

Discourse of the Genotype Canon *versus* the 12-tone Technique of Eduardas Balsys' Music¹

Abstract. The article attempts to highlight Eduardas Balsys' (1919–1984) individual contribution to the process of the traditional genotype deformation that has begun in Lithuania – the renovation of the genotype canon and the trends of “chromatisation” (polygenres). It must be admitted that it was Balsys himself who to a large extent initiated these processes in the 1960s. However his philosophy of music composition and his relationship with the “formalized” technological ideology – dodecaphony – was not homogeneous in terms of values. His three most important genotypes of music (opera, oratorio and symphony-concert) were composed using the so-called dodecaphonic technique. Each of the following compositions (*Dramatic Frescoes*, 1965, the oratorio *Don't Touch the Blue Globe*, 1969, and the opera *The Journey to Tilsit*, 1980, produced in 1984) meant new solutions in the Lithuanian music of the 1960s through the 1970s in terms of the application of both traditional genotypes and the 12-tone compositional technique. The article discusses the relationship between the music genotype innovation and Balsys' 12-tone compositional technique, which was new to many Lithuanian composers of the time. Simultaneously, a more general dilemma of an epistemological nature is addressed to differentiate and conceptualise the two 20th century atonal music compositional techniques, such as dodecaphony and 12-tone atonality. The present article addresses the discussion of the so-called dodecaphonic music of Balsys in correlation with his innovation of the music genotype canon. The issue to be considered is whether it is correct to apply the term dodecaphony to Balsys' method of atonal music composition.

Keywords: music genotype, mixed genotype, twelve-tone technique, dodecaphony, Balsys, oratorio, opera, concerto-symphony.

In the mid-1960s, the work of Lithuanian composer Eduardas Balsys was particularly innovative: for the first time (also in Lithuanian music), he wrote a composition characterised by such a high level of hybridity. In his “intentional hybrid” (Mikhail Bakhtin's concept), a triad of music genotypes interacted. It was a complicated, and rather rare, model of a double concerto (for violin and piano), a 5-movement symphony cycle, and a symphonic poem genotype. The somewhat risky, yet simultaneously original, genotype mix made its first public debut of Balsys' so-called dodecaphony. Although in many cases the harmony of *Dramatic Frescoes* sounded like atonal music of the 20th century, the intonation potential of the two 12-tone series generated thematicism of the opus; the intonations of the basic series as if *Kopfmotive* pervaded the most important parts, and they were freely developed.

When interpreting the hybrid of *Dramatic Frescoes* in terms of the formal structure determinants of the triad of music genotypes, the analysis raises the most important arguments of the represented genres. The symphony was based on conflict dramaturgy, the unity of the sonata cycle, as well as the main and secondary themes exposed in movements 1 and 3 and developed in all parts of the cycle. The concerto genotype was represented by two soloists: the violin and the piano, although they sounded like orchestra-complementing timbres, and there was a lack of vivid *solì* – orchestral dialogues. The symphonic poem was presented by generalised programmatism. “Intentional hybrids” and the trend of writing authorial genotypes of opuses in the 1970s and 1980s got later established in Lithuania as one of the basic parameters of the manifestation of composers' creativity. This was evident in the compositions of Julius Juzeliūnas, Bronius Kutavičius, Osvaldas Balakauskas, and others. The conclusions of the analysis presuppose the insight that the construction of the original music genotype and the modernisation of compositional techniques were perceived by Balsys as complex interdependent creative factors. This relationship is explored in the article from the perspective of both the music genotype and the epistemology of the compositional techniques.

Balsys' philosophy of music composition and his relationship with the “formalized” technological ideology – dodecaphony – was not homogeneous in terms of values. His dodecaphonic opuses can be seen as a refinement of the relation with dodecaphony and the accumulation of experience in works through applying the experience of the twelve-tone technique series construction and technical inventory. It is also necessary to note the fact that Balsys' addresses in the 1960s through the 1970s with repeatedly expressed opposition to the rationalisation of music writing cannot be automatically attributed to the evaluation of dodecaphony. Balsys' arguments from the rostrum of the 6th Congress of the Lithuanian Composers' Union in 1971 meant prob-

¹ Project “The Evolution of Lithuanian Music Culture (1970–2020) in a Typological Approach: from Deformation to New Phenomena”, funded by the Lithuanian Research Council, No. S-LIP-19-71, 2019-04-30.

ably an evaluation of Juzeliūnas' attitude and compositional system, especially since they were set out against the background of debates over the latter's doctoral (presently habilitation) dissertation *On the Structure of the Chord* (1972). Balsys' more intimate confessions to colleagues (Jurgis Fledžinskas) could have meant his evaluation of dodecaphony: "I don't want to be forced to write what I don't like at all, even though it would be good for the sake of 'mastery'"². The music "freezing from a rational glance" and losing its expressiveness (Th. W. Adorno) did not respond to the sound of Balsys' inner music. In the music thus constructed, he saw more than one danger, and first of all, the threat of "cold" rationalism. As a proponent of free composition, he was skeptical about the "engineering" construction of music, although he could not avoid it in the process of writing his opuses, which significantly modified the natural essence of Balsys-composer. The creativity of an impulsive intuitionist, pervaded by rationalism, enabled him to apply more modern defining metaphors in his work. Although Balsys declared the paradigms of the aesthetics of Romanticism as the greatest values – spontaneous intuitivism in creation, expressive thematicism in composition, an organic form of its development, and dramaturgy – an intersection with the intellectual control of the twelve-tone technique made it possible to consider Balsys' works as the cases of expressionism in Lithuanian music.

An analysis of his three scores reveals the change in Balsys' approach to dodecaphony. Despite the ongoing persecution of dodecaphony, in his *Dramatic Frescoes* (1965), a typologically complex opus (a double concerto-symphony for violin, piano and orchestra), Balsys applied the twelve-tone technique, focusing on the constructive harmoniousness of the series itself and the potential for its transformations and transpositions. The fact that having exercised the twelve-tone technique merely in film music and never using it in small form compositions of art music, Balsys embarked on a musical work, extremely complex in terms of dramaturgy, form, and composition, suggests that he knew the "dangers" of dodecaphony in the "factory-type order" cultural environment. On the other hand, Balsys was ready and mature for that step.

The comparison of the scores of the three most important compositions written by Balsys in a free twelve-tone technique revealed considerable differences in his approach to the canons and possibilities of the dodecaphonic method. In the series of his *Dramatic Frescoes*, which became the harmonic foundation of the melodically exhibited themes, the manner of development was still approaching the method of late Romanticism. The thematicism of the *Mask*, composed in the oratorio in a free twelve-tone technique, and the manner of its development did already integrate some features of postmodernism. The dodecaphony of the opera stood out due to the psychological treatment of personified series and the dramaturgy of the links of their structural elements (sets). It should be added that, in the *Tilsit* series, Balsys recorded certain links between the series of the characters and the sets of the series created in previous dodecaphonic opuses. This suggests that Balsys reflected on his dodecaphonic work as a whole and conceptualised its structural components.

