

Lietuvos muzikos ir teatro akademija
Lietuvos kompozitorių sąjunga

Lithuanian Academy of Music and Theatre
Lithuanian Composers' Union

12-oji tarptautinė muzikos
teorijos konferencija
Vilnius, 2012, spalio 16–19

12th International Music
Theory Conference
Vilnius, October 16–19, 2012

**MUZIKOS
KOMPONAVIMO
PRINCIPAI:**

muzikos ir
vaizduojamųjų
menų sąsajos

**PRINCIPLES
OF MUSIC
COMPOSING:**

Links between
Music and
Visual Arts

XII

UDK 78(474.5)(063)
Mu-186

RĖMĖJAI / SUPPORTED BY

Lietuvos mokslo taryba / *The Science Council of Lithuania*
Kultūros rėmimo fondas / *Culture Support Foundation*
Koncertų salė PIANO.LT / *Concert Hall PIANO.LT*

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ISBN 978-609-8071-09-2

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Pratarmė

Skaitytojui siūlomas leidinys sudarytas iš mokslinių straipsnių, pristatytų ir perskaitytų dvyliktojoje tarptautinėje muzikos teorijos konferencijoje „Muzikos komponavimo principai: muzikos ir vaizduojamųjų menų sąsajos“, vykusioje 2012 m. spalio 16–19 d. Vilniuje.

Konferencijos rengėjai – Lietuvos muzikos ir teatro akademija ir Lietuvos kompozitorių sąjunga.

Beveik trisdešimt straipsnių konferencijoje pristatė muzikologai ir kompozitoriai iš įvairių šalių (Baltarusija, Graikija, Lenkija, Rumunija, Gruzija, JAV, Australija, Izraelis, Prancūzija, Rusija, Lietuva).

Prelegentų idėjos sudėstytos į keturias pagrindines potemes.

I potemė – *Bendrosios garso ir vaizdo jungties prielaidos. M. K. Čiurlionio fenomenas*. Pasak Annos Shvets, bendrieji vardikliai skirtingiems menams glūdi socialiai motyvuotose psichologinėse struktūrose. Tuo tarpu Markos Lekkas teigia, kad optiniai ir akustiniai meno pavidalai tėra smegenų kuriami iliuziškumo produktai. Bendrosios vaizdo ir muzikos prielaidos M. K. Čiurlionio kūryboje siejamos su kultūrinio geno (*memes*) samprata (Mantautas Krukauskas) arba etnoarchetipu (Rimantas Janeliauskas), taip pat nusakant ornamento paraleles tarp dailės ir muzikos kūrinių (Gražina Daunoravičienė).

II potemė – *Muzikos komponavimo priemonių vizualizacija*. Bianca Țiplea Temeș išryškina G. Ligeti kūriniuose daugybę vizualinių elementų, tiesiogiai susijusių su kompoziciniais sprendimais. Ewa Kowalska-Zajac aptaria lenkų kompozitorių kūriniuose dažnai randamus grafinės notacijos elementus. Achilleas Chaldaeakes ir Anastasia Georgaki, pasitelkę spektrinę metodiką, vizualizuoja bizantiškosios melopėjos ypatybes.

III potemė – *Muzikalūs paveikslai ir paveikslinė muzika*. Šią potemę realizavo daugelis konferencijos prelegentų, tyrinėdami įvairialypius paveikslškumo ir muzikalumo santykius bei aspektus: estetinius (Laima Vilimienė, Kalliopi Stiga, Larisa Elisha), kūrybos proceso (Steven Elisha), paralelinius (Inesa Dvuzhlynaya, Blake Parham, Irena Friedland, Anamaria Mădălina Hotoran), multitopofoninį (Eka Chabashvili).

IV potemė – *Garso ir vaizdo sąsajos įvairiuose menuose*. Čia prelegentai aptaria muzikos ir vaizdo santykius kine (Antanas Kučinskas, Igor Vorobyov), muzikos sąsajas su architektūra (Marina Lupishko), vaizdinguoju miestu (Inga Jankauskienė), portretu (Ljudmila Kazantseva), atlikėjų menu (Lina Navickaitė-Martinelli, Marta Szoka), audiovizualine erdve (Margarita Katunian).

Konferencijos leidinys yra papildytas kompaktine plokštele su koncerto metu įrašytais Neatpažintais M. K. Čiurlionio muzikos ciklais. Juos atliko plačiai žinomi Lietuvos pianistai Petras Geniušas, Sergejus Okruško, Jurgis Karnavičius, Halina Radvilaitė, Aleksandra Žvirblytė. Kompozitoriaus neįvardytus savaiminius ciklus ištyrė ir monografijoje „Neatpažinti Mikalojaus Konstantino Čiurlionio muzikos ciklai“ aprašė šio leidinio sudarytojas prof. dr. Rimantas Janeliauskas.

XII konferencijos leidinys, tikimės, sulauks gausaus skaitytojų būrio, bus įdomus kiekvienam besidominčiam muzikos ir vaizduojamųjų menų sąsajomis. Redaktorių kolegija, be to, tikisi skaitytojų dėmesio tiek čia, Lietuvoje, tiek užsienyje. Būsime dėkingi už visas pastabas ir atsiliepimus apie leidinį.

Organizatorių vardu dėkojame visiems moraliai ir materialiai parėmusiems šio rinkinio leidybą.

Vyr. redaktorius ir sudarytojas
prof. dr. Rimantas Janeliauskas

Foreword

The publication offered to the reader is compiled from scientific articles presented and made at the 12th international music theory conference *Principles of Music Composing: Links between Music and Visual Arts* held on October 16–19, 2012 in Vilnius.

The organizers of the conference are the Lithuanian Academy of Music and Theatre and the Lithuanian Composer's Union.

Nearly thirty articles were presented by musicologists and composers from various countries (Belorus, Greece, Poland, Rumania, Georgia, USA, Australia, Israel, France, Russia, Lithuania).

The reporters' ideas comprise four principle subthemes.

Subtheme I – *General assumptions concerning links between sound and image. Phenomenon of M. K. Čiurlionis.* According to Anna Shvets common denominators for different arts rest in socially motivated psychological structures. Whereas Markos Lekkas asserts that optical and acoustic objects of art are merely illusionary products created by the brain. Common preconditions of image and music in M. K. Čiurlionis' oeuvre are associated with the conception of a cultural gene (*meme*) (Mantautas Krukauskas) or an ethnoarchetype (Rimantas Janeliauskas) also defining ornament parallels between art and musical works (Gražina Daunoravičienė).

Subtheme II comprises articles dealing with the *Visualisation of musical means of composing*. Bianca Țiplea Temeș notices a multitude of visual elements in Ligeti's works, closely connected with the composer's technique. Ewa Kowalska-Zajac discusses widely encountered graphic notation elements in the works of Polish composers. Achilleas Chaldaeakes and Anastasia Georgaki visualize the peculiarities of Byzantine Melopoeia through spectral methods.

Subtheme III – *Musical pictures and visual music*. This subtheme was realized by a great number of the conference participants, analysing diverse relationships and aspects between painterly music and musical painting: aesthetic (Laima Vilimienė, Kalliopi Stiga, Larisa Elisha), creative process (Steven Elisha), parallel (Inesa Dvuzhlylnaya, Blake Parham, Irena Friedland, Anamaria Mădălina Hotoran), multi-topophonic (Eka Chabashvili).

Subtheme IV – *Links between sound and image in different arts*. The reporters discuss the relationships between music and image in film (Antanas Kučinskas, Igor Vorobyov), the interaction of music with architecture (Marina Lupishko), the picturesque city (Inga Jankauskienė), the portrait (Ljudmila Kazantseva), performance art (Lina Navickaitė-Martinelli, Marta Szoka), audiovisual space (Margarita Katunian).

The conference publication has been supplemented with a compact disc with the concert recording of the M. K. Čiurlionis' Unidentified musical cycles performed by well-known Lithuanian pianists Petras Geniušas, Sergejus Okruško, Jurgis Karnavičius, Halina Radvilaitė and Aleksandra Žvirblytė. The composer's untitled spontaneous cycles have been explored and analyzed in the monograph *Unidentified Musical Cycles by Mikalojus Konstantinas Čiurlionis* by Prof. Dr. Rimantas Janeliauskas, the compiler of the present publication.

We hope that the publication of the 12th Conference will merit the attention of numerous readers and will find its way to everybody interested in the links between music and visual arts. The editorial board also expects this publication to merit attention both in Lithuania and abroad. We look forward to your remarks and comments on the publication.

In the name of the organizers we say our thank you to everybody who morally and materially supported the publication of this collection.

Chief editor and compiler
Prof. Dr. Rimantas Janeliauskas

1

Bendrosios garso ir vaizdo jungties prielaidos. M. K. Čiurlionio fenomenas	General Assumptions Concerning Links between Sound and Image. Phenomenon of M. K. Čiurlionis
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Contemporary Music and Visual Arts in the Light of Postmodern Philosophy

The problem of the relation between music and visual image becomes especially actual in the epoch of domination of visual perception in the world view. The visual image is full of hidden symbols and implicit messages and we have to decode all of them, claims the semiotic conception. Clifford Geertz, assuming that the culture consists of psychological structures, notes the necessity of its description by the systematical rules which he calls the “ethnological algorithm” (2005, p. 26). We may suppose that the similar algorithms are inherent not only to the descriptions of the culture from an ethnographic point of view but to the contemporary art too. Thus, we have to find the sign system of contemporary art to understand it. These mental structures, which form the culture, make the influence on creators of different kinds of art. That allows us to consider the relations between music and visual arts in the light of postmodernism and its philosophy.

Jean Baudrillard, in his famous work *Simulacra and Simulation* argues two necessities for the modern society – necessity of the “visible myth of beginning” (2005, p. 16) and necessity of the “wild naturalness” that had disappeared (2005, p. 21). The compensation of the need for myth of beginning is going by revival of elements of the archaic culture: by interest in authentic traditions of ancient cultures (oriental in particular), by imitation of petroglyphic painting, or by passion in the Middle age and Renaissance art, which is more close to our time. The range of possibilities to recover the lost “wild naturalness” by art is also quite wide: from rejection of artificial cinema effects and appearance of New Simplicity as music direction, to the compound of genetic codes of plant and human in experimental art. All these cases will be described below.

Now let’s try to define the time limits which separate the medieval art from Stone Age, with its cave paintings in context of the myth of beginning search, which is characteristic for postmodern society. According to Foucault, the episteme of Renaissance is the last episteme containing connections between sign and that what this sign mean (1966, p. 62). However, more interesting aspect, which has to be described here is the connections between episteme of 16th century and magic, symbolic conception of the world, based on the system of similarity inherent to the trinital system of relations of signs in the Renaissance epoch. Jerzy Topolski, the author of preface to the *Archeologie du Savoir* of Michel Foucault argues the same principle:

According to M. Foucault a dominating episteme in the Renaissance was the episteme of similarity, assuming that the sense of things may be found by discovering of the proper word. Thanks to that the possibility of power under things could be established by the words, on the base of similarity with things which these words mean. As we can see, we have there the magic and symbolic conception of the world (2002, p. 15).

The principle of similarity, according to which everything could be connected to everything by the common precedents, may be considered not only in the context of search for the lost authenticity, but makes the main algorithm of information selection in the Internet search engines. The same principle expresses the II non-hierarchical model of world view, claimed by Manovich, the model of hyperlinks (2006, p. 73). In the light of above mentioned, the time ambitus doesn’t impress anymore, because the magic and symbolic conception of world was inherent to the 16th century episteme as well as to the totemic believes of humanity in the Paleolithic Age.

The relation between archaic and contemporary time on the level of computer technologies is not limited to application of similarity principle as the selection algorithm of online search systems, but also as direct analogies with Digital Art. Thus, illusion to the archaic culture appears in the interactive installation *Ghost Pole Propagator* of Golan Levin (Liesler, 2009, p. 255). On his own site, the author of this installation explains his conception and makes reference to the “ancient petroglyphs of the British Isles” (Levin, 2007). Hence this reference to the archaic culture is made consciously, as part of the author’s conception.

The other creator who made the conscious references to the archaic culture was the American painter, author of the dropping technique of painting, Jackson Pollock (Zuffi *et al.*, 1999, p. 390). It’s true that he turned on to this subject in the late 30th, but this is important to note that this period was characterized by the very fast cinema and media development. This is really important, because of these multiple copies production of one original artifact, the media led to the appearance of simulacra, inherent to our time.

The art work of Pollock has some connections with postmodernism too. His pictures was used to illustration of certain pieces of Steve Reich, for example in *Octet* (Shvets, 2012, 1.2) and minimalism, with its famous

repetitive technique of composition, creates an allusion to the repetitions of spell-intonations from the time of shamanism and totemic beliefs. The aim of such a repetition was putting into trance and meditation state, and meditation state as part of culture life plays an important role in the postmodern condition too. Just the same way, using the images of idols and petroglyph paintings, was visualized the *Music for Mallet Instruments, Voices & Organ* of Steve Reich by some admirer of his work (Shvets, 2012, 1.3).

Designating some ways of the lost authenticity compensation by emergence of some elements of the archaic culture, let us consider the ways of the wild naturalness compensation. Just before Baudrillard the other french philosopher, Claude Lévi-Strauss, also drew attention to this problem, but in the context of the ethnography and endangered primitive societies (Lévi-Strauss, 1962). It's important to note, that the ways of the wild naturalness compensation are multiple too – we can find it in traditional paintings and in New Simplicity music direction, as well as in Digital Art, cinema and experimental art.

Let's begin from examples of cinema to better understand the expression of the idea of naturalness in the New Simplicity music direction. Lars von Trier, creator of *Melancholia* film, is famous by complete reject from any cinematic effects. He believes that cinema should refuse from any artificiality in angles and light and follow only one principle – the principle of naturalness. This rush to the naturalness, especially of emotional expression, and the reject from any avant-garde complexities of form or musical language is inherent to the New Simplicity too. This music direction has appeared in the early 70th, and the most famous representatives of this style are Arvo Pärt, John Tavener, Henrik Górecki (Fisk, 1996) and Valentin Silvestrov. The critique of the New Simplicity by apologists of the avant-garde, however, doesn't detract the merits of this direction and in the context of the above mentioned aspiration to the naturalness, the new simplicity possess the features of regularity and conditionality by the needs of contemporary society. A further confirmation of this thesis as psychological structure of the postmodern society is the French poetry of 60th–70th, which also tends to look for simplicity and naturalness of expression:

In the era of urban civilization, technology and science, his [*of Pierre Oster*] search for the “true place” is manifested by a passionate attention to the most simple and basic things (Brunel, 1999, p. 697).

Traditional painting art more directly expresses this aspiration of the postmodern society. The nature subject appears on the canvases of the contemporary Italian painters Paolo Veniziani, Adriana di Dario, Claudia Cecconi, Gene Pompa (Shvets, 2011), as well as in the tree-dimensional installations of polish contemporary artist Janusz Jerzy Cywicki (Katalog, 2009), with artifacts, resembling the texture of raw marble, suspended to the ceiling and “voiced” by generative music.

Digital Art also contains the examples of those needs embodiment. The idea of nature is expressed here on the level of 3D paintings creation of Gerhard Manz (Liesler, 2009, p. 97), of Eelco Brand (Liesler, 2009, p. 113), as well as in installations with real plants used by Ken Goldberg (Liesler, 2009, p. 149) or Christa Sommerer and Laurent Mignonneau (Liesler, 2009, p. 243). Quite unusual the idea of the nature is shown in the common project *Rectified Flowers* of Golan Levin and Kyle McDonald (Levin *et al.* 2010), where the nature becomes the starting point for creation of some other nature, some alternative nature to the previous.

The most courageous reflection of this trend presents the experimental art, which realized the compound of human and flower genetic codes, as result appeared the new live organism – *Edunia*, which means the syllabic abbreviation of “Eduardo” (the name of author of this project) and the kind of flower – “petunia” (Zawojski, 2009). The idea of nature which was “the passionate deciphering of the universe here below” for the French poetry in 70th, in particular for Pierre Oster (Brunel, 1999, p. 698), with idealization of the physical being expressed by the description of the process of sensor feeling, by exaltation and idealization of natural forces, transformed to an attempt of the physical, genetic splicing of human and wildlife for 21st century's artists.

In such a context the bio-philosophical rhizome concept of Gilles Deleuze (Hansen, 2000) and the search of concepts of multiplicities by Michele Serres in the forms of natural phenomena – clouds and fire, becomes clear (1995, cited O'Sullivan, 2006). It's quite interesting that the sounds of natural phenomena (the noise of the wind, the noise of the sea, the bird singing) begin to play an integral role as the textural element not only in numerous works of the “common” authorship presented in YouTube, where the fans of some composer work make a remix by adding the video or the sound of above mentioned natural phenomena (Shvets, 2012, 2.1), but in the conceptions of professional composers too (for example *Vestnik* of Valentin Silvestrov). The added sounds of nature, according to the theory of Gunther Kress (2006), constitute a semiotic form, expressing thus the image of an environment from which this sound was taken.

Previously specified isolated cases of the known musical compositions processing by admirers, in fact, have a mass character and the range of possible transformations is quite large: from the add of static image, just to the musical remix in programs for creation of electronic music. Such a tendency acquires a special meaning in the explosion of creativity. This phenomenon is the sequence of esthetization, though the assessment of explosion of creativity is not always positive, because it contains the danger of obligatory creativity and which is, as some authors assume, not peculiar to all humans (Krzysztofek, 2006, p. 69).

In this phenomenon of creativity explosion we are especially interested in video and images, selected by admirers to the postmodern music compositions, representatives of two directions – minimalism and New Simplicity. The attempt to find any criteria of the visual images selection, could allow us to give the answer to the range of questions, important from the semiotic point of view as: which semantic series are provoked by this or that composition and is it possible to find any regularities in it?

Let's take for our analyze the *Spiegel im Spiegel* of Arvo Pärt, because this composition got the largest number of different visual interpretations. Among the raised subjects – pictures of nature and the paintings on the nature theme (5 video from 6). In those photo and video of living nature dominate the images of water, sky and sunset (Shvets, 2012, 2.2). The sky image appears also in *Nunc Dimittis*, *Summa for Strings*, *Fur Alina*, and the image of water – in *Silouans Song* (Shvets, 2012, 2.3).

The visualizations of Steve Reich's compositions are also rich in images of nature, but there we can find some other images of the same nature. The images of plants which appear in *Digital Art* appear in both parts of *Music for a Large Ensemble*, pictures of nature from the point of the bird in flight view – in *Six Pianos* and the images of desert and fire in *Desert Music* (Shvets, 2012, 2.4). In the last example the composer pointed the program concept of the work by him-self – is it an accidental fact or not? We'll see later. The common image for visualizations of Pärt's and Reich's compositions is the image of water, which appears in *Music for Mallet Instruments*, *Voices & Organ* and *Four organs* (Shvets, 2012, 2.5).

The pictures of nature and the same image of water appear in visualization of John Tavener's music too (Shvets, 2012, 2.6). This composer belongs to the Sacra Nova sacral music direction, so the consequent question appears – what relation have the pictures of nature to religion? Especially in the context of typical psychological structures, mentioned above. The answer to this question gives the introduction to *Harmonium* of the other minimalist composer – John Adams. Analyzing his own composition, he argues the image of the sea as universal archetype, “archetype of the Unconscious”, which aspired him to write this work (Adams, 1981). If we remember the pictures of the wild nature, which made the base of *The Tree of Life* film of Terrence Malick, every time when the heroes turned to God, we can see, that the images of nature was related with non-anthropomorphic image of God. Now, if we compare the non-anthropomorphic view of divine essential in this postmodern film (in which, by the way, the music of Tavener and Górecki have been used), and those images of nature, added to the sacral compositions of John Tavener and Arvo Pärt (which belongs to the Sacra Nova direction too), appears the third need of the modern society. Thus, by analysis of music and visual parts, we came to the third psychological structure – the need of metaphysics.

The absence of the metaphysics in the postmodern society was also noticed by Baudrillard, but in another work (2004). The absence from one point of view and the loyalty to the metaphysics from the other point (Bauman, 2000, p. 277) generated numerous forms of its search. Someone is looking for it in mystical orthodox Christianity, as composers of Sacra Nova direction, others – in eastern wisdom. Whole series of Paolo Cohelo's literary works, who according to some critics “sell” the lite forms of eastern wisdom proves this suggestion. Without giving any assessment to the creativity of Cohelo, let's pay attention to another film of other author – *The Fountain* of Darren Aronofsky, in which the spirit life of the hero was presented as a range of meditation scenes of his “spirit body”. As reflection of the common tendency of Eastern images references, appears *Desert Music* of Steve Reich, mentioned above already. Finally, the numerous images of the cosmic space appearing as visualization added by admirer, for example in *Ludus* of Arvo Pärt, or, and more frequently, as authors conception: *Cosmic Lament VI* of Tavener (Shvets, 2012, 3.1), *Stars* of Brian Anó, *Shades of Orion 2* of Pete Namlook and Tetsu Inoue etc. (Shvets, 2012, 3.2). The last two compositions belong to the ambient direction, which is one of the most characteristic music direction for postmodernism (Shvets, 2011). If refer the New Simplicity examples, the *Copernician Symphony* of Henryk Górecki will correspond to the same embodiment of cosmic space image.

So, summing all above mentioned we may conclude the appearance of three needs of postmodern society – authenticity, naturalness and metaphysics. Visual images, selected for the compositions of postmodern composers of such directions as minimalism, New Simplicity, Sacra Nova and ambient (as well as their program

conceptions), proves this fact in both, conscious or unconscious expression, cases. The dominating images of the sky, plants and fire are reminiscent of the concepts of multiplicity in Deleuze and Serres philosophical conceptions – clouds, fire and growing grass, seen as rhizome structure. Thus, the regularity of the appearance of those images and themes in postmodern art may be regarded on the level of the psychological structures, inherent not only to the art of masters or admirers attempts, but to the postmodern philosophy too.

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Santrauka

Šiuolaikinė muzika ir vaizduojamieji menai postmoderniosios filosofijos šviesoje

Šiame straipsnyje šiuolaikinių menų, o ypač muzikos ir dailės, kontekstas nagrinėjamas remiantis postmoderniąja filosofija. Postmoderniosios kultūrinės erdvės dėsningumams nustatyti ir apibūdinti pasitelkiamos tokios sąvokos kaip „psichologinės struktūros“ ar „kultūrinis algoritmas“, kurias amerikiečių antropologas Cliffordas Geertzas naudojo savo etnologinėse kultūrų studijose. Postmoderniojoje visuomenėje autorė įžvelgia tris tokias psichologines struktūras: autentiškumo siekimą, natūralumo siekimą ir metafizinį ieškojimą, susijusius su Jeano Baudrillardo teiginiais. Tokiose muzikos kryptyse kaip naujasis paprastumas, minimalizmas ir ambientinė muzika šių psichologinių struktūrų pasireiškimo formos pristatomos konceptuali lygmeniu. Vaizduojamuosiuose menuose (šiuolaikinė tapyba, skaitmeninis menas, eksperimentinis menas ir ypač biomenas) minėtos struktūros pristatomos ir konceptuali, ir vizualiniu lygmeniu. Šios pasireiškimo formos mene atitinka sudėtinius Michelio Serreso modelius ir Gilles'io Deleuze'o biofilosofiją. Šioje postmoderniosios visuomenės poreikių analizėje labai svarbus vaidmuo tenka daugybei postmoderniojo laikotarpio kompozitorių (Arvo Pärtas, Johnas Tavener ar Steve'as Reichas) muzikos vizualizavimo ir remikšavimo pavyzdžių, atliktų jų kūrybos gerbėjų ir pristatytų „YouTube“ portale. Šių kompozitorių muzikos papildymas laukinės gamtos vaizdais ir garsais rodo semantines sąsajas tarp postmoderniosios muzikos ir minėtų vaizdų bei garsų konotacijų. Taigi tiriant minėtų psichologinių struktūrų pasireiškimus galima remtis postmoderniosios visuomenės mąstymo pagrindais, t. y. analizuoti postmoderniosios filosofijos sąvokas ir lyginti jas su postmoderniosiomis profesionaliosios muzikos ir dailės kryptimis, pasitelkiant daugybę postmoderniosios muzikos vizualizavimo pavyzdžių, atliktų šios muzikos mylėtojų, ir taip ieškoti šiuolaikinės postmoderniosios kultūros algoritmo ženklų.

Optical and Acoustical Gestalt, Illusioning the Brain

Beating the ear drums

The human ear differs from other sensory instruments in that it has no detectable turning off mechanism as it happens e.g. with the eyes, which can be turned off and therefore by default receive only a partial amount of the existent visual information. Since there does not exist such an auditory mechanism, every time a sound enters the ear canal, reaches the eardrum automatically, causing it to react, obliging the ear to acknowledge the entry, by way of the reactionary movement of the drum.

In that sense, everything within reach of the ear is under surveillance.

The ear although lacking such a mechanism, as empirical observation shows it is able to hold and send to the brain only a small portion of the information it receives, raising concerns about the solidity of its function inside its 'always awake' condition.

It is thus possible that the ear passes the major part of its life with the communication to the brain turned off except for the mere reporting of the existence of sounds, without sending a complete description of them, resulting in a diffused, incomplete and scattered understanding of what these sounds really are on the part of the brain.

This is supported by the fact that language has invented two verbs describing the receiving process, *hear* which means that the brain becomes aware that a sound hit the eardrum and *listen*, which means that a sound hit the eardrum and the brain except becoming aware of the fact, would also get a description of the event.

In the second case the brain, tracking the movement of the eardrum, would be able to explain what was heard and in the first could merely testify that sounds existed.

This could be equivalent to the curtain moving, responding to the breeze.

An observer would be able to deduce the characteristics of the wind by tracking its effect on the curtain, in the same manner that the mind could deduce the properties of the sound by observing the movement of the eardrum. But if this movement is either not recorded or not understood then the properties of the sound that caused it, are also being lost.

This phenomenon could very often occur in the concert hall, where by default the music exists in the same room where the ears are situated. The music travelling through the ear, beats the eardrum continuously, but unless the seismograph of the brain tracks the course of its impact, the brain would not be aware of what it sounded like. It is then possible that although the audience is being there with the sole purpose of listening, to drift away its attention resulting in the reduction of *listening* to mere *hearing* with minimal neuron involvement and scattered travelling process towards the brain. The result would be that everybody could be able to testify that music was played, without everybody being in a condition to describe what, limiting thus the description to generalities, which are not a direct outcome of the actual 'being there' and could at times match the description one who did not attend the concert would give.

In this case if the information about the specifics of either the curtain or the eardrum movement would not be tracked by the brain, then the entire course of events is meaningwise insignificant and important only in its remnant, archeological sense.

Meanwhile, language would introduce a new, superfluous nevertheless necessary, signifier in its semiotics, 'attentive listening' even though by definition listening can only be attentive. Language therefore does not attempt to define ways of listening, it is the condition of the mind it tries to come to terms with.

Observing the process of ignoring

It is possible that when sound enters the auditory vicinity, the ear has no direct involvement in the administrative process of information, as itself is no more than a wind vane, the movement of which is the actual information. In this respect it might not even get a command from the brain, being thus just a shore, which following its eternal destiny keeps receiving sound waves in absentia, having no actual sense of receiving them nor any awareness of its own being.

In the same manner in the visual domain the retina of the eye, equally unsuspecting of its own existence, might reflectively change its shape giving signals to 'whom it might concern'. In case it is being tracked by the brain, which – having no eyes and no ears of its own – having thus never seen or heard anything in its entire existence, having therefore no idea if anything really exists beyond the neurons, the information is processed and stored in the warehouse of memory where it lives thereafter as 'experience'.

Thus while the eye without losing its course, could follow diligently its assigned route, the mind could lose sense of a page in a book, transferring its focus into another instrument [such as the ear] or just using its engine power to adjust and defragment pieces of information from another faculty or simply being sunk into heavy traffic confusion.

As a result, data vacuums are interspersed and interlaced with vital information confusing additionally the narrative, which the mind does not know how to handle in its attempt to decode the sequence of the auditory events, which as a result are being lost forever.

The process of the deception

What is peculiar in the relation of the brain to the sounds is the fact that is capable of recognizing a melody from another and keep it in memory easier than it is to distinguish and remember the difference between one pitch and another, at times not even being aware of which exactly direction the notes go.

This is a unique mode of operation in which the brain can adapt and function better in front of a pattern of elements than it is in front of the elements themselves, separately, understanding in that sense space and arrangement instead of individual elements.

Its ability to distinguish a series of pitches than a single one in itself, seems to be one of its most fundamental characteristics, leading to the conclusion that it is not the notes per se, which are tracked but the intervals between them.

In this respect it is rather curious that while having a certain limitation in absorbing specific detail, at the same time the brain has the ability to combine several elements, even different from one another, comprising a larger whole.

In the next example there are three lines which when combined into one pattern seem to be easier understood and recognized than when they are separate.



Example 1a. Single elements and pattern formation

Curiously, the brain seems to either have a better grasp of complete shapes with unique patterns or that encounters difficulty of understanding multiple shapes at once, even similar ones.

In the next example, the individual bars are different from each other containing detail that would require more complicated observation especially when combined into one, as the shapes in this arrangement are more intricate.



Example 1b. Single elements and pattern formation

Although one would expect the brain to require an additional effort due to the intricacy of the shapes, it seems that it does not particularly care to distinguish between them, instead, identifies the simplest possible generic outline being closer to a pattern in its own database, checking only the approximation to its stored patterns, either classifying or rejecting them on the premise of the resemblance. As a result, the perception of this shape would be identical to the previous one, as the brain captures easier the combined shape than the three individual ones seeing a single letter, as it did before, its route being the easiest possible way.

Although one could get the impression of a more complicated procedure involved, in reality the outcome denotes again a rather overly simplified formation where the individual parts are not examined but are used as mere constituents in order to form a single rather simple object, the simplicity of which renders it easy to memorize.



Example 1c. Single elements and pattern formation

Thus the brain apparatus seems to contain a database of patterns, against which the signals perceived are tried in order to detect if they match. If they do, based on degree of similarity they are accepted and classified, if they do not, the brain gets confused and rejects them.

The following example consists of a complete sentence, i.e. a complete whole.

music is not an art of notes it is an art of intervals

Example 2a. The complete whole

If however the brain is busy performing another task, or encounters sensory difficulty during perception, it is possible that only certain familiar portions would be processed such as this.

music is not an art of notes it is an art of intervals
 music is not an art ██████████ it is ██████████ intervals

Example 2b. Partial whole

The brain relying on the incoming information receives three different ‘partial wholes’ being unaware about their nature, having no way to know what the complete whole is. Thus it can either form three different meanings or mend the parts into one [following the gestalt Principle of Continuity]. Since the middle part of the three contains no meaning in itself it would have to be rejected as irrelevant or be jointed with the other two producing a complete, albeit misleading narrative, which is impossible to be checked against the original.

The mind does not have a way of distinguishing between different wholes in terms of meaning or importance, it searches therefore for any whole, processing naturally the most familiar, the ones it is able to recognize first, its law and truth being the ‘first impression’.

In the next example the mind would have to come to terms with and extract the intended meaning following an almost random procedure of stored gestalt combinations.

music is not an art of notes it is an art of intervals
 music is not an art ██████████ it is an art ██████████

Example 2c. Partial whole

Although all its sections match patterns from the database, there exist at least two different meanings, making the connection impossible, no matter how it is rendered, with final outcome that the meaning would not be discernible.

This is one case where the brain has a complete narrative whole, but has no idea on how to deal with it as it stumbles on the idiomatic simultaneous occurrence of a complete narrative with no corresponding complete meaning.

This is one of the most frequently occurring instances in musical performance where the player does not understand the narrative but nevertheless executes the structural part, playing just the pitches on time, explaining the procedure as *interpretation*.

The next example is just another haphazard intake of information, which will not be understood no matter how it is rendered.

music is not an art of notes it is an art of intervals
 music is not ██████████ it is ██████████ of ██████████

Example 2d. Partial whole

The brain being familiar with order of events would search its database finding only partials on the level of structure [words], obliged to use its idiosyncratic quality of either ignoring the incoming information by drifting away, creating the phenomenon that although the ears are situated in the same room with the music

and the eardrums are being constantly hit but the signals, lose the linear connection to each other, getting dispersed on the way to the brain.¹

As the processed information represents a small only portion of the whole, the mind is obliged to focus by default on one particular area of a longer pattern of sounds, becoming thus conditioned and more capable in the process of ignoring than in the process of focusing.

In this respect the brain loses access to a large portion of the existent information, without knowing, neither the meaning of what these 'partial wholes' are nor what they represent in relation to the 'complete whole' that exists outside the ears.

However at the end it is still left with several pieces of information, bound with the task to process, whether they are related or not.

Thus the brain [in conjunction with the sensory instruments] works also – or mainly – with partial wholes, without being aware that are only partial, thinking perhaps that these are the 'entire whole' and are related to one another in a sequence of appearance, according to the order it receives them. It is then possible in the next example the brain would only detect the central pattern [motive] putting out of focus the rest.



Example 3. The motive as summational signifier of the whole [Beethoven Symphony No. 5, i]

In this manner the brain discriminates towards the received data dividing the information into two categories, one which is able to follow, creating thus a partial whole and another which cannot follow and abandons without being able to trace and identify as part of the piece.

Thus the piece exists actually mostly out of focus being contracted into an abstract summary, the entire movement having been codified into the motive, which acts both as signifier and signified. In this manner the motive is not simply a point of reference to the piece but the piece itself, compacted into a non-expandable nucleus, turning the rest of the piece into hazy background.

The internal politics of the Brain

Since the brain has no ears and eyes of its own, its capability to make correct judgements depends solely on the information it receives and the tracking tools at its disposal.

The ear cannot communicate a sound to the brain because the brain does not know what a sound is, the ear therefore can only describe the impact of the sound on itself, from which the brain would attempt to detect the cause. This involves necessarily an interpretation of the signals or more precisely a diagnosis of the symbolic signs received.

In this way one is bound to enter the semiotics of the brain.

The semiotics of the brain involve interpretation of the symbols, hence attempting a reading of a signifier, a reading of what 'seems to be' and in this way one is bound to enter the phenomenology of the brain.

Inside an ingorant mind

It is often said that a melody is comprised of certain pitches, but in reality its reproduction is based in the juxtaposition of intervals existing between these pitches, as Edwin Evans accurately described its «*music is not an art of notes but an art of intervals*».²

The human brain seems to be capable of distinguishing the rhythmic elements easier hence the invention and functional use of the Morse code, which is based on an organization of sounds into time patterns. It seems therefore that the sounds enter the cognitive part of the brain not as individual entities but as already formalized constellations, remaining in the mnemonic part of the brain in the same fashion.

¹ A similar occurrence in music is the 12-tone system which has posed a grave difficulty to the audience to follow the element which is most familiar with, the horizontal line.

² Evans, Edwin: Grove Dictionary, 1954.

There, the patterns are compared against its memory database of familiar patterns,³ which are characteristic for their simplicity of organization following the gestalt principles of similarity and proximity.

In the next example the notes except for the rhythmical organization form also patterns based on pitch exclusively.



Example 4a. Bach. Invention No. 2 BWV 773

Following these patterns it is obvious that do not coincide with the rhythmic structure, as their sequential path differs from the motivic structure.



Example 4b. Bach. Invention No. 2 BWV 773

Looking at the shape of these patterns it is obvious that they form independent constellations of pitches, which are detectable both by the eye on paper and by the ear in terms of their position in the tonic spectrum.



Example 4c. Bach. Invention No. 2 BWV 773

However pitch itself is not yet organized music and it needs to be placed within the structural mould, forming cells, motives and phrases in order to obtain its syntactical identity.

Unfortunately very often the brain of the performer is fooled by the pattern recognition of tonic elements, with result the performance to follow their proximity of pitches ignoring the syntactical structure, providing a false interpretation of the music by playing groups of notes that happen to lie close to one another.



Example 4d. Bach. Invention No. 2 BWV 773

Thus instead of the measure being divided correctly, arriving at the strong part of the pulse [a], it is often bypassed ending on the arsis – on E instead of A – forced to start the next cell in the wrong place [b], giving a haphazard performance in which the brain takes part with its mnemonic faculty only, without engaging the critical part of it, failing to render a meaningful performance of what is written on paper. The result is yet another incorrect execution setting the foundations for more dubious interpretation, as it feeds the brain with false information of what to look for and what to expect.

In the same manner in the next example the visual representation of the notated pitches has lead most performers to ignore the syntactical structure arriving again in false execution.

³ Familiar in the sense that they are known to the brain, being already in the database and therefore recognizable.

Example 5a. Bach. Sinfonia No. 15 BWV 801

As a result – although they are identical – the first two measures are played differently than measures 4 and 5, interpreting the visual depiction instead of the syntactical organization. Thus the first notes of meas. 1 and 4 are perceived as having different roles each time, shifting thus the pattern by a sixteenth value.

In the same manner the subject in the first two measures is performed either in groups of two or two, three and one as shown below, ignoring thus both the measure and the motivic drive towards the beginning of the third measure.⁴

Example 5b. Bach. Sinfonia No. 15 BWV 801

In this way the voice leading towards the D is also misinterpreted, giving preference to the irrelevant F sharp [b] while the built – in rhythmic pattern [a] is ignored as well, braking the voice leading of the upper part, shown below.

Example 5c. Bach. Sinfonia No. 15 BWV 801

The final outcome is the alteration of the identity of the subject itself, caused as a result of the lingual artifacts produced during the transfer of the visual information from the paper, back to sound, a byproduct of an art whose language has not yet found an adequate way of reading its own syntax.

Epilogue

Since the institution of mensural notation, the language of music has focused its system of representation perhaps too literally, on the temporal distance of the aural events, making it easier to detect the non-structural barline than the structural boundaries of the cell and the motive, leading consequently to the invention of a grammatical manual of operation, taking care that all events are spaced properly, leaving thus no room for a parallel syntactical tool to deal with the perception of its meaning.

Music therefore in its visual representation is mostly being expressed as a serial placement of temporal events, lacking the necessary notational means to express the cognitive structure of its organization, becoming hence a visual map of signs occurring in space, attempting a metaphorical representation of aural events occurring in time.

Within this framework, while the brain is involved in simultaneous parallel translation between running temporal and static visual symbols, transforming the one into the other indiscriminately, the process of turning one gestalt summary into another, determined most of the time by chance, is largely considered a matter of aesthetics...

⁴ An exception among about 20 recordings is the one by Vlandine Verlet (1997).

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Santrauka

Optinis ir akustinis geštaltas, proto iliuzijos procesas

Nuo tada, kai buvo sukurta menzūrinė notacija, muzikos kalba gal ir kiek per daug skrupulingai grindė savo sistemą garsų ilgio santykiais, tad nustatyti takto brūkšnio, kuris nėra struktūriškai svarbus, vietą tapo lengviau nei nustatyti struktūriškai reikšmingą motyvo pabaigą. Todėl reikėjo surasti gramatines priemones visus muzikinės kalbos elementus išdėstyti laike taip, kad jokios naudojamos sintaksinės priemonės negalėtų daryti įtakos muzikos prasmės suvokimui.

Taigi vizualiai muzika dažniausiai perteikiama kaip nuosekli įvykių laike seka, kurios struktūrinei sandarai išreikšti trūksta reikalingų notacinių priemonių, todėl ji tampa ženklų, išdėstytų erdvėje, vizualiniu žemėlapiu, mėginančiu metaforiškai pavaizduoti garsinius įvykius, išdėstytus laike.

Tuo tarpu žmogaus smegenys dėl savo idiomatinių suvokimo principų notacinius vaizdinius, užrašytus popieriuje, formuoja pagal geštalto principus, transformuodamos juos į geštaltines garsines figūras, kurias smegenys suvokia skirtingai. Kadangi smegenys iš karto gretina laiko simbolius, kurie juda laike, su nekintamais vizualiniais simboliais ir vienus paverčia kitais, vieno geštaltinio rezultato virtimo kitu procesas, dažniausiai nulemtas atsiktinai, paprastai priskiriamas estetinio požiūrio klausimui.

Lithuanian Memes in M. K. Čiurlionis Music, Paintings and Texts

In our age of interdisciplinary thought perspectives of different fields enable us to enrich our own disciplines, by applying values, outlook and approach specific to allegedly unrelated research. One of such possible positions relates to the concepts of ecosystems and genetics. Of course, it is done by applying certain models of higher abstraction, and perspective of more distant field functions more as a framework or environment, where ideas are planted and developed.

One of extraordinary examples of applying certain biological models to the analysis of cultural phenomena was pioneered by evolutionary biologist Richard Dawkins in his works “The Selfish Gene” (1976), “The God Delusion” (2006) etc. Besides supporting gene-centered view of evolution, author introduces the term of meme, which refers to cultural symbols.

The parallel between genes and cultural symbols was first mentioned by biologist Alfred Emerson during private discussions in 1956¹. Expanding on this idea and similar research of other geneticists, as well as sociologists, Richard Dawkins coins it into a term, which would be similar to the concept of gene. “We need a name for the new replicator, a noun that conveys the idea of a unit of cultural transmission, or a unit of imitation. “Mimeme” comes from a suitable Greek root, but I want a monosyllable that sounds a bit like “gene”. I hope my classicist friends will forgive me if I abbreviate mimeme to meme. If it is any consolation, it could alternatively be thought of as being related to “memory”, or to the French word *même*.”²

Memes are cultural symbols, which behave in a similar way as gene in biology – they spread from person to person within a culture and might represent idea, behavior, style, or other cultural phenomena. Examples of memes provided by Richard Dawkins included fashion, technology of building arches, and melodies among others³.

Concept of meme might be as well compared to the concept of archetype, however its distinct feature is the behaviour similar to gene in biology. They go through processes of variation, mutation, competition and inheritance, they may as well become extinct. They spread through behaviour of their “hosts”, when an observer of potential meme replicates it. The fact, that cultural entities are not always copied perfectly, allows the processes of change, transformation and/or birth of new memes.

Dawkins’ meme became a unit with potential significance in explaining human behavior and cultural evolution. At the end of 20th century, this idea expanded and spread into the fields of sociology and cultural anthropology, even trying to establish a field of memetics, as a distinct cultural information transfer theory.



Example 1. Early example of funny cat picture, so called “lolcat” style internet meme, postcard by Harry Whittier Frees (1905).

Despite criticism, the term and the idea of meme became a popular subject in various contexts and interpretations. In example, the most popular use of this concept relates to the so called “internet memes” – pictures, videos, phrases and similar (usually short) entities, which spread via email, social networks and online communities in a “word of mouth” manner (Example 1). Common description for internet memes is, that they have “gone viral”. Usually internet meme brings a lot of (usually short lived) attention to the creator of meme, therefore it has become a tool in public relations and advertising.

Internet memes illustrate important feature of meme – transmission. It propagates itself, it is being observed and then imitated. The concept of meme can be applied as well in the field of music research. Meme as a particular cultural unit can be discovered as a musical motive, composing principle or aesthetical idea – which all are replicated and transmitted, as well as transformed over time on the basis of means, comparable to the transmission of genes. In such case, in example, both the main theme of Ludwig van Beethoven’s symphony and the whole work itself can be considered as memes.

¹ Scott, John. *Social Theory: Central Issues in Sociology*. London, SAGE Publications, 2006, p. 118.

² Dawkins, Richard. *The Selfish Gene* (2nd ed.). Oxford University Press, 1989, p. 192.

³ *Ibid.*, p. 352.

To further our investigation how memes are defining particular culture it is worth mentioning the work of Polish and Norwegian author Nina Witoszek “Norwegian Nature Mythologies” (1998). She explores the Norwegian narratives in mythology and nature symbols, including perspectives on memes, which have also survived in the mentality of contemporary Norwegians⁴. The author explores existing and extinct memes of nature, religion, rituals, mythological memes of wandering, suicide etc. Nina Witoszek treats meme more as a social memory unit. At the end of the study, author presents a summary of her understanding of a meme in social and cultural context. Nina Witoszek as well describes features, which are specific, according to her, to ethnic or national memes. Briefly, such memes:

- a) are typical for various cultural spheres and contexts;
- b) have roots in the folk culture;
- c) are relevant for the society (both in positive and negative ways);
- d) they arrange the cultural memory of the society and thus create categories of understanding of the new challenge and relevant response.

Finally, national memes become cultural mechanisms for evaluating cultural artifacts and, in a way, transfer the destiny of the certain people (nation)⁵.

Exploration of Lithuanian memes is noted in the article by sociologist Eugenija Krukauskienė “The search and expression of memes in national culture”⁶. Article as well draws on the results of several sociological surveys conducted in years 1993–1995 and 2008–2009. Article emphasizes on analysing 3 major memes, which, according to the research, can be attributed to Lithuanians:

- 1) meme of freedom,
- 2) meme of nature and nature mythology,
- 3) meme of religiousness.

Meme of freedom is expressed and traced mainly through the evaluation of historical events, historical figures, as well as defining the freedom as value itself. The memes of nature and nature mythology are traced in the choice of preferred literary works, they are as well closely related to the meme of religiousness. It is often individualized and expressed in diffused religiousness forms, rather than connected to the church.

Eugenija Krukauskienė also mentions, that academic youth, interviewed in 2008–2009 often indicate musical works, which also relate to the same memes, such as song “Laisvė” (“Freedom”) performed by E. Masytė, arias from national opera by V. Klova “Pilėnai”, songs by A. Mamontovas, works of various authors connected with the sea and nature.⁷

If we consider three memes described by Eugenija Krukauskienė as the most typical national memes, which can be assigned to Lithuanians, they ought to be found in a much wider cultural context. They not only connect to the roots of Lithuanian folk culture, are still living in the results of recent surveys, but also clearly connect to the works of famous XIX–XX century Lithuanian painter and composer Mikalojus Konstantinas Čiurlionis. Symbols in his music, paintings and texts are usually described as something typical for a Lithuanian, with distinct cultural features of country and region. These features can be identified as memes and traced during the development of Lithuanian musical culture in various forms up to XIX century.

The distinct feature of M. K. Čiurlionis creative oeuvre is the expression of the same symbols in various artistic forms, including music, paintings and texts (letters). Themes and character of all creative work of M. K. Čiurlionis can be identified as belonging to one of above-mentioned Lithuanian memes.

The most explicit expression of particular meme is defined by the names of most works. Paintings – Sonatas – also their character and symbolism very much relate to the memes of nature and nature mythology (“Sonata of the Sun”, “Sonata of the Spring”, “Sonata of the Serpent”, “Sonata of the Sea” and many others), they also very much relate and sometimes overcross with meme of religiousness (cycle “Creation of the World”), demonstrating a distinct Lithuanian mythological traditions merger with catholic traditions. Symbols of this merge, as well as expression of individual religiousness are present in the cycle “The Zodiac”, “Angel”, “Serenity”, “Offering” etc. The expression and theme of freedom is expressed in the atmospheric perspective of paintings “Rex”, triptychs “Raigardas”, “The Prince’s Journey”, “Sonata of the Stars” etc.

⁴ Witoszek, Nina. *Norvegai: gamtos mitologijos*. Vilnius: Versus aureus, 2006.

⁵ *Ibid.*, p. 164.

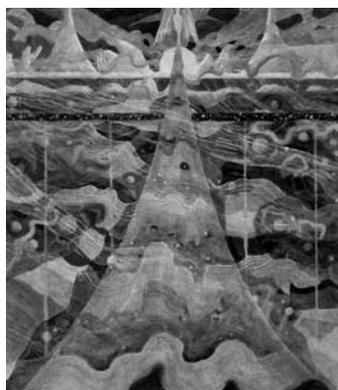
⁶ Krukauskienė, Eugenija. *Memų paieška ir raiška tautos kultūroje*. Filosofija. Sociologija. 2011, Nr. 4. Lithuanian Academy of Sciences, 2011, p. 476–482.

⁷ *Ibid.*, p. 481.

Naming and musical language of major M. K. Čiurlionis musical works – symphonic poems “In the Forest” and “The Sea” also explicitly relate to the meme of nature in both, and overcrosses the memes of religiousness and freedom in the latter.

Further development and expression of consolidated memes might have been implemented in M. K. Čiurlionis unrealized works – symphonic poems “Creation of the World” and “Dies Irae”, “Lithuanian Pastoral” symphony. He also has envisioned an opera “Jūratė”, based on archaic Lithuanian myth, which also would have connected his explorations in diverse artistic fields. In example, M. K. Čiurlionis letters often include symbols, which very directly relate to either nature, mythology and religion, and have a strong sense of personal and creative freedom.

As a talented, interdisciplinary artist, as well as public figure, Mikalojus Konstantinas Čiurlionis absorbed, strengthened and transmitted Lithuanian memes through cultural movement and the beginning of XX century. His interpretation of symbols has influenced numerous musicians and painters up until now. So far the application of concept of meme does not have strong traditions in musicology or art research. However, exploring the major Lithuanian memes, their spread and transformation over different periods of dense Lithuanian professional cultural life could prove a missing link in deciphering all-encompassing national cultural gene code, expressed in seemingly unrelated art forms and styles. Almost certainly M. K. Čiurlionis played an important role to sustain, replicate and transmit the most important Lithuanian cultural entities.



Example 2. *Sonata of the Stars.*
Allegro (1908)



Example 3. *Fairy Tale of Kings* (1909)



Example 4. *Offering* (1909)

☞ see p. 181

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Santrauka

Lietuviški memai M. K. Čiurlionio muzikoje, dailėje ir tekstuose

Terminas *memas* (jį sugalvojo Richardas Dawkinsas 1976 m.) šiandien dažnai vartojamas kultūros tyrinėjimuose, taip pat interneto fenomenams įvardyti. Pats žodis *memas* skamba panašiai kaip *genas*, jo kilmė susijusi su graikų kalbos žodžiu *mimēma* – tai, kas imituojama. Memas yra kultūros ar elgesio sistema, perduodama imitacijos ar kitu negenetiniu būdu vieno asmens kitam kaip kultūrinis genas.

Kai kurie memai gali būti įvardyti kaip būdingi tam tikroms kultūroms. Jų svarba yra užkoduota mentalitete, taip pat literatūroje ir mene.

M. K. Čiurlionio muzikos, dailės ir tekstų simboliai dažnai yra apibrėžiami kaip labai būdingi lietuviui, su tam tikrais šalies ir regiono ypatumais. Pasitelkę memą, M. K. Čiurlionio kūryboje galime sekti simbolius, įvaizdžius ir tropus. Simbolių tapatumas, išreikštas skirtingomis meno formomis, siejamas su pasikartojančiais elementais, kuriuos galima įvardyti kaip memus, būdingus Lietuvos kultūrai ir mentalitetui. Šiuo atveju memetinis požiūris interpretuojant M. K. Čiurlionio darbus kultūriniame kontekste ne tik atveria mums plačius tyrinėjimo kelius, bet ir praplečia M. K. Čiurlionio tarpdiscipliniškumo sampratą.

Realization of Sound and Image Ethnoarchetypes in M. K. Čiurlionis' Compositions

Musical archetypes as well as those of the formation of ornamentation adornment in Lithuanian ethnoculture come to life in M. K. Čiurlionis' musical and art works in new visual and sounding shapes. Archaic formation or composing types are proper to be called binary due to their oppositional character.

Whereas the latter – a typical feature of an archaic consciousness – to see the twopole world in contradiction with powers, energies and bodies (light and darkness, good and evil, male and female, etc.). Appropriate parities are typical of all the mentioned powers and phenomena. Oppositions constantly contend, variably fight among themselves, however, never succeed in overcoming each other. Thus binary opposite parities – a constant rule of a mythical world's structure. However, binary shapes acquire specific forms on a cultural plane. A binary oppositional formation principle, as an instrument discovered and formed by a mythical thinking to get to know (to perceive) and influence oneself and the medium, pierces all the creation by the man of the period.

The mentioned principle is irreplaceable in an attempt to explore and perceive both Lithuanian ethnomusic and the structures of archaic visual creation.

Incidentally, it should be added here that both ethnic art and music are principally the combinations of a primary syncretic culture. Therefore, it goes without saying that it is always productive to look for common analogies, similarities and parallels among the mentioned visual and sound structures.

Archaic art formation principles can return to life in the centuries of later epochs. In new historic contexts, the principles of binary oppositions usually become as a certain archetypal formation model. It is impossible to identically repeat this formation, however, at the level of a common trait, it is possible to notice a certain inflow of the structuring idea and its influence on a new variety of sounding and a visual material. In the artist's creative work, the influence of an archetype, as a rule, shows itself intuitively and subconsciously.

Binary formation archetypes intervene in musical and art works of the Lithuanian genius M. K. Čiurlionis. Having in mind that the artist and composer would realize his works most often caught by a certain spiritual radiance and visionary state, it is natural for such archetypes to show their voice subconsciously. It was a spontaneous and true creative work. The archetypes inherited from the ethnoculture environment would first of all disclose themselves in the process of a creative work as a certain structural power and vision followed by materialization.

In the article an attempt will be made to demonstrate the phenomenon of a binary archetype through the Lithuanian ethnomusic and visual ornamentation also the composer's art and musical pieces.

Let's familiarize ourselves with one of the numerous examples of Lithuanian ethnomusic, i. e. a typical Lithuanian two-voice *sutartinė* (Example 1). Here each voice distinguishes itself by the sounds moving at a third and forming the strings of thirds. One of them B flat-D-F and the other A-C-E. These combinations are proper to be called binary blocks (the higher block is marked by + and the lower –) because both sound complexes are apposed at a second (Ex. 1a). The opposition of sounds is based on the peculiarities of intervals. The sounds at thirds are kindred and distinguish themselves in respect of their real and secret acoustic relationship, therefore, harmoniously form a unanimous complex of sounds – a block of sounding. In their turn, the blocks proper correlate at a second, the sounds of which sounding simultaneously (a vertical at a second) give rise to the impression of opposition, intersection or an acoustic friction. Therefore, it is natural that an interval at a second is particularly favourable for the formation of a polarity. A binary oppositional formation of the sounding of *sutartinė* is often accompanied by the polarized figures of rhythm. The figures of opposition rhythm are particularly noticeable among voices I, II (ones with a syncope and their variants, m. 14, 15) and the others with rhythm inversion, m. 10, 12; slightly weaker m. 16 (when a single voice moves by greater rhythmic values). Measures 1, 3, 7 (var. 5) and 13 are void of rhythm oppositions due to the coincidence of the rhythm figures of both voices. It is at this time when the intersections at a second of the *sutartinė* can be most distinctly heard.

Due to similar intersections at a second, *sutartinės* are referred to by various names – *sudaužtinė*, *kapotinė*, *tryninė*, etc. The constantly heard intersections at a second due to a certain moving of the *sutartinė* sounds change their position. They can sound higher or lower. The variable heights of the seconds form a unique original

line which is proper to be called an ornament (Ex. 1b). Here the nuances of the intensity of intersections at a second, inspired by subtle changes in rhythmic, are not reflected by far.

Ex. 1a

Ex. 1b

Example 1 (1a, 1b). Lithuanian two-voice *sutartinė*, C3C 86

Something similar to the ornament of intersections at a second can be found in Lithuanian ethnomonody. However different than in *sutartinė*, the vertical seconds become melin, and the intersection is changed for the ousting of sounds at seconds (Example 2). In the presented ethnomonody an ornament of oustings at a second (B flat-A, D-E and E-F, C sharp-D, etc., see Ex. 2b) is woven from polar blocks (+ / -) (Ex. 2a: F-D-B flat and E-C-A).

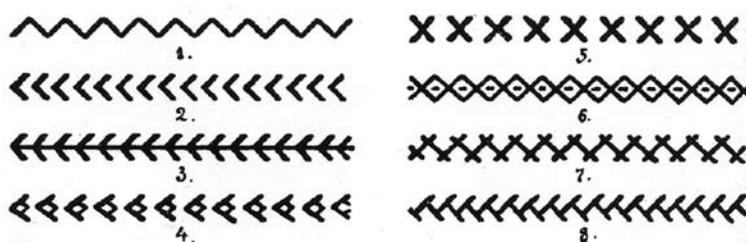
Ex. 2a

Ex. 2b

Example 2 (2a, 2b). Lithuanian ethnomonody, ČLFM 235

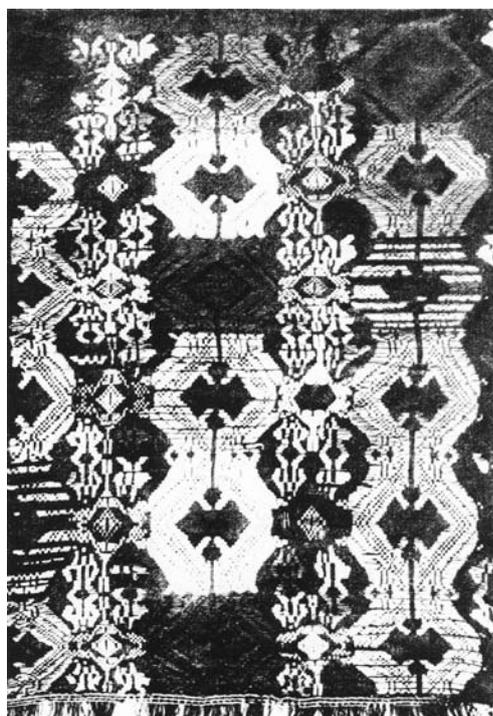
The examples witness that both the *sutartinė* and the *monody* distinguish themselves by a close to both of them binary formation principle under the influence of which the ornaments of vertical and melin sounds at a second are placed or in other words – patterned. Here we would like to compare them with analogical phenomena found in Lithuanian folk art.

