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Classes and Schools of Lithuanian Composers: A Genealogical Discourse

Lietuvos kompozitorių klasės ir mokyklos: genealogijos diskursas

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Abstract

The article addresses issues related to the development of the system for composition studies in Lithuania and beyond. Even though the 'composition school' notion has been featuring in musicological texts for quite some time, as a theoretical definition, it has received little reflection and conceptualisation. A study of different musicological texts shows that the notion is actually used to describe different phenomena and is not perceived differentially to this day. Theoretical discourse lacks in fundamental research aimed at uncovering the whole range of its meanings. This study is based on the hierarchical trinomial concept of the composition school proposed by Algirdas Jonas Ambrazas in his habilitation thesis entitled *The Development of the Composition School of Juozas Gruodis and Other Lithuanian Composers* (1991). The paper gives a brief historical and factual account of the emergence of the Lithuanian composition school. A particular focus is placed on the analysis of the creative approach and teaching methods of teachers associated with major Lithuanian composition classes and schools, namely Juozas Gruodis, Julius Juzeliūnas, Eduardas Balsys and Osvaldas Balakauskas. The relationship of these composition classes and schools with the national modernism idea articulated by Gruodis is investigated. The article delineates the difference between the two nonequivalent concepts, 'composition class' and 'composition school'. From a genealogical point of view, the author defines two primary composition teaching schools – one of Gruodis and the other of Balakauskas – in the history of Lithuanian musical culture.

Keywords: school of composers, composition class, Lithuanian Pedagogical School of Composers, phylogenetics, nationalism, national music, national culture, teaching methodology, creative programme, Juozas Gruodis, Eduardas Balsys, Julius Juzeliūnas, Osvaldas Balakauskas.

Anotacija

Studija gvildena kompozitorių ugdymo sistemos raidos klausimus Lietuvoje ir plačiau. Nors sąvoka „kompozitorių mokykla“ senokai figūruoja muzikologijos tekstuose, vis dėlto kaip teorinė sąvoka ji silpnai apmąstyta ir konceptualizuota. Įvairių muzikologijos tekstų tyrimas rodo, kad sąvoka praktiškai taikoma skirtingiems reiškiniams apibūdinti, ji iki šiol suvokiama nediferencijuotai. Teoriniame diskurse stokojama fundamentalių darbų, skirtų jos reikšmių spektro išskleidimui. Šiame tyrime remiamasi Algirdo Ambrazo habilitacijos darbe „Juozas Gruodis ir lietuvių kompozitorių mokyklos formavimasis“ (1991) siūloma hierarchine trinare kompozitorių mokyklų samprata. Studijoje glaustai pristatoma lietuvių kompozitorių mokyklų radimosi istorija ir faktai. Daugiausia dėmesio skiriama stambiausių Lietuvos pedagoginių kompozitorių klasių bei mokyklų mokytojų – Juozo Gruodžio, Juliaus Juzeliūno, Eduardo Balsio ir Osvaldo Balakausko – kūrybos pozicijų ir pedagogikos metodikų analizei. Gilinamasi į šių kompozicijos klasių bei mokyklų santykį su J. Gruodžio suformuluota nacionalinio modernizmo idėja. Studijoje pagrindžiamas dviejų netapatų lygmens sąvokų – „kompozicijos klasė“ bei „kompozitorių mokykla“ – skirtumas. Genealogijos požiūriu, Lietuvos muzikos kultūros istorijoje autorė išskiria dvi J. Gruodžio ir O. Balakausko įsteigtas „kamenines“ pedagogines kompozitorių mokyklas. **Reikšminiai žodžiai:** kompozitorių mokykla, kompozicijos klasė, lietuvių kompozitorių mokykla, filogenezę, tautiškumas, nacionalinė muzika, nacionalinė kultūra, pedagogikos metodika, kūrybinė programa, Juozas Gruodis, Eduardas Balsys, Julius Juzeliūnas, Osvaldas Balakauskas.

Most musicologists, upon encountering the concept of a 'school of composers' and lingering over the issue of its meaning, had an opportunity to reflect on different situations of its use. When studying various types of musicological sources, an impression is created that, in the majority of the musicological texts, the term of a 'school of composers' is used as a concept with a generic, undifferentiated content. Frequently it refers to a group of composers associated on a certain basis or else is related to geographic or national characteristics. As a rule, groups of composers from such large musical empires as France, Germany, Russia, Italy, USA, etc., acquire their identity through fragmentation when they become related to specific cities, individuals, or historical periods. However, so far, the principles of

consolidation remain varied and indefinite. The situation of the use of the concept of a 'school of composers' based on the cause-effect relationship is reflected by several specific cases commented upon below. They substantiate a belief that the concept, important for the musical culture and research, calls for the development of a further rational scientific discourse.

For example, should we talk of the Russian school of composers, we conceptualise it at the broad level of national culture, however, if we want to go deeper and be more specific, we shall inevitably get engaged in the discussion of its component parts. In the characteristics of the Moscow schools of composers of the 19th – 20th centuries, different arguments arise for the associations of composers. The

so-called Moscow School of Composers (Alexey Verstovsky, Alexander Alyabyev, Alexander Varlamov, Alexander Guriyov) of the late 19th century was based on the *de facto* principle, i.e., “here and now” (on the basis of time and place). In the second half of the 20th century, in the same cultural milieu in Moscow, several schools co-existed. One of them was the Moscow Synodal School of Church Singing which became a gymnasium in 1886. Its hall was recognised as one of the best in Moscow in terms of acoustics; the gymnasium boasted a scientific library of manuscripts of Russian choral singing. In it, models and methodologies of musical education¹ were elaborated, and the gymnasium substantially contributed to the ecclesiastic musical education. However, next to it, the Moscow Conservatoire founded by Anton Rubinstein in 1886 (currently Moscow State Tchaikovsky Conservatoire) worked for several decades.

The schools of composers – professionals, branching out over the Russian Empire, were identified, based on a specific pedagogical tradition (teacher and pupils). The “stem” Moscow School of Composers in the second half of the 19th century was named after a chain of pupils of several generations of the composition class set up by Pyotr Tchaikovsky in 1866 (Sergei Taneyev, Reinhold Glière, Alexander Scriabin, Sergei Rachmaninoff, Nikolai Myaskovskii, Nikolai Medtner, etc.). Even though the school was set up by Tchaikovsky, his pupil Sergei Taneyev to whom Tchaikovsky had left his place in the Conservatoire contributed greatly to the education of composers. Tchaikovsky as a teacher felt oppressed by the pedagogical routine which “clipped the wings” of his creative flight. In the *Русская музыкальная газета* [Russian Musical Paper], pianist Rostislav Genika who attended Tchaikovsky’s creative seminars in harmony, orchestration, and composition testified to the fact of Tchaikovsky’s being bored with academic activities, therefore, and, as soon as the opportunity came, Tchaikovsky left it without any pangs of conscience.

For a genius, hard boring craftsmanship is twice difficult. [...]

The hours of theory lessons for Tchaikovsky were dragging in a bleak row; he was openly bored and could hardly stop a yawn.²

As Nadezhda von Meck settled an annuity of 6,000 rubles on him, on 6 October 1878, he gave his last class in the Conservatoire.

As for the Moscow School of Composers in the late Soviet period, a prerequisite for associating composers was the policy of art, ideology, and the outcomes of its struggle against formalism. Due to the hermeticity of the Iron Curtain of culture, the so-called Moscow School of Composers in the 70s and 80s of the 20th century united the authors who violated the legitimate relations with the modernism of technologies. Valeria Tsenova named them in her dissertation for the degree of Candidate of Sciences *Problems of Music Composition in the Moscow Composers’*

Creative Activity of 1980 (academic advisor: prof. dr. habil. Yuri Kholopov). In her research, the concept of the Moscow School of Composers included the contemporary composers of modern music (V. Lobanov, E. Denisov, N. Sidelnikov, R. Ledenev, N. Korndorf, D. Smirnov, G. Sviridov, A. Schnittke, A. Eshpay, S. Gubaidulina, B. Tchaikovsky, J. Firsova, A. Raskatov, R. Shchedrin, V. Yekimovsky, L. Bobylev, S. Pavlenko, E. Artemov, V. Tarnopolsky, and K. Volkov). As we shall see later, the consolidation of the said composers was based on the considerations of an artistic character: in their compositions, they demonstrated an individual relationship with the 20th century modernist and post-modernist composition technologies. However, Tsenova did not conceptualise the content or the boundaries of the concept of a ‘school of composers’, either.

It is no less common knowledge that a fierce rival and opponent of the Moscow Conservatoire was the St. Petersburg (Leningrad) Conservatoire (currently, the Rimsky-Korsakov St. Petersburg State Conservatoire). The School of Rimsky-Korsakov founded in St Petersburg in 1871, a rival of the Composition School of Tchaikovsky, educated a number of distinguished composers (Jāzeps Vītols, Alexander Glazunov, Alexander Gretchaninov, Mikhail Ippolitov-Ivanov, Anatoly Lyadov, Nikolai Myaskovskii, Sergej Prokofiev, Igor Stravinsky, Nikolaj Tcherepnin, Maximilian Steinberg). The pedagogical style, theoretical attitudes, and the creations of the professors themselves and their pupils differed. Igor Stravinsky wrote about his studies:

My musical education had one big advantage: I studied under Rimsky-Korsakov. He was an absolutely remarkable teacher, especially attentive and meticulous, wise and witty. His comments were provided in a form that was almost impossible to forget. The pupils of Rimsky-Korsakov understood one thing for the rest of their lives: he never extended praise. A pupil who expected an encouraging pat on the shoulder would have been disappointed in Rimsky-Korsakov. On the contrary, his criticism could be ruthlessly strict.³

Those were the representatives of the St. Petersburg School (particularly Stravinsky and Prokofiev) who most effectively disseminated Russian musical culture in emigration; moreover, as we shall see, the graduates of that Conservatoire founded the schools of composers in Latvia and Estonia.

I shall comment on another case of interpretation of the ‘school of composers’ phenomenon, based on the Boston School in the USA that Richard Taruskin also called the Stravinsky School (Taruskin 1997: 457). Taruskin emphasised that the Boston School consisted mainly of composers of Jewish descent (Arthur Berger, Irving Fine, Lukas Foss, Alexei Haieff, Harold Shapero, etc.), inspired by Igor Stravinsky’s neo-classicism,⁴ who had settled in Boston. The reason of their getting together was an ideological

counterweight to Schönberg's model of modernism and the commonality of views and aesthetic attitudes. In other words, the philosophy of the school, as identified by Theodor Adorno, formed in the dispute of the two directions of modernism in the 20th century – those of Stravinsky and Schönberg. The Boston composers were inspired by the direction of the Russian modernist. However, their association was predetermined by deeper reasons. They were revealed by the thorough research conducted by Phillip Ramey (Ramey 2005: 49–50). Ramey indicated, for example, the fact that most of the representatives of the school had been pupils of Nadia Boulanger. They collaborated with Serge Koussevitzky, who had emigrated to the USA, and all that predetermined the identity of the school. As can be seen, an active component of the teacher's pedagogical tradition was included into the constitutive structure of the school of composers next to geography, place and time, and the aesthetic priorities (the direction). The effectiveness of the former could be observed also in the genesis of the Russian schools of composers.

Nadia Boulanger, the teacher of quite a few composers of the Boston School, was a fan of French impressionists (Debussy and Ravel). She met Americans when reading a course of harmony in the French Music School for Americans founded in 1921. It was no coincidence that among the students of the first year was Aaron Copland, one of the initiators of the national USA School of Composers.⁵ He testified:

Nadia Boulanger knew everything there was to know about music; she knew the oldest and the latest music, pre-Bach and post-Stravinsky. All technical know-how was at her fingertips.⁶

After the premiere of Igor Stravinsky's *The Firebird* performed by Sergei Diaghilev's Ballets Russes Company in the 1921 Paris season and to the end of her life, Boulanger became a sworn fan of Stravinsky's music and his friend. It was an obvious opposition to the "hard", rational German (Austrian) modernism and an open approval of the direction of modernisation of Stravinsky's compositions. The Boston School representatives never became supporters of serial constructivism, however, they re-contemplated tonality, and their values included the diatonic and pandiatonic scales and a quasi-modal way of thinking. However, should we include the component of the creative-pedagogical programme of Boulanger in the genesis of the Boston School, we ought to "switch over" to the tradition of another school: in the context of the 20th century, numerous sources associated the School of Boulanger with the Paris School. We have to admit that, in the late 20th century, the Paris School was increasingly more closely associated with spectral music, or spectralism, or a compositional technique developed in the 1970s by Gérard Grisey, Tristan Murail, and their followers at IRCAM. The above mentioned examples highlight the

apparent paucity of new approaches and of fundamental research on the phenomenon of 'a school of composers'. The said disadvantage works systematically, therefore the emerging new facts and sources are of no help. They do not help to identify the boundaries of the concept, hinder discussions, and expand the discourse.

Since we stopped at the 20th century Paris School, its identity was expanded by a group of émigré composers from different countries effectively functioning in the interwar period. As is well known, France, Paris, and Montmartre became a magnet for the artists of those countries (choreographers, painters, theatre people, and, of course, musicians). The so-called *École de Paris-Émigré* – a concept that first appeared on the pages of journals – later was transferred to articles on 'school of composers', encyclopaedias, dictionaries, etc. From the viewpoint of Polish Alexandre Tansman, who had moved to Paris in 1923 and who could not resist the influence of Ravel and Stravinsky, composers from Eastern and Central Europe were active at that school, and "they were united by a deep friendship, as well as the attachment to France and its culture"⁷ As Tansman put it:

Their ties lay more in maintaining creative communication and reviewing one another's compositions. If one had to identify common stylistic features, it would probably point to folklore [...]. The group's headquarters was the Café du Dom in the Boulevard Montparnasse. The École de Paris did not arise from protest against something, nor did it have its own Jean Cocteau. It simply did not aspire to appear in print.⁸

Still, confusion arises when one starts naming the geography of *émigré* composers and the lists of the school members, since Paris attracted not merely Eastern and Central Europeans. In the framework of her research in *École de Paris-Émigré*, Liudmila Korabelnikova who tried to solve the dilemma named the main figures: Polish Alexandre Tansman, Russian Alexander Tcherepnin, Czech Bohuslav Martinů, Marcel Mihalovici from Romania, and a Hungarian Tobor Harsányi⁹. When naming the Russian *émigrés*, A. Girard named Prokofiev, Lourié, Obuchov, but not Stravinsky. Meanwhile, famous French critic Henri Prunières among the Russian *émigrés* indicated Stravinsky, Prokofiev, Igor Markevitch, and Nikolai Obuchov. The national identification of the *émigrés* was expanded by Americans, British, Austrians, Italians, Bulgarians, Finns, Greeks, Norwegians, Canadians, Portuguese, Swiss, and Yugoslavs. The above discussed examples serve as an illustration of the pluralistic use of the term 'a school of composers', the key concept in the present research.

As we can see, the criteria that got composer groups together have so far been various and indefinite, and the use of the concept of a 'school of composers' in a number of musicological texts is similar to a noncommittal use of a generic noun. The word-concept has been applied on different

bases, and its content seems not to have ever been seriously considered. In the texts of philosophy and anthropology of music, the phenomenon of a 'school of composers' has never been, nor is, actively investigated. There is a lack of new approaches and fundamental research, although the importance of the phenomenon has never been questioned. Fragments of the history of national schools of composers substantiating the concept, facts, and specific angles have spread over numerous discourses interpreting the art of sounds. I summarised the insights that cover the keyword 'a school of composition', based on the studies of facts, creative and pedagogical contexts, and the situations of use. I shall present them as a sequence of four theses which ought to encourage the development of a further discourse.

Firstly, in most musicological texts, the concept of a 'school of composers' has been used as a conventional, generic concept or a generic noun with an undifferentiated content.

Secondly, the principles upon which one would subsume a group of composers under a certain school seems to be largely pluralistic, variable, and unspecified.

Thirdly, the semantic potential of the term is mostly applied in the nationalist discourse where it usually functions retroactively.

Fourthly, the concept appears to lose its currency in the 21st century due to the lack of new approaches and more fundamental research.

Further research aims to provide theoretical interpretations of the relevant content of the concept of a 'school of composers'. The case of an analysis of the concept with a differentiated content will be presented by the study of the development of Lithuanian professional music.

Consideration of the theoretical discourse of a school of composers

When viewing the schools of composers from a researcher's angle, attention is drawn to the conception of a school of composers laid out in the habilitation paper *Juozas Gruodis and the Development of the Lithuanian School of Composers* (1991)¹⁰ by Lithuanian musicologist Algirdas Jonas Ambrazas (1937–2016). Its origins can be found in the so-called Candidate of Sciences dissertation *Issues of the Musical Heritage of Juozas Gruodis*, defended at the N.A. Rimsky-Korsakov Leningrad State Conservatoire in 1969.¹¹ It was a comprehensive and thorough research paper on the musical activity of Juozas Gruodis (1884–1948), the founder of the *Lithuanian Pedagogical School of Composers*. In the habilitation paper (defended in Moscow in 1991), Ambrazas formed and substantiated a tripartite structural model of schools of composers. His most fundamental concept was the phenomenon of a *national* school of composers. When preparing its theoretical substantiation, the

researcher developed a theory of another fundamental concept, that of a *national style*. Ambrazas wrote:

The national style in its mature state is a certain system of elements and their relations, characteristic from the national point of view, which is open and developing. (Ambrazas 1991: 37)

Obviously, in the definition of the category of a musical style, Ambrazas applied the basic concepts of General System Theory (GST), developed by Ludwig von Bertalanffy¹² in the middle of the century, or of an *organismic view on the theory of evolution*. He defined the mental, spiritual, and national folklore characteristics typical of a nation as characteristic elements, as *stable and invariant* levels of the national style structure. The *changing and developing levels*, according to him, were the national tradition of professional composing, the adoption of cultural experience of other nations, and an individual style of composers. He emphasised that the national style of an individual composer, depending on their talent, aesthetic attitudes, and the achieved level of compositional techniques, could be *traditional* or *innovative* and *conservative* or *contemporary*. In his works, Ambrazas also arranged the levels of the *categories of the national identity* of music and the subordination of characteristics:

- *national uniqueness*;
- *a national style* (a system of individual national characteristics);
- *a national school of composers* – professional creations of composers characterised by an established national style;
- *national music*: a category covering folk and professional creations;
- *national culture* – the supreme integrating category covering composing, performance, forms of musical life, musical education, etc.¹³

As we see, the central concept of the research ('a school of composers') is placed in the centre of the levels of the national style system. It acquires a fundamental significance in Ambrazas' hierarchical, tripartite conception of 'a school of composers'. The latter differentiates the following levels:

- a) *Pedagogical schools*, or schools of composers, based on the general components of a school (a curriculum, a teacher, pupils, a fixed specific place, time, and tradition);
- b) *'Free schools'* (the concept of Ofelia Tuisk), voluntary associations of artists and like-minded people – schools of composers;
- c) *National schools of composers* – as mentioned above, that means creations of professional composers characterised by a formed national style.¹⁴ Ambrazas pointed out that two levels intersect in the concept: the characteristics of the national culture represented by the artist and the aesthetical orientation of his creative activity.

The critical context of a national school of composers integrates the idea of national or folk music. It is important to note that the views of Western European and Eastern European musicians immediately clash at that point. The concept itself implies a certain ideological and historical connotation. The concept of a national style, if viewed not merely from the environment of the formation of a Guido Adler-style theory (*Handbuch der Musikgeschichte, Handbook of Music History*, 1924), and even more from the time of post-modernism, brings about no less theoretical controversy than the principal keyword 'a school of composers'. Controversial and artistic ideological views have been clashing over the idea of a national (folk) music since olden times. Classical examples of insensitivity to the idea of national music were left by Danish Niels Gade, Edward Grieg's teacher and an adept of Felix Mendelssohn's music,¹⁵ Carl Reinacke, Čiurlionis' teacher at the Leipzig Conservatoire, and a number of Western composers.

A sceptical approach to the creation of national music was also promoted by a large number of famous musicologists, such as Th. Adorno, W. Apel, F. Blume, H. Eggebrecht, C. Dahlhaus, and others. For example, Dahlhaus argued that the declaration of a national music (school) was acknowledged and that the musical phenomena covered by those concepts were peripheral. He believed that the definition undoubtedly showed that 'nationality' was opposed to 'universality', and 'universality' was merged with the privilege of the "central" musical nations.¹⁶ From the viewpoint of the cultural parataxis theory, the opposition of the imperial geomodern "centre" and the national "periphery" was not, however, the final decision of Dahlhaus. Later he converted the opposition into synergy and, having rephrased the statement, wrote:

The universality is achieved not through the opposition to nationality, but through nationality.¹⁷

The devaluation of the opposition between the "national" and the "international" increasing since Schönberg's time, distinct geopolitical shifts, and the "internationality" of the establishment of compositional technologies predetermined the belief of most Westerners in the complete obsolescence of the idea of national music (or a school of composers). On the other hand, from the viewpoint of Octavian Lazăr Cosma, the concept of a "national school of composers" became difficult to define for two reasons: first of all, due to a shortage of technical terms to confirm it and, second, due to the indefiniteness of the concept of 'school' because of it completely losing a precise meaning.¹⁸ The said defects can still be addressed by studying the phenomenon of a school of composers in-depth and to form its theoretical foundations, which so far has been developing slowly.

