lituani” is the Lithuanians’ struggle for freedom from German oppression. The story can be interpreted differently. However, the Lithuanians can stand for the Italians and the Germans for the Austrian Empire, which had controlled Italy for much of the 19th century. The opera was staged in many cities of Italy. Professor of DePaul University in Chicago Enrique Alberto Arias also thought, that “another clear reason for the opera’s initial success was that it dealt with an ‘exotic’ people. By the late 19th century there was a fervent fascination with non-Europeans, probably influenced by the colonization of the period and the consequent greater knowledge of Asia, Africa and Latin America. Such works as Leo Delibes’ ‘Lakme’ and Verdi’s ‘Aida’ are just a few operatic examples that could be mentioned”.² This composition was later revised three times and presented in St Petersburg in 1884 as “Aldona”.

From the musical point of view, the opera “I Lituani” has no Lithuanian specificity. Ponchielli did not even strive for that. What he aimed at was to create a magnificent Italian opera, similar to “Aida”. According to Enrique Alberto Arias, “the connections between the two composers’ styles are so strong that much of ‘I Lituani’ could, on superficial hearing, be mistaken for later Verdi. There are many of the same melodic and harmonic patterns, the same sombre orchestration, and the same emphasis on the older modal traditions in many of the choruses”³.

The opera has always been very dear for Lithuanian people. After the libretto edition by the poet Stasys Santvaras, the opera was staged at the Chicago Lithuanian Opera in 1981, 1983 and 1991 (Fig. 1). Santvaras explained: “The problem with ‘I Lituani’ was the names of the characters. Ghislanzoni should probably not be held responsible though since for him, the 14th century Lithuania was very distant. Only Adam Mickiewicz could be chided because he should have known that Lithuanians of that time did not have Christian names, much less German ones. ... In Ghislanzoni’s libretto, Vytautas is a degenerate, a traitor to his nation, the worst one of the

Teutonic Knights.⁴ The correction of this error as well as the names of the characters had been discussed as early as 1939 in independent Lithuania both through the Italian Embassy in Kaunas and the Italian publisher, Ricordi, who is the copyright holder. The Italians have commended our efforts and have given permission to make the necessary modifications. Unfortunately, this work has taken until 1980 complete.⁵ In this way, the villain Vytautas was renamed German; Konrad Wallenrod (Walter) became Kernius, Aldona's brother Arnold-Erdvilis.

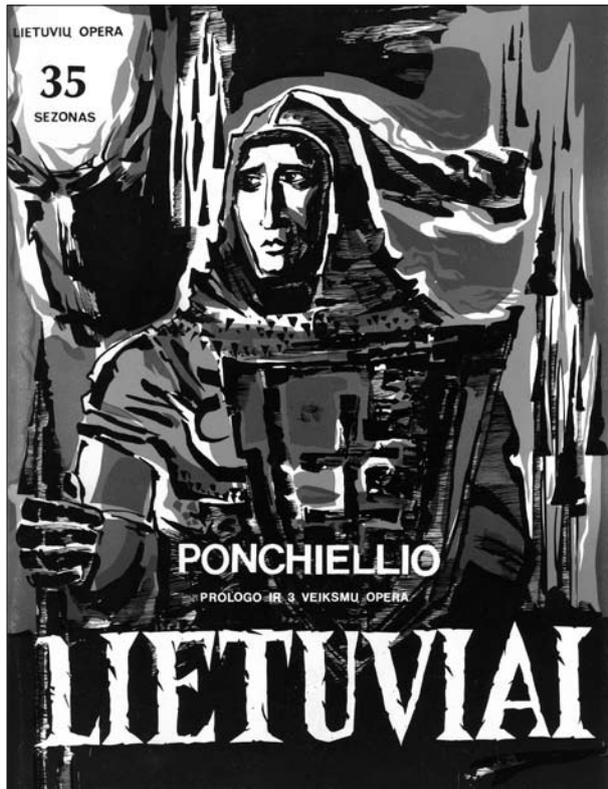


Figure 1. Poster from the Lithuanian Opera Company of Chicago, production of *I Lituani* in 1991. Klaipėda University library

The opera contributed to the establishment of Lithuania's statehood, especially after the bloody events of 1991 January, when the international community began to recognize Lithuania as an independent state. This opera was also shown at the Lithuanian National Opera and Ballet Theatre in 1991.

Polish and Czech composers and Lithuania

The poetry of Adam Mickiewicz, especially his poem "Konrad Wallenrod", inspired not only Ponchielli, but also the Polish composer Frederik Chopin (1810–1849). The two romanticists met in Paris in 1832. They both attended the parties of nobility, where there was a tradition

of reading poetry and playing music. When Mickiewicz began giving lectures on the Slavic literature in Paris, they were attended by Chopin and George Sand. Chopin knew Mickiewicz personally and expressed admiration for his works. While visiting the composer Robert Schumann in Dresden, Chopin confessed that his Ballade G minor was inspired by the poem "Konrad Wallenrod". Schumann wrote about that in his newspaper "Neue Zeitschrift für Musik" 1841, No 15. It had been declared that all of Chopin's four ballades had been influenced by the poems of Mickiewicz. However, Chopin had played the second Ballad (F major) during his meeting with Schumann. No reference was made to the third and fourth Ballades. But it is hard to imagine that Schumann would have expressed himself so generally if Chopin had spoken of a more precise connection.⁶

Lithuania was dear to Chopin as part of the Polish-Lithuanian Commonwealth. When in 1831 tsarist Russia crushed the uprising in Lithuania and Poland, Chopin wrote the "Lithuanian Song" according to the Lithuanian song translation of the Polish poet Ludwig Osinski. This is a light, somewhat nostalgic vocal miniature, a dialogue between mother and daughter, which is a common trait of many Lithuanian folk songs.

Lithuanian themes can also be found in the Polish composer Stanisław Moniuszko's (1819–1872) works. This composer spent nearly two decades in Vilnius from 1840 to 1858. Most of the 19th century intellectuals residing in Vilnius identified themselves as Lithuanians, different from the residents of Warsaw. Lithuania for them was a historical category. Moniuszko with his compositions tried to revive the national feelings of Lithuanians and gave much attention to Lithuania's past, both pagan and Christian. This is reflected in his cantatas "Milda", "Nijole", music for Józef I. Kraszewski's "The Lament of Vytolis", some songs, and the ballade "Three Budrys", which he wrote while studying in Berlin. His compositions were popular during the Lithuanian national awakening at the end of the 19th and beginning of the 20th century, also in the period between the two world wars in liberated Klaipėda. The composer did not cite folklore but used the intonations of folk songs and dances. He could not have managed that only living in Vilnius. But Moniuszko travelled across Lithuania, especially around Samogitia, so he was very well exposed to folk customs and traditions. The composer is believed to have sacrificed a chance to have international recognition because he wanted to be understood by his compatriots. His main aim was to write music for the people of his environment, in the spirit of his land.⁷

Lithuanian themes were popular among composers who had lived, visited, or had been born and raised in that country. For example, Mieczysław Karłowicz (1876–1909) studied music in Germany and Czechia, but never forgot Lithuania where he had spent his childhood. In 1906, he composed the “Lithuanian Rhapsody”, using a nostalgic authentic melody based on the minor third. Leszek Polony, the leading Polish authority on Karłowicz, has remarked that the “Lithuanian Rhapsody” had to do with “recollections of childhood, with the portrayal of the family home and children’s game”.⁸ Karłowicz himself had said that in the “Lithuanian Rhapsody” he tried “to encapsulate within it total grief, sadness and eternal servitude of native Lithuanians whose songs he had heard in his childhood, hoping to instil into it a particle of that which hangs vanishing into the air in every part of that region”.⁹ Music by Karłowicz has been popular until the present time (Fig. 2).