A prominent researcher of Lithuanian folk art Paulius Galaunė wrote: “The most primitive ornament both of other nations as well as that of our manifested itself as purely geometric and woven. The first consists of very simple geometric elements taken by the schemes of a straight line (PG, p. 23)”, for example (Example 3) (PG, XXIX, a table), mini trees (1), a mini fir-tree (2, 3, 4), mini crosses (5) and mini windows (6).



Example 3

The researcher notices that the woven ornament is of a later origin than a geometric one, and it is more seldom used. Thus having in mind an archaic character of Lithuanian *sutartinės* and some of *monodies*, it is logical to compare their ornaments at a second with geometric ones. The latter most vividly demonstrate the



Example 4

intersection of the straight geometric lines. Geometric patterns are most often seen in cloths, the sashes and aprons woven, according to P. Galaunė, in the idiom of a profound ancient aesthetics. Example 4 (PG, p. 169, a drawing) illustrates how rather primitive ornaments of geometric (binary) intersections are developed into rich cloth patterns. The example also presents one of the most beautiful aprons in a *kaišytinis* pattern. The method of the apron weaving is of great interest. The “one-colour background of the apron” – writes P. Galaunė, – “has lengthwise, cross piece or multicolour bands, and the patterns in their spaces were array in the following order” (PG, p. 267):



The binary archetype unfolds itself in M. K. Čiurlionis musical pieces.

Of interest is one of the composer’s works – Prelude D minor (VL 239). Its introductory pre-measure figure of thirty seconds (D-F-A-E-C sharp) is a kind of a litmus of this combination (Example 5). The binary structure of this work can be traced on the basis of a binary work-formation. Interpreting this intonation as a primary higher block (+), it follows that its antipode distanced at a second lower is its lower block (–), the sounds C-E-G-D-B (m. 6). Both blocks can be easily identified on the basis of the principal sounds, i. e. D and C. In the composition, operating by these polar blocks, the cycle of binary oustings is structured.

It is convenient to follow the formation of the work according to the proposed scheme (Ex. 5a). One can notice that the initial block is soon lowered at a third (sounding from D, now from B flat, m. 3). This is how a higher block is widened. This widening of the block is followed by its ousting in a polar direction (m. 3). The latter, repeated (m. 9–11) several times by intonation consolidates itself. Soon, the second block is widened, raising it at a third (sounding from C, now from E, m. 11). We can see that the widenings of both blocks took place in different directions. The first was lowered and the second raised at a third. Expanding the second block, the composer widens it once again, lowering it at a third (from A, m. 13), and some time later returns it to the previous position (i. e. C, m. 19). At last, the latter in its turns is ousted, returning and strengthening a higher

compositional block (i. e. D, m. 22–30). This is how a cycle of binary oustings is completed, distinguishing itself by the fetures of concentric symmetry:

a block + / a block –
a block – / a block +

The cycle of the prelude’s binary oustigs reminds of binary ornaments characteristic of Lithuanian ethnomusic. In this specific case, a more evident are the common points with the oustings at a second, characteristic of Lithuanian monody.

Preludas d - moll Prelude in D minor

VI. 239 (1903)

Andante

Ex. 5a

Example 5 (5a). Prelude in D minor

The binary ornament originally unfolds itself in M. K. Čiurlionis' visual works, both in graphics and fine arts.

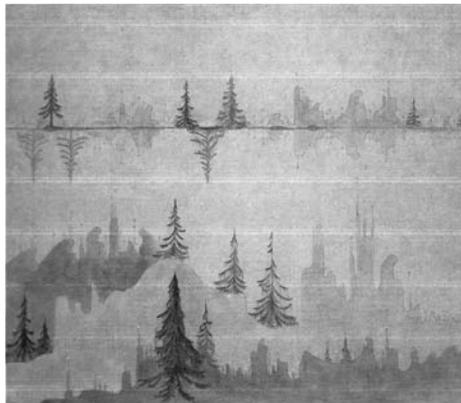
In graphic art, the mentioned ornament is more evident and more decorative. Of particular mention are his artistic book designs. For instance, the book *In Lithuania* by S. Kymantaitė-Čiurlionienė, 1910 (Example 6). The art historian Rasa Andriušytė-Žukienė wrote about the composition of the cover as follows: “composing



Example 6. M. K. Čiurlionis. The book cover design



Example 7. M. K. Čiurlionis. Vignette



Example 8. M. K. Čiurlionis. *Fugue*

the cover, the Lithuanian painter used the repetition of the motif, the division of the plain of the book cover into right-angled segments, the contrast between an open-worked ornament and an integral background, and, above all, quite unexpectedly rearranged the ornament, employing as if a mirror reflection of a single segment. The central axis of an impressive colour pattern (red and black) is distinctly framed, the ornament enlarged and a general view is greatly decorative and self-evident” (RA-Ž, p. 145).

The mirror ornament reflection seems to be the basic detail of an archetypal formation which enables one to establish associative ties between his music and visual art works as well as to trace the painter's absorbed ethnoartistic heritage.

An ethnic rudiment of a binary archetype is particularly artistically embodied in the cover projects of Lithuanian folk songs (1910). As R. Andriušytė-Žukienė notices, “M. K. Čiurlionis would choose the fragments of national woodcuts and create strictly rhythmic compositions” (RA-Ž, p. 146). Here is one of the examples – the vignette of the folk song *Oh, Wood, Wood, a Green Grove* (Example 7). An archetypal formation principal can be rather easily made out in a complex and complicated composition: the central part of the cover is surrounded by the structures of an inverse ornament both in the relationships of the top and the bottom and the left and the right.

The ornament of inverse binarics resourcefully and subtly emerges in his paintings. Here is one of the examples: *Fugue*, from the diptych *Prelude. Fugue*, 1908 (Example 8). Here the small lakeshore pine-trees are inversely reflected on the water surface. A general composition of the painting reminds by far of the discussed binary-type ornaments found in folk art.

The carried out analysis leads to the following principle conclusion: the binary formation archetypes found in Lithuanian ethno-culture come to life in new forms and shapes in M. K. Čiurlionis' musical, graphic and art compositions.

It would be proper to finish the present study with the following topical points for the present-day Lithuanian music and art:

1. The ideas expressed by M. K. Čiurlionis to Lithuanian composers no less than a century ago: “One should not loose hope, I repeat it again, recollecting our old songs. The time will come when our composers will open that bewitched kingdom and, deriving inspiration from those riches, will discover in their hearts long untouched strings; then all of us will better understand ourselves

because it will be Lithuanian genuine music. How soon? In a hundred, two or possibly three hundred years, if we don't get tired and manage to awaken a desire for better music in society” (MKČ, p. 296).

2. The insights declared by the art historian P. Galaunė some 80 years ago: “...new attempts can be seen to find a way to an original culture and art. It is our folk art where the sources and rudiments for the creation of that original art rest. In spite of the conservatism of our nation, and the absence of interest in the changes of life forms in art, nevertheless, its art is abundant in new artistic searches, and new artistic formations. It is the rudiment of a depicted composition due to its richness in various inner groupings with a sober constructivism and ornamentalism. We always discover in it a great number of organic art traditions. They have been its custodian” (PG, p. 272–273).

Abbreviations

ČLFM	Čiurlionytė J. <i>Lithuanian Folk Melodies</i> . Vilnius, 1999.
C3C	Славюнас З. <i>Сутартинес</i> . Ленинград, 1971.
VLKF	Čiurlionis M. K. <i>Works for Piano. The Whole</i> . Ed. by V. Landsbergis. 2004.
RA-Ž	Andriušytė-Žukienė R. M. K. <i>Čiurlionis between Symbolism and Modernism</i> . Vilnius, 2004.
MKČ	Čiurlionis Mikalojus Konstantinas. <i>On Music and Art: Letters, Notes and Articles</i> (prepared by V. Čiurlionytė-Karužienė). Vilnius, 1960.
RJ	Janeliauskas R. <i>Binarics as a Common Trait of composing</i> . Lithuanian Musicology II, 2001. Vilnius, p. 6–21.
PG	Galaunė P. <i>Lithuanian Folk Art. The Basis for the Expansion of its Artistic Forms</i> . Kaunas, 1930.

Santrauka

Garsinių ir vaizdinių lietuvių etnoarchetipų realizacija M. K. Čiurlionio kūrinuose

Lietuvių etnokultūroje glūdintys muzikos ir puošybos ornamentų darybos archetipai M. K. Čiurlionio muzikos ir dailės kūrinuose atgyja naujais skambesio ir vaizdo pavidalais. Archajinius darybos, arba komponavimo, tipus tikėtų vadinti binariniais dėl savo opoziciskumo. Tai tipinė archajinės sąmonės savybė – matyti pasaulį dvipolišką, susipriešinusį jėgomis, energijomis ir kūnais (šviesa–tamsa, gėris–blogis, vyriškas–moteriškas ir pan.). Visoms šioms jėgoms ir reiškiniams būdingi paritetai. Opozicijos nuolat rungtiasi, permainingai kovoja tarpusavyje, tačiau niekada taip ir neįveikia viena kitos. Taigi binariniai priešybių paritetai – nekintama pasaulio sąrangos taisyklė. Kultūrinėje plotmėje binariniai pavidalai įgyja konkrečias formas. Binarinis opozicinis darybos principas, kaip mitinės mąstysenos atrastas ir suformuotas instrumentas pažinti ir veikti save ir aplinką, persmelkia visą to meto žmogaus kūrybą. Šis principas nepamainomas siekiant iširti ir suvokti tiek lietuvių etnomuzikos, tiek ir archajinės vizualinės kūrybos struktūras. Beje, derėtų pridurti, kad tiek etninis menas, tiek muzika iš esmės yra pirmapradės sinkretinės kultūros dariniai. Tad savaime suprantama, kad tarp minėtų vizualinių ir garsinių struktūrų visuomet produktyvu ieškoti bendrųjų analogijų, panašumų ir paralelių.

Archajiniai meno darybos principai gali atgimti vėlesnėse epochose. Naujausiuose istoriniuose kontekstuose binarinių opozicijų principai paprastai tampa tam tikru archetipiniu darybos modeliu. Identiška šios darybos pakartoti neįmanoma, tačiau bendrybės lygmeniu (kaip tam tikras struktūrinimo idėjos įsiliejimas ir paveika naujoms skambesio bei vizualinės medžiagos atmainoms) galima pastebėti. Menininko kūryboje archetipo paveika paprastai pasireiškia intuityviai, pasąmoningai.

Binariniai darybos archetipai įsiterpia į lietuvių genijaus M. K. Čiurlionio muzikos ir dailės kūrinius. Turint galvoje tai, kad dailininkas ir kompozitorius savo kūrinius dažniausiai realizuodavo tam tikro dvasinio nušvitimo, vizijų būsenos pagautas, tad natūralu, kad šie archetipai prabildavo per sąmonę. Tai buvo savaiminga ir tikra kūryba. Iš etnokultūrinės aplinkos paveldėti archetipai kūrybos procese pirmiausia pasireiškėdavo kaip tam tikra struktūravimo jėga ir regėjimas, o tik paskui materializuodavosi.

Straipsnyje binarinio archetipo fenomenas iliustruojamas kompozitoriaus dailės ir muzikos kūriniais, išvedamos paralelės su lietuvių etnomuzikos ir vizualinio meno pavyzdžiais.

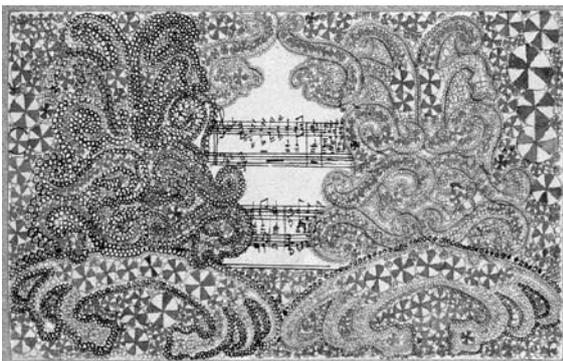
A Sketch of Art Nouveau Signs in M. K. Čiurlionis' Music

Examining M. K. Čiurlionis' paintings and music scores more than once one gets the impression that ornament is important in his work. Although ornamentation as a theory and practice is not something that was discovered during Čiurlionis' lifetime it was made significant by the system of modern art style where it became an active part of stylistics at the end of the 19th and the beginning of 20th century. This component was also approved by Ferdynand Ruszczyc, Ksaverij Dunikovski, Konrad Krzyżanowski, teachers at the Warsaw Art School, who took their works to the secession exhibitions in Vienna, and at the same time taught it at school. From that time elements of ornament appeared on Čiurlionis' canvases and in music, never leaving them later. Aleksis Rannit in his paper *M. K. Čiurlionis. Pionier de l'art abstrait* delivered at the Second International Art Critics Congress in Paris in 1949 emphasised the links of Čiurlionis' paintings with modern art. In Soviet times Mindaugas Nasvytis (1972), Jonas Umbrasas (1975, 1977) Jarmila Doubrovová from Czech (1995), also John E. Bowlt (1986), Christoph Brockhaus (Brockhaus, 1987, p. 590), Renate Heidt-Heller (Heidt-Heller, 1989, p. 9) and other art critics also observed such links.

Rasa Andriušytė-Žukienė has discovered the first ornaments in Čiurlionis' drawing sketches. For instance, she found stylised floral forms on the cover of the book *Poezys* in the 1903–1904 book of sketches.¹ Graphic ornaments – carefully drawn in a thin line sketches of spray, pearls, fish scales, stars, waves or clouds, lilies, tulips, thin nets etc. are widely used in sonata cycles and works done in St Petersburg such as *Sonata of the Sun* (Andante and Scherzo), *Sonata of the Spring*, *Sonata of the Summer*, *Sonata of the Sea* (Allegro, Finale), *Kings' Fairy Tale*, the triptych *Fantasy*, *Offering*, *Altar*, *Noah's Ark*, *Sonata of the Pyramids*, *Rex*. Nevertheless, the apogee of the numerous ornaments must have been reached by Čiurlionis on book covers and vignettes (incidentally, a rather popular genre of secession art form) as well as in drawings of initials. It seems that the vignettes created by Čiurlionis were pervaded by his preference for secession-style planes or decorated lines or by the passion for ornamentation as they surpassed many Art Nouveau-style vignettes in Europe by the abundance of ornaments.



M. K. Čiurlionis. Vignette for the Lithuanian folk song "Oi giria, giria, girele žalioji" (1909), Čg. 143.



M. K. Čiurlionis. Vignette for the Lithuanian folk song "Anoj pusėj Nemuno" IV (1909), Čg 148. The vignettes were taken from the Archive of the M. K. Čiurlionis National Museum of Art in Kaunas.

In Čiurlionis' musical notography it is possible to observe almost visually intersecting, bending, moving curved or sharp angular lines of note texts. There are other forms of images in notography that are very different from the end of the 14th century French or Spanish colourful *Ars subtilior* hearts or harps on scores although similar with their certain intention, refinement or visuality. The ornaments of Čiurlionis' music textures are different from the manner of multiple rhythmical-texture models used in the fioritures of Bach's or Chopin's concertos, nocturnes, etudes. Somehow foreseeing the still-to-come Andrzej Panufnik's notographic visuality, the nature of Čiurlionis' musical plasticity, the power of construction and the associations they evoke once again testify to the relativity of differences of art material and the universality of artistic thinking.

¹ Basing on Rasutė Žukienė's Report "Ornaments and Figures: M.K. Čiurlionis as *Art Nouveau* Painter" delivered in the International Week of M.K. Čiurlionis' Studies "World and Čiurlionis" in Druskininkai on 2–8 August 2010. For an internet version of the report please see: <http://www.dienosnaujienos.lt/211370-rasa-andriusyte-zukieneornamentai-ir-figuros-m-k-ciurlionis-ir-art-nouveau/visa-naujiena>

The exterior of the ornament decor and formal suggestivity of his musical compositions originated in the artist's imagination and was influenced by Jugendstil, Art Nouveau, characteristics of secession fashions and style that existed in the artist's surroundings where he lived.² It depends on how we define "ornament" in Čiurlionis' musical texts; we can be far from how the concept is defined by traditional theory of music dealing with mordents, trills, grupettos, turns, appoggiaturas, others. Meanwhile in Čiurlionis' music it is born spontaneously from the visual imagination that enters with its own logic notography texts, creates new multilayeredness, draws curves of plastic lines, "recitals" without any other narrative motivation. Like in Čiurlionis' paintings, in music too symbolism, relative decorativeness become apparent, the textures are restrained by the strong silhouette-contour line and "drawn" elements appears. If we consider it in this way and pay attention to the art when Čiurlionis lived, one more miraculous source of the creative code appears in the audio process. For instance, Čiurlionis makes a transparent but strong ornamental construction in the texture of *Subatos vakarėlis* VL 286 second variation's ostinato lacework of fifths-sixths, throws over it a chromatic middle voice veil and places above it, "softly" and cosily, a folklore melody. Nevertheless, the rhythm of the placing of the bass part elements, constant repetition and the symmetricity of those elements look like a folk pattern (Example 1).

On the other hand, the nature of extra musical ornament intarsias (It. *intarsio* – a mosaic worked in wood) in Čiurlionis' music becomes apparent when one realizes that they are not substantiated by the features characteristic of musical Jugend style. Writing about them, Hans Hollander pointed out the symbolism of the melody, the wonderful ornamentation of its line (Debussy melody), timbre and orchestration (R. Strauss), exotic elements of foreign cultures (pentatonics, the *Gamelan* drumming, the whole tone scale). H. Hollander attributed some composers who appeared on the distinguishing margin of impressionism and expressionism: A. Scriabin, A. Schönberg (*Gurrelieder*, *Pierrot lunaire*), B. Bartók (*Bluebeard's Castle*), A. Berg, G. Mahler, R. Strauss to Jugend Style alongside all works of Debussy (Hollander, 1975, p. 78-79, 91). Jaroslav Volek (1970) who supplemented Hollander defined Jugend style in music as an intermediate style between impressionism and expressionism, mentioning the variation principle and the colours of the "local" shades, clear melodic contours and polyphonic structures (Volek, 1970; Doubravová, 1995, p. 566). Despite certain common features, the technology and emotion of the ornamental layer in Čiurlionis' music was in clear opposition to the secession arabesques of the melodic line in *The Afternoon of a Faun* by Debussy. However, dealing with it, it is necessary to pay attention to the fact that in Čiurlionis' music like in his paintings, the purity of the secession was rather obscure. Here various ideas and techniques were piled on top of one another, and elements of secession modern art conformed with expressionism and constructivism in the movement towards modernism. An exceptional Čiurlionis-style peculiarity of all this abundance was a powerful interaction that "united itself into one cluster"; not a mix of differences that destroyed one another but surprisingly brought together everything into a new norm of artistry.

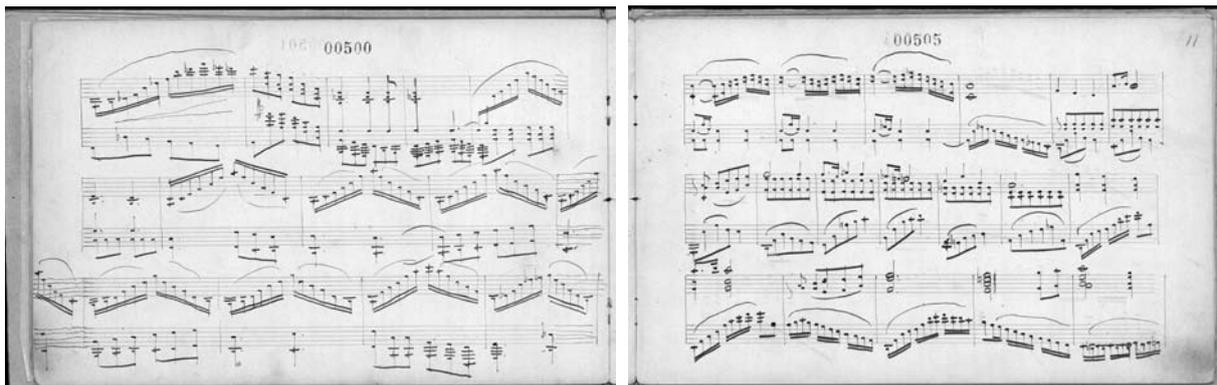
Example 1. M.K. Čiurlionis makes a transparent but strong ornamental construction in the texture of *Subatos vakarėlis* VL 286 (1905–1906) second variation's ostinato lacework of fifths-sixths.

² This style emerged in English, Belgian, Austrian architecture and art in approximately 1893–97. The Modern Style in Lithuania has emerged as an exterior phenomenon, which came from Russia, Poland and Germany. Due to this reason, there were three trends of the style in Lithuania – Modern, Secession and Jugend, which all can be summarised as the Modern Style. The main task of the Modern Style was to dissociate from historical forms and schemes as well as to prepare for modern century XXX, to create a new style. Inspiration was drawn from nature, organic world, the detail being highlighted was a plastic line and ornament. The Modern Style reached Lithuanian with a delay – since the beginning of century XX, and existed till the First World War.

The main task of modern art or Jugend was to separate itself from historical forms and schemes, and to prepare to create a new style for a modern 20th century. Looking at the development of secession from a most general point of view, two stages of development are distinguished; the early period that “speaks” the language of biomorphic decor of natural origin, and the later period that is characterised by geometric stylisation and ornaments of rational forms that were becoming abstract. Waves of ribbons, motifs of woman’s hair (C. Debussy *La fille aux cheveux de lin*) formed by elegant lines, or bunches and garlands of favourite flowers – water lilies, tulips – were recognised as natural, material ornamental elements of secession. All this was enriched and adorned by the figures of birds and women, winged fairies, exotic beings, masks, and movements of a stylised dance. Rasa Andriušytė-Žukienė has singled out the years 1905 and 1906 as a boundary that marked in Čiurlionis’ paintings a move from associative, visual, natural ornaments to more abstract, with no substance, more constructive, although there is no completely abstract ornamentation in the painter’s pictures and stylised details are recognisable. Thinking along these lines, we will discuss some musical ornament intarsias, which testify that there are also examples of both “natural” and “abstract” ornamentation in Čiurlionis’ piano pieces.

The first examples can be analysed not only by the curved forms of secession but based on a more fundamental *Tonmalerei* or “word painting” tradition that strove for non-musical means of expression for a long time. These theories and practices supported descriptive analytic tradition, while a similar intention in the art of music was born in the time of Orlando di Lasso and was expressed through picturesque figures (*hypotyposis*) characteristic of music rhetoric. Basing on sound configurations – high tones, low tones, rising tones, falling tones, moving in circles, jumping, zigzags, punctuation, etc. – composers could model visual images and associations in the scores. The 18th-century Italian theoretician and composer, G. Riccardi (1703–1790) taught that “high pitches ‘draw’ tall things, while low sounds draw short things” and expected such a creative solution depicting the images of the sun, stars, sea and others³. To put it in other words, specifically arranging, modelling musical tones in space, their configurations were able to “draw” circles (a crown, the sun, a ring), triangular (the All-Seeing-Eye), fast tirates – passages up and down – the passage of a bullet in the air, descent into a grave and other images.

Paying attention to all this, we will be able to observe such secessionist elements – sea wave motifs not only in Čiurlionis’ paintings but also in his music. Essentially, they can be also looked at as the continuation of the fashion of *imitazione del concetto delle parole* (expression of the idea of a word) that appeared in the Renaissance as picturesque figures of rhetorical character “drew” waves favoured by secession in scores at various times – from Bach (cantata *Schleicht, spielende Wellen*, BWV 206), Liszt (*Fountains of the Villa d’Este*), Smetana (*Vltava*), Debussy (symphonic poem *The Sea*), Wagner (introduction to *The Rheine Gold*) to Čiurlionis’ symphonic poems *The Sea* and the cycle *Marès*. A single wave or several of them that cover the surface of notation can be seen in the second movement *Andante* of the early Sonata in F major (1898, Example 2, the manuscript):



Example 2. M. K. Čiurlionis. Texture of the early Sonata in F major for piano (Warsaw, 1898).
The Manuscripts of M.K. Čiurlionis’ pieces for this article were taken from the Archive of the M. K. Čiurlionis National Museum of Art in Kaunas (Cm 7 (3); 00500; 00505).

Here are at least three variants of the favourite motif of the wave (an image) in art of the early 20th-century: the wave in Prelude D minor, VL 239 mentioned by Vytautas Landsbergis and Vítězslav Mikeš (an article “Art Nouveau: parallels in the piano music of: V. Novak, J. Suk and M. K. Ciurlionis”, 2003). The latter noted that the

³ Quoted from: *Жл.: Музыкальная эстетика Западной Европы XVII–XVIII веков. Составитель В.П. Шестаков. Москва: Музыка, 1971, с. 135. See: Judita Žukienė. Retoriniai figura: istoriniai pokyčiai. Menotyra, 2003, Nr. 1 (30), p. 6.*

figure of the wave in the general de-thematised process produces other waves that are similar to it which gives the whole piece the impression of ostinato. The motif and its expansion can be compared with Art Nouveau perception of ornament as decor and a symbol at the same time. Vítězslav Mikeš, who compared Čiurlionis' modern music with Josef Suk and Vítězslav Novak's secession, observed such examples in Čiurlionis' Prelude Op. 14 No. 2, the secession curve contour and counterpoint ornamentation in the theme of Fugue B VL 345 (1909).⁴ Čiurlionis also composed the large wave of this piece in the reprise-coda in the manner of *Tonmalerei*. In it the composer augments a great mass of "water" using the chain consisted from first inversions of chords and reaching the huge height of top – an interval of undecima, the eleventh, or compound fourth (d^1-g^2). The little ornament of nona-size wavelets are intertwined in its rising and falling (Example 3):



Example 3. The waves in Prelude D minor, VL 239 (1903):

M.K. Čiurlionis also composed the large wave of this piece in the reprise-coda in the manner of *Tonmalerei*

In Čiurlionis' later work the natural, biomorphic forms of a wave gradually move away from the initial way of representation – a wave contour is modelled by figures of more complicated drawings, they become more conceptual. In *The Stormy Sketch* VL 311 the wave is created by means of ostinato interval construction (Example 4). The fact that it was important for Čiurlionis and he focused on it is demonstrated by his favourite manner to separate it by strokes of chromatic "lines" (second part of the measure).



Example 4. In *The Stormy Sketch* VL 311 (1907) the wave is created by means of ostinato interval construction. The manuscript of the *Stormy Sketch* VL 311 (Cm21, p. 240)

⁴ Examining Prelude in D minor (op. 12 Nr. 1, VL 239, of 1903) Vítězslav Mikeš wrote: "The little motif is split up by the method of fragmentation, (i. e. by the method of the leitmotif), which is freely turning into the method of de-thematisation. The latter essentially manifests itself, in the words of Ch. S. Peirce, as the "index substitution of the theme". The figure produced by the dethematisation process then "weaves through" the whole piece and evokes the impression of ostinato. We might compare the motif itself and the way it is developed with the concept of Art Nouveau ornament as both decor and symbol at the same time" (Mikeš, 2003). Quotation from an article: "Art Nouveau: Parallels in the Piano Music of V. Novak, J. Suk and M. K. Ciurlionis" by Vítězslav Mikeš (Mikeš, 2003).

The constant “surge” of the minor second–major seventh in Čiurlionis’ Prelude VL 308 (1907) can also be associatively linked to the contour of the secession wave. Just at that time, from 1908 the intention to model biomorphic ornaments from specially made interval constructions is seen in Čiurlionis’ piano pieces. In Prelude VL 324 the waves “painted” by Čiurlionis are even very visual, precise and geometric and even synesthetical. The biomorphic symmetrical semicircle of 14 elements as though a graphic spray in his pictures consists of small details, minor sixth and minor second, which are multiplied. The latter element (minor sixth and minor second) that is seen in Čiurlionis’ various compositions is as though constantly “inspected”, permuted Pcs [0, 4, 5], the name of the set 3–4. The composer arranges this segment strictly in a circle of fifths, therefore, it sounds from all 12 chromatic pitches. Incidentally, Čiurlionis “drew these “waves” at the beginnings of the autograph, which undoubtedly substantiates the intention of the drawing in the manuscript. The contour of the sound wave becomes more abstract, more constructive and absolutely symmetrical. Čiurlionis obtains the symmetrical break of the wave changing the direction of the intervals of the contour in the opposite direction. The natural form of the wave that is as if “alive” is beating, it rises and falls, creating the impression of a “sounding picture” favoured by Art Nouveau. In this way the composer resolves the tension between the movement of natural forms and crystals of abstract image. By the way, Čiurlionis had already employed the static form of the major sixths–seconds (d.6 + d.2 + d.6) in the reprise-coda of the earlier Prelude VL 301 (Example 5).



Example 5. In Prelude VL 324 (1908) the waves “painted” by M.K. Čiurlionis are even very visual, precise and geometric and even synesthetical. The Manuscript of Prelude VL 324 (Cm16, p. 00668)

Čiurlionis set himself an even more complicated task of creating a more intricate compositional “wave” in Prelude VL 327 written in 1909. There the contour of the wave is better hidden and is not so obvious. It seems that the composer had the idea of progressively expanded intervals – fourth, fifth, sixth, seventh, reduced octava – as the rising, extending the contour of bass and “augmenting” the wave as a means of bending the curve (see Example 6). The polyphonic imitational form in the essentially small 14 measure piece whose both themes just like in Haydn’s polyphony are exhibited together; later they are imitated by the same pairs from the dominant (g), VII degree (b), and comes back three times in tonic. The upper theme, as though proportional canon, repeats the initial interval (fourth, fifth), a 6-tone chromatic centre is placed in its middle and, as if an arc, the beginning is repeated. Short interludes (end of 4th measure–beginning of 5th, end of 7th) and small code can be heard. The impression that the piece could have been left unfinished may be gained as the middle voice sometimes disappears towards the end of the piece. In the last but one measure Čiurlionis purposely composes a rhetoric pause – *ellipsis* – that is omitted in later publications of Čiurlionis’ work. The texture of an ornamental wave can be also seen the 1908 cycle “The Sea” of small landscapes VL 317 a, b, c that was performed at the concert of “Evenings of Contemporary Music” on 28 Jan. (10 Feb.) 1909.

Example 6. M. K. Čiurlionis. Compositional “waves” in Prelude VL 327 (1909), the idea of progressively expanded intervals. The Manuscript of Prelude VL 327 (Cm16, p. 00671)

The etymology of the Latin word *ornamentum* shows that rhythmically repeated geometric and graphic elements have been long perceived as an expression of man’s sense of beauty. However, besides subtle, easily recognisable stylised natural plant ornament that created warm and cosy modern Art Nouveau beauty, the more abstract, “colder” geometric beauty of the details of straight lines that were similar to the “style of practical usefulness” (*Nutzstil*) promoted by Otto Wagner and his pupils was not inferior by their secessional expression. It was not by chance that the period of modern was called *la belle époque* (the epoch of beauty) for its graceful, soft, cosy, curved forms, as well as for their “coldness” of their geometric forms, fresh impressions. If “material ornament” still reminded of romanticism with its recognisable motifs then the more abstract, more formal ornament of “nonmaterial reality” was developing in the direction of creating constructivist pure forms.

Unlike works of art that that make it possible to draw the limits of the beginning of a more abstract ornament (1905 and 1906), experiments in music took place parallelly in the two types of ornament, which makes it impossible to precisely separate both forms of ornament as regards time.

Čiurlionis created immaterial ornament of geometric forms rationally with interval forms and plastics of cold beauty. To achieve this, Čiurlionis used various material, for instance, chromatic or more rough octatonic lines, from which he made abstract figures, geometric ornaments, arranged in sharp angles. Prelude VL 341 may serve as an example of how the “broken” bass construction is formed by octatonics (Example 7):

Example 7. Prelude VL 341 (1909), an example of how the “broken” bass construction is formed by octatonics

The composer also makes as though a fine metal secessional lacework, a layer from his favourite elements – fifths and sixths (their simultaneous sounds are heard in Čiurlionis’ chord) and their combinations. This ornamental figure in its freer form already appeared in Prelude VL 248 in 1903; however, later it became more strict and acquired “more pure” and intentional forms. In Prelude VL 272 precise compositional work is seen in both details of the ornament and in the whole composition: the massive ornament of fifths–sixths is supported by a bottom contour – a line. This structural frame gradually descends down the “staircase” of chromatic pitch sound sequence (Example 8). The elements of the ornament move in pairs, they cross one another, there is combinatoric permutation (mirrors, retrogrades) as though drawn with a feather (he drew ornaments in vignettes in Indian ink) or graphic ornaments drawn with the tip of a brush (Scheme 1).

PRELIUDAS VL 272
1905 m.

(Animato)

M.K. Čiurlionis. Preludas (Prelude) VL 272 (1905).
Boso ornamento schema (5- kvinta; 6 – seksta)
The ornament in the bass (5 – fifth; 6 – sixth)

$$\begin{matrix} 5 & 5 & 6 & 5 & | & 5 & 6 & | & 6 & 5 & | & 6 & 5 & | & 6 & 5 & | & 6 & 5 & | & 6 & 6 & | & 6 & 6 & || \\ 6 & 6 & 5 & 6 & | & 6 & 5 & | & 6 & 5 & | & 5 & 6 & | & 5 & 6 & | & 5 & 6 & | & 5 & 6 & | & 5 & 6 & || \end{matrix}$$

$$\begin{matrix} 5 & 5 & 6 & 5 & | & 5 & 6 & | & 6 & 6 & | & 6 & 5 & | & 5 & 5 & | & 6 & 5 & | & 6 & 5 & | & 6 & 5 & || \\ 6 & 6 & 5 & 6 & | & 5 & 6 & | & 6 & 5 & | & tr. & 3 & | & 5 & 6 & | & 6 & 6 & | & 5 & 6 & | & 5 & 6 & || \end{matrix}$$

$$\begin{matrix} 6 & 6 & 6 & 5 & | & 6 & 6 & 6 & 5 & | & 6 & 5 & | & 6 & 5 & | & 6 & 6 & 6 & 5 & | & 6 & 6 & 6 & 5 & || \\ 5 & 6 & 5 & 6 & | & 5 & 6 & 5 & 6 & | & 5 & 6 & | & 5 & 6 & | & 5 & 6 & 5 & 6 & | & 5 & 6 & 5 & 6 & || \end{matrix}$$

$$\begin{matrix} 6 & 5 & 6 & 5 & | & 6 & 6 & 6 & 5 & | & 6 & 5 & 6 & 5 & | & 6 & 6 & 6 & 5 & | & 6 & 6 & 6 & 5 & | & 6 & 5 & || \\ 5 & 6 & 5 & 6 & | & 5 & 6 & 5 & 6 & | & 5 & 6 & 5 & 6 & | & 5 & 6 & 5 & 6 & | & 5 & 6 & 5 & 6 & | & 5 & 6 & || \end{matrix}$$

Repriza (recapitulation)

$$\begin{matrix} 5 & 5 & 6 & 5 & | & 5 & 6 & 6 & 5 & | & 6 & 5 & | & 6 & 5 & | & 6 & 5 & | & 6 & 5 & | & 6 & 6 & | & 6 & 6 & || \\ 6 & 6 & 5 & 6 & | & 6 & 5 & | & tr. & 6 & | & 5 & 6 & | & 5 & 6 & | & 5 & 6 & | & 5 & 6 & | & 5 & 6 & || \end{matrix}$$

(toliau rankraštis nutruksta)

Example 8. M.K. Čiurlionis. Prelude VL 272 (1905): the massive ornament of fifths–sixths is supported by a bottom contour – a line.

Scheme 1. M.K. Čiurlionis. Prelude VL 272 (1905): the elements of the ornament move in pairs, they cross one another, there is combinatoric permutation (mirrors, retrogrades), etc.

The sketch is interrupted in bass when the measures of the fourth reprise are heard, the ornaments returns to the beginning, although the composer had lost right hand part already at the beginning of 14th measure. Nevertheless, the beginning of the reprise is modelled, while the ornament form acquires the function of architectonics, marking the whole construction and adorning the basic “supports”.

For Impromptu VL 298 (1906) hat was written a year later and dedicated to Bronislawa Wolman (Dla B.), Čiurlionis again employs the same figures; however, he makes the geometric form of the bass part more complicated – with “hemiola” conflict.⁵ In the frame of the 3/4 meter measure the pairs of the elements of the same ornament cross systemically the borders of metric lines, move from one group or pair in the frame of one measure thus changing the direction of the modelled ornament figures” (Example 9, Scheme 2).

⁵ It might also be observed later version of the ornament of the similar trioline figures within a 3/4 metre composed in “Sea” prelude VL 318 in 1908.



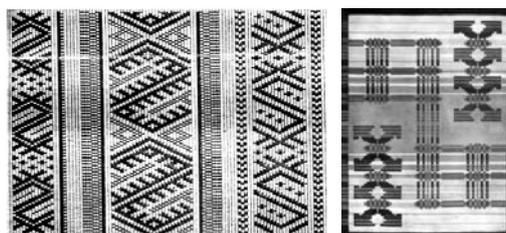
Example 9. M.K. Čiurlionis. *Impromptu* VL 298 (1906) that was dedicated to Bronisława Wolman (Dla B.)

M.K. Čiurlionis. *Ekspromtas (Impromptu)* VL 298 (1906)
 Boso ornamento schema (5 - kvinta; 6 - seksta)
 The ornament in the bass (5 – fifth; 6 – sixth)

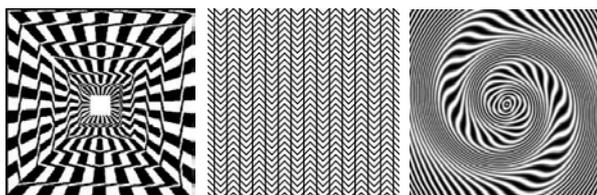
(toliau rankraštis nutrūksta)

Scheme 2. M.K. Čiurlionis. *Impromptu* VL 298 (1906): the pairs of the elements of the same ornament cross systemically the borders of metric lines, move from one group or pair in the frame of one measure thus changing the direction of the modelled ornament figures

There is a strange optic ornament peculiarity in the early 1903 Prelude VL 248, VL 272, and *Impromptu* VL 298, which depending on the angle of looking at it adds the perspective of the first and second images. In preludes VL 248 and VL 272 the ornament element can divide the measure in half or move from the second part of the measure. In *Impromptu* VL 298 he moves the centre of the figure to the beginning of the measure (first and second parts), or, to the contrary – moves to the second part (second-third parts). All this happens depending on the physiology of hearing/seeing, even psychology, the suggestion of the optical illusion (Examples 10, 11):



Example 10. The patterns of Lithuanian linen fabrics



Example 11. Op(tical) art of XX century

The expression of Čiurlionis' ornament could be called a syndrome⁶ of geometric compositions in the patterns of Lithuanian linen fabrics or pre-optical forms. Op art (from *op(tical) art*), a style of modern abstract art that evolved from constructivism and neo-impressionism was publically legalised at the Museum of Modern Art in New York in 1965 at the exhibition "Responsive Eye". The Chicago-based painter, Kazys Varnelis, and Kazimieras Žoromskis, the master of optical impressionism, who immigrated to America but later returned to Lithuania, made great contribution to the second Op art wave. It is hard to say how Čiurlionis himself looked upon his own notographic texts. Nevertheless, looking from the future perspective the premise can be drawn that the graphics of white and black musical texts became material for his optical experiments. It is not by chance that many Op art works were created only in black and white, which he filled with the kinetics of natural movement and created the illusion of static life. The lacework compared to the bass in Prelude VL 272 changes the direction: the ornament's bass "dots" here climb up chromatically; besides larger blocks of ornament are repeated at a higher structural level in the composition. Here, Čiurlionis' manuscript also stops, but there are no signs of any reprise and he would have hardly wished it at all (it was written in by the editor V. Landsbergis).

Although speaking about abstract musical ornaments we spoke about Op art, Jarmila Doubravová basing herself on the links between painting and music mentions Čiurlionis next to J. M. Whistler as a precursor of Jugend-style (she mentions A. Gaudi, A. Beardsley, H. van de Velde ir A. Mucha as greater artists). So far in studies about M. K. Čiurlionis' musical work very little attention has been paid to the reflections of modern art (secession, Jugend-style) at that time in Austria, Germany, Belgium, Poland, Russia and Lithuania. Nevertheless, it is likely that the refinement and constructive strength of the line of this style art, the decorative cosiness of the expression of ornament were close to Čiurlionis. This conclusion is suggested by the impression that Richard Strauss' music made on him with its decorativeness of secessional expressionism, rich textures and layers. Why did he copy Strauss' scores by hand in Leipzig? Namely because for about a quarter of the century until Čiurlionis' death there were many features that resembled Art Nouveau aesthetics in Strauss' music: refined ornaments and curved lines that were linked with the rich orchestral texture rising from the compact mass of contrapuntal constructions.

The mannerism of secession line or motifs of natural ornaments that look rather organically in the whole composition can be seen in M. K. Čiurlionis' work. It was part of the time and surroundings of the artistic space where he lived – Leipzig, Warsaw, Vilnius and St Petersburg. There are no doubts that turning from Gewandhaus towards Tomannerkirche, he saw on *Reichsstraße in Leipzig the impressive building with elephant heads in Jugend-style. Moreover, it is not for nothing that when he lived in Warsaw modern was coming to the culmination in Poland (1905–1910)*, while in Vilnius, two buildings of the Russian secession and classicism were raising – the building of the state bank and Petras Vileišis' residential house in secession and neo-baroque style designed by August Klein. Living in Vilnius, Čiurlionis was able to admire the stylish samples of decorative secession – the House of the Signatories and the White Štralis Cafe, Smaževičius' house, the building of the Merchants' Club, private and rented apartments.⁷ He could see the unique curved window and door forms, balconies and staircases with plant motifs from cast metal, secession stucco ceiling decor – freezes, rosettes, wallpaper or coloured stove tiles that came from Vienna secession or design workshops.⁸

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⁶ The second wave of optical art was significantly contributed by Kazys Varnelis (1917–2010), master of optical impressionism, who created in Chicago and emigrated to USA; however, but by Kazimieras Žoromskis (1913–2004) when returned to Lithuania.

⁷ In 1909, there was "Exhibition of Accommodation Arrangement". A special catalogue was published for the exhibition where analytical articles and surnames of the authors introducing their jobs were published.

⁸ Speaking about secession buildings and interiors of the beginning of century XX in Vilnius, Nijolė Lukšionytė-Tolvaišienė emphasises that in order to make the building unique, no details of models and cast metal were circulated; individual, non-repeating decorative elements were created for every house. "Especially expressive fences of embossed metal for stairs, balconies, openwork of gates of entrances, doors decorated with carvings and metal plastic, windows separated by decorative painting on the frame. In lobbies and stairwells there are unique model, wall and floor tiles. Decor of the living buildings is very moderate – it was required by the modern aesthetics" (Lukšionytė-Tolvaišienė, 2000, p. 164–165).

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Santrauka

M. K. Čiurlionio muzikinio modernio eskizas

M. K. Čiurlionio dailės sąsajas su modernio menu pabrėžė N. Vorobjovas (1938), A. Rannitas (savo pranešime „M. K. Čiurlionis. Pionier del' art abstrait“, 1949), sovietiniai metais – M. Nasvytis (1972) ir J. Umbrasas (1975; 1977), vėliau – čekė J. Doubrovová (1995), taip pat J. Bowlitas (1986), Ch. Brockhausas (1987), R. Heidt-Heller (1989), R. Andriušytė-Žukienė ir kiti dailėtyrininkai. Tačiau ornamento gausos apogėjų Čiurlionis, ko gero, pasiekė kurdamas knygų viršelius, vinjetas – piešinėlius knygos (skyrėms, dalies) pradžiai ar pabaigai papuošti bei inicialus. Čiurlionio muzikinėje notografijoje pastebime beveik vizualiai susikertančias, išraižančias ar išlankstančias natų tekstą, lenktas arba aštriai kampuotas, tekstą organizuojančias linijas. Čiurlionio muzikinės plastikos pobūdis, konstravimo galia ir keliamos asociacijos dar kartą rodo meno medžiagos skirtumą reliatyvumą bei jo meninės mąstysenos universalumą.

Ornamento dekoras ir formali sugestija į Čiurlionio muzikines kompozicijas, matyt, įsismelkė iš dailininko vaizduotės ir jo aplinkoje gyvusio jugendo, *Art nouveau*, secesijos madų ir stiliaus bruožų. Čiurlionio muzikoje, panašiai kaip ir dailėje, ryškėja simboliškumas, sąlygiškas dekoratyvumas ir „piešiami“ elementai, faktūras ima žaboti stipri silueto-kontūro linija. Taip žvelgiant į Čiurlionio epochos meno aktualijas, garsiniame procese atsiveria stebuklinga dar vieno kūrybos kodekso versmė. Vis dėlto ekstramuzikinė intarsiška (it. *intarsio* – medžio inkrustacija medžiu) ornamentu prigimtis Čiurlionio muzikoje nėra pagrįsta muzikiniam jugendui būdingais bruožais.

1905–1906 metus Andriušytė-Žukienė yra nurodžiusi kaip ribą, nubrėžiančią Čiurlionio paveikslų slinktį nuo asociatyvios, vizualios, gamtinės ornamentikos į abstraktesnę, „bedaikte“, konstruktyvesnę, nors visiškai abstraktaus ornamentu Čiurlionio

drobėse nėra ir stilizuotos detalės yra atpažįstamos. Taip struktūruotai mąstant galima aptarti kelias muzikinio ornamento intarsijas, aiškiai rodančias, kad fortepijoniniuose Čiurlionio kūrinuose esama ir „gamtinio“, ir „abstrakčiojo“ ornamento pavyzdžių. Pirmieji pavyzdžiai gali būti tyrinėjami vadovaujantis ne vien secesijos lenktų formų įspūdžiu, bet remiantis fundamentalesne *Tonmalerei* (vok. „tonų tapyba“) arba *Word painting* (angl. „žodžių tapyba“) tradicija, kuri nuo seno siekė nemuzikinės garsų raiškos. Patyrinėjus melodinio fragmento kontūrą partitūrose (plastiškai išlenkta smulkių natų figūra), secesinių jūros bangų motyvų pastebima ne tik Čiurlionio tapyboje, bet ir muzikoje. Štai bent septyni XX a. pradžios mene itin populiarus „bangos“ motyvo (vaizdinio) variantai. Preliudo d-moll, op. 12 Nr. 1 / VL 239 (1903), bangos idėją, apie kurią yra kalbėjęs V. Landsbergis ir kiti tyrėjai, paremia ir Vītėzslavas Mikešas.

Vėlesniuose Čiurlionio kūrinuose gamtinės, biomorfinės bangos formos ima pamažu tolti nuo pirminio „vaizdavimo“ būdo – bangos kontūras modeliuojamas jau ne greitų, išlenktų pasąžų būdu, bet sudėtingesnio piešinio figūromis, konceptualiau. „Audringajame eskize“ (kaip jį vadina Landsbergis; VL 311, 1907, Varšuva) „banga“ kuriama ostinatinės intervalinės konstrukcijos būdu.

Su secesinės bangos kontūru gali būti siejamas ir nuolatinis mažosios sekundos–didžiosios septimos „bangavimas“ Čiurlionio Preliude, VL 308 (1907). Tačiau ketinimas biomorfinius ornamentus kurti iš specialiai modeliuojamų intervalinių konstrukcijų Čiurlionio fortepijoniniuose kūrinuose ypač akivaizdus nuo 1908 m. Jo Preliude VL 324 (1908, spalio 14, Sankt Peterburgas) bangos „nupieštos“ labai vizualiai, tiksliai, geometriškai ir net sinesteziskai. Dar sudėtingesnis, įmantresnės kompozicinės „bangos“ kūrimo uždavinys, matyt, Čiurlionio buvo iškeltas apmąstant ir komponuojant Preliudą VL 327 (1909, vasario 10, Sankt Peterburgas). Galima įtarti, kad progresiškai plėtojant intervalų – kvarta, kvinta, seksta, septima, sumažintoji oktava – idėją Čiurlioniui kilo kaip boso kontūro tempimo, bangos „auginimo“ – kreivės išlenkimo priemonė ir paskata. „Bangos“ ornamentinės faktūros rastume ir simfoninės poemos „Jūra“ partitūroje, 1908 m. sukomponuotame mažų peizažų cikle „Jūra“, VL 317 a, b, c, kuris buvo atliekamas Sankt Peterburge „Šiuolaikinės muzikos vakarų“ koncerte 1909 m. sausio 28 d. (vasario 10 d.).

Geometrinės formos „badaiktį“ ornamentą Čiurlionis kuria gana racionaliai, jame atsiranda abstrakčios intervalinės formos ir šalto grožio plastika. Tarsi dailių secesinių metalo ažūrą jis pina sluoksni iš pamėgtų elementų – intervalinių struktūrų, chromatinio ar oktatoninio garsaileio sekų, iš kurių jis konstravo abstrakčias figūras, geometrinius aštrių kampų ornamentus (žr. preliudus VL 341, VL 272, taip pat Ekspromtą VL 298, dedikuotą Bronisławai Wolman (Dla B.). Ir ankstyvajame Preliude, VL 248 (1903), ir VL 272 (1905), ir Ekspromte, VL 298 (1906), susiduriame su keista optine ornamento ypatybe, kuri, priklausomai nuo matymo, teikia pirminio ir antrinio vaizdų perspektyvą. Preliuduose (VL 248 ir VL 272) ornamento elementas gali skaidyti taktą pusiau arba persislinkti nuo antrosios takto dalies. Ekspromte (VL 298) jis perkelia figūros centrą į taktų pradžią (pirmąją ir antrąją dalis) arba, atvirkščiai, – paslenka į antrąją pusę (antroji ir trečioji dalys). Ir visa tai vyksta priklausomai nuo girdėjimo / regėjimo fiziologijos bei paklusimo optinės iliuzijos sugestijai. Tokio Čiurlionio ornamento raišką galima pavadinti lietuviškų lino raštų geometrinių kompozicijų sindromu arba preoptinėmis formomis.

Sunku pasakyti, kaip į savo notografinius tekstus žiūrėjo pats Čiurlionis, bet žvelgiant iš ateities perspektyvos galima daryti prielaidą, kad braižoma baltos–juodos spalvų muzikinių tekstų ženklų grafika jam tapo savotiškų optinių eksperimentų medžiaga. Juk neatsitiktinai daugelis oparto darbų yra vien baltos–juodos spalvos kompozicijos, kurias pagyvino prigimtinio judesio kinetika. Kalbėdami apie abstrakčiuosius muzikinius ornamentus moduliavome oparto pusėn, tačiau J. Doubravová, turėdama galvoje tapybos ir muzikos sąsajas, Čiurlionį mini kaip jugendo pirmtaką greta J. Mc Whistlerio, svarbesniems šio stiliaus kūrėjams ji priskiria A. Gaudi, A. Beardsley, H. van de Velde'ą ir A. Muchą. Čiurlionio muzikinės kūrybos tyrimuose kol kas beveik neskirta dėmesio to meto Austrijoje, Vokietijoje, Belgijoje, Lenkijoje, Rusijoje ir Lietuvoje pasireiškusio modernio (secesijos, jugendo) atspindžiams. Bet panašu, kad šio meno linijos rafinuotumas ir konstruktyvus „stiprumas“, dekoratyvus ornamento ekspresijos jaukumas Čiurlioniui buvo artimas.

2

Muzikos komponavimo priemonių vizualizacija	Visualisation of Musical Means of Composing
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Bianca Țiplea Temeș / 40

Ewa Kowalska-Zajac / 46

Achilleas Chaldaeakes & Anastasia Georgaki / 54

The Image Behind the Music: Visual Elements in Ligeti's Oeuvre¹

“Do you dream in color?”² This is a perfect question for Ligeti, a composer who constantly glanced toward the visual arts in search for inspiration. It is also the right question to address to a self-confessed synaesthete, who sketched in sounds a *Self Portrait with Reich and Riley*, while keeping Chopin in the background. However, Ligeti should not be regarded as someone who merely replicated paintings, or made visual representations, but rather as an artist who took what he needed to absorb technical ideas from the fine arts and optical effects. Such a means of conversion eventually served to enrich his compositional palette – one capital sin according to Adorno³, who strongly argued against of what he called “pseudomorphism”. By that he meant any kind of boundary transgression between the different artistic mediums. His concept also made the investigation of such connections thoroughly unpopular and risky to the scientific approach, especially when combining the temporal arts (*nacheinander* according to Lessing⁴) with the spatial arts (*nebeneinander*), completely incompatible in their aesthetic function.

Indeed, this didn't stop many artists making use of this manoeuvre and indulging themselves in a pan-aesthetic adventure. On the one hand we can observe the duality of arts in the case of an artist such as Pound, a poet who composed music, or Kokoschka, a painter who wrote an opera *libretto*. To the same category we can add Schönberg, the Romanian Marcel Mihalovici and the Lithuanian Čiurlionis – all of whom successfully alternated the compositional pen with the paint brush.

Still more interesting, but in equally flagrant disregard of Adorno's ideas, should be considered the fusion between artistic mediums: Mondrian paints geometric shapes which echo the steps of the foxtrot by means of the “explosive syncopation against the frame”⁵; Kandinsky conceives his color-tone drama *Yellow Sound*, Varèse operates a transposition of technology to music, in a *dada* manner, launching a new concept called “machine aesthetic”. Morton Feldman defines his own oeuvre as being something between painting and music⁶ and Skryabin sets a synesthetic event with light, colors and music in his piece *Prometheus*. Today, his idea might seem in line with Bertrand Castel's creative efforts of inventing the “ocular harpsichord” (*Clavecin pour les yeux*, 1725), Alexander László's patented device “color-piano” and his book *Farblichmusik*⁷ (*Color-Light Music*) or Carol Bérard's vision of *Chromophonie* (1925), where he pleads for the union of sonorous and luminous vibrations.

In Ligeti's case one can analyze the fusion between music and the fine arts at a multitude of intersecting points, from the naturalistic manner in which he evokes the Carpathian landscape in his *Romanian Concerto*, at the beginning of his composition career. In the same way, but using a much more complex musical language with a surrealistic tone, he sets a vividly sonorous depiction of Breughelland in the opera *Le Grand Macabre* with Breughel's pictures in mind: *The land of Cockaigne* and the *Triumph of Death*.

However, his oeuvre contains an increasingly wide array of examples in which sounds and images blend with even greater subtlety.

On closer inspection one has to acknowledge a criss-crossing of the discursive boundaries in Ligeti's music: literature and philosophy generated visual sensations which later became musical substance. A lecture of Krudy's and Carl Popper's writings sparked the composer's imagination and he converted the literary text into an image of the precise mechanisms measuring the time, and finally going wrong. Pieces such as *Poème symphonique for 100 metronomes*, *Clocks and Clouds*, fragments from the *Chamber Concerto* and *Les Horloges Démoniaques* from *Nou-*

¹ The paper is carried out within the M.I.D.A.S. Project (Musical Institute for Doctoral Advanced Studies) of the National Music University in Bucharest, code 89/1.5/S/62923, being financed by P.O.S.D.R.U.

² ROELKE, E., 2003. *Träumen Sie in Farben? György Ligeti im Gespräch mit Eckhard Roelke*. Vienna: Zsolnay Verlag.

³ ADORNO, Th., 1973. *Philosophy of Modern Music*. Translated by Anne G. Mitchell and Wesley V. Blomster. New York: Continuum. Original German edition, as *Philosophie der neuen Musik*. Tübingen: J. C. B. Mohr, 1949.

⁴ LESSING, G. E., 1984. *Laocoon: An Essay on the Limits of Painting and Poetry*. Translated, with an Introduction and Notes by Edward Allen McCormick. Baltimore and London: The Johns Hopkins University Press.