As for Balsys' *Dramatic Frescoes*, another fact is obvious: the year 1965 was still the time of politicisation of dodecaphony in the USSR, and it was perceived as an ideologically foreign, hostile (bourgeois) technique. Its application in the works of a Soviet composer had to be motivated by its association with "the evil"; i.e. the composer's solution had to be "masked" by a program of appropriate semantics (aggression, war, threat, horror, tension, etc.). Balsys masked the idea of *Dramatic Frescoes* with a similar kind of program. In terms of a neutral, non-ideologised attempt to apply dodecaphony, Balsys was overtaken by Vytautas Barkauskas' cycle for piano *Poetry*, started in 1963 (and completed in 1964). Balsys addressed the issue of dodecaphony ideologisation more cautiously. He related his first dodecaphonic opus to the lingering atmosphere of political tension in the 1960s: confusion, inability to change anything in the position of *homo sovieticus*, outbreaks of protest, and gleams of hope. The association of dodecaphony with evil was the only condition for its application legitimated by the "factory-type order" ideology. The five movements connected through the Attacca principle formed a large monocycle, and the free application of the principles of dodecaphony helped Balsys to realise the idea of the monocycle, to create an opus of contrasting states, and to seek unity at the level of monothe-maticism. The melodic thematicism of the concerto-symphony (1965) and the whole monocycle (Berberov's term) were formed by two twelve-tone series: the first, performing the function of the main theme, in the first fresco, and the second, a quasi-secondary theme, in the third fresco. All the most important themes of

² From Balsys' letter to Jurgis Fledžinskas, Leningrad, 15 December 1951. Balsys wrote about Viktor Voloshinov's, his composition teacher, view of modernity in music, perceived by the latter as the reflection of socially significant topics, for which he valued programmatic music. Balsys rejected Voloshinov's proposal to write a cantata or an oratorio as the final work of his post-graduate studies. Quoted in Narbutienė 1999: 57.

the *Dramatic Frescoes* were derived from the main forms of the two series and their transformations (I, R, IR – inversion, retrograde, and retrograde inversion). Balsys responded to the creative challenge of Barkauskas' *Poetry* by his *Dramatic Frescoes*, a series of symmetrically arranged 4 tritones and 4 major thirds (there were other intervals in-between: two minor thirds, major seventh, minor sixth, and major second). A convincing assumption is that Balsys was already acquainted with examples of Webern series:

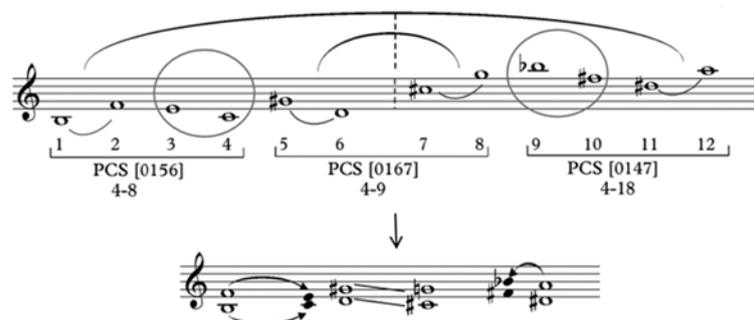


Figure 1. Eduardas Balsys. *Dramatic Frescoes* for symphony orchestra (1965). The series of the first fresco

A constructive series of a symmetric character, the illusion of the “solution” of dissonances (tritones) to consonances, and application of various derivative forms of the series transposition testify to the fact that, by the mid-1960s, Balsys was already well aware of the theoretical foundations of the twelve-tone technique. However, the impression is that, in Lithuania, few scores based on it could be found for Lithuanian composers to be able to study individual interpretations of that technique.

In the series of Balsys, the four tritones arranged symmetrically between the links of major thirds inspire an assumption that such a logic of interval arrangement exhibits a farewell to the tonal system with its functional attraction or the solution model (*b-f* is still solved to *c-e*, the last tritone goes to *e-g*). By the way, Anton Webern constructed his early series in a similar way, and the series of *Dramatic Frescoes* are related to them by the common trait of constructive symmetrism. In the series of *Frescoes*, the central major seventh (the centre) is embraced by two tritones. The second tritone (tones 5–6) parallelly by semitones moves to another tritone (tones 7–8) (*g#-d* ↔ *c#-g*), however, the tritones of the second half of the series are already moving away from the tonal attraction, or the “obligation” of a solution, and slightly destroy the ideal constructive order. Thus, the relation of tones 7–8 and 11–12 (tritones) can be seen as another case of tritone parallelism, this time ignoring the traditional solution model. A symmetrical chain of the minor (tones 8–9 and 10–11) and major (tones 9–10) thirds embedded between them not only moves away from the tonal proto-image but also helps to establish a higher degree symmetrism of the series.

How does the series continue to function in the *Dramatic Frescoes* monocycle? Balsys focused on the structure of the series, identified its segments and thematicised them, and the latter functioned as quasi-motifs in the monocycle. Already in the stage of pre-composition, during the construction of the series, Balsys undoubtedly sketched the outlines of the most important thematicism of *Dramatic Frescoes*. He wrote about his method of composition: “I write several, a dozen, variants in a draft and also use theoretical calculations, but I choose the final variant by ear. The model performed by a musical instrument must match the experienced one. I usually outline the score in five or six lines, when I already see the parts of all the instruments quite clearly” (Balsys, in Narbutienė 1999: 173). The dual compositional process had to convince the composer of a symphonic nature that the technique of dodecaphony had indubitable advantages – it could inspire a creative search and ensure the thematic unity of a large symphonic opus.

Balsys' evaluation of the dodecaphonic technique would be close to Schönberg's view of dodecaphony being a new method for constructively organising the melodic and harmonic (vertical and diagonal) resources of atonal composition. The idea of “the air from another planet” (*Luft von anderen Planeten*), which emanates from Schönberg's modern utopia, was the idea of rationally pre-formed compositional material (*vorgeformtes Material* – the concept Th. W. Adorno³ and a precondition for further development of its structural code.

³ Theodor W. Adorno. *Ästhetische Theorie. Gesammelte Schriften*, in 20 Bänden, Band 7. Frankfurt am Main: Suhrkamp Verlag CmbH und Co, 1970: 222.

In the first fresco, the series (the main theme) gradually penetrates the orchestral instrumental parts in a linear way, and afterwards into harmony. The relation of Balsys with the paradigm of dodecaphony is clearly illustrated by the main theme exhibited in the first fresco (*Allegro moderato assai*), in the violin solo part in the rhythm of rumba⁴. The five-tone segment of the first series, exhibited in the violin solo, soon begins to be developed in a Beethovenian manner, ignoring Hauer's law of non-repeating tones in the twelve-tone series, established as early as in 1919:



Figure 2. Eduardas Balsys. *Dramatic Frescoes* (1965). The first fresco, the main theme of violin solo, score pp. 11–12

⁴ The Lithuanian folk song *Oi teka, bėga vakarinė žvaigždė* [The Western Star is Rising and Moving] in the rhythm of rumba was already used in Balsys' Concerto No. 2 for violin, in the second movement Scherzo (1958).

This reveals the essential features of Balsys' "free" dodecaphony: Balsys does not stop treating the segments of the series (expressed in my analysis as sets⁵), which appear in various transformational forms in the monocycle, as the "basic motifs". In the score, the latter are developed by traditional methods, rejecting the example of Webern's sterile structural constructivism (meaning Webern's Symphony Op. 21, Variations for Piano Op. 27, etc.). Thus, Balsys' dodecaphonic compositions are dominated by a clearly expressed melodic element and symphonic development of the thematic material.

The model of the *Frescoes* polygenre (a mix of double concerto, symphony and symphonic poem) in Balsys' understanding of dramaturgy, the conception of the sonata cycle, required the opposition of two thematic blocks. It has to be admitted that various musicologists had been looking for the second theme in *Frescoes*. Thus, Algirdas J. Ambrazas only hinted at the existence of the second theme, but never identified it, while Mindaugas Urbaitis in his analysis looked for the second theme in the second fresco. However, he did hesitate when he wrote: "The theme of the second fresco is not based on the tone row of the series, although some intonational relationships with it can be found (cf. number 19, bar 6 of the violin part and number 19, bar 1 of the main theme). The central tone of the secondary part is *f*, which is accentuated already in the first bar" (Urbaitis, in Narbutienė 1999: 216). Observed at the level of the monocycle and its harmonic logic, the second fresco in Balsys' dramaturgy is assigned the function of a link (*Gang* – the concept of A. B. Marx) between the main and secondary theme. However, a new series is exhibited in the third fresco (*Allegro energico*), and its final segment (PCS 4-z29) overlays also other dodecaphonic opuses by Balsys (see the analysis of the opera in Appendix 3):

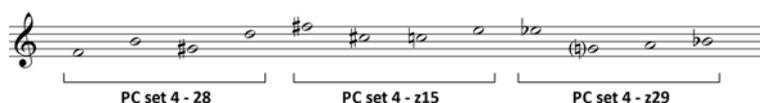


Figure 3. Eduardas Balsys. *Dramatic Frescoes*, movement 3, *Allegro energico*, series 2

Emerging in harmony (strings) and the piano part, tetrachord 4-z29 of the second series becomes the central one in Balsys' opera *The Journey to Tilsit*, linking the series of Indrė and Ansas. Like Igor Stravinsky, Balsys attached importance to both the first and the last segments of the series.