Figure 2. The cover of the CD of Mieczysław Karłowicz’s music. Danutė Petrauskaitė’s CD collection

Those composers, who had no direct connections with Lithuania, had no special emotions for this land, and used Lithuanian themes only to enrich their musical works or in response to the needs of a certain time period. One of such composers was Antonín Dvořák (1858–1954), who wrote songs based on the folklore of different nations. Lithuanians are grateful for his “Five Lithuanian Songs” for male choir written in 1878 to authentic Lithuanian texts translated into the Czech language. The music of those songs is Dvořák’s original composition, having nothing in common with Lithuanian melodies. But it serves as a bridge to the listeners, connecting them to the Lithuanian emotion, expressed in the song lyrics.

Russian and Ukrainian composers and Lithuania

Even a century after the collapse of the Lithuanian state, its fame was still recalled in Russia. Therefore, it was not surprising that for his first opera in 1901 the young Russian composer Alexander Skryabin (1872–1915) used a story about Kęstutis and Birutė (Keistut and Birute), which was based on Lithuanian Duke Kęstutis meeting, in Palanga, a junior priestess, Birutė, who later became his wife. Unfortunately, there was only a fragment left of this unfinished opera, the meeting scene of Kęstutis and Birutė. This fragments make it obvious that the young author was fascinated by the Lithuanian romantic legend, but not with Lithuanian specific features. It has distinct traits of Skryabin’s musical language, which were later expressed in his symphonic music. In the meeting scene, the vocal parts of Kęstutis and Birutė are well developed (the composer Sergey Rachmaninov knew them). When he was ill, Skryabin called to comfort him with music. “I was extraordinarily pleased, particularly with Skryabin’s aria. I think I would still be pleased, were I to hear it again today,” Rachmaninov recalled in America.¹⁰

Another Russian composer, Nikolay Rimsky-Korsakov, inserted the “Lithuanian Dance” into his opera “Mlada”. However, it has nothing to do with Lithuanian melodies. It reminds more of Caucasian national dances. The composer may have imagined Lithuanians as a bellicose and brave nation. However, Slavic life is illustrated with typical intonations of Russian music. Thus, the characterization of the two nations does not have equal value.

Adam Mickiewicz as a poet was very dear not only to Lithuanians and Poles, but also to Belarussians and Ukrainians, especially those who appreciated the history of the Grand Duchy of Lithuania connected with the past of their lands as well. That’s why in 1955, on the 100th anniversary of Mickiewicz’s death, the Ukrainian composer Boris Lyatoshinsky (1895–1968) wrote his famous piece, a symphonic ballade “Gražina”. Its main character is Duke Liutauras’ wife Gražina who decided to fight against the crusaders instead of him. She put on armour and fought with the enemy as a brave unknown warrior. As she eventually got killed, everybody found out that the warrior was a Lithuanian woman, who fought more bravely than many men. This composition by Lyatoshinski has a very clear plot, written out in the title page of the score. This is a deep psychological drama, based on expressive thematic material and colourful instrumentation. The composition expresses the mystic medieval atmosphere, depicts fierce battles and tragic death of Gražina, even if it does not accentuate her nationality. The main Lithuanian accent in this piece is its title: the name of the brave woman, which is quite common in modern Lithuania.

Sometimes Lithuanian folk songs attracted foreign composers when they wished to accomplish a certain project. It happened with Igor Stravinsky (1882–1971) when he was writing his ballet “The Rite of Spring” in 1913. The plot is about a mythological god of spring and fertility, pagan rituals, and the sacrifice of a young girl. Stravinsky looked for special intonations in the anthology of Lithuanian songs published by Antanas Juška in Krakow in 1900. For the introduction to the ballet (the famous solo of bassoon, Fig. 3), he used the song “Tu, mano seserėle” (“You, my Little Sister”, Fig. 4). However, it was not the only tune. As the English musicologist Lawrence Morton has noticed, Stravinsky used the song “Tėvužėli mano” (“Dear Father of Mine”) for the bride-kidnapping scene. But the composer picked only intervals and changed the rhythm and tonalities. In the episode of “Spring Circles”, one can hear modifications of two other Lithuanian songs “O kad aš gėriau, pasigėriau” (“As I was Drinking and Got Drunk”) and “O kad aš buvau jaunas, nevedęs” (“When I was Young and Single”). They show how creatively Stravinsky used references. He united these two melodies into one theme to be performed by clarinet *in Es* and bass clarinet. If in his ballets “The Firebird” and “Petruška” folk songs were used as citations, in “The Rite of Spring” they are the composer’s own property. According to Morton, “besides the anthology by Juška, there should have been one or a few other sources which attracted Stravinsky’s attention. ... Stravinsky was likely a follower of Molière (“I take my treasures from where I find them”), but he used to forget the sources of those findings very quickly.”¹¹ They were not accentuated by musicologists who were researching Stravinsky’s works. That is why a frequent use of Lithuanian folk song in “The Rite of Spring” has not yet become a well-known fact.