⁵ COOPER, H., 2002. Popular Models: Foxtrot and Jazz Band in Mondrian's Abstraction. In J. LEGGIO, ed. *Music and modern art*. New York: Routledge, 185.

⁶ DUCHAMP, M., 1973. The 1914 Box. In M. SANNOUILLET and E. PETERSON, eds. *Salt Seller: The Writings of Marcel Duchamp*. New York: Da Capo Press, 25.

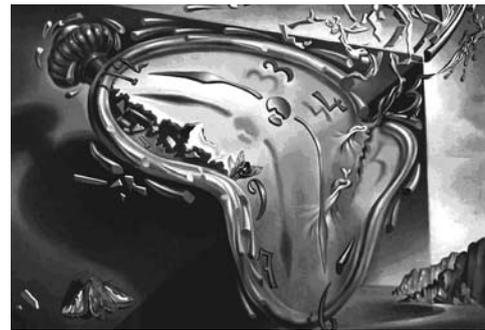
⁷ BAKER, J. M., 2002. “Prometheus” and the Quest For Color-Music: The World Premiere of Scriabin's “Poem of Fire” with Lights, New York, March 20, 1915. In J. LEGGIO, ed. *Music and modern art*. New York: Routledge, 85.

velles Aventures, all represent landmarks of Ligeti's style in the 60s and the 70s. Clocks which end up not agreeing with each other contrast with moments of suspended time placing the listener in a limbo between music and the most concrete imagery. The transition between a well-defined multiple beat and the diffusion of the regular ticking into an indefinite temporal flow calls for another associative value in the fine arts, evoking Dali's soft watches (Example 1).

Ligeti's well known dynamic and static pieces rely themselves upon the visual support of optical effects; the composer's explanations of his piece *Continuum* for harpsichord refer to a continuous landscape "sliced" into very small pieces, as if seen through a fence. The fast succession of the small cuts generates eventually the perfect continuity of the whole, as the composer himself explains this musical yet optical phenomenon in a film produced in 1975 by the BBC⁸.

It would however be thoroughly inadequate to proceed in search of visual displays in Ligeti's works; instead the absorption of painterly effects and optical techniques as applied to music should be subtly emphasized. The habit of fuzzing the lines encounters a creative stimulus in the Impressionist techniques, and especially in Cézanne's paintings (the so called "movement without movement"), but at the same time in the optical effect known as "blurring function" which the composer studied in Cologne, at the Studio for electronic music. It is not only the micro-polyphonic fabric which generates this sensation and neutralizes both harmony and rhythm, but also the manner in which Ligeti plays with unequally-tempered intonation; micro-intervallic distortions are meant to deceive the auditory focal point of the listener, as if it were an unclear vision. Such a thing occurs in the *String Quartet No. 2*, the *Double Concerto* or in *Ramifications*. The micro-intervallic accidentals are precisely marked in these scores, coexisting with the same notes in their natural pitch, thus the acoustic outcome is a "hazy" sonority (Example 2).

Example 1. György Ligeti. *Chamber Concerto*, 3rd movement



Salvador Dalí: *Soft Watch at the Moment of First Explosion*. Ink on paper, 1954

Example 2. György Ligeti. *String Quartet No. 2*, 2nd movement, bars 10–12

⁸ *All Clouds are Clocks*, 1975. Film. Produced by Barrie GAVIN. London: BBC.

Maurits Escher's graphics inspired too some of Ligeti's works; he brilliantly rendered in music the optical illusion of continuous metamorphosis as well as the stairs which ascend and descend in an endless loop. No other piece better conveys this image than the Piano Etude *Vertige* where the composer makes use of the Shepard's scales in order to create the same acoustical illusion of perpetual falling or climbing (Example 3).

dediée à Mauricio Kagel
Étude 9: Vertige
 Auftragswerk der Stadt Gütersloh

Prestissimo *) sempre molto legato, $\text{♩} = 48$ (very even / sehr gleichmäßig) **)

ppp
 una corda
 senza ped.




Example 3. György Ligeti

Maurits Cornelius Escher. *Relativity*.
 Lithograph, 1953

Constructing similar metaphors which spring from potent visual images, Ligeti becomes inspired by the Romanian sculptor Constantin Brâncuși; he “knocks over” on the piano keyboard the *Endless Column* and also erects a *Devil's staircase* in sounds. By means of the most exquisite compositional craftsmanship, he brilliantly renders the essential features of the visual in music (Example 4).

dediée à Vincent Meyer
Étude 14: „Columna infinită”
 Kompositionsauftrag der westfälischen Wilhelms-Universität, Münster

Presto possibile, tempestoso con fuoco, $\text{♩} = 105$ *)

fff sempre con tutta la forza, legato possibile

very little pedal **)
 wenig ped.




Example 4. György Ligeti

Constantin Brâncuși.
The Endless Column.
 Târgu Jiu, Romania, 1938

Ligeti's laboratory reveals his habit of constructing a work initiated by a simple drawing as mnemotechnical device, accompanied by verbal references and only then supplanting the general design by a score. This process is clearly explained by the composer in the same film⁹ produced by the BBC, in 1975, where he reveals this sequence of steps until reaching the final score.

Features of Pop Art and cartoon movies attracted Ligeti's attention for musical adaptation; he converts the *Ten pieces for woodwind quintet* into a sequence of colored cartoons just as the *collage* technique and the use of *objets trouvés* constitute a common practice in *Le Grand Macabre*. Regarding his opera, the composer stated: "I take bits of actual music or signals, put them in an unfamiliar context, distort them, not necessarily making them sound humorous but interpreting them through distortion, just as a surrealist painting presents the world"¹⁰.

There is no doubt that Ligeti's understanding of music was largely visual, in the most subtle sense possible. There is solid proof in the *Nonsense Madrigals* or in the triptych of *Hölderlin Phantasies*; Ligeti's way of providing a musical-visual correspondent to the words he is employing, as in the *decoratio* of musical rhetorics, refers back to the Eye-music times¹¹, augmenting the pieces' power of expression.

Always receptive to the new scientific theories as well as to the newest advances in technology, Ligeti created aesthetic links between music and the fascinating world of the fractal geometry, chaos theory, the blow-up principle (Piano Etude *Désordre*), window technique or computer generated images, all acting as a hidden visual armature of his music, especially from the mid 70s onwards.

If all these might be viewed as pure speculation, the abundance of explicit references to the Fine Arts in Ligeti's manuscripts vindicate the legitimacy of the topic and prove that his music intimately intersects a multitude of visual references.

The documents stored at the Paul Sacher Foundation in Basel serve as an excellent testimony to the manner in which Ligeti's music is sustained by his visual imagination. Randomly choosing a few manuscript pages, we focus on the sketches of the *Piano Concerto* which include Ligeti's following remarks:

"Klee, Hundertwasser, Bosch-Breughel (cluster), like a Cézanne's water¹², 5th Movement Gaudi"¹³ – the last one combined with some surprising jazz references such as Charlie Parker's *Ornitology* or *Yardbird*.

The *Violin Concerto* also keeps the visual as an undercurrent, the manuscript pages being extremely rich in such elements: one of the versions Ligeti imagined for the 1st Movement considered as reference points van Eyck's art, Grünewald's Colmar angel wings¹⁴ (kept in the French city at the Unterlinden Museum), Seurat technique, while the 4th Movement alludes to the shifted grids¹⁵, and also to the screen-computer – stroboscope film¹⁶.

The poetics of synesthesia can equally be traced in the sketches of some uncompleted works, showing that Ligeti relied on visual *stimuli* until the last phase of his creative life: in the manuscripts of the opera *Alice's Adventures in Wonderland* the composer marks, again, the name of Breughel the Elder and his painting *The Land of Cockaigne* (*The Land of Cockgaigne* – but luminous¹⁷), he continues to evoke Picasso's paintings *Guernica* and *La Danse*, associated with the word "Violenza", but also the syntagm *objets trouvés* and the name Pollock¹⁸.

Labyrinth, another uncompleted work, intended as an extended piece for large orchestra for the conductor Esa Pekka Salonen, makes reference to the Raster System as well as to the painters Seurat, Signac, Turner and Cézanne, the composer noting in the sketches the words "*Lights and colors* or *Sea change*"¹⁹.

⁹ *All Clouds are Clocks*, 1975. Film. Produced by Barrie GAVIN. London: BBC.

¹⁰ LIGETI, G., VÁRNAI, P., HÄUSLER, J., SAMUEL, Cl., 1983. *György Ligeti in conversation with Péter Várnai, Josef Häusler, Claude Samuel, and himself*. London: Eulenburg, 59.

¹¹ LOBANOVA, M., 2002. *György Ligeti: Style, Ideas, Poetics*, Berlin: Ernst Kuhn Verlag, 263; 321; 326.

¹² Hungarian original: "mint a Cézanne víz".

¹³ Ligeti Collection at the Paul Sacher Foundation, Basel. Dossier: Konzert (Kl., orch. 1985–1988) Skizzen und Entwürfe.

¹⁴ Hungarian original: "angyalszárnyak".

¹⁵ Hungarian original: "eltolódó rácsok".

¹⁶ Ligeti Collection at the Paul Sacher Foundation, Basel. Dossier: Konzert (Vl., orch. 1990) Skizzen und Notizen.

¹⁷ Hungarian original: "Schlaraffendland de fényvető".

¹⁸ Ligeti Collection at the Paul Sacher Foundation, Basel. Dossier: Skizzenbuch Braun (Oktav) 1990–2003 and Dossier: Werkprojekte und fragmente. Alice in Wonderland – Skizzen und Notizen.

¹⁹ Ligeti Collection at the Paul Sacher Foundation, Basel. Dossier: Skizzenbuch Braun (Quart) 1992–2001.

The same piece makes reference to the avant-garde artist Tinguely with his *Enfer Mécanique*, to the optical effect given by the superposition of two grids at a small angle, known as the “Moiré pattern”²⁰, and also to the pixel idea as part of the imagery absorbed by Ligeti in his music.

His sketches of the unfinished *String Quartet No. 3* build more bridges between sound and image; “Alhambra ornaments”, “in Escher’s metamorphoses footsteps”²¹, speaking of Ligeti’s un-dogmatic approach to composition.

That Ligeti clearly developed a system of musical and visual inter-dependence becomes increasingly evident as we draw closer to the composer’s manuscripts. It is astonishing how he combines apparently contradictory stylistic worlds, from music and the fine arts, blending his sources of inspiration with amazing virtuosity. The manuscripts of his piece *Ramifications* surprisingly place next to each other the names of Bosch and Fahlström²², while the *Requiem* finds a visual basis again in Bosch, but in the same time in El Greco or in the mannerist and Baroque painters²³. Ligeti’s own words compare the *Dies Irae* to “a colourful picture-book, with new images conjured up all the time, in every third line”, also adding: “Here I definitely wanted to paint pictures in music; my aim was a virtual representation”²⁴.

Given all this, Ligeti would seem the ideal artist to have commissioned by the city of Nürnberg, in 1971, a piece celebrating the 500 years anniversary of Albrecht Dürer, to which the composer’s response was the piece *Melodien*.

But his connection with the fine arts reaches towards the performance of his pieces. The composer discusses in terms of painting the choice of performing artists, as well as the way his music should remain recorded for the posterity (see the Sony Ligeti Edition collection). According to the composer’s words²⁵, his works should be presented as if in a gallery exhibition, exactly as pictures are displayed in the best light possible, thus providing both audience and performers with a series of reference models.

While the composer described his pieces as open windows capturing fragments of an ever-changing landscape, allowing us to see his oeuvre as a *trompe l’oeil* of 20th century music, we could also say that the world as seen through Ligeti’s “looking glass” definitely seems to be a brilliantly bizarre maze twisted in upon itself, forever inviting us to solve its puzzle in order to unlock and parcel out new levels of meaning. Moreover, it could provide Douglas Hofstadter with fresh ideas for writing a new book entitled “Popper, Escher, Ligeti”, extending his eternal golden braid into infinity.

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²² Ligeti Collection at the Paul Sacher Foundation, Basel. Dossier: Ramifications (Skizzen).

²³ Ligeti Collection at the Paul Sacher Foundation, Basel. Dossier: Requiem 1/6 (Skizzen).

²⁴ LIGETI, G., VARNAI, P., HÄUSLER, J., SAMUEL, Cl., 1983. *György Ligeti in conversation with Péter Várnai, Josef Häusler, Claude Samuel, and himself*, London: Eulenburg, 49.

²⁵ *Interview avec György Ligeti*, 1998. Film. Produced by ARTE: Paris, France.

Santrauka

Vaizdas už muzikos: vizualiniai elementai G. Ligeti kūryboje

Joks kitas šių laikų kompozitorius taip plačiai nenagrinėjo garso ir vaizdo sąsajų kaip G. Ligeti. Laikydamas save sinestetu, visoje savo kūryboje rėmėsi ir akivaizdžiais, ir numanomais vizualiniais veiksniais. Pradedant natūralistiniais Karpatų peizažais „Rumuniškame koncerte“ arba Breughellando miesto vaizdais operoje „Didysis siaubūnas“ (*Le Grand Macabre*), jo kūrinuose, ypač sukurtuose po apsilankymo Kelne, išryškėja subtilios vaizduojamojo meno technikos. Nemažas įkvėpimo šaltinis jam buvo ir literatūra – čia jis rado laikrodžių ir mechanizmų aprašymų, kuriais rėmėsi kurdamas savo muziką. Tapybos ir grafikos kūrinuose jis ieškojo dekoratyvumo, o kompiuteriu kuriami vaizdiniai, tokie kaip Mandelbroto ir de Julia aibės, taip pat inspiruodavo nemažai kūrybinių minčių.

Būdamas pripažintas vaizduojamojo meno žinovas (nuo Canaletto ir Guardi iki Picasso, Margritte'o ir Peterio Blake'o koliažų), savo muzikoje Ligeti tarsi sujungė regos ir klausos pojūčius ir sukūrė muzikos komponavimo metodus – tapybinę techniką ir vizualinius efektus. Iš Esherio jis pasiskolino kristalografijos principus ir nuolatinio transformavimo techniką, iš Cézanne'o – dažų suliejimo manierą, o kurdamas savo muzikinius koliažus naudojo popmenui būdingu vadinamuoju *objets trouvés* principu. Negana to, į garsą jis perkėlė *blow-up* (protrūkio) ir *strange loop* (keistos kilpos) principus, „Trijose fantazijose pagal Fr. Hölderliną“ ir „Beprasmiškuose madrigaluose“ subtiliai panaudojo žodžių perteikimo metodą *Augenmusik*, taip pat nutapė abstraktų „Autoportretą su Reichu ir Riley“. Bet originaliausia yra tai, kad Ligeti naudojo piešinius kaip pirminiais komponavimo etiudais, iš kurių tik vėliau atsiradavo partitūros. Taigi šiuo atveju muzikos ir vaizdo sąsaja tampa kūrybos proceso pagrindu.

Visos šios vizualinės charakteristikos leidžia Ligeti muziką priskirti unikaliai tarpjausminei sričiai, kurioje svarbiausia yra sinestetinė poetika. Pats kompozitorius savo kūrybą vadina langu į amžinąjį garsų peizažą, kuriame jo kūriniai tampa nuostabiais XX a. muzikos *trompe l'oeil* (optinė iliuzija) pavyzdžiais.

The Genre of Music Graphics in the Output of Polish Composers in the 2nd Half of the 20th Century

In the avant-garde works the prevailing tendency to overstep the boundaries between particular branches of art resulted in the rise of new hybrid genres: instrumental theatre, music graphics, or concrete poetry. Artists more and more frequently made use of transferring the qualities characteristic of one branch to another one. In the work titled *Point and Line to Plane* Kandinsky (1955, 1986, p. 31–32) already mentioned that “seemingly clear and justified division: painting-space <...>, music-time suddenly turned out to be doubtful at closer (though still superficial) look”. The spatial dimension of music, as we know, had been of some interest to composers for ages, while time was taken into consideration by the fine arts much later, in the ‘multiphase’ pictures painted by Futurists and Cubists, including the most famous one *Nude descending a staircase* by Marcel Duchamp. The painting that both defied current conventions and opened up new perspectives was such a surprising and novel offer for the audience and critics that it caused a scandal in 1913 at the modern art exhibition in New York.

The movement soon began to spread to sculptors’ works, too – first attempts were already made in the 20-year interwar period, with the most renowned representative of kinetic sculpture, an American artist – Alexander Calder. ‘Mobiles’, as they were called by Marcel Duchamp, were spatial compositions made of properly balanced colorful elements, joined together with rods and wire, moving in response to temperature changes or air currents. Calder’s works, thanks to their abundance of colors and shapes as well as the idea of mobility, inspired numerous composers including Roman Haubenstock-Ramati, Earl Brown and Witold Lutosławski.

For Roman Haubenstock-Ramati his meeting with Calder’s kinetic sculpture spurred him to formal experiments and search for new original notational systems. His piece *Mobile for Shakespeare* (Example 1) is a composition “notated on a rectangular plan, with unspecified beginning and direction of performance either clockwise, or anti-clockwise. Linearism organizes the order of structures, while closing of the cycle makes numerous, free repetitions of them possible. Formal ambiguity exists here only thanks to abolishing the synchronization of planes – the composition consists of overlaying, agogically varied vocal and instrumental parts” (Kowalska-Zajac 2000, 59).

Jeux 6 by Haubenstock-Ramati (Example 2) are, however, a composition notated on a checkered plan, which enables performers to build up sound structures in any direction (horizontal, vertical or diagonal) and the audio result the audience gets is a sum of many independent sound planes.

Another approach to the idea of mobility, in terms of graphics, is represented in *Dwa utwory na skrzypce i fortepian* (*Two pieces for violin and piano*) by Bogusław Schaeffer (Example 3), where the element of indeterminism is already present at the level of basic sound structures notation, but it also manifests itself through abolishing the synchronization of the piano and violin parts. The prevailing idea behind all those compositions is absence of plane coordination, while removing restrictions, imposed by common beat, from polyphonic structure allowed composers to convey the idea of a free flow of structures and variability of texture.

“Fast, expansive and multi-directional development of music phenomena resulted at some point in the situation in which the existing traditional notation not only failed to meet the needs but became, due to its inaccuracy regarding the phenomena which it was supposed to depict, just an obstacle, impediment, strange tool for the tasks it was meant to complete”, wrote Wojciech Michniewski (1969, p. 135) in his article on music graphics. Along with the aforementioned notation of the open-form compositions, it was necessary to take into account other new trends: expanding the material of a composition with the sounds of indefinite pitch, enriching articulation spectrum, introducing new ways of time management and the element of indeterminacy¹.

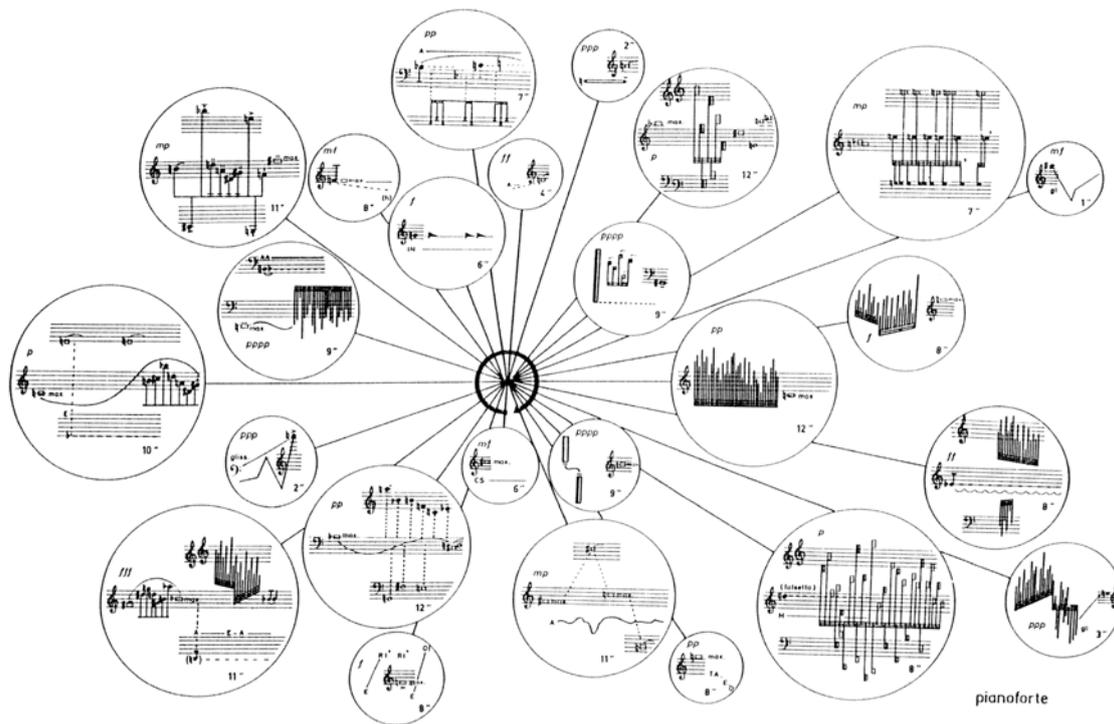
Music graphics, as a genre of music, should be therefore perceived as the last stage of a dynamic process of changes in notation occurring in the previous century, as well as the climax of a long-term mutual influence of music and fine arts. Roman Haubenstock-Ramati (1980, p. 49) mentioned in his article titled *Music and abstract painting* “aesthetic setting of the pieces combining music and graphics in abstract painting” leading to “complete agreement between the two arts that can and should meet”. The genre of music graphics, thus,

¹ B. Schaeffer (1969, p. 104) emphasizes the fact that new notational systems should be used only when they are indispensable: “by no means should new notation be promoted, since it makes a tool only <...> and out of its functional context it acquires bizarre properties which have nothing to do with music.”

Example 1. Roman Haubenstock-Ramati. *Mobile for Shakespeare* © by Universal Edition

jeux 6
1960

Example 2. Roman Haubenstock-Ramati. *Jeux 6* © by Universal Edition



Schäffer - 2 utwory na skrzypce i fortepian (1)

Example 3. Bogusław Schaeffer. *Two pieces for violin and piano* (excerpt) © by PWM

requires from composers particular predispositions, a special type of musical imagination, creativity and openness to other areas of culture. A. Schlee (1989) wrote about Roman Haubenstock-Ramati that “thanks to his musical and graphic talents he was particularly predestined to create new rules in terms of a graphic layout of his scores, especially the ones that made reading New Music easier”. During his over ten-year collaboration with Viennese Universal publishing house he introduced many improvements and modernized musical notation. What was equally important (as far as the development of musical notation is concerned) were new solutions created for the sake of mobile forms, two-way notation of events in micro and macro scale in the *Tableaux* series, or original music graphics inspired by Kandinsky’s works.

Versatile talents are also characteristic of Bogusław Schaeffer, the composer who fulfills himself in different fields of artistic activity. “His composition technique [as Jadwiga Hodor (2007, p. 76) writes] develops under the influence of his own experiences as a playwright, music writer and graphic designer as well as wide-ranging interests in other art forms, that is why it is no wonder that he transfers onto music the techniques, or even trends present in the fine arts and painting (collage, sfumato, sgraffito, assemblage, surrealism, happening)”.

What speaks in favor of Bogusław Schaeffer’s avant-garde approach is his enthusiastic attitude to experimenting and stressing the role of a creative process itself. The artist is deeply convinced about the necessity of constant broadening the musical mind and strongly believes that inventiveness makes the core criterion of art, and “what really matters in the artistic output are exclusively original works” (Zajac 1992, 21). His impressive professional activity comprises mostly composer’s output – amazingly rich and varied (at the conference in Cracow in December 2009, Jadwiga Hodor – composer’s biographer and the author of his monograph – listed 580 compositions of 28 genres). For all that time he has not got routinized, tirelessly keeps experimenting and ceaselessly tests possibilities of music².

Apart from composer’s activity Bogusław Schaeffer also pursues academic and journalistic careers that result in the works on theory of music. His book *New music. Problems of contemporary composition technique* published in 1957 is of fundamental importance to the reception of avant-garde ideas. He is an author of numerous articles and essays on the philosophy of music, active performer (he takes part as a pianist in the performances of his own compositions), tutor and publisher. Since 1955 Schaeffer has also been involved in

² “An apple should be fresh to be good; so should a composer” <...>, “I like to experiment with music, to test it, even to try things that are impossible. My best teachers have been my own experiences” (Schaeffer 1981).

playwriting – he has created about 40 theatrical plays (he also staged and directed some of them). In many theatrical works he turns to the genre of instrumental theatre which, along with music graphics and concrete poetry, represents a natural tendency among avant-garde artists to carry out multimedia activity, to overstep the boundaries separating different art forms.

Bogusław Schaeffer's graphic art and music graphics from the '60s and '70s confirm his versatility. His ample graphic art is not easy to categorize, as the composer goes beyond the bounds of the music graphics genre towards graphic art, but does not restrict himself to graphic techniques only, introducing to his works the elements of painting, collage and, what makes it really unusual, boldly makes use of color. In Schaeffer's music graphics one can see numerous self-quotations both from his compositions: *Piano formula* (Example 4), *Nature and Music* and *Less music* uses the material from *Two pieces for violin and piano*; *Szkic kwartetu w kole* includes a quotation (systems 106–108) from the *8th String Quartet* but also quotations from his theatrical plays (*Teatr BB*; *Mroki*; *Przypomnienie szkicu teatralnego*).

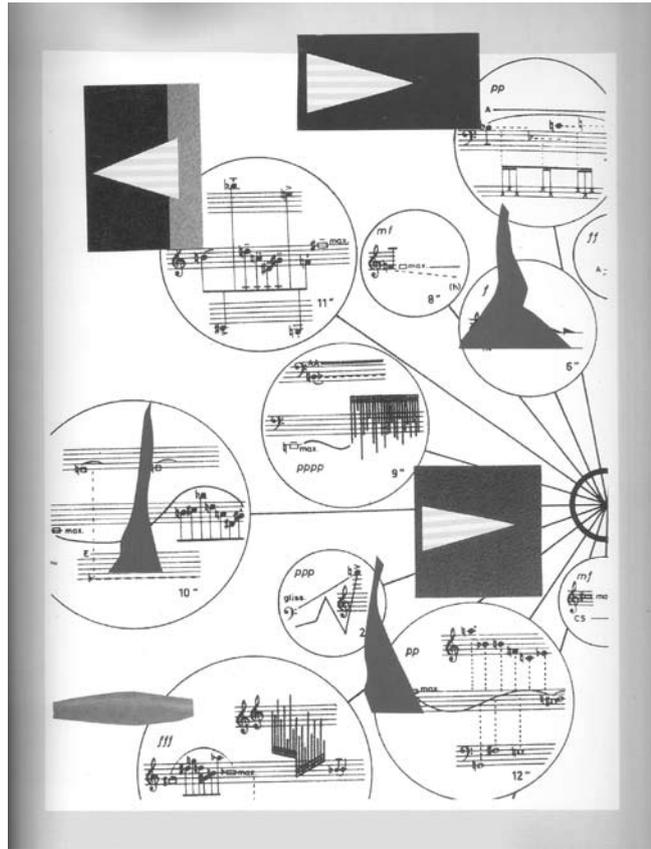
The bounds of the genre are overstepped in the works dominated by the philosophical, reflexive character (*Sens życia – sens twórczości*), or humoristic one, as well as in a series of dedicated works (for example: *for Ludomira Stawowy*, *for Jadwiga Hodor*, *In memoriam Guillaume Schaeffer*, *Errinerung an G. Apollinaire*).

Just like in the case of instrumental theatre, so eagerly used by Schaeffer, performer's creative activity becomes crucial in music graphics – uniqueness of the genre forces composers to move the centre of gravity from intellectual aspect to emotional one and to emphasize spontaneity of performance. In music graphics, similarly to emotivegraphs – a new Schaeffer-made musical genre, often “graphic signs refer to emotional states and means of musical response to them” (Hodor 2007, p. 81).

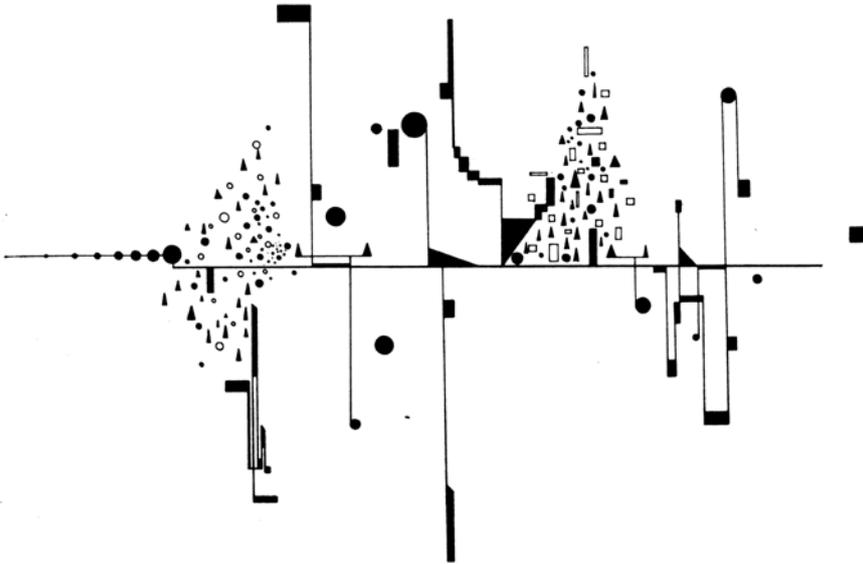
* * *

The source of nearly all essential ideas developed by Roman Haubenstock-Ramati in his works was fine art. Apart from his early pieces influenced by the music of Chopin, Szymanowski, Stravinsky, Debussy and Ravel as well as Webern (later), what made a significant impact on his artistic idiom were not composers but painters – Wasył Kandinsky, Jackson Pollock, or sculptor and originator of ‘mobiles’ – Alexander Calder.

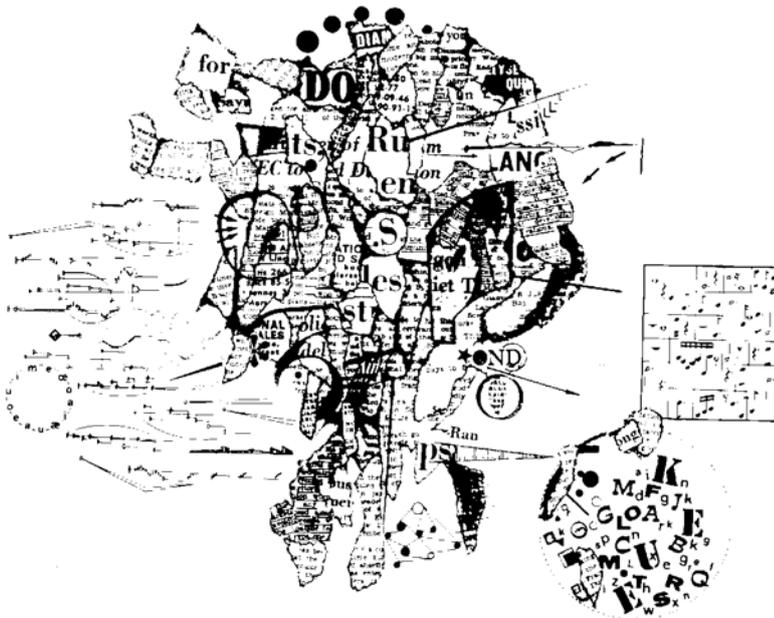
The breakthrough moment in the composer's artistic life was a 6-month grant stay in Paris in 1957. After tragic war experiences and a 6-year stay in Tel-Aviv where he felt acutely isolated from contemporary music events, Paris became an important source of information, the place of artistic thrills and creative stimuli. What turned out to be particularly inspiring were two phenomena – kinetic art developing intensively at the time, represented by extremely impressive ‘mobiles’ by Alexander Calder, and Jackson Pollock's ‘action painting’ consisting in the exposition of a creative process itself, almost dramatization of the activities leading to the creation of a picture. However, while Calder and Pollock became Haubenstock's inspiration for his formal and textural ideas, it was his fascination with Kandinsky's treatise from 1910 *On spirituality in art* and its continuation in the work titled *Point and Line to Plane* 16 years later that was crucial for his graphic works. The composer referred in his graphic art from the end of the 1950s till the 1980s to the works by Kandinsky created in the 1920s in his architectural period. At that time the artist used simple geometric figures: points, groups of straight and broken lines, circles, ellipses, triangles and squares which served the composer as equivalents of certain musical



Example 4. Bogusław Schaeffer. *Piano formula* © by PIW



Example 5. Roman Haubenstock-Ramati *Decisions* (excerpt) © by Ariadne



Example 6. Roman Haubenstock-Ramati *Sonans* © by Ariadne

ideas. Graphic asceticism of the means used by Kandinsky, restricting himself almost exclusively to basic geometric figures, on the one hand led to stylistic ‘sterility’ and on the other one – thanks to simplicity of the means and their evocative style – became the source of evidently musical references.

These references are most obvious in the *Decisions* cycle (1959–61) where Haubenstock-Ramati (Example 5) emphasized relations between verticality and horizontality present in a traditional notation³. Linearism of this composition not only permitted to organize the sequence of sounds in time, but also to place them roughly in the musical space still maintaining the appropriate balance between them.

Apart from fascination with Kandinsky’s output, one will find among Haubenstock-Ramati’s graphic works examples revealing their Dadaist or pop-art origins. Formal discipline was replaced there with free juxtaposition of different elements. The composer gladly turned to the technique of homogenous collage – a graphic reproduction of the torn paper technique used by Surrealists. Along with freely combined pieces of newspapers, passages of texts with various fonts there appeared other, typical of the genre, elements: single letters, fragments of crossword puzzles or excerpts of city maps (Example 6).

Performing the pieces notated graphically the composer compared to playing solitaire and wrote that this was an attempt “to organize something that is disordered” (Haubenstock-Ramati 1980, p. 7), which meant for the composer not exactly disorder itself but the

presence of many different meanings. When permitting to interpret the piece freely⁴ the composer, on the one hand, showed the performer his trust, on the other one – huge distance, fear⁵ as if each performance limited the work through displaying one of the possible meanings hidden in the notation not allowing others to come into being. Traces of such thinking one can observe in the graphics from the *Poetics* series where unambiguous elements having direct associations with traditional music notation present in other works of that genre got eliminated. In this cycle, inspired by Joyce’s *Finnegan’s Wake*, the composer wanted to express its ambiguity and untranslatability – as he described it himself: “for me *Finnegan’s Wake* was a swansong of the novel and graphic works from the *Poetics* cycle are swansongs of music notation” (Scheib 1994, p. 17). (Example 7)

³ “If horizontal axis of a graphic work is perceived as the time axis, and vertical one as the axis defining pitch <...>, point, line and plane – basic elements of abstract painting – will become basic elements of music” (Haubenstock-Ramati 1980, p. 49).

⁴ “Realisieren” heißt “interpretieren” (Haubenstock-Ramati 1980, p. 3).

⁵ “Aufführen? Realisieren? Im Zweifel, nie!” (Haubenstock-Ramati 1980, p. 9).

In graphic compositions of Haubenstock-Ramati, like in the music graphics by Schaeffer, there are self-quotations (*Alone 2*) and multi-versions which, in terms of structure, manifested themselves through the use of fragments or whole compositions as separate works – a kind of recycling (graphic works *Frame, Duo, Discours, Kreise*).

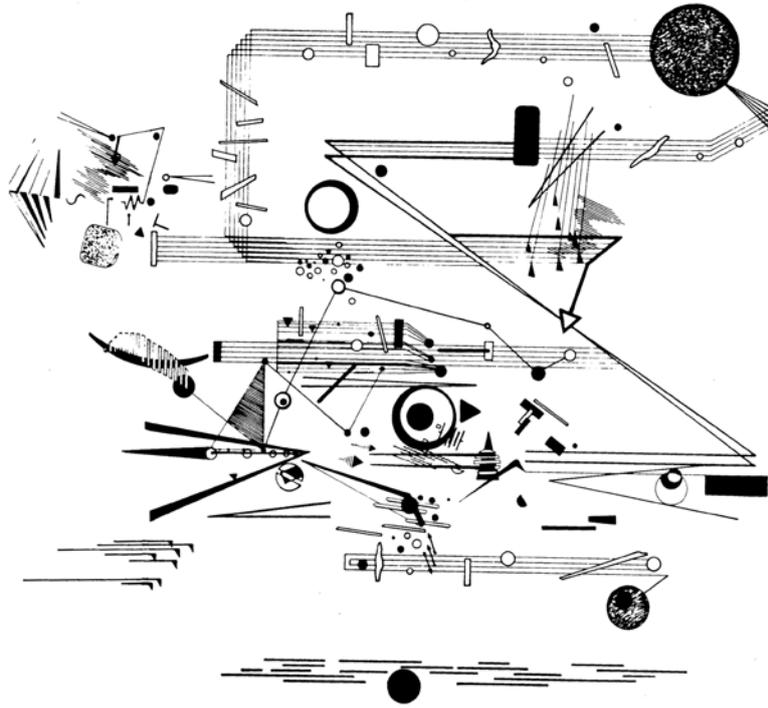
In terms of notation novel artistic output of Roman Haubenstock-Ramati inspired Bronisław Kazimierz Przybylski with its richness of graphic solutions that permitted to achieve original sound effects. There was a close affinity between both artists in terms of a composer's idiom as well as similarity of artistic sensitivity. What was common for them, too, was their search for inspiration in the fine arts (Przybylski composed an orchestral piece *Guernica – Pablo Picasso in memoriam* already before his arrival in Vienna)⁶.

The source of inspiration for Przybylski became painting (*Guernica – Pablo Picasso in memoriam; Tableaux – homage à Vincent van Gogh: Les tournesols, La nuit étoilée, Seigle vert; Les sept vœux; The Sleep of Reason* after Goya's painting), graphic art (*Triptychon* after Wolfgang Bergner), sculpture (*Metal-Construction – Katarzyna Kobro in memoriam*), architecture (*Katedra w Oliwie*). Along with references to certain art objects there is also a sort of artistic generalization in *Grünes Gewölbe, Gemälde Galerie* and *Albertinum*, the compositions conveying artist's impressions from his visit to Dresden museum.

The pieces inspired by painting, graphic art, or architecture and defined by the composer himself as “musical comments” do not constitute musical equivalents of fine art works as, like the composer wrote on the music-fine arts relations, “They are by no means autonomous disciplines and do not translate into each other explicitly, they are impossible to describe verbally in an unambiguous way, too”⁷.

Composer's meeting with Haubenstock-Ramati's works also influenced his use of notational solutions. From quite obvious borrowings from *Tableaux*, appearing in the *Requiem* score, to his interest in the genre of music graphics – concerning the fact that Roman Haubenstock-Ramati was the top European representative of the genre at that time. Although graphic notation of music appeared in Przybylski's works already in 1971 in *Canon aenigmaticus*, the piece for 2–50 any wind instruments and in *Guernica* from 1974, he did not become fully aware of formal and expressive potential of the genre until a few years later.

In Vienna he composed a choral piece titled *Bel canto* (1976) and in 1977 – *6 Interludiów na instrument strunowy* (*6 Interludes for a string instrument*) provided with dedication “für Herrn Prof. Roman Haubenstock-Ramati”. A series of six evocative graphic works serving as musical commentaries on Raymond A. Moody's book *Life after life* makes the composition titled *Six for Six – Six Phases for Six Instruments* (1990) which is

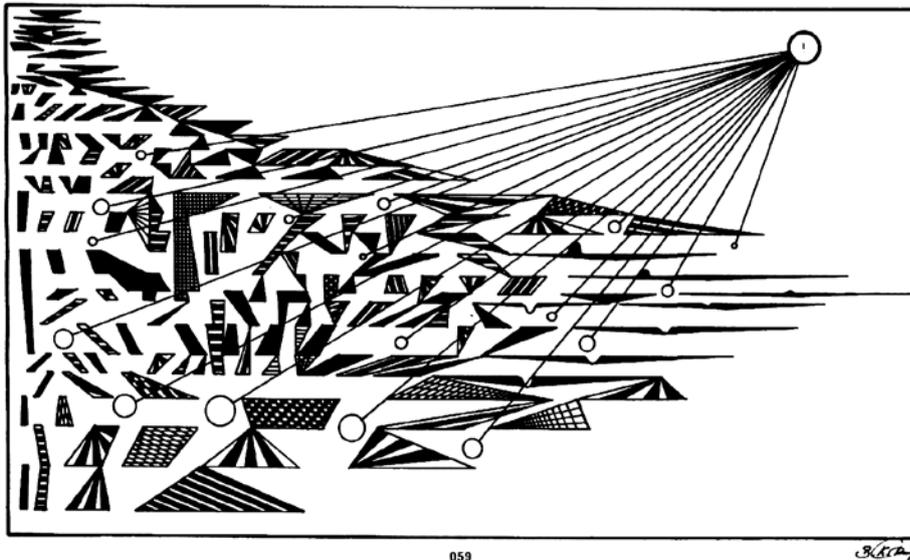


Example 7. Roman Haubenstock-Ramati *Poetics* (excerpt) © by Ariadne

⁶ In Przybylski's works, along with his fine arts inspirations, there are also many other thematic motifs: martyrdom, holocaust: *Requiem. Pamięci dzieci – ofiar wojny, Sinfonia da Requiem, Lacrimosa 2000. Holocaust-Memory; history: A Varsovie; folklore: Suita tańców polskich, Folklore, Cztery nokturny kurpiowskie, Concerto polacco per fisarmonica e orchestra, Return – quasi symphonic poem; sacral sphere: Requiem. Pamięci dzieci – ofiar wojny, Missa Papae Joannis Pauli Secundi; eschatology: Miriam – “Mistero di morte”, Concerto della morte e della vita, Six for Six – Six Phases for Six Instruments; cosmology: In honorem Nicolai Copernici; literature: The Night Flight, Miriam – “Mistero di morte”, Verwandlung, Autumn-Multiplay, Flashbacks, Sceny biblijne; patriotic and social themes: Sinfonia polacca, Sinfonia-Affresco, Sinfonia Cantata “Myśląc Ojczyzna” (Kowalska-Zajęc 2012, p. 16–20).*

⁷ Composer's statement taken from: Jacek Szerszenowicz (2008, p. 425).

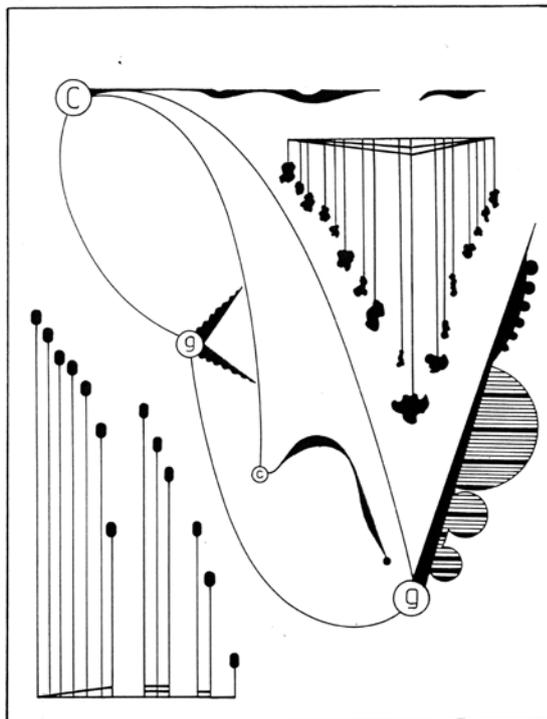
VI. MORENDO



Example 8. Bronisław Kazimierz Przybylski. *Six for Six – Six Phases for Six Instruments* (excerpt) © by Accent Edition

frequently performed by various chamber ensembles (Example 8). In following parts constituting the cycle the composer uses graphic qualities of distinct, unambiguous sonic and textural references, and on the whole they pursue a very clear dramaturgic plan (*Animato, Quietto, Agitato, Ardente, Inquieto, Morendo*) whose formal shape is determined by the pictures and experiences described in Raymond A. Moody's text.

VOICE



Example 9. Bronisław Kazimierz Przybylski. *Memory* (excerpt)

One of the *Winter-Multiplay* parts – *Memory*⁸ – with the first version for voice and the second one for any wind instrument, also belongs to the music graphics genre (Example 9). Dedication “John Cage in memoriam” significantly influences the structure of the work and is also connected with the quotation from Cage introduced into the vocal version only “genau genommen ist mein Komponieren absolut genotig”. In both versions (vocal and instrumental one) there is clearly outlined a two-layered structure with the foreground deriving its formulas from the sounds constituting the motif – CAGE signature and the counterpoint background – different in terms of texture and character.

The composer does not determine the order in which particular parts of the cycle should be performed, nevertheless, concerning disposition of the material, the section using ‘c’ and ‘g’ sounds could be considered as a kind of introduction, with ‘e’ sound – ending and the fragments using the whole material – as a middle sector. A different arrangement of sections can also be justified with the part containing the quotation as the final of the cycle.

During the first performance of the piece, which took place in the concert hall of the Academy of Music in Lodz on 26th November 2011, the vocalist – Agata Zubel – made full and bold use of musical potential underlying the graphic notation of the score. The singer

drew on Cage’s avant-garde activity through dramatizing the performance and introducing elements of happening but at the same time not losing control of the final form of the work.

⁸ The Winter-Multiplay cycle consists of three parts: Cra-sch for violin and piano, North-West for accordion and percussion and Memory in two versions – for voice and any wind instrument.

For Haubenstock-Ramati music graphics was primarily a manner of notating music as an abstract idea. In the theoretic-aesthetic discussion he pointed out the sources of inspiration for a given composition “existing out of time” (“zeitlose Idee”) which often had a graphic form and gained its musical shape just only at the stage of composing. “My graphic works [wrote Roman Haubenstock-Ramati (1980, p. 5)] were created in an attempt (or impulse) to catch the idea of music that I had imagined on the spot, “in flagranti”. At the beginning of each piece there is an out-of-time idea which has nothing to do with any commonly known notation and whose “image” reminds graphic notation. All that so-called “consequence” is nothing but a play with thoughts similar to playing solitaire. All my warm feelings are on the side of what is unfeasible”. Music graphics, basically used as a tool of recording the composition process leading to the transformation of an out-of-time abstract idea into a product, started to function as a message for a performer conveying certain intentions of the composer. Nevertheless, Haubenstock always behaved towards particular musical realizations with definite circumspection.

For Bogusław Schaeffer what mattered most in the music graphics was an opportunity of creative co-operation with a performer. However, to let it happen “a composer must resign from absolute perfection and precision; in other words: an architect’s drawing anticipating every single detail of the whole construction must be replaced with a kind of handwritten drawing, a sketch – free, artistic, leaving a lot for intelligence, for possibly the most creative complement. Such an equivalent of drawing in music notation is graphics” (Schaeffer 1969, p. 107–108). In spite of a significant scale of indeterminacy which makes one of the assets of music graphics and which permits the performers to reveal their creativity, graphic works can be used to convey more explicit messages. In a comparable manner to other genres, for instance orchestral ones, it can become a tool for story-telling with clear dramaturgy (*Six for six* by Przybylski) or for making textural, stylistic, or even ideological suggestions (*Memory*). Undoubtedly, there is an enormous artistic potential in the genre both for artists, performers and listeners. We hope, therefore, that it will not pass off as a historical fact known only from illustrations in the works dedicated to the output of the avant-garde of the 2nd half of 20th century and will retain its dynamism, topicality and attractiveness.

Translated by Elżbieta Fesnak-Przybylska

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Santrauka

Muzikos grafikos žanras antrosios XX a. pusės lenkų kompozitorių kūryboje

Straipsnyje nagrinėjama lenkų kompozitorių kūrybos įtaka muzikos grafikos žanrui. Ypatingas dėmesys skiriamas Romano Haubenstocko-Ramati ir žymaus europinio avangardo atstovo Bogusława Schaefferio darbams, taip pat aptariamos šio žanro apraiškos Bronisława Kazimierzo Przybylskio aštuntojo ir devintojo dešimtmečių kūryboje. Nagrinėjant muzikos grafikos įtaką kitiems XX a. antrosios pusės muzikiniams ir vaizduojamojo meno reiškiniams, daugiausia dėmesio skiriama terminologijos, stiliaus, notacijos ir formos klausimams.

Muzikos grafikos žanras pristatomas ir kaip paskutinis pokyčių proceso, vykusio muzikos notacijos srityje, etapas, ir kaip XX a. menui būdingų tarpmedijinių tendencijų padarinys. Šių tendencijų veikiama atsirado ne tik muzikos grafika, bet ir kitos skirtingų meno šakų tarpusavio sąveikos apraiškos – konkrečioji poezija, instrumentinis teatras. Nagrinėjamas ir grafinės notacijos elementų panaudojimas šio reiškinio vizualinio aspekto mobiliuose formose ir stilistikoje. Schaefferio, Przybylskio ir Haubenstocko-Ramati muzikos grafikoje galima pastebėti koliažinės technikos bruožų, kai naudojamos popmeno ar dadaistinės kilmės išraiškos priemonės siekiant išgauti netikėtai skirtingų grafinių elementų kombinacijas. Šių kompozitorių kūriniuose galima rasti ir užuominų į Kandinskio kūrybą, ypač į jo „architektūrinio“ laikotarpio (1920–1924) darbus, kuriuose jis naudojo paprastas geometrines formas: taškus, tiesių ir lūžtančių linijų grupes, apskritimus, elipses, trikampius ir kvadratus. Straipsnyje taip pat detalai nagrinėjami grafinių kūrinių pavyzdžiai ir įdomesnės jų interpretacijos.

Visual Aspects of Byzantine Music Modes: Exploring the “Ethos” of Byzantine Melopoeia through Acoustic Analysis*

1

My contribution will focus on three fundamental terms included in the title of the present paper; that is **Modes, Ethos** and **Melopoeia** of the Byzantine Music. The basic source in Byzantine Music Theory regarding all three above terms is the following quotation from Chrysanthos’ *Great Theory of Music*¹, where one can visually understand (philosophically and musicologically) their existing strong (internal and external) connection; here is what Chrysanthos says:

“Ethe in melopoeia were three, the diastaltic, the systaltic and the hesychastic. They were called ethe, because through them the state of the soul was observed and corrected. Diastaltic ethos is the one through which majesty and virile disposition of the soul, heroic deeds and related passions are expressed. Tragedy uses this ethos mostly and among the others, the ones that preserve this character. This ethos is idiosyncratic of our first and third echos. Systaltic is the ethos by which the soul is driven to humility and to cowardly disposition. This state of soul fits to erotic passions, laments, compassions and the like. This ethos is idiosyncratic of our second echos and all the plagals except the barys. Hesychastic is the one which is followed by serenity of the soul and a state of freedom and peacefulness. It suits to hymns, paeans, songs of praise and the like. This ethos is idiosyncratic of our echos barys and our first echos.”

It’s obvious that we have to explore the sense of *Ethos* (that is the way “the state of the soul is observed and corrected”²) through the structure of *Melopoeia* (that is “the power to create melos”; or – in other words – the composer’s “poetic state”³); but in any case we can understand the differences between the existing Ethe (Chrysanthos names three of them, that is the aforementioned *Diastaltic*, *Systaltic* and *Hesychastic*) through *Modes*, i.e. under the specific *idea* and most of all the unique *sound* of anyone of the eight in total Byzantine Music Modes.

In fact, each one of the above three terms consists of a great Chapter of Byzantine Music Theory and Practice; especially the “*Ethos Chapter*” is generally a crucial issue of Byzantine Music composing technique, about which a philosopher or a theorist of Music could speak for hours⁴; here, however, I prefer to choose a more practical point of view, speaking about the said theme as a singer and interpreter of this specific kind of Music, i.e. Byzantine Music.

I shall indicatively use, as a practical field of my musicological comments, a musical example based on the following well-known *Doxastikon Idiomelon* of the Vespers service dedicated to the feasts of the Holy Fathers of the Holy Synods⁵; here is an English translation of the text of that poem⁶:

Let us praise today the mystical trumpets of the Spirit, the God bearing Fathers, who sang a harmonious melody of theology in the midst of the Church: one Trinity, unchanging Essence and Godhead; the over throwers of delusion, the champions of the Orthodox, who ever intercede with the Lord that he have mercy on our souls.

* Part 1 is written by Achilleas Chaldaeakes, while part 2 is respectively written by Anastasia Georgaki.

¹ *Great Theory of Music by Chrysanthos of Madytos*, translated by Katy Romanou, New York 2010 (The Axion Estin Foundation, New Rochelle), pp. 180–181^{§396-398}.

² *Ibid.*, p. 180^{§396}.

³ *Ibid.*, p. 179^{§389}.

⁴ Cf. Michael Mantzanas, “The Ethos of Octaechia”, *Acta of the III Conference Musicological and Psaltic; Theory and Practice of the Psaltic Art: The Octaechia*, Athens 17–21 October 2006, Athens 2010 (Holy Synod of the Church of Greece-Institute of Byzantine Musicology), pp. 535–541.

⁵ It’s a specific series of ecclesiastical feasts celebrating in Eastern Orthodox Church three times: at July 13th [feast of the Holy Fathers of the 4th Global Synod], at October 11th [feast of the Holy Fathers of the 7th Global Synod] as well as at the 7th Sunday after Easter [feast of the Holy Fathers of the 1st Global Synod]; the Greek text of the said *Doxastikon Idiomelon* of the aforementioned feast’s Vespers service has as follow: Τὰς μουσικὰς σήμερον τοῦ Πνεύματος σάλπιγγας, τοὺς θεοφόρους Πατέρας ἀνευφημήσωμεν· τοὺς μελωδήσαντας ἐν μέσῳ τῆς Ἐκκλησίας, μέλος ἑναρμόνιον θεολογίας, Τριάδα μίαν ἀπαράλλακτον, οὐσίαν τε καὶ θεότητα· τοὺς καθαιρέτας τῆς πλάνης καὶ Ὀρθοδόξων προμάχους· τοὺς πρεσβεύοντας πάντοτε Κυρίῳ, ἔλεθθῆναι τὰς ψυχὰς ἡμῶν.

⁶ The above translation is taken from the following website: <http://anastasis.org.uk/FathVes.htm>

I'll examine the individual meanings of the above poem, searching for their *Ethos* and *Aesthetics*, using here a specific -extremely popular and widespread- melody of it, lately (during 20th century) composed by Konstantinos Pringos (+ 1964)⁷; here is a copy of that composition, transcribed into both Byzantine and Staff Notation⁸:

Ἦχος ᾠδῆς Πα

Tas - mi sti - kas si - me ron tu
ra - - - la - - kton u si - - an -
pne - vma - tos sa - - lpi - - - gas
- - - te ke - - - the o - - - - - ti -
tus the o fo - rus - - - pa te - - - - - ta
tus ka the re - tas - - - - - tis
pla - - - nis ke or tho -
do xon - - - pro - ma - - - chus -
tus pre sve - - vo - - ntas pa - nto -
tis - - e - - kli si - - as
- - - te - - - ki ri - - - o e le i
me - - - - los - - - e na rmo - - -
thi ne tas - - psi chas - - - i - - - - mon
ni e nar mo - ni - on - - - the o -
lo - - gi - - - as
tri a - - - da - mi - an - - - a pa

⁷ About the man cf. Stamates Papamanolakes, "Konstantinos Pringos; Master Protopsalt of the Great Church of Christ 1892–1964", The Chanters of the Ecumenical Patriarchate; First series; Iakovos Nafpliotis; Efsthathios Viggopoulos; Konstantinos Pringos; Thrasylvoulos Stanitsas; Vasileios Nikolaides; Nikolaos Daniilides, Athens 1996 (Association of Athens Graduates from "Megali tou Genous Scholi"), pp. 53–75; Manolis K. Hadjiagiakoumes, Mixed of Ecclesiastical Music 7 & 8; 20th century Constantinopolitan composers' Leitourgika at eight modes; Chants father Georgios Tsetses, *Great Archpriest of the Ecumenical Patriarchate*, Athens 2003 (Center of Researches and Publications), pp. 37–38 (of the submitted leaflet).

⁸ The musical text of the said composition is taken here from the following musical edition, an own one of Konstantinos Pringos (Master Protopsalt of the Great Church of Christ) himself (recently republished by Georgios N. Konstantinou): *Musical Bliaster*, 1st volume, Athens 2007 (Apostolic Ministry of the Church of Greece), pp. 185–187 [July's feast].

The intervallic environment of the said composition is a *chromatic* one, since its melody is composed in *second plagal mode*. The scale of that mode includes two identical disjunct tetrachords, the lower and the higher one (separated through a major tone, seemed like an ideal “musical bridge”), while each of them is developed by three (both ascending and descending) steps: semitone | augmented tone | semitone.