Elena Jokūbonienė's point of view seems to be the most convincing in the dispute over the search for a secondary theme in *Dramatic Frescoes*. The second theme, including the second series of the opus and its forms of transformations, was explored in her paper *Dodecaphony in E. Balsys' Dramatic Frescoes*, published in the *Menotyra* journal, Vol. 3, in 1971: 62⁶. The "square" of the transpositional forms of the series, characteristic of the 12-tone technique composition analysis, was also presented.

In his presentation given in Moscow, at the conference "On Supposed and True Innovation in Contemporary Music" at the end of December 1965, Ambrazas noted: "In my opinion, the most valuable thing in Balsys' work is the constructive synthesis of the emotional and the rational elements"⁷. The transition from the third to the fourth fresco was pointed out as the most emotional fragment of the composition (there the series and all its variants sounded in the violin solo part). Similar to other opuses of the early dodecaphonic period of Lithuanian music, the series in Balsys' *Dramatic Frescoes* usually sound in a solo part (the melodic voice), although accompanying voices are created from the series segments and their variants, often also from other atonal harmonies. Thus, in the first dodecaphonic work of Balsys, the features of the primer of dodecaphony were evident as well as an undisguised portion of controversy in his artistic relationship with the technique. The melodic element, characteristic of Balsys' work, and the ambition of symphonic development of the thematic material were preserved. Another conclusion from the analysis of *Dramatic Frescoes* can be formulated as a controversial statement that, in the said monocycle, Balsys' approach to dodecaphony can be interpreted as his confidence in the twelve-tone technique, although in the 1960s and the early 1970s Balsys made public statements to the contrary.

⁵ Based on Babbitt-Forte set analysis structure and methodology. See Milton Babbitt. Set Structure as a Compositional Determinant, *Journal of Music Theory*, V/1, 1961: 72–94. Allen Forte. *The Structure of Atonal Music*, London: New Heaven, 1973; 2-nd ed. 1977.

⁶ See Elena Jokūbonienė. Dodekafonija E. Balsio „Dramatinėse freskose“ [Dodecaphony in E. Balsys' Dramatic Frescoes], in: *Menotyra*, Vol. 3. Vilnius: Mintis, 1971: 51–72.

⁷ See Algirdas Jonas Ambrazas. *De musica*. A collection of research articles and papers, ed. by Gražina Daunoravičienė. Vilnius: Lietuvos muzikos ir teatro akademija, 2019: 51.

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A typical composition of the period of Balsys' national modernism and application of dodecaphony was the oratorio *Don't Touch the Blue Globe* (1970). The dodecaphony in that opus continued the tradition of acoustic symbolisation of negative images, established by Schönberg in his work *A Survivor from Warsaw* Op. 46 (Ein Überlebender aus Warschau, 1947), dedicated to the destruction of the Warsaw Jewish ghetto. In accordance with the theme, Schönberg created an atmosphere of horror, shock, and catastrophe. The adequacy of compositional means was recognised even by ideologists of socialist realism. In his oratorio, however, Balsys expanded the circle of modern means of composition, applied in the 20th century, by introducing sonorism and the method of limited aleatoricism⁸. The latter was seen as an opportunity, a way to unleash the creativity and initiative of performers "without imposing composer's own personality".

In the overview of Balsys' relation with dodecaphony, in the case of his oratorio *Don't Touch the Blue Globe* (1969), he further individualised that relation both in terms of modernisation of the folklore interpretation and the twelve-tone technique. The first issue was discussed in detail by Algirdas J. Ambrazas in the paper *National Specificity of Eduardas Balsys' Music*⁹; Ambrazas emphasised that "almost all the thematicism of the oratorio is closely related to folklore through various methods of its application – from precise quotation to the use of individual folklore elements" (Idem.: 125). It would seem that the studies of the twelve-tone technique also modified Balsys' compositional treatment of folklore material. The change of his mindset was demonstrated by an old harvesting folk song *The Western Star is Rising and Moving*¹⁰ in the existential-form oratorio. While in the second movement (*Scherzo*) of his Concerto No. 2 for violin and orchestra (1958) Balsys avoided quotation of socialist realism and strongly modified the rhythmic parameter of melodic segments, in the oratorio, the forms of the musical substance of *The Western Star* largely imitated the generativeness of the series, i.e. initiated the musical material of the "folklore" sphere. In the oratorio, the song sounded like a quasi-series (a quote), variants were derived from it, and it was verticalised in harmony. Balsys acknowledged similar intentions when talking to Hannelore Gerlach: "I seek to link elements of folk songs with modern compositional methods" (Narbutienė 1999: 204). However, should we look for the Lithuanian folklore element in the *Mask* series, I would single out its final tetrachord (PCS 4-24) because its Lydian shade (in a raised 4th scale degree) sounds in Lithuanian polyphonic multipart folk songs *sutartinės* and the music for folk wind ensembles.

Although the dissonant essence of the *Mask* twelve-tone series (see Fig. 4) in the oratorio was associated with a negative image of the "destroyed / dead city", from a compositional point of view, that series was much more diatonic than the segments of the *Frescoes* series; its constructive plan became more diatonic and weakened. The series was formed by the first tetrachord (PCS 4-17), the harmonic content of which could be deciphered as simultaneously sounding major and minor triads (*c-e-g + es*) and two related tetrachords (PCS 4-24). Possibly, both tetrachords (sets) in Balsys' drafts, as he himself admitted, were sketched many times and tested as the first one became one of the most important motifs of the opera *The Journey to Tilsit* (1980):



Figure 4. Eduardas Balsys. Oratorio *Don't Touch the Blue Globe* (1970).
The series of the *Mask of a Destroyed City*

The aria *I am the Mask of the Destroyed City*, grown from the retrograde version of the *Mask of the Destroyed City* series, was already composed by Balsys on the basis of postmodern philosophy of creativity and opposed the "orderly exposition" of the twelve-tone series in accordance with the Hauer-Schönberg's doctrine of dodecaphony. Balsys further perceived the series as Schönberg's *Grundgestalt*, or a motif; in that structure,

⁸ See Rūta Naktinytė. Aleatorika kai kurių lietuvių kompozitorių kūryboje. *Menotyra* 6, 1976: 115–117.

⁹ See Algirdas J. Ambrazas. Eduardo Balsio muzikos tautinis savitumas [National Specificity of Eduardas Balsys' Music]. *Algirdas Jonas Ambrazas: Muzikos tradicijos ir dabartis* [Musical Tradition and the Present], ed. by Gražina Daunoravičienė. Vilnius: Lietuvos kompozitorių sąjunga, 2007: 112–131.

¹⁰ It had already been included in the second movement of Balsys' Concerto No. 2 for violin (1958).

he identified the first four or five tones and afterwards treated them as a thematic core. The *Mask* aria was based on the crab segments of the series: the final and the central segment (PCS 4-24) sounded in minimalist “loops” (x 8), and tones *a* and *b* (x 2)¹¹ were repeated in transposition, while the initial segment of the series (PCS 4-17) was also exhibited in a retrograde form (see App. 1).

While observing such ways of the thematisation and development of the *Mask* series in the oratorio, one could dispute the widespread statement in Lithuanian musicology about statics and the repetitiveness of the minimalist technique being unacceptable to the compositional method of Balsys; as Narbutienė wrote at the time: “He found statics, minimalism, or strongly emphasized chamber character unacceptable” (Narbutienė 1999: 123). Moreover, in the late 1960s, post-serialist techniques had already reached Lithuania through the hermetically sealed cultural border. In Balsys’ oratorio, next to the freely interpreted twelve-tone technique, other creative trends were already concentrating – the aforementioned minimalism, neofolklorism, sonorism, and the technique of limited aleatoricism. The revision of folklore interpretation as well as the integration of free dodecaphony and new postmodernist techniques in Balsys’ composition were based on an emotionally perceived totality of expression: “I coordinate nascent innovations with my own needs”, the composer admitted (Vyliūtė, in Narbutienė 1999: 175).