Figure 3. Igor Stravinsky. The Adoration of the Earth (Part I). Introduction



Figure 4. Lithuanian folk song “You, my Little Sister”

For many years, in Lithuania there were rumours about Stravinsky’s Lithuanian origin. The poet Stasys Santvaras, who was asked to write an article about the composer for a Lithuanian encyclopaedia published in Boston, decided to check if the rumour was true. He wrote a letter in Russian to Stravinsky himself. “I have only one problem – the origin of your last name. You see, dear Maestro, Stravinskys in Lithuania is a popular word. Even the Old Russian language, as you know was similar to Lithuanian, had a word Strovo (stream).¹² In Lithuania you can find such words as Strava, Strėva (river names), Stravys, Strevys, Stravinskas and Stravinskis (family names), which are very similar (Stravinskas and Stravinskis is the Polish influence on a Lithuanian name, for example, Stravys). In my opinion, the root of your last name is not Russian. Is that possible, that your ancestors came to Russia from Lithuania?”¹³ Stravinsky’s reply in English was very short. He only sent a link to the book of his memoirs written together with Robert Craft, which contained the composer’s story about his origin. “Our family name had been Sulima-Stravinsky. The Sulima is an affluent of the Vysla River, but Russians annexed that part of Poland. For some reason, “Sulima” fell out of our last name. Sulima-Stravinskys had been farmers in Eastern Poland for as long as it was possible to track. During the reign of Catherine the Great they moved from Poland to Russia.”¹⁴ In those words of Stravinsky there are two mistakes. The Strava is not an affluent of the Vysla, but of the Nemunas River, which is not in Poland, but in Lithuania. Sulima is not a river, but a name of a coat of arms. It has the image of a noble knight’s armour, a crown, an eagle on a yellow background, and three stones on a red background (Fig. 5). This coat of arms was used by about 50 noble families. Among them was Zaviša the Black, who participated in the Battle of Grunwald, and some other Lithuanian nobles, including one branch of the Stravinsky family. According to Stravinsky’s biographers, the composer’s ancestors used six other coats of arms of the Lithuanian-Polish Commonwealth. This means his ancestors came from the Grand Duchy of Lithuania. It is possible that Santvaras’ letter inspired Stravinsky to reconsider his origin. In the other book of his memoirs, Sulima is named as a coat of arms and not the river. The story was not placed in the book “Dialogues” published in Russian in Leningrad in 1971. In that fragment, Stravinsky had told that he owned a ring with the Sulima coat of arms, which was given to him in Warsaw in 1924.¹⁵ The glorious past of the Stravinsky ancestors had an influence on the composer’s children. His second son, the pianist Svetoslav (1910–1994) decided to re-include Sulima into his name. In the documents he always signed as Svetoslav Sulima-Stravinsky.



Figure 5. Sulima coat of arms

Another link between Stravinsky and Lithuania was Mikalojus K. Čiurlionis. It is possible that Stravinsky first saw the Lithuanian painter's works in St Petersburg in 1909, during an exhibition. Those works made a great impression on the composer, as well as on many other Russian artists. In 1912, he wrote a letter to his friend Alexander Benua: "I just read your letter about Čiurlionis and I have a great wish to buy something of his pictures. In fact, I wish it for a long time already ... I am sorry that I am asking you this, but I see no other choice. By any means I can only spend 300 rubles. Oh, my God, how can I not miss a chance and have something of Čiurlionis. You would not believe how dear to me he is and with what joy I had read your words about him."^{16, 17} Benua agreed to buy a painting for Stravinsky, even though it was quite a difficult task. Čiurlionis's posthumous exhibition was over, and all the paintings, under the supervision of Mstislav Dobuzhinsky, were transported to Moscow. It was necessary to contact Dobuzhinsky himself who willingly cooperated. At that time, Stravinsky lived in Clarens (Switzerland) and could not participate in the purchase of the painting. After consulting with his wife, he decided to buy "A Ballad about the Black Sun"¹⁸ since it was very typical of Čiurlionis and was affordable (Fig. 6). The painting was given to the composer's mother, who possibly brought it to the Stravinsky manor in Ustilug. Unfortunately, during the First World War, this painting was destroyed together with the whole manor. Therefore,

Stravinsky enjoyed Čiurlionis's work for a very short time, but did not forget it his whole life. He discussed Čiurlionis with the French writer Romain Rolland in Switzerland, and wrote to the American art scientist Alexis Ranitt, telling that he remembered "A Ballad about the Black Sun" with great sadness.¹⁹

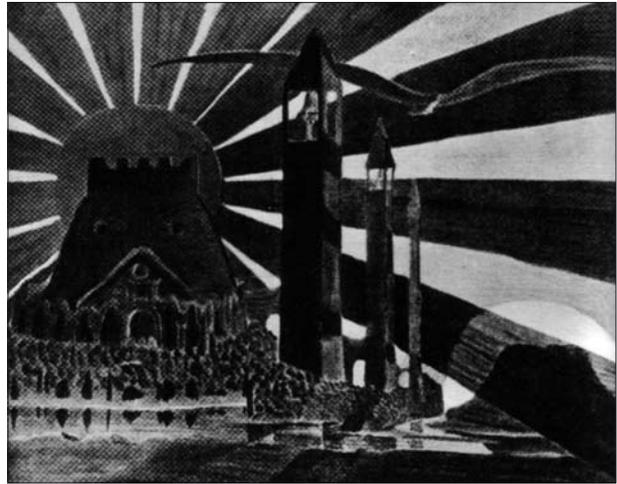


Figure 6. "Fairy Tale of the Black Sun" by Mikalojus K. Čiurlionis

There were very few composers who cared about the fate of Lithuania and really tried to express real specificity of the national character. One of them deserves special mention. Alfred Schnittke (1934–1998), who resided in Hamburg but was in Moscow during the dramatic night of January 13, 1991, when the Soviet army attacked the unarmed people and took over the television tower. He composed "Sutartinės"²⁰, a piece for chamber orchestra, organ, and drums (Fig. 7). The score of this piece was brought to Lithuania by the German pianist and conductor Justus Frantz, who was on tour in the Baltic States. Frantz presented it to Professor Saulius Sondeckis, the leader of the Lithuania Chamber Orchestra. Schnittke had old connections with this conductor who often performed his works in the West, while they were ignored in the USSR. "Sutartinės" was performed by the Lithuanian Chamber Orchestra very soon, on February 5, 1991, in Vilnius. Later Saulius Sondeckis wrote: "The meaning of this small piece is very great for Lithuania, because no such world-famous artist had condemned the aggression against Lithuania and did not stand up to defend us. Even Lithuanian artists did not compose anything like that."²¹ Schnittke heard his "Sutartinės" at the Lucerne Music Festival in 1993. The composer was already very ill, and it was his last time he met the Lithuanian conductor (Fig. 8). Presently, the composition is performed almost each year on January 13, the memorial day of freedom fighters.

Alfred Schnittke

Autorisierte Kopie
Musikverlag
Hans Sikorski

Sutartines

Bearbeitung von litauischen Volksliedern
für Schlagzeug, Orgel und Streicher

3 Violen

3 Violen

4 Celli

3 Violen

A. Schnittke
Moskau, 13-16 Januar 1991
Hamburg, 26 Januar 1991

Figure 7. "Sutartines". The manuscript of Alfred Schnittke. Personal archives of Prof. Saulius Sondeckis



Figure 8. Alfred Schnittke (left) with Prof. Saulius Sondeckis at Lucerne Festival in 1993. Personal archives of Prof. Saulius Sondeckis

German composers in Lithuania Minor

German composers, who were connected with Lithuania Minor, can be grouped into two categories: those who were only visiting it, and those who were born, raised, and acquired their music education in it. They had a different view of East Prussian culture and nature, and the influence of this land on their work was different. Most of them, who travelled from Germany to Russia, stayed in Tilsit for a while, but for a longer residence they chose Königsberg, the capital of East Prussia.