In addition, an interpreter’s attention and a researcher’s mind cannot avoid focusing on the following five remarkable points of the entire composition:

1. At the phrase *the mystical*, with which compositions starts, precisely by a surprising overthrow: specifically, the melody here, turning from plagal to the *authentic second mode*, develops below the base of the initial plagal mode, an unusual phenomenon for plagal modes structure and identity; music on that phrase (*the mystical*) seems like whispering a secret that should remain an unknown piece of information, even if it is sung through a loud voice!



2. At the phrase *trumpets of the Spirit*, where an imitation of the sound of trumpets appears in melody, through a change in modality genus, whilst the chromatic second plagal mode is changing here to the *diatonic four authentic mode* (the so-called *Hagia*).



3. At the verb *sang*, where melodic development describes the sense of chanting (included in the meaning of the said verb) using also the diatonic intervals of the brilliant *first mode*.



4. At the phrase *a harmonious melody of theology*; one can easily observe that at this specific point of the composition the composing idea is developed word by word, using three different modes (a separate one for each word), in order to help any audience to understand immediately what the entire phrase means: it is like *theology* (i.e. the way we speak about religion and God himself), a meaning described here through – plausible – the *first mode*, being a *melody* (and on the word “melody” the *third mode* evolves) and especially a *harmonious* one (composer shows the latter meaning – *harmonious* – using an enharmonic genus mode, the so-called *barys*).



5. At the phrase *the champions of the Orthodox*, where melody (remaining at the initial second plagal mode) approaches the 8th of its scale, that is the pick, the top of the entire melody (i.e., symbolically speaking, the appropriate point for *the champions of the Orthodox*).



To sum up: into an a priori **Systaltic** environment, *Ethos* of specific composition includes a lowtone additional *Systaltic* musical passage at the beginning (*the mystical*), balancing with another one also additional *Systaltic* musical mention at its end (*the champions of the Orthodox*), a hightone one in this case; this way, *the soul is driven to humility, fitted to compassions*⁹. In the middle, one can easily observe: on the one hand, two **Diastaltic** *Ethos* changes, the first one based on **G** (*trumpets of the Spirit*) and the second on **a** (*sang*), through a transposition and alteration from the initial second plagal to fourth and first mode respectively; this way, *majesty and virile disposition of the soul, along with heroic deeds are expressed*¹⁰; on the other hand, after the mentioned double *Diastaltic* part, a **Hesychnastic** one is added (undoubtedly the most indicative of the entire composition, developed on the phrase *a harmonious melody of theology*), consecutively transferring the melody to the third and barys modes; this way, *serenity of the soul and a state of freedom and peacefulness are expressed*, feelings totally appropriate for the specific part of this *hymn and song of praise*, a part which is clearly a *paean*¹¹.

Systaltic	<i>Let us praise today the mystical trumpets</i>
Diastaltic	<i>of the Spirit, the God bearing Fathers, who sang a harmonious melody of theology</i>
Hesychnastic	<i>in the midst of the Church: one Trinity, unchanging Essence and Godhead; the over throwers of delusion, the champions of the Orthodox, who ever intercede with the Lord that he have mercy on our souls.</i>
Systaltic	

Given all the above observations, observations which are something usual and already known for researchers of Byzantine Music tradition, my colleague Anastasia Georgaki is going to explore in the following part of our paper the above commented functionality of Byzantine Music Modes through a spectral analysis in the PRAAT environment (open source), connecting the visual and sound aspects of the aforementioned modes

⁹ Cf. *Great Theory of Music* by Chrysanthos of Madytos, *ibid.*, p. 180^{§397}.

¹⁰ *Ibid.*, p. 180^{§396}.

¹¹ *Ibid.*, pp. 180–181^{§398}.

which represent different moods (“Ethe”). The analysis will be focused on the common energy of each mode as well as on the composing structure of any individual melodic phrases, while taking into account the particular intervallic variety and expressive analysis, obtained when performing and decoding the Byzantine notation.

We believe that visualizing Byzantine Music Modes through Acoustic Analysis, having as a main source the performer’s voice, we would create an excellent Media, helping our colleagues and especially any potential student all over the world to understand the functionality of Byzantine Music Modes and their aesthetical relationship with the sense of the so-called “Ethos” of the Byzantine Melopoeia in a better way.

2

One of the major obstacles to appreciating Byzantine Music is that extensive training is required in order to understand the special music notation, as also the way of pronunciation and singing of the sacred text towards comprehending the thoughts behind the musical work. On the other hand, musical ethos (mood) in Byzantine Music has always been left to the chanter’s interpretation according to their education and origin.

In this section of the paper, we propose a first approach on a visualization solution to reveal firstly the semantic structure in Byzantine singing, such that users can gain insights into musical structure and understand better what ethos means by acoustic parameters taking as case study the troparion analyzed above by Professor A. Chaldaeakes.

In this direction we focus on the visualization of ethos from special melodic contours, intensity curves, spectral variations and energy rates¹², which indicate the emotional state of the performer (respecting the music notation) trying to interpret the indicated mood by a concrete melismatic approach.

More precisely in our approach we will attempt both structural and performance analysis as a first step in order to understand the different changes of the ethos in the macrostructure of the piece and by the micro-variations of the pitch contour of the voice understand the functionality of the sang mode.

Before presenting our methodology on an attempt to visualize the ethos of the Byzantine music by acoustic parameters we will present current techniques of the last years, proposed by various researchers, for the visualization of music in order to clarify our approach:

Music visualizing methodologies: from structure to performance

Most of the music visualization approaches are mathematical as the advent of new technologies offers new software which can represent the melodic curves, intensity, spectral variations and so on, as also the possibility to see the piece both in its micro and macro-structure.

Another advantage of the visualization of music through new software is that we can analyze the human interpretation of the musical structure and extract information about different musical behaviors which refer to one score.

There are two main approaches of music visualization: augmented score¹³ and performance visualization.

a) Augmented score: The visualization of musical structure has been discussed mostly for classical music and in some cases in ethnomusicological essays by converting the symbolic score into MIDI files. New approaches have been developed to extract the special qualitative features of music structure based on the traditional score like Arc Diagram¹⁴, Isochords¹⁵, ImproViz¹⁶, etc. as also 3d music visualization¹⁷ (the possibility of visualizing music using color and 3D space).

b) Performance expression visualization focuses on the expressions brought by different audio performances of the same score. These expressive attributes do not appear in the original musical scores concisely, or are often added by the individual performer. The objective is to visualize the depth of performance so that users can

¹² According to Patrik Juslin-Petri Laukka, “Communication of Emotions in Vocal Expression and Music Performance: Different Channels, Same Code?”, http://www.brainmusic.org/EducationalActivitiesFolder/Juslin_emotion2003.pdf. There is a group of perceived correlates who have their correspondents in acoustic cues like: pitch, intonation contour, pitch perturbations, loudness of speech, rapidity of voice onsets, velocity of speech, amount of silence in speech, voice quality, articulatory effort.

¹³ Augmented score: composers can notate their expressive intentions on a musical score and performers can get assistance in learning a musical piece.

¹⁴ Arc Diagrams visualize complex patterns of repetitions in string data by connecting a translucent arc between a pair of matching (Martin Wattenberg, “Arc diagrams: Visualizing structure in strings”, *INFOVIS’02: Proceedings of the IEEE Symposium on Information Visualization 2002*, p. 110, 2002).

¹⁵ Tony Bergstrom in <http://social.cs.uiuc.edu/people/bergstrom/projects/isochords/>, 2007.

¹⁶ ImproViz, “Visual explorations of jazz improvisations”, *CHI’05: Extended Abstracts on Human Factors in Computing Systems*, pp. 1805–1808, 2005.

¹⁷ Sean M. Smith and Glen N. Williams, “A visualization of music”, *VIS’97: Proceedings of the 8th conference on Visualization 1997*, pp. 499–503, 1997.

compare and learn from distinct performances. One of the methodologies used in music performance visualization is to quantify elements include tempo change, articulation, and dynamics change were chosen as they can be appreciated qualitatively and have an affinity with music cognition. Other musical features should also be incorporated to increase the effectiveness. Animation should also be explored to amplify listeners' cognition.

Other methodologies deal with the Chernoff face¹⁸ and the hierarchical approaches and by ConeTrees layout which are used to visualize the musical structure of recursive hierarchies including form, section, phrase and motif. Furthermore, a number of commercial software proposes different solutions on the visualization of MIDI files especially for educators or listeners like Music Animation Machine¹⁹ or Hyperscore²⁰.

Visualisation aspects for sketching the ethos of the Byzantine melopoieia

As we have already mentioned musical mood is subjective and is usually left to the performer's and listeners' interpretation²¹. In our approach the notion of 'ethos', expressed via 'statistical parameters', corresponds to Juslin's acoustic cues: "*When listeners or critics describe music as sad, happy, angry, elated, and so on, [these states] are delineated by the action of what I have called the 'statistical parameters'. These aspects of sound vary in amount or degree – for example, register (lower–higher), dynamic level (louder–softer), speed (faster–slower), continuity (gradual–abrupt), and so forth*"²².

In Byzantine Music, the mood is indicated by the several modes and the genera annotated by the *Great Theory of Music* by Chrysanthos²³, where the melody is sung according the meaning of the sacred text show gratitude, admiration, pride, sadness, vigilance or anticipation, or else²⁴.

a) Augmented score based on audio performance: the map of ethos

Our first approach is based on the augmented score where the visualization outline of the overall structure of the piece is described by special annotation of audio files that we have done in the PRAAT platform²⁵ (opensource software) by coloring the change of the mood of music from the underlying musical elements. We formulate the semantic structure into macro-level layer interactions, micro-level theme variations, and macro-micro relationship between themes and layers.

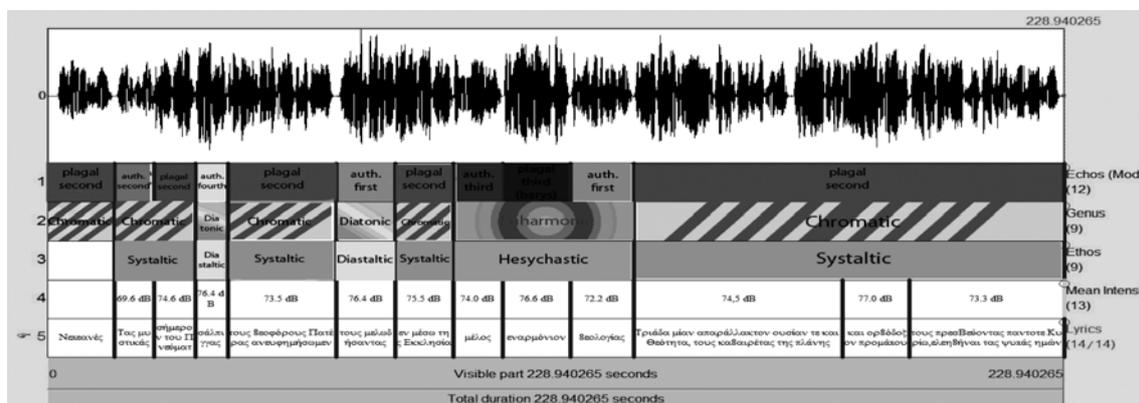


Figure 1. Augmented score of the music ethos (macrostructure)

In this augmented score we can observe 5 different layers which indicate the mood variations closely related to the modes (echos), the genera (genus), the mean intensity of the voice and the lyrics and according to the notion of ethos that has been presented in the first part of this article.

¹⁸ Herman Chernoff, "The use of faces to represent points in k-dimensional space graphically", *Journal of the American Statistical Association* 68(342): 361–368, 1973.

¹⁹ <http://www.musanim.com/player/>

²⁰ <http://hyperscore.wordpress.com/>

²¹ a) We have recorded Professor's Chaldaiakis interpretation on a this troparion b) we have implemented the prosodic feature extraction in order to get several features that describe performative model of the prosody c) we give a description about the prosodic analysis of this recorded fragment and implementation details using the [Praat Program](#) for sound and textgrid tiers of syllabus and words, sound and raw pitch contour (Pitch Tier), sound and stylised pitch contour (Pitch Tier), sound and raw intensity contour (Intensity Tier).

²² Patrik Juslin-Petri Laukka, "Communication of emotions in vocal expression and music performance. Different channels, same code?", in *Psychological* 2003, vol. 129, No. 5, 770-814 (http://www.brainmusic.org/EducationalActivitiesFolder/Juslin_emotion2003.pdf)

²³ See footnote 1 in the first part.

²⁴ Plutchik, R., "The Nature of Emotions", *American Scientist*. Retrieved 14 April 2011 (<http://www.emotionalcompetency.com/papers/plutchiknatureofemotions%202001.pdf>)

²⁵ <http://www.fon.hum.uva.nl/praat/>

b) Visualization of ethos through melodic contours and intensity levels

The second approach is based on a snapshot of two certain phrases that have been already analyzed by the coauthor above (phrase 3 and 4), where the ethos is visualized by special melodic contours indicating the emotional state of the performer (respecting the music notation). Since mood is generated not only from a melody but from all the notes sung in the musical section, out of the score, the figure includes further information. Subjective evaluation of the proposed figure by subjects is a prerequisite for the next step of our research.

In this case the performer (Professor Chaldaeakes) tries to interpret the indicated mood by a concrete melismatic approach which fits to the mode of enharmonic genus as he has explained above.

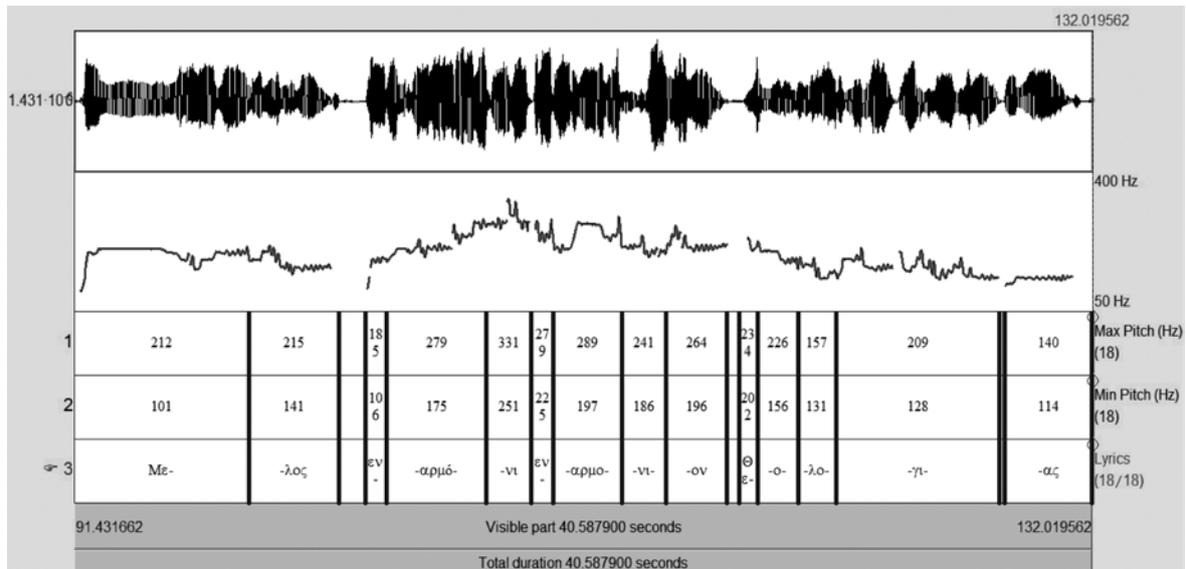


Figure 2. Melodic contour of the Phrase “harmonious melody” (melos enharmonion)

By analyzing the microvariations of the melodic contour of the phrase “*tous melodisantas*” (the verb *sang*), we can see the melodic development on micro intervals of the brilliant first mode (included in the meaning of the verb *sang*) and the diatonic genus related the pitch, intonation contour, pitch perturbations, loudness of the voice, overall intensity which is one of the higher along the piece.

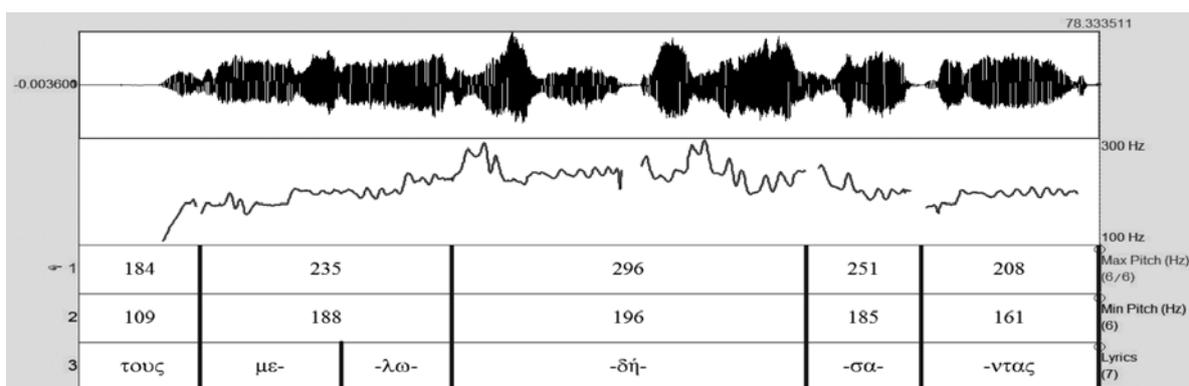


Figure 3. Melodic contour of the verb “sang” (*tous melodisantas*)

c) Visualization of the spectral aspects of the verb “sang” (tous melodisantas) on the quality of the voice

The following image has special information in 5 layers (score in Western notation, score in Byzantine notation, waveform, formant transitions, spectre and melodic contours). This augmented score gives more information about the interpretation of the phrase “*tous melodisantas*” apart pitch, intonation contour, and pitch perturbations on the voice quality by formantic transitions and the overall sonogram.

3

Muzikalūs paveikslai ir paveikslinē muzika	Musical Pictures and Visual Music
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Musical Painting and Painterly Music in Oeuvre of A. Schoenberg and W. Kandinsky

Music and fine arts are based on opposing parameters. Nevertheless, history teaches that their interaction is possible and mutually enriching. For a rather long historical period efforts to integrate both spheres were rather sparse and hardly successful. It was only in the Romantic Era that this process took a whole new dimension, especially in the theoretical field. The attitude of romantics, which bore a sharp mark of general musicality and spirituality, provided a new possibility of the synthesis of arts (including these two opposing spheres), at least in the ideal realm of artistic consciousness. On the practical level, however, these ideas were to be implemented only in the beginning of the 20th century. The problems of interaction between music and fine arts were at the centre of the so-called “Blue circle” group of expressionist-artists based in Munich. It existed between 1911 and 1914, and the leader of the group was Wassily Kandinsky. It is worth noticing that music played quite an important role in the life of many of the artists of this group. The ability to make music with colours, lines and forms was a pursuit of these painters. They used such categories as musicality, inner sound, inner necessity, inner knowledge and inner process. Thus, the perception of creation as inner necessity bore the alliance of two outstanding expressionists – composer Arnold Schoenberg (1874–1951) and painter Wassily Kandinsky (1866–1944).

The enriching friendship of Schoenberg and Kandinsky

The friendship of the two artists began in 1911 and lasted for the remainder of their lives. The mutual admiration, sympathies, aesthetic views, remarks and discoveries they described in the letters. Here both also provided mutual evolutions, critiques as well as creative ideas. The last letter was written in 1944, the year of Kandinsky's death. After that dialogue stopped.

Kandinsky has received a good musical education. Therefore, he appreciated Schoenberg's oeuvre, analysed his theoretical works as well as organized and annotated concerts, where his compositions were performed. Kandinsky had exceptional ability to hear the colours. Later it also came out that Schoenberg possessed a musical sense of colour and used to paint pictures as well. Some of his works were exposed in the first exhibition of “Der blaue Reiter” group in the end of 1911. It was an intuitive sense of this inner reciprocity between the two great men that pushed Kandinsky to seek acquaintance and later friendship with Schoenberg. In January of 1911 he wrote (Schoenberg, Kandinsky, 1980, p. 19): “... our efforts, way of thinking and emotional mode have so much in common that I feel fully entitled to express my deepest sympathy.” He understood that Schoenberg's investigations in music corresponded to those of his own in painting. More so, the former was the only composer to be in accord with the principle of “inner necessity” of the latter in music.

The artistical discoveries in the theoretical works

The discoveries in music and painting by both artists were summarised in the theoretical works by their own. These were “Harmonielehre” [Study in Harmony, 1911] by Schoenberg and “Über das Geistige in der Kunst” [“On the Spiritual in Art”, 1912] by Kandinsky. Both treatises became the cornerstones in the oeuvre of each of them and also significant accents of modern art. Besides the reciprocity of aesthetical attitudes of the authors, both works have in common the search for the synthesis of several arts. This pursuit brought the composer to the atonal music, while the painter to the abstract painting.

Schoenberg in his “Harmonielehre” formulated principles of the new theory of harmony. The new viewpoint maintained the tone as key means in organizing music. Tone with all its overtones, thus, becomes the perspective in music, in which material and ideal first principles merge. By the means of tonal relations, their horizontal and vertical dimensions, Schoenberg attempted to explain the effect of musical tone to human spirit. This also could be considered as one of the expressions of the aesthetics of expressionism.

Kandinsky in his essay “Über das Geistige in der Kunst” debates materialism in fine arts. Here he also presents the principles of the theory of abstract art. One of the central points of his claim for abstraction in art was grounded in music as a means to express subconscious and subjective quivers of soul. To put in more simple terms, Kandinsky thus strived to fix a notion of colour as an autonomous value and by doing so to eliminate the ‘fossilised’ traditional norms of painting.

Therefore, Schoenberg and Kandinsky gave exceptional significance to respectively tone in music and colour in arts as first principles. These were the point of departure in both of their theories, which led to the novel findings in both respective fields. Both of them with specific means due to each different art sphere were seeking abstraction as well as avoiding and rejecting naturalism. In other words they as if managed to hear the colour of tone and the sound of colour. This sense was formulated as *Klangfarbenmelodie* by Schoenberg, while Kandinsky presented the theory of colours, proceeding from music as its first principle.

The Schoenberg's discovery of *Klangfarbenmelodie*

Arnold Schoenberg revealed the new quality of musical tone – namely the ability to form the composition with the means of alternations of tone colours. This quality is considered as a new level of evolution of musical tone. The theory of *Klangfarbenmelodie* was introduced in his *Harmonielehre*, while the first practical composition attempt might be seen in his *Farben*, the third piece of his cycle 'Fünf Orchesterstücke', op. 16. Here he attempted to create a composition according to classical laws of dramaturgy, on the basis of development of tone colour. The principal means in that becomes the variation of colour or alternations of timbres.

The instrumental texture of the "colours" of the piece could be divided into two spheres. The first one is grounded in the set instrumental timbres and becomes the basis for the tonal development of colour throughout the piece. The second one, is the group of short motives reappearing on the background harmony of the piece. The principle of *Klangfarbenmelodie* is embodied by the five-sound chord (c – g-sharp – b – e – a), which is played every half bar by one or other instrumental group. The first group consist of woodwinds (flute, clarinet and bassoon), while the second, of English horn, trumpet, bassoon and horn. This combination remains stable throughout the first half of the piece. The special colourful effect is produced by unconventional registers of instruments as well as exceptional timbres of such instruments as piccolo, celest or harp.

Still, more expressively the principle of *Klangfarbenmelodie* is disclosed in the middle section of the piece. Here the instrumentation moves into vibrant and variable spectrum of colours. The development of colour is produced not only with the harmonical means (moves between chords), but also with the use of the sounds of different timbres. The sound material is growing in horizontal, not in vertical line. Quite an amplitude of timbres is used in one line. It consists of various instrumental patterns that are not repeated later in the work. It could be grasped with the example of the following table, that represent the formal structure of several bars of this section.

Although the musical structure is based on five-part harmony, Schoenberg employs huge, quadruple orchestra. His aim is to obtain a wide palette of colours and shades. Unconventional orchestration only increases the significance of conspicuous instrumental timbres. Thus the musical development is disclosed through the changing trajectory of tone-colour. At the same time the musical dramaturgy is produced primarily with the means of instrumental timbre, thus, disclosing the new quality of the important musical attribute. As a result, 'Farben' became a momentous push towards sonoristic experiments and a new step in the history of synthesis of music and fine arts.

	b.13	b.14	b.15	b.16	b.17
I	Fag VI	Hr VI	Pos Trp	Kl Ob	Fl VI
II	Kl EH	Ob Kl	Br EH	Vc VI	EH Br
III	VI Pos	Fag Trp	Br Fag Fag	Pos Fag	Trp Kl
IV	Pos HR	Pos VI Hr	Hr VI	Kl Hr	Bkl Hr
V	Hr Bkl Fag Hr	Bkl Fag Hr Bkl	Br Kfg Kb Br	Kfg Kb Br Kfg	Kb Br Kfg Kb

A. Schoenberg. *Farben*, the third piece of his cycle *Fünf Orchesterstücke*, op. 16

The Musical Painting of Kandinsky

W. Kandinsky systemized the forms of painting seeking their close cohesion of musical forms. His idea was that fine arts should also be ground on its own forces and means, as did musical substance, and not on imitation of natural forms. According to Kandinsky, the most simple combination of forms is the one where natural forms are combined with the abstract ones. More sophisticated is the one the abstract principle is the leading one, while natural forms are still visible. While the pure abstraction is considered the highest level of such combination. These forms could be conceived only from and by inner necessity. This category is considered to be the principal criterion. Another task of the painter was to define the constitutive parts of the larger composition. The adjustment and harmonisations of these parts determines the inner sound of the composition. For instance, the triangle with its upper sharp angle sounds quietly and steadily, while diagonal one produces a tension. Here we also see an attempt to set conditions that necessary for moving an artistic form.



W. Kandinsky. *Blauer Reiter*



W. Kandinsky. *Impression III (Concert)*. 1911



W. Kandinsky. *Improvisation 28*. 1912

effect derived from nature and conveyed in purely pictorial form. The second one consists of improvisations. These are the intuitive paintings, a spontaneous, unconscious expression of immaterial nature. The third group is that of compositions. They express the slow forming of inner feeling. It usually takes a scrupulous procedure to paint them, as they are considered to be very precise construction of forms, lines, and colours.

The forms of abstract pictures were divided into two groups by Kandinsky: the first one, was that of simple melodic compositions, and the second, more complex, symphonic compositions, consisting of various forms subordinated to the principal one. There are also forms in between. The simply and symphonic compositions in painting correspond respectively to monodic and polyphonic forms in music.

Kandinsky also paid much attention to the theory of colour effect. He classified colours according to their psychological effect, i.e. the ability to oscillate in the soul of the spectator. The antithetic colours were subdivided according to their 'warmth' and 'coldness' (yellow and blue), calmness and activeness (green and red), lightness and darkness (white and black), active and passive elements within red colour (orange and violet), etc. He made four pairs of antithetic colours, subdividing them once again according to the direction of movement into excentric and concentric. Each colour also had its instrumental equivalent. Many of these coincide with the combinations of timbres and colours as described by Schoenberg. Thus, in essence the theory of the effect of colours of Kandinsky to certain extent corresponded to the theory of intervals in music by Schoenberg.

This theory of forms and colours had to help the artist to freely make music with pure forms, lines and colours. The pursuit of musicality was expressed by rejecting the subject and operating by pure artistic forms. The first painting without subject was made by Kandinsky in 1911. (It is worth remembering the Lithuanian artists M. K. Čiurlionis painted his first "sonatas" three years before that date.) According to the painter himself, his abstract painting could be grouped into three groups, according to the sources of inspiration. The first one are impressions – produced from the direct

Conclusions

1. The synthetic expression of music and painting the art of Kandinsky and Schoenberg was the result of their inner necessity. It was the expression of this colourly-musical expression that made a major impact for the pursuits and findings in their art. It also brought together both men as congenial creators. In addition, this collaboration opened new dimensions in the art of German expressionism.
2. The findings that were developing collaterally in music and fine arts are as follows:
 - a) the development of notion of *Klangfarbenmelodie* [sound-colour-melody] in the music of Schoenberg; theory of colours that maintain music as the prime pattern of painting;
 - b) the first one brought the former to the sphere of atonal music, while the second one took the latter to the abstract art.
3. Schoenberg and Kandinsky summarized their artistic finding in theoretical works, which became the cornerstones of their oeuvre as well as the accents of key importance of the modern art.

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Santrauka

Muzikaloji tapyba ir tapybiškoji muzika A. Schoenbergo ir W. Kandinskio kūryboje

XX a. muzikos ir dailės menų sąveikos idėjas imta plačiai taikyti praktikoje. Muzikaloji tapyba ir tapybiškoji muzika tapo impresionizmo ir simbolizmo sinonimais. Ekspresionistai perėmė muzikalumo kultą kaip romantikų palikimą. Muzikalumas įgavo vidinio skambesio kategoriją, būtent jis ir tapo kūrinio meniškumo kriterijumi.

XX a. pradžioje dažnai operuojama kategorijomis *vidinis skambesys*, *vidinė būtinybė*, *vidinis žinojimas* ir *vidinis procesas*. Kūrybos kaip vidinės būtinybės suvokimas sujungė du iškilus XX a. skirtingų menų kūrėjus – A. Schoenbergą ir W. Kandinskį. Sintetinė muzikos ir dailės raiška jų kūryboje – vidinės būtinybės pasekmė, ne kas kita, kaip spalvinio-garsinio suvokimo išraiška. Kūrinys, gimęs iš vidinės būtinybės, turi sukelti vidinę suvokėjo vibraciją. Tam, kad kūrinio poveikis būtų galingesnis, reikia sujungti kelis menus – tokia buvo A. Schoenbergo ir W. Kandinskio nuostata. Dailininką Kandinskį siekti draugystės su kompozitoriumi Schoenbergu (jų draugystė prasidėjo 1911 m.) pastūmėjo intuityvus vidinio bendrumo pojūtis. Kandinskis suvokė, kad jo ieškojimai tapyboje atitiko Schoenbergo ieškojimus muzikoje. Kompozitorius siekė savarankiškos garso reikšmės muzikoje įtvirtinimo, atonalumo, o dailininkas – spalvos savarankiškumo ir išskirtinumo, visiško antinaturalizmo. Šie ieškojimai moderniojo meno plėtočiai suteikė stiprių impulsų. Naujas meno formas menininkai apibendrino teoriniuose veikaluose: Schoenbergo „Harmonielehre“ („Harmonijos mokymas“, 1911 m.), Kandinskio esė „Über das Geistige in der Kunst“ („Apie dvasingumą mene“, 1912 m.). Šie veikalai tapo kertiniais akmenimis kiekvieno menininko kūryboje ir svarbiais moderniojo meno akcentais. Abu veikalus sieja autorių estetinių nuostatų bendrumas, o svarbiausia – sinestetinis kelių menų sąlyčio taškų ieškojimas. Spalvinis-garsinis menininkų pojūtis teikė galimybę jiems girdėti garso spalvą ir spalvos garsą. Schoenbergas šį pojūtį suformavo spalvų melodijos („Klangfarbenmelodie“) apibrėžimu, o Kandinskis – spalvų teorija, kuria siekiama išryškinti tapybos muzikalų pradą.

Words, Pictures, Sounds: 'Greekness' Expressed by Odysseus Elytis, Yannis Ritsos and Mikis Theodorakis

...The painter reshapes the poem into image, the musician transmutes the image into sound [...] The aesthetics of an art is the same as the other. It is the material that varies (Schumann, 1854/1985, p. 43).

How can we define the dialectic relation that is often created among poetry, painting and music and how is it influenced by the interpersonal relationships between the poet and the visual artist (painter), between the visual artist (painter) and the musician?

Even though, in the case of Odysseus Elytis (Nobel Prize in Literature, 1979), Yannis Ritsos (Lenin Peace Prize, 1977) and Mikis Theodorakis (Lenin Peace Prize, 1983), their interpersonal relationships had undoubtedly influenced their work, we will focus, accordingly to the context of this presentation, on the one hand, on the effect of their shared experiences in their work, and on the other hand, on the expression of 'Greekness' through the words, the images and the sounds of these three creators.

The additional specificity of these three artists is that the poets Elytis and Ritsos were as well visual artists, whilst the composer Theodorakis is also a poet.

Taking a brief look at the journey of their lives, we can observe the following:

- Admirers of Greek nature all three of them, they praise it in their works. The key element of the Greek landscape, the sea, which forms the Greek soul and the Greek temperament unites these three artists since birth: Yannis Ritsos (1909-1990) was born in Monemvasia – a littoral town in the southeastern part of the Peloponnese, also known due to its geographical location as 'the Gibraltar of the East', Odysseus Elytis (1911-1996) was born in Heraklion, on the island of Crete and he was originated from Lesbos island and Mikis Theodorakis (1925) was born on the island of Chios and he originates from Chania, on the island of Crete.
- The ancient Greek art and literature, the Byzantine tradition, the Orthodox belief and the Greek folk tradition, all these constitute their common origins and they consist the benchmarks and the inspiration for all three of them.
- The common historical memory and the active participation of all three in socio-political struggles for Peace, Freedom and Democracy in Greece of the 20th century shaped their personalities and their common artistic sensitivity. At the outbreak of World War II, Elytis was appointed Second Lieutenant at the 24th Regiment and he was transferred immediately on the first-line of the battlefields at the Albanian front. Ritsos himself, during the Italian-German Occupation, participated in the educational branch of EAM (National Liberation Front) and contributed indirectly to the resistance struggle. During the Civil War (1944-1949), due to his communist ideology, he was initially exiled to the island of Lemnos and then to the island of Makronissos and to the island of Ai-Stratis, while during the Dictatorship (1967-1974), he was arrested and exiled to the island of Giaros and to Partheni, on the island of Leros. Theodorakis, participated in both the Resistance and the Civil War, during which he was exiled due to his communist ideology as well, to the island of Ikaria and to the island of Makronissos, while during the Military Junta, he was arrested over again and he was banished to Zatouna, in Arcadia and he was interned in the concentration camp of Oropos.

But how these consistent elements of the personalities of the three creators are expressed in their work? We will try to answer this using as a point of reference the cycles of songs composed by Mikis Theodorakis: "Cyclades Minor" in poetry by Odysseus Elytis and "18 Short Songs of the Bitter Homeland" in poetry by Yannis Ritsos.

The cycle of songs "Cyclades Minor" comprises seven songs: 1) *Marina*, 2) *Maya*, 3) *The cricket*, 4) *Greek Young Children*, 5) *You saw it, now you know it*, 6) *The garden was entering the sea*, 7) *Of the little north wind*. The sixth of them: "The garden was entering the sea" is the part IX of the poetic work of Elytis "Sun the First", written in 1943, amid the Axis Occupation. The six other poems (1, 2, 3, 4, 5, 7) form part of the unity "Cyclades

Minor”, which is included in Elytis’ poetry collection “*The Trills Of Love*”, written in 1961 during the crossing of the Atlantic Ocean by ocean liner towards the U.S.A., where Elytis was invited by the State Department. In this unity belongs the poem “*Between Syros and Tzia (Kea)*” that Theodorakis set to music and included in the cycle of songs “*Archipelagos*” (“Songs of the Islands”). Theodorakis set to music the poems of the cycle of songs “*Cyclades Minor*” in 1963, at a time when his collaboration with Elytis was really close, as they were preparing the first presentation and recording of the popular oratorio “*Axion Esti*”.

The key issue of the poems of this cycle of songs is love and Greek nature. Elytis writes in the introduction of his poetry collection: “*The Trills Of Love*”:

“...And the sea is endless, the birds are myriad, the souls are as many as the combinations that the sounds and the words can give birth, when love and dream reign over.”

The sea, with which Greek people have a special emotional attachment due to the geophysical singularity of their country, holds a leading role in these Elytis’ poems:

*“I prayed to March and to brief November
to the radiant August, to protect us from the evil.
Because we are young children, we are two Greek Young Children
into the light blue sea and the white clouds.”*

The personifications of the elements of nature:

*“I ordered the little north wind
to be a good child”*

the metaphors:

“tearing the blooming waves”

and the constant juxtaposition of images, which are interconnected associatively and are distinguished for their emotionally charged language:

*“The fountain with the doves
the sword Archangels keep
The orchard with the stars
and the well so deep”*

constitute the poet’s main means of expression and reveal the influence of surrealism on his work.

These pictures, together with the historical memory and the Greek tradition, instilled the poet some of his “visual poems”: temperas, drawings, watercolors, collage... The collage or “co-images” as Elytis calls them, a technique that uses in order to express himself since the age of 25 years old – his first collages appear in 1936 at the “First International Surrealist Exhibition of Athens” – are, according to the Director of the National Gallery of Athens and Professor in Athens School of Fine Arts, Marina Lambraki-Plaka, “*a visual reading of the modes of his poetry. Therefore, they find the best hospitality alongside with his verses, in his books*” (Lambraki-Plaka, *Kathimerini*, 1996).

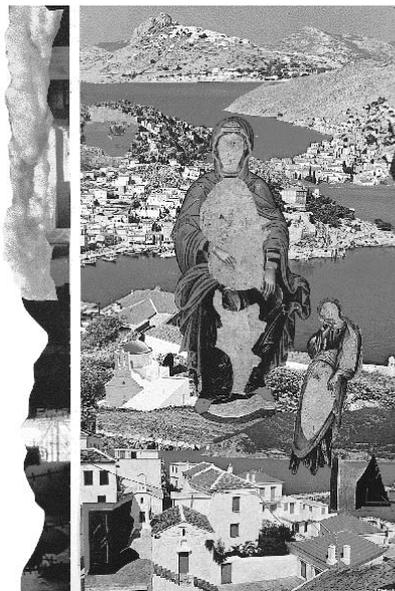
Whereas, Elytis himself states regarding that:

My purpose was not to play. It was to transliterate my poetics to a detached level from the nails of the language’s cross. And it seemed to me, with the experiment that I carried out, that I was probably holding in my hands the appropriate key. Several old appetencies of mine began to climb gradually, with other kinds of requirements, from the bottom of my poems on the surface (Elytis, 1986, p.8).

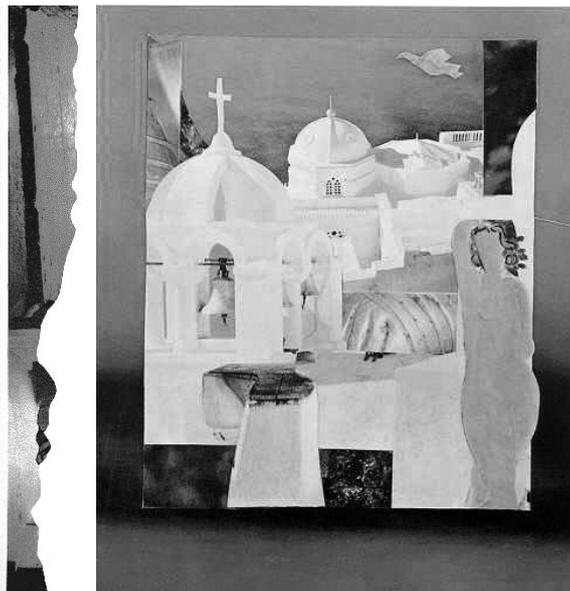
The ancient Greek statues, the Byzantine angels, the snow-white limed Cycladic houses, the Aegean light, the deep light blue sky and the endless profound blue of the sea, the violet colors of the nightfall...: are some of the elements that connect the history of Greece with tradition and the breathtaking natural landscape and that prevail both on the poetic and the visual work of Elytis.



Example 1



Example 2



Example 3

Considering the verses of “*Cyclades Minor*”, the collages: “*The Offering*” (1967) (Example 1), “*Virgin Mary protects the Cyclades Minor*” (Example 2) and “*Aegean Sea*” (1974) (Example 3), among others seem to constitute their inspired depiction.

The poetry of Elytis and eventually some of his “co-images” were converted to melodies thanks to Mikis Theodorakis.

The frequent occurrence of rhyme schemes in the poems, their harmonious inner rhythm, the rich, but unadorned lyrical language of Elytis, all these instilled the composer with “*lyrical, lighthearted, Aegean songs*” according to his writings (Theodorakis, 1997, vol. 1, p. 120).

It is about simple melodies in syllabic script. The rhythm that prevails is of 2/4, the major tonalities and the calmly vivid rhythms introduce in the best way both the optimistic vibe of the verses and the serenity of the three aforementioned “co-images” of Elytis. In addition, their lyricism reflects totally the spirit of the composer at the time, when full of enthusiasm and boldness laid down the roots of the Greek “cultural revolution” of the 60’s.

In particular, Theodorakis explains in one of the interviews he gave us:

I have an aegean, a seamanly root, because I was born in Chios, and lived both in Crete, in Makronisos, in Ikaria, in short within the Aegean Sea, and in the Ionian Sea, in Argostoli, on the island of Cephalonia ... the sea is my one element. The other, is the city, because I also grew up in the city, along with soldiers, with prisoners, with workmen when I was working as a young child... The latter yielded the city songs, the zeibekiko songs, which were “heavier”, more contemporary, more urban and I created the cycles of songs “Cities” (Πολιτείες) and the former yielded the countryside songs, the songs of the sea, which were more light blue, more ethereal, like Ballos dance (Greek folk island dance) and Kalamatianos dance (Greek folkdance) ... and thus, I created the “Cyclades”. (Stiga, 2006, vol. 3, p. 1253)

Nevertheless, the lighthearted, optimistic style of “*Cyclades Minor*” alters in the case of “*18 Short Songs of the Bitter Homeland*” and gives way to a rough and unadorned, but yet lyrical style through which the poet wants to express the sorrows of the tormented Greek scenery and touch the soul of the people. This poetic work of Yannis Ritsos, the so-called “*poet of Greekness*”, was written in 1968, in Partheni, on the island of Leros, where the poet was exiled by the regime of the Colonels. It consists of 18 short poems each of which comprises two couplets written entirely in iambic decapentasyllabic verse without any rhyme schemes. The references to the tradition and the historical memory are countless and they reveal the ceaseless struggles of Greek people.

Even the Greek landscape enhances the fight: the rocks, the wind, the birds, the flowers:

*“Upon these blocks of marble here, no foul rust-stain takes hold,
Neither chain around the ankle of the Greek and of the wind.
Here is the light, here is the sea-coast- golden, pale blue tongues,
Upon the rocks stags are chopping, chewing the iron fetters.”*

Even dead people are awake, as formerly were the guards of Byzantium, thus finding their continuity in modern reality:

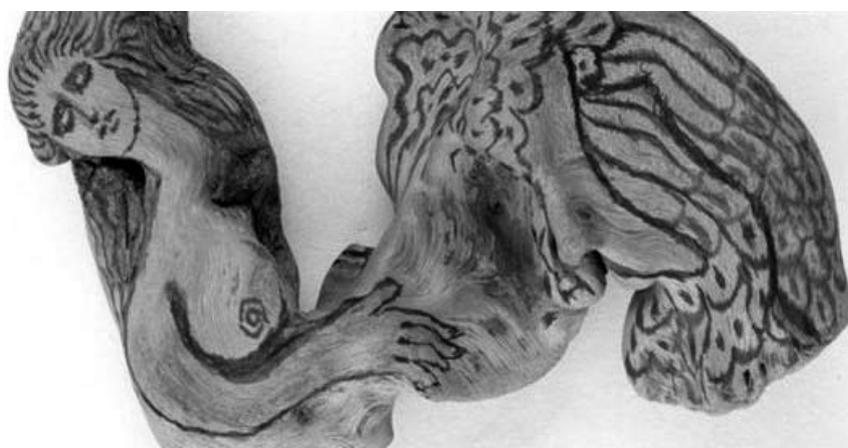
*“Be quiet: At work the hands become strong and they augment
And don’t forget that all night long the dead are also helping.”*

The aim of *“18 Short songs of the Bitter Homeland”* was to awaken the once again enslaved Greeks and to encourage them to strive afresh for Freedom and Democracy. *“Each couplet is a ring to be worn on the enslaved’s hand, so that he remembers his slavery and his yearning for freedom: a ring “made around of gold and inside of poison”, according to the demotic verse”.* (Prevelakis, 1981, p.377)

*“And that word hidden word- the single word of liberty,
Instead of wings brings forth swords and rends asunder the winds.”*



Example 4



Example 5

The agony about the future of his people, but also the *choking* he was feeling in exile gave impetus to the “visual poems” by Yannis Ritsos that were sometimes sculpted on stones (Example 4), sometimes carved on roots (Example 5) with strange forms that were washed up on the shore, sometimes crafted on bones and sometimes designed on paper or on canvas. The poet himself states regarding that:

... Each material has its own features, it inspires different forms. The roots submit ferocity. The bones and the stones submit beauty or elegiac features. (...) I did no longer paint landscapes on them, but human faces and bodies. After all, the entire Greek art is human-oriented and whose main value is the ideal of beauty. During dictatorship, to oppose a beautiful face or body in the general gloom and oppression was a form of resistance. (Ritsos, in *Word*, 1981)

Moreover, *“parallel and allegorical [was] the relationship between his painting and his poetry, since the one was lightened by the other, while both of them were lightened by the sun of his fate. His painting constituted a visual extension of the respective poetry of this specific period of time.”* (Delavinia, 1997, in *Research*, p. 34)

Having himself experienced the excruciating isolation and the physical and mental tortures of exile, the self-exiled to Paris, Mikis Theodorakis, is inspired by the pointed words of Ritsos and sets to music the *“18 Short Songs of the Bitter Homeland”* between 1971 and 1973, namely during the most difficult and intense phase of the anti-dictatorial struggle.

It is about unadorned melodies, mostly in syllabic script (e.g. the song *“Conversation with a flower”*) and with precise tempo (e.g. *Lentement, comme une lamentation d’Epire* at the song *“Commemoration”*; *Dansant, joyeux, lumineux* at the song *“Dawn”*; *Comme une litanie, très lyrique* at the song *“The white chapel”*), which emphasize the semantic content of the unadorned verses of Ritsos. The influence of Byzantine, demotic and Greek popular music is evident on both the melodic and the rhythmic level (e.g. *kalamatianos* rhythm at the song *“Slender girls”*, *zeimpekikos* rhythm at the song *“Epitaph”*, etc.).

The ‘Greek’ style of these 18 songs, the unique interpretations of M. Farantouri, P. Pandis, Af. Manou etc., and the composer’s himself, always accompanied by the translation of the verses to the audience during the concerts as part of the anti-dictatorial struggle, was, along with other works by the composer, the cry of the enslaved Greek people, the cry of *Greekness*.

Conclusion

Sea, light, colorful and vibrant Greek nature, bravery, loyalty, passion, struggle for freedom: these are the elements that constitute the *Greekness*. This non-translatable word. The *Greekness* is what makes Greeks to cry, to laugh, to hurt, to struggle, always with passion! For the *Greekness* that Elytis and Ritsos served with passion and dedication, is Mikis Theodorakis still struggling, by trying to lit a new “Spark” in the hearts of Greeks...

*“Here the birds become silent, the church-bells become silent too
And the bitter Greek becomes silent together with his dead.
And upon the stone of silence, he sharpens his finger-nails;
He is alone and unhelped, the one who’s pledged to liberty.”
(Y. Ritsos, 18 Lianotragouda of the Bitter Homeland, The One who’s pledged)*

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Santrauka

Žodžiai, vaizdai, garsai: graikiškumo išraiška Odysėjo Elyčio, Yannio Ritso ir Mikio Theodorakio kūryboje

Graikiškumas (gr. Ρωμιόςυνη (Romiosyni)) ir visa, kas su juo susiję – didingumas, nuosmukis, tikėjimas, aistra, gamtos grožis, meilė, laisvė ir t. t. – visada įkvėpdavo ir iki šiol įkvepia graikų menininkus – rašytojus, poetus, dailininkus, kompozitorius, tarp kurių yra ir poetai Odysseus Elytis (Nobelio literatūros premija, 1979) ir Yannis Ritsos (Lenino taikos premija, 1977) bei kompozitorius Mikis Theodorakis (Lenino taikos premija, 1983).

Theodorakio kūryboje graikiškumas pasireiškia per lyriką poezijoje ir garso spalvą muzikoje; Elyčio ir Ritso kūryboje jis labiausiai išryškėja paveikiuose poezijos veikaluose, taip pat originaliuose šių menininkų paveiksluose (koliažuose, piešiniuose ant akmens ir medžio šaknų, tapyboje ant drobės ir t. t.).

Baltojo marmuro lengvumas, ryški saulės šviesa, besikeičiančios Graikijos jūros spalvos, cikadų čirškimas – visa tai yra giliai įsišakniję tiek Elyčio ir Ritso poezijoje bei vaizduojamojo meno darbuose, tiek Theodorakio muzikoje.

Siekiant atskleisti dialektinius ryšius tarp poezijos, tapybos ir muzikos, straipsnyje analizuojami dainų ciklai „Mažosios Kikladės salos“ (eilės O. Elyčio) ir „Aštuoniolika trumpų rūsčiosios gimtinės dainų“ (eilės Y. Ritso) bei keletas šių poetų vaizduojamojo meno pavyzdžių.

Giants of French Impressionism in Music and Visual Art

As a style of great power, impressionism represented an entire cultural scene that involved visual arts, music and poetry, etc. Visual arts and music seem to have connections that are influential for both. By inspiring each other, the greatest French composers were using new techniques that are presented in the best paintings of French artists of the same period of time.

The proposed paper is based on drawing parallels between the String Quartets by Ravel and Debussy and paintings of Renoir and Monet. This presentation includes: an analysis of specific techniques used in the impressionistic style and how sounds in music represent visual art; a demonstration of different techniques, analysis of musical forms in comparison to different paintings of the French masters, as well as a synthesis of teaching techniques, using visual painting as a tonal concept and developing imagination for creating musical images.

In my own performing and teaching experiences, I often refer to colors (specific tonal choices, using a particular string on a string instrument), textures and dimensions. For the performing artist, it is crucial to be able to use rich imagination and knowledge about ties and similarities from different art forms.

Famous paintings of Monet and Renoir inspired many artists. Definite connections between Impressionism in visual arts and music give us tools for deep understanding in the application of specific techniques and in setting new interpretational connections for our performances.

Both visual arts and music represent expressiveness that comes from creative lines or different shapes in visual art and presents itself in melodic wonders, shapes and motivic structures. The shapes of melodies have their own direction, and like the repetitive strokes of a paintbrush, the repetitive patterns of sequences and tonal changes bring about colorful displays of different images.

The intensity of colors is another tool of expression used so masterfully in impressionistic works. In art, choices of shade, primary, secondary, intermediate, warm or cool, light or dark, correspond to timbre, tonal shade and the specific tone of different musical instruments.

The textures, combinations of colors and dimensions are reflected in the **String Quartets of Maurice Ravel and Claude Debussy**, giants of Impressionism in Music.

The brush stroke transforms into bow strokes of different articulations.

Colors are represented in coloristic articulations: tremolo-like figures, pizzicatos, harmonics, *sul tasto* (playing close to the fingerboard, an area for special transparency of sound, creating a particular timbre). Textures of harmony come in the form of chords and double stops, combinations of intervals in melodic leaps and interchanges between the four instruments. The usage of non-traditional harmonic principles and modal tonalities in music create a special atmosphere and depth, as well as bring a very exotic and colorful sense to the overall picture.

Impressionism is the name given to the school of painting that started in France in the second half of the nineteenth and the first quarter of the twentieth Century. In 1874, a group of young artists that included Monet, Renoir, Cézanne, Pissarro, Degas and Morisot held the first independent Impressionist exhibition in Paris.

Monet's *Impression Sunrise* (1873) brought the defining name to an entire style. It was Monet's sensory response to the sun, as seen through the mist at Le Havre Harbor at dawn, painted with broad, dabbing brush strokes. This technique was not so readily embraced. Rather than well-defined lines, the brushstrokes were somewhat vague. The colors did not represent a typical palette. The natural light of outdoor painting, new brush stroke techniques and pure bright colors brought about a very new concept of light and effect of reflection (water motive so well known from paintings and so much created in musical textures), as well as intensive sensitivity of light, form and color. Impressionists were intrigued with color theory. Rather than using a dark or black background on their canvases and blending and applying paints with carefully defined brushstrokes, they chose instead to use a white or light background and a palette of bolder, lighter colors, specifically the three prismatic colors of red, blue and yellow which were applied with bold and diffused brushstrokes. Similar to the nature of water, which can't be tamed in strict shapes, impressionistic images don't have defined lines and direct shapes, creating dream-like reflective shapes that are carried through the edge of the frame in imaginary continuity.

The Impressionist painters, ...tried to capture the movement of color and light. Music is predominantly the art of abstract movement. For this reason, the favorite images of the Impressionist paintings – the play of light on water, clouds, gardens in the rain, sunlight through the leaves – lent themselves readily to musical expression. Such descriptive titles as “Reflections on the Water”, “The Snow is Dancing”, “Sounds and Perfumes Swirl in the Evening Air”, reveal composers as poets and painters in addition to being musicians (Kauble)¹.

Almost every aspect of music, melody, harmony, color, rhythm, and form, became the malleable tonal palette for the composer. The piano was favored because vibrating harmonies could be suspended by use of the damper pedal. Reed instruments used low registers, while the violins played in the higher register. The harp or celeste accentuates the pitched percussive effects, while the metal percussion instruments add touches of light. Phrases are fragmented and overlapped to give a flowing effect. The meter is varied to allow for rhythmic freedom, a non-specificity of beat. The major/minor scale systems, upon which melodies and harmonies are derived, replace the medieval modes. In art, the primary tones of the color spectrum are used, while in music, the primary intervals of octaves, fourths, and fifths are written in parallel motion. This practice echoed a medieval technique known as organum, harmonizing one melody at a parallel distance of a fourth, fifth or octave by another melody, giving the feeling of openness in the sound.

The novelty of Japonisme that attracted the artists also attracted the musicians. Oriental music employs the whole tone scale, which is a combination of major/minor by the use of avoiding half steps, as well as the pentatonic scale, which includes only the first, second, third, fifth, and sixth tones of the major scale. As a group, the modes, whole tone scale, octatonic scale and pentatonic scale all lack a leading tone, which is the tone that tends to lead the ear to a resolution point, or the tonic. By avoiding the resolution point, melodies supported by harmonic sonorities could remain fluid and adrift.

It was the harmonies and harmonic structures, or chords, which took on an especially significant role in Impressionistic music. No longer utilized solely as a function to support harmonic structure, the chord became a function of movement within a melody. The chord or harmony now could exist as an entity by itself, and float in a parallel motion, either diatonically or chromatically. This concept of parallel motion was not an accepted practice during the Classical era. There were also harmonies called escaped chords, which gave the impression of shifting the tonality to a new key. However, they were neither prepared nor resolved in the traditional sense. They simply evaporated. “Harmonies were also more richly constructed, such as 9th, 11th, and 13th chords, or were constructed in fourths – quartal harmonies, or fifths – quintal harmonies, rather than thirds – tertian harmonies” (Magnuson)².

“Just as the form of a painting begins to take shape as the artist’s brush touches the canvas, musical form begins with rhythm: its canvas is silence; its space is time” (Reichert)³.

In Impressionist music, the strong beats, which normally are the focal point and mainstay of music, were disguised with ties, syncopations, or hemiolas – the practice of placing the emphasis off the regular downbeat to a weaker one. The use of compound meters and cross-rhythms were commonly used.

The stylistic innovations of Impressionism opened the doors for imagination to discover, explore and create from a fresh perspective. “Impressionists favored delicate sensuality, immediacy and the idea of art as an invitation to pleasure. They sought to renew a sense of the mystery of life and the beauty of the world through perception itself, using art to reveal the deep intuitions of the unconscious” (Pasler)⁴.

There is a common vocabulary between the language of the disciplines of art and music, as well as an historical link in the development of the two genres. In addition, there is a link between Claude Monet (1840–1926) and Claude Debussy (1862–1918), the principal figures of the era. They were contemporaries, born of the bourgeoisie class, but reference has been made to suggest that they were synaesthetes, that is, they had the ability to transpose sensory cognitive processes, which could explain how their artistic perceptions were manifested.

“Synaesthesia exists among many artists and composers, and is characterized by a transposition of the senses, a cross modal sensory way of perceiving the world in which we live, a virtual combining of the senses” (Hubbard)⁵.

¹ Kauble M. *Music History – The Impressionistic Period (1870–1920)*.

² Magnuson, P. “MICROCOSMS: Impressionism.”

³ Reichert, H. “An Essay on Meaning in Music”. Audio Note N.Y. C. 25 June, 2005.