Another wave of criticism of the concept of a national school of composers was inspired by a live process of composition. The prevailing aspirations for original, individual interpretations of relevant compositional technologies account for the fact that presently, technological ideas bring composers together, but not on the basis of a national characteristic. Thus, in the ranks of spectralist adherents, we see a Finn (Kaija Saariaho), a Romanian (Horatiu Radulescu), and a Frenchman (Philippe Hurel), while the fractal phenomenon of polytempo brings together composers from Mexico (Conlon Nancarrow), Denmark (Per Nørgård), and Lithuania (Rytis Mažulis). Ivan Florjanc seconds the idea that the identification of national identity in a modern society is replaced by multiple complex identifications of another kind, e.g., assimilations, racial, linguistic, or geopolitical affiliation, etc.¹⁹ Influential American musicologist Richard Taruskin who "inflamed" the criticism of the concept of national music defined the oppositions "national vs. Cosmopolitan" or "progressive vs. Conservative" as old-fashioned binary structures.

The second meaning of the concept of a school of composers ("free schools") is related to voluntary associations of like-minded artists whose representatives were united by the goal of manifestation and development of creative traditions (the conceptions of O. Tuisk, M. S. Kagan, and V. G. Vlasov); it overlaps with the concept of an "artistic direction", an artistic school.²⁰ To quote Viktor Vlasov:

...artistic schools [...] could be more precisely and strictly localised in time and space, based on chronological, territorial, and geographical boundaries.²¹

In that case, the concept of "school" replaces that of "direction". Such artistic schools ("schools of free composers") have existed in all times. One of those was the *Neudeutsche Schule*²² (the so-called Weimar School) initiated by Liszt: it was a progressive movement of contemporary composers which opposed the conservatism of the old German school and sought to implement the idea of the music of the future (*Musik der Zukunft*). There was also a French school *The Six (Les Six)*, the so-called Paris School, that gathered around Pierre Boulez, and IRCAM, the German school that gathered around Karlheinz Stockhausen, etc. However, not everybody agreed with the fact of the replacement of the concept of "direction" by the concept of "school".

When in 1957 Luigi Nono called the Darmstadt International Summer Courses (*Darmstädter Ferienkurse*) a school, a fierce and broad discussion arose. The authorities who opposed the view (Herman Danuser,²³ Hanz Heinz Stuckenschmidt, and Gionmario Borio) tried to prove that Nono was mistaken and argued that the Darmstadt courses could not be called a school. However, when viewed from a differentiated viewpoint, in their discussion, they tended to substantiate the idea of a school of composers by the criteria

of a pedagogical school of composers (they looked for the figure of a teacher and a single curriculum). Emphasis was placed on a fluctuating state of the status of teacher and pupil: from the beginning, the relationships between teachers and students were based on the difference in experience, despite the priority of age. In 1958, Stuckenschmidt wrote:

18 and 70-year-olds kept exchanging the roles of teachers and students, and it was specifically that constant change that accounted for the absence of hierarchy.²⁴

Thus, the description of 'school' lacked some distinct characteristics: there was no single teacher, and a curriculum of serialism was replaced by one of post-serialism.²⁵ Should we apply the concept of hierarchical structures of Ambrazas' schools of composition, the *Darmstadt School* would have been closer to 'free schools'. In his habilitation paper, Ambrazas emphasised more than once that the concept 'a school of composers' was often used in several meanings: in terms of the specification and localisation of a creative direction (e.g., the New Viennese School), or, in another case, in terms of a specific national culture.

In the present study, I shall further expand the issue of the development of a **pedagogical school of composers**. In the structure of such schools, Ambrazas identified six main components, listed in a certain subordinated sequence.²⁶

The system of a pedagogical school of composers consisted of:

- a) A totality of the knowledge, skills, beliefs, and the principles and techniques of their implementation, i.e. a curriculum (what is taught and inculcated at school?);
- b) A teacher (one or a team) who conveys the curriculum of the school in his environment (who teaches?);
- c) Pupils mastering the content of the curriculum of the school and adopting their teachers' experience (who the knowledge is conveyed to?);
- d) The venue where the process of teaching takes place (where are pupils taught?);
- e) The time and duration of teaching (when and for how long are pupils taught?);
- f) The continuity of the content of teaching, i.e. the traditions that ensure the succession and sustainability of the school (in what way?)

Upon setting the aim to follow the performance of the Lithuanian schools of composers and the integration of the creations of teachers and pupils into an international context, it seems necessary to define a theoretical approach adapted to the present research: the theory of cultural parataxis and an approach of parataxical comparativism. That is a typical post-modernist theory and a new strategy of reading cultural texts (compositions). The concept of parataxis (Greek *parataxis* – alignment side by side) gave

name to a theory applied in the transformation of the relationship with the so-called imperial modernity (S. Friedman (2001, 2006, 2007) and like-minded authors, such as A. L. Geist and J. B. Monléon, G. Yúdice, J. Scandura, L. Doyle, L. Winkel, M. Thurston, H. J. Booth, N. Rigby, A. Eysteinnsson).²⁷ Supporters of cultural parataxis (philosophers, culturologists, anthropologists, art critics) chose to criticise the facts raised by "the great modernity narratives", written stories, periodisations, hierarchies, and heroes. "The great modernity narratives", as a rule, adored the centres of modernism (*the West*) and their cultural figures, however, they regarded the creators of local modernisms of the rest of the world (*the Rest*) as successors to the discoveries of imperial metropolises, imitators and plagiarists (the recognised music centres included the New Viennese School, the Darmstadt International Summer Courses, IRCAM, etc.). In the theory of parataxis, of special importance was the very new perception of modernity as a totality of multiple, non-synchronic various modernisms in different parts of the world. A parataxical view was to be taken both of "cosmopolitan", geo-modernist creations and of a musical culture fostering national identity.

The prerequisites for setting up pedagogical schools of composers in Lithuania and their genealogy

I shall comment upon an example of the development of Lithuanian pedagogical schools of composers, based on the research into its development of over 9 decades. First of all, I would like to discuss several prerequisites and conditions for the emergence of a Lithuanian pedagogical schools of composers. Teaching composition is an exclusive phenomenon of cultural significance, and to mature it in Lithuania in the early 20th century, many factors of the development of musical culture had to concentrate and interact. I shall mention several related ones: but for their effective interaction, it would have been difficult to imagine the start of teaching composition and the work of still operating "stem" schools.

Due to the absence of a musical education system, in the late 19th and the early 20th century, Lithuanian composers and performers studied in foreign higher musical education institutions abroad: the Institute of Music in Warsaw, the Royal Institute of Church Music in Potsdam (Charlottenburg), the School of Church Music in Regensburg and Berlin, Leipzig Conservatory, Saint Petersburg, Moscow, and Berlin conservatories, the Russian Conservatory in Paris, the Prague Conservatory and Alois Hába's Studio of Quartertones in Prague, etc. They were very important for the emerging intentions to create national music and for the development of Lithuanian musical culture, and

afterwards for its maturity and the pedagogical tradition of teaching composition.

The cultural milieu of Lithuanian music in the early 20th century can be called a period both of the development of the compositional teaching system and the debuts of professional music genres. Before the First World War, Lithuanian composers produced their first:

- Symphonic poems (Čiurlionis' *In the Forest*, 1901, *The Sea*, 1907; Karnavičius' *Ulalume*, 1917);
- Operas (Mikas Petrauskas' *Birutė*, 1906, *Eglė the Queen of Grass Snakes*, 1910–1923);
- Operettas (Petrauskas' *The Chimney-Sweeper and the Miller*, 1903; and 16 other ones afterwards);
- Symphonies (Juozas Žilevičius' *Symphony*, 1919; Bacevičius' *Symphony* No. 1, 1928);
- Other symphonic genres (Gruodis' symphonic piece *A Nice Autumn*, 1922; *A Symphonic Prologue*, 1923, *The Dance of Life*, 1928);
- Concerto for piano and orchestra (Bacevičius' *Concerto for Piano and Orchestra* No. 1, 1929);
- A string quartet (Čiurlionis' *String Quartet in C minor*, 1901/1902);
- Mass and *Requiem* (Naujalis, Sasnauskas, Brazys);
- Sonatas (Gruodis' *Sonata for piano* No. 1 in C-sharp minor *Passionate*; 1919; *Sonata for violin and piano* in D minor, 1922)
- Pieces of piano music (Čiurlionis, Bacevičius);
- Solo and choir songs;
- Harmonisations of Lithuanian folk songs.

Although the classical rules of composing in a romantic shape predominated, however, as early as in the second half of the 1920s and the beginning of the 1930s, increasingly more radically inclined young people were coming back from their studies abroad (Gruodis, Bendorius, Banaitis, Dvarionas came from the Leipzig Conservatoire, Bacevičius from the Russian Paris Conservatoire, Kačinskas from the Prague Conservatoire and Hába's Quartertone Studio, and Jakubėnas from the Berlin Higher Music School); both in their compositions and in the press, oppositional creative positions and orientations started to emerge which manifested themselves in the discussions on national music composing. The four-decade long development of Lithuanian professional music (until the Second World War), depending on their aesthetic and technological orientations and relationships with the modernist innovations of European music, can be conditionally differentiated into five directions:

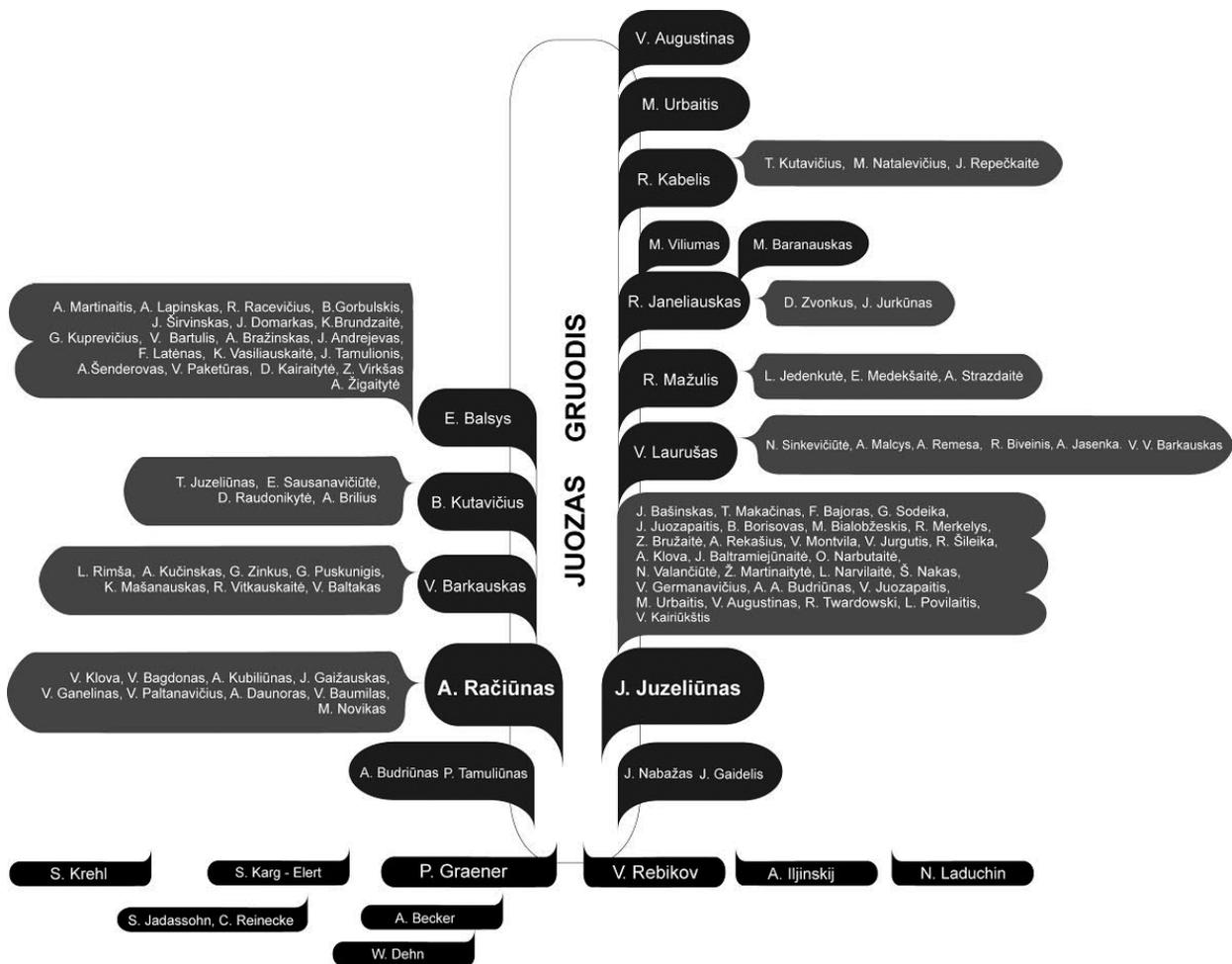
- Romantic – academic (Naujalis, Sasnauskas, Petrauskas, Šimkus, Tallat Kelpša, Kačanauskas);
- Romantic – constructivist with manifestations of modernism (Čiurlionis);
- Traditionalist (academic, classical) (Brazys);

- Moderate modernism (Gruodis, Banaitis, Jakubėnas, Nabažas, Gaidelis, Pakalnis);
- Modernism, conditionally called the first Lithuanian avant-garde (Bacevičius, Kačinskas).

The maturation of the creative milieu (“soil”) led to the possibility of starting work at the level of composer educating schools and conservatoires in Lithuania. I shall name several facts and events related to the process of launching the Lithuanian pedagogical schools of composers.

The start of teaching composition in Lithuania was marked by the opening of the first Department of Composition at the Klaipėda Music School, or the Klaipėda Conservatoire (*Memeler Konservatorium für Musik*), in 1923 through the efforts of Stasys Šimkus. Šimkus had graduated from Jāzeps Vītols class of composition in the St. Petersburg Conservatoire, therefore, he transferred its curriculum and the model of studies to Klaipėda: the core curriculum of four years, while the willing ones could extend their studies for another one or two years. However, the beginning of the Lithuanian (pedagogical) schools of composers is attributed to Gruodis and the Kaunas Music School in 1927, and later to the Kaunas Conservatoire (1933). Why? The Composition Class of Šimkus had 24 pupils in the first year of studies, but only two of them – Domas Andrulis and Juozas Bertulis – completed the studies of composition. What went wrong?

The pedagogical activity of Šimkus and the process of composer education were complicated by at least three serious reasons: his own limited experience in composition, a defective teaching methodology, and his difficult character. Prior to teaching at the Klaipėda Conservatoire, he had only composed works in several genres: he wrote solo songs, harmonised Lithuanian folk songs, and had several student-genre compositions, such as *Variations for piano Lithuanian Silhouettes* (1921), and a cantata *Farewell to Homeland* (1920). Large forms, such as the opera *A Village by the Manor (Pagirėnai)*, 1941 and a symphonic poem *Nemunas* (1930) were composed by Šimkus after he had stopped teaching composition. The most serious defect in his large form compositions was a lack of the development of themes, the “post-expositional crisis”, a problem of most young national schools and young composers. Instead of that, Šimkus developed new themes (Račiūnas also wrote in a similar way). In the early 20th century, only Čiurlionis and Kačinskas, and partially Bacevičius, seemed to have avoided that. When teaching students, Šimkus behaved in a similar way: he assigned increasingly more tasks (asked to harmonise up to 20 melodies). The teacher never commented on students works, did not correct mistakes, or did not show the way to do things better²⁸. In the autumn of 1930, students refused to attend his classes, the situation was getting worse, and the headmaster only agreed to meet



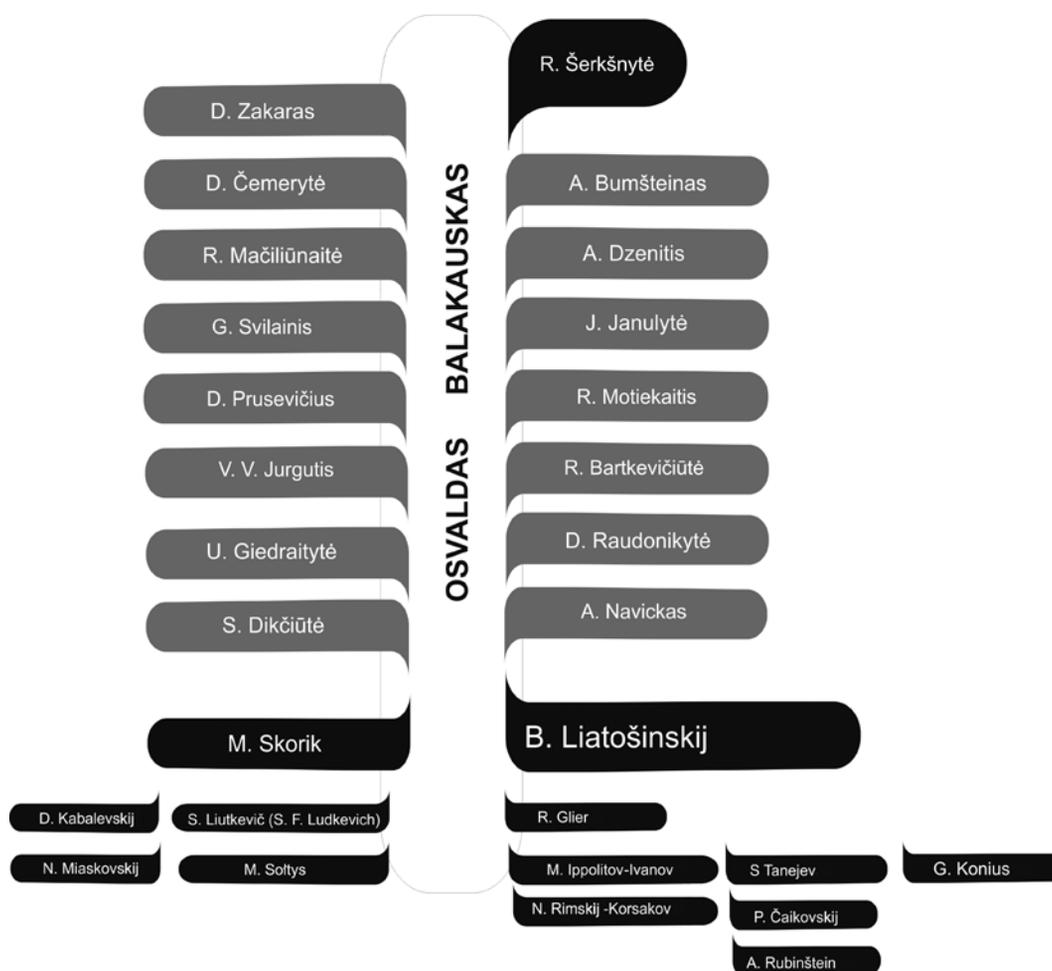
Scheme 1. A genealogical tree of Juozas Gruodis' pedagogical school of composers (Daunoravičienė's design)

students when two policemen in disguise participated. In May 1927, the Minister of Education Šakenis received the students' request to replace the headmaster of the school. Simultaneously, an issue of quality arose: was it really a higher school of musical education that operated in Klaipėda? In 1928, the name of the conservatoire was annulled, and the author of the first Lithuanian symphony Juozas Žilevičius became the headmaster of the school.

In 1927, on the initiative of Gruodis, the Kaunas Music School was set up in the provisional capital, with the second in Lithuania Department of Composition ("free composing") in it (in 1933, the school was renamed the Kaunas Conservatoire). In 1949, the Kaunas Conservatoire was transferred to Vilnius, and the Department of Composition continued in the Lithuanian State Conservatoire (presently the Lithuanian Academy of Music and Theatre). The history of the Lithuanian pedagogical schools of composers over the period of 93 years of their operation has been recorded, and continues to be recorded, by the work of 16 Lithuanian classes of composition.

As composer education at the Klaipėda Music School stopped, it was the system of composer education developed

by Juozas Gruodis, the interwar period "sun of modernism" in Lithuanian music (as Gruodis was ironically titled by his conservative colleague T. Brazys), that was recognised as the first and the largest pedagogical school of composers in Lithuania. As argued by Ambrasas in his habilitation thesis and as testified by the present research, Gruodis' creative and pedagogical activity conformed to the system of the pedagogical schools for composers with all the components present. Gruodis wrote its first curriculum and developed the methodology of teaching.²⁹ Gruodis was the creator of the national style of music and consistently fostered the conception of national modernism (Ernst Gellner's term).³⁰ Professor Gruodis raised the "flag" (direction) of national modernism (as the organic whole of the interaction between the concepts of "national music" and "modern music") and brought pupils together. Most of the later generations of Lithuanian composers were the students of two of his pupils: Julius Juzeliūnas (1916–2001) and Antanas Račiūnas (1905–1984) (see Schema 1). The second "stem" pedagogical school was established by Osvaldas Balakauskas (b. 1937), who came back from Kiev to Vilnius in 1972 and started teaching composition in the Lithuanian



Scheme 2. A genealogical tree of Osvaldas Balakauskas' pedagogical school of composers (Daunoravičienė's design)

Conservatoire in the 1980s. He was the central figure of Lithuanian modernism in the 1960s to 1980s of the 20th century and made a substantial contribution to the rapid updating of Lithuanian music (see 2 scheme).