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Before starting work on his opera *The Journey to Tilsit* (1980, staged in 1984), Balsys emphasised the links between his three most important dodecaphonic works: “I seem to have invested almost all the knowledge I have accumulated so far in that work (opera – *G. D.*). It is like a quintessence of what I have achieved in the oratorio *Don’t Touch the Blue Globe* and in *Dramatic Frescoes*, and I hope very much that the work will live”¹². Another common thing between the three most important dodecaphonic opuses by Balsys was the fact that all of them rested on conflict-based dramaturgy. That was one of Balsys’ beliefs. Another belief of his never changed in his career as a composer: “Priority must be given to emotions because music is the art of emotions. The mind is a regulator” (Vyliūtė 1980). As it is well-known, the latest period of Balsys’ relationship with the twelve-tone technique was associated with the process of composing the opera *The Journey to Tilsit* in the late 1970s and the early 1980s; however, it did not move Balsys to a more radical renewal of his work. As he himself admitted, he created “in accordance with all the rules of writing a musical work”. Nonetheless, it is interesting to observe how the conflict-based dramaturgy, melodism, emotions, and the twelve-tone technique collided in the score of Balsys’ opera.

Balsys had admitted thinking about an opera¹³ for a long time, but he was hindered by the absence of a proper plot. Finally, the plot¹⁴ of Hermann Sudermann’s long story *The Journey to Tilsit*¹⁵ proposed by Jonas Mackonis turned out to be acceptable, and it served as the first impetus for writing an opera. Balsys had considerable requirements for the plot of an opera, which he had expressed earlier: “In opera, I believe only in great passions, extraordinary characters, and dramatic heroes. In opera, everything is on a grand scale, hyperbolised, and enriched with pathetics – that is predetermined by the text which is not recited but sung” (Mikšytė 1973). The second strong impetus was Mikhail Tarakanov’s book *The Alban Berg Musical Theatre*

¹¹ The repetition of individual motifs in Balsys’ composition was provoked not by minimalism alone, but also by the Beethovenian – Tchaikovskian aesthetics of development. Obviously, Balsys frequently repeated individual syntactical elements (motifs) both sequentially and in loops in his opuses, created by various compositional techniques.

¹² Rūta Gaidamavičiūtė. *Kokybė – tai atranka*, 1979 (in Narbutienė 1999: 142).

¹³ Balsys’ view of the opera is illustrated by his statement: “It is indeed one of the most difficult synthetic genres. Quite a few people want to bury it and argue in favour of the need of looking for a new replacement; more than one composer write musicals or rock operas. And I am convinced that good opera will never cease to exist and will attract and excite audiences in all times. Quoted in Eduardas Balsys. *Opera – amžinas žanras* [Opera is an eternal genre]. *Nemunas*, 1981, No. 3.

¹⁴ In the opera, Balsys used Sudermann’s text and the lyrics of two folk songs taken from Part 3 of *Lietuviškos dainos* [Lithuanian Songs] by Antanas Juška, while Indrė’s monologue (Scene 2, Act 1), Ansas’ monologue, and their love duet were rhymed by Justinas Marcinkevičius.

¹⁵ The plot of the opera: A nice family – Indrė, Ansas, and their three children – lived in a fishermen’s village. Their life changed with the appearance of a hired girl named Bušė. Bušė turned Ansas’ head and talked him into drowning Indrė when sailing to Tilsit by the Nemunas River. Bušė’s plan failed as on the way to Tilsit Ansas realised that his wife Indrė was the most remarkable woman. However, as a storm broke out, Ansas drowned. In 1927, a screen version of Sudermann’s long story appeared (director: German Friedrich, script: Carl Mayer, producer: American William Fox (founder of FOX Film)). At the first Academy Awards Ceremony in 1928, the silent film *Sunrise: A Song of Two Humans* received as many as three awards: for a unique film of high artistic merit, for the best female role (actress Janet Gaynor), and for best cinematography (cameramen Charles Rosher and Karl Struss. Based on the information at: <https://www.silutesknygininkai.lt/silute/zudermanas->

(1976), the first research into Berg's operas in the USSR¹⁶. The third impetus was the study of the scores of both Berg's operas, *Wozzeck* and *Lulu* (1935, the premiere in 1937), borrowed from Moscow (the Composers' Union or from Tarakanov personally), by his own method. Those were his professional and intellectual assets. As believed by Balsys' former student Audronė Žigaitytė-Nekrošienė, he could have done that analysis in 1978, but he never said a word about it either to his students or colleagues¹⁷. For the analysis in the composition class, he would bring the clavier of *Wozzeck*, sold at the time at the Nata bookstore¹⁸. The fact confirmed a well-known truth that composers-intuitivists generally avoided discussing the rituals of preparation for music writing or the methods of its rationalisation applied in their work.

Both the concept of music modernity and Berg's creative attitude were undoubtedly close to Balsys. David Ewen defined the essence of Berg's dodecaphonic work by several key statements and argued that "he added more 'human values' to the twelve-tone system and his work was seen as 'more emotional' than Schönberg's" (Ewen 1952: 20). For the studies of other composers' scores, Balsys had developed a specific method – not merely to listen and watch, but also to rewrite them by hand. Audrius Balsys said that his father "never relied on his ear. He would rewrite the scores by hand and thus analyse them: ears and eyes were not enough. He was convinced that only by handwriting could he grasp the essence"¹⁹. When Balsys was preparing to write an opera, he was most interested in Berg's conception of dodecaphony: the series and their functioning in opera, their generativeness and the creative process itself. The scores (manuscripts) of Berg's both operas, hand-written and analysed by Eduardas Balsys, presently stored in the LLMA stock No. 122, b. 380 (*Wozzeck*) and b. 381 (*Lulu*), testify to his preparations for writing an opera and his method of analysis. In that case, Balsys' study of compositions meant rewriting the score by hand while analyzing the harmonic structure of the work and numbering the transformations and tone sequences of the twelve-tone series in different colours (see App. 2). Balsys' method of studying scores was based "not on learning 'by ear, but on hand-rewriting and analysis: in that way, he used to "merge with the creator" (Audrius Balsys) (Ibid.).

As it had been testified, Berg's opera *Wozzeck* forever remained an ideal opera for Balsys; therefore, when working on his opera, Balsys did not renounce "formalist" methods. For the development of its musical dramaturgy, Balsys used the contrasting of the aesthetics and compositional means of various types of music tested in his previous opuses: folklore, popular music, and dodecaphonic music. From that viewpoint, one can discern the junction and dynamic development of the complexes of means of the modal, tonal, and atonal spheres. Coming together as contrasting poles, they provoked the collision of the dramatic process – they created the conflict, stimulated its dynamic development, developed into the climax, and programmed the denouement. In terms of harmonic structure, the compositional dramaturgy of the opera was based on the semantic opposition of harmonic systems.

The items of Scene 3 of the opera (*Ballad about the Seagull*, *Song about Tilsit*, and the gallop) were based on the popular music paradigm and the tonal system. Meanwhile, the domestic episodes of the opera were pervaded by structural elements of Lithuanian folklore. Indrė's lament-monologue²⁰ on existential human issues *I will no longer sing songs* in Scene 1 was to be recognized as an interjacent mix of folk and atonal professional (art) music: such an approach was suggested by the genesis of the vocal part. Indrė's lament was constructed from the main segments-sets of her and Ansas' series (PCS 4-z29 and PCS 4-17), cf. Fig. 5 and Fig. 6. From the structural point of view, the monologue-lament sounded in a couplet-variant form characteristic of folklore, further intensifying the eight stanzas by ritournelles (... *I will weep and lament, lament, lament* ...).

¹⁶ Михаил Тараканов. *Музыкальный театр Альбана Берга* [Mikhail Tarakanov. Musical Theatre of Alban Berg]. Москва: Советский композитор, 1976. A comprehensive analysis of Berg's opera scores was enriched by the studies of a creative process, experiments, creative searches, and dramaturgy. Extensive musical (Wagner, Richard Strauss) and literary (Hamsun, Kafka, Strindberg, Chekhov) contexts were of great value. Balsys was fluent in Russian and German, and also knew English.