⁴ Pasler J. “Impressionism. (§2.) Stylistic Innovation”, *Grove Music Online*, ed. L. Macy (Accessed 2 May 2005).

⁵ Hubbard, Edward M 13 February, 2005.

Some people can see certain colors or shapes when listening to music, or when viewing a painting, they may make a connection between a particular melody and artwork. To see colors when hearing sounds or certain frequencies, to see numbers in color, to cross-reference colors with words, all contribute to a broader way of sensing the world around us.

Pierre-Auguste Renoir (1841–1919) was a leading painter in the development of the French Impressionistic style. As a celebrator of beauty, and especially feminine sensuality, it has been said “Renoir is the final representative of a tradition which runs directly from Rubens to Watteau.”⁶

Renoir’s paintings are notable for their vibrant light and saturated color, most often focusing on people in intimate and candid compositions. The female nude was one of his primary subjects. In a characteristic Impressionist style, Renoir suggested the details of a scene through freely brushed touches of color, so that his figures softly fuse with one another and their surroundings.

For artists like Renoir, the brush stroke actually became the artist’s signature. The difference for Monet was that he sought, through a hand movement, to suggest the vibrations of light just as his eye perceived it. When viewing Monet’s paintings close up, the brush strokes seem to manifest disorder. However, when viewed from a distance, the picture comes together as a whole, integrating form, color and light. The brush strokes express form by their direction with decreased width indicating depth. The heavier or lighter strokes modeled reliefs.

In music and art, Impressionism is concerned with the creation of a mood, a feeling (an impression) through simple but elusive means. Claude Debussy, like Monet, was able to capture the elusive qualities of music and transform them into tonal images, which paralleled the artistry of the period.

Claude-Achille Debussy (1862–1918) was one of the greatest of French composers, and one of the most potent influences on the course of music in the twentieth century (Grout 672). Debussy was deeply interested in the relation of music to the other arts and was an admirer not only of the manifestations of the contemporary Art Nouveau, but also of the Japanese prints of Hokusai and the paintings of Turner – one of the greatest landscape artists of the early 19th century. “The paintings of the French Impressionists Monet, Manet, and Renoir, and the refined poetry of Verlaine, Baudelaire, and Mallarmé suggested to Debussy a new type of music, eminently French in character. The music hints rather than states, in which successions of colors take the place of dynamic development, and ‘atmospheric’ sensations supersede heroic pathos; a music that is vague and intangible as the changing light of day” (Apel 403)⁷.

The term *impressionism* has become synonymous with the music of Debussy, although the composer was unhappy with it. “Light and its changing effects in the visual world play an important role in impressionistic music. Since music allows action in time, it is especially suited to the portrayal of changing patterns of light” (Manoff 321). One of Debussy’s famous piano compositions, *La Mer* (1905), can be considered a study of light interacting with the motion of the sea, light evoked in sound. Debussy chose a painting by the Japanese artist, Hokusai, for the cover page. He was not suggesting that his piece was a musical version of the painting, but that both the painting and his piece shared a similar region of aesthetic experience. “In reference to his composition, Debussy said, ‘What I am doing might be like painting a landscape in a studio.’ It is in the spirit of Debussy’s intentions for us to let music suggest visual images. Sound, sight, light, and imagination are all invited into the musical experience” (Manoff 321). In fact, throughout his life Debussy jotted down projects and sketches, which may be compared to the drawings of some of the old masters. From the ‘black and white’ of the piano, as Debussy himself put it, he extracted the maximum amount of color.

The compositional techniques Debussy used had an immediate impact on musical tradition. Debussy’s harmonies seem to float along, using chord progressions that seem to be circular. He created harmonic moods that blended into each other within a long-range harmonic plan. He used modes and the whole-tone scale to avoid a tonal center. Textures were like a collage of many diverse elements. “Melody, rhythm, harmony, and timbre, create a continuous interplay in which no single element is consistently more important than another” (Manoff 323)⁸.

⁶ Okada, M. “Music-Picture Noe Form of Synthetic Art Education.” *The Journal of Aesthetic Education*, V. 37 No. 4 (Winter 2003), p. 73–84.

⁷ Apel, Willi. *Harvard Dictionary of Music*. 2nd ed. Cambridge, Mass.: Belknap/Harvard University Press, 1972.

⁸ Manoff, Tom. *Music: a Living Language*. New York, London: W. W. Norton & Company, Inc., 1982.

Debussy's interest in music extended beyond the European traditions in that he utilized the Medieval harmonic techniques, such as organum – the practice of parallel fourths and fifths in harmony with each other. He included non-European folk music as well. “Other influences I would mention are the Javanese Gamelan, which impressed Debussy at the Exposition Universelle de Paris in 1889, and his love of Japanese art, owning a large collection of Japanese vases and prints (Enget 2)⁹.

Debussy opened up the music of Western Europe to the rest of the world. He absorbed a profound influence from the Indonesian gamelan, a percussion ensemble of pitched and non-pitched percussion instruments, and occasionally made use of Afro-American ragtime influences in his compositions. What he learned from exotic music helped him to loosen European conventions, and to promote a further free give-and-take, not only of influence but also of values, among people sensitive to music all over the world (Austin 2)¹⁰.

Claude Debussy wrote his **String Quartet in g minor, Op. 10** in 1893. The Quartet was premiered in December of the same year by the Ysaye Quartet in Paris and received mixed reactions. Its sensuality and impressionistic tonal shifts make it a piece absolutely of its own time and place while, with its cyclic structure, constitutes a final divorce from the rules of classical harmony and points the way ahead.

“Any sounds in any combination and in any succession are henceforth free to be used in a musical continuity”, Debussy wrote. Pierre Boulez said that Debussy freed chamber music from “rigid structure, frozen rhetoric and rigid aesthetics.”¹¹

The piece is written in traditional sonata form, if we can refer to it as “traditional”, since that comes through the view of Debussy. The methods of theme development are based on repetition, sequence modulation, rhythmic transformation (mm. 13, mm. 39), contrapuntal imitation, short melodic figures, sustained trills, colorful tremolos and repeated notes. The use of a constant pulse and fluctuation of the speed of the rhythm by usage of triplets and sixteenths creates a kind of flowing music, and gives great potential for accelerandos and decelerandos later in the piece. It gives out a feeling of rain coming; it is more or less melancholic. Debussy is translating keys into modes (Dorian, Phrygian, Aeolian, Ionian, Mixolydian) and is using whole tones and mode-like keys.

The beginning of the first movement, **Animé et très décidé**, comes in firm and precise character with a syncopated willful theme, binding all four instruments in rhythmic unison. Using the same motive, Debussy transforms creatively the shaped line, played by first violin, dissolving the edge in diminuendo. From mm.13, the second violin, viola and cello join in “braded” movement of 16ths, creating a sense of a continuous, lively and moving image. Solo material (expressif et soutenu) is given to first violin and shifts into cello part just a few bars later. Rehearsal [1] pronounces the rhythmic unification between the four voices and takes it to maturity of the original theme in dynamic Forte. The development colorfully presents “visual” elements of rocking triplets (mm. 14 of rehearsal [1]). Usage of double stops in each voice brings dimensions and a ringing overtone effect. Continuous excitement of the animato build up brings us to Coda (Trés animé), where unity of the unison leads to the fantastic ending, splashing with bright colors and longevity.

Second movement, Assez vif et bien rythmé, is an excellent example of sound/visual combinations of tone, shape, texture and dimensions. Pizzicato, as a special articulation for string instruments, is related to quick, dotted stroke of the paintbrush, as well as presenting a colorful mosaic of tones. Debussy is using pizzicato not only in linear progression. It appears in strong unison chords between first violin and cello, developing into creative combinations of articulation techniques and instrumental involvement. At the top of the texturized material, the viola carries a very intriguing repetitive motive, taken later by the first violin. Waives of 16th “arco” are combined with “sparkling” *pizzicato* chords in viola and cello.

⁹ Enget, Diane. “Litart Spring 2004 Debussy in New Jersey.” 1904-2004 25 March 2005

¹⁰ Austin, William F. *Music in the Twentieth Century, from Debussy through Stravinsky*. New York: W.W. Norton, 1966.

¹¹ Robert Orledge to Recording of the Quartet by Belcea Quartet

The first system of the musical score consists of four staves. The top two staves (treble clef) and the bottom two staves (bass clef) contain melodic lines with repetitive sixteenth-note patterns. The first two staves are marked with *dim.* (diminuendo) and *più dim.* (more diminuendo). The bottom two staves also feature *dim.* and *più dim.* markings, with a bracket under the final measure of the bass line.

By using the specific articulations of spiccato, legato, pizzicato, trills and repetitive 16ths, Debussy completes the image of this mysterious and untouchable character that just disappears in front of our eyes.

The second system of the musical score consists of two systems of four staves each. The first system shows a transition from *dim.* (diminuendo) to *p* (piano) dynamics, with trill markings (*tr*) appearing above the top staff. The second system shows a transition from *p* to *f* (forte) dynamics, with trill markings (*tr*) appearing above the top and bottom staves.

The third system of the musical score consists of four staves. The first two staves (treble clef) are marked with *ppp* (pianissimo) and *arco* (arco). The last two staves (bass clef) are marked with *ppp* and *pizz.* (pizzicato). The system shows a transition from *ppp* to *pp* (pianissimo) and back to *ppp* dynamics, with *pizz.* markings appearing in the final measures.

Third movement Andantino, doucement expressif requires the usage of a colorful tone palette, applying different types of vibrato and using varied bow speeds. The texture of the sound changes from silk-like transparency to a warm and rich velvety quality. The *Sul Tasto* technique used in sections of *pp* and *ppp* as well in *diminuendos* creates a feeling of fragility and uncertainty. Repeated figures create a dreamy atmosphere with a very expressive and vocal melody inserted into suspended textural material that creates the sense of a wavy and pulsating feeling.

The main theme's element is presented first in the second violin part and shared with viola and the first violin transforms into a heart-warming beauty in the final appearance of the complete melody in the first violin part.

14 1^{er} Mouvt

mettez la sourdine

pp

pp et retenu

p

The Forth movement, *Très modéré – En animant peu à peu – Très mouvementé et avec passion*, is in many ways representing the freedom in the shape of phrasing, by bringing elements of rubato in recitatives and agogic accents. The introduction takes us into the “story telling” mode and after the double bar line, the composer masterfully uses a similar triplet motive to create a new character (*En animant peu á peu*), which in ecstatic crescendo and magnification of the articulations (from the spiccato to marcato with accents), arrives into a passionate theme (*Très mouvementé et avec passion*). This theme is continuously developing the material of repetitive rhythmic structures, which taken through serials of metamorphosis, completing the arch of the entire piece, by bringing back the main theme from the first movement.

92 Très animé 138 = ♩

ff

ff

ff

ff

Maurice Ravel (1875–1937) was strongly influenced by the Impressionists, and in particular by Debussy. Maurice Ravel has a very unique style of music! It's kind of “impressionist”, since it has a floating and vague feeling to it most of the time. The most obvious aspects are intense beauty and refined elegance. Ravel was also a master orchestrator. His orchestral works have lavish and complex instrumentations, full of bursting, dazzling colors and vivid images. As a composer of Impressionist music, Ravel was known for the gentle depth and intensity of his melodies, orchestral and instrumental textures, and dramatic outcomes.

The Quartet in F major was Ravel's final submission to the Prix de Rome and the Conservatoire de Paris. The composition was rejected by both institutions soon after its premier on March 5, 1904. The quartet received mixed reviews from the Parisian press and local academia. Gabriel Fauré, to whom the work is dedicated, described the last movement as “stunted, badly balanced, in fact a failure.” Ravel himself commented on the work, “My Quartet in F major responds to a desire for musical construction, which undoubtedly is inadequately realized but which emerges much more clearly than in my preceding compositions.” As a result of major criticism and rejection, a frustrated Ravel left the Conservatoire in 1905 following what was later called the Ravel Affair.¹²

Ravel's loss during the 1904 Prix de Rome and rejection from the Conservatoire de Paris catapulted his career forward: a sympathetic public rallied behind his compositions and musical style. In 1905, Claude Debussy wrote to Ravel: “In the name of the gods of music and in my own, do not touch a single note you have written in your Quartet.” Ravel's string Quartet in F major stands as one of the most widely performed chamber music works in the classical repertoire, representing Ravel's early achievements and rise from obscurity. On a CD, it is often coupled with Debussy's own string quartet.

The first movement, *Allegro moderato. Très doux*, is in Sonata form with two contrasting themes. It is full of lovely melodies. This movement is built on two distinct theme-groups. The calm first subject is heard immediately in the first violin over a rising accompaniment in the other voices, and this leads, after some spirited extension, to the haunting second theme, announced by the first violin and viola, two octaves apart. The relatively brief development rises to a huge climax-Ravel marks it triple forte-before the movement subsides to close with its opening theme, now gracefully elongated, fading gently into silence.

The second movement, *Assez vif. Très rythmé*, features rhythmic complexity and pizzicato. The opening is a *tour de force* of purely pizzicato writing that makes the quartet sound like a massive guitar. The 1st violin and the cello play in 3/4 time broken down into 3 groups of two eighth notes (2+2+2), while the 2nd violin and viola play in 6/8 time (3+3), so that each measure contains six eighth notes, but because of their groupings, they are stressed differently. There is a contrasting slow middle section and a shortened reprise of the opening section. Some of this movement's rhythmic complexity comes from Ravel's use of multiple meters. The tempo indication is 6/8 (3/4), and while the first violin is accented in 3/4 throughout, the other voices are frequently accented in 6/8, with the resulting cross-rhythms giving the music a pleasing vitality. The slow center section is a subtle transformation of the first movement's second theme. At the conclusion of this section comes one of the quartet's most brilliant passages, the bridge back to the opening material. Here the pizzicato resumes quietly, gathers speed and force, and races upward to launch the return of the movement's opening theme. This is wonderful writing for quartet, and the scherzo drives straight to its explosive pizzicato cadence.

The slow third movement, *Très lent*, also uses melodic material from the first movement and displays Ravel's gift for achieving a remarkably wide range of tone colors from the four-string instrument. This movement is in free form, and perhaps the best way to understand this movement is to approach it as a rhapsody based loosely on themes from the first movement. Beneath these themes, Ravel sets a rhythmic cell of three notes that repeats constantly, but it remains an accompaniment figure rather than becoming an active thematic participant. The movement's impression of freedom results in no small part from its frequent changes of both key and meter.

The finale, *Vif et agité*, contains another interesting rhythm. After the serene close of the third movement, the *Agité* leaps almost abrasively to life. Agitated it certainly is, an effect that comes from its steadily driving double-stroked passages, and this mood continues across the span of the movement. The basic metric unit here is the rapid 5/8 heard at the beginning, though Ravel changes meter frequently, with excursions into 3/4 and 5/4. Once again, material from the first movement returns, and after several lyric interludes the finale takes on once again the aggressive mood of its opening and powers its way to the close.

Both pieces are favorite works in the chamber music repertoire and are challenging not only technically and musically, but require extremely skillful navigating through the rhythmic complexities and harmonic changes. Special attention for the performers should be drawn to changing the colorful palette of different keys and modes, used by Debussy and Ravel. Applying tonal identity to each of them and working through the areas of modulations, as well as providing quick reactive sound for dynamic and harmony changes would help create the most meaningful pictures in sounds.

¹² Orledge, Robert. Liner notes. www.allmusic.com/artist/robert-orledge-mn0001635528, 2001.

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Santrauka

Prancūzų impresionizmo milžinai muzikoje ir dailėje

Straipsnyje nagrinėjami Ravelio ir Debussy styginių kvartetai bei garsūs Renoire'o ir Monet paveikslai: muzikos ir dailės sąsajos; spalvomis, faktūromis, vaizdiniais, tūriais ir dimensijomis pagrįstos technikos ir jų taikymas atlikimo mene.

Galingo poveikio stilius – impresionizmas – atstovavo plačiai kultūrinei terpei, apimančiai vaizduojamuosius menus, muziką, poeziją ir t. t. Dailė ir muzika, regis, turi sąsajų, kurios daro įtaką abiem šioms meno sritims. Vienas kitą įkvėpdami, didieji prancūzų kompozitoriai naudojo naujas technikas, būdingas garsiausiems to laikotarpio prancūzų dailininkų paveikslams.

Straipsnyje siekiama išvesti paraleles tarp Ravelio ir Debussy styginių kvartetų bei Renoire'o ir Monet paveikslų, analizuojamos specifinės impresionizmo stiliaus technikos, nagrinėjama, kaip muzikos garsai gali perteikti vaizduojamojo meno kūrinių, demonstruojamos įvairios technikos, analizuojamos muzikinės formos lyginant jas su prancūzų meistrų paveikslais, nagrinėjama mokymo technikų sintezė, kai vaizduojamasis menas pasitelkiamas kaip garso koncepcija, o vaizduotės ugdymo tikslas yra muzikinių vaizdinių kūrimas.

Inspiration and Connection: Solomon Valley Inspires Landscape Paintings, a Solo Cello Suite, Haiku Poetry and 24 Kansas Communities

Johann Sebastian Bach's Six Suites for Unaccompanied Cello represent one of the greatest collections of works written for a solo instrument and have profoundly inspired and influenced generations of instrumentalists and composers. Considering the cello's wonderfully varied tonal capabilities, different textures can be produced, allowing for harmonic independence and melodic counterpoint to exist autonomously. The cello reached a technical and compositional zenith in Kodály's Op. 8 Solo Sonata, written in 1915, 8 years after his study in Paris where he became acquainted with Debussy and strongly influenced by his music. After this point, composers in the 20th and 21st Centuries had complete license to further explore the rich treasures of the instrument's timbral, harmonic and instrumental possibilities.

Originating from the natural beauty and timelessness of a geographic area, *Solomon Valley Sketches, Le Tombeau de Sandzen* is an artistic synthesis of music, haiku poetry and visual art. Comprised of six movements, each inspired by a canvas landscape of Birger Sandzén (1871–1954 – Swedish painter who settled in Lindsborg, Kansas), the work is structured on the six-movement format of the Bach solo suites. As part of the commemoration of the Kansas Sesquicentennial, *Solomon Valley Sketches* was commissioned by Joan Nothern and the Glasco Community Foundation and had its World Premier in Topeka, Kansas on October 9, 2011. Glasco is one of 24 communities in central Kansas that formed the Solomon Valley – Highway 24 – Heritage Alliance to preserve and promote the region's spectacular heritage and its connecting highway. A treasure of this collaborative alliance is the area's landscape of the Smoky Hill River Valley, the very landscape of central Kansas that inspired Birger Sandzén about 100 years ago and provided much of the subject matter for his paintings. The Glasco Community Foundation established a relationship with the Birger Sandzen Gallery in Lindsborg, exploring the relationship between the landscape and the art, resulting in the director of the gallery providing a series of articles about Birger Sandzen and the Solomon Valley connection, published in the Solomon Valley Anthology (the organization's quarterly newsletter) in the Autumn of 2010 through Spring 2011.

The connection of Glasco's position as both part of an alliance and as a community where I gave several performances led to the vision and realization of this project: my composing a cello suite, responding to the art of Birger Sandzén – his Solomon Valley work in particular – as he had responded to the region's natural landscape. To expound on further connections, Birger Sandzén, often regarded as an "American Impressionist", completed his studies in Paris (where Kodály met Debussy), place he was first introduced to the pointillist style of impressionism of Edmond-Francois Aman-Jean, who also taught with Georges Seurat. In 1894, he was hired to teach Art and Voice (another musical and visual art connection) at Bethany College in Lindsborg, Kansas, now referred to as "Little Sweden". After moving to Kansas, Sandzén developed an expressionist style of painting, a bold use of stroke and color that has been likened to Vincent van Gogh and Paul Cézanne. In recent years, paintings by Birger Sandzén have become quite collectable and continue to rise in value. On a 2006 episode of Antiques Roadshow, a Sandzén painting was appraised at a value of \$30 thousand to \$65 thousand dollars.

Solomon Valley Sketches, Le Tombeau de Sandzen

For each movement of the solo cello work, inspiration was drawn from each of Sandzén's landscapes, manifesting into musical expression and haiku poetry, reflecting beauty and power from these paintings, offering tonal "impressions" and an unusual texture and interplay between words, sounds and images. One may ask, why haiku? Stemming from similar roots of Impressionism, Haiku poetry is a traditional Japanese art form, canonically consisting of three lines of 5, 7, and 5 moras each, totaling 17 moras (the Latin term *mora* translates "syllable"). Strict English haiku also consist of 17 syllables divided into three lines of 5, 7, and 5 syllables each. Written not by definitions or rules, but as "acts of consciousness", haiku are written out experiences of the here and now. Written through awareness, observation, meditation, imagination and contemplation, the poem is deliberately incomplete so that the reader can enter into the haiku moment and experience the feelings and insights of that moment for his or her self.

While meditating on each landscape painting, I was taken into a transcendental experience and the musical sounds and the poetry seemed to flow from the same creatively inspired source. Sometimes the form and

picture descriptions of the poetry dictated musical attributes, and choices of meter, rhythmic and intervallic motives, thematic material, colors and textures are derived from the poetic text, which is ultimately inspired by the painting.



GRAHAM COUNTY, 1911
Stonehenge of Kansas
Proud statues each keeping time
Sacred, eternal

The opening movement, *Graham County, 1911*, the ring of boulders is a majestic, monument-like circular structure, imposing a spacial design, and like Stonehenge, seem timeless. These detailed elements translate into the unity of motives that serve as material unifying all six movements. Keeping within the connection of the haiku syllabic order, musical elements are charged with the open intervals of 5ths 7ths and their inversions (4ths, 2nds and 11ths) constitute the harmonies, motives and contours of the opening phrases. Deliberately impressionistic and referencing Medieval “Organum”, the parallel 5ths and 7ths are tonally ambiguous and lacking the definition of a major or and minor harmony while dissonances of 7ths, 9ths and 11ths are left unresolved. The open intervals invoke a sense of open spaces, noble character and medieval austerity.



SUNSET, 1911
bird kachina trees
dancing timeless ritual
under pale tangerine clouds

Sunset, 1911 depicts a scene with two common trees, most likely the Cottonwood, Kansas’s official state tree. My reference to kachinas, spirits or personifications of things in the real world (a kachina can represent anything in the natural world or cosmos, from a revered ancestor to an element, a location, a quality, a natural phenomenon, or a concept) is an almost comical personification of the trees performing a tribal dance. Sitting a historical reference here, the Solomon River valley was host to many native Indian tribes, including the Pawnee, Delaware, Pottawatomie, Cheyenne, Kansas, Osage, Arapahoe, Kiowa, and Sioux all who camped along the river. Dance rhythms, “special sounds” imitating native flute and modal harmonic changes allude to the Native American association.



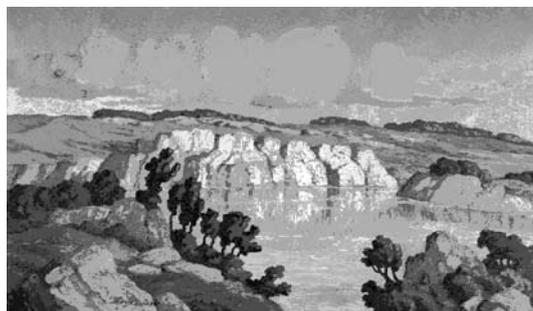
SMOKY RIVER
Indigo night blue
colors streak a mirrored lake
moon canyon echoes

Word painting is very much part of the color and image correlations to sound and texture. In *Smoky River*, the deep colors translate directly into the dark pedal point with moon reflections in the water being expressed as a tone color of harmonics at the end of the movement. Especially with images containing lakes and canyons, the interval structures of 5ths and 7ths are interplayed with their inversions, not excluding their major 7ths–major 2nds versions. Continuing the ABA structure, the 5-7-5 ratios and the three-line structure of haiku serve as a unifying form. Left hand pizzicato offers a connection between movements.



CREEK AT MOONRISE, 1921
Kissed by rising moon
a reflection following
promising morning

Similar to *Smoky River*, *Creek at Moonrise*, the parallel 6ths following the ascending whole-tone scale passages, borrow thematic material from the opening movement, creating continuity and single-mindedness of motivic units.



TWILIGHT, STEVENSON'S LAKE, 1943
Pastel baby clouds
cradle the mirrored beauty
trees gently sleeping

Twilight, Stevenson's Lake, 1943 provokes the imagery of “sleeping trees”, “pastel baby clouds” and “cradle” associations with innocence of lullaby. The plain-chant lullaby theme is displayed in harmonics with the repeated note figure taken from the opening movement’s rhythmic and intervallic motives, again providing unifying elements between the movements. References to first two movements create more unification and display elements of motivic transformation. In the textures of the painting, cloud cover, rock structures and water provide basis for the three-lined poetic form, and consequently, the ABA1 formal design.



RED FARM AND WHEAT SHOCKS, 1950
Golden fields waiting
basking in late summer warm
the lone farmer rests

Of all the six movements, *Red Farm and Wheat Shocks, 1950* is the only one bearing a “human” element. The work of one’s hands is evident in the rolled wheat shocks and well-tended farmhouse. The poem creates a character, unseen but yet assumed, resting after his work. The music brings thematic material from earlier movements, alternating in mixed meters, occasionally suggesting a quasi-waltz. The phrasing is declamatory, offering recitative and hymnal statements. Harmonic intervals of the motivic 5ths and 7ths are joined by unexpected minor 3rds, 6ths and 10ths. Nostalgic in character, the movement portrays the love of the land and the warmth of humanity.

As in much of Sandzén’s production, the subject matter of rocks, water, and trees is secondary to the artist’s expressive color and application of pigment. In *Solomon Valley Sketches*, the musical associations reflecting these properties are demonstrated through the usage of harmonies as a color and their functions, relating to impressionist attitudes, contribute greatly to creating mood and atmosphere.

Santrauka

Inspiracija ir sąsajos: Saliamono slėnis įkvepia peizažus, siuitą violončelei solo, haiku poeziją ir dvidešimt keturias Kanzaso bendruomenes

Kaip profesionalus koncertuojantis violončelininkas, autorius daugiausia dėmesio skiria naujos muzikos, pasižyminčios garso ir vaizdo sinteze, kūrybai ir atlikimui.

Konferencijoje buvo atlikta siuita violončelei solo „Saliamono slėnio eskizai. Sandzeno antkapis“ (kūrinio premjera įvyko 2011 m. spalį, minint Kanzaso pusantrų šimto metų jubiliejų). Kūrinys sukurtas pagal šešis švedų kilmės amerikiečio dailininko impresionisto Birgerio Sandzeno (1871–1954) peizažus. Įkvėpta paveikslų grožio, ši „vaizdų“ siuita yra tarsi minėtų peizažų garsinė versija. Be to, buvo pasitelkta ir originali haiku poezija – taip kūrinyje susiliejo poezija, muzika ir vaizduojamasis menas.

Straipsnyje išryškinamos ir aptariamoms technikos bei komponavimo elementai, panaudoti kuriant sinergetinį ryšį tarp vaizduojamojo meno (B. Sandzeno paveikslų su visomis jų spalvomis, faktūromis, erdviniais santykiais, simbolizmu, formomis ir struktūromis) bei muzikinių ir poetinių asociacijų, panaudotų minėtoje siuitoje violončelei solo.

Musicality of Grigory Frid's Painting

The seen music, the heard painting... These have become popular expressions. In fact, painting and music are connected with special bonds, not so much anecdotal ones, as deeply internal. In the centre of the article are reflections on the musicality of Grigory Frid's painting (22.09.1915, Petrograd–2.09.2012, Moscow), one of the oldest composers of Moscow, the author of Monologue-Operas "The diary of Anne Frank" and "The letters of Van Gogh". He left this world on the day of his birthday, on the 22nd of September 2012.

The study of musicality as a characteristic of painting originated in ancient times, in Pythagoras of Samos' research "Harmony (or Music) of the spheres". Much later I. Kepler and I. Newton used his observations in their works and were the first to declare the community in temperament of music and colour.¹

The problem of musicality of painting caused an everburning interest of artists. E. Delakrua, J. Sera, P. Siniyak, A. Matiss, K. Korovin, I. Kramskoy touched upon it in their memoirs, letters, articles, diaries. So, Delakrua noted that in painting "effects are created by a certain arrangement of colours, the play of light and shadow, in short, by what can be called the music of the picture. Sometimes this effect is caused by the harmony of lines only".² The similar thought was expressed by A. Matiss: "When all correlations of tones are found, as a result a live chord of colours should emerge – harmony similar to musical harmony".³ In his letters Kramskoy wrote: "In impressionists' paintings one sees and feels everything as glimmering, stirring and living. There are no outlines, one notices no light and shadow, but there is something caressing and warm like music".⁴

In Russian literature musicality in painting acquires theoretical basis in the works of A. Losev ("Music as a subject of logic"), P. Florensky ("Analysis of space and time in art-graphic works"), V. Kandinsky ("Dots and lines in the plate", "About spiritual in art", "About stage composition"), N. Volkov ("The colour in painting", "Composition in painting"). In his paper "About spiritual in art" V. Kandinsky reflected: "During several centuries music, with few exceptions, has been the art which uses its means not to portray natural phenomena, but to express the emotional life of the musician and to create original life of musical tones. An artist who sees no point in artistic imitation of natural phenomena, is the creator who wants and should express his inner life. He enviously sees how naturally and easily it can be achieved with music, which nowadays is the least material of all arts. It is obvious that he turns to it and tries to find the same means in his own art".⁵

Creative personalities have in practice realized "the heard" painting, having given the world a composer and an artist in one person: M. Churlenis⁶, A. Shenberg⁷, G. Frid. And while the musicality of Churlenis' and Shenberg's paintings has acquired scientific understanding, Frid's paintings in this respect have become the subject of research for the first time.

Grigory Frid had a constant interest in painting, and made the first steps in 1929 in Irkutsk where his father was sent after Solovki. For a short time the young man studied in the art college, worked as an assistant of the stage designer in the city theatre. Pencil sketches and first paintings in water-colours which he painted during his studies in the Moscow Conservatory were preserved. However, a serious passion for painting came much later, in the middle of 1960s. In one of his speeches Frid told how he came to painting: "I have never been a professional artist, but in 1961 I went on a cruise around Europe and on board the steamer I met several artists and sculptors. Among them were the son of painter Konchalovsky portrayed by his father in a famous picture "Misha, bring the beer", sculptor Gennady Shklovskiy who became my close friend. I kept a notebook where I sketched. And artists being jealous of each other, pointed at me and said: "He is doing well". And as I had a good sense of humour, I pretended to believe them. After the cruise I started visiting artists' studios, and gradually became involved. This is how I "came to painting" already middle-aged, about 60 years old.

¹ БЕЛОУЧКИН, В.Е., 1990. *Кеплер, Ньютон и все – все*. М.: Наука. Р. 103.

² ДЕЛАКРУА, Э., 1960. *Мысли об искусстве, о знаменитых художниках*. Москва: Искусство. Р. 222.

³ МАТИСС, А., 1958. *Сборник статей о творчестве*. Москва: Искусство. Р.17.

⁴ КРАМСКОЙ, И., 1965. *Письма, статьи в 2-х томах. Т. I*. Москва: Искусство. Р. 204

⁵ КАНДИНСКИЙ, В., 1910. *О духовном в искусстве*. Р. 37–38.

⁶ ЦЕСЮЛЕВИЧ, Л.Р. Ключи к творчеству М.К. Чюрлёниса. *Восход*. – № 9 (209). – Сентябрь, 2011 [Электронный ресурс]: <http://rossasia.sibro.ru/voshod/article/31142>.

⁷ НИЦЕВИЧ, Е.В. 2009. *Синтез музыки, поэзии и живописи в сочинениях Арнольда Шёнберга 1908 – 1913 годов. Автореферат Дис. ... канд. искусствоведения*. Ростов-на-Дону. [Электронный ресурс]: <http://do.gendocs.ru/download/docs-8674/8674.doc>. – Дата доступа: 20.08.2012

РАЙС, М. Арнольд Шёнберг – певец непокорной мысли [Электронный ресурс]: http://www.all-2music.com/rais_shenberg.html.

I consider myself an amateur, as I don't work on a regular basis, but nevertheless I took part in different exhibitions – in Lithuania, Israel, Russia".⁸

Frid had painted more than 150 pictures for the past 50 years. The technique was gradually being perfected, the style was being crystallized. Quite often musical works and paintings were born simultaneously, however their content was not due to the common idea. The most outstanding pictures appeared after the 1970s when Frid – the composer created works which outlined the late period of his creative work: vocal cycle to poems by G. Lorca, viola sonata, six pieces for string quartet, Monologue-Opera "The letters of Van Gogh".

Working on the opera "The letters of Van Gogh" for baritone and chamber ensemble (1975), Frid thoroughly studied the creative work of the Dutch artist. "Why did I turn exactly to Van Gogh? Is it because of the subject of his paintings? His letters? Unique destiny? Can Van Gogh be considered a "musical" artist? – Grigory Frid asked himself in the article dedicated to the creative work of the great Dutch artist. And answered: "The essence of his (Van Gogh's) painting is a huge emotional tension, emotional movement typical of music. Inseparability of events, precipitance, the movement of every dab extended in time. Spirals, lines, strokes, dotted lines, dots... like sounds merging into an entire lively musical substance".⁹

We would not know much about Van Gogh if it were not his letters. The letters of Vincent to his brother Theo (821 letters) are an amazing human document testifying not only the tragic path of the artist, but also the huge work, the spiritual content that stand behind every painting of this person who was unacknowledged during life. Convincing was Frid's idea to create musical and theatrical work on the basis of Van Gogh's letters only, not adding anything to the original text. The opera composed of 20 letters has a minimum of historic facts¹⁰. The main thing for Frid proved to be Van Gogh's understanding of events that take place and their projection on his personal fate, the moment of birth of philosophic ideas of a number of his pictures. Thus, the fourth item of the opera "Potato eaters" is a story of how Vincent Van Gogh's first great painting (1885) was created. Working on it the artist made hundreds of drawings and sketches, staying late until dark in farmers' houses until he could hardly make out colours on the palette. Five Dutch farmers are portrayed in the picture sitting at the table having poor dinner of boiled potatoes and coffee in a village hut. Their faces are lit with a yellow light from the lamp hanging from the ceiling, and they are having some special warmth and Christian charity towards each other.¹¹ The silent picture of dinner, ascetic in colour, in greenish brown tones determines also the character of music in this opera scene. The strict picture of the vocal part, rhythmical and heavy steps of basses (piano and contrabass), scanty harmonic filling of the musical substance, tipping of the micum drum. The composer, as well as Van Gogh, is not longing to the difference in colour, to flexibility of the rhythmic pattern. Asceticism appears to be a symbol of higher wisdom of farmers' existence.

It is notable that since the 1970s, the time of work on the opera, first mature works of Frid – the painter have appeared. We will draw attention to only some of his paintings outlining the sides of their musicality. We will introduce some theoretical digressions which we will consider by the examples of selected pictures.

***Digression 1.** There is an organic community of means of expression of music and painting. In its basis lies the identity of physical nature of sound and colour. The musical sound has 3 main characteristics: pitch, duration and volume. Colour also has 3 characteristics: tone, brightness and richness.*

*Pitch-fixed organized system of sounds in music is called a key. This definition exists also in painting presenting "hierarchy of all colours in composition" [2, p. 93]. Quite often **colour gamma** appears as a synonym of a key. The purport of colour **gamma** is not to stifle the colour difference making all objects discolored; the unity of **gamma** requires the richest development of colour and light. From the contrast of different colours (they are viewed in such categories as richness, depth, colour tone; intensity, lightness, shine, dullness) the **melodic** of a painting is formed.*

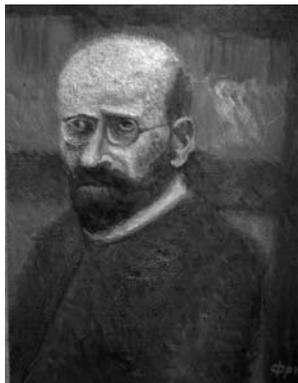
Van Gogh thought colour is symbolic: yellow means joy, warmth and sun ("Sunflowers", "Van Gogh's bedroom"), blue means sorrow and space holes ("Starlight night"). The leading colour in Frid's mature pictures is grey which probably became the symbol of deep reflection, of the time that stopped. In this very key are pictures

⁸ ФРИД, Г. 2005. Я стараюсь все время работать... *Культура*. 22/09/2005. [Электронный ресурс]: http://www.pressmon.com/cgi-bin/press_view.cgi?id=1503105.

⁹ Моноопера «Письма Ван Гога» Г. Фрида [Электронный ресурс]: <http://proarte.ru/ru/calendar/?id=957>.

¹⁰ Frid wrote the opera's libretto, 20 numbers are divided into 2 parts:
Part 1. 1. In the studio (4.42), 2. An artist (2.37), 3. Meeting (3.55), 4. Potato eaters (4.15), 5. Parable (2.21), 6. Reflection (3.01), Antwerp (2.24), 8. A talk with Christina (2.28), 9. Rain (4.07), 10. Mournful music (3.31), 11. Night (2.48), 12. Peasant cemetery (3.30)
Part 2. 13. Arl (3.14), 14. Mistral (3.30), 15. A lullaby (2.49), 16. Huts (4.55), 17. A man with a cut ear (3.23), 18. Winter (4.36), 19. St. Paul monastery (4.33), 20. The yellow sun (6.20)

¹¹ ФЕДОТОВА, Е. *Биография художника Винсента Ван Гога* [Электронный ресурс]: <http://vangogh-world.ru/bio12.php>



Example 1. The portrait of Yanush Korchak (1978)



Example 2. The portrait of father (1978)



Example 3. The portrait of Bethoven (2007)

which are united in the genre of portrait painting: “Self-portrait” (1979), “The portrait of father” (1978), “The portrait of Yanush Korchak” (1978) (Example 1). The name of Ya. Korchak, a great Polish teacher and doctor, director of the orphan’s home for Jewish children became the recollection of the Holocaust for Frid. He turned to this complex theme in 1968 during the period of work on the Monologue-Opera “The diary of Anne Frank”. “The portrait of Yanush Korchak”: a grey shade of the tired face, a beam falls on a large prominent forehead, deeply set grey-hazel eyes behind glasses. Fixed strict stare in full measure determines the style of clothing which is in dull grey and blue colours. Frid does not modulate into another colour key, but finds the development of colour inside it. The picture is penetrated with subtle melodic lines in which there are no wide leaps of colour intervals. The minor melody is flowing slowly, full of strictness and asceticism.

The blue-grey key determines the colour choice of the picture “The portrait of father” (1978) painted as if from the photograph (Example 2). The grey colour in it flashes in a bright day, the lightening of colour fills the picture with breath. The primary for the painter is not the father’s face with expressive eyes and a high forehead, but his stately figure: a proud bearing, calm hands, a straight look reflect the harmony of his soul and confidence. A vista leading into the distance broadens the range of picture’s perception, enriches its colouring with new tints: snow-whiteness, soft blue, dark grey with emphasized forms put into bended lines. And one can hear the melody of a violin which Frid’s father played during musical evenings in a small flat in St.Peterburg. It’s magical sounds as if bring the viewer into a boundless space of human life, spiritual searches... Suddenly the stare is held back by the cemetery wall and closed gates.

***Digression 2.** As N. Volkov notes: “to create an expressive, dynamic melody a composer uses more leaps (rather than an even melodic progression), acceleration, stresses, contrasts, etc. A painter uses the same methods; a complete steadiness, as a rule, is inexpressive... Continuous transition of colour is quite often combined with colour leaps, breaks of colour in places of the highest colour and light tension. These breaks immediately attract attention”.¹² Thus, one of the means of expression in painting as well as in music is **dynamics** matching with the richness of colour. Volume gradation from pianissimo to fortissimo corresponds to increase or reduction of the brightness of a line, for example to the degree of its intensity. In this respect the observation of Kandinsky is interesting: “The force applied to a fiddlestick is absolutely similar to the pressure on a pencil”.¹³*

The characteristic of Frid’s style in painting is the soft transition of colours, middle and low dynamic scale. And only some of his paintings are an exception. One of them is “The portrait of Bethoven” (oil painting, pasteboard) (Example 3). A German composer was Frid’s idol, a figure of moral perfection. Nine symphonies of Bethoven which Frid heard at the concerts in Moscow during the years of study in Conservatory, became a self-portrait of a master for Frid. Frid painted a pictorial portrait of the composer in 2007 having chosen an untypically bright palette with the dominance of red tone colours causing sensory vibrations and tension in the viewer. Frid refuses to draw small details and turns to big strokes. Thicker lines, colour contrast, the absence of smooth colour transitions, the play of light and shade. The will power of Bethoven’s spirit consists in it, does it?

***Digression 3.** An important means of expression in music as well as in painting is rhythm. In the opinion of N. Taburkin “rhythm is a form of free movement developing within and on the basis of a composition structure of a work. Rhythm and composition are mutually conditional and functionally depend on each other. Rhythm is a picture, composition is an outline and at the same time an organizing force. Rhythm in a work is the pulse, the pulsing of which turns material elements of a work into live factors of artistic energy and adds musicality to the composition”.¹⁴*

¹² ВОЛКОВ, Н. Н., 1985. *Цвет в живописи*. М.: Искусство. Р. 95.

¹³ КАНДИНСКИЙ, В.В., 2005. *Точка и линия на плоскости* [Электронный ресурс]: http://philologos.narod.ru/kandinsky/kandinsky-pl.htm#osn_pl

¹⁴ ТАРАБУКИН, Н.М., 2001. *Ритм и композиция в древнерусской живописи. Смысл иконы*. Р. 118.

Rhythm in a painting appears as an alternation of line bends, in the change of light and dark colours. It is perceived at the level of specific elements (the shape of lines, their alternation allows to speak about rhythmic softness or expression) and their unification into the picture's composition, adding elements to the space (rhythm in a broad sense of the word). A musical work has the same characteristics, in which rhythm is perceived not only at the level of duration, but also in a broad sense of the word: "the rhythm of timbres, spatial movements, pitches, dynamics, harmonic fields, forms, parameters in a certain time proportion".¹⁵ The rhythm of a picture may create the state of peace or set an expressive pace.

A soft rhythmic organization is typical of Grigory Frid's still-life. One of them is "Fruit-piece" (1980) (Example 4). A modest set of objects in a still-life: fruits (pomegranate, apples, lemons), lying in a bowl and on the table, an opened bottle of wine, a crystal glass and white flower vase. The objects are arranged on a table-cloth which is carelessly put over. Round shapes of fruit are repeated in a soft picture of a vase and are flashing in a glass. Expressive folds of a table-cloth set a romantic pace. The colour spectrum has no sudden rhythmic transitions. The contrast of a dark wine bottle and snow-white flower vase is perceived in the space filled with in a way connecting colour arrangement (like a connecting part of a sonata), smoothly modulating into another colour **gamma**. In the painting the selected pastel colours flashing blue, soft grey, pinkish tints are rhythmically repeated. The system of smooth lines iterations, colour compositions bring harmony to the picture.

Digression 4. *Composition scheme (structure) appears as an interaction of space and form both in music and in painting. "Composition is a creative act of drawing up elements into a single whole. This is formation of an idea. This is a process and a result".¹⁶ Making of a complete composition by a painter is related to composing a piece of music work by a composer.*

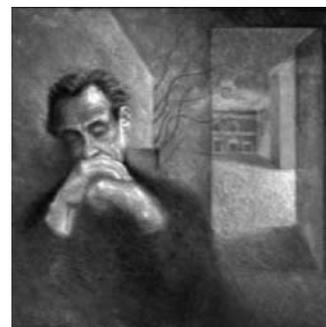
Musical forms which received their variant reading or author's original musical text in opuses of the composers of the XXth century have been perfected in European music for centuries. The following kinds of compositions are considered in painting: stable (right angles at the intersection of diagonals prevail), dynamic (axes cross at an acute angle; diagonals, circles, ovals predominate), open and closed (images are pulled to the centre of the picture). For a confident state a painter chooses calm schemes, for an unconfident – skewness.

Stable compositions with a calm scheme of objects arrangement are typical of Frid's painting. A series of the composer's self-portraits of different periods of his creative work are painted in this style. For Grigory Frid as well as for Van Gogh highly honoured by him, portrait was an exploration of a human soul, an attempt to pull out what is hidden in the deep layers of consciousness.

The composer was especially fond of "Self-portrait" of 1979 (Example 5). The figure of a person absorbed in thought: slightly bent head, high wrinkled forehead, closed eyes, hands propping up the chin. A person who went through a big shock... Severe pre-war and war years, the faces of dear people who are gone, are stored in his memory forever. Diverse positive events connected with teaching profession, Musical youth club, warm family circle and close friends can hardly cross them out. Metaphorical are the branches of a bare tree, the bends of lines of which are filled with movement – the movement of thought of a mature person. A picturesque image of bare branches we can see in the picture "The portrait of father". Blue-coloured branches associated with winter nature that had fallen asleep is a symbol of a stopped time, human memory and generations tie. Probably, not by chance Frid had chosen the same angle as in the picture "The portrait of father". But while there in the background is a blind cemetery wall – in "Self-portrait" one can see subtle outlines of Frid's pictures which are in another room behind the half-opened door. And this image is more than once portrayed in Frid's works (one of the pictures is called "An open door", Example 6). A room in symbolic poetry is associated with a human soul. Frid only prefers to open it slightly.



Example 4. Fruit-piece (1980)



Example 5. Self-portrait (1979)



Example 6. An open door (1976)

¹⁵ ЦЕНОВА, В. С. (Ответ. ред.). 2005. Музыкальное время и ритм. *Теория современной композиции: Учебное пособие*. Р. 72.

¹⁶ ЕЛАТОМЦЕВА, И. М., 2007. *Теоретическое основание изобразительного искусства. Раздел 3. Композиционная схема*.



Example 7. *Jerusalem* (2007)



Example 8. *Jerusalem* (1998)



Example 9. *Jerusalem* (2009)

Let us note one more particular detail: both the relief and the background are depicted in one palette. However, the light grey range of colours without using abrupt colour strokes chosen by Frid, does not leave the viewer indifferent due to a special plasticity of light and shade compared with the play of harmonic colours in a piece of music.

From the point of view of composition one more work of Grigory Frid is of interest – “Jerusalem” (2007) (Example 7). This is probably one of few pictures in which the painter portrayed attributes of musical art, the violinist playing music with the head bent towards the instrument. Undoubtedly, exactly this figure drawn close-up is central in the picture. In soft pastel colours of a painting the music is heard – gentle, slow and quiet dispersing in sun beams.

The sounds over ancient Jerusalem which united on its territory the tombs of ancestors and buildings for public worship of different confessions, living quarters and magnificent green park areas which appeared in a desert due to people’s efforts.

The sunny city is inscribed by the painter in a semi-circumference radiating a warm light. Rounded shapes dominate in the picture: the domes of churches, the relief of the country, the crowns of trees, the figure of a musician bent to the sun. One can discover the city, hear the violinist’s music only having gone through the symbolic gates, the gates of souls’ purification. Gates – another subject of Frid’s painting – protect and surround the city just as in a musical composition there are arch constructions in the form of a prelude and a coda. Every viewer will build their own composition of a picture open for reflection, calm in its narrative tone.

Notable is the history of creation of the picture “Jerusalem”. Ten years earlier Frid realized its concept only in the form of an ancient city (Jerusalem, 1998) (Example 8) and 2 years later he drew a picture in which the face of a musician was his own face (Example 9). This is another self-portrait of a painter whose soul will forever remain with us...

The presented analysis is in our opinion one more acknowledgement of interpenetration, the synthesis of painting and music. The theory of analysis of the works of painting is supplemented and enriched by the interpretation of a painting with the help of elements of theory and shaping of a musical art. Research works which have appeared during the last decades indicate this¹⁷. The essay about Grigory Frid’s paintings by means of tone, melodious, rhythmic, dynamic and composition analyses has allowed not to doubt their musicality.

¹⁷ 1) СУХОРУКОВА, Н. А. 2006. *Музыкальность как свойство живописи: Дис. ... канд. искусствоведения: 17.00.04.* Барнаул. Алтайский государственный университет.

2) ВАНСЛОВ, В. В. Музыка и изобразительное искусство. *О музыке и балете: теоретико-эстетические этюды* [Электронный ресурс] – Режим доступа: http://independent-academy.net/science/library/vanslov_kniga/soderzhanie.html – Дата доступа: 20.08.2012.

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Santrauka

Grigorijaus Frydo paveikslų muzikalumas

Straipsnyje nagrinėjama G. Frydo (1915–2012), vieno iš seniausių Maskvos kompozitorių mokyklos atstovų, Rusijos nusi-pelnusio meno veikėjo, Maskvos jaunimo muzikinio klubo įkūrėjo ir nuolatinio vadovo, rašytojo (6-ių knygų autorius), tapyba. Per penkis dešimtmečius Frydas nutapė daugiau kaip 150 paveikslų: per tą laiką buvo išbulinta technika, išsikristalizavo stilius. Neretai muzikos ir tapybos kūriniai gimdavo lygiagrečiai, tačiau jų turinį nebūtinai lemdavo ta pati idėja. Ryškiausi paveiks-lai nutapyti aštuntajame dešimtmetyje, kai Frydas sukūrė muzikinius kūrinius, apibrėžiančius vėlyvąjį jo kūrybos laikotarpį, – tai vokalinis ciklas pagal G. Lorkos eiles, sonata altui, šešios pjesės styginių kvartetui, monoopera „Van Gogo laiška“.

Frydo paveikslų muzikalumas gvildenamas įvairiais aspektais. Štai jie:

- a) toninis sprendimas, spalvinė gama (N. Volkovo koncepcija). Brandžiausiose Frydo paveiksluose pagrindinė spalva yra pilka, kuri autoriui, matyt, tapo gilių apmąstymų, sustojusio laiko simboliu;
 - b) dinaminė skalė (V. Kandinskio teorija). Frydo paveikslų stiliaus požymis – švelnus spalvinių sprendimų mainymasis, vidu-tinė ir rami dinaminė skalė. Išimtis tik „Beethoveno portretas“ (2007): ryški paletė su dominuojančiais raudono tono atspalviais, tono, kuris žiūrovui sužadina juslinę vibraciją, įtampą;
 - c) ritminė sandara (N. Taburkino tyrimas). Frydo paveikslams būdinga švelni ritminė struktūra;
 - d) kompozicinės schemas, struktūros (I. Jelatomcevos tyrimas). Frydo tapybai būdinga pastovi kompozicija su ramia vaiz-duojamų dalių išdėstymo schema.
- Į mokslinį kontekstą pirmąkart įvedami įvairaus žanro (portreto, natiurmorto, peizažo) G. Frydo tapybos darbai.

Andrzej Panufnik and Andre Dzierzynski: Art, Music and Poland

This paper will explore the connection between the works of the 20th Century Polish composer Sir Andrzej Panufnik, 1914–1991, and the Polish painter Andre Dzierzynski, 1936.¹ This exploration will be achieved by answering the following questions:

- How did Panufnik's defection differ from Dzierzynski's emigration to Great Britain? What stylistic similarities existed between the works of the two men?
- What effect did Panufnik's *music* have on Dzierzynski's paintings?
- Did Dzierzynski's paintings ever effect Panufnik's compositions?

In order to answer these questions it is first necessary to explore their individual narratives.

Sir. Andrzej Panufnik

Andrzej Panufnik is very rightly considered one of Poland's most prolific 20th century composers. Panufnik studied composition at the Warsaw Conservatorium (1932–1936), conducting at the Vienna Academy with Felix Weingartner (1937–1938) and composition privately in Paris with Philippe Gaubert (1938–1939). (Panufnik, 1987)

After World War II Panufnik emerged as the most promising and progressive of the new Polish composers, and subsequently became communist Poland's composer of choice. While Panufnik was bestowed with several honours² and frequently flown to the West to conduct his compositions, many of these very same compositions were heavily criticised in Poland for being formalistic. (Panufnik, 1987; Stasiak, 1990; Sokorski 1949, cited in Stasiak 1990)

Indeed the increasing pressure to compose in the Communist's rigid doctrine of *Socialist Realism* was felt much more strongly by Panufnik owing to his status. Furthermore with additional presumes placed on his everyday life, an almost complete lack of freedom and the ongoing attempts by the regime to use Panufnik as a propaganda tool, he found himself unable to compose. (Bolesławska, 2001) This can be seen in his compositional output; in his final two years in Poland (1953–1954) he composed only two small, and arguably insignificant, works; *Quintetto Accademico*, a small chamber work written as a study piece, and *Nowyy Czas*, a mass song which some, including Camilla Panufnik (2012a), argue he was forced to compose or possibly did not even compose this work at all. Thus following the death of his first child, Panufnik defected to Great Britain on the 14th of July 1954.

Panufnik stated in a British Broadcasting Corporation (BBC) broadcast speech (cited in Telewizja Polska, 2009) upon his arrival.

"I'd like to give my reasons for leaving Poland. The main reason was being forced into political activity, because of this I was in a totally uncreative situation. I was forced to participate in political activities against my own convictions. My greatest desire is to dedicate myself to creative work. This is only possible with complete freedom of thought and belief."

Once Panufnik left Poland he became persona non grata in his homeland. His music was officially banned, his scores and recordings were destroyed and his name was removed from all documents (Panufnik, 1987; Bolesławska, 2001; Siemdaj, 2001) as a penalty for this unspeakable treason against communism. Furthermore, his membership to the Polish Composers Union and his publishing contract with the state publishers *Polskie Wydawnictwo Muzyczne* were also revoked. (Panufnik, 1987; Bolesławska, 2001; Siemdaj, 2001) Panufnik had very little contact with the friends and family³ he left behind, all telephone calls and letters were censored by the state and in most cases would not even reach their intended recipient intact. Moreover, propaganda was spread in Poland to discourage his friends from contacting him or replying to any correspondence he might send. The propaganda included an accusation that Panufnik had left Poland for money and was in huge debt when he defected. Bolesławska (2001) however, has proven these allegations to be unfounded and the only

¹ Acknowledgments: Andre Dzierzynski, Julia Siudzinska, Boosey and Hawkes Music Publishers Ltd and Lady Camilla Panufnik.

² Panufnik was the winner of the 1949 Chopin Composition prize and was awarded the order of the Banner of Labour of First Class (the highest state distinction) in 1951 and 1952.

³ The only remaining member of Panufnik's family left alive in Poland at this time was his niece, Ewa Panufnik.

bill he had not paid upon his defection was his telephone bill as this had not arrived until after he had left Warsaw. Perhaps the most frightening prospect for Panufnik was that, if he ever attempted to return to Poland, he would have been instantly and permanently incarcerated.

To make matters worse, after a very short flurry of attention upon his arrival in Great Britain, Panufnik was all but forgotten. In a time which was dominated by Cold War cultural politics, where Panufnik did not belong to either side of the musical debate (the West, the East or even the reactionary movement headed by Pierre Boulez) almost no one paid attention to Panufnik or his music in the west. Even the BBC only broadcast his compositions on only 12 occasions for the first decade of his life in Great Britain, they had broadcast his works almost as many times prior to his defection from 1946–1954. Furthermore in the years 1956, 1960 and 1962–1965 he was not broadcast at all. (British Broadcasting Corporation, 2012) This was partially due to his previous position in Communist Poland and the political associations which (rightly or wrongly) came with it. To exacerbate the situation further Panufnik (1987) was a man who, by his admission, did not make friends easily. Lady Camilla Panufnik (2012a) once said that he much preferred to stay at home than attend parties or concerts. It was just as this situation began slowly to change in the mid-1960s that Panufnik met Andre Dzierzynski.

Andre Dzierzynski

Dzierzynski, Panufnik's junior by 22 years, grew up in the countryside near Vilnius and then studied Art History at the Warsaw University from 1953 to 1957 (Hamet Gallery, 1970). Unlike Panufnik Dzierzynski's decision to immigrate to Great Britain was not directly as a result of artistic pressure (Dzierzynski, 2012b), as at this point he was not a painter but an art historian. This is not to say that Dzierzynski was immune to the effects of the communist regime, he suffered as much from the housing and food shortages and lack of freedom as the rest of the people of the Eastern Bloc.

The difference between Dzierzynski and many others in Poland however was that his father, a Polish Military telecommunications engineer, had been evacuated from Poland in September 1939 with a number of Polish troops and members of the Polish government, subsequently residing in Great Britain. Thus when travel restrictions were relaxed in Poland after the 1956 cultural thaw he was granted a travel permit to see his father in Great Britain and subsequently did not return to Poland (Dzierzynski, 2012b).