The history of teaching composition in Lithuania in the present research is represented by the schematised “genealogical trees”, drawn by the author, of two core Lithuanian schools of composition. Their design differentiates the non-identical concepts of the structure of the school of composers: the *composition school* and the *composition class*. The arguments covering the factors of differentiating between pedagogical schools of composition and classes of composition were laid out by Algirdas Ambrazas in his theory. In his opinion, the concept of a school of composers rested on several fundamental components, which included: (a) teacher’s articulated creative attitude (“a clearly expressed aesthetic, creative attitude” (Ambrazas), and (b) a systemic character of the compositional principles established by a teacher (Ofelia Tuisk: “not individual elements, but a system of compositional techniques and aesthetic provisions”³¹). However, the totality of the school criteria had to be supplemented by a third component formulated by the author of

the research. That was (c) the continuity of the pedagogical tradition and a transforming relationship with the teacher’s programme / curriculum. From the start of composers’ education in Lithuania in 1923, the criteria of a pedagogical school of composers and the classes of composition implemented in practice enabled the identification of the two most important “stem” pedagogical schools of composition. The first and the oldest one was that of Juozas Gruodis at the Kaunas Music School in 1927, and later, the school of composers set up at the Kaunas Conservatoire in 1933. The second genealogical tree represented, as mentioned above, the pedagogical school of composers established by professor Osvaldas Balakauskas (on the principles of its work).

The “genealogical trees” introducing the history of teaching composition in Lithuania grew in different cultural “soils” and inherited different pedagogical traditions that had raised the founders of the schools. That predetermined the characteristics of the composer’s education or, in a broader sense, the features of Lithuanian musical culture identity, and its “face”. In the analysis of the curricula of the two “stem” pedagogical schools of composers, one can suggest several fundamental insights: both were based on

a modernistic orientation, however, they differed in their relationship with the idea of folk and national music. What else united or separated the two “stem” Lithuanian schools and their teachers?

On the one hand, in the “roots” of both of them, the influences of Russian culture (and pedagogy) and of Western culture (German, modernism of the 20th century) were intertwined. They were united by a common aspiration for modern, contemporary creation. Several fundamental oppositions were inherent there: the ideas of national modernity and cosmopolitan modernity, practical teaching of composition and the development of an original compositional system. The differences were based on the histories and creative activities of the founders of the schools. So far, we have mostly been speaking about the contexts of the emerging of Lithuanian pedagogical schools of composers and their cultural milieu – the “soil” and the founders (“the stems” were introduced); nonetheless, it is no less important to briefly discuss the ideas, trends, and the theses of the programmes that circulated in the network of the “roots” of the schools.

From that viewpoint, it is obvious that, in the “roots” of the Lithuanian schools of composers, traditions of different musical cultures and pedagogies were intertwined. The predominant influences came from German and Russian musical cultures. The founder of the first Department of Composition Stasys Šimkus studied composition in the Jāzeps Vītols School of composition in the St Petersburg Conservatoire from 1908 to 1914. He was dissatisfied with the conservative teaching and the “stopped time” of that school (as defined by Šimkus). More refreshing inspirations came to Šimkus from his studies in Germany, at the Leipzig Conservatoire and at the Berlin Conservatoire, where in the years 1921–1922 he studied in the composition classes of Paul Graener, Sigfrid Karg-Elert, and Max von Schillings. The founder of the largest school of composition Juozas Gruodis absorbed the German pedagogical tradition at the Leipzig Conservatoire in the period of 1920 to 1924, although in 1914, he took private lessons in the theory of music from A. Ilyinsky and N. Ladukhin, pupils of S. Teneyev, in Moscow and studied the theory of music at Moscow Conservatoire in 1915 through to 1916. Both Gruodis’ teachers of composition – Vladimir Rebikov (1866–1920) and Paul Graener (1872–1944) – studied theory of music and composition in Berlin, and Rebikov privately also in Austria³².

Osvaldas Balakauskas at the Kiev Conservatoire (1964–1969) was educated by the tandem of Lyatoshinsky & Glière: adoration for Scriabin’s music became the trademark of Lyatoshinsky’s school. The studies of 20th century modern music initiated by the night universities of the Kiev Avant-garde, the established values, and the creative vectors were the second non-academic education for Balakauskas. Nonetheless, a greater influence on Balakauskas’ school of composition and his musical works was made by his

independent studies of 20th century modernism, and especially of avant-garde music, from books and in the circle of Blazhkov & Silvestrov and by communication with Kievan modernists. The knowledge of European avant-garde music brought by Balakauskas on his return to Lithuania in 1972 destroyed the hermeticity of the Soviet-era compositional education system and revealed the broader perspective of 20th century music composition. I shall add that, on the example of Silvestrov’s “night hearings”, upon returning to Lithuania, Balakauskas for some time kept inviting his colleagues to his apartment in Vilnius (in the so-called Scientist House, J. Tumo-Vaižganto g. 9/1) and educating them: he introduced them to the literature of avant-garde music and the scores that he had brought, and they listened to recordings. Thus, through institutions and teachers, Russian (and partially Ukrainian) musical culture and its pedagogical traditions at the Moscow and Kiev Conservatoires were integrated into the foundations of Lithuanian schools. The impact of Western schools, adopted by Šimkus and Gruodis during their studies (1921–1922, 1920–1924) at the Leipzig Conservatoire and experienced by Balakauskas in the Kiev avant-garde circle, manifested itself to no lesser a degree. As illustrated by the above drawn genealogical trees of the Lithuanian schools of composers, the two “stem” schools were followed by a third, Julius Juzeliūnas’ school that educated 47 composers. It branched from the main “stem” of Gruodis’ school of composition (see Schema 1). It is especially important to emphasise that the identity of the three Lithuanian schools of composition and their orientation were *strictly modernistic*.

The comparison of Lithuanian, Estonian, and Latvian schools of composition reveals certain differences in the system of the “roots”. It is necessary to note that the Latvian and Estonian national schools of composers were established earlier than the Lithuanian ones. On the other hand, their founders (differently from Gruodis) were pupils of the Russian pedagogical tradition (the St. Petersburg Conservatoire). The founder and Rector of the Latvian Conservatoire Jāzeps Vītols (1863–1948) graduated from Rimsky-Korsakov’s composition class at the St. Petersburg Conservatoire, became its professor, and, upon founding the Latvian Conservatoire, acted as its Rector for 25 years (1919–1944). Vītols inculcated the foundations of professionalism and a strongly constructed form in his pupils (Prokofiev, Myaskovsky, Vainiūnas, and others). He wrote plenty of music for choir and, even though not being conservative, he did not generate innovative ideas, either. His compositions and the pedagogical direction substantially predetermined the trends of Latvian music development in the first half of the 20th century. Estonian musicologist Mart Humal who was engaged in the comparative studies of the modernisation of Latvian, Estonian, and Lithuanian professional music acknowledged that, in Latvia:

...the music of the 20s through the 30s was the most conservative, and there were almost no compositions of the modernist type.³³

Humal named Jānis Ivanovs' works, e.g., his Symphony No. 4 in E-flat major *Atlantis* (1939),³⁴ as an exception. In the discussion of the musical stylistics predominating in the school of Vītols, Jānis Kudiņš indicated the prevalence of the classical standards in it, which accounted for a rather long stage of national romanticism in the 20th century Latvian music.³⁵

In Estonia, the first music teaching schools were founded in 1919. In 1920, as many as two Estonian pedagogical schools of composers were founded whose differences strongly influenced the development of 20th century Estonian national music. The Tallinn school of composers was founded by Artur Kapp (1878–1952), another pupil of Rimsky-Korsakov, who in his creative provisions was close to Vītols. Kapp created in the traditional genres and applied rather traditional means, and perhaps due to that there were not so many prominent composers among his pupils (Evald Aav, Gustav Ernesaks, Helen Tobias-Duesberg): some of them imitated Tchaikovsky's style, and others turned towards choir conducting and compositions for choir. As acknowledged by Ofelija Tuisk³⁶, the Tallinn school was permeated by academism and held a negative or reserved view of innovations.

The modernisation of Estonian musical culture was much more strongly influenced by the so-called Tartu School of Composers. It was founded by Heino Eller (1887–1970) who in the years 1919 through 1920 studied under Vassily Kalafati, Maximilian Steinberg, and Mikhail Chernov in the St. Petersburg Conservatoire. Eller who surpassed the traditionalist Kapp by his compositions is considered to be the creator of the Estonian national instrumental style. The modernist trend in his creations was especially clearly revealed in the 1920s (similarly to Lyatoshinsky's music), when it vividly responded to the trends of expressionism and impressionism in European music (e.g., symphonic poems *Night Calls*, 1920; *Phantoms*, 1924). Eller founded/gave meaning to the Tartu School of Composers when working in the Faculty of Theory of Music and Composition at the Tartu Higher School of Music (1920 to 1940).³⁷ In the 1930s, his creative inclinations turned towards the composition of national music and became close to Gruodis' aesthetics: attention to folklore increased, and the musical material, harmony, the instrumental texture, etc., changed. In the pre-war years, the modernist trend in music was developed by Eller's pupils: Eduard Oja (1905–1950)³⁸ and Eduard Tubin (1905–1982).³⁹ Eller's school grew especially rapidly after he had moved to Tallinn in 1940 and worked as a professor of composition at the Tallinn Conservatoire. In it, he educated a number of well-known composers (Boris Kõrver, Anatoli Garšnek,

Valter Ojakäär, Uno Naissoo, Arne Oit, Jaan Rääts, Heino Jürisalu, Arvo Pärt, Alo Põldmäe, and Lepo Sumera).⁴⁰

Upon discussing the stories of emergence of Lithuanian schools of composers, classes of composition, and their contexts and upon defining the key concepts of the present research, the genealogical trees of Lithuanian schools of composers that summarised the research were drawn. However, the research preamble and the graphic configuration of the "tree" provided just a prerequisite for further research. Undoubtedly, the work of the pedagogical schools of composers is one of the fundamental cornerstones in the formation of any national musical culture.

Juozas Gruodis' creative programme

In our in-depth studies of the major Lithuanian pedagogical schools of composers, we inevitably come to the following fundamental questions: firstly, how did a teacher, his creative activity, ideals, and the relations with the technological provisions of modernity affect the further development of music through his pupils? Secondly, on what scale can national culture be sometimes affected by one creator-teacher? To put it simply, was Cage's radicalism substantiated by the fact that he had Henry Cowell and Arnold Schönberg⁴¹ among his teachers? (Cage studied under Schönberg for two years after the former had immigrated to Los Angeles in 1930s, just prior to World War II). As among the subordinated components of pedagogical schools the teacher, his creative activity, and his programme emerge as the most important characteristics, I shall discuss the creative positions of the teachers in the Lithuanian schools of composers from that viewpoint.

The modernist orientation in the creations of Juozas Gruodis, the founder of the national school of composers, was predetermined by his private lessons under Vladimir Rebikov⁴² (1915–1919) in Yalta. When Rebikov was enrolling in the Moscow Conservatoire and playing a waltz with 'modernist dissonances', the chairman of the committee for entrance exams Sergei Taneyev condemned it as defective and shouted:

You have no ear for music! You do not hear dissonances!⁴³

A lack of academic education later predetermined and reflected the radicalism of Rebikov's creative search and simultaneously "confined" his music in the forms of chamber genres (songs, vocal cycles, composition for choirs, instrumental pieces, chamber operas, etc.). However, the hasty authoritarian decision of Tchaikovsky's pupil Taneyev must have harmed Russian music culture. Gruodis' conception of modernist composition was undoubtedly inspired by the experiments of reformer Rebikov, 'an eccentric composer', and infected by his courage. In his compositions, Rebikov used

cluster and polytonal chords, complex harmonic elements (such as ninth chords or chords based upon the fourths and fifths). The works of Paul Graener (1872–1944), Gruodis' teacher of composition at the Leipzig Conservatoire, on the contrary, lacked individuality (they were similar to the stylistics of Richard Strauss and Max Reger) and the component of discovery (he composed works in the style of late Romanticism, the expressionist atonality permeated with impressionist colours). "Gifted, but lazy" (*begabt, aber faulich*) said Brahms about Graener after their meeting in 1895 and advised him "to sit down and work hard".⁴⁴ Brahms' insight must have revealed the reasons why Graener had not completed academic education, however, his operas were regularly staged in the theatres of Nazi Germany. At the Leipzig Conservatoire, Šimkus and Gruodis were most impressed by the refreshing idea of the creator of national culture (*völkisch Kulturschaffender*) advocated by Graener. On graduating from the Leipzig Conservatoire "with distinction" (*mit ausgezeichnetem Erfolge*) in 1924 and passing the final exam (*Solistenprüfung*), Gruodis returned to Lithuania, eager to create national music using contemporary compositional means.



Figure 1. A diploma of completion of the studies of composition at the Leipzig Conservatoire, issued to Juozas Gruodis in 1924

In 1927, Gruodis accepted the proposal of the Ministry of Education to become the Director of the Kaunas State Music School⁴⁵ (at the time, it had 254 pupils studying traditional specialties of music). He immediately (in 1927) opened the Department of Composition, having taken the model of the Latvian Conservatoire which, in turn, had adopted it from the St. Petersburg Conservatoire. Gruodis himself taught all the theoretical courses, from harmony to orchestration and "free composing". As early as 1927–1928, the new Director prepared a draft law on converting the school into a conservatoire, although the process lasted for another six years, until 1933. Several publications and public speeches of Gruodis (*Music and "Modernism" in it, The Issues of Contemporary Music, How the Lithuanian Nation has to Cultivate its Music, and Music must Come from Folk to Folk*),⁴⁶ the pupils' statements, and the works of Gruodis himself testify to the fact that, when composing and teaching composition, Gruodis was guided by the following principles:

- He emphasised the significance of knowledge about 'compositional craft' and of 'formal' composing. He understood progress in music as the evolution of the formal principles and the use of the contemporary means.
- Gruodis: I would really like to at least a bit equate Lithuanian music, with Lithuanian folk songs as its basis, to European music.⁴⁷
- Modern music was defined as "the music rising to the contemporary means of expression"⁴⁸ (modernity was identified with the concepts 'contemporary', 'innovative').
- Gruodis did not see any contradiction between the concepts 'national music' and 'modern music'.
- Gruodis: I try to use modernist means and to be a national composer.⁴⁹
- Gruodis believed that it was not conservatism, but innovativeness that ensured the continuity of classical traditions. The new musical means had to evolve from the totality of the earlier used means.
- Gruodis: God forbid for an artist to descend to the level of the crowd, however, he has to educate the crowd to which he publishes his works.⁵⁰
- Gruodis argued that professional Lithuanian music, at least in the first stage, had to be based on the treasures of the folk music, which formed the basis of any national music. He encouraged the national tradition to be created through all the technological means available in music.
- When creating the Lithuanian harmony, he used modal harmony and chromatic tones, yet avoided the traditional functional sequences and formed consonances (harmonies) of the fourths-the fifths, the seconds, or of the trichord elements.
- The first one to have systematically used polyphonic part songs, Gruodis found that their structure was closer to the contemporary music.



Photo 1. Juožas Gruodis and Julius Juzeliūnas at the Kaunas Conservatoire, 1948

- Even if he emphasised the importance of the folk song for Lithuanian professional music (“It is necessary to get deeper acquainted with the folklore,” Gruodis would frequently tell his pupils), he admitted that national uniqueness was ensured not by the mechanical use of quotations, but rather by the affinity of the way of thinking (the mental level) and the world outlook.
- The programme of Gruodis’ school of composition and his vision of Lithuanian national music was a model of ‘national modernism’.

The immanent expression of the national identity of professional music was also of interest to Polish musicologist Mieczysław Tomaszewski, another scholar of Ambrazas’ generation. In consideration of the “formula” of an expression of a national characteristic, valid even in the current compositional practice, Tomaszewski listed a wide range of the components of culture. First of all, there are the national language and dances and an intermediating medium of national folklore; popular songs, the links with national history and national literature, landscapes, etc.⁵¹ In the works of Ambrazas, in the structure of a national style – “a distinct system of elements and their relationships, unique from the national viewpoint, forming under a sufficiently high level of national culture and regularly developing”⁵² – identified the following layers:

...a complex of mental and spiritual characteristics of the nation (the national character), the features of national folklore, the national traditions of professional composition, the adopted creative experience of other national cultures, and the specificity of the creative individualities of composers.⁵³

As noted by Ambrazas, the first and the second levels were stable, invariant, while the third to the fifth, varying. They could be traditionalist or innovative, conservative or contemporary. From among the pupils of Gruodis, it was Julius Juzeliūnas (1916–2001), his last pupil, who developed the idea of national music in the most consistent way. In his creations and in the classes of composition, Gruodis sought true professionalism, an innovative spirit and national uniqueness, or an organic alloy of folklore elements. However, the Lithuanian school of composers (the national culture) formed not merely on the basis of a single model of national music. As the issue remains a relevant topic of a scholarly discourse, let us briefly dwell on the controversy of Lithuanian musicians on the essence of national music that flared up in the interwar period.

The beginning of nationally engaged music was inspired by Čiurlionis in his article *On Music* as early as in 1910. The relevance of folk songs to professional composition was emphasised by Čiurlionis more than once:

Those songs are like rocks of precious marble, and they are waiting for a genius able to make immortal creations of them.⁵⁴

Čiurlionis saw and described the spiritual states of the national mentality by mysterious metaphors: “the Lithuanian tune”, “Lithuanian longing”, “a deep mysterious character”,⁵⁵ “as if religious longing and silent unearthly sadness”.⁵⁶ Čiurlionis finished the programmatic article as if by obligating:

Let us not forget what kind of responsibility lies with us. We are the first Lithuanian composers, and the coming generations will look for examples in our works. We are like a link between

Lithuanian songs and Lithuanian music of the future. [...] Our credo is our ancient songs and our music of the future.⁵⁷

Two years later (in 1912), Stevan Hristic⁵⁸ in the journal *Zvezda* [The Star] summarised the differences between the two components of the national character: the ‘psychological nationality’ and the ‘descriptive nationality’. The latter states of the Lithuanian spirit, difficult to define and described by Čiurlionis, could have been the examples of ‘psychological nationality’ in music. The phylogenetic (Gr. *phylon* ‘tribe, variety’; *genda* ‘origin’) aspect reflecting the mental processes of the nation is no less important than the stereotypical models of folklore exploited by composers.

As early as the 1930s of the 20th century, Čiurlionis’ holistic, integral model of nationality in music fast disintegrated, and Lithuanian composers were developing different views on how to saturate modern music with the spirit of national identity. The discussion focused on the most stable, “material” element in the conception of national music (G. Gabšys’ concept) – the issue of the use of a folk song. Its consideration became the apple of discord in the discussions of Bacevičius and Kačinskas, and, on the other hand, of Vladas Jakubėnas and Gruodis. Different approaches to the concept of the development of national professional music and to the forms of the folk song states in modern composition and the time of their use clashed.

Similarly to other composers of microtonal music. e.g., Arthur Lourié who claimed that nationality was the “last illusion” of non-talented people, Kačinskas in his creations strictly rejected the “material” elements of folk music. In his paper *Marks of the Works of Lithuanian Composers* published in *Muzikos barai* journal in 1938, he argued that the latter only hindered the expression of the national elements. According to Kačinskas:

...it would not be reasonable to limit oneself to the principles of Lithuanian folk songs, as, by their structure, Lithuanian songs little differ from the Slavic peoples’ songs, i.e. a folk song is a too weak basis for the composing of Lithuanian music.⁵⁹

Kačinskas, who sought in his compositions “to individually follow a progressive course”, gave priority to a personalistic individuality, and not to the products of collective work (folklore); he was interested in the spiritual structure of a Lithuanian music, and he advocated the idea of “psychological nationality”. In his paper *Issues of National Lithuanian Music Composition* published in 1933, he was asking:

Why, when looking for Lithuanianness in songs and hymns, in Lithuanian nature – forests, rivers, and lakes, we ignore the most important source of Lithuanianness – our individuality? Can a creative individuality raised on a liberal creative basis be alien to the Lithuanian spirit? [...] The uniqueness of compositions of a Lithuanian composer and the difference from the characteristics of other nations’ creations will be unavoidable.⁶⁰

At the end of the paper, Kačinskas warned:

When pursuing nationality in Lithuanian musical compositions, let us be cautious, so that, having exploited the old marks of Lithuanian creations, however, having abandoned much more wider and deeper creative factors and characteristics of contemporary Lithuanians, we would not block the road to our progress.⁶¹

Even though Gruodis propagated modernist means, the fear that “by consuming alien, we ourselves shall become aliens”⁶² got the better of him as he was viewing the expressionist “cosmopolitan” musical works of Kačinskas emerging in Lithuania. Gruodis sought to gradually expose his pupils to the compositional innovations of modernism:

From folk songs to the contemporary art of music – ten, twenty years of hard work.⁶³

He feared that:

...the quartertones, and especially of the same false tempered tuning, artificially promoted by some musicians, experimenters rather than musicians, may not take root. Quartertones are too alien to diatonic Europe, and especially Lithuania.⁶⁴

In the interwar years, the possibility of preserving the national identity of modern, contemporary music without making use of folk songs was actively advocated by Vytautas Bacevičius (1905–1970), having returned from Paris. In his programmatic article *On National Music* (1938), he shrugged his shoulders wondering why so many in Lithuania believed that:

...if the Lithuanian nation was so old, and the folk songs so simple and primitive, then all Lithuanian compositions had to be simple and primitive, far away from culture and new discoveries. [...] It is high time we got interested in, and concerned about, the latest achievements in the area of art, it is time we created such values of art that complied with the spirit of the 20th century and were based on the national element, instead of perpetually toying with folk songs.⁶⁵

Bacevičius believed that the ‘national element’ in music had to be in tune with the spirit of the time. It would seem that Gruodis had to approve of such a conception. His protected conception of the descriptive, “material” nationality was expanding, integrating also the component of “psychological nationality”. When giving a presentation *On Issues of Contemporary Music* at the Kaunas Music School in 1928, he admitted:

One can create a purely national composition without making use of a single folk song, and vice versa: to take a folk song for every theme and to make the composition alien.⁶⁶

As early as in 1928, looking to the future, Gruodis saw the perspective of the dissemination of the structural-semantic principles of folklore. He argued:

Later, of course, no folk songs will remain in our music, however, the rays of their soul that have woven our songs will shine forever, and if we lay proper foundations, our music, however it would develop, will stay Lithuanian forever.⁶⁷

What Gruodis was postponing for the future in the interwar period was the present for Bacevičius and Kačinskas. Despite their different views, the participants of the discussion were united by a common discourse and the lack of theoretical conceptualisation of their insights.