¹⁷ Based on the author's interview with Audronė Žigaitytė-Nekrošienė in Vilnius, 10 November 2020.

¹⁸ Rimvydas Žigaitis had a recording of Berg's opera *Wozzeck* (composed in 1914–1922 and staged in 1925) in a vinyl record as early as in 1968–1969; Balsys also listened to *Wozzeck* from that record.

¹⁹ From the author's interview with Audrius Balsys in Vilnius, 10 April 2020.

²⁰ In Lithuanian music, a compositional invariant of heroines' (women) arias-laments has existed for almost a hundred years. Its origins can be traced back to Act 6 of Mikas Petrauskas' opera *Eglė Queen of Snakes*, defined by the author as *grand opera*, staged in Boston in 1924. The vocal part of Eglė, who was mourning her painful fate, was studded with painful seconds, originating from folk laments. Her lament for the murdered Žilvinas was repeated like a ritournelle: *Oh my husband, oh my dearest*. The *ostinato* accompaniment was enriched not merely by the seconds of the lament, but also by the dotted (syncopal) rhythmic figures.

Balsys supplemented the complex of the folkloric means of expression in Indrė's lament-monologue with the authentic lyrics of Lithuanian folk laments, taken from Volume 3 of Antanas Juška's *Lithuanian Songs* (1954) (No. 1222):



Figure 5. Indrė's lament-monologue *I Will no Longer Sing Songs*, Scene 1, Act 1

From a viewpoint of the dodecaphonic technique canon, Indrė's monologue-lament in Scene 1, Act 1, is an obvious example of Balsys' "free technique". The variant-type development of set 4-z29 intonations does not at all resemble classical examples of the twelve-tone technique compositions. Balsys neglects the rules of the dodecaphonic technique, ignores Hauer's requirement for the twelve chromatic semitone sequence, and not only does he freely repeat tones but also begins to develop them as if motifs; he does not apply Klein's proposed ways of transformation of the series or its segments, nor does he abandon the impression of tonal sound forbidden by Schönberg (contours of triads in E_s major, B minor). For the sake of suggestiveness, Balsys violates the regulation of the dodecaphonic technique and subordinates the means to the idea.

Balsys formed the musical material of the prologue and the parts of the opera characters from the twelve-tone series, created to characterise the identities of the main heroes. The plot of the opera and its musical dramaturgy empowered him to create not only contrasting images of the characters but also the intersections of their psychological states. Some experience in the use of the twelve-tone material for modelling different spiritual states had already been acquired from Balsys' experiments in *Dramatic Frescoes*. However, the task of creating the dramaturgical development of the characters in the fatal "triangle" within the opera dramaturgy was much more complicated. Balsys solved this compositional rebus already in the pre-compositional material by dramaturgically linking the characters. He saw such an opportunity in the formalised standard (series) of dodecaphony. One could say that the code of events and psychological links between the opera characters was already exhibited in the matrix of the main characters' series:

Eduardas Balsys. *The Journey to Tilsit* (1980)

Figure 6. Eduardas Balsys. Opera *The Journey to Tilsit*. The series of Indrė, Ansas, and Bušė and links between them

In that case, Balsys filtered the steps of modernisation of his own work through the complex world of subjective experiences of the opera characters. An analysis of the segments of the series, their links, and dispositions revealed the psychological subtext of the storyline events and the relationships between the main characters in the opera. Based on the series matrix, the logic of Balsys' mindset and the compositional process can be reconstructed: the link between Indrė and Ansas' series was encoded by the initial tetrachord of Indrė's series (set 4-z29), which completed Ansas' series; the common set (PCS 4-z29) combined the series of Indrė and Ansas. Simultaneously, Balsys once again manifested the priority of the first and the last segments of the series characteristic of his work, which in that case indicated the relationship and opposition of those

two characters. In the structure of the series of Bušė, the third character, the mark of the sinful relationship between Ansas and Bušė was again embossed in that way (common set 4-21). Eleven tones in Bušė's series can hardly be considered a "mistake" by Balsys. It would be conceptually significant from the point of view of Christian numerology. Although the theory was unknown to the USSR musicology during the Soviet era with its aggressive atheism, Balsys could have known the meanings assigned to numbers and marked the negative connotation of Bušė's character with Number 11 (the symbol of sin)²¹. At the same time, attention should be paid to the structural links between the series in his dodecaphonic opuses, which the composer himself had pointed out as a fact, but had not specifically disclosed. When decoding Balsys' hints, we should note that his dodecaphonic opuses analysed in the present study were bound by common sets of series. The common segment of Indrė and Ansas' series (PCS 4-z29) had already been exhibited in the *Allegro energico* movement of the *Dramatic Frescoes* or the series of a secondary part as its final tetrachord (see Fig. 4). Meanwhile, the final set of Indrė's series (PCS 4-17) was the initial set of the *Mask* series in the oratorio *Don't Touch the Blue Globe*.

The twelve-tone sonic identity of Indrė, Ansas, and Bušė, identified as early as in pre-composition, dramatically enriched the musical material of *The Journey to Tilsit*. In the theme of fate in the prologue of the opera, Indrė's series clashed against the retrograde of Ansas' series and the inversion segments of Bušė's series. The segments of the series, signified in a compositional manner, emerged in the score of Balsys' opera as musical metaphors, aposiopeses, or just hints. Balsys rhetorically marked the verbal structures of the opera's libretto with musical structures, and all that taken together "deepened the reading of the text" (A. J. Greimas' wording). The psychological interpretation of Indrė's inner world and the subtexts of her thoughts and feelings as well as of the environment and nature were revealed in the central item of Balsys' opera, in Indrė's monologue *Oh, Dad, Should you Know* in Scene 2, Act 1 (see App. 3). A developed, free-form monologue, however, had features of the three-part architectonics, which were emphasized both by the return of the dominant sets and especially by the semantic divisibility of the poetic text (author Justinas Marcinkevičius). In that case, the middle part of the monologue, the *Andante* fragment *Oh, How Long Ago It Was*, took Indrė back into the world of bright memories; in response, Balsys rearranged the segments of Indrė's set, giving priority to the final tetrachord (PCS 4-17). In the masked, modified reprise of *Allegro focoloso* (*I Would Like to Get to Minija*), the dominance of the tragic tetrachord of Indrė and Ansas (PCS 4-z29) returned. Balsys rhetorised its semantic meaning in the reprise by "reading" the verbal meanings of the set (*I Would Weep, Would Weep, Would Weep*); see the *meno mosso* fragment in the reprise of Indrė's monologue (App. 3), analysed employing set-theory.

The analysis revealed that Indrė's vocal line could be seen as generating dissemination of both segments of her series (4-z29 and 4-17). The function of decoding the subtext both in the monologue and in the whole opera was assigned to the orchestra, and the composer himself hinted at it: "An orchestra in a contemporary opera could be a commentator, or a kind of a "secondary plan" in the dramaturgy of the musical work or in episodes, or could create the background for action by means of colourful timbral spots, etc." (Mikšytė 1973). Such a conception of the orchestra was realised in *The Journey to Tilsit*. Balsys' orchestra in *The Journey to Tilsit* created a picturesque landscape and "accompanied" the vocal parts as well as decoded the psychological subtext of action and thoughts. Thus, in Indrė's monologue, one could hear and observe how, at the beginning of it, in the *Allegretto* fragment of the score, the tetrachords of Bušė (PCS 4-19) and Ansas' (PCS 4-5) series interlocked in the rippling "waves" of the Minija River, while in the pre-reprise *Lento* section, the musical symbols of Indrė (PCS 4-z29) and Bušė (PCS 4-19) collided. Of course, Balsys stood out among Lithuanian composers as a connoisseur of a symphony orchestra and a master of orchestration. As he said, he wrote the score during the creative process, not when orchestrating the clavier. Thus, the development of orchestral dramaturgy took place simultaneously with the composition of the main material of the opera²². Balsys' creative search would usually take place in various parameters of the art of sound.