Like Panufnik Dzierzynski spent his initial years in Great Britain adjusting to his new home. However he had come to Britain as a young unknown art history student, free from the Communist *excommunicata* which Panufnik bore.

In 1958 under the encouragement of the sculptor Irena Kunicka, who found him decorating windows in a department store, he took up painting, with his first professional exhibitions in 1961. (Dzierzynski, 2012b; Ellingham Mill, 1972)

How did their emigration differ?

To begin with Panufnik defected to Great Britain due to political pressures, a lack of freedom and principally an inability to compose. Contrastingly Dzierzynski *migrated* rather than defected, and while one of his reasons for migrating was a lack of freedom in Poland, he did not, in any way, suffer from the same level of artistic pressure as Panufnik did.

Panufnik was a well-known composer and as a result of his position in Communist Poland was met very briefly with adulation in Great Britain followed by many years of scepticism. Dzierzynski on the other hand was a young unknown art historian and as a result was not met with any adulation nor any prejudice.

These differences aside both men saw Communism as a highly destructive force that created a society in which they were unable to live and create. This core belief which they both shared was one of the major building blocks of their relationship.

But how did this relationship begin?

Shortly after Dzierzynski's arrival in Britain he met Panufnik's then wife Scarlet at a party of Polish émigrés. (Dzierzynski, 2012b)

It was as a result of this meeting that in 1963 Dzierzynski send an invitation to one of his exhibitions to Andrzej Panufnik. Oddly, for a man who much preferred to stay at home than attend gallery openings and parties, Panufnik accepted this invitation. Consequently having fallen in love with Dzierzynski's paintings Panufnik requested several for his new home and thus began their relationship. (Panufnik, 2012a)

Style

There are several stylistic similarities between the pair, including; their uniquely individual styles, their use of some form of scaffolding or skeleton to act as the basis for their work, the importance they placed on an economy of means and their use of Polish themes in their works.

Both men had a profound desire to create their own individual voice from an early age. As an artist Dzierzynski ignored the fashions of the time such as *Abstract Expressionism*, *Pop Art* and *Minimalism*, and dedicated himself to developing a style that was devoted to landscapes. Panufnik also disregarded the fashions of the time, unlike most of his contemporaries he never prescribed to the *Avant-garde* school of thought. In fact his compositions do not belong to any of the musical schools of thought which existed during that highly political period in musical culture.

Dzierzynski (2012b) stated in a recent interview:

“[...] he [Panufnik] asked me, ‘you as a painter how do you normally work? How do you start?’ I said... so you see I am a little like a surgeon, I need a skeleton and I can build on that skeleton. And Andrzej said, ‘fascinating absolutely fascinating. Do you know that I always look at music as if you need a spin first.’ The Spin is the backbone which holds everything and then you can create on it.”

In Panufnik’s case it seems likely that he had always used a scaffolding or skeleton of some kind to produce a work. From 1968 onwards however he used geometric shapes to do this. He uses geometry not in a solely mathematical way but rather in an intuitive fashion, taking the geometric vision and representing this within his music, as can be seen from an examination of the many geometric designs which accompany his compositions (Panufnik, 1985b). These designs help to explain how he utilised a geometric shape in order to build a composition. *Sinfonia di sfera*, for example, uses a set of spheres that denotes the overall structure, tempo and dynamics, and produces a set of notes, which form the basis of the composition’s harmonies and melody and a set of rhythmic values which form the basis of the composition’s rhythms, as presented in Figure 1.

While Dzierzynski freely acknowledges that he uses a skeleton as the basis of his paintings he does not give any further information about how he does this. Notably Dzierzynski has a photographic memory which he uses to recall not only a landscape he views but the emotions he felt when viewing that landscape (Dzierzynski, 2012b). Given this information it seems most likely that the skeleton of his works are either the emotions which he associated with the landscape upon seeing it (hence his highly coloured style of painting), or a particular element within the landscape such as a tree or building for example.

Both men sought to maintain an economy of means and prevent the use of superfluous notes or brush strokes within their works. Panufnik achieved this by producing a 3 or 4 note cell which he then derived all of his melodic and harmonic material from. He would then explore almost all of the possible transpositions, alterations, additions, etc. of this cell throughout his composition. An example of this is the 3 note cell used in Panufnik’s *Universal Prayer* and the extrapolation of this cell in the composer’s hand can be as shown in Figure 2.

Noted musicologist Jadwiga Paja-Stach (2003, p. 11) argues that Panufnik acted in the same way with rhythm, “he manipulated rhythmic models, repeated and subjected to various transformations; he used, among others, retrograde and additive rhythms.” A good example of such economy of means can be found in *Vision I* of Panufnik’s *Sinfonia Sacra* as is shown in Figure 3.

Dzierzynski’s desire for an economy of means is slightly more obvious as he clearly attempts only to paint the objects which characterize the landscape most, without diverting into insignificant detail. This is not to say that he is a minimalist but rather that he captures what catches his imagination in the landscape in a clear and direct fashion. Good examples of this type of painting include his *Polish Landscape* found in appendix Figure 1 and the *Forest of Katyń* found in appendix Figure 2.

Dzierzynski and Panufnik frequently used a variety of Polish themes within their works. In Dzierzynski’s case he often painted landscapes which he remembered from his childhood and his years studying in Warsaw. His *Landscape from Kujawy*, which can be seen in appendix Figure 3, is a good example of this. In fact it should be noted that of his first 33 paintings 18 of them were Polish Landscapes. Furthermore from 1961 Dzierzynski had begun painting landscapes of East Anglia which, as he wrote reminded him of his native Poland. (Divine Mercy College, 1966)

In Panufnik’s case events in Poland or a general longing for Poland was often heard in his music. Of the 43 works composed after his defection some 18 possessed Polish themes, including:

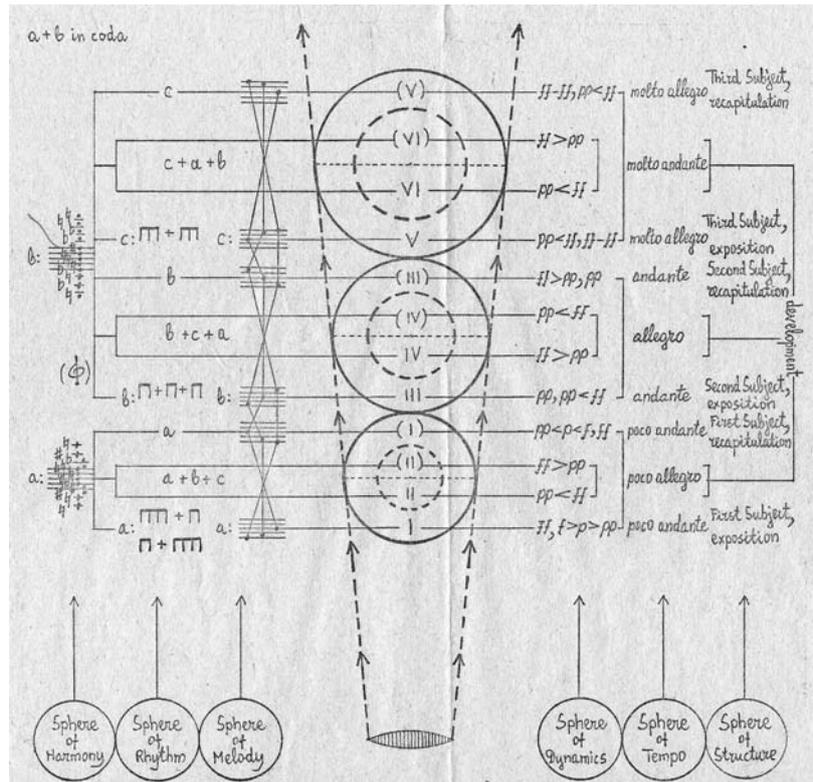


Figure 1. Andrzej Panufnik's geometric design for *Sinfonia di Sfere*.
 © Copyright by Lady Camilla Panufnik. Reproduced by permission (Panufnik, 1982)

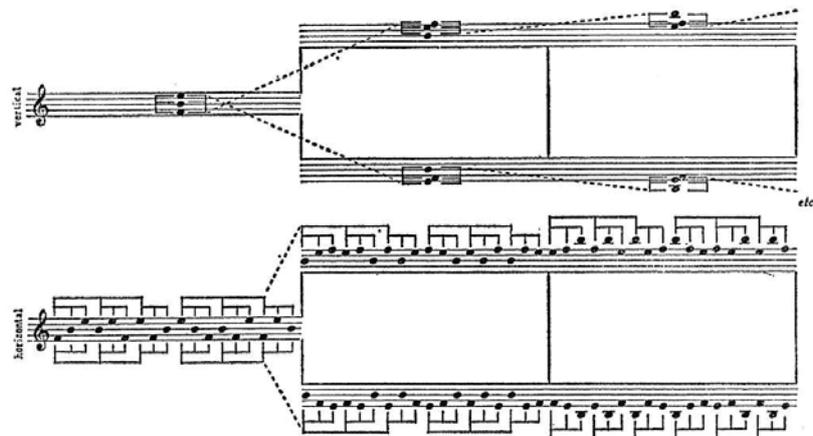


Figure 2. The 3 note cell used by Andrzej Panufnik in the *Universal Prayer* (1969) and its extrapolation.
 © Copyright by Lady Camilla Panufnik. Reproduced by permission (Panufnik, 1968)

- *Sinfonia Sacra*: composed as a tribute to Poland's Millennium of Statehood and based on the earliest Polish Hymn, the Bogurodzica (Panufnik, 1963);
- *Sinfonia Votiva*: dedicated to the black Madonna (Panufnik, 1982), a symbol of Polish independence;
- *The bassoon Concerto*: dedicated to the Polish martyr Father Jerzy Popiełuszko (Panufnik, 1985a);
- *The String Quartet No 3*: based on Polish Folk art (Panufnik, 1990).

It is clear that there were several stylistic similarities between the works of both Dzierzynski and Panufnik. Notably however most of the stylistic similarities exist not because of an effect one man had on the other, as often these similarities existed prior to their friendship. The question then follows what effect, if any, did the music of Panufnik have the paintings of Dzierzynski?

SINFONIA SACRA

VISION I ANDRZEJ PANUFNIK

The image shows the first page of the musical score for 'VISION I' from 'SINFONIA SACRA' by Andrzej Panufnik. The score is for Tromba 1 in Do and four Tr. in Do parts. The tempo is marked 'c.c. 48' and 'Maestoso'. The key signature has one flat. The score includes various dynamics such as *secco*, *ff*, and *pp*, and performance instructions like *lunga* and *secco*. There are two first endings marked with '1' and '2'.

Figure 3. The first page of Vision I, *Sinfonia Sacra*.
 © Copyright 1967 by Boosey & Hawkes Music Publishers Ltd. Reproduced by permission (Panufnik, 1963)

KATYŃ EPITAPH

4/4 *c.c. 48 (molto lento)* ANDRZEJ PANUFNIK

The image shows the first 12 bars of the musical score for 'KATYŃ EPITAPH' by Andrzej Panufnik. The score is for Violino Solo and Vln. Solo. The tempo is marked 'c.c. 48 (molto lento)'. The key signature has one flat. The score includes various dynamics such as *p*, *pp*, and *più pp*, and performance instructions like *espr. (improvisando)* and *ten.*. There are also markings for *h* and *pp*.

Figure 4. The first 12 bars of Andrzej Panufnik's *Katyń Epitaph*.
 © Copyright 1972 by Boosey & Hawkes Music Publishers Ltd. Reproduced by permission (Panufnik, 1972)

Katyń Epitaph

Dzierzynski stated, in a recent correspondence, that he almost always listens to music when painting and that this includes the music of his good friend Andrzej Panufnik. (Dzierzynski, 2012a) However the only painting which he painted while specifically listening to the music of Panufnik was, the *Forest of Katyń*, as found in appendix Figure 2. Dzierzynski produced this painting while repeatedly listening to Panufnik's *Katyń Epitaph*, which is dedicated "to the memory of 15,000 defenceless Polish prisoners-of-war murdered in Russia." (Panufnik, 1972, p. 1) As Dzierzynski (2012b) recounts; "Immediately after I listened to it for the first time I went and got the largest canvases I could and I painted this [...]"

This painting is indeed large measuring at 140 cm by 165 cm. The majority of the canvass is taken up by a vast blue sky which meets with a distant black forest, on the horizon of a wide, expansive and icy plain. The great expanse of space which is visually present in this painting can also be heard in Panufnik's *Katyń Epitaph*. This is due to the works very gradual dynamic and rhythmic changes and the continues thread which is created by the use of a three-note cell to create all of the harmonic and melodic material of the piece. Furthermore the hairpin like crescendo and de-crescendos contained in the opening line of the work helps to create this feeling of distance; this can be seen in Figure 4.

The cold icy plain and the cool blue sky which take up almost the entire painting represent the tragic emotions associated with the Katyń massacres. Indeed the very same emotions can be found in Panufnik's *Katyń Epitaph*, for example, in the opening of the work, a lone violin plays a slow falling line with sombre and almost grief stricken tonal quality that very easily conjure images of slowly falling tears or the wind on this icy plain, as seen in Figure 4. In fact the falling line in the music and the cold colours in the painting both help to produce a cold emotional response from the listener.

Interestingly Dzierzynski (2012b) said:

"[...] Andrzej's *Katyń Epitaph* was taking me, not to the tragedy or fear of those men [...] but rather the hope. That hope was the gap [...] the gap is there to show that the forest cannot end your life, that there is always hope."

This is very interesting for several reasons. Apart from the fact that Dzierzynski again acknowledges the influence of Panufnik's music on this painting, he also shows that he heard in the *Katyń Epitaph*, and as a result painted a work, with the dual emotions of grief and hope. This dual emotional response comes in Panufnik's music principally from his use of, what Professor Charles Bodman Rae (2001) labels, a *major-minor chord*. He goes on to say (2001, p. 136), "[A] four-note chord which can be described as 'major-minor': the triadic configuration which contains both major and minor thirds in relation to the same root." Hence the use of both tonalities at the same time results in a dual emotional response, an example of such a chord can be seen in Figure 5.



Figure 5. An example of a major-minor chord as used by Andrzej Panufnik

Panufnik uses this type of chord throughout this work, as can be seen in bars 15, 17 and 20–22 for example, where he has helpfully indicates the minor third with a bracketed natural sign.

In the end by Dzierzynski's own admission this painting was overtly affected by Panufnik's composition, the *Katyń Epitaph*. Furthermore the expanse of space, the tragic and cold emotional content and most importantly the dual emotions within the works prove this association.

Landscape

Andrzej Panufnik had a great appreciation for the artwork of Andre Dzierzynski, and used his paintings as cover art for 3 of his recordings in the 1960s. Including his *Polish Landscape* which appeared on the 1967 Unicorn recording of *Sinfonia Sacra* and *Sinfonia Rustica*, as found in appendix Figure 4. It was this same painting that Panufnik acquired for his studio. Notably this was the only painting he had there and according to Andre Dzierzynski (2012a) he called it "my window for Poland". But admiration for Dzierzynski's paintings doesn't mean that Panufnik's music was affected by them, although there is evidence to suggest that this is a least possible.

In 1962 Panufnik composed a short work for string orchestra entitled *Landscape*. Panufnik (1985b, p. 34) wrote in his program notes, “*This is an attempt to convey musically a landscape [...] seen in Suffolk or remembered from Poland.*” Obviously this was before he had met Dzierzynski and hence it would seem to be impossible for his art work to have effected this composition as Panufnik presumably had never seen his paintings. However in 1963 Panufnik did uncharacteristically accept an invitation to one of Dzierzynski’s exhibitions under the premises of buying some of his paintings. It is therefore possible that he made this decision based on other paintings by Dzierzynski that he had seen previously. Additionally he revised *Landscape* in 1965 and it is highly possible that Dzierzynski’s landscapes generally or more specifically the Polish Landscape which hung in Panufnik’s studio could have effected that revision.

Ultimately while the painting probably meant a lot to Panufnik as it was the only painting in the studio and reminded him of Poland, but there is no evidence that it or indeed any of Dzierzynski’s art works directly affected his compositions.

Conclusion

In conclusion both men left their homeland due to the highly destructive nature of Communism, however due to Panufnik’s position in Poland he suffered creatively far more than Dzierzynski. Additionally as a result of his position in Communist Poland Panufnik suffered from a level of scepticism once he emigrated which Dzierzynski did not.

It is clear that there were several stylistic similarities between the works of both men, however most of these similarities existed prior to their meeting hence their relationship would only have galvanized them. It is clear however that Dzierzynski’s painting the *forest of Katyń* was visibly effected by Panufnik’s composition, *Katyń Epitaph*. While it is far less clear if Dzierzynski’s paintings, in particular the Polish Landscape housed in Panufnik’s studio, ever affected Panufnik’s music.

☞ see p. 187



Figure 1. Andre Dzierzynski’s *Polish Landscape*.
© Andre Dzierzynski. Reproduced by permission



Figure 2. Andre Dzierzynski’s *Forest of Katyń*.
© Andre Dzierzynski. Reproduced by permission



Figure 3. Andre Dzierzynski’s *Landscape from Kujawy (Raciazek)*. © Andre Dzierzynski. Reproduced by permission



Figure 4. Andre Dzierzynski’s *Polish Landscape*. As seen on the cover of the 1967 Unicorn recording of Andrzej Panufnik’s *Sinfonia Sacra* and *Sinfonia Rustica*.
© Andre Dzierzynski and Lady Camilla Panufnik

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Santrauka

Andrzejus Panufnikas ir Andre Dzierzynskis: menas, muzika ir Lenkija

Straipsnyje nagrinėjamos dviejų XX a. lenkų menininkų – kompozitoriaus sero Andrzejaus Panufniko (1914–1991) ir dailininko Andre Dzierzynskio (g. 1936) – kūrybos sąsajos. Abu šie kūrėjai paliko Lenkiją ir išvyko į Didžiąją Britaniją šaltojo karo metais, abu buvo nukentėję nuo lenkų komunistinio režimo šeštojo dešimtmečio pradžioje. Greičiausiai dėl šių bendrų išgyvenimų jie ir tapo artimais draugais.

Seras Andrzejus Panufnikas labai vertino Andre Dzierzynskio kūrybą, o jo tapybos darbus panaudojo savo trijų kompaktinių plokštelių, išleistų septintajame dešimtmetyje, viršeliams. Ledi Camilla Panufnik (Andrzejaus žmona) taip pat rekomendavo Dzierzynskio darbus senesniai „Classic Production Osnabrück“ (CPO) kompanijos išleistam visos Panufniko simfoninės kūrybos plokštelių rinkiniui. Be to, savo laiškuose ledi Camilla įvardijo Dzierzynskį kaip vieną iš kelių Panufniko itin mėgtų tapytojų.

Straipsnyje nagrinėjama Panufniko muzikos įtaka Dzierzynskio kūrybai. Paminėtina, kad pastarojo meto korespondencijoje Dzierzynskis rašo, jog tapydamas jis beveik visada klausosi muzikos (ir savo gero draugo Andrzejaus Panufniko kūrinių).

Vienam iš dailininko darbų skiriamas ypatingas dėmesys. Tai paveikslas „Katynė“, šiuo metu priklausantis ledi Camillai Panufnik. Dailininkas jį tapė klausydamasis Panufniko kūrinio „Katynės epitafija“, skirto „penkiolikos tūkstančių beginklių lenkų karo belaisvių, nužudytų Rusijoje, atminimui“. Nagrinėjamos vizualinės diagramos (geometrinės figūros), kurias Panufnikas dažnai naudojo kaip savo kūrinių pagrindą, ir keliamas klausimas, ar tokių diagramų yra Dzierzynskio darbuose, įkvėptuose Panufniko kūrybos.

Šiek tiek vietos skirta ir klausimui, ar Dzierzynskio paveikslai turėjo nors kiek įtakos Panufniko muzikai. Dailininkas rašo: „Vieną „Lenkišką peizažą“ jis [Panufnikas] įsigijo savo studijai. Tai buvo vienintelis paveikslas studijoje, ir jis jį vadino savo „langu į Lenkiją“.

Ut Pictura Musica: Interactions between Igor Stravinsky' Concerto for Piano and Wind Instruments and Analytic Cubism in Visual Arts

*Music.
The breath of a statue.
Or, perhaps:
the silence of a painting. The words beyond
where all words end.¹*

There are many proofs regarding Igor Stravinsky's deep connection to visual arts. Igor Stravinsky had visual ideas during composing his masterpieces (The Firebird, The Rite of Spring etc.) according to his letters, books and conversations. Unfortunately, there is no information or any evidence about the correspondence between aural and visual elements in his Concerto for Piano and Wind Instruments... In my opinion, this concerto generally and the first movement particularly have a visual equivalent, which could be found in the cubist movement. In order to prove this argument we have to find common characteristics between the musical style/language of this musical work and the analytic cubism style in painting. In my paper I'll try to examine these questions through deep analyze of the first movement of Stravinsky's work and its connection to paintings by P. Picasso and G. Braque.

There is certain amount of questions regarding this topic (music and visual arts). For example: Could any work of visual arts be translated into music? (and vice versa). How precise could it be? What would our expectation be like, if we are aware to the interaction between them? Could these relations change our understanding (as listeners) and interpretation (as performers) drastically? Etc.

The incredibly interesting and long history of this interactions started thousands of years ago from the short sentence of Simonides of Ceos, the most eminent of the Ancient Greek lyric poets (6 century B.C.), who proclaimed painting and poetry as sister arts and said, "Poetry is vocal painting, as painting is silent poetry".

This thought was quoted by Plutarch (46–120 A.D.) who changed it to "Painting is a mute poetry and poetry is a speaking picture" in his *De Gloria Atheniensium*. And also by Longinus (1st century A.D.) in his "On The Sublime". However between those three great thinkers there were many others, who were intellectually busy with the idea of concerning the essence, comparison and identity of poetry, paintings and later music, such as: Plato (427–348 B.C.) in "The Republic", Aristotle (384–322 B.C.) in "The Poetics" and Cicero (106–43 B.C.) in "Tusculans" etc. During the 3,000 years when painting was regarded as mimetic it was easy enough to claim its parallel with poetry, because according to the ancients, they both "imitated" human action (Aristotle even discussed music as mimetic).

This relation reached the greatest popularity during the Renaissance, which continued until the middle of the 18th century. The contemplations regarding this interaction weren't limited by resemblance of arts, but was spread to following spheres of discussions, such as: differences and superiority of arts. In these intellectual battles and even wars participated all of the thinkers mentioned above. Almost all of them were convinced that poetry is surpassed over painting. Since poem develops in time and painting remains the same, and in addition poem can depict what cannot be visually depicted. In the 18th century was an opposite view on this comparison: poetry has no thematic limitations and endless capability, when painting is limited to visually perceptible objects in a single moment and incapable of dealing with logical relationship.

In 19th century the paradigm of painting as silent poetry was replaced by the paradigm of painting as silent music. The new paradigm was made explicit in 1859, in an article in the *Gazette des Beaux-Arts* by the critic Louis Viardot, who wrote an essay with a provocative title: "Ut pictura musica", or "As with music, so with painting". It was a kind of turning point in the history of relations between music and visual arts. Musicologists and art historians begun to explore the reciprocal influences between music and painting during the nineteenth century, a critical period when instrumental music was identified as the paradigmatic expressive art and theoretically aligned with painting in the formulation *ut pictura musica*.

¹ Rilke, R.M., 1981, *Selected Poems of Rainer Rilke*, ed. and trans. Robert Bly New York: Harper Perennial.

Under music's influence, painting approached the threshold of abstraction, concurrently many composers cultivated pictorial effects in their music. Following terminology was developed in this period of time: visualization in music, musical pictorialism in painting etc. Great French poet and writer Charles Baudelaire tried and fully succeeded (in his opinion) in depicting paintings by musical terminology. Another great artist of this time, French painter Eugène Delacroix talked about musical harmony in paintings. Much later the American painter Jackson Pollock, and the Italian sculptor Anthony Caro, both invited the viewer to see their work as music. A French artist André Derain announced the dissonant principle in the paintings of the Fauves as well. During the 19th century (the second half) composers, painters and philosophers actively participated in interacting discourses in seeking to redefine the very identity and the aims of their arts, but they also dealt with comparisons, differences and superiority. For example: German philosophers Friedrich Schiller and Arthur Schopenhauer both claimed that music is undoubtedly a superior art. Later, following them, a great Russian painter Wassili Kandinsky with his usual emotionality stated that "...they (arts) are finding in Music the best teacher ... music has been for some centuries the art which has devoted itself not to the reproduction of natural phenomena, but rather to the expression of the artist's soul, in musical sound."²

There are many proofs regarding Igor Stravinsky's strong connection to visual arts, the composer was deeply in love with painting, sculpture and architecture throughout his whole life. "An artist must avoid symmetry, but he may construct in parallelisms ... as in The Last Judgment mosaic in Torcello, where the sizes and proportions, movements and rests, darks and lights of the two sides are always varied"³ expresses Stravinsky his opinion about the 12th-century Byzantine mosaic, The Last Judgment in Torcello cathedral. In the following words he depicts another visual work, this time by the Dutch artist Piet Mondrian "Blue Façade" (1914): "This painting is composed of elements that tend to symmetry, but avoids symmetry in subtle parallelisms... Of all musicians of his age Haydn was the most aware... that to be perfectly symmetrical is to be perfectly dead".⁴ Not once he compares between two arts: "just as our eye completes the lines of a drawing which the painter has knowingly left incomplete, just so the ear may be called upon to complete a chord and cooperate in its resolution, which has not actually been realized in the work..."⁵ Or another one: "A color only has value in relation to the other colors... Red has no value in itself. It only acquires it through its proximity to another red or a green... And that is what I have wanted to do in music..."⁶.

Other than that, the composer expresses his opinion regarding differences between music and visual art: "The plastic arts are presented to us in time: we receive an over-all impression before we discover details little by little and at our leisure. But music is based on temporal succession and requires alertness of memory. Consequently music is chronologic art, as painting is a spatial art."⁷

There are many artists who talked about the importance of "visual component" in Stravinsky's oeuvre, and perhaps the presence of this component could explain this fact that so many composer's works were translated into the visual language of ballet? For example: *Dances Concertantes*, *Ragtime*, *Movements for piano & orchestra*, *Variations*, *Capriccio for piano & orchestra*, *Symphony in three movements*, *Violin Concerto*, *Duo Concertante*, *Choral variations*, *Symphony of Psalms*, *Tango*.

One way or another the "visual component" of his music was very attractive to painters, such as Natalia Goncharova, Marc Chagall, Nikolai Roerich, Alexander Benois, Pablo Picasso etc.

As it was already mentioned, The Concerto for Piano and Wind Instruments was written in Paris in 1923–1924, after the Symphonies of Wind Instruments. These two compositions belong to the period known as neo-classic period (departing from the composer's previous Russian style). This concerto stands among many works for piano written about the same period of time and were to be played by the composer himself, such as *Capriccio for Piano and Orchestra*, *Sonata*, *Serenade in A Major*, etc. The Concerto for Piano and Wind Instruments is the first original full-scale work of the "neo-classical period" (by the way, Stravinsky himself didn't support this division in his own words ever).

The Concerto for Piano and Wind Instruments was written in that time when the relations between different arts were crucial. But before dealing with the visual equivalent of this composition I'd like to spotlight some formalistic tendencies in the concerto. Generally in this period and specifically in this work the composer

² Kandinsky, W., 1977. *Concerning the Spiritual in Art*, Revised edition edition, Ch. 4. Dover Publications Inc.

³ Craft, R., 1959. *Conversation with Igor Stravinsky*, p. 92. New York: Doubleday&Company.

⁴ *Ibid.*, p. 16.

⁵ Stravinsky, I., 1993. *Poetics of music*, Revised edition, p. 34. Harvard University Press.

⁶ Carr, M.A., 2010, *Stravinsky's Pulcinella: A Facsimile of the Sources and Sketches*, Wisconsin: A-R Editions.

⁷ Stravinsky, I., 1993, *Poetics of music*, Revised edition, p. 34. Harvard University Press.

wanted to find objectiveness and an essential universal principle of rational necessity with celebration of musical construction (without any personification or self-gratification).

In his books Stravinsky crystallized some of the basic ideas of the formalistic aesthetics with his famous thesis about the “inability of music to express virtually anything other than itself”. A Finnish musicologist and semiotician Eero Tarasti relates Stravinsky’s music to formalism: “Stravinsky has been influenced by the modernistic movements prevailing in Russia at the beginning of the century and which later were crystallized into aesthetics of the Russian formalists...”⁸

The comparisons and all kind of parallels between Cubism and Stravinsky and more specifically between Picasso (as the Stravinsky of art) and Stravinsky himself (as the Picasso of music) are well known. Unfortunately, there is no information or any evidence about the correspondence between aural and visual elements in the Concerto for Piano and Wind Instruments. In spite of this I’d like to try and find the common characteristics between this work (the 1st movement) and the Cubism movement. Moreover, I would like to take one step forward in attempt to find correlations between this composition and one of the major branches of the artistic movement of Cubism-Analytical Cubism, which was developed between 1908 and 1912.

There are a few fundamental characteristics of this branch: 1) Analytic cubists “analyzed” natural forms and reduced the forms into basic geometric parts on the two-dimensional picture plane; 2) Objects are depicted from different viewpoints simultaneously; 3) Movement is based on rhythmical obsession, non-symmetrical structure and juxtaposition of static and dynamic; 4) The figure and ground are given equal importance; 5) Color is almost non-existent, except for the use of a monochromatic scheme.

Now we are on our way to find the same characteristics in the work of Igor Stravinsky:

1) The equal importance of “figure and ground” in concerto could be easily found in blending of melody and accompaniment and blurring between consonances and dissonances (or renouncing of the dialectical relationship between dissonance and consonance).

2) Movement is precise, with not symmetrical structure (as in paintings in analytical cubism); mechanical and non-stop movement creates a feeling of rhythmical obsession; juxtaposition of static and dynamic sticking out because of endless repetitiveness of very small patterns.

3) Depiction from different viewpoints simultaneously we can find in Stravinsky attempt to “show” the same sound (A) from different viewpoints, putting it in the center of his observation, using different intervals, chords/harmonies and rhythmical patterns.

4) Monochromatic color in concerto is created because of unusual using of wind instruments, avoiding their melodic ability; unusual using of piano, as “crispy”, percussive quasi-mechanical instrument (avoiding romantic colorfulness); confusion between two different colors – major and minor gives us uncomfortable feeling of inability to recognize the color; massing together chords of various types, depriving them of their specific tonal pull causes the same result, likewise using a number of harmonic blocks, segments of melody which belongs to different tonal orbits and avoiding (almost) dynamic nuances in concerto.

In this paper were attempts to discover the hidden “visuality” of musical language in Stravinsky’s Concerto for Piano with Wind Instruments. After the short trip through correlations between two arts ,we can be if not completely convinced, at least eagerly ready for contemplations on this topic... But surely, we are left with a few intriguing questions: Does this kind of “marriage” between these two arts help us understand/decode Stravinsky’s music? Would it serve the composer’s score? Does it clear up the nuances of his works? Or maybe, Stravinsky’s music can speak forcefully enough without any help?

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⁸ Tarasti, E., 1979. *Myth and Music*, p. 276. The Netherlands: Walter de Gruyter.

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Santrauka

Ut pictura musica: I. Stravinskio Koncerto fortepijonui ir pučiamiesiems bei analitinio kubizmo dailėje sąsajos

Yra žinoma daugybė įvairių muzikos ir vaizduojamųjų menų sąsajų apraiškų: F. Lisztas ir Raphaelis, C. Debussy ir C. Monet, O. Respighi ir S. Botticelli ir t. t. Nagrinėjant šį reiškinį (muzikos ir vaizduojamųjų menų sąsajas), kyla keletas klausimų:

Ar įmanoma vaizduojamojo meno kūrinį perkelti į muziką (ir atvirkščiai)? Kaip spalvą „perkelti“ į muziką? Kaip tiksliai tai įmanoma padaryti? Kokie yra mūsų lūkesčiai, kai žinome apie tokią ar panašią sąveiką?

Straipsnyje mėginama atsakyti į šiuos klausimus detalai nagrinėjant Stravinskio Koncerto fortepijonui ir pučiamiesiems I dalį bei jos sąsajas su P. Picasso ir G. Braque'o paveikslais ir daugiausia dėmesio skiriant spalvų problemai.

Autorės manymu, visas šis Koncertas (ir ypač jo pirmoji dalis) turi vizualinį ekvivalentą, randamą kubizmo judėjime (tiksliau, analitiniame kubizme), kuriam būdingas statiškumo ir dinamiškumo priešpriešinimas bei vaizdavimas iš skirtingų požiūrių vienu metu; figūros ir fono klausimas, ir pan. Be to, ir analitinio kubizmo darbuose, ir Stravinskio muzikoje galima pastebėti bendrą požiūrį į spalvą, tiksliau – beveik spalvos nebuvimą (monochrominę spalvą).

Šį teiginį siekiama patvirtinti ieškant bendrų bruožų Stravinskio Koncerto muzikinėje kalboje bei analitinio kubizmo tapybos stiliuje.

Music and Paintings in Eduard Terényi's Creation

Eduard Terényi (b. 12th of March 1932, Târgu-Mureș, Romania) renowned composer, musicologist, painter is also a professor of composition, harmony and musical dramaturgy at the Gheorghe Dima Music Academy in Cluj-Napoca. He has developed a prodigious and vast activity, permanently marked by the opening towards the new composing tendencies and musicological concepts. His compositions, around two hundred of them, cover a vast genuine pallet (symphonies, vocal-symphonic genres, instrumental concertos, chamber music, instrumental genres, vocal genres, choral music, mono-operas)¹.

Along the years, Ede Terényi has been preoccupied with the abstract, non-figurative graphic art. His graphics that have been made known to the public in expositions, include the cycles: *The Months of the Year* (or: *La Puerta del Sol*), *Exotic Flowers*, *Genesis*, *Instrumentarium*, *Dantesca*, *In Dante's Garden* and *Nausicaä*.

Between 1967–1977, Eduard Terényi's creation was marked by the graphic notation. Starting from the manuscripts of his study years, through the drawing of the musical notes with a black ink in a special manner that evokes the "atmosphere" of the wood engravings, we can notice his orientation towards the visual: "Many composers are attracted to literature or poetry. I am very interested in the visual arts."²

His affinities for fine arts were remarkable since he was a child:

As early as his gymnasium school years there can be discovered his inclinations towards the visual arts, as one of his passionate preoccupations was to make and to ornate with paint different figurines, pitchers and pots. Nowadays he still keeps, as a kind of memory, a relic from that period of his youth.³

In the seventies, in the music of the contemporary generation we can see that the graphic notation is in a perfect symbiosis with aleatoric music. The graphism has profound resonances with the Terényian creation of that time. A significant fact is that, using the modern musical notation, an artistic musical drawing can be created, which is similar to the modern graphics:

Even in the years 77's–78's, the first exhibitions dedicated to some scores conceived as graphics and not as much as sonorous art appeared in the Occidental Europe and they were not destined to the musical interpretation. The composers Sylvano Bussotti, Anestis Logothetis, John Cage, Earl Brown, Robert Moran and others, announced these pictorial graphics for the end of the 50's and the beginning of the 60's.⁴

Some of Terényi's graphic scores from this period of creation were presented in exhibitions as fine arts, together with his paintings (the cycles *Exotic Flowers*, *Genesis*) and the public received them with a special interest: *Piano Playing* vol. V (1973) and vol. VI (1974), *Concert for Ars Nova* (1976), respectively, *Symphony In Memoriam Bartók* (1977) for string orchestra and, at the end of the period, we have *Chaconne* (1978) for solo organ and *The Symphony for the Percussion* (1978). The inter-artistic variations represent a new dimension of the terényian art through these design-scores having similar contours with his coloured graphics (Figures 1–5).

Nowadays, the composer draws our attention to the possible shortcomings of the graphic music:

I wanted again to penetrate the music from the exterior. In the same way as in my constructive period of creation (1957–1967), I subordinated the music to some extrinsic ties. Instead of mathematical systems I used graphical illustrations to mould the musical alloy. I made scores that contained more designs than music. The furthest on this way, I came into my *Concerto for Ars Nova* (1976). Its score deserves to be contemplated exclusively from a graphic point of view. (...) Sooner or later, against all constraints, the music had to evade from the jail of graphic scores, in the same way it slipped out of the dodecaphonic cuffs!⁵

Terényi's paintings are "musically" in the same way his musical graphics are "pictorially" conceived. In the cycles of abstract colored graphics dating from 1977–1982: *Genesis*, *La puerta del Sol*, *Exotic Flowers*, "the spots of colors and their movements are polyphonically and harmonically organized, I can imagine them as musical

¹ For further information: TERÉNYI, E., Compositions, Biography, Graphics [online]. *Ede Terényi*. Available from: <http://ede-terenyi.blogspot.ro/> [Accessed 1 December 2012]

² Interview with E. Terényi, February 2009.

³ COCA, G., 2008 (p. 10). Ede Terényi – The Retrospective of Five Decades of Creation. *Studia Musica* 1, 3–38.

⁴ Interview with E. Terényi, quoted in HOTORAN, A. M., 2008 (p. 12). *The variational concept in Eduard Terényi's organ music*. Cluj-Napoca: Risoprint Publishing House.

⁵ E. Terényi, quoted in COCA, G., 2008 (p. 10). Ede Terényi – The Retrospective of Five Decades of Creation. *Studia Musica* 1, 3–38.

harmonies”⁶, the composer confesses (Figures 1, 2, 7). Dwelling on Terényi’s inter-artistic creation, the organist Molnár Tünde (2005, p. 38–39) stated:

His artistic obsessions are the lines, the colours and the play of the shapes. From a structural point of view, he feels himself to be very close to the visual arts, especially sculpture and graphics. The key of the geometry obsession in Terényi’s creation is the permanent search for the essence that is sublime in form and colour. Regarding this preoccupation, the composer told me in 1982 the following: “*I think and I create in drawings, in spots of colours even when the material I use is not stone or earth, but a mere musical note.*”⁷

As early as 1912, the Russian painter and art theorist Wassily Kandinsky affirmed that the tendency of the modern fine art towards the abstract and non-figurative shapes can be explained through the fact that, in his search for spirituality, the artist inevitably comes closer to the musical realm:

A painter who finds no satisfaction in the mere representation of natural phenomena, however artistic, who strives to create his inner life, enviously observes the simplicity and ease with which such an aim is already achieved in the non-material art of music. It is easily understandable that he will turn to this art and will attempt to reciprocate it with his own medium. From this derives some of the modern search in painting for rhythm, mathematical abstract construction, colour repetition, and manner of setting colour into motion. The comparison of various means with which each single art expresses itself, by learning from each other, can only be successful and conclusive if the lesson is not only superficial but truly fundamental. Thus, one art must learn from another how to use its common principle and how to apply it to the fundamentals of its own medium.⁸

In Terényi’s imagination, the sounds, chords and the tonal center are always associated to colours, thus rounding a personal and subjective system of synaesthesia. As for example, C major represents the white color; C # major – red; D major – bright yellow; E flat major – grey – blue of the steel; E major – the sky blue; F major – light green, that is coloured with a bit of a yellow; F # major – very dark green; G major – warm grey; A flat major – dark brown; A major – the colour of a beautiful red rose; B flat major – violet; B major – light yellow, mixed with the green and so on. The picture *Dodecaphony* from the cycle *Instrumentarium* (Figure 6) illustrates this phenomenon. The colours of the minor scales are combined in such a way as to correspond to the colours of the parallel major and homonym tonalities/modes. The subjective character of these colour-sound correspondences is obvious since for A. Skryabin, for example, A was green, while for O. Messiaen it was blue⁹.

Kandinsky however, has remarked the universality of the colours-registers and colours-timbres associations:

The sound of colour is so precise that it would be difficult to locate anyone who would attempt to express the impression of bright yellow in the bass notes of the piano, or rose-madder as a soprano voice.¹⁰

Perceiving his own scores as stained glass windows, Terényi even published a play entitled *Harmonie vitreau* (*Stained glass harmony*), in two variants: one as musical score and the other as stained glass score (Figure 5). Terényi’s synaesthesia has an illustrative and symbolic nature, analogous to O. Messiaen’s, whom he deeply admires¹¹:

I am affected by a sort of synaesthesia – Messiaen has said –, of the mind rather than of the body, which allows me, when I hear a piece of music, and also when I read it, to see internally, through the mind’s eye, colours which move with the music; and I feel these colours extremely vividly, and sometimes in my scores I have even indicated precisely the correspondences.¹²

⁶ Interview with E. Terényi, February 2009.

⁷ MOLNÁR, T., 2005 (p. 38–39). *The romanian organ music in the XXth century. New Compositions, Stylistic and Interpretative Analyses*. Cluj-Napoca: Grafycolor Publishing House.

⁸ KANDINSKY, W., 1946 (p. 35). *On the spiritual in art*. New York: Solomon R. Guggenheim Foundation.

⁹ GRIFFITHS, P., 1978 (1037). Catalogue de Couleurs: Notes on Messiaen’s Tone Colours on His 70th Birthday. *The Musical Times* [online], 119 (1630). Available from: www.jstor.org [Accessed 29 November 2012]

¹⁰ KANDINSKY, W., 1946 (p. 42). *On the spiritual in art*. New York: Solomon R. Guggenheim Foundation.

¹¹ HOTORAN, A. M., 2010. Musical and spiritual affinities: Olivier Messiaen and Eduard Terényi. In: V. MUNTEANU, R. RADUCANU, GH. DUTICA, A. CROITORU, V. E. BALAS, ed. *11th WSEAS International Conference on Acoustics & Music: Theory & Applications*, 13–15 June, 2010, „G. Enescu” University, Iasi, Romania. WSEAS Press, 190–195

¹² O. Messiaen, quoted in GRIFFITHS, P., 1978 (p. 1035). Catalogue de Couleurs: Notes on Messiaen’s Tone Colours on His 70th Birthday. *The Musical Times* [online], 119 (1630). Available from: www.jstor.org [Accessed 29 November 2012]

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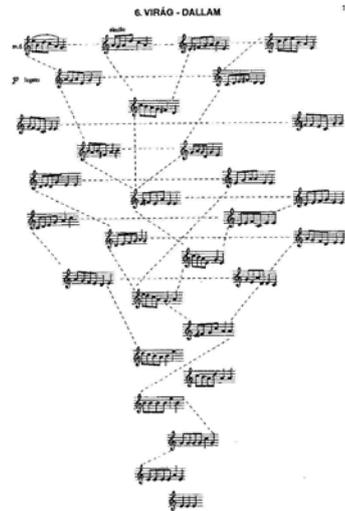


Figure 1. Flower Melody, in Piano Playing VI (1974)



The Thistle (1979), the cycle Exotic Flowers

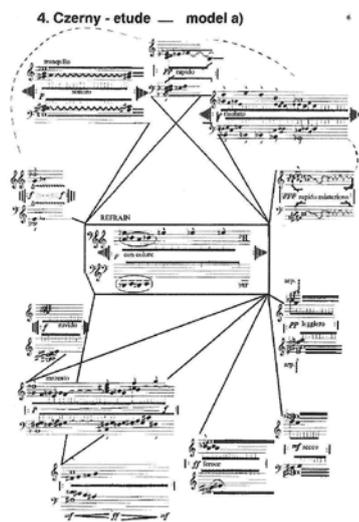
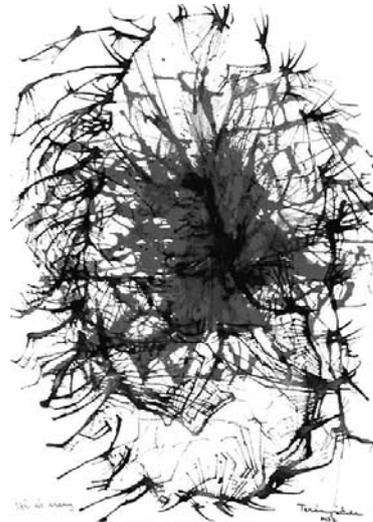


Figure 2. Czerny Etude (1973), Piano Playing V



Blood and Gold (1977), the cycle La puerta del sol

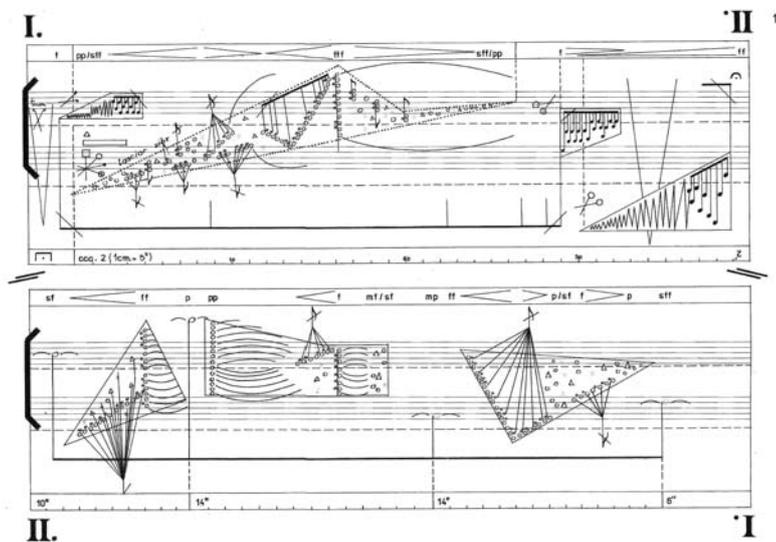


Figure 3. The graphic in the Symphony for the Percussion (1978)

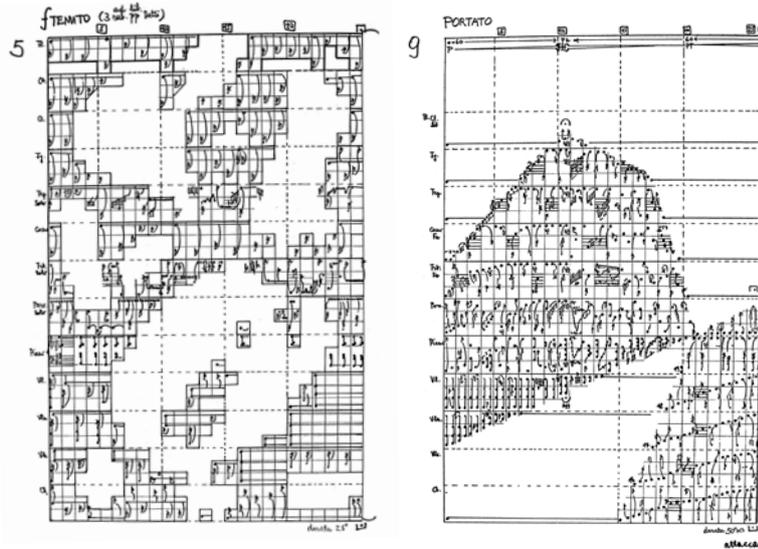
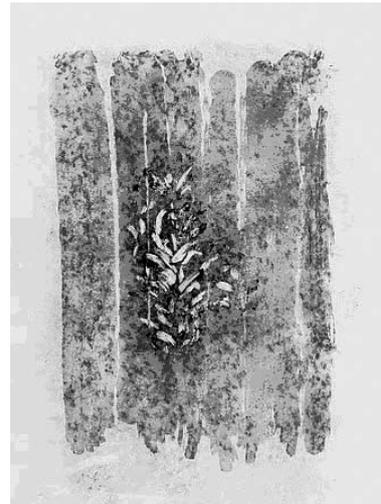


Figure 4. The graphic in Concert for Ars Nova (1976), the incipit of the 5th and 9th part



Penelope – the cosmic weaving loom (2010, the cycle Nausicaä)

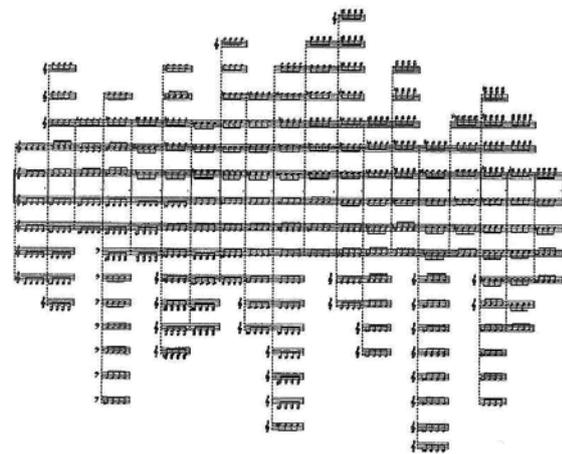
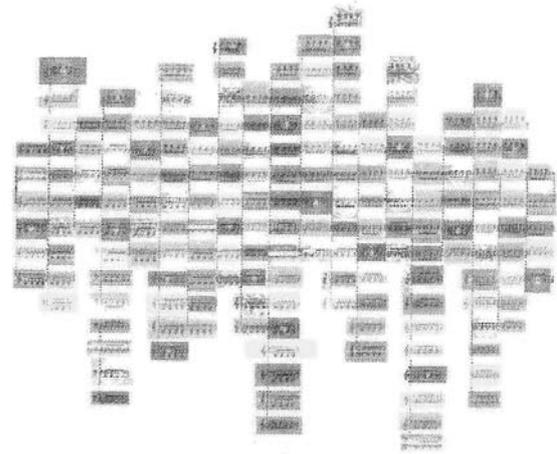


Figure 5. Harmonie vitreau (vol. Piano Playing, 1974), the score



Harmonie vitreau, the corresponding colors

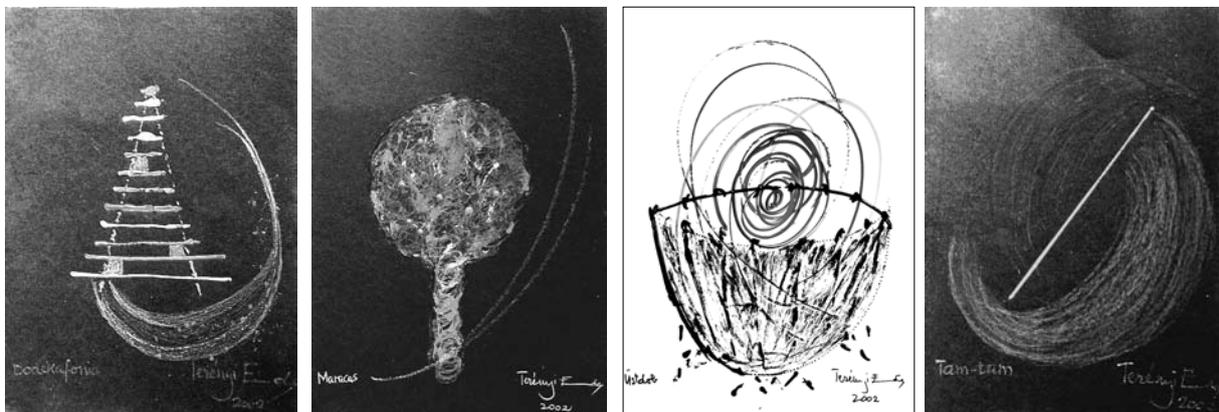


Figure 6. Left to right: Dodecaphony, Maracas, Tam-tam, Drum (in the cycle Instrumentarium)

In the following paragraphs I will present a short selection of examples of synaesthesia and tonal symbols in Terényi's music. In his organ play *Introitus* (1988), dealing with the symbolism of the Advent, the F # minor symbolizes darkness, in opposition to C major that bears the *ethos* of light, of the divine might. Metaphorically speaking, the tension pole-counterpole (f# minor – C major) reflects the dialogue between man and God: *vox humana* expresses our prayer, hope, piety, aspiration and waiting, while *vox Deo* reflects the divine answer that was given to us through the birth of He who was called “the light of men” (*The Gospel according to John 1: 4*), the Saviour's birth being represented by “*the candles of the Advent which, lighted one after another, enlighten little by little the night of the F# minor*”.¹³ The tensioned harmonic relation C – F# (pole-counterpole) is eventually solved to D major, tonality that has “*the colour of gold, the brilliance and warmth of sun*”.¹⁴

In the *Maestros Bird – Symphonic Variations for the Orchestra* (1965), echoing his admiration for the Romanian sculptor Constantin Brâncuși's *The Maestros Bird* (1910), the basic tone of the serial theme is C sharp, of a “*blood red, striking and vital*”¹⁵ betraying a passionate drama. His graphic *Blood and Gold* (1977, from the cycle *La puerta del sol*) inspired by the Hungarian poet Ady Endre's poem *Blood and Gold* expresses the intensity of this hue (Figure 2).

The *Fadrusz Concerto* (2003) for organ and orchestra was created in the memory of the sculptor János Fadrusz and inspired by his historical monument *Mathias Rex* in Cluj-Napoca. The central tone G major of the *Concerto* is considered by the composer:

a symbol of the work, representing the warm and bluish grey color of the metal statue. The G major makes me remember the tactile and visual qualities of the metallic material: a little cold, shiny, hard but smooth (after grinding). Thus, the phenomenon of synaesthesia may imply, along with the visual and auditory impressions, the tactile and olfactory senses as well.¹⁶

In *Glocken (Bells, 1991)*, fantasy for organ, voice and percussion instruments, E flat is the central tone, related to the steel-grey colour of the real bell; even the main motif of the bells is a perfect descending fourth starting from E flat (E flat – B flat): “I have imagined an immense space where different bells started sounding from different distances.”¹⁷ *Glocken* is also a musical reply of Constantin Brâncuși's *Endless Column* (1937): “Echoing the idea behind the sculpture, the variations are not closed as they can be continued forever in a *perpetuum mobile*.”¹⁸

The search of essences and archetypes through music and graphics brought him close to the creation of Constantin Brâncuși, to whom he feels a spiritual connection and kinship and who had a profound influence on his artistic formation as well:

I came across Brâncuși's masterpieces at the beginning of the '60. He had a profound influence on me, that can be equalled only by my fascination for B. Bartók's creation. The universe of Brâncuși helped me to define my artistic Credo. I consider myself as a composer from the moment I discovered his sculptures. He set me free, he “has sculpted” my musical thinking and endowed me with his extraordinary quality of ... seeing. (...) I was really fascinated by the 20 variations on the same theme, the birds! I instantly felt the desire to reproduce through sounds what the sculptor created of stone, wood, marble or metal. In 1965 I sketched the plan of my work, more precisely of my works because these constitute a *Brâncuși cycle* containing the *Maestros Bird*, the *Bird in Space* and the *Golden Bird*. The structure principle is undoubtedly, the variational one.¹⁹

The flight is one of composer's favourite archetypes:

In many of my plays, the motif of the bells comes back, also the motif of the water, the singing of the birds and the flight of the spirit. These are the great symbols of my life.²⁰

¹³ E. Térenyi, quoted in HOTORAN, A. M., 2008 (p. 107). *The variational concept in Eduard Terényi's organ music*. Cluj-Napoca: Risoprint Publishing House.

¹⁴ Ibidem.

¹⁵ E. Térenyi, quoted in HOTORAN, A. M., 2008 (p. 15). *The variational concept in Eduard Terényi's organ music*. Cluj-Napoca: Risoprint Publishing House.

¹⁶ Interview with E. Terényi, February 2009.

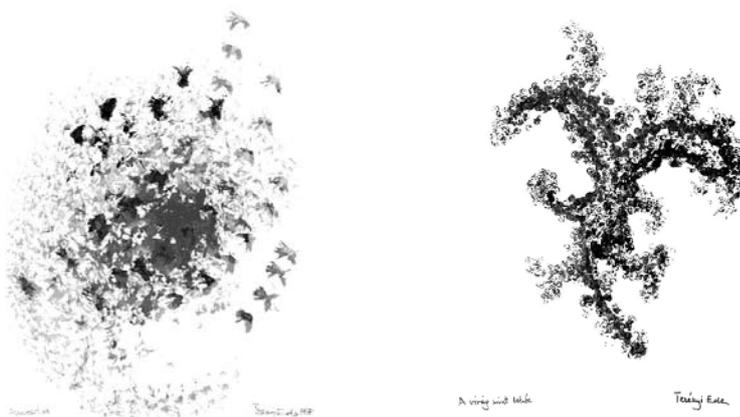
¹⁷ E. Térenyi, quoted in HOTORAN, A. M., 2008 (p. 177). *The variational concept in Eduard Terényi's organ music*. Cluj-Napoca: Risoprint Publishing House.

¹⁸ Ibidem.

¹⁹ SÁRBU, C., 1985 (p. 43). Ede Terényi, Portrait. *Muzica Review* 9.