At the end of the 19th century, the concepts of 'folk' (*Volk-, folk-*) gradually became synonymous with the concept of 'nation'. That cultural-social transformation served as the basis for the belief of Gruodis' composition school, that the contact with folklore was necessary at least in the initial stage of the national school development. His ambition to write national music "using all the available technological means in music" was close to the aspirations of his contemporaries (Heino Eller, Leoš Janáček, Igor Stravinskym, etc.). However, there were no inspiring examples in Lithuania of how to do it. From that viewpoint, Gruodis would have accepted Janáček's concept of "speech tunes", shaped on the basis of the folklore studies of Moravia and other Slavic nations. Most likely, Béla Bartók's compositional method, later decoded by Ernő Lendvai as being based on the ground of an axis systems of two opposing tonal systems, was not known either at the Kaunas or Klaipėda Music School in the interwar period. Doubts arise whether Gruodis, when taking Rebikov's private lessons in Yalta, was introduced to the reformatory ideas of his teacher (the concepts of *melo-mimics or rhythm-declamation*). Differently from Janáček and Bartók, Gruodis' relationship with Lithuanian folklore and its structural integration into his compositional system was not based on any specific method: those were rather practical-creative solutions. An attempt to permeate modern creations with national folklore (*traditional music*) was more a euphoric resolution than a radical compositional solution, extended by theoretical reflection and conceptualisation. That is why, from the viewpoint of the original synthesis of the folk and contemporary composition elements and individual style, the music of Gruodis never went beyond the boundaries of national romanticism with some elements of moderate modernism. Similarly to the compositions of his teacher Paul Graener,⁶⁸ the harmonic field of Late Romanticism sounded, shifting towards expressionist atonality and the colourfulness of impressionism. The modernist constructive trend of composition in Lithuania before the Second World War was more strongly manifested in the works of Čiurlionis, Bacevičius, and Kačinskas. On the other hand, the declaration of modern national music was of great significance for the further prospects of the Lithuanian school of composers and became part of the compositional practice mainly in the works of the pupils of the school founded by him.⁶⁹

The secondary aim of the present study is to examine and identify the systemic characteristics and the main components of 20th century national music. As we can see, there is no single opinion about the importance of the national component in professional composition. Both the folk song and the intention of writing national music against the background of the establishment of universals and globalization may seem to have lost their relevance. On the other hand, musicologists themselves (the case of Dallhaus) often changed their views. Richard Taruskin's view also varied from the condemnation of folk music as "national neoprimitivism" to the reflections on the Russian character in the 20th century music in his monograph *Defining Russia Musically* (2000). In it, Taruskin did not doubt that Russian artists were always committed to the aspiration of national identity and, as the Russian marks in music, pointed out the symbolic senses of extra-musical elements. At the end of the chapter on Alfred Schnittke, he wrote:

... a Russian voice is still special, still privileged. Russia is still different, still other. And Russian music still has the power to define that difference.⁷⁰

Incidentally, at the academic level, the discourse of national music also developed, framed by extreme opposites of opinions: between the local and the global, by opposing "one's own" and "somebody else's", or by acknowledging the discussion to be politically incorrect and provincial or, on the contrary, of special importance. The views on the future of music also differ. Optimists see a bright outcome of globalization, i.e. the civilization of a post-national culture professing universal (and not national) values. On the contrary, pessimists see negative and dangerous "West-toxication" (Featherstone's concept), anonymous multiculturalism, and a lost sense of self-identity which again provokes the longing for the lost identity. In such a context, with the emerging movements of the New Nationalism, an authorisation to create national music inherent in the subconsciousness of Lithuanian culture does not deny the probability of its actualisation in incredible forms. I shall discuss the creative activity of the most influential Lithuanian schools/classes of composition in that and other aspects.

The "branches" of Gruodis' school: systemic versus intuitive composing

A universal controversy of compositional thinking, reflected in the sections of different schools of composition, was formulated by John Cage in 1958, in his "sobering" lecture *Indeterminacy* at the Darmstadt International Summer Courses. Cage's debut⁷¹ put an end to the Darmstadt's serial avant-gardism – the era of investigation and systematisation of musical material – and opened the perspective of

the post-serialist avant-garde music (as Gianmario Borio named it in his dissertation)⁷² Simply put, Cage's radicalism freed the material from rational violence and proposed the principles of improvised randomness. Still, composers' attempts to "reverse" the momentum-gathering rationalisation of the composing process was already taking place both in Europe and the USA. A polyvalent mobile form of two versions of Stockhausen's *Klavierstück XI*, played by pianist Paul Jacobs in the hothouse during the Darmstadt Summer Courses on 28 July 1958, appeared in the focus of Cage's critical reflection. In his musical works, he was already withdrawing from the ordered procedures in composition and criticised Stockhausen's method of composing, based on *Klavierstück XI* ("the formal indeterminacy brings results which are surprising, but in a limited plane" (John Cage)). Having raised the opposition of the rational *vs.* irrational composition as an object of theoretical consideration, Cage strongly opposed the cult of determinism:

There is a tendency in my composition means away from ideas of order towards no ideas of order.⁷³

Cage identified indeterminacy, i.e. a way to perform a composition in different ways,⁷⁴ as the condition of liberation and one's own self, and vice versa: he called ordered procedures in musical composition as violence. Cage then made his position clear in his correspondence with Stockhausen and Boulez.⁷⁵

In the comments on the systems of Lithuanian pedagogical schools of composers (the compositions of the teachers and the methodologies of their work with students), the analogy of separation of the two trends of avant-garde can be applied only symbolically, as a metaphor of the "fractal" branching of the genealogical trees of the schools. Compared to the millennia-long development of European musical culture, the schools of composers of the Baltic countries were a young phenomenon, and they developed on the principle of "condensed", overlapping processes. It is not accidentally that different styles co-existed in the frameworks of individual schools: from the principles of national Romanticism to post-modernist spectralism.

The design of the "tree" of the compositional school of Gruodis (see 1 scheme) presents the "branch" (the class of composition) of Antanas Račiūnas (1905–1984). In the interwar period, professor Račiūnas by his professional preparation stood out from the rest of Lithuanian composers. In different cycles of music education, for almost six years Gruodis taught him major theoretical courses: theory of composition and harmony, and was also a tutor of his composition practice (Račiūnas graduated from the studies of composition under Gruodis at the Kaunas Conservatoire in 1933). The scholarship awarded by the State of Lithuania for 1936–1939 provided him with an opportunity to continue studies in the Ecole Normale de Musique de Paris

under Nadia Boulanger and Charles Koechlin as well as to take private lessons with the previously mentioned Alexander Tcherepnin. He is thought to have been the first Lithuanian who got acquainted with the modern techniques of the first half of the 20th century (dodecaphony, etc.). The "tree" of the composition school of Gruodis features another of his pupils, Jonas Nabažas (1907–2002), who one year later (1937–1939) studied composition under the same teachers. Having come back to Lithuania before the Second World War, both promising composers took different roads. In 1948, during the campaign of the fight against "formalism", Račiūnas did not take part in the fight and, never disturbed by a painful inner conflict, adapted to the requirements of the Soviet art ideology⁷⁶ (possibly also due to the opposition of Boulanger to Schönberg's modernism). When accused of "formalism", Nabažas did not give up his moderately modern style (his radicalism did not match the innovations of Kačinskas or Bacevičius), still, attacked by ideologists, he stopped composing.

The compromise suppressed the modernistic trends in Račiūnas' compositions that had flashed back in Paris, therefore, the majority of his Soviet period works were written in a characterless "Stalinist" style (Šarūnas Nakas' remark); standard expressive means prevailed as well as hackneyed dramaturgical solutions, programmatic neo-Romanticism, and an excess of occasional contrasts and themes in large form compositions. Expositions of material predominated, and "post-expositional crises" (a lack of development) manifested themselves. The establishment of the Soviet stylistics in Račiūnas' compositions meant the rejection of Gruodis' national modernism programme. Račiūnas dealt with folklore in a manner of "socialist realism": he quoted melodies, looked at polyphonic part-songs with some reservations, and applied rather elementary harmony to folk music material (true, he avoided basic/leading tones). Conformism and the nature of creative individuality resulted in the fact that Račiūnas' compositions of five decades (four operas, nine symphonies) developed weakly, and his melodic gift led to the prevalence of neo-Romantic lyricism.

As a teacher, professor Račiūnas was tolerant, liberal, and undemanding, and took a philosophical view of teaching composition, which, incidentally, did not make his students happy. As testified by Ona Narbutienė, during his studies at the Conservatoire, Račiūnas' student Eduardas Balsys (1919–1984) kept in touch with Juozas Gruodis who at the time was on a creative leave of absence. According to some contemporaries, Balsys constantly felt bitter about studying composition under Račiūnas, and not under Gruodis. Vytautas Barkauskas, another pupil of Račiūnas, avoided writing the name of his teacher of composition in his questionnaires. The promotion of the national style in Račiūnas' composition classes was limited to the encouragement to choose themes from the *Lietuvių liaudies*

melodijos (Lithuanian Folk Melodies, 1955)⁷⁷ prepared by Jadvyga Čiurlionytė. Students missed justified comments on their composition assignments: the professor frequently responded by an indifferent “it is possible” and never offered other ways of creation. The lack of a creative programme and the professor’s concord with socialist realism encouraged his students to look for individual creative roads (Barkauskas was interested in dodecaphonic, aleatoric, and sonoric techniques, and Bronius Kutavičius, in minimalism). Račiūnas’ composition class activities were marked with conservatism, and its “academic defects” kept dragging over several generations of his pupils; the “scar” took a long time to heal.

Based on the criteria of the definition of a pedagogical school of composers (an articulated aesthetic and creative position of teacher; a system of compositional techniques and aesthetic provisions instead of individual elements; the continuity of the pedagogical tradition; and a transforming relationship with teacher’s programme), the composition class of Račiūnas cannot be recognised as a “school” due to the unformulated creative programme and working methods (Barkauskas: “there never has been a school of Račiūnas as such”⁷⁸). However, we have to admit that some of his pupils became famous composers (Eduardas Balsys, Vytautas Barkauskas, Vitolis Baumilas, Jurgis Gaižauskas, Vytautas Klova, Algimantas Kubiliūnas, Bronius Kutavičius, Mikalojus Novikas, Vytautas Paltanavičius).

The creative activity and pedagogy of Račiūnas’ pupil **Eduardas Balsys** (1919–1984) well reflected the nature of the composition class of his teacher and simultaneously the modernisation of the Lithuanian music of the late Soviet times. The views of the teacher (Račiūnas) marked the creative identity of Balsys in a specific way. As early as in the 1960s to 1970s of the 20th century, Balsys publicly discussed and doubted the value of the formalist, structuralist principles in composition. In 1971, at the 6th Congress of the Lithuanian Composers’ Union, Balsys said:

Formal experimentation leads to non-viable “opuses”, giving nothing either to head or heart.⁷⁹

By his creative attitudes, he opposed his colleague Juzeliūnas, the latter’s “dry constructivism” and “uncritical use of the avant-garde tools”. Balsys sincerely advocated “spontaneity in the creative process”:

I am against any strict style which may only be needed when we want to deny something through it. Much closer to me is a liberal approach to art. I tailor the emerging innovations to my needs. Sometimes, in order to convey an idea, strict construction yet a free form is necessary. To present the flight of an idea, I evade all the rules.⁸⁰

Balsys, like Balakauskas’ teacher Boris Lyatoshinsky, was not fascinated by the rationalisation of the compositional

process typical of the 20th century avant-garde. He made use of some constructivist means and was interested in dodecaphony, however, was indifferent to, and sceptical about, cold rational composition. He admitted:

...I am not fascinated by the good intentions of some scholars to teach composers to write music based on recommendations or recipes derived through scientific analyses: the proposals to bring clarity to those, according to them, dark labyrinths of creativity in which composer gropes around like with a blind-fold over his eyes and looks for the right way relying almost solely on his intuition. However, that “intuition” is a unique, unimitable creative spirit of each one, an original character of a composer! I am against “creative recipes”, even if they could facilitate the creative suffering.⁸¹ (Balsys undoubtedly spoke about his opponent in composition Julius Juzeliūnas.)

Meanwhile, Juzeliūnas invited, instead of condemning the manifestations of modern music, to find out what positives can be found in them, and particularly to deepen the theoretical analysis of the national roots.

Balsys criticised the stagnant creative inertia, loathed “dry academism, gray craftsmanship, and a superficial attitude to mastery”.⁸² However, sometimes he himself felt “a lack of the new” and certain hermeticity of his method. In 1980, he wrote:

Thoughts are flying into unknown spaces, especially with so many innovations in the fields of both music and of science and technology. One wishes to speak in a new, fresh way. And then one starts looking for that new way.⁸³

Balsys never opposed the idea of composing national music, yet he dealt with folk melodies in a “Račiūnas-type” way: exploited their melodiousness in his compositions and wanted the audiences to recognise and identify them, therefore, he used both quotations and recognisably transformed themes. Nonetheless, in his creations, he rejected the so-called “dry constructivism”, i.e. rationalisation, and simultaneously Juzeliūnas’ invitation to analytically view the folklore structures and to regard them as the building blocks of a musical system. Of course, that was a way alien to Balsys, as he postulated his “liberal attitude to art” and “spontaneity in the creative process”.

We have to admit that such an approach justified itself, and the music of Balsys was probably the most successful in Lithuania in embodying the ideal of the late Soviet period (the 1960s to the 1970s of the 20th century).⁸⁴ The compositions of the master were permeated by the creative control of the conflicting dramaturgy and contrasts, the swing of a symphonist, and melodies which stuck in the memory. The ideal of Balsys – contrasting dramaturgies of specific forms & suggestive emotional dramatism in music – resulted in impressive culminations in his scores. The suggestiveness was enhanced by masterful orchestration.

The totality of Balsys' compositions was based on the logic of contrastive solutions, still the "dry" schematism was veiled with the breakthroughs of passionate monologues, rhetorical passion, and emotional dramatism. He got acquainted with dodecaphony in 1962, when visiting conductor Piero Belugi in his home: the latter demonstrated the works of Bruno Bartalozzi composed in that technique⁸⁵. Balsys applied 20th century compositional innovations (e.g., the formalised order of dodecaphony) in a selective and cautious way. A series *Dramatic Frescoes* (1965), one of the earliest composition of Balsys based on the twelve-tone technique, clearly presented the composer's view of that source of themes established in the mid-1960s (see 2 figure). The series did not manage to escape the traces of "dry constructivism", it was characterised by symmetry, even if a spontaneous "vulnerable" place was left. The said place was formed by four basic tritones and major thirds realising the phenomenon of the attraction (resolution) of the latter. The harmonic movements of those intervals almost "verbally" declared the rejection of functional relationships: the first tritone was still resolved to the standard major third ($B\ flat - F \rightarrow C - E$); the second and the inverse third tritones based the centre of the series ($G\ sharp - D \leftrightarrow G - C\ sharp$), while the final one "freely", by functional inversion (the "Achilles heel" of the series), was resolved to the enharmonic major third $D\ sharp - A \rightarrow F\ sharp - B\ flat$ (see the series of the *Dramatic Frescoes* in 2 figure).

Figure 2. A scheme of the development of a series of Eduardas Balsys (made by Grażina Daunoravičienė)

Even though Balsys questioned the "formalist" methods, in the series of his opera *The Journey to Tilsit* (1980), he conceptualised the links of the "triangle" of its heroes on a similar principle, managing to constructively record the essence of the conflict of the plot and even to symbolise the direction of its evolution. In other words, he resolved the issues of the compositional structure of the opera and the synopsis of the plot in a modernist manner. The evidence was provided by the interfaces of the series of the main heroes revealed through a set analysis: the series of Indrė and Ansas were united by the initial tetrachord of the series of Indrė Pcs [0137], set 4-Z29, which completed the series of Ansas. The series of Bušė, the third character of the fatal triangle, represented the interface with the series of Ansas on the same principle: they were related by tetrachord PCS [0246], set 4-21, which opened the series of Ansas and completed the series of Bušė. Thus, the draft themes of *The Journey to Tilsit* was modelled by Balsys at the structural level still in the pre-composition stage.

Balsys acknowledged Gruodis' idea of national music composition, however, dealt with it in a somewhat conservative way. He exploited the cognitive experience of the melodic recognition and the effect of the folk genesis of themes, yet explicitly rejected the road of the modernisation of archaics explored by Bartók and Juzeliūnas. The Lithuanian music development programme *Folklore + New Expressive Means* in Balsys' compositions was marked by several breakthroughs. In the music of Concerto for violin and orchestra (1958), he started "cross-breeding" folk melodies with the language of popular music (and primarily rhythms). The coexistence (concord) of rumba with the national folklore was courageous, however, somewhat standard: against the background of rumba (the function of accompaniment), a melody was heard of the Lithuanian folk song *Oi teka, bėga vakarė žvaigždė* (The Western Star is Rising). Jadvyga Čiurlionytė called the sound "a new, individual language", "an individual style", "one's own I", and Juzeliūnas, "a new word". By shifting from expanded tonalities to the twelve-tone material and not strictly applied dodecaphony (he ignored orthodox restrictions of the dodecaphonic technique), Balsys did not renounce the subconsciousness folklore of his music. Unconstrained by restrictions, the non-formalised use of folklore in the oratorio *Don't Touch the Blue Globe* (1969) allowed the folk song or its elements to sound in different formats – as a totality (quotation), as implanted in modal harmony, or as absorbed into the diatonic trichords/tetrachords of the series. The major part of the oratorio themes retained links with folklore. At the end of the 1960s, with new trends of music composition gaining momentum in Lithuania and the USSR, the oratorio of Balsys sounded as a work freed from the yoke of the Soviet stylistics.

85

1 vj
2 vj
3 vj
5 vj
pno II

и гро-зы во-ен-ной мас-ка, я гро-зы во-ен-ной мас-ка, я гро-зы во-ен-ной мас-ка,
Ай су-гриу-то мис-то кю-кй ай су-гриу-то мис-то кю-кй ай су-гриу-то мис-то кю-кй.

1343

86

3/4 Adagio

3 vj
5 vj

Мас-ка, мас-ка... Ниче-го не... Ниче-го не...
Sia, diem te - mój bal - ta, bal - ta... bal - ta, bal - ta...

CHORUS
DETH Vaikai Children
Goro
Oj,
Oj,

1343

87

2 vj
3 vj
4 vj
5 vj

СМОТ - ри - те - ВСКО-ДНЬ ЗВЕЗ - ДОЧ-КА ЗО - ЛО -
te - ka бй га ва - ка - ри - ол - l, vaigt -

1343

Figure 3. Eduardas Balsys. Oratorio *Don't Touch the Blue Globe* (1969), *Winter. A Mask of the Destroyed City*. A fragment of the score, p. 85-87. For the structure of the series in the vocal part, see 2 figure



Photo 2. Julius Juzeliūnas and Eduardas Balsys at the Lithuanian State Conservatoire

Should we apply the defined criteria of the school of composers, the composition class of Eduardas Balsys cannot be called a pedagogical school due to two fundamental reasons: the professor did not declare a clearly articulated creative programme, and his pedagogical tradition ceased. As evidenced by the “genealogical tree” of Gruodis (see 1 scheme), none of the graduates of the Balsys’ class teaches composition at the university level.

For various reasons, the creative activity and the work of the composition classes of Račiūnas and Balsys were opposed by the creative positions, music, ideals, and pedagogical strategies of Juzeliūnas and Balakauskas.

The intentions of Bartók and Gruodis to base modern compositional systems on the archaics of traditional music (“primitive sources”) was actualised by **Julius Juzeliūnas** (1916–2001), the last pupil of Gruodis, through a unique solution in the 1960s through the 1970s of the 20th century.