²¹ See Tobias Gravenhorst. *Proportion und Allegorie in der Musik des Hockbarock. Untersuchungen zur Zahlenmystik des 17. Jahrhunderts mit beigelegtem Lexikon*. Europäische Hochschulschriften, Reihe XXXVI, Musikwissenschaft, Bd. 138. Frankfurt am Main: Peter Lang, 1995.

²² In order to get to know orchestra and its dramaturgy, during his post-graduate studies, Balsys was re-wrote Richard Strauss's symphonic poems by hand; noting that Strauss could be his "teacher", he showed them to his students. Audronė Žigaitytė testified to the fact in an interview with the author on 10 November 2020. I would also like to note that Richard Strauss's symphonic poems were rewritten by hand also by Mikalojus K. Ciurlionis in Leipzig. Another example: after listening to Jean-Michel André Jarre's

The significance of Balsys' orchestra as the performer of the harmonic vertical function was also defined by its relation with the solo voices emanating from the series. Following the rule characteristic of Balsys' dodecaphonic opuses, the series was mostly exhibited in solo parts, linearly, and implanted in an atonal orchestral medium. That was the optimal compositional premise for developing the segments of the series as thematicism, "from the inside", growing them as an "embryonic cell" (*Zell*), or a "prime cell" (R. Réti). As early as in his *Harmonielehre* (1911), Schönberg answered the question of how the series or their segments should be harmoniously extended in a composition. After analysing the logic of harmonies in the atonal medium, Schönberg generalised the rule of atonal music as the so-called law of complementarity. He argued that, in a situation of "solution" of atonal harmony, composers used chords that did not contain the tones of the previous chord. That logical principle of atonal harmony basically correlated with Hauer's law on the series as a sequence of non-repeating twelve chromatic semitones, published in 1919, the year of Balsys' birth.

That was one of the fundamental principles of dodecaphony itself, the atonal twelve-tone technique. As revealed by the analysis, in dodecaphonic opuses by Balsys, the harmonic vertical was mostly composed of freely selected chromatic tones of a tone row. In the compositions of Balsys, such generative development of the segments of the series and atonal "accompaniment" were pervaded with features characteristic of all his work, as his aesthetic position did not change substantially. His creative philosophy was the conception of "narrative", "speaking" (according to V. Silvestrov) music, his scores were dramaturgical, rich in contrasts, "programmatic" or cinematic in their own way. From the viewpoint of adaptation of the 20th century modern compositional techniques, Balsys' music was aptly described by Ona Narbutienė, analyst of his work, who admitted that he was a representative of the "middle" position who sought merely limited innovation" (Narbutienė 1999: 126).

Coda

In the analysis of the 20th century musical compositions in which all twelve chromatic semitones of the equal-tempered system function freely, we face the problem of the concept that legitimises the phenomenon. Terminological confusion arises from the fact that numerous well-known scientific sources have traditionally been using the concepts with non-identical content, such as *dodecaphony*, *twelve-tone serialism*, and the *twelve-tone technique*, as synonyms. Although the *twelve-tone technique* can be recognized as broader in scope and capable of integrating the phenomena of the first two cases, its non-delimited narrower aspect raises the issue of deciphering the content of the polysemous concept. It is a theoretical concept that should name 20th-century musical compositions based on the non-dodecaphony canon, which use the totality of 12 chromatic semitones and apply mixed, free, or individual 12-tone continuum techniques. The issue of the conventional concept arises in the works of composers such as Béla Bartók, Nikolai A. Roslavets, Jefim Goly-sheff, Nikolai B. Obukhov, Alexander Scriabin, Igor Stravinsky (works before 1954), Paul Hindemith, Ernst Křenek's (interaction of the 12-tone continuum and 'modal counterpoint'), Geoge Perle (12-tone tonality preserving the pitch hierarchy), Carl Ruggles ('dissonant counterpoint') and many others.

The discussion of the development of 20th century atonal music composition from the viewpoint of the technique of dodecaphony is characteristic of the fundamental works of musicology on the history of 20th century music. There is a clear lack of an equivalent theoretical discourse on the studies of 12-tone compositions of non-dodecaphonic origin. Thus, John Covach's chapter *The Early Development of Twelve-tone Theory, 1920–30*, published in *Western Music Theory* edited by Thomas Christensen (2002: 604–627), virtually eliminates the works of most of the above-named composers from the theoretical perspective through the concept of the *12-tone theory*, except for Křenek and Perle, who are interesting by their creative relationship with the canon of dodecaphony. The issue of Fritz Heinrich Klein's series and their functioning in his paradigmatic *Die Maschine: Eine extonale Selbstsatire* op. 1 (1921) has not been discussed, while it seriously questions the authorship of dodecaphony (Schönberg introduced the new method to his students as late as in 1923). Richard Taruskin provided similar comments²³ on the book *The Cambridge History of Twentieth-Century Music* (2004), where the development of 20th-century music composition was interpreted from two predominant

electronic composition *Oxygène* (1976) in the Lithuanian Composer's Union phonoteque (Vytautas Montvila's office), Balsys soon acquired a primitive synthesizer and included electronics in the third part of the symphonic triptych *Portraits* (1983).

²³ Richard Taruskin. Why You Cannot Leave Bartók's Out. *Studia Musicologica Academiae Scientiarum Hungaricae*, 2006, No. 47/3–4: 269–270. See Rūta Stanevičiūtė. *Modernumo lygtys*. Vilnius: Vilniaus dailės akademijos leidykla, 2015: 256.

viewpoints: as tonal and atonal kinds of music, equated with the development of dodecaphony. Such an approach had taken over the predominant well-established position of *The West*, criticised by the theory of cultural parataxis developed in literature science. It reflected in a simplified way the path of Western music modernisation, rejecting the so-called *The Rest*²⁴, i.e. cases of other cultures and 12-tone compositions of non-dodecaphonic origin. The critical discourse of 20th-century music modernisation should be supplemented by emerging new facts that expand the concepts of both dodecaphony and the 12-tone technique.

The dominance of the forms of “free dodecaphony” in the works of Lithuanian composers had many reasons. On the one hand, that was due to the lack of serious technical studies (because of a shortage of sources and scores), the ideologisation of the compositional technique, and the infiltration of dodecaphony in a “delayed culture” environment. Most composers limited themselves to the exposure of the twelve-tone series, transformations generating from the contrapuntal technique (I, R, IR), transpositions, and vertical layering of segments. In Lithuanian music, as a rule, the series was exhibited at the beginning of the composition and later treated flexibly, even amateurishly; therefore the early twelve-tone technique works of Lithuanian composers were very different from the Western dodecaphonic opuses. Relatively little composer effort had been focused on constructive modeling of the series and deeper semantization. Vytautas Barkauskas’ piece *Reflection* from the cycle *Seven Pieces for Piano* op. 17 (1968) is to be recognized as one of the most classical works of Lithuanian dodecaphony. Serialization of two controlled parameters (tones and durations) was applied in Bronius Kutavičius’ quintet *Clocks of the Past I* (1977); Osvaldas Balakauskas composed using a strictly unique dodecatonic technique²⁵. In Lithuania, V. Barkauskas, J. Juzeliūnas, E. Balsys, V. Montvila, F. Bajoras, B. Kutavičius, V. Laurušas, O. Balakauskas, and others independently studied modern compositional techniques. Those were powerful stimuli for the Soviet-era alternative (informal) music writing. The specificity of the dodecaphonic technique adaptation by Lithuanian composers was also determined by another feature. The time of mastering the technique in Lithuania coincided with the penetrating influence of the *Warsaw Autumn* festivals, from which no less attractive sonorism, aleatoricism, and other avant-garde techniques spread. It was no coincidence that in many cases the works of Lithuanian composers demonstrated “mixed” versions of modernism and avant-garde techniques.