At the end of the 18th century, Königsberg had about 54,000 residents.²² A century later, it was the fourth biggest city of Germany, known not only for its developed industry, but also for the university (founded in the middle of the 16th century), old musical traditions, and the city theatre, established in 1755. This city fascinated and attracted the young musician, Richard Wagner (1813–1883) who had recently begun an independent life. Moreover, his mistress, the beautiful actress Christiane W. (Minna) Planer worked there. Fostering the hope to become a lead conductor of the Königsberg opera house, on July 7, 1836, he began an extremely troublesome and fatiguing journey to the distant town of Königsberg. It seemed to Wagner that he was leaving the world, as he travelled on day after day through the marshes. Then followed a sad and humiliating impression of Königsberg, where, in one of the poorest-looking suburbs, Tragheim, near the theatre, and in a lane such as one would expect to find in a village, the composer found the ugly house in which Minna lodged. Life in Königsberg was not easy. The conductor of Opera House Louis Schubert, the famous musician whom Wagner had known from very early times as the first violoncellist of the Magdeburg orchestra, did not intend to give up his position and saw the young composer as his rival. In addition, even though Königsberg

had an active cultural life, in comparison with the cultural centres of Europe it seemed very much on the periphery. At the end of 1836, he wrote to his friend Robert Schumann: “I’m still alive, even though I’m a hundred miles from cultivated Germany.” In the same letter he described himself as having been “exiled to Siberia.”²³

Wagner’s hope was strengthened by the tours to Memel (now Klaipėda), but they were not that successful. At the beginning of the 19th century, the musical activity in the city, with only 9,000 residents²⁴ was very poor. The main cultural facility was Memel theatre (Städtisches Schauspielhaus), which produced dramas, vaudevilles, operettas, and operas.²⁵ It often organized tours and welcomed tours from theatres of other cities. One of such troupes was from Königsberg, which came to Klaipėda in August 1836. Among the performers were the young conductor, Richard Wagner, and his fiancée Minna. The trip by boat, as well as the city itself, made a very gloomy impression on him. Later Wagner wrote in his memoirs: “We went most of the way by sea, and crossed the Kurische Haff in a sailing vessel in bad weather with the wind against us – one of the most melancholy crossings I have ever experienced. As we passed the thin strip of sand that divides this bay from the Baltic Sea, the castle of Runsitten²⁶ where Hoffmann laid the scene of one of his most gruesome tales (“Das Majorat”)²⁷ was pointed out to me. The fact that in this desolate neighbourhood, of all places in the world, I should after so long a lapse of time be once more brought in contact with the fantastic impressions of my youth, had a singular and depressing effect on my mind. The unhappy sojourn in Memel, the lamentable role I played there, everything in short, contributed to make me find my only consolation in Minna, who, after all, was the cause of my having placed myself in this unpleasant position.”²⁸ Abraham Moller, Wagner’s close friend, came together with him from Königsberg to Memel and did all kinds of queer things to promote Wagner’s interests. His help was essential since Schubert continued his conspiracies. One day Schubert, in consequence of a dispute with the director of Königsberg Opera Anton Hubatsch on the previous night, actually declared himself too unwell to attend a rehearsal of “Euryanthe” by Carl Maria von Weber, in order to force the manager to summon Wagner suddenly to take his place. He hoped that the young musician was totally unprepared to conduct that difficult opera which was seldom played. Although Wagner had never really had a score of “Euryanthe” before himself, his wish was so little gratified, that Schubert chose to get well for the representation in order to conduct it himself, which he would not have done if it had been found necessary to cancel the performance on account of Wagner’s incompetence. Wagner had also very gloomy memories about that

summer's weather. The climate, which even on summer evenings struck Wagner as horribly cold and occupied merely in warding off the most painful troubles of his life, time, "as far as any professional advancement was concerned, was completely lost."²⁹

For Klaipėda residents, things looked differently. They saw Wagner's enthusiasm, as he was rehearsing the troupe's performances and conducted "overtures" which were popular as musical embellishments for the plays performed. Even though he only had small appearances, they were very successful. The audiences admired his conducting and extraordinary temperament: "The conductor's stick energetically flickered in his hand, clad in white soft leather gloves."³⁰ Wagner's visit became a very important cultural event and is remembered until the present (Fig. 9).

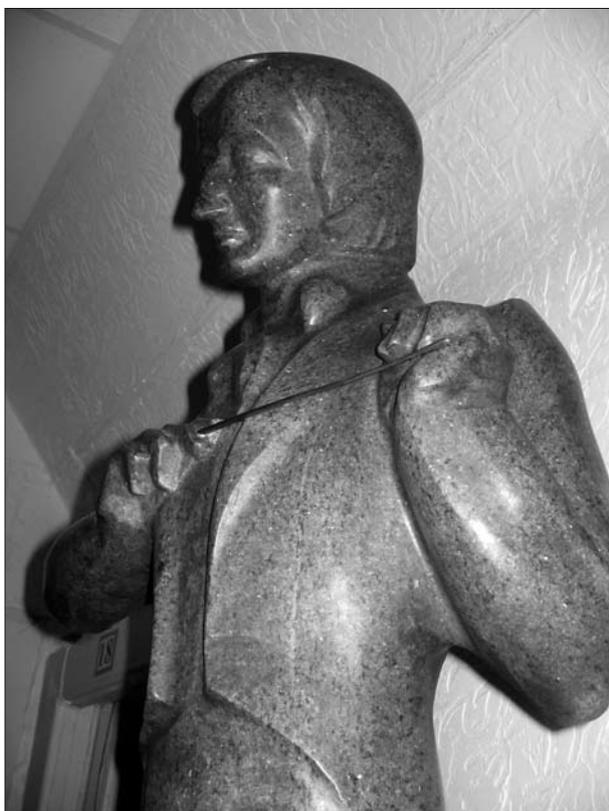


Figure 9. Monument to Richard Wagner in the Klaipėda Drama Theatre. Photo by Danutė Petrauskaitė

After returning to Königsberg, Wagner soon married Minna Planer. The wedding took place in the parish church of Tragheim on November 24, 1836. But neither this wedding nor his work at the theatre brought him satisfaction. Wagner was often jealous of his wife, and she complained to him about the family's poor economic situation. However, Wagner did not succeed in establishing himself in this theatre. Even though in April 1837,

Schubert left Königsberg, the theatre was facing bankruptcy and closed down in May. Wagner tried to revive it, but his effort did not give any result. Moreover, his wife Minna left him. So he had no other way than to go after her to Dresden. It seemed that Wagner would never again appear in East Prussia. But two years later he came there again, just under more complicated conditions.

In July 1839, after the end of the concert season at the Riga Opera Theatre, Wagner decided to try his luck in Paris. But he could not legally go there. He was wanted by creditors. Therefore, he had to cross the Russian-Prussian border secretly.