For me as a composer, the folk song as the roots of folk music is not its purely ethnographic side, but rather a structural one that can significantly better reveal the psychological depths.⁸⁶

Not only did Juzeliūnas approve of the idea of composing nationally engaged modern music, but he was also the first to go beyond the empirical (“spontaneous”) practice of applying folk songs. Simultaneously, Juzeliūnas was the first in Lithuania who rejected the emotional, intuitive relationship with traditional music and opened the perspective of an analytical, constructive relationship. The natural relationship of Juzeliūnas with rationally interpreted structural characteristics of folklore turned into theoretical considerations (or reasoning, as he called it), rather favoured by

him. He graduated from doctoral studies at the Leningrad Conservatoire as early as 1954 and defended the so-called dissertation of the Candidate of Sciences *Lithuanian Folk Songs in the Symphonic Works of Some Soviet Lithuanian Composers*. In the field of composition, he evolved fast. The maturing authorial conception of modern national music was theoretically summarised by him in his research (book) *On the Issue of the Chord Structure* (1972). In the same year, the monograph was defended as a habilitation thesis at the Rimsky-Korsakov Leningrad Conservatoire. It is necessary to note that the study of the basic tones of Lithuanian folklore was a unique phenomenon in the USSR science policy. Neither in Eastern Europe or the USSR, Russia, was it accepted to theoretically conceptualise or to publish composition systems. Even the composers who had undoubtedly developed them (Scriabin or Bartók) did not dare to declare that. Meanwhile, it was the usual practice for Western composers: Henry Cowell, Paul Hindemith, Olivier Messiaen, Milton Babbitt, Karlheinz Stockhausen, Anatoly Vieru, Howard Hanson, etc.

As mentioned before, the compositional system of Juzeliūnas was developing towards the goal set by Bartók, seeking an organic synthesis of the archaic layer of Lithuanian (and possibly other national) traditional music with the innovations of 20th century compositional techniques. The basis of the Juzeliūnas’ system was not the principle of the circle of fifths that had predominated for several centuries (and served as the basis for the systems of Pythagoras, Hanson, Balakauskas, etc.), not the spectrum of overtones (the concept of the systems of Rameau, Riemann, Hindemith, and Schenker) which helped to substantiate the tertial

chord principle, but an immanent intonational structure of traditional melodies. On its basis, Juzeliūnas modelled consonants of different structures, declared their equivalence, and avoided centering or functional operation. The system of Juzeliūnas was an individual project of the implementation of his teacher Gruodis' idea of modern national music. That theorising of a method of composing was a rather typical work of the composer, permeated with empiricism and subjective attitude. The "weaknesses" of the project included a lack of strong theoretical argumentation and a wider theoretical concept which was repeatedly masked by the desired freedom of the compositional process.

In 1974, in the column of book reviews of the journal *Советская музыка* (Soviet Music), a brief review on Juzeliūnas' book by an expert of contemporary music, ethnomusicologist Abram Yusphin appeared. He was impressed by Juzeliūnas' ability to find that many so far unrealised opportunities for composers in traditional music existed. However, with a certain note of doubt, Yusfin wrote:

...in the examples of his compositions, the composer seems to derive the features of the contemporary language of music from the folk ones, moreover, he does it without any "exertion", naturally and organically.⁸⁷

The reaction of the staff of the N. Rimsky-Korsakov Leningrad Conservatoire was testified to by the correspondence of Juzeliūnas and his official opponent, prof. dr. habil. Anatoly Dmitriev. The latter invited Juzeliūnas to come to the Department of History of Russian and Soviet Music of the Leningrad Conservatoire to give a lecture on his system and to demonstrate his compositions. There is no evidence that Juzeliūnas did it, however, in his letter of 6 March 1972, Dmitriev thanked Juzeliūnas for the acceptance of the invitation and also reported that Juzeliūnas' work had been discussed in the Department and unanimously recommended for defence as a doctoral (habilitation – *G.D.*) thesis.⁸⁸

In 1961, influential teacher of the Lithuanian school of composers J. Juzeliūnas substantially updated his creative method. The declaration of links between the harmonic and melodic structures and the genesis of their elements in folklore became a "trademark" of his creative laboratory. However, Juzeliūnas started revising harmonic means while writing his Symphony No. 2 in B minor (1949; second edition in 1951). In the Khrushchev "thaw" period, new trends of music in the space of the USSR (Pärt, Silvestrov, Schnittke, etc.) and the debut of the dodecaphonic technique inspired Juzeliūnas for changes in his own compositions. From his *African Sketches* (1961), he resolutely turned to the new construction chords in the structure of which, just in case, major and minor thirds were featured.

In the introduction of Juzeliūnas' system, Algirdas Ambrazas who had studied it in detail identified two stages of its evolution: the phases of chords and of series.⁸⁹ The first one

was the revision of the chord structure: as mentioned above, Juzeliūnas' chord structures PCS [0157] ir PCS [0147] (see figure 5), much like Webern's groups (the concept of Yu. Kholopov) or a slightly later series of the *Dramatic Frescoes* by Balsys, still kept exploiting the relics of the "golden age" of harmony – major and minor thirds. In the theme of a passacaglia (poem) for organ (1961–1962), the harmonic (vertical) shapes of both chords were replaced by linear forms which got established on the horizontal line. Several years later, chords of even more various constructions filled the entire chromatic twelve-tone row. In the scores of Juzeliūnas, the traces of constructive work (or, according to Balsys, of "scholarly recipes") and expressive sound started emerging. As evidenced by Ambrazas' research,⁹⁰ the material of Concerto for organ, violin, and string orchestra (1963) came from the three chords of the Juzeliūnas-type construction and the projection of the latter in the fourth structure (see figure 5).

Juzeliūnas' system of the basic tones was externally approaching dodecaphony. Although he took the typical structures of twelve-tone chromatic rows from the Lithuanian folk melodics and consolidated them into the structures of basic complexes, at first glance they were similar to the series created by Schönberg's school. Webern's hemitonality was opposed, however, Juzeliūnas' basic complexes were similarly composed of the segments of trichords and tetrachords. When expanding, the Lithuanian composer tried to shake off "coercion", i.e. ignored the requirement for the non-repetition of tones, nonetheless, he applied similar principles (inversion of series and their segments, retrograde, retrograde inversions, multiple combinatorics, etc.) We shall see the differences between Juzeliūnas' rows and the series of the pupils of Schönberg's school by comparing the row of Juzeliūnas' *Melika* (1973) (*Judabra*) with a series of Webern's Symphony, Op. 21 (1928) (figure 4b). First of all, we shall see that both series were organised by tritone centres, the symmetry of the adjacent minor seconds, and the border trichords. The level of constructive programming, nevertheless, differed substantially. In Juzeliūnas' series (figure 4a), the symmetry of tones was diversified by the more freely inserted fourth (*A flat*) and ninth (*D flat*) elements of the row. As is known, Webern's series (4b) consisted of the combinatorics of the segments of minor seconds+ minor thirds, the so-called "Webern's groups" PCS [013]⁹¹, and of minor seconds + major thirds PCS [014]. Webern's series was absolutely symmetrical, and tritone "umbrellas" fractally lined up the palindrome tones (see figure 4b):

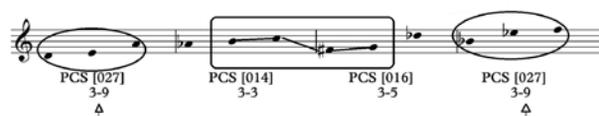


Figure 4a. Symmetrical structures of the series in Julius Juzeliūnas' Sonata for voice and organ *Melika* (1973), *Judabra*

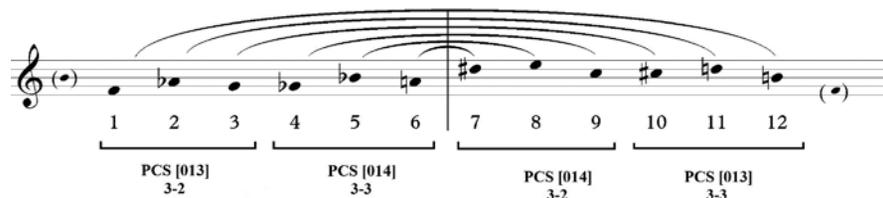


Figure 4b. Anton Webern. Symphony, Op. 21 (1928), the palindrome of the series, the “umbrella” of tritones

Even though on the basis of the archaic layer of Lithuanian folk music Juzeliūnas approached the principal concept of dodecaphony, a series, the sound of his compositions radically differed from the creations of the followers of the New Viennese School. The system of Juzeliūnas stood out by several fundamental things:

- 1) the abstract twelve-tone chromatic structures were contrasted with the intonational complexes of traditional music (the differences of the row content were well revealed, based on the set analysis);
- 2) a different level of the rows' constructivism;
- 3) the strictness of the technique application in composing (Juzeliūnas rejected the doctrine of the non-repetition of tones); and
- 4) Juzeliūnas freely developed the segments of rows (the “cells”), modified, and combinatorially transposed them.

Thus, in the twelve-tone composition of Juzeliūnas, the content of the row segments, the degree of strictness of its organisation, and the discipline of composing were different.

The second stage of Juzeliūnas' system's evolution, or the linear interpretation of the verticals (harmonies, chords) of the basic tones, was continued by the further transformation of his compositional system. The composer did not stop in creation, he curiously looked for further roads, therefore, the third stage of the system evolution followed. It represented the direction of gradually leaving the conception of twelve-tone rows and, by its logic, it somehow resembled Josef Matthias Hauer's conception of tropes as building blocks (see *Vom Wesen des Musikalischen* (1920); *Zwölftontechnik, Die Lehre von den Tropen* (1926)). As early as in *Melika* (1973), trichords started consolidating into hexachords, later, in the pre-composition projects (e.g., in the symphony *Songs of Plains*, 1982), increasingly frequently binary, complementary (mainly inverse) hexachords or heptachords emerged, and the composer was moving away from the condition of the twelve-tone continuum as a totality. The principles of the three-tier evolution of the system of Juzeliūnas are formally reflected in the schema of evolution developed by the author of the present study:

Figure 5. Evolution of Julius Juzeliūnas' system of the basic tones in archaic Lithuanian folk music (the schema by Grażina Daunoravičienė)

In abundant compositions of Juzeliūnas,⁹² ever new scales kept appearing, and their composition changed: they covered all the twelve chromatic tones or manipulated the so-called *modi* (a concept used by Juzeliūnas) and the basic scales of a unique structure. Despite the structural sizes of the scales, the further functioning of twelve-tone rows and Juzeliūnas' compositional technique were always based on the possibility of “compositional freedom” that the composer left for himself. On the other hand, being familiar with

II. JUDABRA
NERIMAS. БЕСПОКОЙСТВО. ANXIETY.

Allegro agitato ♩=92

12

13

14

15

* Neapibrėžtas aukštumas
Неопределенная высота
Not fixed pitch

Ja - dab - ro Ju - dab. ro, ju - dab. -

rol

14 ♩=76

p pacatamente

Ja - do, ja - do, ja - do ja džiū.lio.

Figure 6. Julius Juzeliūnas. Sonata for Voice and Organ (1973), a fragment of the score, p. 13–15 (see the series in figure 5)

Polish sonorism and aleatoric music, Lithuanian composers most often employed mixed compositional elements combining the twelve-tone technique with aleatoric, sonoristic, pointilistic, and even minimalist devices.

Julius Juzeliūnas composed as a creator who absorbed the ethnic consciousness, intensified the modi transpositions, and manipulated their elements. Simultaneously, he was always on the lookout for new modal technique principles. By the modern interpretation of characteristic folk intonation complexes, Juzeliūnas sought to create a 'constructional atmosphere,'⁹³ typical of folklore, in professional music and to "combine modernity with the roots of one's own culture". In the summary of the study on the basic tones of the cultural layer of Lithuanian folklore *On the Issue of the Chord Structure* (1972), Juzeliūnas admitted:

The above presented method for the organization of musical material, based on the principle of key tone structures, holds special significance for the purposes of endowing music with a national colouring. Though in itself the method cannot warrant the national colouring of a work, which is determined by the complex of the composer's psychological characteristics, it nevertheless helps to create a certain constructional atmosphere characteristic of folk music.⁹⁴

That was a harmony system tested by his own compositions and the algorithm of "production" of its material. It was the harmony of the origin of the material and the principles of its formation (the modal material + the modal formation strategies) that provided the sound of Juzeliūnas' music with a mark of identity and the priority of an individual style.

Another important segment of Juzeliūnas' compositional technique – the logic of the material development – was based on the idea of 'acoustic intensity' proposed by the composer. The concept in Juzeliūnas' reasoning meant different degrees of the sound richness or sonorism (unequal tension of sound – Kholopov's concept) of the interval and the chord. The change in the sound tension in harmony combinations as the fundamental principle of music was named an authorial term *Harmonisches Gefälle* (harmonic fall) by Paul Hindemith as early as in 1937 in Chapter 4, *Harmonikē*, of his *Unterweisung in Tonsatz* (1937). The content of Kholopov's concept 'harmonic relief' was close to the concept of 'acoustic intensity': each consonance was characterised by specific tension predetermined by its intervallic structure. Juzeliūnas did not test the quality of the compositional material produced in accordance with the method algorithm ("the recipe"), he did not classify its elements in tables (as Hindemith did in his *Tabelle zur Akkordbestimmung*), did not introduce the indices of measure, thus, he rejected the necessity of the mathematical calculations of harmonic structures and did not provide an analysis of the gradation of the consonance intensity changes. He

solved the problem of the acoustic intensity control of the system-generated material as a composer, i.e. intuitively, leaving it for creative phantasy.

The modal shape of all the twelve chromatic tones changed the treatment of the other fundamental phenomena of music, e.g., the opposition of the diatonic and the chromatic lost its value. The harmonic attraction in the system of Juzeliūnas was based on the principle of the acoustic intensity control of the adjacent verticals. Their fluctuation curves were created by the remodelling of the tone composition and the effect of functional change. Juzeliūnas reasoned similarly to Schönberg or Hindemith and agreed with the statement that there was no specific natural boundary between dissonance and consonance; their perception depended on the context. As he further specified, from the viewpoint of his system, the actual content and the perception of the dichotomy dissonance – consonance depended on the predominant modal and intonational structure. Nonetheless, Juzeliūnas saw the criteria of the gradation of acoustic intensity in the idea of the spectrum of overtones, thus, he supported Marine Mersenne and Hindemith's conception of the affinity of tones, which, as we shall see, was rejected in Balakauskas' system of dodecatonics (1997). Juzeliūnas found the ways of sound relationships, which, in his opinion, were based on the characteristics of the basic tone complexes of Lithuanian folklore. Undoubtedly, based on that system, another composer would write the music of a totally different sound (which would be predetermined by what Juzeliūnas called a "psychological complex").

Another, more recent compositional method of the founder of a Lithuanian pedagogical school of composers was represented by the theoretical-compositional system of **Osvaldas Balakauskas** (b. 1937). Similarly to the case of Juzeliūnas, Balakauskas' compositional method and his theoretical argumentation formed as a result of conceptualisation of his creative practice. Both were also similar in, as mentioned before, a certain opposition to the idea of the overtone spectrum, which for several hundred years predominated in Jean-Philippe Rameau's and subsequent harmonic systems (those of Arthur von Oettingen, Hugo Riemann, Zigfrid Karg-Elert, Hermann Erpf, Paul Hindemith, etc.). From that viewpoint, the conceptual justification of the Lithuanian composers' theoretical systems indicated the direction of reasoning "forward to the unknown", based on the principle "back to the unknown". Balakauskas⁹⁵ himself decoded the direction of his composition and theorisation by the criss-cross of those metaphors in the Lithuanian Composers' Union, in a hearing in 1984. As a matter of fact, as a theoretical constant of his compositional method, Balakauskas chose the interval of the minimal harmonic contraposition, the fifth (Gr. *diapenta*), and the principle

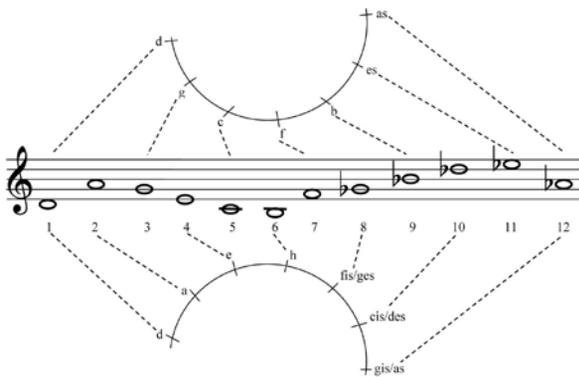


Figure 8. Osvaldas Balakauskas. The origin of the universal, “magic”, symmetrical tone row (the 70s of the 20th century)

We should also mention that George Perle, scholar of the New Viennese School, created a basically analogous series – a *cyclic set* (from tone C), which is based on his system of the circle of fifths.¹⁰² Both Perle and Balakauskas’ systems stop being twelve-tone technique systems and can be treated as modal or tonal, dodecaphonic or freely atonal. To sum up, Danuta Mirka¹⁰³ associated *Dodecatonics* with the triumph of speculative thinking and emphasised the structuralist character of the theory.

In the present study, there is no possibility to consistently present the theory of Balakauskas’ *Dodecatonics*, however, I shall indicate the examples of the analysis, which illustrate how the principles of the dodecatonic theory generated the series in Symphony No. 2 (1979) and projected the concept of the symphony’s macroform. Further examples (figure 9 (a) and (b)) expose the in-depth construction – a palindrome of the twelve-tone “magic” series derived (on the monovector principle) from row Ry (to be compared with figure 7a). The rational structure of the tones of the series is revealed by the tones being arranged on the spatial 12-angle dodecagon principle. Figure 9 (a) spatially manifests the deep principle of the construction of the “oppositional tones” (*ot*) of dodecatonics: the series is organised by fractal tritone “umbrellas”:

An analytical figure 9 (b) reveals the organization of the series in Balakauskas’ Symphony No. 2 on the principle of fractal tritone “umbrellas”. That is a consequence and an attribute of the rational construction of particularly conceptual series of the 20th century.¹⁰⁴

Like many serialist avant-garde composers, in the construction of the series, Balakauskas projected a number of parameters of the opus and constructional solutions. Thus, e.g., the concepts of number, ratio, and symmetry implanted in the series and the construction of its axes coordinated the principles of formation of the material in the pre-composition of Balakauskas’ Symphony No. 2, reflected below in the analytical schema of the macroform of the symphony (figure 10). The construction of crossing

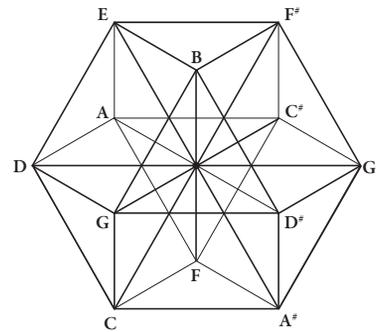


Figure 9 (a). A spatial dodecagon of the circle of the fifths



Figure 9 (b). A system of the “oppositional tones” (tritone) of Osvaldas Balakauskas’ symmetrical tone sequence, a tritone “umbrella”

axes in the second part of the Symphony was “painted” with moving orchestral colours (*Bewegungsfarben*). The composition method used by Balakauskas adds significance to multi-dimensional *relations of compositional structures*, which functionally develop in the general context of coherence of macro and micro structures (see figure 10, the figure of macroforms in the Symphony).

The composition method used by Balakauskas adds significance to the multi-dimensional *relations of compositional structures*, which functionally develop in the general context of the coherence of macro and micro-structures.

The later compositions by Balakauskas¹⁰⁵ and the transformation of his serial technique represented further pivotal reflections on compositional principles of the New Viennese School in both Balakauskas’ work and in Lithuanian music at large. First of all, Balakauskas started to associate the twelve-tone technique not so much with its axiom, the tone row, but with the idea of transpositions / transpositions and discipline. In Balakauskas’ new perception of serialism. The row was conceptualised as a principle which regulated the cycle of transpositions or the row of transpositions. At the start of the 21st century, Balakauskas concentrated on a logically controlled method of improvised creation and continues working with a formalised grammar of utterance in the context of anticipated tonality. The chromatic 12-tone continuum was replaced with the sound of individual ‘tonalities’ anticipating the centre of gravity. At the same time, Balakauskas diminishes the importance of the idea of comprehensive parameter management and opts for simpler and more transparent methods of organising material. The composer renounces musical revolutions and dethrones

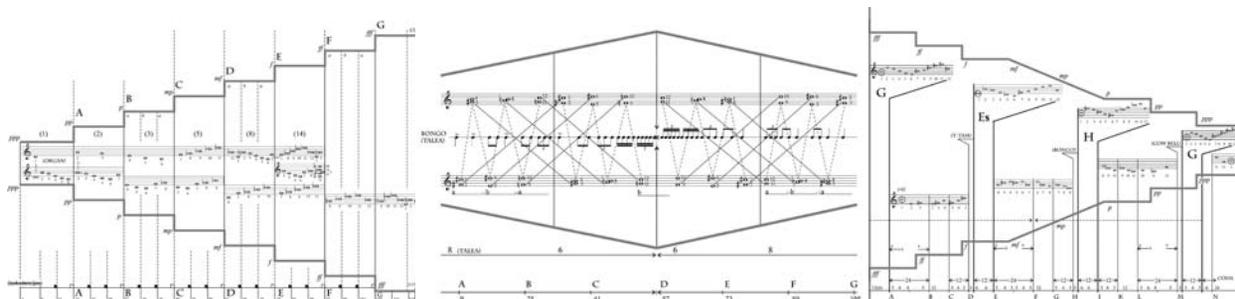


Figure 10. Osvaldas Balakauskas. Symphony No. 2 (1979). The analytical totality of the form of a microcycle (design of schemas by Gražina Daunoravičienė)

the things that formed the basis of his ideology of compositional identity. He refutes what he calls modernist infantilism, his fears are of doing ‘the same’ and rejects its main tenet – ‘refusing what has been accepted’ (Balakauskas). In spite of Balakauskas’ declarations, it is hard to concede that he has lost his modernist identity because after shedding the chains constraining his creative flight, he does not refuse the composition manner pervaded by the teleological ideal.