The search for a unique relation of Eduardas Balsys’ compositions with dodecaphony led to the conclusion that, because he never recognised its strict technological standards, his music was approaching a free atonal method. He rejected the path of modernisation of the archaic used by B. Bartók and J. Juzeliūnas, however, proceeded towards composers who in the early 20th century were forming an “integral element” in their works, i.e. cells of intervals which could be transformed into a series without extension and whose individual tone groups generated thematicism. Thus, back in 1908, in the *Third Bagatelle* from the cycle of *Fourteen Bagatelles*, Bartók mobilized a group of twelve tones as a generating structure and used it for structural purposes. How was that twelve-tone group different from the series?²⁶ As is known, quite a few composers did not differentiate between the atonal twelve-tone technique (Béla Bartók, Igor Stravinsky) and the dodecaphonic technique. Of course, in 1908, the concept of Hauer’s series (a complex of twelve non-repeating tones) and Klein’s laws of its linear and vertical manipulation had not yet come into being. In other words, the ideas that formed dodecaphony as a method of atonal music in the year of Balsys’ birth were absent.

A question arises whether it is correct to apply the term dodecaphony to Eduardas Balsys’ compositional methods of atonal music in his hybrid double concerto-symphony-symphonic poem, oratorio and opera. The relations between the elements of the dodecaphonic origin and free atonal material as well as the character of the development of the twelve-tone series in his compositions strongly modify the conception of Balsys as a composer of dodecaphonic music. The analysis of the specific relation with dodecaphony as reflected in the compositions of Balsys led to the conclusion that he did not recognise its strict technological standards. His music was approaching free twelve-tone atonal composition, however, the thematicism of the so-called dodecaphonic opuses was exhibited in the form of the twelve-tone series. After all, similarly to Bartók, Alexander Scriabin, Igor Stravinsky, Aaron Copland and other composers experimented in the

²⁴ See Susan Stanford Friedman. Cultural Parataxis and Transnational Landscapes of Reading: Toward a Locational Modernist Studies, *Modernism*, vol. 1. Amsterdam, Philadelphia: John Benjamins Publishing Company, 2007: 35–52.

²⁵ See Gražina Daunoravičienė. Compositional System of Osvaldas Balakauskas: an Attempt to Restore the Theoretical Discourse, *Musicological Annual*. LIV/2, 2018, p. 45–95.

²⁶ Stated by Olivier Neighbour in his paper *The Evolution of Twelve-Note Music*, Proceedings of the Royal Musical Association, Volume 81, Issue 1, 1954: 53.

pre-dodecaphony phase. Quite a few of Balsys' contemporaries, such as Witold Lutosławski, or somewhat younger, such as Luigi Nono or Pierre Boulez, did not write dodecaphonic music, however, experiments with that technique contributed to the development of an individual conception of their music writing. The twelve-tone dodecaphonic technique enriched also Balsys' compositional style and made him one of the leading figures among Lithuanian composers – expressionists. Therefore, it seems intriguing to ask a question about the relationship between Balsys' compositions and the technique of dodecaphony and not to expect a final answer. The participants in this discourse are free to formulate their conclusions.

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Genotipo kanono diskursas versus Eduardo Balsio muzikos 12-tonė technika

Santrauka

Reflektuojant Eduardo Balsio gimimo (1919) jubiliejaus šimtmetį ir dodekafoninės technikos įsteigimo Josefo Matthias Hauerio opuse Nr. 19 „Nomos“ (1919) šimtmetį, straipsnyje gvildenama Balsio dodekafoninė kūryba. Kompozitoriaus nuostata šios technikos atžvilgiu nebuvo vienalytė. Jis dairėsi naujovių muzikos mene, kaupė teorines knygas, prenumeravo žurnalus ir studijavo „formalistinių“ technikų reglamentą. Tačiau jo kūrybinei prigimčiai buvo artimesnis taisyklių nesuvaržytas kūrybinis polėkis, racionalios prigimties „sausas“ dodekafonijos technika neatliepė Balsio vidinės muzikos skambesio. Neatsitiktinai dodekafonijai pasiekus Lietuvą (XX a. 7 deš.) Balsys prisijungė prie jos kritikų, tačiau viešam oponavimui savo kūrybinėje laboratorijoje priešpriešino kompozicinius bandymus. Laisva dodekafonine technika, kuri artėjo prie 12-tonės technikos, Balsys komponavo savo etapinius kūrinius („Dramatinės freskos“, 1965; oratorija „Nelieskite mėlyno gaublio“, 1969; opera „Kelionė į Tilžę“, 1980 ir kt.). 12-tonių serijų intonacinis potencialas grindė šių opusų tematizmą, serijų fragmentai persmelkė svarbiausias instrumentines arba vokales partijas. Šių segmentų plėtojimas „Dramatinėse freskose“ ir oratorijoje greičiau priminė laisvą *Kopfmotive* ar bazinių struktūrų plėtojamą atonalioje terpėje, t. y. nebuvo sukaustytas griežto dodekafonijos technikos reglamento.

Straipsnyje keliama hipotezė, kad susipažinęs su teoriniais dodekafonijos darbais (Ernsto Křeneko, George'o Perle'o, Boguslawo Schäfferio ir kt.) Balsys, kaip ir daugelis lietuvių kompozitorių, nežinojo pakankamai šia technika sukurtų partitūrų pavyzdžių. Septintajame dešimtmetyje jis tikriausiai nebuvo susipažinęs su klasikiniiais dodekafoniniais opusais (pvz., A. Weberno kūriniai), kurie būtų atskleidę griežtus serijų funkcionavimo kompozicijoje reikalavimus. Santykis su dodekafonija ir serijų funkcionavimo formos ėmė keistis apie 1978 m., kai rengdamasis kurti operą Balsys iš Maskvos pasiskolino ir savo metodu (perrašydamas ranka ir tyrinėdamas) išanalizavo A. Bergo operų („Wozzeck“ ir „Lulu“) partitūras. Analizė pakeitė dodekafonijos traktuotę plėtojant 12-tonę seriją – tai tapo akivaizdu jo operos „Kelionė į Tilžę“ partitūroje. Išvalgus dramaturgas Balsys jau operos prekompozicijoje, serijų intonacinėje struktūroje, įspaudė fatališko trikampio veikėjų sąsajos kodus. Indrės serijos pirmieji segmentai (PCS 4z-29) buvo integruoti Anso serijos pabaigoje, Anso serijos pirmasis segmentas (PCS 4-21) užbaigė Bušės seriją. Vėlyvajam Balsio kūrybos laikotarpiui charakteringas požiūris į dodekafoniją atsiskleidžia operos partitūroje. Taisant seto teorijos analizę straipsnyje nagrinėjamos ir kitų Balsio dodekafoninių kompozicijų serijos, *Grundgestalt* (Schönbergo sąvoka), struktūros daryba ir plėtotės ypatumai.

Vertinant Eduardo Balsio kūryboje atspindėtą savito santykio su dodekafonija paieškas, galima konstatuoti, kad kompozitorius nepripažino griežtų jos technologinių standartų. Jo muzika artėjo prie laisvos atonalios kūrybos, tačiau vadinamųjų dodekafoninių opusų tematizmas buvo eksponuojamas 12-tonių serijų forma. Santykis tarp dodekafoninės kilmės elementų ir laisvos atonalios medžiagos, taip pat Balsio kompozicijoms būdingas 12-tonių serijų plėtojimas stipriai modifikuoja šio lietuvių kompozitoriaus, kaip dodekafoninės muzikos autoriaus, sampratą. Dodekafoninė technika Balsiui padėjo praturtinti savo komponavimo manierą ir tapti vienu iš lietuvių kompozitorių ekspresionistinės kūrybos lyderių. Į Balsio kompozicijų ir dodekafonijos technikos santykį įdomu žvelgti klausiamu žvilgsniu. Šio diskurso dalyviai yra laisvi formuluoti individualius atsakymus.

Appendices

No. 1. Eduardas Balsys. *Oratorio Don't Touch the Blue Globe* (1969, 1970), Winter, Aria of the Destroyed City
 Mask *I Am a Mask of the Destroyed City*. A fragment of the score, pp. 85–87.