If the sense of contentment was involuntarily aroused by his and Minna's passage through the fruitful Courland and by the postal road to Tauragė in the luxuriant month of July, so the escape itself, on the night of 10 to 11 July was very dangerous.³¹ The fugitives, Richard, Minna, and their dog Robber, had to run at full speed down the hill, scramble through a ditch, and then hurry along until they were beyond the range of the soldiers' guns. The Cossacks were bound in case of discovery to fire upon them even on the other side of the ditch. This return rightly remained one of the saddest memories of Wagner's youth. The journey across the Tilsit lowland³² and Arnou (Arnava),³³ in order to avoid Königsberg, also caused physical and spiritual challenges. They passed through the smaller villages and along bad roads. Even this short distance was not to be covered without accident. When the coach turned over near a farmyard and Minna was so severely indisposed by the accident, owing to an internal shock that Wagner had to drag her, with the greatest difficulty, as she was quite helpless, to a peasant's house. This could have been a house of Lithuanians whose population in East Prussia was not small. Wagner thought that those people were surly and dirty, and the night they spent there was a painful one for the poor sufferer. Finally, after reaching the Pillau port³⁴ (Fig. 10), they secretly boarded a boat and said farewell to Prussia – forever.



Figure 10. Pillau in the 19th century. The Museum of Lithuania Minor in Klaipėda

Even though Wagner saw the period in Königsberg as lost time in the sense of artistic maturity, we must acknowledge that he staged and conducted operas and symphony concerts, composed music,³⁵ read a lot, especially works by Ernst T. W. Hoffman, a writer and musician who had a big influence on him and whose origins were in the Prussian land.

While living in Königsberg, Wagner wrote the overture "Rule Britannia" and the sketches for Zacharius Werner's literary work "Die letzte Verschwörung der Heiden in Preussen, oder Der Deutsche Ritterorden in Königsberg" ("The Last Pagan Conspiracy in Prussia, or the Order of the German Knights in Königsberg"). In the latter work (the libretto was written by Singer), the young composer found a particular interest in East Prussian life and mythology, its past and legends, which was very common among the romanticists of the 19th century. Among the characters of this piece, there were the deities Patrimpas, Pikuolis and Perkūnas, whom Prussians and pagan Lithuanians had believed in. The surviving sketches comprise three numbers: the Introductions, Chorus of Priests and Chorus of Youths. (It is very interesting that some melodic lines are strikingly similar to the later "Lohengrin"). This historical drama was performed in Königsberg on the February 17, 1837, and Minna Planer played the role of a young heathen Prussian woman, Marga. However, Wagner's name was not mentioned in the cast and he himself never referred to the play in his musical sketches. However, according to Wagner's music editors, the sketches were presumably played at the premiere, "but this remains no more than a hypothesis."³⁶

It is doubtful whether Wagner felt the Lithuanian spirit any deeper or if he met any Lithuanian intellectuals or artists. In East Prussian cities, the residents were mostly Germans, and the composer had no contact with rural people. Moreover, his life was limited to his home and theatre, so he had very few close friends and did not have many social ties even with Germans. As Wagner left Königsberg, he had no more interest in its musical life. When he became famous, some of his operas were staged in Königsberg, while the composer was still living: "Tannhäuser" in 1853, "Tristan und Isolde" in 1881 and later his historical drama "Die letzte Verschwörung der Heiden in Preussen..." with Wagner's musical sketches in 1937.

The musical culture of Lithuania Minor, especially Königsberg, was enriched by constant connections with Western European musicians who had visited the city since the 16th century.³⁷ Among the most famous composers of the 19th century were Johannes Brahms and Robert Schumann. Little is known of Brahms's impressions from

his tour to Königsberg,³⁸ while Schumann wrote a diary about his journey from Germany to Russia.

Schumann came to Königsberg in 1844 together with his wife Clara, who was a touring pianist. At that time, he was still little known as a composer, so Prussian people's attention was paid mostly to Clara. Both of them were impressed by the nice people of Königsberg. They visited Immanuel Kant's house and attended a concert given by the Sobolevski Academy.³⁹ After two concerts given by Clara, together with her, Robert Schumann went to Tilsit on February 4. The next day they were heading across the Nemunas River and travelling further to Riga. Later, Clara wrote: "While we were travelling to the border which scared us, it was horrible, and my heart palpitated. Close to the border we were met by a Cossack officer with a pistol in his belt. He escorted us to the customs. It was such a lovely and pleasant place! And we were so afraid of it? They were very courteous to us, only opened and closed our suitcases. It did not take even half an hour."⁴⁰ That year the winter had been very cold and snowy. The travellers saw snowdrifts, lots of sledges and hardly usable roads. But after crossing the border, they travelled by a Russian stagecoach. ... Robert Schumann remembered: "On Monday, February 5, at 4 o'clock in the morning we left Tilsit. ... Inside the stagecoach, it was very comfortable. ... The lunch was disgusting. The trip was extremely tiresome and boring. We pass Lithuanian villages. There are many people on the streets, mostly Jews."⁴¹ In fact, Schumann was passing not Lithuanian villages, but small towns, mostly populated by Jews who were pursuing trade. So he did not manage to see a real Lithuanian picture.

Johann Friedrich Reichardt (1752–1814) travelled across Lithuania Minor being only ten years old and was greatly impressed by the East Prussian nature and local residents (women, fishermen, living in sand covered houses, pub musicians⁴²). These impressions were reflected in his work "Die Hexenszene" ("Scene of the Witches") written in 1795, one of 13 pieces for William Shakespeare's tragedy "Macbeth". The nature of Lithuania Minor was also reflected in works by Carl Kampf: original songs "Morgen an der Ostsee" ("Morning at the Baltic Seaside"), "Morgenwanderung" ("Morning Walk"), harmonized folk songs, suite "Aus baltischen Landen" ("From the Baltic lands"). Ernst T. W. Hoffmann (1776–1822) was fascinated by the East Prussian history, crusaders fights with pagan Prussians. According to that theme, he wrote the music for Zacharius Werner's drama "Kreuz an der Ostsee" ("A Cross by the Baltic Sea") using the intonations from Lithuanian folk songs. One of the characters was the sea god Bangpūtys, often met in Lithuanian folklore.