Teaching methodologies

At all times, the teaching of composition pursued one goal: to mature a professionally prepared composer for creative activity. It depended on the teacher how much he was able to apply his knowledge, to see the nature of the talent or to tolerate “delusions”, and to stimulate the birth of a composer. It depended on the teacher how much he was able to critically reflect on the relevant technological and moral ideas, critical thinking, and the advantages of the teaching process as well as to achieve professionalism – the latter covered the implementation of the chosen idea of the composition and the mastery in the use of compositional means. All that implied that, when learning composition, one had to acquire the experience, taste, and skills for the implementation of one’s own creative ideas, which called for thorough and persistent work of teacher and pupil. Thus, the professional preparedness of a composer directly depended on the maturity of the school that raised him and on its conceptions, the curriculum, and the methodology of its professors.

The evolution of Lithuanian musical culture was strongly affected by the key concepts of Gruodis’ creative approaches and pedagogy. In his composition class, a lot of attention was paid to the mastering of composition ‘craft’ and its formal aspects. The use of modern means was the key indicator of progress in art for Gruodis. As already mentioned above, he equated modernism in music to such concepts as ‘modern’, ‘innovative’, and did not see any contradiction between the concepts ‘national music’ and ‘modern music’. According to Gruodis, innovation rather than conservatism ensured the continuity of classical

traditions. He was certain that professional Lithuanian music, although in the initial stage of its development, had to rest on traditional music, which was the basis of any national professional music.

The ideological oppositions of the Lithuanian classes of composition were clearly reflected in the student teaching process. Alternative teaching processes in the composition classes of Antanas Račiūnas and Julius Juzeliūnas were revealed particularly perspicuously and significantly influenced the differences between the subsequent generation of pupils and their creations. Another ideological opposition was revealed by teachers’ creative answers to a philosophical question – what was music? A language, meaningful speaking in sound structures, as claimed by Joachim Burmeister, aesthete of feelings, hermeneutist Hermann Kretzschmar, Valentin Silvestrov, or rational play of perfect structures, “independent beauty of the art of sounds”, as argued by Eduard Hanslick or Hans Heinrich Eggebrecht? The composition classes of Račiūnas – Kutavičius – Balsys did not reject narratives or the shapes of emotional states that could be expressed in words. On the contrary, the formalist vision of Gruodis was developed by other composition classes, those of Juzeliūnas – Balakauskas – Mažulis – Janeliauskas – Kabelis. That trend was also declared by the unemotional, modern music of structuralist origin by Balakauskas. He acknowledged:

Music is by no means a language [...] Music does not want to say anything. It wants to be beautiful [...] and, in terms of beauty, it is as abstract as any natural phenomenon – a tree or a sunset.¹⁰⁶

Valentin Silvestrov once defined the unemotional relationship of Balakauskas with music as just “Haydn-like music”.

Since he himself studied on the basis of the 18th through to the 19th century music, both in composition and student teaching **Eduardas Balsys** appreciated schemas of musical dramaturgy nurtured by masters, emotional suggestiveness of music, and typical forms. Those guidelines were also reflected in the pedagogical strategies of Balsys. The professor

provided subjective impressions-based comments on student works and justified his statements by the authority of the tradition. When specific issues of the compositional process were raised, Balsys would frequently encourage his students to see how that was done by... Beethoven. In his classes, one could also feel some uncertainty and inability to choose between the "old" (classical composition) and the "new". From the music of the 20th century, he studied thoroughly and recommended for his students the works of Prokofiev, Bartók, Britten, Richard Strauss, and Ravel, and especially Lutosławski. However, they did not move Balsys towards more radical updating of his compositions. As he himself admitted, he created "in accordance with all the rules of writing a musical composition".¹⁰⁷ His rules of composing included the above mentioned conflict-based dramaturgy, sustainable formation principles, and the contemporary treatment of folklore elements. He was cautious about the radical 20th century innovations in composition and advocated a "decisive protest against the uncritical use of the avant-garde means":

...formal experimentation produces non-viable "opuses", giving nothing either to head or heart.¹⁰⁸

Among all the composition professors in the Lithuanian State Conservatoire (later Lithuanian Academy of Music and Theatre), it was Balsys who most thoroughly checked students' works and most strictly interfered with their creative processes. Whenever students brought still not quite fully completed improvisations to the class, Balsys would bravely break them, make a dramaturgical plan, and require a precise form. It was not accidentally that some of the study assignments turned into almost the best opuses of the prospective composers, and the correcting hand of Balsys was strongly felt in them.¹⁰⁹ In his classes, the professor kept offering his experience and revision to the students. As Vidmantas Bartulis admitted, Balsys was correcting stupid mistakes in his diploma paper for three days, until he finally said:

It may stay like that.

The highest praise was "sounds well" pronounced during rehearsals, joyful eyes, and a sincere smile,¹¹⁰ because he felt great responsibility for the sound of the outcome. To quote Bartulis, in Balsys' classes, discussions were held on how else to resolve a specific place, or students were encouraged to see how Beethoven dealt with such problems.¹¹¹ Like Lyatoshinsky, Balsys liked "rich", "Beethovenic" symphonic music with its characteristic powerful conflict dramaturgy. In his pupils' memoirs on Balsys' methods of work with students, the testimony of Gintaras Sodeika survived. He had studied both under Juzeliūnas and under Balsys and compared both professors in the following way:

Juzeliūnas may have been somewhat more emotional and worried about his students. Balsys was reserved and, if the student did not show initiative at all, the professor did not try to wake it up. I never argued with professor Balsys, I simply could not bring myself to do it.¹¹²

Balsys did not like haste or details drafted in haste and "checked" the totality of a composition written by a student (whenever it happened), which included everything: the form, the texture, the idea, originality, an analysis of the existing classical examples, etc.

And that was that, the remarks, the communication, joys and disappointments (naturally, mutual).¹¹³

Balsys used to emphasise that, in order to have one's own opinion, one had to know a lot. He was an erudite who calligraphically rewrote and, as composer, revised entire scores. Balsys' teaching credo was professionalism + creative freedom, and it often seemed that it was the professor himself who made the greatest efforts for the sake of the prestige of his class.

Eduardas Balsys' pedagogical principles:

- He aimed at the "golden middle": students should not create just "from heart and soul", and compositions should not be mere bare mathematical constructions; compositions should be professional, fun to listen, and the music should not be too banal or simplistic.¹¹⁴
- His ideal was the dramaturgy of a specific form, culminations, masterful orchestration, and an emotional impact of the music.
- He was skeptical about the rationalisation of the creative process and the "recommendations and recipes derived by means of scholarly analysis".
- He did not particularly emphasise the issue of national music to his students and had been resolving it through quoting and transforming traditional music melodies. He wanted the audience to hear and recognise them.
- His comments on student works were based on subjective impressions and the authority of the rich traditions of music.
- From among the Lithuanian professors, it was he who most thoroughly checked and corrected student works; some works were brought to perfection under the strong influence of Balsys.
- Less attention was paid to the identification of student's individuality and self-creation, he trusted an innate talent.
- He did not conceptualise his own creative method and did not recommend that to his pupils (he opposed "dry constructivism" to the "spontaneity in the creative process").

Naturally, at the end of the rebellious 20th century, a significant part of Balsys' students dwelt on different creative ideas and ideals than their professor. The tensions between students and professor Balsys were exacerbated by generation-gap-type problems in the process of transformation of artistic ideologies (modernism, avant-gardeism, and post-modernism). Ill-disposed towards the radicalism of the post-war avant-garde composition, Balsys, as stated by his colleague Vytautas Laurušas:

...painfully and sharply reacted to the experiments of the younger generation, even to their specific discoveries. He sincerely believed they were taking a misleading path and could not accept it.¹¹⁵

When the manifestations of minimalism came to Lithuania, he did not see in them any "rich musical traditions" or "conflict-based dramaturgy". In 1971, Chairman of the Lithuanian Composer's Union Balsys wrote about "the young" of the time (Bronius Kutavičius):

By disguising themselves through accessibility and relevance, some authors ignore rich musical traditions and write compositions where both the ideas and expressive means are poor and primitive.¹¹⁶

He sincerely believed that, without "mastering" the classical forms and canons, his students will be nobody.¹¹⁷ He did not quite understand the creative perturbations of his radical pupils (Algirdas Martinaitis, Vidmantas Bartulis, Faustas Latėnas). Seeking harmony in his composition class, Balsys would ask his students to bring compositions that fascinated them to the specialty classes. Encouraged by that, Martinaitis brought Giya Kancheli's Symphony No. 3 (1973) and No. 4 *In Memory of Michelangelo* (1974). They contained a lot of "sounding" silence, the musical material was rarefied, and long climbing *crescendo* immersed one in melancholic nostalgia, or the music awakened with cinematographic sound shocks. Of course, Balsys, fond of Beethovenic symphonic music, disliked the compositions of Kancheli. The professor and the student got disappointed in each other... Therefore, the head of the Department of Composition Eduardas Balsys faced a hard task of suppressing the creative rebellions of the young and the outbreak of revolutions.

Compared to Juzeliūnas, Balsys paid less attention to discovering the student's individuality, self-creation, the development of an individual compositional system, and motivation. He relied on more impulsive composing, driven by inspiration and practice, "writing with the hand" (as Martinaitis ironically commented on his own compositional technique). Thus, the composition classes of Balsys devoted less attention to the personality self-creation, technological innovations, and the prospect of the 20th century

composition modernisation. From that viewpoint, Balsys' class reflected the composition teaching "defects" of his pedagogue Račiūnas.¹¹⁸ The professor tended to trust the innate talent of his students, as its lack never made a creative career quite successful. According to Bartulis:

Balsys certainly did not have his own "school", contrary to Juzeliūnas.¹¹⁹

Julius Juzeliūnas, the opponent of professor Balsys, on the other hand, recognised the priority of constructive, systemic composing: he interpreted the relationship between inspiration and logic as an issue of inspiration materialisation and a set of expressive means (professional skills and education). The conception of the chord structure and basic tones that substantiated his modal technique (see *On the Issue of the Chord Structure*)¹²⁰ accounted for the fact that the last pupil of Gruodis most consistently developed the essence and spirit of his teacher's creative principles.¹²¹ In his composition school, Juzeliūnas tirelessly promoted the main theses of his teacher: folk creation-based nationality of music and genuine professionalism. However, the principle of Gruodis' structured folklorism, despite the constant care of the professor and his own example, gradually declined in his pupils' works. In the scores of the school graduates, individual developments of the technological aspects of music got increasingly established as well as aspirations for the nationally non-engaged modern music. In order to speak the dialect "of the language of his time", Juzeliūnas studied the scores of Bartók, Messiaen, Hindemith, Schönberg, Stravinsky as well as Prokofiev and Shostakovich, but later turned away from the latter. In his composition class, the professor analysed the music of Scriabin, Bartók, R. Strauss, and Lutosławski. He saw the systemic principles of their creative methods and intuitively felt, that they resonated the prevailing trend of 20th century composition, i.e. formalism. The idea of the contemporary use of the structural features of Lithuanian folklore in professional music was undoubtedly received by Juzeliūnas from Gruodis.

Juzeliūnas' creative activity and theory, or reasoning as he liked to say, were not stagnant. The analytical, rational character of his composing (search for the 'rational') and the developed modal technique contributed to the professional and creative dealing with the composer's objectives and to a purposeful moving towards modern and unique compositions. The intellectual substantiation of the compositional process was also reflected in his teaching methodology. Reflection and "reasoning with himself" was a natural state for Juzeliūnas. He believed that a "stillborn" composition came when a composer knew everything in advance... Juzeliūnas understood creation as a search for a new mystery in each new composition.

In another composition you have to discover a new unknown x [...] Each composition has to contain a new discovery.¹²²

For his students, Juzeliūnas regularly emphasised the priority of theoretical knowledge and intellectual composition. He related the search of an artist and a researcher in his own way, as, in his opinion:

Composition is a process, therefore, each time it is necessary to find the unknown x. [...] For me, technical means is like the theoretical part of the composition that you must know but not necessarily use.¹²³

The goals of his work with the composition class were understood by Juzeliūnas in the following way:

My pedagogical functions are to excite curiosity for an individual to search. I introduce all the compositional techniques, but do not impose a single one and do not consider one to be better than another. I seek for the feeling of responsibility and independence to be formed. My pupils are very diverse, still my desire is for them to surpass me and to become individualities.¹²⁴

Students of the school of Juzeliūnas were required to find increasingly complex and individual resolutions and to acquire professionalism. The professor taught his students to create their own composing systems and looked for the methods of “expanding the space”. He believed that the school/class of composition had to provide one with the principles of compositional techniques, to foster a way of thinking, and to encourage each individual to think.¹²⁵ On coming to the specialty class and sitting down at the “workbench” (as Juzeliūnas called the piano), he looked at the scores in “Schönberg’s manner”: in the sketch of the student’s composition, he was looking for a “small fish”, or a “crackling”, a “grain of pepper”, in other words, a “rational grain” that would help to organise all the elements of the composition and become its axis. In a similar way, Schönberg saw the *basic shape* which initiated *Grundgestalt*, or thematics, let alone a specific form of the composition, since well-prepared material or an identified principle as if spontaneously generated and validated the form. Therefore, the school of Juzeliūnas examined the possibilities to unfold the condensed primary material (the basic motif, *Modell*) over various dimensions of the compositional structure, assuming that the specific sound shape was predetermined by the insights into the structural opportunities of the reduced primary material.

As testified by Gintaras Sodeika, Rytis Mažulis, and Šarūnas Nakas, the professor was the first to see that “small fish” or “crackling” in the material brought by the student. If, in order to make the works of his students always ‘the best’, Balsys diligently corrected them, Juzeliūnas behaved in a different way: “in specific situations, he never helped,

did not write or erase anything” (Rytis Mažulis).¹²⁶ He tried to make every student open up;

...made them suffer, experience, and express the content of music in their own way. [...]He sought not merely to teach compositional techniques, but, most importantly, to cultivate individuality and to train one to think independently” (Genovaitė Vanagaitė).¹²⁷

The “key” of the professor’s school to the student-composer’s individuality coincided with Nadia Boulanger’s point of view:

Each student had to be approached differently: When you accept a new pupil, the first thing is to try to understand what natural gift, what intuitive talent he has. Each individual poses a particular problem.¹²⁸

Juzeliūnas’ methodology of teaching was based on the belief that the composition school/class had to foster a way of thinking and to encourage thinking. He sought to cultivate individuality.

Julius Juzeliūnas’ pedagogical principles:

- He consistently promoted Juozas Gruodis’ initiative of composing modern national music.
- He encouraged creating a “constructive atmosphere” typical of Lithuanian music: “to combine modernity with the roots of one’s own culture and the structural characteristics of folk music” (“A more fruitful result is obtained when the contemporary ideas pass through their own native blood”).¹²⁹
- He did not relate national uniqueness to the use of quotations, however, as Juzeliūnas understood it, the national consciousness had to be reflected in the structure of compositions, their intonations, their variation techniques, etc., therefore, his students were made to look for in-depth things of composition.
Juzeliūnas: Devoid of our cultural uniqueness, we shall not be interesting to anyone.
- He appreciated analytical, intellectual composition and for that purpose developed his own creative method/system, published in the monograph *On the Issue of the Chord Structure* (1972).
Juzeliūnas: There are as many thinking composers, as many, one can say, there are “systems” nowadays.¹³⁰
- Simultaneously, he encouraged his students to dilute the dry, absolute determinism of the compositional process with the spontaneity of uncertainty.
- He demanded increasingly sophisticated and individual resolutions from his students, however, never wrote or erased anything in their works. In his classes, he liked to reason and made students “torment themselves” and find independent solutions of compositional reuses.

- In student compositions, he looked for a “rational grain” that would help to organise all the elements of the composition and become a prerequisite for their generation. On seeing the “grain”, Juzeliūnas taught them to “expand the space” in the composition.
- He cultivated a composer-individuality, stimulated them to express the idea of music “with their own blood”, and encouraged his students to use reflection and conceptualise their own creative methods.

Juzeliūnas, like his teacher Gruodis, was a supporter of consistent, serious, and systematic work, he worked in that way himself and demanded the same from his students. Sensing the potential of each of them, Juzeliūnas sought to get the maximum. When a student was looking for his own music and maturing his views, the professor was mainly his interlocutor and opponent. Juzeliūnas, like Balakauskas, often repeated: “I shall not interfere with the creative process that is your business. I can only advise.” And he was proud of it in his own way.

The advantages of systemic composing without graphomania (as commented by colleague Vytautas Jurgutis)¹³¹ in Lithuania was presented by the school of **Osvaldas Balakauskas**. Both in his creative activity and in pedagogy, he categorically rejected the possibility of spontaneous incidents:

Experimentation as such is for me a method of composing I do not understand, one cannot be doing “something-I-do-not-know-what” and expecting... a miracle. First is the vision, and then doing, but not vice versa. Cage’s conception “everything is music” is as productive as the statement “everything is food”.¹³²

Even if Balakauskas agreed that the future artistic discoveries were hidden in chaos, he always doubted whether one who “fished in the chaos” was always able to find something, while the one who operated in chaos was not necessarily the master of the opportunities hidden in it (rather a slave). Balakauskas:

Probability theory does not give anything, it just allows one to expect.¹³³

Balakauskas’ teaching methodology rested on the duty to inculcate the fundamentals of composition in his students, which were summed up as systemic thinking and composer’s ethics. Students were especially impressed by his theoretically strongly motivated, but not subjective impression-based spontaneously escaping comments (like in Račiūnas and Balsys’ classes of compositions). Professor Balakauskas demanded that his students should precisely substantiate the necessity and origin of one or another creative solution. In the classes, students were asked to justify

why in a specific situation in the score the sets of some or other tones or some specific rhythmic elements were used or why that specific texture or an orchestration solution was chosen. The portrait of Balakauskas – composer and teacher – is characterised by an imprint of the conceptualisation of his own compositional method. The need for “pure” composition in his school was inculcated very seriously and regularly, therefore none of his pupils wrote eclectic music.

When working with students, Balakauskas paid attention to the major parameters of music: the rhythmic and the conceptually-based tone coordination and taught them to control the compositional material, to develop an individual method, or to choose principles. From Lyatoshinsky’s school where he had studied in 1964-1969 he must have brought the idea of giving students almost absolute creative freedom and the responsibility for their own decisions. Professor Balakauskas seldom gave any specific creative “recipes”, however, in a case of difficulty, he was rescuing students with a piece of practical advice. As testified by Justė Janulytė, in the code of composition ethics, Balakauskas reserved the right to indicate what in the budding composition was impractical (difficult to perform), unstylish, non-dynamic (“stuck”), to draw attention to over-repeating derivatives or, vice versa, to too frequently appearing ever new material. Thus, in the classes of Balakauskas, banal and stereotyped creative experiments as well as “impure”, non-systemic, intuitive, and consciously unmotivated sketches received bad comments. Even though the answer to the question what and how much was “pure” (i.e. systemic) in the composition was rather subjective, nonetheless:

...the regular posing of the question led to the fact that the pupils of Balakauskas were not writing eclectic music: the requirement for “purity” was repeated seriously and constantly.¹³⁴

Of course, the professor in his classes invited (even if not insistently) students to test the major musical material organisation techniques – heterophony, dodecaphony, or any of its modifications, e.g. dodecatonics, or serial possibilities of composing – he did not prohibit writing in other systems and helped to deal with the problems of notation or instrumentation. The acquaintance with the established compositional techniques in Balakauskas’ school was permeated with the professor’s critical reflection. The opposition to the already composed and known was spreading among the students of Balakauskas, therefore, quite a few of the “well-trodden paths” of composing were rejected by students. That encouraged them to develop their own composing systems (Ramūnas Motiekaitis, Raminta Šerkšnytė, Justė Janulytė, Ugnė Giedraitytė, Rita Mačiliūnaitė, etc.).

In the context of the Lithuanian classes of composition, Balakauskas’ school of composers was distinguished by

professionalism, broader horizons of the relevant issues of composition, the strong suggestiveness of the teacher's argumentation, and the individuality at the personal level. The school boasted a refreshing atmosphere of the modernity of the 20th century art of sounds.¹³⁵ The school of Balakauskas provided one with strong foundations of professionalism and an attitude supporting creative search. The intense work of the professor and his students resulted in an obvious fact that a number of his pupils became composers representing Lithuanian musical culture.