85

1 tp *p* *pp*

2 vf

3 pti *ppp* *pp* *ppp*

5 pti *ppp* *pp* *ppp*

mezzo
 я гро_зы во_ен_ной мас_ка, я гро_зы во_ен_ной мас_ка, я гро_зы во_ен_ной мас_ка,
 Aš su_griau_to mies_to kau_kė aš su_griau_to mies_to kau_kė aš su_griau_to mies_to kau_kė.

pf II

2 vf

3 pti

5 pti

mezzo
 я гро_зы во_ен_ной мас_ка... Я гро_зы во_ен_ной мас_ка!
 mies_to kau_kė, mies_to kau_kė Aš su_griau_to mies_to kau_kė!

pf

8- *p*

8- *p*

8- *p*

[No. 1]

86

3
4 48 Adagio

3 pti

5 pti

mezzo

Coro

mf Мас_ка, мас_ка... Нын_че ти _ хо. Ночь, как сказ _ ка...
ppp Sian_dien ze _ mēj bal _ ta, bal _ ta... bal _ ta, bal _ ta...

ДЕТИ Vaikai Children
p
 Ой,
 Oi,

3
4

3 pti

5 pti

3
4 Adagio

3 pti

5 pti

[No. 1]

87

2 vf *p*

3 pti *pp* *mp* *p* *mf* *pp*

4 cpl *pp*

5 pti *pp* *mf*

СМОТ - ри - те - В С Х О - Д И Т З В Е З - ДО Ч - К А З О - Л О -
te - ka bē - га va - ka - ri - nē - ž . vaigž -

No. 2. A fragment of the score from Alban Berg's opera *Lulu* (1935), hand-rewritten by Eduardas Balsys. LLMA, F. 122, ap. 1, b. 381, l. 12a, 13, 14a.

The image displays a handwritten musical score for a fragment from Alban Berg's opera *Lulu*. The score is organized into two systems of staves.

System 1 (Top):

- CL 1:** Clarinet 1 part, starting with the tempo marking *subito più tranquillo ma quasi a tempo*.
- ALWA:** Alto Saxophone part, featuring a circled 'OR' and fingerings (3 4 5 3, 4, 5 6). The lyrics are "sah' ich recht 2 Frau Hadzi-zindrat!".
- Viol 1 & 2:** Violin parts, with dynamic markings *poco cresc.*
- Viola:** Viola part, with dynamic markings *poco cresc.*
- Vcl. 3 solo:** Cello/Double Bass part.

System 2 (Bottom):

- CL 2 & 3:** Clarinet 2 and 3 parts, with a circled 'OR' and fingerings (3 5 8 10, 4, 2, 6 9 12).
- ALWA:** Alto Saxophone part, with a circled 'OR' and fingerings (2, 3, 4, 5, 6, 7 8). The lyrics are "Was ich dich nur für meine Hauptrolle an-ga-".
- VI 1 & 2:** Violin parts, with dynamic markings *pizz*, *mp*, and *pizz*.
- VI 4:** Viola part, with dynamic markings *mf* and fingerings (3 5 8 10, 4, 2, 6 9 12).

The score is written in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

[No. 2]

The image displays a handwritten musical score for an orchestra and voices. The score is organized into systems, each with a time signature of 4/4. The instruments and voices are listed on the left side of each system.

- Cl (Clarinet):** Three staves (1, 2, 3) with dynamic markings like *mf*, *fp*, and *mf*. Measure numbers 10, 11, and 12 are indicated above the first staff.
- LULU:** A vocal line with lyrics: "ich war da für ihr Stück wohl kaum gut genug tan-zan...". Measure numbers 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12 are marked above the staff.
- ALWA:** A vocal line with lyrics: "gla-ven könn-te!". Measure numbers 9, 10, 11, and 12 are marked above the staff.
- VI (Violin):** Two staves (1, 2) with dynamic markings like *pp*, *(pizz)*, and *mf*. The word "arco" is written above the second staff.
- Vla (Viola):** A single staff with dynamic markings like *pp*, *(pizz)*, and *mf*. The word "arco" is written above the staff.
- Vcl (Violoncello):** A single staff with dynamic markings like *pp*, *(pizz)*, and *mf*. The word "arco" is written above the staff.
- ALWA (Recit.):** A vocal line with lyrics: "ich woll-te Dich an anzuergene-nen-pro-be ab-ho-len.". Measure numbers 7, 8, and 9 are marked above the staff.
- Dr. SCH.:** A vocal line with lyrics: "was führt Dich dem-hin-tor?". Measure numbers 2, 3, 4, 5, 6, and 7 are marked above the staff.
- Archi (Archi):** Four staves (Violins I, Violins II, Violas/Cellos, and Double Basses) with dynamic markings like *fp*.

[No. 2]

a tempo *poco rit.* ----- *a tempo*

Fl. 1/2

Ob. 1

Cl. 1
2

Cor 1
2

Vibr.

LULU
sehr unangenehm
 un-ke-kerlar Wei-se... in-ter Brandt amp-fah-ten!
in der märklichen

Dr. SCH.

VI 1
2

Vla.

Vcl.

Tr.

1
2
3

Ob. 1

Dr. SCH.
Ab-sicht, darauf nicht einzugehen zu Meis-ter
 Sie müssen hier ein wenig mehr me-er-ten. Das Meer-ist schlaecht.

solo Vcl.

No. 3. Eduardas Balsys' opera *The Journey to Tilsit*: Indrė's monologue *Oh Dad, Should You Know* from Scene 2, Act 1. Research of the author by the method of set analysis.

АРИЯ ИНДРЕ **INDRĖS ARIJA** 13

из оперы «ПУТЕШЕСТВИЕ В ТИЛЬЗИТ» iš operos „KELIONĖ Į TILZĖ“

Слова Юст. Марцинкявичюса
Zodžiai Just. Marcinkevičiaus
Русский текст Д. Кыял Э. БАЛЬСИС
E. BALSYS

Andantino (♩ = 72) *mf*

Ах, ро - дя_мый, знал бы ты, как боль_но,
Ах, té - ve - li, jei - gu tu ži - no - tum,
PcS 4z - 29 PcS 4: - 24

Allegretto (♩ = 80) *mf*

знал бы ты, как боль_но, вспо - ми_нать Ин_дре гу до_ро_гу!
jei - gu tu ži - no - tum, koks sun_kus 4-z-29 Ind_rej ši - tas ke - lias!

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[No. 3]

14

15

4z-29 *allargando*

4z-29 *Andante lento (♩ = 40)*

4z-29 *Andante calmo (♩ = 54)*

3221 3221

16

17

Allegro (♩ = 72)

4z-29

4z-29

3221 3221

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[No. 3]

18 *Andante (J=60)* 4-17
O kak AaB-uo to Oa-vo! A mo spe - to An? Az
O kax AaB-uo kax mo - vo! O gal tik - s - karf? Ax
19 4z-29 4z-29
ит... Силь арт про - шало, но неч - во, сень арт,
ме... ть бу - во, пьед, мо, ты - не - ть мо - ту
4z-29 4z-29
е - про Зль - он - ер не по - дн - амь,
Э - и - ке бу - во... дат се - сть - мь
20 4z-29
Аи - сас: «То - е - ааа. Ни - ааа. му с то - го - то а ть му...
та - ре: «Va - luo - jam. Ind - te i - bo - ni gl - ri...
21 4z-29 4z-29
гарь по - сть - ва - ет ао - сь - сь,
гал па - ма - ty - sim брие - олю»
3221 3221

22
- ао - аи в ааа - ке, тес - но му о - о -
- до - жо - до ла - во - ты му си -
- ннн шнсь... и
- глю - до...
23 4-229
вс. бн. Ка - там - ит
ни - нн мо - пас -
4-229
- тул - кул брие - сь - олю - кт
24 *Andante con anima (J=60)* 4-229 5-16
- ла - аи, хот кхх сь - сь,
ла - ло, кхп тр - ет
и мо ма - аа
нет не - и - по - жан,
3221 3221

[No. 3]

24

4-229 5-16

Lento (♩ = 48)

25

Andante calmo (♩ = 54)

4-229 mp 4-17

meno mosso

3221

3221

26

Andante calmo (♩ = 54)

4-229 4-229

meno mosso

27

4-229

4-229

4-229 +

3221

3221

[No. 3]

28 Allegro loco (♩=54)

29 Andante lento (♩=48)

allargando

Grave (♩=42)

3221

30

meno mosso 4-z29

più mosso

3221

31

Andante assai (♩=60)

3221