Carl O. Nicolai (1810–1849) liked Lithuanian folk songs, published them and explained the specificity of song melody, revealing their beauty and uniqueness.⁴³

Lithuanian themes can mostly be found in the works of German composers who were born in Lithuania Minor or had a better knowledge of this land (Fig. 11). They were inspired by this land's legends and myths, and especially the nature. The music historian and composer Erwin Kroll (1886–1976) wrote: "East Prussian nature! We think of sun and sand, wide open wilderness, pine groves and swamps, of clean air and mist, gloomy forests and shiny lakes, of the murmur of the sea, the dunes, the silent harbour, the riversides, beautiful hilly land. Colourful diversity with its fortresses and churches, castles and small farms, cities and villages shows rapid residence growth."⁴⁴



Figure 11. Collection of harmonised folk songs from East Prussia by Erwin Kroll. Klaipėda University library

Max Laurischkus (1887–1929), a composer of Lithuanian origin, was well acquainted with the folk music of Lithuania Minor. His connections with Lithuanian folklore are reflected in the cycle of pieces for piano "Das Litauische" ("Lithuanian"), a quintet for wind

instruments "Aus Litauen" ("From Lithuania") and the composition "Träumerein am Kurischen Haff" ("Dreams by the Curonian Lagoon"). In 1926 he wrote: "In all my works there appears an East Prussian, that is who I am and always will be. These often used barcaroles and elegies appeared out of my impressing at the Curonian Lagoon. East Prussian nature, even though quite poor and melancholic, is reflected in my music."⁴⁵ The composer Paul Scheinpflug (1875–1937), who lived in Königsberg, also was impressed by the East Prussian landscape. The second movement of his String Quartet in C minor, Op. 18, is named "Litauen" ("Lithuania") and is based on a melody that reminds of a folk song.

A large number of pieces on the East Prussian theme were written by Otto Besch (1885–1966). That is "Ostpreussische Suite" ("East Prussian Suite") for violin and piano, "Ostpreussische Tänze" ("East Prussian Dances"), "Kurische Suite" ("Curonian Suite"), "Ostpreussisches Bilderbuch" ("East Prussian Picture Book") for orchestra, and songs with East Prussian poets' lyrics. One of the most impressive pieces by Heinz Tiessen (1887–1971) is "Naturtrilogie" ("Trilogy of Nature") for piano, reflecting the landscape of Neringa. The nature of Lithuania Minor in musical works was also reflected by Herbert Brust (1900–1969). He wrote the songs "Nehrungsbilder" ("Pictures of Neringa"), "Dorf unter Düne" ("A Village under the Dunes"), "Volk in der Ostmark" ("A Nation at the Border"), cantata "Memelerruf" ("Call of Memel"), "Bernsteinkantate" ("The Amber Cantata"), etc.

Conclusions

Lithuanian passages were reflected in foreign artistic works in several ways: librettos of scenic compositions or lyrics of the songs; the titles of musical works; citation or imitation of folk songs. Lithuania was dearest to the composers who thought of it as their homeland (Moniuszko, Karłowicz). Others were delighted with Lithuanian history or folk art because they found material for the realization of their creative ideas (Ponchielli, Chopin, Skryabin, Lyatoshynsky). Most of composers did not consider the specificity of Lithuanian music more deeply (Rimsky-Korsakov, Dvořák). If they found any, they used it not to express the Lithuanian spirit, but to enrich their original creative works (Stravinsky). That is why not all the pieces containing Lithuania's name have Lithuanian specificity. Only a few composers dedicated their works to Lithuania, also basing them on the Lithuanian theme (Karłowicz, Schnittke). German composers' interest in Lithuania Minor nature and history did not mean that they paid any deeper attention to the culture of local residents (Reichardt, Hoffmann, Wagner). Even the appreciation of Lithuanian folk songs showed only a

romantic interest in exotic things, even though it is necessary to acknowledge the great influence of the native land, especially its countryside (Nicolai, Laurischkus, Tiessen, Besch, Brust). Despite different motivation and artistic interests, as well as different view of the Lithuanian state and people, Lithuanian passages in foreign composers' works made their music more diverse and colourful and served for the popularization of Lithuania's name.

References

- 1 A. Ponchielli opera *Lietuviai. I. Lituani*. Chicago, 1981. P. 85.
- 2 Enrique Alberto Arias. "Ponchielli's I Lituani. Its Historical, Stylistic and Literary Sources". In: *Lituanus*, 1991, volume 37, No. 2, p. 92.
- 3 Ibid. P. 93.
- 4 In fact, under the rule (1392–1430) of Vytautas the Great, the Grand Duchy of Lithuania attained a pinnacle both territorially and internationally, which was never to attain again.
- 5 A. Ponchielli opera *Lietuviai. I. Lituani*. Chicago, 1981. P. 8–9.
- 6 David Björling. Chopin and G minor Ballade, <http://epubl.luth.se/1402-1552/2002/01/LTU-DUPP-0201-SE.pdf>. P. 20.
- 7 Vida Bakutytė. „Lietuviškoji Stanisłavo Moniuszkos gaida“. In: *Kultūrologija 10*, Vilnius, 2003, p. 155–156.
- 8 Booklet of CD—*Karłowicz: Stanisław and Anna Oświęcim, Lithuanian Rhapsody, Eternal Songs*. BBC Philharmonic, 2002, Chandos Records Ltd. P. 6.
- 9 Ibid.
- 10 Faubion Bowers. *Scriabin. A Biography*. Courier Dover Publications, 1996, p. 153.
- 11 Adeodatas Tauragis. „Pastabos „Šventojo pavasario“ paraštėse“. In: *Muzikos žinios*, 1992, Nr. 243, p. 30.
- 12 Santvaras' statement was not true.
- 13 И. С. Стравинский. *Переписка с русскими корреспондентами. Материалы к биографии. Том I. 1882–1912*. Москва, 1998, с. 406.
- 14 И. С. Стравинский. *Диалоги*. Ленинград, 1971, с. 23
- 15 И. С. Стравинский. *Переписка с русскими корреспондентами. Материалы к биографии. Том I. 1882–1912*. Москва, 1998, с. 407.
- 16 This is possibly mentioned the article of Benua about Ciurlionis, printed on February 10th, 1912, in a Russian journal *Речь* ("Speech").
- 17 И. С. Стравинский. *Переписка с русскими корреспондентами. Материалы к биографии. Том I. 1882–1912*. Москва, 1998, с. 311.
- 18 In Lithuanian historiography, the picture is mentioned as the *Fairy-tale of Black Sun*.
- 19 И. С. Стравинский. *Переписка с русскими корреспондентами. Материалы к биографии. Том I. 1882–1912*. Москва, 1998, с. 318.
- 20 Sutartinės are archaic Lithuanian polyphonic songs.
- 21 Saulius Sondeckis. „Alfredas Šnitkė ir Lietuva“. In: *Muzikos barai*, 1998, Nr. 15, p. 7.
- 22 *Visuotinė lietuvių enciklopedija. T. 9*. Vilnius, 2006, p. 391.
- 23 Hannu Salmi. *Wagner and Wagnerism in Nineteenth-Century. Sweden, Finland, and the Baltic Provinces*. 2005, University of Rochester Press, NY, USA, p. 15.
- 24 *Visuotinė lietuvių enciklopedija. T. 10*. Vilnius, 2006, p. 201.
- 25 Daiva Kšaniienė. *Muzika Mažajoje Lietuvoje. Lietuvių ir vokiečių kultūrų sąveika (XVI a. – XX a. 4 dešimtmetis)*. Klaipėda, 2003, p. 381–383.
- 26 It may have been the castle of Rasytė (Rossitten). The place is now named Rybachiy (Рыбачий).
- 27 Rasytė castle was built by crusaders at the end of the 14th century. From there they raided Lithuania. The action of Hoffman's novel, when a horrible murder was committed, takes place in the 18th century. In the writer's lifetime, this castle did not exist anymore.
- 28 Richard Wagner. *My life*. Volume 1, <http://www.gutenberg.org/dirs/etext04/wglf110.txt>.
- 29 Ibid.
- 30 Johannes Sembrizki. *Klaipėda. XIX amžiuje. Klaipėdos istorija. II t.* Klaipėda, 2004, p. 132.
- 31 Leonas Stepanauskas. „Richardas Vagneris ir Lietuva“. In: *Švyturys*. 1983. Nr. 4, p. 8–9.
- 32 Presently, the Russian city Sovetsk (Советск).
- 33 Presently, the Russian city Rodniki (Родники).
- 34 Lith. Piliava. Presently, the Russian city Baltiysk (Балтийск).
- 35 He prepared the opera "La muette di Portici" ("The Mute Girl from Portici") by Daniel Auber for his wife's benefit.
- 36 Hannu Salmi. *Wagner and Wagnerism in Nineteenth-Century. Sweden, Finland, and the Baltic Provinces*. 2005, University of Rochester Press, NY, USA, p. 19.
- 37 Laima Kiauleikytė. „Mažosios Lietuvos muzikos kultūros demokratėjimo prielaidos“. In: *Kultūrologija 11*, Vilnius, 2004, p. 280.
- 38 Johannes Brahms conducted his own *Symphony No. 2* and played his *Concert for Piano in D Minor* on April, 1880.
- 39 A composer, conductor, violinist and pedagogue Eduard Sobolevski was born in Königsberg in 1808, lived and worked there many years. He established choral society *Singverein* in this city which later was transformed to the famous *Musikalische Akademie*.
- 40 Михаил Сапонов. *Русские дневники и мемуары Рихарда Вагнера, Людвиг Шпора, Роберта Шумана*. Москва, 2004, с. 154.
- 41 Ibid.
- 42 Laima Kiauleikytė. „Mažosios Lietuvos muzikos kultūros demokratėjimo prielaidos“. In: *Kultūrologija 11*, Vilnius, 2004, p. 282.
- 43 Daiva Kšaniienė. *Muzika Mažajoje Lietuvoje. Lietuvių ir vokiečių kultūrų sąveika (XVI a. – XX a. 4 dešimtmetis)*. Klaipėda, 2003, p. 103.
- 44 Erwin Kroll. *Musikstadt Königsberg. Geschichte und Erinnerung*. Freiburg, 1966, S. 23.
- 45 Ibid., S. 26.