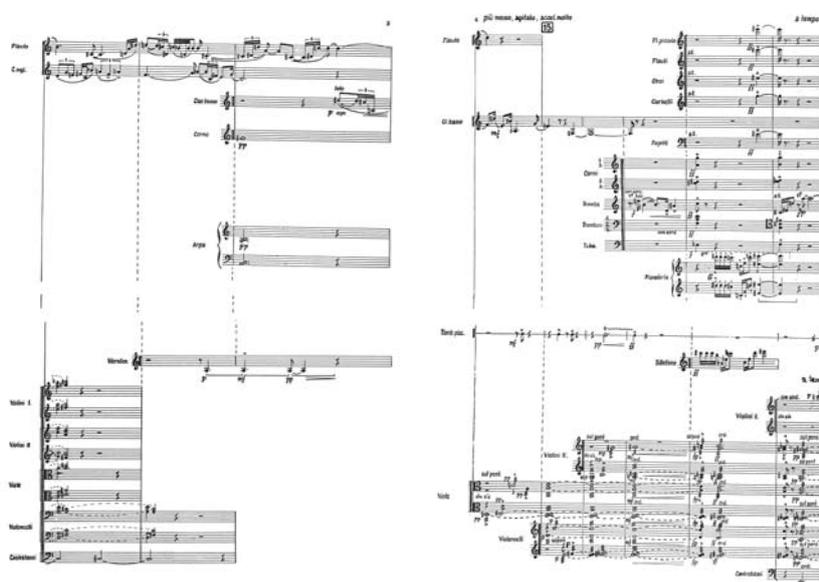
²⁰ Interview with E. Terényi, February 2008.

In his attempt to carve with sounds the *Maestros Bird* symphony, Terényi opens an inter-artistic dialogue with Brâncuși's *Birds* (Figure 7) which he will maintain along the years, not only through many of his musical creations but also in some of his paintings that can be interpreted as metaphors of the flight (*August* from the cycle *La Puerta del Sol*, *The clown-flower* from the cycle *Exotic Flowers* and so on) – Figure 7.



Left to right: E. Terényi – *August (La Puerta del Sol)*, *The clown-flower (Exotic Flowers)*

In the first symphony my starting point was the idea foreseen by Brâncuși in the XXth century, namely that a work of art, a statue, a musical piece can be taken as a theme for a series of variations. For this reason, my first symphony is born from the architectural idea in the literal sense of the word, because to sculpt means to cut a piece in the space. By cutting a piece in the air, the *Maestros Bird* forms a space around her and this space is, or it becomes a negative. The Bird is the positive and the air is the negative. For every bronze sculpture one firstly makes the form, then a negative. Inside the negative the bronze is cast and after that one returns to the positive. Positive, negative, positive. (...) In my first Brâncuși symphony, I composed the first part and around it I shaped the negative. In the second part I inserted the musical material in this negative and after that I peeled the crust and began to “polish” in the same manner Brâncuși would have done. I repeated the procedure and as a result of these two attempts, I obtained two more parts: the *Bird in Space* and the *Golden Bird*.²¹



E. Terényi *Maestros Bird – Symphonic Variations for the Orchestra* (1965), p. 3–4



Figure 7. C. Brâncuși: *The Maestros Bird* (1910), *The Bird in Space* (1923)

²¹ ȚĂRC-MERCEAN, M., 2007 (p. 54). *The Musical Form in the Symphonies of the Composers from Cluj-Napoca, in the Second Half of the XXth Century*. Oradea: The Publishing House of the University of Oradea.

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Figure 8. Left to right: the first two pages of the score *La Divina Commedia* (2004) and the corresponding painting *The Gate of the Inferno* (Inferno, Canto III. 1–9) from the cycle *Dantesca* (2007)

The mono-opera *La Divina Commedia* (2004) for baritone, piano, trombone, percussion and harp is composed on a selection of stanzas in Italian language from Dante's *La Divina Commedia*, echoing in the same time the tripartite structure: *Inferno*, *Purgatorio* and *Paradiso*. The score of the mono-opera *La Divina Commedia* is graphic to some extent that is tied to the neo-gregorian and neo-neumes (Figure 8) as a reminder of the Middle Ages. The subject of *La Divina Commedia* can be also found in his graphic art, in the cycle of the twenty-five colorful graphics entitled *Dantesca* (Figures 8–11), divided into three sections (*Inferno*, *Purgatorio*, *Paradiso*) created between 1972–2002 and published in 2007, in a volume that is coming with a CD that contains musical fragments of the mono-opera with the same title:

In Dante's triple world there are only *Shadows*, only the dulled shapes, the souls that are molded into the light. They got rid of the weight of the body. This is reason why I did not try to draw the outlines but on the contrary, I considered the affective, sometimes sensitive or even ideate picture of the environment and of the shadows to be more interesting.²²

Recently, the author revisited the subject in his more figurative album *The Garden of Dante* (2010).

Each graphic of *Dantesca* comes with the corresponding stanza in Dante's masterpiece as well as with the composer's explanatory text and fragment of the mono-opera. For example, the first graphic, *The Gate of Inferno* (Figure 8) is based on the first 9 stanzas from Canto III, *Inferno* of Dante Alighieri's: *La Divina Commedia*²³:

Through me the way is to the city dolent; through me the way is to eternal dole; through me the way among the people lost. Justice incited my sublime Creator; created me divine Omnipotence, the highest Wisdom and the primal Love. Before me there were no created things, only eterne, and I eternal last. all hope abandon, ye who enter in!

and it matches the beginning of the mono-opera *La Divina Commedia* in a way that throws light upon the color – register – timbre – sound synaesthesia that is characteristic to the terényian creation (Figure 8):

The Gate of Inferno visualizes that immense *metallic sound*, of the minor third, that is explosively intoned by the *trombone* [in the low register] – that my mono-opera *La Divina Commedia* (1971–71) debuted with, implying that through this tone, one can see the *black depth* of the immense cave.²⁴

The colour of the D minor or central tone D of the first part, *Inferno* (Figure 8) “that ochre, the light brown that appears in my picture *The Gate of Inferno* illustrating a pair of cymbals”²⁵ crosses also his entire creation, shadowing

²² TERÉNYI, E., 2007 (p. 72–73). *Dantesca*. Cluj-Napoca: Grafycolor Publishing House.

²³ ALIGHIERI, D., 1867. *The Divine Comedy*. Boston: Houghton, Mifflin and Company. Translated by Longfellow H. W.

²⁴ TERÉNYI, E., 2007 (p. 70). *Dantesca*. Cluj-Napoca: Grafycolor Publishing House.

²⁵ E. Térenyi, quoted in HOTORAN, A. M., 2008 (p. 119). *The variational concept in Eduard Terényi's organ music*. Cluj-Napoca: Risoprint Publishing House.

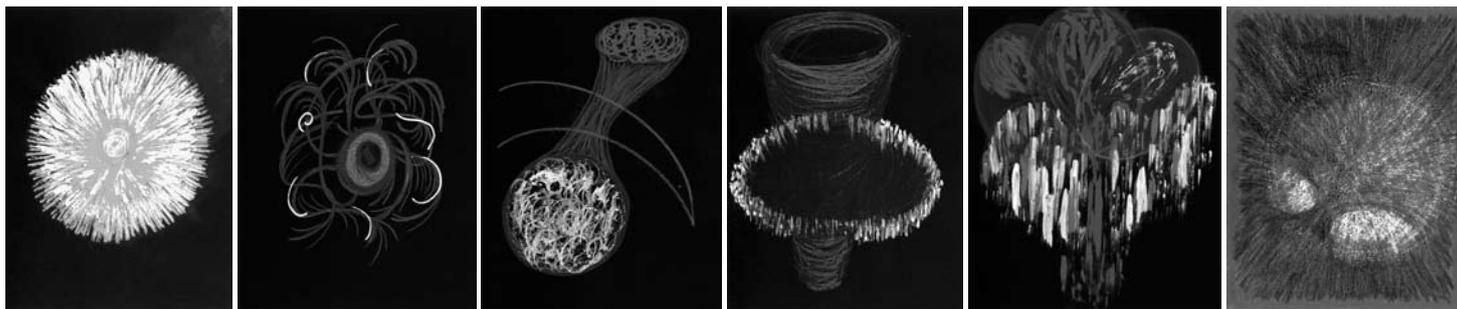


Figure 9. *Inferno* (Selections). From left to right: *Francesca da Rimini* (*Inferno*, Canto V. 67–75); *The Living Grove* (XIII. 31–39); *On the back of the monster* (XVII. 97–99; 115–117; 121–123); *In the depths of the Inferno – the Cocis Lake* (XXXII. 16–24); *The Center of the Earth – Lucifer* (XXXIV. 28–29; 37–42); *Coming back to the stars* (XXXIV. 133–139)

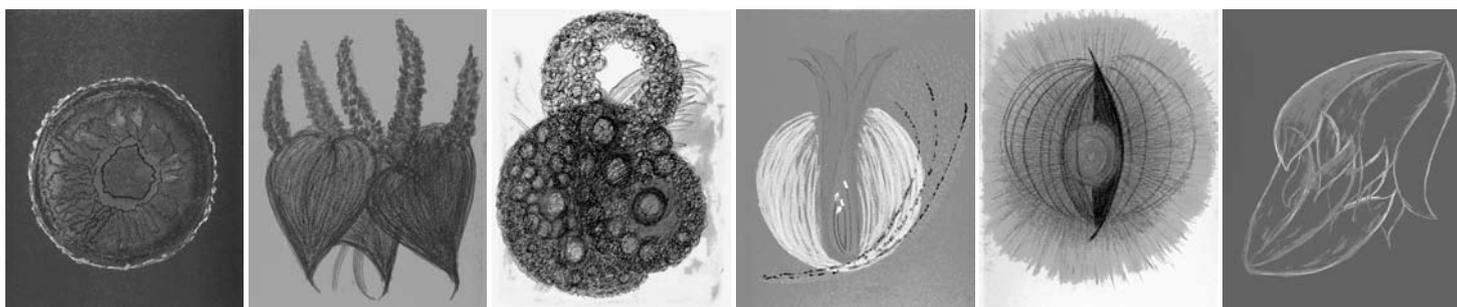


Figure 10. *Purgatorio* (Selections): *The Isle in the Ocean – Purgatory* (*Purgatory*, Canto I. 100–105; 130–132); *The landing of the blinds* (XIII. 67–69; 133–138); *The Decayed World* (XVI. 1–6; 16–18; 22–24); *The misers* (XIX. 115–117; 121–126); *The Week People* (XXIII. 55–57; 61–66); *The Flames of the Passion* (XXVI, 28–36)

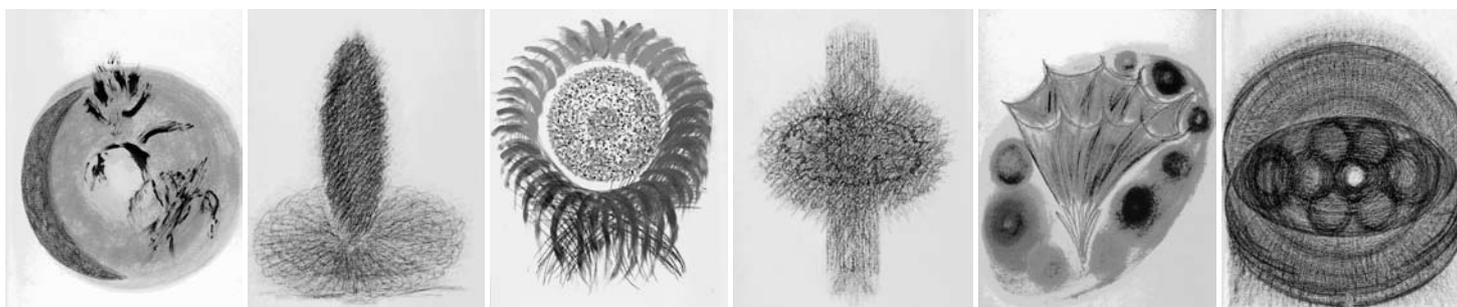


Figure 11. *Paradise* (Selections): *Dante leaves the Earth* (*Paradiso*, Canto I. 91–93; 136–141); *The Second Heaven* (V. 91–93; 103–108); *Lovers on Venus* (IX. 70–72; 103–108); *Dante's Rising towards the Sun* (X. 64–66; 76–81); *Light and Cross* (XIV. 94–102); *Letters on Jupiter* (XVIII. 64–72); *The sight from the stars* (XXII. 133–138; 148–150)

especially those works that bear the *ethos* of suffering and “the fight with one’s own weaknesses”, “the dialogue with the Divinity” (*Octo Felicitatis* – 1988, *Stabat Mater* – 1991, *Die Gottestrompeten* – 1995) and so on:

I was very much preoccupied by the colouring value of the D minor. In the musical creation of W. A. Mozart, the D minor has a “demonic” *ethos* that expresses the suffering, *the passio*, the fight with one’s own weaknesses and even death – see Mozart’s *Requiem*, the opera *Don Giovanni*, *The String Quartet* K. 421. This conventional line of the *ethos* crosses the history of music until today: J. Brahms’s *Piano Concerto in D Minor* no 1, C. Franck’s *Symphony in D Minor*, and the first three parts of L. van Beethoven’s *Ninth Symphony*. D minor ... it surely emits passion; I admit it to be a “demonic” scale. (In a pun upon words, *d-moll* – in the German terminology – is equivalent, from a sonority point of view, with *demon*). Our life represents a permanent fight with our human nature, with the “earthen being” which can be either unchained or on the contrary, it can be controlled. In the same time, due to this *ethos*, D minor expresses the connexion, the communication with the divine dimension. Maybe the clearest expressing of this dialogue is the first part of Beethoven’s *Ninth Symphony*. For me, this tonality may have also a pastoral character.²⁶

²⁶ E. Terényi, quoted in HOTORAN, A. M., 2008 (p. 114). *The variational concept in Eduard Terényi’s organ music*. Cluj-Napoca: Risoprint Publishing House.

Dante Alighieri's ideas and values challenged the composer in such a way that in a retrospective look over the last decades, it seems that he wandered through Dante's universe with his entire creation:

My immediate approach to *La Divina Commedia*, at the beginning of the '70, was transformed in a certain hidden, subconscious *agreement*. From this point on, it comes out the fact that many of my compositions are tied by the world of the *Inferno*²⁷, *Purgatory*²⁸ and *Paradise*²⁹. (...) ³⁰

The brief incursion into E. Terényi's inter-artistic world brought to light the unity of his musical and pictorial thinking. Without affecting their own autonomy, the sonorous art and the art of colours are explicit to each other and complete each other in expressing the author's sacred values and mystical states, archetypes, metaphors, symbols, images and concepts.

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Santrauka

Muzika ir paveikslai Eduardo Terényi kūryboje

Rumunų kompozitorių Eduardą Terényi (g. 1935) daug metų domino dekoratyvioji abstrakčioji grafika. Tarp jo grafikos darbų, eksponuotų personalinėse parodose (Kluže, Tirgu Mureše), paminėtini ciklai „Dvylika mėnesių“ (1977–1979), „Egzotinės gėlės“, „Genesis“ ir „Dantesca“. Pastarasis ciklas buvo sukurtas 2002 m., o publikuotas 2007 m. kartu su to paties pavadinimo monooperos, parašytos 2004 m., fragmentais. Šie integralaus meno kūriniai atstovauja naujai Eduardo Terényi meno dimensijai, kuriai būdingas tam tikras partitūrinis dizainas, atitinkantis jo spalvingus grafikos darbus.

Terényi muzikoje tonacija visada siejama su spalva, taip sudarant tam tikrą sinestetinę sistemą: pvz., C-dur tonacija siejama su balta spalva, Cis-dur – su raudona, D-dur – su ryškiai geltona, Es-dur – su pilkai melsva plieno spalva, E-dur – su žydra, F-dur – su šviesiai žalia, turinčia gelsvą atspalvį, Fis-dur – su labai tamsiai žalia, G-dur – su šilta pilka, As-dur – su tamsiai ruda, A-dur – su raudonos rožės spalva, B-dur – su violetine, H-dur – su šviesiai geltona, turinčia žalsvą atspalvį, ir t. t. Minorinių tonacijų spalvos atitinka paraleliojo mažoro ir vienvardžio mažoro spalvų kombinacijas.

Terényi monoopera „Dieviškoji komedija“ (*La Divina Commedia*) baritonui, fortepijonui, trombonui, mušamiesiems ir arfai buvo sukurta pagal atrinktus Dantės posmus (italų kalba), išlaikant originalią trijų dalių struktūrą: „Pragaras“ (sukurta 1972 m., nauja redakcija 2004 m.), „Skaistykla“ (2004) ir „Rojus“ (2004). „Dieviškosios komedijos“ temą galima rasti ir jo grafikos darbuose – 25 spalvotų graviūrų cikle „Dantesca“ (1972–2002). Šis ciklas, taip pat padalytas į tris dalis („Pragaras“, „Skaistykla“, „Rojus“), buvo publikuotas 2007 m. kartu su to paties pavadinimo monooperos fragmentų kompaktine plokšte. Pastaraisiais metais Terényi vėl grįžo prie šios temos ir išleido albumą „Dantės sodas“ (2010).

Savo aistrą Dantės pasauliui autorius aiškina taip: „Trilypiame Dantės pasaulyje – vien tik šešėliai, vien tik blankūs pavidalai, sielos, pamažu virstančios šviesa. Jos atsikrato kūno naštos. Todėl aš siekiau išryškinti ne pavidalus, bet, priešingai, pačią atmosferą (nors ir ji išreiškiama tam tikru pavidalu). Man įdomesnis buvo pačios atmosferos ir tų šešėlių emocinis, jausminis ar net įsivaizduojamas vaizdinys.“

²⁷ *Terzine di Dante* (sonata for the baritone, the piano and the trombone), *Die Gottestrompeten* for organ.

²⁸ *The 12 Concertos* and the *Symphony* for two percussionists, *Amor Sanctus (Carmina Angelica)* for soprano and piano – 1991, *Maria Madre* for mezzo-soprano and piano – 1992, *Cantico del Sole* for baritone and piano – 1994).

²⁹ The world of the *Paradise* is evoked in a series of the compositions of the '90s: *Bells* for soprano, organ and percussion, *Stabat Mater* for soprano, alto, female choir, organ, percussion, *Te Deum Laudamus* for soloists, mixed choir, symphonic orchestra and so on.

³⁰ TERÉNYI, E., 2007 (p. 69). *Dantesca* [art album]. 2nd ed. Cluj-Napoca: Grafycolor Publishing House.

Music inside of the Pictures and the Process for the Visualization of Music by the Multi-topophonic Composition Technique

The 20th century offered a significant amount of scientific innovations, which influenced the world culture, including music. As a result, a large number of science oriented composers appeared in the world of art, as well as hybrid artists – for example, composer-painters. These and similar events prepare the mankind for so called “United Thinking”, where the intuitive and rational are balanced.

Translation of the idea with the help of multimedia is typical for contemporary art and in order to achieve that, we should use the syncretism of music and visual. Syncretism is also typical for “United Thinking”.

The works of art of the early and contemporary epochs are also the patterns of the syncretic art. The early man used “united thinking”, because of the dominance of intuitive thinking. Today the civilization strives for intensification of intuitive thinking.

The processes mentioned above could be defined as the general reason of the connection of musical and visual arts. Visualization of music has certainly contributed to emergence of syncretism of arts. Fine art and music are very different physical phenomena. As we know, music is a product of the acoustic processes and a visual – of the optical ones. The connection of these two fields of art is possible only metaphorically, by Associative Thinking.

As generally known, the spatial aspect is a main phenomenon of visualization, and the temporal one – of sounding. In my opinion, for rapprochement of these two art fields, it is important to mix the thinking principles of both phenomena. I classified basic facts and ways of appearance of the visual in music and of music – in fine art.

Music	Fine Art
perception of the abstract	perception of the concrete
perception and realization of an idea resolves the time	perception and realization of an idea resolves the space
main source of the expression – dynamic	main source of the expression – static

There are two criterions of interrelation between music and fine art:

- a) their connection – it is possible to expose musical symbols in the picture, or to imagine the visual world by musical associational analogies;
- b) their confluence – it can be achieved by syncretism of these art fields; the syncretism here means the mixture of technical methods in different kinds of temporal-spatial phenomena.

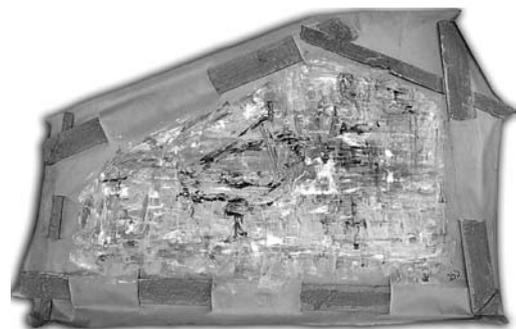
As an example of the **connection of music and fine arts** I could show some paintings from different epochs as well as my pictures (Quartet, Paganini, Chamber Orchestra and Pianist). On these pictures you can see musical symbols (instruments, performers, composers). As for imagination of the visual world by musical associational analogies, we can think of “Carnival of Animals” by Saint-Saëns, or “Fantastic Symphony” by Berlioz, or “Pictures at an Exhibition” by Mussorgsky, etc. All of you have definitely heard this music.



Paganini



Chamber Orchestra



Pianist

The connection between music and visual deepened in the epoch of impressionism and symbolism. This is very important period. Fine art discovers phenomena of the speed, and music expresses light and color by the timbre. Sound-Color Synesthesia could be understood as a manifestation of the **confluence** of music and visual.

The speed (I don't mean the tempo) is a typical method of expression in music, which used to be perceived only as an audio category. But when the technical progress brought a train, people could see the speed. The speed brought tempo into the picture, resulting into disappearance of contours (J. Turner – “Rain, Steam and Speed the Great Western Railway”). At these pictures no contours can be seen, and thanks to that, we feel the speed. At the same time, **rhythm** entered the picture, through indication of **movement** of lights and shadows. This movement was achieved by using the strokes of different forms or directions (Claude Monet – “Train Tracks at the Saint-Lazare Station”, Camille Pissarro – “Boulevard Montmartre Spring Rain”). Monet uses the steam and Pissarro uses the rain to make the contours look vague. The rhythm and the tempo are musical categories and we see that they penetrated the fine art. This could be understood as an example of **influence** of music on fine art. And now I will explain you how this influence transforms itself into a **confluence** of music and fine arts at the example of my pictures and music which is composed in multi-topophonic technique.

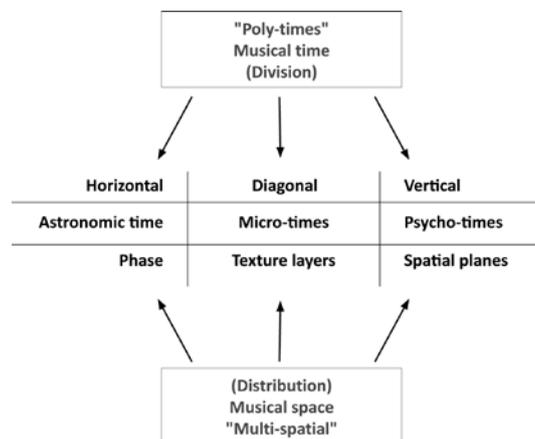
The “multi-topophonic composition technique” emerged in the heart of Meditative Music. The Meditative Music represents the art of composition, where the musical materials with different “psycho-times” are disposed in different space layers. The view of these points, which we use while composing, helps us to see music as a painting with perspective, where we locate musical material (“phono”) in different (“multi”) levels of space (“topo”). They have their own time-dynamics to “live” in this space, as planets in the cosmos, or atoms in the micro world. I think, using this composition technique helps us to “paint” music.

The essence of the “multi-topophonic” composition technique is correlation of multiple times in one or different spaces, which I call “poly-times” or “multi-spatial polyphony”.

Such a meaning of space and time has created new notions, mainly in those three categories, that are necessary criteria for structuring of form and texture. These categories are:

- compositional draft;
- tempo-rhythm and “intonation space”;
- texture and instrumentation.

Compositional draft – represents a plan for distribution of musical material in real time. There are given three directions in the musical space (vertical, horizontal and diagonal) for movement of different kinds of musical times (astronomic time, Psycho-times, Micro-times.)



Compositional draft

Astronomic time moves to horizontal direction in the musical space. It helps to generate distribution in real-time of structurally big and small parts of forms – phases – during horizontal division of works and also to regulate balance of ensemble.

Later, there was revealed tendency for division of musical space into planes in a musical work. Each spatial plane has independent time pulsation, which formatted phenomena of the psycho-time. The psycho-times appear in the different musical spatial planes, so they divide vertical of the musical space and are located on the separate layer in parallel. Each of them has own independent time pulsation.

The micro-times are given an important role for formation of textured layers. Musical material, which has independent indicator for tempo-rhythm, makes own layer with micro-time. If we collect several musical materials with different micro-times, we will be drawing textured layers, where musical materials by own micro-times are moving diagonally.

The second category is **Tempo-rhythm and “intonation space”**.

Tempo and absolute stativity;

Astronomic time regulates unchanged pulsar of tempo. Tempo itself is divided into layers, which are placed in micro- and psycho-times. Making the tempo faster or slower in the layers is done by means of timbre dynamics, rhythmic draft and at the cost of changing durations. We come across to the following ration of tempo in the works – astronomical tempo, then tempo of psycho-times, then tempo of textured layers of micro-times, as a result of which, in the end, we achieve “absolute stativity”.

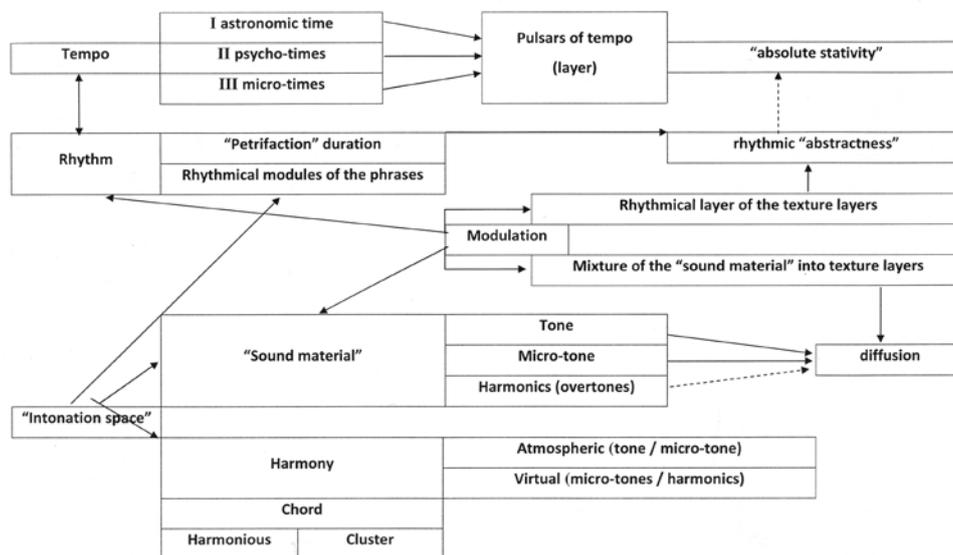
Rhythmic “abstractness” and modulation;

Definition of tempo-rhythm of work is made by means of psycho-times and regulation the layering of micro-times, what is reflected in change of dynamics and statics in ‘multi-topophonic’ composition technique.

Method of layering psycho-times is based on the principle of rhythmic “abstraction”, which is achieved by means of isolating **sound, phrases or motive links**, i.e. by “**petrification**” of last duration in one layer. This is almost an analogue of a fermata in other dimension. The fermata includes the duration + its half; “**petrification**” duration can be shortened or prolonged. It is not counted; it stays “**abstract**” in its layer. This effect gives possibility to make **Rhythmic modulation**. It is achieved by entrance of new musical material in different textured layer in parallel of the other already sounding musical material. Entrance of new layer has to be made during the time slot among the weakest pulse beats of the already sounding layer’s micro-time pulsation.

“Musical material” Harmony and diffusion;

a) Melody is considered to be an object of time’s materialization – “**intonation space**” with all indicators¹. Here emerges “**sound material**” that fills this “**intonation space**”. “**Intonation space**” with “**sound material**” means creation of musical material, on the basis of which there is built the whole construction of composition. Each “**intonation space**” occupies one textured layer and it is different from other layers by its own “**sound material**”. There are created different **texture layers** in the **spatial planes**.



Tempo-rhythm and “intonation space”

“**Sound material**” consists of **sounding tones, microtones** (quarter, eighth, third, etc. tones) that are difficult to distinguish by ear and **harmonics (overtones)** existing in acoustic space. **Virtual harmony** and **their combinations** are created in the acoustic layers by interaction of **microtones** and **harmonics**. This effect gives possibility to make **modulation – diffusion** of the tones, microtones and harmonics between different layers sounding in parallel.

¹ Height, rhythm, timber spectrum, acoustic location of sound, etc.

b) There are two kinds of harmony in the “multi-topophonic” composition technique: **atmospheric** and **virtual**. Harmony that sounds in objective reality and is received by means of combining **combinations of tone and micro-tone** is an **atmospheric harmony**.

There are two types of **chords** in atmospheric harmony – **harmonious**, the function of which is to develop the harmony line in “intonation space” and **cluster**, which functionally is a sonorous spot where sounds are indicated by means of pitches.

Harmony that sounds in virtual (that can manifest in appropriate conditions) reality is a **virtual harmony** and is received as a result of interaction of **microtones** and **harmonics**.

There are two different kinds of modulation in the “multi-topophonic” composition technique: **rhythmic** and **tone diffusion**.

The third category: **Texture and instrumentation**.

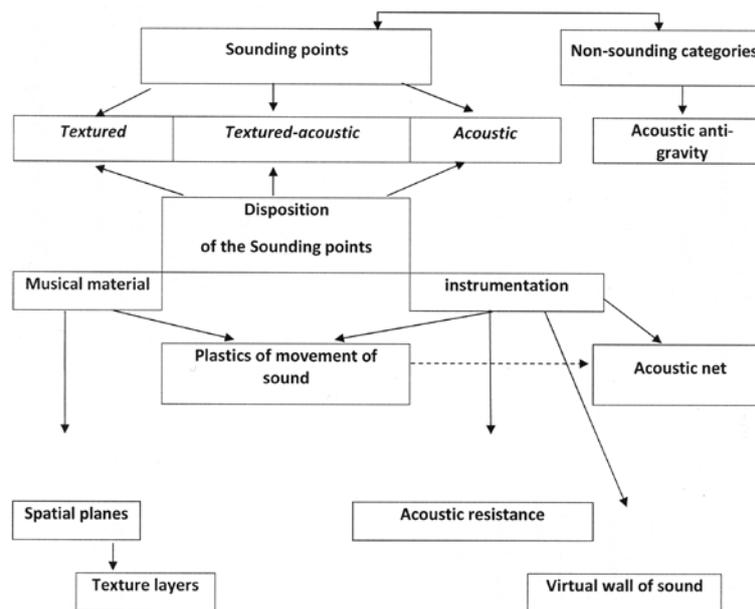
“Multi-topophonic” composition technique offers sounding and non-sounding categories for composing music.

Sounding categories were determined by creation of **acoustic points**. Later there were established scores for **locating instruments** and **compositional draft**.

Thus, there exist two kinds of understanding of sounding points in the “multi-topophonic” composition technique: textured and acoustic points.

1. **Textured** means development of musical material in independent spatial layers of the composing part of works. This creates a texture, peculiar to this composing technique; It has stable character.
2. **Acoustic** means defining-distribution of location of musical material in an environment (building) where music will sound. It has **spatial/changeable** character.

Later the two kinds of understanding of points have merged and there were created points made sound by means of **textured-acoustic** parameters.



Texture and instrumentation

a) **Plastics of movement of sound, Acoustic net and virtual wall of sound;**

Unique continuous movement of atoms has become the basis of idea of distribution of musical material in **different points of acoustic space**. Autonomy of points in the **acoustic space** determines emergence of **planes of musical space**. Division of musical space into planes – **Acoustic plastics** – is called trajectories of the movement of microtones or harmonics in **acoustic layers**; their nod I call **acoustic net**. In general, multi-topophonic music is static in the work; activating of dynamic processes takes place inside the musical material. Listeners follow inner **acoustic plastics** and “holo” effect is created. That is why musical stativity is not felt so sharply by listeners. **Virtual harmony** is created by means of **acoustic plastics**, which is a result of interaction of sound harmonics that exist in **atmospheric harmony**. As a result there is created **virtual acoustic wall** visibility of which we provoke by means of light of trajectory of movement of tones.

Acoustic resistance or **Acoustic friction** means conditions of simultaneous sounding un-mixing of different timbre colors put through one spatial condition.

b) Non-sounding categories and acoustic anti-gravity.

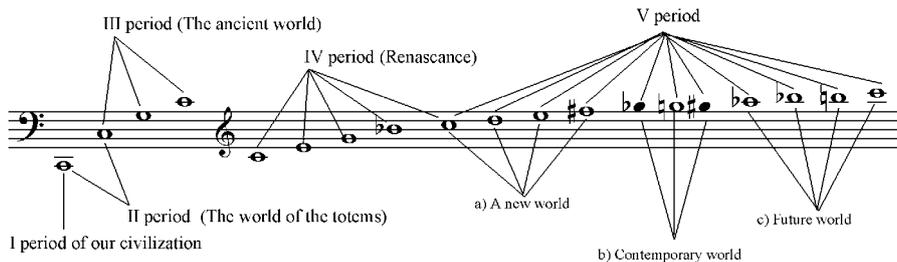
Pseudo-timbre dramaturgy creates a tool, peculiar for building up a **virtual wall**, as well as opportunity for destroying it too. The latter reveals the opportunity for using non-sounding categories in musical composition, which organically merge with other elements creating a form. We can bring an example of perception of music by means of light and color, where illusion of sound is created with rhythmic combination of lights in the complete darkness. Listeners experience **acoustic anti-gravity**, while being in the field area of the sound of works, sounding on the background of temporary silence. This maintains the ability to continue listening to music and, at the same time, rhythmic draft of colorful lights helps to provoke this.

Thus, “multi-topophonic” composition technique is one of the rings in the chain of development of musical life. It is one of the demonstrations of syncretic thinking in art, where despite of dominance of music, different spheres of art also actively take part in the whole creative processes.

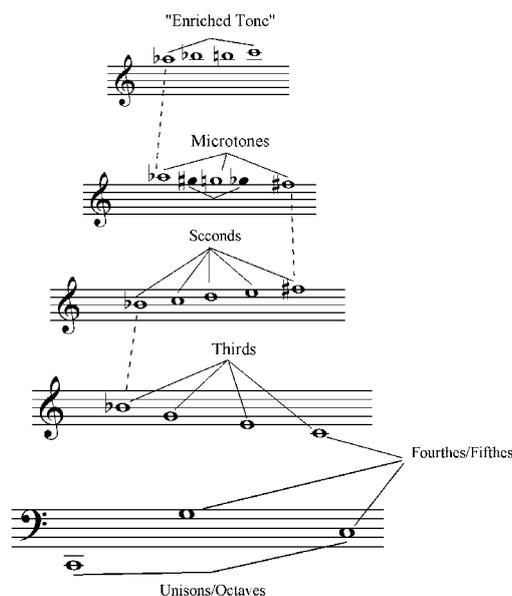
“Multi-topophonic” composition technique was naturally born in the epochal informative field and is concurrent with objective reality. From its turn, it attempts to answer humankind questions raised in modernity from the aesthetic-artistic points. Therefore, parallel is drawn with science and other spheres of culture, in order not to be out of the general context of development of the humankind, which leads us to “united thinking”.

In the end, I would like to touch philosophical, global aspect of the role of music in the universe.

In the epoch of Genetics and Atomic Physics the musical thinking reflects the most important achievements of these spheres, for example, a hypothesis on the musical genes and genetic codes inside overtones. I realized that the visualisation of music is included in the row of the overtones; we can see relationships between the overtones and their location in the space (perspective) and time (acceleration). It is like a retrospective of our civilization’s tempo-rhythm – time is accelerating, because the space is getting denser.



The overtones' location in the time and their acceleration



The overtones' location in the space and density of space in perspective

The interest in the atom comes from ancient world philosophers and it's continued till today. David Bohm, the physicist of University of London, for example, believes that objective reality does not exist, that despite its apparent solidity the universe is at heart a phantasm, a gigantic and splendidly detailed hologram (Super-hologram). The hologram contains a lot of atoms, which send the mystical signals. Every signal is transmitted by any frequency wave.

Thus, if we say, that music contains all kinds of frequency waves, it means, that the first reality (Super-hologram) exists as music, and our objective reality is created by visualization of this music.

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Santrauka

Muzika paveikluose ir muzikos vizualizacijos procesas multitopofoninėje komponavimo technikoje

XX amžius pateikė nemažai mokslinių naujovių, kurios darė įtaką pasaulinei kultūrai, kartu ir muzikai. Todėl meno pasaulyje atsirado daugybė kompozitorių–mokslininkų bei daugiaplanių menininkų, pavyzdžiui, kompozitorių–dailininkų. Tokie ir panašūs reiškiniai parengė žmoniją vadinamajam vieningam mąstymui (vieningas mąstymas – tai intuityvus mąstymo intensyvinimas derinant intuityvumą ir racionalumą).

Dailė ir muzika yra skirtingi fiziniai fenomenai. Kaip žinome, muzika yra akustinio proceso produktas, o vaizduojamieji menai – optinio. Šių dviejų meno šakų sąsaja galima tik metaforiškai, pasitelkus asociatyvųjį mąstymą. Tačiau pagrindinius faktus ir būdus, kaip vaizdiniai pasireiškia muzikoje, o muzika – vaizdiniuose, galima suklasifikuoti.

Atradimų genetikos srityje ir atominės fizikos epochoje muzikinis mąstymas atspindi svarbiausius šių sričių laimėjimus. Straipsnyje apžvelgiama hipotezė, liečianti muzikinius žanrus ir genetinius kodus. Paaiškėjo, kad muzikos vizualizavimas yra susijęs su obertonų sekomis; galima pastebėti sąsajas tarp obertonų ir jų padėčių erdvėje (perspektyva) bei laike (akceleracija). Tai lyg mūsų laikų tempo–ritmo retrospektyva: tempas didėja, nes traukiasi erdvė.

Kaip žinoma, erdvinis aspektas yra pagrindinis vizualizavimo veiksnys, o laiko aspektas – garso. Mano nuomone, šių dviejų meno sričių sugretinimui svarbu suderinti abiem šioms sritims būdingus mąstymo principus. (Pavyzdžiui, kinestezinis menas atskleidžia vieną iš būdų, kaip muzika gali daryti įtaką dailei, o Johno Cage'o „4,33“ „virtualus skambėjimas“ įkūnija atvirkštinį procesą, t. y. kaip vaizduojamasis menas gali daryti įtaką muzikai.)

Straipsnyje mėginama analizuoti naują *multitopofoninę komponavimo techniką*, kuri atsirado kaip meditacinės muzikos komponavimo pagrindas. Meditacinei muzikai taikomas toks komponavimo metodas, kai psichologiniu ir laiko atžvilgiu skirtinga muzikinė medžiaga išdėstoma skirtinguose erdviniuose lygiuose. Šio komponavimo principo požiūriu galima pažvelgti į muziką kaip į paveikslą su perspektyva, kuriame muzikinė medžiaga (*fono-*) išdėstoma keliuose (*multi-*) erdvės (*topo-*) lygiuose. Šie lygiai turi savo laiko dinamiką ir išsidėsto erdvėje panašiai kaip planetos išsidėsto kosmose arba atomai mikropasaulyje. Mančiau, kad, naudojant tokią komponavimo techniką, muziką galima „tapyti“.

Muzikos vizualizavimas neabejotinai lėmė meno sinkretizmo atsiradimą. Norėčiau pristatyti keletą paveikslų, sukurtų pagal muzikinius principus, ir panagrinti keletą sinkretinio žanro muzikos kūrinių, tokių kaip simfonija–paroda, opera–paroda, hologramų teatras ir pan.

Eka Chabashvili. III symphony Ukuniti ukunisamde

First category. Compositional draft

I Phase (7 min.) "The creation of the World"

Cross's Time	1.30min 1.05 min	25'	1 min	50sec 30' : 20'	1.40min 1.30min	50sec 40' : 10'	25sec 20' : 5'	45sec
Cross's score 7 day	The day and The night: „დღის და ღამის ხანა“		The sky and the land;	Water and Plant;	The Stars;	The Fish; The Bird;	The Animal	The Human
Pyramid Time	(pause) 1.15min 1.05 min	10' : 15' : 30'	45sec 30' : 15' : 30'	45sec 15' : 20' : 10'	1.30sec	40sec 30' : 10' : 20'	30sec 5' : 45'	50sec
Pyramid 8-times	1	2	3	4	5	6	7	8
Sphere 2-times	Sphere							
Cube 3-times	Rotation I							
Cube Time	(pause) 1.05 min 1.05 min	25'	1.55 min 1 min	30' : 20' : 10' : 1.30min	2.30 min 1.30min	20' : 25'	1.30 min	45'

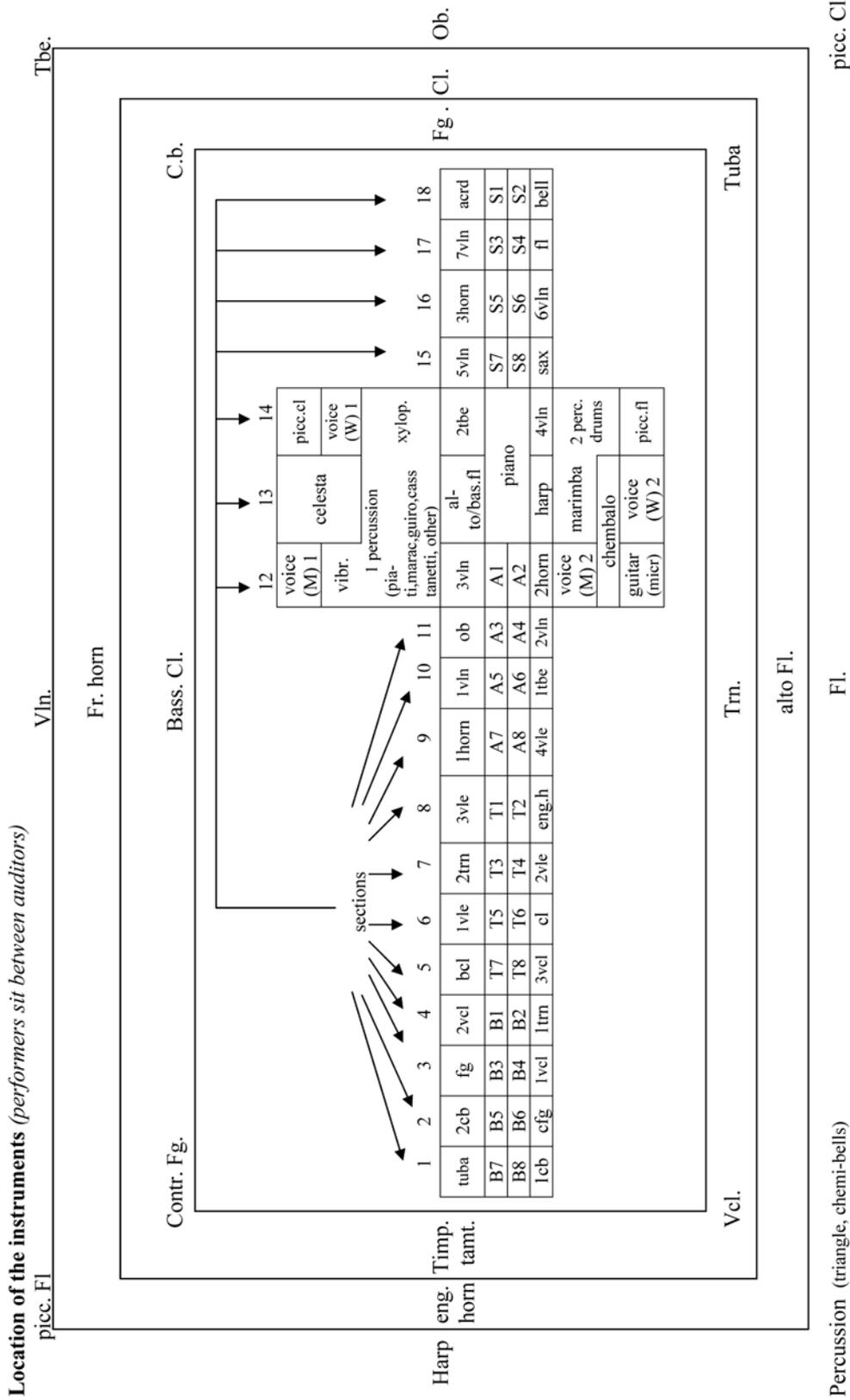
II Phase (3 min.) "SAMEBA"

III Phase (5 min.) "OTKHTAVI"

Coda (2.30min.) "ERTARSI"

Cross's Time	1 min	33 sec	1.07min	20 sec	2 min	1.30 min 10' : 20' : 1min	1 min 20' : 40'	30 sec	2.30min
Cross's score	The Father	The Son	The Holy Ghost		Matthew	Luke	Mark	John	ERTARSI
Pyramid Time	1min 3' : 30' : 1.07min	3min 1.37min			2.10 min 1min	1.40 min 1min : 20' : 40'	1.10 min 40' : 30'	55sec	1.35min
Pyramid 5-times	8 (Tip above)	9 (Tip below)			10 (Left)	11 (Middle)	12 (Right)	13 (Big in the middle)	
Sphere 2-times	Sphere								
Cube 4-times	Rotation IV								
Cube Time	1min 3 : 16 : 11 : 35 : 28 : 7	2.40min 4a	4b		Rotation V	Rotation VI	Rotation VII	30sec 8 : 3 : 19	1min 2 : 58

Third category. Instrumentation



The balconies **20 instruments** (lower-8, middle-4 (motion), upper-8) 3 fl, 2 ob, 3 cl, 2fg./ 1 horn, 1 trumpet, 1 trombone, 1 tuba/ 1 timp., tamt, 1 perc./ 1harp/ 1vln, 1vce, 1cb.
 Cross_ 3 fl, 2 ob, 3 cl, 2fg, 1sax./ 3 horn, 2 trumpet, 2 trombone, tuba/ 3 perc (xilop, vibr; marimba, drums, bells etc.);/ 1 harp, 1 guitar;/ 1 piano, 1 celesta, 1 chembalo, 1 accordion/ 2
 voice (M), 2 voice (W), coro 32(8+8+8+8);/ 14 vln (7pult), 8 vle(4pult), 6 vce (3pult), 4cb (2pult). **96 instruments** (11+8+3+2+4+(4+32)+22(14+8+6+4))
ALL (80 (20+60) instruments + 36 voice) = 116 performers

4

Garso ir vaizdo sąsajos įvairiuose menuose	Links between Sound and Image in Different Arts
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Antanas Kučinskas / 124
Igor Vorobyov / 128
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Interaction between Music and Image in Film: Presumptions and Typology

The interaction between music and image in film – one of the most fundamental issues of great concern. Music heard from a screen can be virtually perceived as music itself, concentrating on a film music score, its stylistic features, or – as a part of a film plot, concentrating on a interaction between music and image, music and the plot of the film. In the opinion of the David Neumeyer, it is next to impossible to study the score purely from structuralist, formalist positions of musicology, although it is practiced by many musicologists as the principle media of analysis of music; the analysis of film music constantly faces other issues and not only those dealing with the motivation of music by a film subject or image. An approach to it in the light of other film elements – image, script, direction, etc. – unfolds specific aspects of film music.

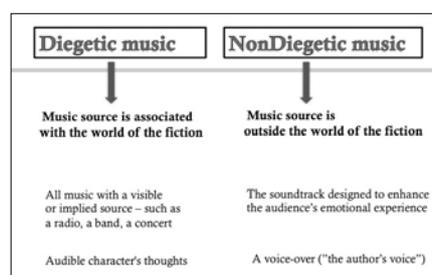
In the opinion of film music theorist Hansjorgen Pauli, film music is not written merely for itself, it always serves for another and principally acts as mediator. In the relationship with an image, it performs the function of the enrichment of dialog, the factor of structure or mood, situation or carry out a lot of other functions: characterizes heroes, locations, time period, comments the action or illustrates it, intensifies an emotional dramatic experience of situations, drawn the public’s attention, unites or separates episodes, etc. Sense, we can see that the relationship between music and image in film is multi-edged and heterogeneous.

There are quite a number of articles devoted to the analysis of the relationship between music and image in film in various aspects. They include the first texts devoted to sound in films by Sergey Eisenstein, Vsevolod Pudovkin, Walter Ruttmann written in the 30s–40s, the cornerstone articles by the composer and theorist Aaron Copland written in 60s–70s, a significant books “Asthetik der film Musik” by Z. Lissa (1965), Claudia Gorbmann (Unheard Melodies; Narrative Film Music, 1987), Kathryn Kalinak, Michel Chion (Audiovision – Sound on Screen, 1990), Nicholas Cook (Analysing Multimedia, 1998) and a great number of texts by other authors.

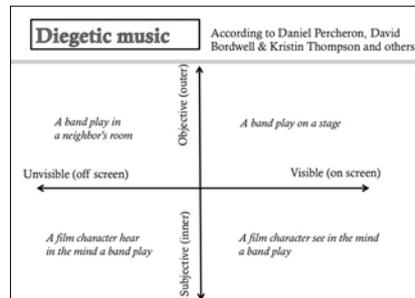
In this article I shall make an attempt to present a systematic model of the relationship between music and image in film, basing its formation and motivation on some of ideas of the above mentioned musicologists, supplementing them with new insights. The core of the presented models – the implication of different aspects for the relationship between music and image.

First of all establishing certain typical film music features, three principle aspects come to light: those of the source, the community of music and image and the domination of music or image. This three-edged image and sound construction acts through certain functions – tasks and aims. Below follows a short analysis of the mentioned issues.

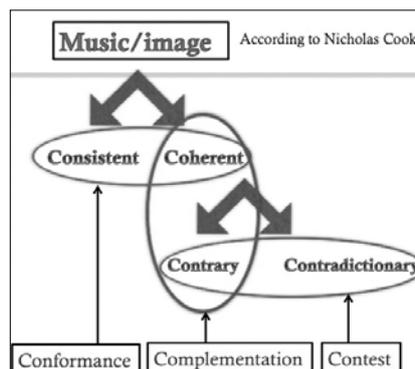
To begin with, any music or sound in film, depending on the type of its **source**, can be divided into spreading “from the screen” and “outside the screen”. It goes without saying that any sound or music acoustically reaches us from the screen, however, from the point of view of the being watched story, they can exist on different dimensions. In one case, the source is composite part of the story, in another – the sound source is beyond its boundaries and only spectators can conditionally hear it. The world, where the action of the story takes place, is called diegetic. Therefore, the sounds of environment (nature, domestic sounds) as well as music and sounds heard or possibly hear by personages (i.e. a café band concert, a song heard from radio set, the music performed by the personages themselves, etc.) are diegetic. And on the contrary – music or sounds, which are not part of the film action world, are non-diegetic, i.e. a musical background accompanying an action or image, the music accompanying the actor’s dialogues, the author’s voice, etc.



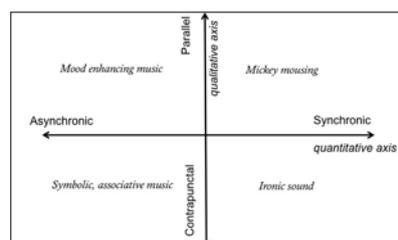
Diegetic music in its turn can be divided in seen and unseen (or temporary unseen), objective and subjective. The source of unseen music can be implied, i.e. the sound of an approaching train, the music heard from an adjacent room. That of subjective – the music sounding in the heroes mind, an “inner voice”, the personage’s recorded thoughts and the like. All the combinations of these diegetic music subtypes can be found in films.



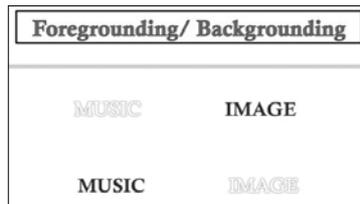
Second – several variants can be singled out according to relationship between the **community** of music and image. According to Nicholas Cook, author of a prominent book “Analyzing Multimedia”, a model of three basic interactions can be applied to multimedia genres, when the components interact in the relationship of conformance, complementation or contest. The first two are in some respect of a positive relationship and the third one – of negative. Making an attempt to establish a type of interaction, a test of similarity and difference is conducted. At first similarity is studied and the relationship of complete *consistency* or simply *coherence* are ascertained. The second variant in future examined in the aspect of difference and the *contrariness* or a complete *contradiction* of the relationship is established.



In film music theory separate tradition have synchronic and asynchrony as well as parallel and counterpoint musical conceptions. These terms have consolidated their position since the times of the first sound films and the first theoretical texts for sound in cinema by Sergey Eisenstein, Vsevolod Pudovkin, Walter Ruttmann and others. These terms are often employed synonymic. However, regardless of it, mention should be made, that the aspects of synchronicity and parallelism are not completely identical. In the aspect of synchronicity / asynchronicity we could speak about a more or less detailed coincidence of musical and image events, whereas in that of parallelism and counterpoint – the conformity of music and image on the plain of their meaning. The first accentuates more an outer structural aspect of coincidence and is associated with a horizontal (quantitative) standpoint axis, the second – an in-depth aspect of the plot and is associated with a vertical (qualitative) axis.



Third – music in film can be in the **foreground** and **background**. Usually it “accompanies” an image (text, acting), yields to it, does not drown it and reaches us prior to the concentration of our attention on it, first of all by the so called background musical parameters like articulation, timbre, dynamic and etc., or a zonal sound sensation – registers, localization – and the like. The mentioned “second rate” musical parameters of pure music acquire a particular importance in film music, because they reach a spectator’s consciousness without demanding a greatly active listening and do not disturb him/her to watch the image. However, the best film music is not always that which is unheard, like another one of the famous film music theorists Claudia Gorbmann described. Depending on an artistic idea and genre conditions it can force its way to center of attention or relative balance can be kept. This kind of foreground music embraces a dance, a song or other “authentic” musical piece, i.e. a shot of the concert, singing or playing personage. the music during the initial or final subtitles, etc. This kind of music require an action “to stop” and open a dramaturgical space for it to occur.



Another basic criterion, speaking about the relationship between music and image in film, as mentioned before, is a **functional approach**. It is beyond doubt that music in film simultaneously performs many different functions. Depending on the situation, some of them are more important, others – secondary, equivalent, variable and the like. Making an attempt to systematize a great number of musical functions (different researches distinguish from several to tens independent functions), we shall base our analysis on a three-dimensional model, which in some sense correspond semiotic approach to sign functions.

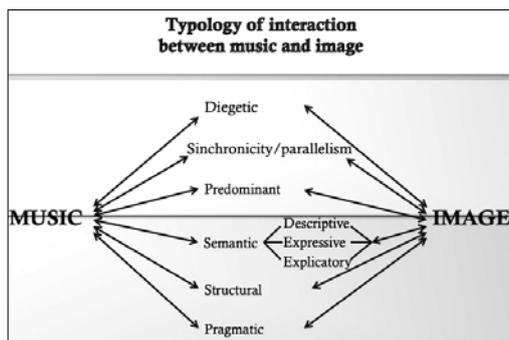
The first group – **pragmatic functions** directed to the usage of music in concrete sociocultural (economic, ideological, social, psychological, etc.) or genre situations. In this respect, the relationship between music and image can be determined by purely practical reasons. I.e. music is employed in an attempt to neutralize a noise of the audience, of discomfort of darkness in the cinema hall during a show; or due to ideological-commercial motifs serves, according to Th. Adorno, as a kind of narcotic, suppressing dangerous, anarchistic impulses and ensuring the drawing of the spectator in a certain uncritical state to overtake some ideological values rendered by the film.

The second group of functions – **structural functions**. They are directed to internal organization and arrangement of structural elements without necessarily considering their meaning. In this respect, the relationship between music and image is determined by specific joining / separation, preparation / finishing, highlighting / masking functions and etc. Sometimes music start sounding prior to the next scene and inform the spectator of some future changes in the story – in cinema terms it is called “sound foreshadowing”, “sound flash forward”. In some cases it remains sounding on the screen after the appearance of a new image or returns from an even earlier episode – in cinema terms it is called “sound flash back”. Finally, the changes in music, culminations and low tide episodes, the logic of music development and etc. determine the macrostructure, which can both coincide and not coincide with a visual film form. In some cases a general film structure can echo typical musical forms (like rondo, variations), but more true would be to look for basic principals of development neither for concrete form models.