Osvaldas Balakauskas' pedagogical principles:

- In his composition and pedagogy, he rejected the possibility of spontaneous incidents.
- He appreciated constructive composing and taught it to his students. He conceptualised and published his own creative method/system of dodecatonics (1997).
- He inculcated the foundations of composition in his students: systemic thinking and composer's ethics. He taught them to control compositional material and paid particular attention to the conceptually based coordination of tones and rhythmicity.
- The professor's comments were theoretically motivated. They did not originate from subjective impressions but were considered in terms of the systemic nature of the compositional process. He seldom gave advice to students and did not interfere with specific technological solutions.
- Stereotypical solutions or "impure", i.e. unsystematic and unmotivated, sketches were considered as bad. Balakauskas: A composition must be imagined as a state with its own rules, to be created before writing: a kind of logic, the regularity of events, etc.¹³⁶
- The issue of composing national music was not escalated in the composition class of Balakauskas. As a creator of music of the global world, Balakauskas was expressing his national feelings elsewhere, but not in music.
- He took a critical view of the music of the past and its composing techniques, frequently rejected by the professor himself and by his students. That encouraged students to develop their individual methods or to choose and motivate compositional principles.

In the composition class of Osvaldas Balakauskas, each time the idea generated by the students or the musical material developed by him was discussed first of all: when analysed together, the opportunities inherent therein were revealed. After the sketch of the composition had been discussed, the homework assignment followed: to bring the idea or even the entire composition to possible perfection, focusing on the harmony and the dynamics of the form, the texture, melody, rhythm, and the possibilities of variation of those parameters. Important for Balakauskas

were the dynamics of the form and the organization of the musical time events. As mentioned above, he described the "primer" of composition as a state with its own "constitutional laws". In that "state" (composition), he did not accept the unreasonable pursuit of experiments or extremely rational, too sophisticated, and impossible to perceive music. When evaluating pure, beautiful, and, shall we say, cold "music",¹³⁷ he took a sceptical view of the paramusical intentions of compositions, interesting probably only when reading annotations and having nothing in common with the "genuine" parameters of music: melody, rhythm, and harmony.¹³⁸ Intolerant to banality as an inertial simplified solution (and not only in music), Balakauskas saw it in the coquettish philosophising about music (Balakauskas: "around" music), especially when it was not absorbed by the very body of the composition. However, Balakauskas, like Juzeliūnas, felt as rather a "student's interlocutor and a bit of a helper, but in no way a moulder".¹³⁹ It is not by accident that students flocked to those teachers of composition. They were impressed by their systemic thinking and theoretically justified and substantiated, but not spontaneous impressions-based, comments.

It is obvious that, due to the diversity of the aesthetical views of composers-professors, their pedagogical systems featured the opposition of the priority given either to the rational or to intuitive composing. There were also contrasts of personalities, of their philosophy of art, and the accumulated experience. Thus, in the creative activity and pedagogy of the professors (teachers) of the Lithuanian pedagogical schools of composers, the idea of writing modern music was realised in different ways. Three major schools of Lithuanian composers (founded by Gruodis, Juzeliūnas, and Balakauskas, respectively) were related through their general pursuit of modernism; yet this was manifested in quite contrary attitudes and creative practices, as follows:

- Lithuanian (nationalist) modernism (Gruodis, Juzeliūnas) *vs.* universal modernity (Balakauskas);
- A romanticized, "socialist realism" attitude towards traditional music (Gruodis, Račiūnas, Balsys) *vs.* conceptualized, structural treatment of ethnic music and endeavours to develop an individual system of composition (Juzeliūnas);
- An empirical approach to the composition (Gruodis, Račiūnas, Balsys) *vs.* a rational, systemic method of composition (e. g. Julius Juzeliūnas' *On the Issue of the Chord Structure*, 1972; Osvaldas Balakauskas' *Dodecatonics*, 1997);
- Traditional, conservative instruction based on subjective commentaries (Račiūnas, Balsys) *vs.* theoretically grounded comments, based on an individually developed and exploited system of composition (Juzeliūnas, Balakauskas).

Juozas Gruodis who founded the first and the largest “stem” school of composers “grafted” further guidelines for the growth of the tree of the Lithuanian school of composers. When looking at the shoots-scions of the youngest branches of the genealogical tree, we can safely claim that Gruodis’ mandate for composing “national music” has been realised no longer at the external, “material”, but at the mental, spiritual level of Lithuanian music. In the musical works of the students of Juzeliūnas’ school (the “children” and the “grandchildren”), the formal, constructive part of composition has been strongly hypertrophied. The pursuit of individual composing systems, and in successful cases, their development (Rytis Mažulis, Onutė Narbutaitė, Mārtiņš Viļums, Marius Baranauskas) is in line with the trend of contemporary hyper-individualism in art. In terms of the mandate for composing national music, the pupils of the Lithuanian schools of composers do not openly question such a possibility, however, do not regard it as a mandatory creative obligation. Individual composing inevitably absorbs the echoes of the ever-increasing globalisation. The latter saw off a beautiful vision of the school of composers founded by Gruodis to the history of culture.

Coda

In the evaluation of composition classes or schools giving priority either to the rational and constructive or, vice versa, the intuitive and inspirational (“spontaneous”) composing, declaration of the superiority of the former cannot be absolute and categorical. One can be mistaken, as creative ideas and lessons are actualized at different times and in different directions. Similarly to the evaluation of the representatives of Schönberg’s school before 1953, when the teacher was put on the pedestal, after 1953, Webern got established, and especially in Darmstadt; after the discoveries of Schloss and Perle – Berg’s cryptography and numerology – Perle himself called Berg one of the three looking the farthest into the future, as far as post-modernism.¹⁴⁰ Thus, it becomes obvious that Kutavičius’ archaic method of historical reconstructions was hiding under the wing of Račiūnas–Balsys’ schools. Very early, in the 1960s, banal melodies and “foreign” materials appeared (Latėnas, Bartulis), or cultural resonances were heard and music-excited emotions (Martinaitis). The pluralist multi-cultural phenomena of inter-texts were unfolding, which at one time were considered as delusions of the “sons” of Balsys’ composition school.

Even Balakauskas, the founder of a modern school of composers, who for some time was in a kind of opposition, now provokes by admitting that nowadays in composition it is much more contemporary to promise “to do nothing the other way round” than to shake the world with ever

new revolutionary explosions: “new phenomena” in the art became such a banal thing that returning to the old is probably the most significant “new phenomenon” of our days.¹⁴¹ The author of those statements himself thinks as having preserved an organic feeling of music which opened up in the youth and which was not destroyed by the impressions of the Kiev avant-garde night hearings. It got even consolidated by the fierce rationalisation of composition and the discussions on the ratio of spontaneity doses with Silvestrov.¹⁴²

And in general, how do Lithuanian (and not only) schools of composers differ?

Only in the epoch. That is, in ideas flying in the world and around us and affecting creative souls in one and another way. (Osvaldas Balakauskas¹⁴³)

Even more formal, “not influencing”, “not teaching”, “allowing everything” schools or classes of composition cannot be directly claimed to be significantly “worse”. However, we shall not make a mistake if we argue that learners most appreciate the school which provides specific knowledge and experience, teaches tangible things, and educates composers – individualities, and “trains in the craft”, as professor Juzeliūnas used to say. The reflection of the school in its pupils’ works does not mean elementary copying. For the sake of culture, the least desirable thing in the pupil’s creative activity is the so-called ‘followership’, and the most desirable, the relationships of opposition between teachers and pupils. Probably the greatest achievers are the pupils who “fall out” with their teachers in their own way and continue to bravely develop an individual transforming relationship with the lessons of the schools/classes of composition. Thus, when looking for the grounds and facts to discuss a homogeneous picture of the Lithuanian school of composers, we find out that it already has a history, traditions of the schools and classes of composition, and a variety of strategies and methodologies. The Lithuanian school of composition and the creative activity of its teachers and pupils has become part of world music.

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- ² Р. В. Геника. *Из консерваторских воспоминаний 1871–1879 годов* [R.V.Genika. From the Conservatoire Memories of 1871–1879], <http://tchaikov.ru/memuar031.html> [last checked 2018 11 09]. Quoted after: Бабенко О. В. “Образ

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- ³ И. Стравинский. *Публицист и собеседник* [I. Stravinsky. Publicist and Companion], Москва: Советский композитор, 1988, p. 72.
- ⁴ More see: Taruskin 1997: 457; Berger 2002: 246; Faucett 2016; Tobin 2014.
- ⁵ When in 1927 George Gershwin, another pioneer of music in the USA, asked Boulanger for lessons of composition, after a half an hour talk, as testified by him, the professor admitted: “I can teach you nothing.” That was a compliment. (Quoted after: Léonie Rosenstiel. *Nadia Boulanger: A Life in Music*. W.W. Norton & Co, 1982, p. 216.)
- ⁶ Quoted after: Aaron Copland. *On Music*. New York: Pyramid, 1963, p. 70–77.
- ⁷ Quoted after: Ludmila Korabelnikova. *Alexander Tcherepnin. The Saga of a Russian Emigré Composer*, translated by Anna Winestein, edited by Sue Ellen Hershman-Tcherepnin, Bloomington and Indianapolis: Indiana University Press, 2008, p. 67.
- ⁸ *Ibid.*, p. 68.
- ⁹ *Ibid.*
- ¹⁰ More see: Амбразас 1991.
- ¹¹ А. Амбразас. *Вопросы музыкального наследия Юозаса Груодиса*, дисс. кандидата искусствоведения, Ленинград, 1969. The main text of the dissertation (504 pages) consists of 2 parts and 13 chapters with appendices. Additional materials are provided by collections of texts of Gruodis and Juzeliūnas edited by Ambrasas, a monograph on Gruodis, and articles in the press and presentations on the issues of the nationality of music and the national school of composers (see the bibliography of the paper).
- ¹² Ludwig von Bertalanffy. “Zu einer allgemeinen Systemlehre”, In: *Biologia Generalis*, Vol. 19. 1949, p. 114–129; “An Outline of General System Theory”, In: *British Journal for the Philosophy of Science* 1, 1950, p. 134–165; *General System Theory*. New York: George Braziller, 1969.
- ¹³ That was covered in Ambrasas’ papers “Muzikos nacionalinis stilius” [The National Style of Music] and “Lietuvių tautinės kompozitorių mokyklos raida” [The Development of the Lithuanian National School of Composers], published in: Algirdas Ambrasas: *Muzikos tradicijos ir dabartis* [Music Traditions and the Present], Gražina Daunoravičienė (ed.), Vilnius: Lietuvos kompozitorių sąjunga, 2007, p. 59–78.
- ¹⁴ For more details see Амбразас 1991: 10–11.
- ¹⁵ More see: Heinrich W. Schwab. “Zur kontroverse um Weltmusik und Nordischen Ton”, In: *Weltgeltung und Regionalität Nordeuropa um 1900*, R. Bohn & M. Engelbrecht (eds.), Frankfurt am Main, 1992, p. 197.
- ¹⁶ More see: Carl Dahlhaus. “Nationalism und Musik”, In: *Between Romanticism and Modernism: Four Studies in the Music of the late Nineteenth Century*. Berkeley: University of California Press, 1980, p. 85.
- ¹⁷ Quoted after: Carl Dahlhaus. “Die Musik des 19. Jahrhunderts”, In: *Neues Handbuch der Musikwissenschaft*, Band 6, Laaber, 2004, p. 30.
- ¹⁸ More see: Octavian Lazăr Cosma. “Romanian Music”. In: *Nationale Musik im 20. Jahrhundert*, H. Loos & S. Keym (eds.), Leipzig: Gudrun Schröder Verlag, 2004, p. 71.
- ¹⁹ More see: Ivan Florjanc. “Übernationales und nationales in der Musik”, In: *Musikalische Identität Mitteleuropas. Musicological Annual*, XL, Vol. 1–2, Ljubljana, 2004, p. 77.
- ²⁰ Vlasov defines “free schools” (the concept of Ofelia Tuisk) or, as he calls them, “artistic schools” in the following way: This is the commonality or affinity of the worldviews of a certain circle of artists linked by common ideas, spiritual aspirations, and a creative method. That is why, by its content, “an artistic school” is deeper than the concept of style and closer to an “artistic direction”.
- Quoted after Виктор Григорьевич Власов, *Стили в искусстве* [V.G. Vlasov. Styles in Art], Словарь в 3-х тт., т. 1, Санкт-Петербург: Кольна, 1995, p. 599.
- ²¹ *Ibid.*
- ²² The concept of *Neudeutsche Schule* was proposed by the then publisher of the journal *Neue Zeitschrift für Musik* Franz Brendel in 1859. In 1858, he called symphonic poems by Liszt the most wonderful ideal of instrumental music of the time and of progressive art. However, he regarded symphonies by Schubert, Mendelssohn, and Schumann as the compositions of Beethoven’s epigones. See: Franz Brendel. “F. Liszt’s symphonische Dichtungen”, In: *Neue Zeitschrift für Musik*, No. 49, 1858, p. 111.
- ²³ More see: Hermann Danuser. “Gibt es eine Darmstädter Schule”? In: *Musikkultur in der Bundesrepublik Deutschland*. Rudolf Stephan & Wsewolod Saderatzkij (ed.). Kassel: Gustav Bosse GmbH & Co. KG, 1994, p. 149–157.
- ²⁴ *Ibid.*, p. 160.
- ²⁵ *Ibid.*, p. 165.
- ²⁶ More see: Амбразас 1991; Algirdas Ambrasas. “Lietuvių tautinės kompozitorių mokyklos raida” [The Development of the Lithuanian National School of Composers], In: *Algirdas Ambrasas: Muzikos tradicijos ir dabartis* [The Traditions and the Present of Music], Gražina Daunoravičienė (ed.), Vilnius: Lietuvos kompozitorių sąjunga, 2007, p. 73–74.
- ²⁷ More see: Susana Stanford Friedman, “Cultural Parataxis and Transnational Landscapes of Reading: Toward a Locational Modernist Studies”, In: *Modernism*, Vol. 1, Ástráður Eysteinnsson and Vivian Liska (eds.), Amsterdam, Philadelphia: John Benjamins Publishing Company, p. 2007, p. 35–52; *Modernism and Empire: Writing and British Coloniality, 1890–1940*, Howard J. Booth and Nigel Rigby (eds.), Manchester University Press, 2000; *Modernism, Inc.: Body, Memory, Capital*, Jani Scandura and Michael Thurston (eds.), New York: New York University Press, 2001; *Modernism, Inc.: Essays on American Modernity*, Jani Scandura and Michael Thurston (eds.), New York: New York University Press, 2002.
- ²⁸ The establishment and activity of the Klaipėda Music School (Conservatoire) was thoroughly analysed in the monograph of Danutė Petrauskaitė, see: *Klaipėdos muzikos mokykla (1923–1939)* [Klaipėda Music School], Klaipėda: Klaipėdos universiteto leidykla, 1998.
- ²⁹ A sketch of the guidelines for the 4-year composition (“free composing”) teaching curriculum, developed by Juozas Gruodis for the Composition Class at the Kaunas Conservatoire see in the Lithuanian Archives of Literature and Art, Fund 84, schedule/inventory 1, file 25, p. 136–139.
- ³⁰ See: Ernst Gellner. *Tautos ir nacionalizmas* [Nations and Nationalism], Vilnius: Pradai, 1996.
- ³¹ Туїск 1982: 95.
- ³² Both of the most important of Gruodis’ teachers of composition (Rebikov and Graener) did not complete the academic

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- 61 Ibid.: 23.
- 62 *Juozas Gruodis... 1965*: 220.
- 63 *Juozas Gruodis... 1965*: 152. Involved in active discussions with Gruodis, Jeronimas Kačinskas (1907–2005) never questioned his compositions. On the contrary, in Prague, Kačinskas introduced them to Alois Hába, and more than once conducted them in Lithuania and the USA.
- 64 More see: Juozas Gruodis. “Kaip lietuvių tauta privalo ugdyti savo muziką” [How the Lithuanian Nation has to Cultivate its Music], In: *Naujoji Romuva*, 1933, No. 1 (106), p. 26.

- ⁶⁵ More see: Vytautas Bacevičius. "Apie tautišką muziką" [On National Music]. In: *Naujoji Romuva*, 1938, No. 9 (671), p. 216.
- ⁶⁶ Juozas Gruodis, LLMA, f. 46, ap. 1. b. 106. Also see: *Juozas Gruodis...* 1965: 184. Vytautas Bacevičius did not hesitate to agree that "the number of folk songs included in the composition is not a proof of Lithuanianess, as the work may not have any folk themes, but be Lithuanian" (quoted after Vytautas Bacevičius. "Apie tautišką muziką", op. cit., p. 216).
- ⁶⁷ Juozas Gruodis, LLMA, f. 46, ap. 1. b. 106. Also see: *Juozas Gruodis...* 1965: 184.
- ⁶⁸ More see: Andreas Knut. *Zwischen Musik und Politik: Der Komponist Paul Graener (1872–1944)*, Berlin: Frank & Timme, 2008; Joseph Wulf. *Musik im Dritten Reich*. Reinbek, 1966.
- ⁶⁹ In his habilitation paper, Ambrazas marked the main stages of the so-called "composers' folklorism" in Lithuanian music in the following way: the first, the continuation of the Gruodis' tradition by simplifying the features of his style (Račiūnas, Dvarionas); second, the development of the national music tradition of Gruodis through including new means and integrating folklore elements into the parameters of the musical texture (Juzeliūnas, Balsys); and thirdly, giving another meaning to the principles of Gruodis – the folklore was no longer the constructional material, but rather a spiritual impulse, a symbol, a cultural sign (Kutavičius, Bajoras). See: Амбразас 1991: 195–284.
- ⁷⁰ Quoted after Taruskin 2000: 104. Taruskin argued (Ibid.: 101):
The 'semiotic' or signalling aspect, a traditional characteristic of Russian music, is what makes Schnittke's music so "easily read" – or rather, so easily paraphrased on whatever terms (ethnic, spiritual, autobiographical, or political) the listener may prefer.
- ⁷¹ That was Cage's first lecture in 1958, and the second one, "Indeterminacy: New Aspect of Form in Instrumental and Electronic Music", took place in Brussels. Stockhausen participated in both and immediately discussed the issue of publication which appeared in *Die Reihe* journal (No. 5, 1959).
- ⁷² More see: Gianmario Borio. *Musikalische Avantgarde um 1960. Entwurf einer Theorie der informellen Musik*, Freiburger Beiträge zur Musikwissenschaft 1, Laaber: Laaber Verlag, 1993.
- ⁷³ More see: John Cage. *Composition as Process*, in: *Silence: Lectures and Writings*, Middletown, Conn.: Wesleyan University Press, 1961, p. 20.
- ⁷⁴ Through the deepening and differentiation of the meanings of the term, 'indeterminacy of composition' and 'indeterminacy of performance' were distinguished, etc. See: Bryan R. Simms. *Music of the Twentieth Century: Style and Structure*. New York: Schirmer Books; London: Collier Macmillan Publishers, 1996, p. 357.
- ⁷⁵ As early as in 1957, Boulez in his lecture "Aléa" in Darmstadt considered alternatives to strict determinacy and rationalisation of a composition; simultaneously he proposed an "open form" and promoted the ideas of aleatory music (see: Pierre Boulez. "Aléa", In: *Darmstädter Beiträge zur Neuen Musik* 4, Wolfgang Steinecke (ed.), Mainz: Schott, 1958, p. 44–56). In the same year, he started composing his Sonata No. 3 for piano (1957–1962), and Stockhausen composed *Zeitmasse* (1957) for wind quintet. The correspondence of Cage and Boulez was published (see: Jean-Jacques Nattiez (ed.), *The Boulez-Cage Correspondence*, Cambridge: Cambridge University Press, 1993).
- ⁷⁶ For more details, see: Rūta Stanevičiūtė. *Modernumo lygtys* [Equations of Modernism], Vilnius: Vilniaus dailės akademijos leidykla, 2015, p. 362.
- ⁷⁷ More see: Jadvyga Čiurlionytė (ed.), *Tautosakos darbai*, t. 5: *Lietuvių liaudies melodijos*, [Folklore Works, Vol. 5. Lithuanian Folk Melodies]. Kaunas: Lituanistikos instituto Lietuvių tautosakos archyvo leidinys, 1938. Later Čiurlionytė edited a collection *Lietuvių liaudies dainos: Rinktinė* [Lithuanian Folk Songs: Selected Works], Vilnius: Valstybinė grožios literatūros leidykla, 1955.
- ⁷⁸ From the talk of Gražina Daunoravičienė and Vytautas Barauskas on 27 October 2004.
- ⁷⁹ Balsys' report-presentation in the shorthand record of the 6th Congress of the Lithuanian Composers' Union, LLMA, f. 21, ap. 1, b. 396.
- ⁸⁰ Narbutienė, op. cit., p. 174–175; quoted after: Jūratė Vyliūtė. "Mano siela! Ar išausi tu svarbiausią mintį?" [My soul! Will you Weave the Core Idea?]. In: *Muzika* 2, Vilnius; Vaga, 1980.
- ⁸¹ Narbutienė 1999: 175; quoted after: Eduardas Balsys. "Menininko sąžinė – jo teisėja" [Artist's Conscience is his Judge], In: *Kultūros barai*, 1973, No. 4.
- ⁸² From Balsys report-presentation in the shorthand recording of the 6th Congress of the Lithuanian Composers' Union, op. cit.
- ⁸³ Quoted after: Narbutienė 1999: 102; quoted after Eduardas Balsys. "Norisi prabilti naujai" [Desire to Speak in a New Way]. In: *Kultūros barai*, 1980, No. 6. As early as in 1967, in the presentation given during the plenum of the Composer's Union, Balsys said:
The music of any epoch is characterised by a complex of typical means of expression. Being confined to the set of the same established and unchanging expressive means and the refusal of further search also negatively affects the growth of composers. (Balsys' family archives, Narbutienė 1999: 76)
- ⁸⁴ See the list of Eduardas Balsys' compositions in: <http://www.mic.lt/lt/baze/klasikine-siuolaikine/kompozitoriai/balsys/>.
- ⁸⁵ Narbutienė 1999: 102.
- ⁸⁶ Quotation from: "Spalis ir kūryba" [October and Art: Questions are Answered by Julius Juzeliūnas, Composer, PhD in Arts], In: *Literatūra ir menas*, 19 November 1977; quoted after the book *Julius Juzeliūnas: gyvenimo ir veiklos...*, op. cit., p. 122–123.
- ⁸⁷ More see: А. Юсфин. "Коротко о книгах" [A. Yusphin. Briefly on Books], In: *Советская музыка*, 1974, No. 3, p. 99.
- ⁸⁸ See Dmitriev's letters to Juzeliūnas, transferred to the LLMA.
- ⁸⁹ More see: Ambrazas 2015: 473–499.
- ⁹⁰ Ibid.: 483–484.
- ⁹¹ The concepts of "Webern's group", "Webern's chord/structure" were proposed by Yuri Kholopov. They were used in the book *Anton Webern. Life and Creative Activity* (1984), where the structures *d – c-sharp – b-flat; a-flat – f – e* (p. 211) or *a-flat – b – g* (p. 254) were presented in the examples. That was a hemichord in whose consonance (a cluster form) minor second and minor third were included; that melodic form was more frequently referred to as Webern's group. Webern's group and Webern's chord were also used in other books of Kholopov: *Музыка Веберна* [Music of Webern], Москва, 1999, p. 156; and *Гармония. Теоретический курс* [Harmony. A Theory Course], Москва, 1988, p. 157. Kholopov wrote