Literature

- Arias, Enrique Alberto Arias. "Ponchielli's I Lituani. Its Historical, Stylistic and Literary Sources". In: *Lituanus*, 1991, volume 37, No. 2, p. 89–96.
- Bakutytė, Vida. „Lietuviškoji Stanisłavo Moniuszkos gaida“. In: *Kultūrologija 10*, Vilnius, 2003, p. 153–187.
- Björling, David. *Chopin and G minor Ballade*, <http://epubl.luth.se/1402-1552/2002/01/LTU-DUPP-0201-SE.pdf>
- Booklet of CD. *Karłowicz: Stanisław and Anna Oświęcim, Lithuanian Rhapsody, Eternal Songs*. BBC Philharmonic, 2002, Chandos Records Ltd.

- Bowers, Faubion. *Scriabin. A Biography*. Courier Dover Publications, 1996.
- Etkindas, Markas. *Pasaulis kaip didelė simfonija*. Vilnius: Vaga, 1976.
- Kiauleikytė, Laima. „Mažosios Lietuvos muzikos kultūros demokratėjimo prielaidos“. In: *Kultūrologija 11*, Vilnius, 2004, p. 265–285.
- Kroll, Erwin. *Musikstadt Konigsberg: Geschichte und Erinnerung*. Freiburg i. Br.: Atlantis Verlag, 1966.
- Kšanienė, Daiva. *Muzika Mažojoje Lietuvoje. Lietuvių ir vokiečių kultūrų sąveika (XVI a. – XX a. 4 dešimtmetis)*. Klaipėda: Klaipėdos universiteto leidykla, 2003.
- Mališauskas, Jurgis. „Rasytės pilies vaiduoklis“. In: *Klaipėda*, 1996 01 26, p. 15.
- Ponchielli, Amilcare. *I Lituani. Lietuvių opera, 25 metų sukaktis*. Chicago: Lietuvių opera, 1981.
- Salmi, Hannu. *Wagner and Wagnerism in Nineteenth-Century Sweden, Finland, and the Baltic Provinces*. 2005, University of Rochester Press, NY, USA.
- Sembrzycki, Jan Karol. *Klaipėda XIX amžiuje. Klaipėdos istorija*. Klaipėda: Libra Memelensis, 2004.
- Stepanauskas, Leonas. „Richardas Vagneris ir Lietuva“. In: *Švyturys*, 1983, Nr. 4, p. 8–9.
- Tauragis, Adeodatas. „Pastabos „Šventojo pavasario“ paraštėse“. In: *Muzikos žinios*, 1992, Nr. 243, p. 26–30.
- Wagner, Richard. *My life*. Volume 1, <http://www.gutenberg.org/dirs/etext04/wglf110.txt>.
- Сапонов, Михаил. *Русские дневники и мемуары Рихарда Вагнера об Людвиге Шпора, Роберта Шумана*. Москва, 2004.
- Стравинский, Игорь. *Диалоги. Воспоминания. Размышления. Комментарии*. Ленинград: «Музыка», 1971.
- Стравинский, Игорь. *Переписка с русскими корреспондентами. Материалы к биографии*. Том I. 1882–1912. Москва: издательское объединение «Композитор», 1998.

Santrauka

Nelietuvių kompozitorių santykių su Lietuva būta įvairių. Vieni jų šiame krašte gimė ir augo ar praleido didelę gyvenimo dalį (C. Cui, Z. Fibichas, S. Moniuszka, M. Karłowiczius), kiti čia lankėsi vos kelias dienas ar savaites (A. Skriabinas, S. Prokofjevas, A. Schnittke); dar kitiems taip ir neteko išvysti Lietuvos, o tik apie ją girdėti (A. Dvořákas, F. Chopinas, A. Ponchielli, N. Rimskis-Korsakovas, K. Kurpińskis, B. Liatošinskis, R. Kunadas). Tačiau buvimas Lietuvoje ilgiau ar trumpiau nenulėmė tikro Lietuvos pažinimo lygio. Todėl lietuviški elementai svetimtaučių kūryboje reiškėsi keliais būdais: 1) per sceninių kūrinių siužetą ar dainų žodžius, 2) per kūrinių pavadinimus, 3) per charakteringų dermių panaudojimą, liaudies dainų citavimą ar imitavimą.

Didžiosios Lietuvos Kunigaikštystės istorija davė impulsą atsirasti ne vienai operai, kurios veikėjai vienu ar kitu aspektu yra susiję su Lietuva. Jaunasis A. Skriabinas 1901 m. savo pirmajai operai pasirinko siužetą apie Kęstutį ir Birutę, pats parašė libretą ir keletą muzikinių fragmentų. Kito rusų kompozitoriaus N. Rimskij-Korsakovo operoje-balete „Mlada“ galima išgirsti „Lietuvišką

šokį“. Tačiau šiuos kompozitorius labiau domino romantiškumo aspektai nei lietuviško įvaizdžio paieškos. Kaip ir A. Ponchielli'ui, parašiusiam operą „Lietuviai“ pagal Adomo Mickevičiaus dramą „Konradas Valenrodas“. Pastarajam kompozitoriui svarbiausia buvo kovos už laisvę idėja, kurią brangino ir patys lietuviai. Nors ši opera grynai itališkos muzikos dvasios, ji buvo ne kartą rodyta lietuviškose Čikagos ir Vilniaus teatrų scenose.

A. Mickevičiaus poema apie Konradą Valenrodą turėjo įtakos ir lenkų muzikui F. Chopinui. Lankydamasis pas R. Schumanną Drezdene, jis prisipažino, jog Baladę *g-moll* parašė šio kūrinio paveiktas. 1831 m. F. Chopinas pagal lenkų poeto L. Osieńskiego eiles sukūrė „Lietuvišką dainą“. Tai šviesi, šiek tiek nostalgiška vokalinė miniatiūra, pagrįsta motinos ir dukters pokalbiu, dažnai būdingu lietuvių liaudies dainoms. A. Mickevičiaus poema „Gražina“ atkreipė ir ukrainiečių kompozitoriaus B. Liatošinskio dėmesį. 1955 m., kai buvo pažymimos šio poeto 100-osios mirties metinės, jis sukūrė vieną žymiausių savo kūrinių – simfoninę baladę „Gražina“. Tai psichologinė drama, kuriai panaudota išraiškinga tematinė medžiaga ir spalvinga instrumentuotė. Kūrinys perteikia mistinę viduramžių atmosferą, įnirtingų kovų vaizdus ir tragišką Gražinos žūtį, tačiau neakcentuoja jos tautiškumo.

Daug lietuviškos tematikos galima surasti lenkų kompozitoriaus S. Moniuszkos kūryboje. Šis muzikas Vilniuje praleido beveik du dešimtmečius (1840–1958). Didžiulį dėmesį jis skyrė Lietuvos praeičiai. Tai atsispindi jo kantatose „Milda“, „Nijolė“, muzikoje J. Kraszewskio „Vytuolio raudai“, kai kuriose dainose, baladėje „Trys Budriai“. Kompozitorius necitavo lietuvių folkloro, tačiau naudojo dainų ir šokių intonacijas. To jis būtų negalėjęs pasiekti gyvendamas tik Vilniuje. S. Moniuszka keliavo po Lietuvą, ypač Žemaitiją, ir buvo gerai susipažinęs su liaudies tradicijomis.

Kitas lenkų kompozitorius M. Karłowiczius niekada nepamiršo Lietuvos, kurioje prabėgo jo vaikystė. 1906 m. sukūrė „Lietuvišką rapsodiją“, joje panaudojo ilgesio kupinas lietuvių liaudies dainų intonacijas. 1878 m. A. Dvořákas parašė „Penkias lietuviškas dainas“ vyrų chorui pagal autentiškus liaudies tekstus, išverstus į čekų kalbą. Šių dainų muzika yra originali kompozitoriaus kūryba, neturinti nieko bendra su lietuviškomis melodijomis. Tačiau ji – lyg tiltas, jungiantis klausytoją su lietuviškų jausmų pasauliu.

Daug gijų sieja rusų kompozitorių I. Stravinskį ir Lietuvą. Jo protėviai buvo kilę iš LDK. Todėl lenkiška ir lietuviška tematika domino kompozitorių. Rašydamas baletą „Šventasis pavasaris“, intonacinio savitumo jis sėmėsi iš Antano Juškos lietuviškų dainų antologijos. Taip pat žavėjosi M. K. Čiurlionio daile ir vieną paveikslą net buvo nusipirkęs iš Peterburge demonstruojamos dailininko ekspozicijos.

Kompozitorių, kuriuos būtų jaudinęs Lietuvos likimas, kurie būtų stengęsi atskleisti specifinius lietuvių tautos bruožus ar muzikos ypatumus, nedaug. Bet vienas jų – tuo metu Hamburge gyvenęs A. Schnittke – pelnė itin didelę pagarbą, kai po kraupios 1991 m. sausio 13-osios nakties sukūrė kompoziciją „Sutartinės“ kameriniam orkestrui, vargonams ir mušamiesiems, skirtą Lietuvai. Tai bene vienintelis užsienio kompozitoriaus kūrinys šių tragiškų įvykių atminimui. Jį atliko S. Sondeckio vadovaujamas Lietuvos kamerinis orkestras.

Vokiečių kompozitorius, susijusius su Mažąja Lietuva, galima skirstyti į dvi grupes: vieni jų tik keliavo po šį kraštą ar jame trumpai gyveno, kiti čia buvo gimę, užaugę ar įgiję muzikinį išsilavinimą. Todėl jie skirtingai žvelgė į Rytų Prūsijos kultūrą ir gamtą, skirtingai šis kraštas

veikė ir muzikinę jų veiklą. R. Wagneris, nors ir praleido pusmetį etnografinėse lietuvių žemėse, jokių sąlyčio taškų su autochtonais neturėjo. Kaip ir R. Schumannas, kadaise trumpam apsistojęs Karaliaučiuje ir per Lietuvą vykęs į Rygą. Dar kiti kompozitoriai domėjosi Mažosios Lietuvos gamta ir istorija, bet jie nebuvo įsigilinę į lietuvišką kultūrą (J. F. Reichardtas, E. T. Hoffmannas), nors taip pat reikia pripažinti didžiulę gimtojo krašto, kurio dalis buvo ir lietuviškas kaimas, įtaką (C. O. Nicolai, M. Laurischkus, H. Tiessenas, O. Beschas, H. Brustas). Net susižavėjimas lietuvių liaudies dainomis liudija ne daugiau kaip romantišką potraukį egzotiškiems reiškiniams. Nors motyvacija ir skirtinga, visų nelietuvių kompozitorių kūryboje įsiterpę lietuviški pasažai jų muziką padarė įvairesnę, spalvingesnę ir prisidėjo prie Lietuvos vardo garsinimo.