- that Webern's chord or Webern's group is structure 3.1 (numbers of semitones). When characterising the series in Webern's Concerto, Op. 24, Kholopov claimed it consisted merely of the Webern's groups. It was the conception of that structure that allowed him to see it in a number of series in Webern's compositions.
- ⁹² A list of Juzeliūnas' compositions can be found on the website of the Music Information Centre, see <http://www.mic.lt/en/database/classical/composers/juzeliunas/>.
- ⁹³ Juzeliūnas 1972: 122.
- ⁹⁴ Ibid.: 130.
- ⁹⁵ Balakauskas claimed that, in the composing of the 20th century, there were "two directions: forward to the unknown or back to the unknown". Quoted after LLMA, f. 21, ap. 1, b. 605, l. 23.
- ⁹⁶ Ambrazas 2015: 256.
- ⁹⁷ More see: Osvaldas Balakauskas. "Dodekatonika", In: *W kregu muzyki litewskiej; Rozprawy, szkice i materiały*, Krzysztof Droba (ed.), Kraków: Academia muzyczna w Krakowie, 1997, p. 119–159. Translated into Lithuanian, the *Dodecatonics* by Balakauskas was published in Vilnius in 2002. See: Balakauskas 2000: 169–206.
- ⁹⁸ The *Twelve-Tone Equal Temperament System* (12-TET) has been the most common tuning system of European professional music in the last three centuries.
- ⁹⁹ Balakauskas 2000: 171.
- ¹⁰⁰ Schemes are presented following the schemes in the *Dodecatonics* of Balakauskas (2000: 175–192).
- ¹⁰¹ See: Balakauskas 2000: 178–179.
- ¹⁰² More see: George Perle. *Twelve-Tone Tonality*, 2nd ed., Berkeley: University of California Press, 1996, p. 21–23. Also see George Perle. *Serial Composition and Atonality: An Introduction to the Music of Schoenberg, Berg, and Webern*, University of California Press, 1962; George Perle. "Serial Composition and Atonality", In: *Journal of the American Musicological Society* XVI/3, Fall 1963, p. 413–418.
- ¹⁰³ More see: Mirka 1997: 161–165.
- ¹⁰⁴ The said quality was inherent in the all-interval series (Allintervallreihe) of Fritz Klein in Variations for piano, Op. 14 (24); in the retrograde (crab-wise) – palindromic series of Symphony, Op. 21 (1928) by Webern; in the series *Il canto sospeso* (1956) by Luigi Nono, consisting of all progressively increasing intervals, as well as in the series of Nocturne No. 2 from the opera *The Soldiers* (1965) by Bernd Alois Zimmermann. The tritone "umbrella", or a structure of symmetrical tritones, was also a regularity of the "magic symmetrical row", or row R₇, which formed the basis of Symphony No. 2 (1979) by Balakauskas.
- ¹⁰⁵ For the list, see <http://www.mic.lt/lt/baze/klasikine-siuolaikine/kompozitoriai/balakauskas/>.
- ¹⁰⁶ Balakauskas: By music you cannot say anything. Music consists of sound signs, and each individual translates them in his own way. It is impossible to explain the content of music, as was done in the Soviet times [...] In my opinion, from the aesthetic viewpoint, music is as abstract as a tree or a sunset. They do not tell us anything more, just fascinate by themselves. The same is with music - either it fascinates you or not. No science or research can help here. (Quoted after Jūratė Katinaitė. "Nepaaiškinami tie keliai, kuriais mene į kažką ateini – Osvaldas Balakauskas" [Inexplicable are the Ways by Which in Art you Come to Something]. In: *Muzikos barai*, 2008, No. 1–2)
- ¹⁰⁷ Narbutienė 1999: 182.
- ¹⁰⁸ Quoted after the shorthand report of the 6th Congress of the Lithuanian Composers Union, LLMA, f. 21, ap. 1, b. 396.
- ¹⁰⁹ From Daunoravičienė's talk with Vidmantas Bartulis, 26 February 2008.
- ¹¹⁰ Quoted after Rūta Gaidamavičiūtė. *Vidmantas Bartulis: Tarp tylos ir garso* [Between Silence and Sound]. Vilnius: LMTA, 2007, p. 209.
- ¹¹¹ From Daunoravičienė's talk with Vidmantas Bartulis, 26 February 2008.
- ¹¹² Ibid.
- ¹¹³ Ibid. See Rasa Vilimaitė. "Lietuviškumas su ispanišku prieskoniu: Pokalbis su Eduardo Balsio mokiniu kompozitoriumi Jonu Tamulioniu, skirtas LMTA 75-mečiui" [Lithuanianess with Spanish Flavouring: a talk with composer Jonas Tamulionis, pupil of Eduardas Balsys, dedicated to the 75th anniversary of the Lithuanian Academy of Music and Theatre]. In: *7 meno dienos*, 04 April 2008, No. 796, p. 3.
- ¹¹⁴ Quoted after: Narbutienė 1999: 393–394.
- ¹¹⁵ Ibid.
- ¹¹⁶ Eduardas Balsys. "Mūsų darbai ir rūpesčiai" [Our Works and Concerns]. In: *Literatūra ir menas*, 15 May 1971.
- ¹¹⁷ From Daunoravičienė's talk with Vidmantas Bartulis, 26 February 2008.
- ¹¹⁸ Balsys was admitted to the Kaunas Conservatoire in 1945, when Gruodis was on a creative leave of absence. Therefore, he studied specialty under the beginning teacher of composition Račiūnas, who was not particularly demanding and was quite philosophical.
- ¹¹⁹ From Daunoravičienė's talk with Vidmantas Bartulis, 26 February 2008.
- ¹²⁰ Juzeliūnas studied composition in 1949–1952, during his doctoral studies (class of prof. Voloshinov) at the N. Rimsky-Korsakov Leningrad State Conservatoire. In two years, he defended the dissertation of the Candidate of Sciences *Lithuanian Folk Song in the Symphonic Compositions of Some Soviet Lithuanian Composers* (1954), and in 1972, the doctoral (habilitation) dissertation (see: Juzeliūnas 1972).
- ¹²¹ Gruodis argued that Lithuanian folk music better matched with non-traditional compositional means, while archaic polyphonic part-time songs, with the contemporary means of music.
- ¹²² Quoted after Ambrazas 2002: 328.
- ¹²³ Ibid.: 335.
- ¹²⁴ Ibid.: 338.
- ¹²⁵ Ibid.: 343.
- ¹²⁶ Quoted after: "Julius Juzeliūnas' talk with Lithuanian composers and musicologists, prepared by Gražina Daunoravičienė". In: *Šiaurės Atėnai*, 22 June 1996. See also: Ambrazas 2002: 347.
- ¹²⁷ Quoted after: Ambrazas 2002: 475.
- ¹²⁸ More see: Bruno Monsaingeon. *Mademoiselle: Conversations with Nadia Boulanger*. Carcanet Press, 1985, p. 55–56.
- ¹²⁹ Documents of the 6th Plenum of the Board of the Lithuanian Composers' Union, 26 February 1979, LLMA, f. 21, ap. 1, b. 512, l. 44.
- ¹³⁰ Quoted after: Ambrazas 2002: 271.
- ¹³¹ In the hearing of 8 September 1987, colleague, composer Vytautas Jurgutis, seldom seen in gatherings and even more seldom speaking in public, formulated his comment euphorically and aptly: "one can feel a good school, intense work without graphomania". See Discussions of Hearings of the Lithuanian Composers' Union, LLMA, f. 21, ap. 1, b. 657, l. 21.

- ¹³² From Daunoravičienė's talk with Osvaldas Balakauskas, 19 February 2008.
- ¹³³ Ibid.
- ¹³⁴ Ibid.
- ¹³⁵ In 1988–1992 and 1994–2006, Osvaldas Balakauskas was the head of the Department of Composition in the Lithuanian Academy of Music and Theatre.
- ¹³⁶ From Daunoravičienė's talk with Justė Janulytė, 17 March 2008.
- ¹³⁷ Some time ago, in the time of his studies, *Auletics* for two flutes (1966) performed in Kiev during its discussion was defined as a “beautiful, but cold” composition. Later Balakauskas admitted: “I liked it. Probably I am subconsciously striving for that.” See: “Ar mene viskas galima? [Is all possible in art?] Musicologist Rūta Gaidamavičiūtė talks to Osvaldas Balakauskas”. In: *Literatūra ir menas*, 19 December 1987.
- ¹³⁸ From Daunoravičienė's talk with Justė Janulytė, 17 March 2008.
- ¹³⁹ From Daunoravičienė's talk with Osvaldas Balakauskas, 19 February 2008.
- ¹⁴⁰ See: George Perle. “The Secret Program of the Lyric Suite”. In: *International Alban Berg Newsletter* 5 (June), 1977; George Perle. *The Listening Composer*, California: University of California Press, 1990; George Perle. *Style and Idea in the “Lyric Suite” of Alban Berg*, New York: Pendragon Press, Stuyvesant, 1995.
- ¹⁴¹ Based on the statements from the interview “Balakauskas: It is not Normal for Artist to Despise the Audience. A talk with Rūta Gaidamavičiūtė”, <http://www.delfi.lt/news/ringas/lit/obalakauskas-nenormalu-kad-menininkas-niekina-publika.d?id=60468819> [last checked 9 November 2018].
- ¹⁴² Ibid.
- ¹⁴³ From Daunoravičienė's talk with Osvaldas Balakauskas, 19 February 2008.

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Santrauka

Studijoje diskutuojama apie sąvokos „kompozicijos mokykla“ reikšmes ir pristatoma XX a. lietuviškų kompozitorių mokyklų ir klasių raida. Dalijamasi įžvalga, kad daugelyje muzikologijos tekstų šios sąvokos funkcionuoja kaip bendrinio, nediferencijuoto turinio žodžiai. Kompozitorių mokyklos sąvokos prasminis potencialas dažniausiai taikomas nacionalinės kūrybos diskurso retrospektyvai. Stokojama naujo požiūrio ir fundamentinių tyrimų, tačiau sąvoka nepraranda aktualumo. Šiame darbe taikoma sąvokos identiteto ir struktūrinės talpos argumentacija, siūloma Algirdo Ambrazo 1991 m. apgintame habilitacijos darbe „Juozas Gruodis ir lietuvių kompozitorių mokyklos formavimasis“. A. Ambrazo išplėtota hierarchinė trinarė kompozitorių mokyklų koncepcija išskiria:

- a) pedagoginės kompozitorių mokyklas;
- b) laisvasias kompozitorių mokyklas (Ofelios Tuisck sąvoka) – savanoriškas bendraminčių menininkų draugijas;
- c) nacionalines kompozitorių mokyklas – kompozitorių profesionalų kūrybą, kuriai būdingas susiformavęs nacionalinis stilius.

Kiekvieno šių lygmenų turinys kupinas ginčų ir neišspręstų problemų, kurios trumpai apžvelgiamos šiame tyrime.

Ko gero, mažiausia diskusijų kelia pedagoginės kompozitorių mokyklos samprata bei struktūriniai parametrai. Lietuvių pedagoginių kompozitorių mokyklų formavimosi istorija yra svarbiausioji šio tyrimo dalis. Šią istoriją užrašė ir tebekuria 16 lietuviškų kompozicijos klasių bei dviejų „kamieninių“ kompozicijos mokyklų darbas. Šiame tyrime lietuvių muzikinės kultūros pagrindą – kompozitorių mokyklas – pristato formalizuoti kompozitorių mokyklų / klasių „genealogijos medžiai“. Jų dizainas diferenciuoja du netapačius fenomenus bei sąvokas – kompozicijos klasė ir kompozicijos mokykla. Kompozitorių ugdymas Lietuvoje buvo pradėtas 1923 m. S. Šimkaus įsteigtoje Klaipėdos muzikos mokykloje (konservatorijoje – *Memeler Konservatorium für Musik*). Trečiojo dešimtmečio pabaigoje iniciatyvą perėmė laikinoji sostinė (Kaunas), kur J. Gruodžio iniciatyva Kauno muzikos mokykloje 1927 m. buvo pradėta rengti kompozitorius. Vėliau šis darbas pratęstas

Kauno konservatorijoje, nuo 1949 m. – Vilniuje įsteigtoje Valstybinėje konservatorijoje (dabar Lietuvos muzikos ir teatro akademija). Šiose Lietuvos institucijose XX a. buvo įsteigtos J. Gruodžio, J. Juzeliūno ir O. Balakausko pedagoginės kompozicijos mokyklos.

„Kamieninė“ pedagoginė mokykla tenka pripažinti Leipcigo konservatorijos absolvento Juozo Gruodžio (1884–1948) Kauno muzikos mokykloje sukurta kompozitorių mokyklos sistema. Daugelis vėlesnių kartų lietuvių kompozitorių buvo dviejų jo mokinių – Juliaus Juzeliūno (1916–2001) ir Antano Račiūno (1905–1984) mokiniai. Antrąjį lietuvių kompozitorių mokyklos genealogijos „medį“ įprasmina Kijevo konservatorijos absolvento ir 7–9-ojo dešimtmečio lietuvių muzikos modernizmo centrinės figūros – Osvaldo Balakausko (g. 1937) – kompozicijos klasė.

Tyrimas atskleidžia, kad abiejų medžių / mokyklų „šaknyse“ per institucijas (Sankt Peterburgo, Maskvos, Kijevo konservatorijos) ir mokytojus (V. Rebikovas, R. Glieras, B. Liatošynskis) buvo įsipynusios rusų (iš dalies – ukrainiečių) muzikinės kultūros ir jų pedagogikos tradicijos. Jas esmingai papildė vakarietiškos muzikos kultūros ir pedagogikos įtaka. Ją į Lietuvą iš Vokietijos parvežė S. Šimkus ir J. Gruodis po studijų Leipcigo konservatorijoje (1920–1924), P. Graenerio, S. Karg-Elerto, S. Krehlio klasėse. Vokišką tradiciją S. Šimkaus studijose papildė dar ir fragmentiškos studijos Berlyno konservatorijoje (M. von Schillingo kompozicijos klasėje). XX a. muzikos avangardo kompozicijos pažinimą O. Balakauskas parsivežė iš 1968–1972 m. bendrų studijų ir diskusijų „Kijevo avangardo“ bendraminčių I. Blažkovo – V. Silvestrovo būrelyje.

Studijoje išsamiau pristatoma Lietuvoje įtakingų kompozicijos klasių bei mokyklų mokytojų (J. Gruodžio, J. Juzeliūno, E. Balsio ir O. Balakausko) kūrybos pozicija ir kompozicijos dėstymo metodai. Apibendrinant daugiau kaip 9 dešimtmečių lietuvių kompozicijos klasių bei mokyklų darbą, daroma išvada: lietuvių pedagoginės kompozitorių mokyklas (J. Gruodžio, J. Juzeliūno ir O. Balakausko kompozicijos klases) susiejo bendra modernistinė orientacija, tačiau ji reiškėsi nesutampančiomis kūrybinėmis orientacijomis ir individualiomis kompozicijos dėstymo praktikomis. Akivaizdu, kad esant kompozitorių profesorių estetinių nuostatų įvairovei ir jų pedagogikos sistemose būta racionalaus ir intuityvaus komponavimo pirmumo priešpriešos. Būta ir asmenybinių, meno filosofijos bei sukauptos patirties kontrastų. Taigi, lietuvių pedagoginių kompozitorių mokyklų profesorių (mokytojų) kūryboje ir jų pedagogikoje modernios muzikos kūrimo idėja realizavosi skirtingais būdais. Išskirsiu keturias svarbiausių Lietuvių kompozicijos klasių ir mokyklų mokytojų kūrybos nuostatų bei pedagogikos metodikos opozicijas:

- tautinis modernizmas (J. Gruodis, J. Juzeliūnas) *versus* kosmopolitinis, universalus modernizmas (O. Balakauskas);

- romantiškas, „sorealistinis“ santykis su liaudies muzika (J. Gruodis, A. Račiūnas, E. Balsys) *versus* jos konceptualizavimas, struktūrinis interpretavimas individualioje komponavimo sistemoje (J. Juzeliūnas);
- įkvėpimu grindžiamas empirinis komponavimas (J. Gruodis, A. Račiūnas, E. Balsys) *versus* racionali, individualia komponavimo sistema grindžiama kūryba (J. Juzeliūno „Akordo sandaros klausimu“, 1972; O. Balakausko „Dodekatonika“, 1997);
- subjektyviu išpūdžiu grindžiami tradiciniai, konservatyvūs komentarai (A. Račiūnas, E. Balsys) *versus* teoriškai pagrindžiami, sistemos pagrindu argumentuojami komentarai (J. Juzeliūnas, O. Balakauskas).

Lietuviškose kompozitorių ugdymo klasėse tradicinis, konservatyvus mokymas (E. Balsys: „pagal visas muzikinio kūrinio rašymo taisykles“, remiantis „turtingomis muzikos tradicijomis“; J. Gruodis, A. Račiūnas, E. Balsys) buvo priešpriešinamas „šenbergiškam“ požiūriui į medžiagą ir jos generatyvumą (J. Juzeliūnas, O. Balakauskas). Vis dėlto mokiniams imponavo teoriškai pagrindžiami, sistemos

pagrindu argumentuojami jų studentiškos kūrybos vertinimai. Neatsitiktinai jie plūdo studijuoti pas šiuos mokytojus. Tačiau tvirtinimas, kad racionalų, konstruktyvų komponavimą puoselėjančios kompozicijos klasės / mokyklos yra pranašesnės už intuityvistines praktines, būtų paviršutiniškas. Nes kūrybinės idėjos ir pamokos muzikos pasaulyje aktualizuojasi nevienodu metu, stiprumu ir skirtingomis kryptimis. Taip XX a. antroje pusėje keitėsi ir Naujosios Vienos trijulės lyderystė: iki 6-ojo dešimtmečio pradžios buvo garbinamas mokytojas (A. Schönbergas), nuo 1953 m. Darmštate įsigalėjo A. Webernas, o J. Schlosso ir G. Perle'o atradimai išaukštino A. Bergą, kaip žvelgusį toliausiai – į postmodernizmą. Panašu, kad reaktualizuojasi ir lietuviškų kompozicijos klasių / mokyklų tradicijos: tai, kas buvo „teisinga“ joms steigiantis, ilgainiui transformuosis arba neteks vertės. Mąstysenos virsmas, perkeitimas, pokyčiai („naujasis mąstymas“) ir XXI a. stiprėjantis kompozicijos konceptualizmas arba dar stipresnis intuicijos išlaisvinimas perkeis ir įsigalėjusius edukacinius modelius. Besikristalizuojančios lietuviškos kompozicijos klasės ar mokyklos dar rašo savo istoriją.