The third, very important group of functions is – **semantic**. They are directed, as semiotics put it, to the links between signs and what they represent without necessarily considering their use in concrete situations. I single out three basic subgroups of this semantic relationship – descriptive, expressive and explicatory. This grouping in some aspects correspond to main compositional techniques of film music, described by Claudia Bulleryah in the prominent book “Grundlagen der Wirkung von Filmmusik”: 1) *descriptive* – when music is determined by an attempt to characterize external (physical) features of the image: emphasize moving, imitate sound qualities of the objects, describe geographical locality, historical period of the action, highlight a social context and etc. 2) *expressive* – when music is determined by an attempt to define inner (emotional) aspects of the image: the hero’s emotional states or their mental processes (thought, dreams, hallucinations) or a general emotional context of an dramatic situation. 3) *Explicatory* – when music is determined by an attempt to comment, to explain, to specify the context or to inform the spectator of additional hidden information. That usage

of music in a symbolic role is an essential to the leitmotif technique, which occupies an exceptional place in the composing for films (and other narrative genres).

As Umberto Eco have stressed “It is known that syntax and semantics, when found in splendid isolation, became perverse disciplines, therefore, interpreting relationships between music and image it is always important to keep a reasonable balance between structural, semantic and other aspects of analysis. Summing up this concise report, it is reasonable to state that relationship between music and image in film is manifold. Music and image interact by different, complementing each other, ways. In a phenomenological respect music and image interact through the relationship of a musical space, the community of music and image as well as the domination of music or image. In a functional aspect – by pragmatic, structural and semantic relationships. The latter in its turn is composed of descriptive, expressive and semantic combination of relationships, see the schema bellow:



The discussed typology of music and image in film is far from exhausting a great number of other film music aspects, however it is expected to help to clearer articulate specific film music peculiarities, to detail its role in the relationship with other film elements and to be exploited as a methodological instrument for the analysis of film music.

Santrauka

Muzikos ir vaizdo sąveika kine: prielaidos ir tipologija

Kiekviename filme galima išskirti santykiškai autonomiškas sudedamąsias dalis – muziką, vaizdą, dramą, vaidybą ir pan. Jos plėtojasi skirtingose plotmėse ir pasiekia mus per skirtingus pojūčius – klausą ir regą. Dar XX a. pirmoje pusėje kino režisierius Sergejus Eizenšteinas teigė, kad garsas gali paryškinti, prieštarauti arba būti paralelus vaizdui, o muzikos ir vaizdo (muzikos bei dramatinės situacijos) santykis yra daugiau nei paprasta suma – susiliedami vienas su kitu tiek vaizdas, tiek muzika, tiek drama įgyja naujų prasmų, plečia, koreguoja esamas, kuria naują visumą.

Į muzikos ir vaizdo sąveika galima žvelgti įvairiais aspektais. Anot žymaus šveicarų kino muzikos teoretiko Hansjörgo Pauli, kino muzika – tai visų pirma funkcinė muzika, ji nėra sukurta dėl savęs pačios, o tarnauja kitam ir iš esmės veikia kaip tarpininkė. Tokia muzika yra sąlygojama ne tik klausymo tikslo, bet ir taikomojo – atliekamų funkcijų efektyvumo, o tikrasis jos tikslas, galima sakyti, telkiasi už jos pačios. Taigi funkcinis aspektas būtų vienas esminių kalbant apie muzikos ir vaizdo sąveiką teatro ir kino žanruose.

Žvelgiant šiuo aspektu galima išskirti keletą skirtingų tokios sąveikos tipų. Visų pirma muzikos panaudojimas kine/teatre gali būti nulemtas grynai praktinių ar pragmatinių funkcijų, komercinių, ideologinių priežasčių (pragmatinė sąveika); antra – formaliųjų kompozicinių tikslų, jungimo/atskyrimo ir kitų struktūrinių funkcijų (struktūrinė sąveika); trečia – semantinių funkcijų, nemuzikinių (literatūrinių, naratyvinių ir pan.) reikšmių perteikimo tikslų (semantinė sąveika). Kiekviena šių sąveikų realizuojama tam tikromis fenomenologiškai išskiriamomis muzikos ir vaizdo sąlyčio situacijomis: diegetiškumo/nediegetiškumo (šaltinio aspektas), sinchroniškumo–paraleliškumo/asinchroniškumo–kontrapunkto (bendrumo aspektas), dominavimo/fonavimo (pirnavimo aspektas). Fenomenologinių ir funkcinių aspektų visuma sudaro šešiabriaunį garso ir vaizdo sąveikos modelį, aprėpiantį svarbiausius kino teatro muzikos analitinius taškus.

**“Derivative Replication” in the Soviet Art of the 1930–1950s
(as Seen through the Examples of Friedrich Ermler’s Film
“She is Defending the Motherland” and
Gavriil Popov’s Symphony N. 2 “The Motherland”)**

The canons of Socialist Realism, which had become indisputable already toward the mid-1930s, created the foundation for an optimal retransmission by the Soviet totalitarian art of a “*quasi-religious worldview*”, having transformed art itself into part of the “*quasi-religious*” picture of the world. As a result, the methods and style of Stalinist art began to imitate the features of the methods and style of *religious art*.

How was this expressed? First of all, the method of Socialist Realism brought out the requirements of moving “in line” following the common regulations. This lowered from the start the dynamism of the main impulse of artistic creativity: the aspiration towards novelty of content and stylistic inimitability. Nevertheless, it created the preconditions for the formation of an arsenal of stable means and techniques aimed at expressing “religious” mythological content.

Secondly, the style itself turned into a limited amount of formal schemes, which presented sort of stylistic “calques”, which “returned” to the sphere of method as objects for “copying.” This circumstance presents an apparent confirmation of Igor Golomstock’s well-known idea: “In its monolithic nature, the collateral subordination of separate parts to the unified whole, with its hierarchy of values, totalitarian art had the propensity <...> towards those much more remote times when religion was the main object for art...” (see 3).

Thirdly, Stalinist art, similarly to any religious art (for instance, that of Russian Orthodox Christianity) was based on strict regulations and a standardization of utilized means, and also demonstrated an aspiration towards the so-called “synchronous correspondences” (to use the expression of Dmitri Likhachyov) between the various forms of art. The latter aspect is remarkably illustrated by the principle which we call *derivative replication*. *Close in its meaning to “derivative replication” is the concept of calking, implying an inexact copying of a canonical original example. Nonetheless, the term “derivative replication” seems to us to be more appropriate in relation to Stalinist art, since as a result of derivative replication the material is not only copied but displays itself through the prism of invariant features. In other words, it turns out to be discernable in a multitude of similar artifacts (including those in other forms of art). At the same time, the original, in the context of Stalinist art, must be understood not as any concrete artifact, but rather the ideal model, the invariant of the manifestation of any particular Soviet mythologem (the Leader, the Motherland, the People, the Party, etc.), expressed by the sum total of the primary artifacts. Derivative replication is a “reaction” of a later date to the primary replications, which have become the canons.*

I cite an example here of one “masterpiece” of Stalin-era poetry, which presents in a concentrated form the characteristic features not only of the myth itself (in this case, the myth of the October Revolution), but also the references to the primary examples of interpretation of this myth.

This is an extract from Vera Inber’s poem “The Ocean”.

Stalin was walking past the Winter Palace.
The ornament of cast-iron moulding was showing black.
It seemed that there was no end
To this grating with the tsar’s eagles.

.....

And may some luckless historian
From far-away countries remember
That Peter the Great is a drop in the sea,
While Lenin is an entire ocean...

... The night was waning. Half the sky was aflame.
The Neva lightened up. The street lamps were going out.
The “Aurora” was illuminated by the fire of the dawn.
And Stalin said: “So, it’s time to do our job!”

The metaphorical line of Imperial St. Petersburg (night, the cast-iron grating and the Tsar's eagles) has much in common with the visual images of Sergey Eisenstein's movie "October", which became for the Soviet cinema one of the examples of mythologizing history (for example, the scene of the shooting at the demonstration is copied in Mikheil Chiaureli's movie "The Great Dawn", the scene of "The Taking of the Winter Palace" obviously finds its continuation in Vladimir Serov's painting "The Winter Palace is Taken", etc.). In all other aspects the poem represents the clichés that are characteristic for the representation of this given myth in the literature, music and cinema of the Stalin era (particularly the myth of the significant role of Stalin in the October uprising – a mould from the conception of the aforementioned myth of Chiaureli, and the metaphor of "the fire of dawn" is an obvious connotation with the title of the film).

The principle of derivative replication made it possible to place a single sign in various contexts, with virtually no change in its meaning. Thus the system of the particular kind of "verbal-semantic consistencies" was worked out (which, strictly speaking, were the ones that generated the "synchronous correspondences" between the arts), in which one and the same sign corresponded with a narrow circle of meanings. This characteristic limitation of the semantic field created the preconditions for the swift reduction of vocabulary and the formation of the Socialist Realist "newspeak" (see 1). With a special obviousness this process was manifested in literature, which at that time could operate with a comparatively limited set of verbal symbols. A similar situation arose in the domain of visual arts, music and cinema, where the circle of expressive means for the depiction of Soviet mythology likewise narrowed down considerably. The primitivization of the language led, in its turn, to the state of affairs when the principle of derivative replication itself was not perceived as something extraordinary, even in the cases of the most banal plagiarism. After all, calking of a model, which brought back the principles of canonic religious art, was aimed at reproducing, first of all, of the model of a well-known content of any particular canon. In this regard, let us cite examples of usage of the mythologems of fertility and richness in Pavlo Tychina's poetry (a fragment of his poem "Shine, our sun!") and Evgeny Dolmatovsky (from the text of his cantata "The Sun is Shining over our Motherland"):

We are rich in bread, coal and everything else,
We are mighty in our health and winged in our thought...

The grain fields, gardens and factories of our kolkhoz (collective farm)
Is the wealth of the people.
Under the sun of liberty we became winged, strong and rich.

The virtual identity of the texts demonstrates how in Stalinist literature the instruments of derivative replication and "verbal-semantic consistencies" were applied.

Nonetheless, the principle of derivative replication sometimes could also promote the creation of genuine masterpieces. This included that sphere of subject matter in which "synchronous correspondences" were applied most frequently. This was one of the most canonic subjects: the subject of the Soviet Motherland. It is well-known that one of metaphoric clichés of Socialist Realism was the identification of the *Motherland* with the image of a *woman*. In this guise, similarly to the way it was in the art of the Third Reich, the woman, which symbolized the Motherland, that is, one who gave life to the people, at the same time personified by itself the *totalitarian utopia* (the image of perfection), as well as *history* by means of establishment of a direct connection of establishing a direct connection with the past, including the remote *pre-social, mythological strata*. In the history of the Stalin era the redirection towards the later was especially important, since in the *supra-ideological* light it resented one of the most significant mythologems of totalitarianism: *the aspiration towards self-sacrificing*. As a result, one of the most called-for subjects of Socialist Realist art was the modernized archaic myth of the Mother-Wife-Woman, sacrificing herself and her kindred to a great cause. Among the absolute artistic masterpieces of the interpretation of this subject matter is Friedrich Ermler's film "She is Defending the Motherland and Gavriil Popov's Second Symphony, "The Motherland", created on the material of the music to this film. The principle of derivative replication is inherent in both works. The film incorporates the canonic representation of the image of the Mother, rising to both the sources of socialist realist art (as in Maxim Gorky's novel "The Mother", as well as Vsevolod Pudovkin's film with the same title), as well as the sacrificial pathos of the art of the wartime years (such as Irakly Toidze's poster "The Motherland is Calling"). Considering the circumstance that the principle of derivative replication is based on already existing canons, it becomes quite obvious that Ermler deprives the main heroine of the film, Praskovya Lukyanova, of psycho-

logical characteristic features. Her actions are stipulated by the situations in which she finds herself. In their turn, each of the situations is none other than a facet of the totalitarian myth. In the beginning of the film Praskovya is a happy wife and mother. Towards the middle of the film, she becomes a widow, deprived of her husband, child and home. Towards the end of the film she already presents a symbol of an almost religious, fervent self-sacrifice, a leader of popular avengers. This kind of broken line of the plot did not demand either from Ermler or of the actress performing the main role, Vera Maretskaya, similar inner motivations. In the first case it sufficed to establish allusive correspondences with the heroines, performed by Marina Ladygina, Lubov Orlova (in the film “Happy Journey”) and Maretskaya herself (in the film “The Member of the Government”), whereas in the second case – to accentuate in a placard manner the loss of loved ones (this requiem accent was widely used in the Soviet art of the 1920–1930s, including the aforementioned “Mother” based on Gorky’s novel). Finally, it was necessary to show Praskovya in the image of the Motherland, in a black kerchief, with a fiery gaze. “The tragic story of Praskova Lukyanova”, I. Sapman wrote “attracted the producer not by its individual inimitability, not by its opportunity of examining in detail the heroine’s inner evolution, but particularly by her characteristic features, the overall significance of everything which had occurred with her. <...> For Ermler especially important was the supply of agitation which permeated the fate of Praskovya. She essentially represented a bare appeal for struggle” (see 7). As can be seen here, derivative replication made it possible to achieve the indispensable result in a rather effective way, drawing an already existing arsenal of artistic means for the strengthening of the main idea of the work.

The Symphony of Gavriil Popov transfers verbal and visual images into the platitude of musical dramaturgy, preserving a direct connection with the movie screen’s bipolar dramaturgy, as has been demonstrated by Inna Romashchuk in her monograph work on Gavriil Popov. But this is not all. If Ermler’s movie epopee gave the perception of a typical character from the time of the war: a woman mourning and a woman inflicting punishment (reproducing on a new stage of history Gorky’s epopee about the growth of personal self-consciousness), Popov’s symphony raised these images to the level of mythological generalization. If one is to separate the subject of the symphony from the subject of the film, the music became a tragic narrative, this time about the fate of the Motherland – happy for its children, mourning them and, finally, avenging their enemies.

Written in 1943, the symphony, on one hand, absorbed into itself the visual images of the movie, as has been stated before. On the other hand, Popov’s composition revealed in itself an artistic phenomenon, the musical dramaturgy of which was only indirectly connected with the initial visual cinematic program. At that, the principle of derivative replication was active here on two levels, creating a rather tense collision between them.

The first level is the concordance with the classical symphonic utopia (according to the definition of Mikhail Aranovsky) and its (the utopia’s) semantic “restart” on the level of the overall content. The symphony of Popov could have been interpreted into the mythological language of totalitarianism approximately thus: the first movement (“The Introductory Song”) is a display of the actively heroic image of the Russian people (the epic beginning, the “activization” according to Aranovsky); the second movement is a demonstration of the moral superiority and the power of spirit of the folk heroes (a festive, dancelike picture, “playing”); the third movement is the “death of the hero” and the foretaste of victory (a mournfully solemn reflection, “contemplation”) whereas the fourth movement is the victorious apotheosis, the achievement of the “splendid future” through a struggle (unity with society). In other words, Popov’s symphony calked the dramaturgical and, to a certain extent, the stylistic algorithm of the Russian epic symphony (Borodin, Balakirev, Gliere, etc.).

The second level is that of the language and dramaturgy, which corresponded to the canonic requirements of Socialist Realism during the time of its flourishing, readdressing them to many musical works of Popov’s contemporaries, who had disclosed the mythologem of the heroic “today” which aspires to a perfect “tomorrow.” Indeed, if one applies the foundational canons of Socialist Realism, then the context in which the mechanisms of “derivative replication” and “verbal-semantic consistencies” will become even clearer.

For example, the well-known categories of *popularity and ideology* clearly correspond to the “quasi-citatory” and even the citatory intonational potential of the symphony, as Gavriil Popov himself wrote about the symphony (see 6), based on sources related to vernacular genres, as well as the monolithic quality of the form, based on a consistent transformation of *one* theme, which carries the function of the mythological “leitmotif sign” in the symphony, that of *the theme of the Motherland* (Example 1). Its genre-related basis is the Russian lyrical song. At the same time, the theme turns out to be a mirror reflection (in terms of its scalar modes and instrumental range) of the theme of the “Motherland” from Shostakovich’s 7th Symphony. The second movement of which makes use of intonations of “harmonica tunes” and street-song ditties (Example 2), which gradually expand into a dashing, swashbuckling dance melody (Example 3). This presents a sign of acknowledgement to the

numerous songlike and dancelike suites from the Soviet times (Knipper, Koval, Korchmarev and others). The third movement is of the character of a mournful lamentation (as was stated before, presenting the “requiem” episode of the composition, mandatory for the music of Socialist Realism). In its aspect of genre and intonation its musical material brings out two mutually complementing images: the “lamento” cry (the introduction, in which contours of the Motherland become perceptible on the level of the reference tones) and the tragic, lyrically drawn-out quasi-lullaby melody, which is also close in its intonation to the theme of the Motherland (Example 4), gradually expanding into something resembling a heartrending groan (here Popov turns out to be closest of all to the style of the tragic climaxes in Shostakovich’s symphonies). The Finale, on one hand, immerses the listener into the force of a tense motion, elaborating on the dramatic impulses of the first and third movements (such is the content of the thematicism of both sections, which present respectively a prelude and a fugue). On the other hand, by its incorporation of themes of *all* the previous sections, it brings out into the foreground a summary – namely, the reconceived theme of the Motherland, expanding as a vengeful force, which provides a basis for a swift fugue (Example 5) and the solemn and stern, heroic and epic code; at the end of the latter, as P. Vulfius notes, this theme acquires the “semantics of a victorious, exulted, heroic hymn” (2, 174). Thus is formed the dramatic, elevated apotheosis, which articulates the central *idea* of the composition – that of the historical invincibility of the Russian people, of the indestructibility of the Russian state. In other words, the dramatic interaction of two levels of derivative replication was created by an independent context, in which the past resonated in the present. Within this construction the traditional symphonic model acquired new semantic nuances. The first movement (representing the past) presented in itself a powerful “bogatyř”-type song-like element (describing the image of the Motherland, its vast space, its lasting history and, simultaneously, the history of the sufferings of its people). The present was depicted by the festive, jocular content of the second movement (describing the power and sportive spirit of the people) and the plaintive, lamenting third movement (presenting the traditional “sacrificial rite” for the sake of the

Andante con moto e molto espressivo $\text{♩} = 60$

Example 1

Presto giocoso $\text{♩} = 90$ (96)

Example 2

Example 3

Largo $\text{♩} = 60$
1/2 delle V-le

V-le
V-c
C-b
V-ni I
V-le
V-c
C-b

Example 4

Fuga
Più presto e molto risoluto giocoso $\text{♩} = 108$

V-c, C-b.
V-ni II
V-c.

Example 5

happy future). The Finale, gradually expelling the negative “information” with its message of will, brought to the self-disclosure of the great victorious future on the basis of a thematic synthesis of all the different sections of the symphony. In the final outcome, the aesthetically beautiful image of the *arrived, victoriously achieved* future, as a great victory over time and the forces of evil.

Thus, the Second Symphony of Gavriil Popov demonstrates both the standard and the phenomenal characteristics of the principles of derivative replication. On the one hand, the principle of derivative replication limits the resources of the language of the music itself in this work. This was stipulated by its primary conditions: the symphony was composed on the basis of music for a film. This results in the accessibility of the symphony’s musical language, the illustrative quality, the placard style of its images and the allusive traits of its style. On the other hand, the same principle created the background factor for the complex interaction between various dramaturgical, stylistic and semantic levels in the composition. At the same time, there was also an expansion of the communicative features of the symphony. For Popov’s contemporaries his symphony possessed the phenomenal quality of “visualization” of the tragic events of the war “described” by the music, being “reinforced” by the visual “memory” of the cinema.

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Santrauka

Kartotinis tiražavimas XX a. 4–6 dešimtmečių sovietiniame mene (remiantis F. Ermlerio filmu „Ji gina Tėvynę“ bei G. Popovo 2-ąją simfoniją „Tėvynė“)

Tarp neginčijami, socialistinio realizmo kanonai jau ketvirtojo dešimtmečio viduryje buvo viską parengę tam, kad totalitarinis menas galėtų optimaliai retransliuoti „kvazireliginę“ pasaulėžiūrą, patį meną pavertę „kvazireliginio“ pasaulio paveikslu dalimi. Galiausiai stalininio meno metodas ir stilius pradėjo imituoti *religinio meno* metodo ir stiliaus ypatumus: pirma, socialistinio realizmo *metodas* suformavo griežtas priemones ir būdus, skirtus „religiniam“ totalitarinės mitologijos turiniui reikšti, antra, socialistinio realizmo meno stilius virto keletu stilistinių „kalkių“ ir trečia, išryškėjo totalitarinio meno siekis, kad tarp skirtingų menų atsirastų „sinchroniška atitiktis“ (D. Lichačiovo terminas).

Trečiąjį čia minėtą aspektą puikiai iliustruoja principas, kurį mes vadiname *kartotiniu tiražavimu*, t. y. *vienų ar kitų jau kanonais tapusių temų* (turimos galvoje visos meno rūšys) *meninio interpretavimo kopijavimu*. Tokio kopijavimo procese susiformavo „verbalinių-semantinių stereotipų“ sistema; tie stereotipai migruodavo iš vienos meno rūšies į kitą išlaikydami labai ribotą savo reikšmių ratą. Dėl tokio prasmio lauko ribojimo pradėjo sparčiai mažėti tos srities žodyno ištekčiai ir ėmė formuotis socialistinio realizmo *naujakalbė*. Tačiau, laikantis kartotinio tiražavimo principų, būdavo sukuriama ir tikrų šedevrų – beje, ir tos tematikos sferoje, kurioje kaip tik dažniausiai buvo vartojama „sinchroniška atitiktis“. Tai – viena iš pačių kanoniškiausių temų: tarybinės Tėvynės tema. Kaip žinome, vienas iš įsigalėjusių metaforinių socialistinio realizmo šampū buvo *Tėvynės* tapatinimas su *moterimi*. Kaip ir Trečiojo reicho mene, Tėvynę simbolizuojanti moteris reiškė tautos gyvasties versmę, kartu ji buvo ir *totalitarinės utopijos* (tobulybės paveikslas), ir *istorijos* įkūnijimas pasitelkus tiesioginį ryšį su praeitimi, taip pat ir su giluminiais *ikisocialiniais mitologiniais klodais*. Mene peradresavimas į šiuos klodus buvo itin svarbus, kadangi tai duodavo galimybę be ideologinio prieskonio pateikti vieną iš svarbiausių totalitarizmo mitologemų – *pasiuokojimą*. Tai vienu iš pačių dažniausių socialistinio realizmo meno siužetų tampa modernizuotas archajinis mitas apie Motiną–Žmoną–Moterį, vardan kilnaus tikslo paaukojančią savo artimuosius ir pačią save. Tarp kitų neabejotinų šios temos interpretavimo meninių viršūnių minėtinas F. Ermlerio kino filmas „Ji gina Tėvynę“ ir G. Popovo 2-oji simfonija „Tėvynė“, sukurta muzikos minimam kino filmui pagrindu. Kartotinio tiražavimo principas būdingas abiem kūriniais. Filme matome kanoninio Motinos paveikslą reprezentavimą, siekiantį tiek socialistinio realizmo meno šaknis (M. Gorkio romanas „Motina“), tiek karo meto menui būdingą aukojimosi patosą (garsusis I. Toidzės plakatas „Motina Tėvynė šaukia“). G. Popovo simfonija verbalinius ir vizualiuosius vaizdus perkelia į muzikinės dramaturgijos sferą išlaikydama, kaip parodo I. Romaščiuokas savo monografijoje apie G. Popovą, tiesioginį ryšį su bipoline kino juostos dramaturgija.

Taigi galima teigti, kad G. Popovo simfonija demonstruoja tiek įprastinius, tiek fenomenalius kartotinio tiražavimo principo ypatumus. Šis principas riboja pačios muzikos kalbos išteklius. Tai lemia pradinės sąlygos: simfonija kuriama remiantis filmo muzika, tai yra kūrinio kalbą veikia kita meno rūšis – kinas. Tuo paaiškinamas simfonijos kalbos demokratiškumas, tam tikras paveikslų iliustratyvumas, plakatiškumas, dramaturgijos montažiškumas. Nemenką įtaką darė pats Ermlerio kino filmo žanras (herojinis-patriotinis), sąlygojantis bendrą turinį. Kita vertus, tas pats principas išplečia komunikacines kūrinio galimybes. Popovo bendraamžiai jo simfoniją vertino kaip turinčią fenomenalią savybę „vizualizuoti“ muzikos „aprašomus“ tragiškus karo įvykius – mat jie tuos įvykius aliuziškai susiedavo su žinomo filmo vaizdais.

Music and Architecture: Engaging in a Dialogue? (Some Problems and Promises within the “Frozen” Parallel)

“The business of architecture is to establish emotional relationships by means of raw materials”, Le Corbusier, *Vers une architecture* (1923)

“Music is a science which is concerned with numbers and proportions”,
Zarlino, *Le institutioni harmoniche* (1558)

The mysterious kinship between music and architecture has chased our imagination for a long time and continues to do so. What gives this idea such power over our minds is the immediacy and complexity of the associations it evokes. The endless debate about the topic “music and architecture” could result from the fact that both parties involved in the dialogue see the problem quite differently. To musicians and all other “laymen” in architecture, the idea presents an intellectually stimulating topic for discussion and not much else. Music inspired by architecture – e.g., the motet *Nuper Rosarum Flores* by Guillaume Dufay, presumably based on the proportions of the Florence cathedral Santa Maria del Fiore (1436),¹ Musorgsky’s “translation” of an architectural drawing into “The Golden Gates of Kiev” from *Pictures at an Exhibition* (1874) (Example 1),²



Example 1. The Golden Gates of Kiev

“La cathédrale engloutie” from the first book of *Preludes* by Debussy (1909–13), and Stravinsky’s *Canticum Sacrum* (1955), a tribute to the San Marco Basilica in Venice³ – has been sometimes considered by music historians and critics as an act of extravagance, a whim, or a joke⁴. Yet the other party, the architects, has never been too fastidious to turn to music for serious advice on a variety of important artistic and practical matters. The 20th century almost balanced the scales: composers started to address architecture for inspiration more regularly and some interdisciplinary terminology started to acquire a permanent place in scholarship (e.g., the notions of “musical space”, “volume”, and “gravity”), while musical scores began to resemble architectural drawings. However, the implicit notion that music is, according to Gioseffo Zarlino (1517–90), “without any doubt, superior to architecture”, still prevails in discussions of the subject from a “musical” point of view and should be overcome if a true dialogue between the two disciplines is to be established. By “dialogue” I refer to numerous works of various scope and quality,

produced over the last few decades in different European languages, occasionally by musicologists, but mainly by architects, art and architecture historians, psychologists, philosophers, literary critics, composers, sound engineers, and others. My purposes in the present paper are: (1) to offer a more systematised view of the topic in an attempt to avoid the superficiality and approximation, which have invaded it in the recent years; (2) to outline several problems, pointing at differences of approach between musicians and non-musicians and citing relevant examples, including some from my own native city of Kharkov, Ukraine, and my “adopted” city of le Havre, France; and (3) to propose several possibilities for research that could deepen our understanding of the enigmatic relationship between these two art forms.

The Analogies between Music and Architecture

The tradition of drawing analogies between music and architecture is as ancient as the arts themselves. According to the disciplines concerned, these analogies can be grouped roughly into the following five domains: (1) philosophical: how the properties of space and time reveal themselves in music and architecture; (2) physical-

¹ As it has been demonstrated recently by Tiago Simas Freire, none of the relationships previously established between the motet and an architectural object may be valid. See: <http://en.wikipedia.org/wiki/nuper_rosarum_flores>.

² Viktor Gartman’s drawing features an unrealised neo-folkloristic architectural project for the entrance gate to Kiev (“Proekt gorodskikh vorot v Kieve”).

³ Yet another musical composition, which was inspired by architectural practice of a composer, led to the creation of a building (a temporary structure, more precisely). The Philips Pavilion, a joint venture of Le Corbusier, Varèse and Xenakis, designed entirely by the engineer Iannis Xenakis as an advertisement for the Dutch company at the Universal Exposition of Brussel (1958), was inspired by the structural procedures of glissandi in Xenakis’ 1955 musical work *Metastasis*.

⁴ Cf. the article entitled «Murder in the Cathedral» in the *Time* magazine of 24 September, 1956, a reaction to the premiere of *Canticum Sacrum* which Stravinsky himself conducted.

mathematical: how the properties of the materials used in music and in architecture determine their structure; (3) aesthetical: the significance of the classical laws of proportion, balance, and symmetry for these two arts; (4) sociological: the exceptional capability of both arts to affirm, praise, glorify, and exert their influence on the emotions and mentality of large groups of people; (5) psychological: the study of the way by which the involuntary mutual transposition of images of the two arts, based on the phenomenon of *synesthesia*, influences perception, execution, and composition in both art forms. This list is by no means exhaustive; moreover, the boundaries between these analogies are often blurred to the extent that they have been grouped together into what Yolanda Cole termed the *mathematical/scientific* and the *poetic/synesthetic* categories of thought about music and architecture (Cole 1987: 171). According to Cole, both categories of thought originated in the ancient Greek philosophy and mythology respectively, and had their significance by turns at different moments of the Western cultural history. However, as other critics noted, this idea is based on the questionable premise that the two categories of thought have existed independently since antiquity:

It is more likely that the polarization between mathematical and poetic principles originated in the mid- to late 18th century as Europe readied itself to accept Romanticism. Over time, the Romantics glorified the synesthetic analogy between music and architecture to the gradual and inevitable exclusion of the mathematical/scientific analogy: an ‘abnormal’ division that, fuelled by a widespread and anachronistic romanticism... lingers to this day (Dai 2001: 1).

The *mathematical/scientific* analogy stresses the vertical or simultaneous aspect of music and architecture. Based on the theories of harmonic ratios discovered by Pythagoras, this concept developed continuously throughout history in the writings of such architectural authorities as Vitruvius, Alberti, Palladio, Serlio, Barbaro, and others. In the 20th century it was re-introduced by Le Corbusier in his *Modulor*, the system of universal proportions based on the proportions of the human body, on the irrational number *phi* (~0.681...) of the golden section,⁵ and on the Fibonacci series.⁶ Leon Battista Alberti (1404–72), the first and most influential architectural theorist of the Renaissance, distinguished beauty from ornament, stressing that beauty comes from “the harmony and concord of all the parts achieved in such a manner that nothing could be added or taken away or altered except for the worse”, while ornament is “something added and fastened on, rather than proper and innate” (Wittkower 1952: 29). For Alberti, the evidence of objectivity of nature’s harmony was in the fact that numerical proportions which are required in musical theory to produce consonances – the Pythagorean numbers 1, 2, 3, 4 (the so-called Tetractys or the “Mystic Tetrad”⁷), and their ratios 1: 2, 2: 3, 3: 4⁸ – also produce pleasing ratios in architecture. Alberti’s façade of the Santa Maria Novella Church in Florence (Example 2) is the best embodiment of the principle: it features, e.g., 1: 2 – the ratio of the width of the upper storey to that of the lower storey, 2: 3 – the ratio of the width to the height of the entrance bay, and 1: 3 – the ratio of the width of the dark square incrustations of the attic to the height of the attic (Wittkower 1952: 40–41).



Example 2. Santa Maria Novella Church in Florence

The *poetic/synesthetic* category emphasises the durational or narrative aspects of music and architecture. This concept, whose origin could be traced back to the Greek myths about Amphion, Orpheus, and Apollo, emerged in the Enlightenment with the development of the science of psychology, when the first reports of a psychological phenomenon known as *synesthesia* appeared in the writings of John Locke (1690) and Isaac Newton (1704) (Cole 1987: 172).⁹ In 19th-century Germany, out of a revival of interest in Greek mythology,

⁵ Two quantities are in golden ratio if the ratio of the sum of the quantities to the larger quantity is equal to the ratio of the larger quantity to the smaller one. The golden rectangle (the rectangle whose sides are in golden ratio, 1 : 1.618, which is the same as 0.618 : 1) can be seen, e.g., in the façade of the Parthenon in Athens.

⁶ In the Fibonacci series, each subsequent number is the sum of the previous two, while the ratio of the two adjacent numbers tends towards the golden ratio: 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233, 377, 610, 987, etc.

⁷ Pythagoras (6th c. B.C.) is credited with devising the Tetractys, an equilateral triangle which consisted of ten points arranged in four rows. The Tetractys was worshipped both as a mathematical idea and a metaphysical symbol by the Pythagoreans.

⁸ As a reminder, 1: 2 stands for the perfect octave, 2: 3 for the perfect fifth, and 3: 4 for the perfect fourth.

⁹ “Syn(a)esthesia” is a relatively common perceptual anomaly, where a stimulus of one of the senses (e.g., hearing) results in experience or sensation in another sensory modality (e.g., vision or taste). In the beginning of the 20th century, research on synesthesia

there emerged a romantic concept “architecture is frozen music” (*estarrte Musik*), which was first coined and explained by Schelling in his “Lectures on the Philosophy of Art” (1802–3). It was later re-formulated and developed by Goethe in his conversations with J.P. Eckermann (1829) to such an extent that the former is often erroneously credited today with the invention of the metaphor itself. The Romantic metaphor of “frozen music”, devoid of the acknowledgement of the mathematical link between architecture and music, persisted throughout 19th-century German poetry, literature, philosophy and aesthetics (Hegel, Schlegel, Brentano, Fischer, Goerres, Negeli, Schopenhauer, Solger, and others)¹⁰, and was disseminated in the rest of Europe by poets and writers such as Byron and Madame de Staël (Cole 1987: 173–4).

In its revolt against Romanticism, Modernism reintroduced the *mathematical/scientific* analogy between music and architecture on a new level. In *Vers une architecture* (1923), Le Corbusier described the Parthenon as follows: “Here, the purest witness to the physiology of sensation, and to the mathematical speculation attached to it, is fixed and determined: we are riveted in our senses, we are ravished in our minds; we touch the axis of harmony” (Le Corbusier 1986: 220). Le Corbusier’s later collaboration with Iannis Xenakis represented a modern interpretation of Platonic rationalism and of the Renaissance ideas about the internal structural correspondences between the two arts.¹¹ In the second half of the 20th century, a glance at the theoretical writings and scores of many composers confirms that schematic and graphic impulses start to dominate the representation of music on paper and figure prominently in the process of composition. However, in post-modern architecture, as Aaron Dai puts it, “despite the efforts of architects as Steven Holl, a unified concept of music-architecture is not in currency today due to powerful and ubiquitous Romanticism” (Dai 2001: 5). The relationships between music and architecture now suffer in both analogies, states the author, because their evocation by musicologists, composers, architects, and art historians often reflect a “disturbing ignorance” of the other domain (Ibid.).

Five Analogies between Music and Architecture

Below, I will discuss in more detail the five analogies between music and architecture listed above: philosophical, physical-mathematical, aesthetical, sociological and psychological. Of these five, the first three generally belong to the *mathematical/scientific* category and the remaining two to the *poetic/synesthetic* category; however, several overlappings are possible, and a detailed examination of these overlappings would be a fascinating topic for further study. For example, the physical-mathematical analogy deals with numbers, while the aesthetic analogy involves the notions of harmony, symmetry, and proportions – and these also can be expressed by number in both music and architecture. Likewise, the aesthetic ideal of the synthesis of the arts (*Gesamtkunstwerk*), as proposed by Richard Wagner in 1849 and later developed by Aleksander Scriabin his colour-music performances of *Prometheus* (1910), by the followers of Rudolf Steiner (1861–1925), by the Russian constructivists of the Vkhutemas institute (1920–30), and by the architects and designers of the Bauhaus in Germany (1919–33) cannot be made possible without taking into account its social (objective) and psychological (subjective) components.

(1) Philosophical analogy

The temporal or *diachronic* nature of music is typically opposed to the spatial or *synchronic* nature of architecture (Vergani 1987: 164). In the perception of music, memory plays a major role, whereas the perception of painting, sculpture, and architecture relies less on memory and more on a viewer’s quick eye movement. Nevertheless, the synchronic approach can be applied to music – the method that “reduces it to its architectural dimensions outside of time” (Ibid.) – and vice versa, diachronic to architecture. Architecture is observed diachronically: “the reading of architecture unfolds through time” (Vergani 1987: 165). Music moves in front of the listener in one irreversible direction, whereas the observer is required to move in order to appreciate a three-dimensional building fully. Music can also be perceived synchronically: musical notation provides such a synchronic representation of music, although it belies the psychological fact that what we hear is not a multitude of different notes all at once, but only one tone moving up and down according to the profile of the melody.

was conducted simultaneously in several countries, but due to the difficulties in measuring subjective experiences, synesthesia fell into an oblivion and has only recently been rediscovered by researchers.

¹⁰ For more information, see Galeev 2000.

¹¹ Xenakis worked as an engineer for Le Corbusier in 1947–59. For more information, see Mäche 2001.

(2) Physical-mathematical analogy

As taught by the traditional music theory, several basic elements of music can be expressed through rational numbers (on the other hand, the Pythagorean tuning, based on the ratio 3:2 found in the overtone series, uses irrational numbers). The basic elements of the musical rhythm can be conveyed by rational numbers divisible by four, although duplets, triplets, quadruplets, quintuplets etc. can be expressed only through irrational numbers. In equal temperament, all tones of the 12-tone scale, repeated over the span of several octaves, comprise a discrete row of rational numbers in a geometric progression, if the frequencies, such as A = 440 Hz, are taken into account (Lomanov 1972: 145). In equal temperament, the Circle of Fifths is a perfect circle (C major = D double-flat major), and all the diatonic scales (major, minor, pentatonic, octatonic, whole-tone, etc.) are symmetrical, i.e. repeated exactly over an interval of an octave.

It is difficult to imagine two more antithetical matters – the ephemeral, short-lived, delicate musical sound and the lasting, rough and heavy stone. But the methods of organisation of these two materials reveal a certain similarity (Martin 1994: 16). In classical architecture, the gravitation force is opposed so as to create organised hollow spaces on, above, or below the ground level. The vertical piles and the horizontal beams are arranged in a precise parallel-perpendicular construction whose ultimate purpose is to remain in this balance for a long time. In a piece of tonal music, the tonic governs the entire form by being present at certain predictable moments, usually in the beginning and at the end.¹² Such at least double – at both ends of a musical composition – appearance of tonic “supports” the entire musical edifice and prevents the tonal centre (“the support system”) from being undermined or destroyed by the rest of the tonal material (“the covering”).¹³

(3) Aesthetical analogy

Historically, the concepts of perfection, symmetry, and balance are interconnected to the extent that they often mean the same thing. In visual arts, however, spatial symmetry manifests itself much more clearly than in music. The re-interpretation (usually *post factum*) of long fragments of a musical form as symmetrical relies on memory and therefore is rather difficult to achieve; on the other hand, smaller fragments – such as motives, phrases, and periods – are more easily perceived as such. It is tempting to place the axis of symmetry exactly in the middle of a piece of music as did Georgiy Conyus (1862–1933), who continuously tried to transpose the visual notion of symmetry to musical form in his “theory of metrotectonism”. Symmetry in musical form is represented in at least three ways – the one that is achieved by displacement or turn (imitation, exact repetition, or canons), the mirror symmetry (inversion, retrograde, and retrograde-inversion), and isomorphism or the similarity of smaller motives (Lomanov 1972: 143).¹⁴ However, perfect symmetry in both music and architecture can be perceived as empty or boring.¹⁵ More than ever, Francis Bacon’s famous citation “there is no excellent beauty that hath not some strangeness in the proportion” still holds true today.

(4) Sociological analogy

Both music and architecture have traditionally served specific social and practical needs for different authoritative and democratic layers of society. In that, they respectively accompanied and provided a venue for important state and religious ceremonies, private and social gatherings, competitions, and shows. The hypnotising qualities of architecture and music, and the capability to praise, exalt and glorify are inherent in the objective constructive laws that govern both arts. While books and paintings could be more or less easily

¹² In Soviet musicology the phenomenon of tonal gravity (*tyagotenie*) was explored in the theory of tonal rhythm (*teoriya ladovogo ritma*) of Boleslav Yavorsky (1877–1942). The American psychologist and art historian Rudolf Arnheim (1904–2007) tried to introduce the notions of «magnetism», «gravity», and «inertia» into music theory.

¹³ The notion of musical “gravity” can be both melodic (e.g., the aspiration of the seventh degree into the tonic) and harmonic, which stems from the acoustic properties of the overtone series (a natural tendency of any tone to be resolved a perfect fifth lower). This latter observation became the basis of Schoenberg’s concept of the “main tonal antagonism” which views dominant and subdominant as the two opposite forces in the establishment of a key. The subdominant, a much more distant relative of the tonic on the overtone scale, has a potential to act as a challenger to the tonic and to lead to distant tonal areas; thus the union of the tonic and the dominant is needed to counterbalance this force. Such a view of musical form is opposed in Schoenberg’s thinking to his view of the 12-tone system as “tonality in the state of weightlessness”. For more information, see Lupishko 1998.

¹⁴ Schoenberg maintained that music evolved historically from presentation of one and the same idea vertically in several voices (polyphonic music), to presentation of one and the same idea horizontally in the upper part (homophonic music). The result of this new “distribution of space” was the appearance of musical forms that feature repetitions in different sections: AB, ABA, AA’BA’ (Lied-form), rondo, sonata form, etc. See more in Lupishko 1998.

¹⁵ “R.C. I have often heard you say ‘an artist must avoid symmetry but he may construct in parallelisms.’ What do you mean? I.S. The mosaics at [Santa Maria Assunta in] Torcello of the Last Judgment are a good example. Their subject is division – division, moreover, into two halves suggesting equal halves. But, in fact, each is the other’s complement, not its equal nor its mirror, and the dividing line itself is not a perfect perpendicular” (Stravinsky, Craft 1959: 19).

destroyed during a political crisis, the objects of architecture and the pieces of music are sometimes (but, alas, not always) preserved, either in a “renovated” or a “castrated” form (e.g. the new hymn of Russia that uses the music of the old hymn of the USSR), and are used in new conditions under a new ideology. The social analogy between music and architecture also concerns the notion of style, that is, a similarity between certain concrete manifestations of both arts within certain periods of their parallel historic development, e.g. the objectivity and clarity of both Renaissance and Classical style, and dramatic tension and/or the subjectivity of Gothic, Baroque, and Romantic style of music and architecture.

(5) Psychological analogy

In 1883, Francis Galton made the first scientific reports, describing the experience of synesthetes: “The only information that reaches us concerning outward events appear to pass through the avenue of our senses; and the more perceptive the senses are of difference, the larger is the field upon which our judgment and intelligence can act” (Galton 1883: 27, cit. in Heyrman 2005: 21). Of the 733 cases of nearly 40 distinctly different types of synesthesia examined by Sean A. Day in 2005 (cit. in Heyrman 2005: 3), 51% had multiple multi-sensory synesthesia, which means that these people are naturally predisposed for artistic creation.

Synesthesia is seven times more common among artists, novelists and poets, and creative people in general. Artists often have the ability to link unconnected domains, have the power of metaphor and the capability of blending realities (Ramachandran, Hubbard 2003, cit. in Hayrman 2005: 3).

Be that as it may, one of the fundamental questions remains unanswered. Why does it happen that both a major triad and a Byzantine semicircular arch evoke a general sense of joy and stability, while a minor triad and a Gothic pointed arch suggest a certain sadness and restraint?

Problems with “Music and Architecture”

The problems within the “frozen” parallel became apparent already in the 19th century, when Schopenhauer in the second edition of *The World as Will and Representation* (1844) made a mock of Goethe’s vision: “A simple sense of analogy brought to life this bold joke, popular at the end of the 1830s, that architecture is frozen music...” (cit. in Galeev 2000: 3). According to Schopenhauer, the analogy between music and architecture, based primarily on the similarity between visual symmetry and musical rhythm, “can be extended only to the outside appearance and not to the *inner essence* of both arts: in relation to this inner essence they differ as greatly as the earth does from the sky” (Ibid., italics mine – M. L.).¹⁶ Here is the list of the most common problems:

1. Superficiality, simplification, “blasphemous and fruitless word play with paradoxical meanings” (Galeev 2000: 4). The peak of this banality, Galeev notes in his paper (2000: 5), came with the comparison of Bach’s organ music to Gothic architecture as introduced by E.T.A. Hoffman (1813) and repeated by Carl Maria von Weber, A.B. Marks, and many others.

2. A «disturbing ignorance» of the other domain (Dai 2001: 5). As an example of such ignorance, Aaron Dai quotes Christian Norberg-Scholz, one of the contributors to *Quantril*, Webb 1991: «I like that big key-stone on the top of the Portland building; I find that fascinating, that blowing it once to a fantastic size. Bach in his fugues, for instance, used themes in augmentation, so that suddenly the theme became much bigger» (cit. in Dai 2001: 5). Here is Dai’s comment:

While Norberg-Scholz’s architectural ‘augmentation’ is about gathering immediate visual attention, musical augmentation is in itself not a device for emphasis (as is dynamics, or loudness); it is simply a contrapuntal tool (Ibid.).

3. Term precision: time, space, dimension, symmetry, harmony, contrast, repetition, balance, proportion, rhythm, gravity, material, volume, intensity, mass, texture and so on. Such phrases as “musical harmony” and “musical rhythm” are often used by architects and art historians without any understanding of what the technical terms “harmony” (the vertical aspect of musical sonority, compared to melody, which is the horizontal aspect) and “rhythm” (temporal organisation of the musical material, which is governed by metre) mean for musicians. Another often-misused term is “dimension”: what are dimensions in music and how many dimensions are there?

¹⁶ It should be mentioned that music for Schopenhauer represented a much higher reality than architecture and was considered to be an immediate embodiment of the world will power.

4. Legends, obfuscation, errors, wishful thinking. My first example concerns the Gosprom or (in Ukrainian) the Derzhprom, the State Industry Building – one of the finest examples of the Soviet Constructivism, built in 1925–29 in my native city of Kharkov, Ukraine. Designed by the architects S. Serafimov, S. Kravets, and M. Felger and built in only three years with practically no large-scale machine equipment, it was to become the tallest structure in Europe for its time. The building's unique feature lies in a "hidden" symmetry which can be perceived only at one point in the centre of the square, because the building is tripartite and semi-circular in plan; its three sections are interconnected by covered walkways at the 3rd, 5th and 6th floors. Popular legend has it that from a bird's eye view the building resembles the opening melody (!) of "l'Internationale", the most popular left-wing anthem (Examples 3–4).¹⁷ A bird's eye view of the Gosprom in Google Earth does not resemble any melody whatsoever. It is much more plausible that the remarkable rhythmic quality of the building and the overall sense of harmonic equilibrium gave birth to this legend.



Example 3. Gosprom in the 1930s



Example 4. Gosprom today

My second examples concerns St. Joseph Church built in 1951–7 as part of the reconstruction project of my «adopted» town of Le Havre, France, which was almost entirely destroyed during the World War II.

The church was designed by the chief architect for the reconstruction of Le Havre, Auguste Perret (1874–1954). The coloured stain glass windows were made by Marguerite Huré (1895–1967), a master glass-maker and Perret's collaborator. Inspired by Kandinsky's programme in *On the Spiritual in Art*, Huré conceived that the four levels of the church bearing stain glass windows at regular intervals with progressively less spacing between them (the basement, the upper gallery, the pyramid, and the lantern) should receive musical tempo markings according to the four movements of a «poème symphonique» (Largo, Allegro, Andante, and Allegretto). Unfortunately she had her tempo marking wrong in naming the lantern part Allegretto, which she erroneously took for the brightest and fastest movement of a symphony («le mouvement le plus vif and le plus animé de la symphonie»), instead of, e.g., Presto or Prestissimo (Examples 5–8).¹⁸ Prestissimo would indeed better suit the



Examples 5–8. St. Joseph Church



impression of a strong aspirational force towards the sky, which is felt by anyone who has experienced the remarkable interior of St. Joseph Church and has stood just below the lantern.

¹⁷ I am grateful to Dr. Margarita Katunyan, who, during my presentation in Vilnius, suggested that this legend may in fact be a repercussion of the visual link of the Gosprom with Tatlin's Tower of the Third International, one of the most influential Russian constructivist projects.

¹⁸ For this information, as well as for the citations, I am grateful to Dr. Françoise Gasté, an art historian and a guide-lecturer of le Havre's tourist office, who is currently preparing a publication about St. Joseph Church.

Table 1. The 10 Points of View at the Parallel between Music and Architecture

	Primary Matter	Inspiration	Conception	Execution	Perception
Music	<ul style="list-style-type: none"> - A = 440 Hz - The Pythagorean ratios – 2:1 (perfect octave), 3:2 (perfect fifth), 4:3 (perfect fourth) – distinguish consonances from dissonances - Basic rhythmic values are divisible by 2 - In equal temperament, the Circle of Fifths is a perfect circle (C major = D double flat major) - Scales (major, minor, pentatonic, octatonic, etc.) are symmetrical (repeated exactly over an interval of an octave) - Attraction, gravitation, gravity (Yavorsky's <i>tyagotenie</i>), centrifugal vs. centripetal forces/ functions of a musical form (Schoenberg's "main tonal antagonism") 	<p><u>Music inspired by Architecture:</u></p> <ul style="list-style-type: none"> - G. Dufay, Motet "Nuper Rosarum Flores" (1436) + the Santa Maria del Fiore Cathedral in Florence - Musorgsky, "The Golden Gates of Kiev" from <i>Pictures at an Exhibition</i> (1874) + Gartman's drawing - Debussy, "La cathédrale engloutie" (1909-13), <i>Preludes</i> - Stravinsky, <i>Canticum Sacrum</i> (1955) + San Marco Basilica, Venice - Stockhausen, <i>Hinab-Hinauf</i> for the German pavilion at the 1970 Osaka World Fair (unrealised) - B. Ferneyhough, "Carceri d'Invenzione I" (1982) - L. Andriessen, "De Materie" (1984-88) 	<p>1. Number: (Golden section <i>phi</i> ~0.681, Fibonacci series: 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144...) – Bach, Schubert, Debussy, Satie, Bartók, Xenakis and more</p> <p>2. Symmetry/ asymmetry, proportions, balance</p> <ul style="list-style-type: none"> - ABA, <i>Lied</i> form - AABA, rondo form - ABACADA, sonata form... (Conyus' metrotectonic theory) - Repetition, canonic imitation, 12-tone music, serial music: inversion, retrograde, inversion-retrograde... (Schoenberg's "law of the unity of musical space") <p>3. Rhythm</p> <p>Stravinsky: "rhythm in my understanding is the music itself"</p>	<p><u>Music for specific places/ events/ dispositions:</u></p> <ul style="list-style-type: none"> - Andrea and Giovanni Gabrieli, double antiphonal choirs for San Marco Basilica in Venice (16th c.) - Wagner, <i>Parsifal</i> (1882) for the opera theatre in Bayreuth - Messiaen, several organ works for the organ of St. Trinity Church in Paris (1950-60s) - Stockhausen, <i>Carré</i> (1959-60), <i>Gruppen</i> (1955-6) - La Monte Young, <i>Dream House</i> (1969), Munich and other locations - Xenakis, <i>Terrektorh</i> (1965), <i>Nomos Gamma</i> (1967-8), <i>Windungen</i> (1976) - Ph. Glass, "Dancissimo" (2001) for the Santiago Calatrava wing of the Milwaukee Art Museum 	<ul style="list-style-type: none"> - Greek myths of Amphion, Orpheus, Apollo - the Romantic concept of "frozen music" and the hierarchy of the arts: Schelling, Goethe, Hegel, Schlegel, Schopenhauer... - "unification" of the arts, <i>Gesamtkunstwerk</i>: Wagner, Scriabin, R. Steiner, Futurism, Constructivism, Bauhaus... - space in music (diachronic vs. synchronic approach), the problem of dimensions, of synesthesia and of the deeper essence I. Xenakis: "our perception of music and architecture depend on our mental structures"; Ph. Glass: "[in both arts] structure and function... are very close"
Architecture		<p><u>Architecture inspired by Music:</u></p> <ul style="list-style-type: none"> - Xenakis, The Philips Pavilion (1958) for the World Fair in Brussels + <i>Metastasis</i> (1954) - Toyo Ito, The Tower of Winds (1986), Yokohama, Japan - Steven Holl, The Stretto House, Dallas (1992) + Bartok, <i>Music for Strings, Percussion and Celesta</i> (1936) - Frank Gehry, Experience Music Project, Seattle (2000) - Daniel Libeskind, the Jewish Museum, Berlin (2001) + Schoenberg, <i>Moses und Aron</i>, the final unfinished act (1954) 	<p>1. Number, proportions:</p> <ul style="list-style-type: none"> - Parthenon, Athens (5th c. B.C.) - Alberti, Santa Maria Novella Church in Florence (15th c.) - Le Corbusier's Modulor I and II <p>2. Symmetry/ asymmetry:</p> <ul style="list-style-type: none"> - Serafimov, Kravets, Felger, the Gosprom Building, Kharkov, USSR (1925-9) <p>3. Rhythm:</p> <ul style="list-style-type: none"> - Auguste Perret, Margherite Huré, St. Joseph Church in le Havre, France (1951-7) 	<p><u>Acoustics in Architecture:</u></p> <ul style="list-style-type: none"> - Hans Scharoun, the Berlin Philharmonie (1963) - Renzo Piano, projection hall for IRCAM in Paris (1974) and the Auditorium of the Parco della Musica in Rome (2002) - Christian de Portzamparc, Cité de la Musique, La Villette (1995) and the Philharmonie of Luxemburg (2005) <p>Toyo Ito: "I feel betrayed once the building is there"; D. Libeskind: "[buildings]... are also <i>de facto</i> instruments, giving shape to the sound of the world"</p>	<ul style="list-style-type: none"> - Greek myths of Amphion, Orpheus, Apollo - the Romantic concept of "frozen music" and the hierarchy of the arts - time in architecture (diachronic vs. synchronic approach), the problem of dimensions, of synesthesia and of the deeper essence D. Libeskind: "a sense of wonder... forms the difference between building and architecture"

5. Subjectivity, lack of a common basis for comparison: “In rhetoric, comparison requires that the factors by which the comparison is to be made are definitely established at least in one case out of the two. The comparison procedure involves, first of all, establishing a common basis, and second, establishing a qualitative assessment of what is being compared” (Volkov 2009, chapter 5).¹⁹ A typical example of such unfounded comparison is found in Vergani 1987:

By establishing relationships between musical and architectural elements, it then becomes possible to capture relevant events in music and reconstruct or ‘transpose’ them into architectonic space/structures. *Pitch* is transposed into *color, tones* and *timbres* into *textures* and *materials*, musical *dynamics* into contraction and dilation of scale (Vergani 1987: 165, italics in the text – M. L.).²⁰

6. Lack of a clear definition of the speaker’s point of view (composer vs. performer, performer vs. listener, architect vs. client, client vs. casual observer...) – which relates to the ten points of view at the subject of music and architecture as presented in my Table 1. The table is somewhat related to the two categories described above: the third column deals with the *mathematical/scientific* category, and the last column with the *poetic/synesthetic* category. The table is presented not only to stimulate future discussions of the topic of music and architecture in 10 different directions,²¹ but primarily to separate the viewpoints of the producers of music and architecture (composers, architects, performers) from the viewpoints of the interpreters (critics, theorists, psychologists, philosophers, etc.). It is my obvious conclusion that the point of view of the producers should be given preference, if superficiality and approximation are to be avoided in future research on this never-ending topic. The table is self-explanatory, because some of the items have been already addressed in this paper; for other items I invite the readers to consult the bibliography or to conduct their own research. In the guise of a *post scriptum*, below I present fuller versions of the abridged citations shown in grey in the table:

Goethe once said: ‘Architecture is frozen music’. If we try to dig this analogy somewhat deeper, in order to reformulate things more objectively, we will quickly come to mental structures, to the group theory. The four rotations of a rectangle or of a melody [+ inversion, retrograde, retrograde-inversion] are four groups of transformations.... There are thus several levels of correspondence. The most ambiguous one is that of Goethe. I have just given you another one, more objective. There is yet another one: of creating musical or architectural spaces with acoustic curves such as glissandi... (Iannis Xenakis interviewed in Xenakis 1986: 5–6).

The structure and function: isn’t that the whole idea of modern architecture, that structure and function are very connected? That, of course, is the secret of music: the structure and function... – the emotional content and the structure of music are very close (Philip Glass interviewed in Lerner 2002).

The system in configuring sounds in music is determined by the composer. But how the player takes them each time, makes a lot of difference in the spatial sound of the music created. Moreover, sounds die away as time goes by. I would like to create such an architectural space. So I think virtual architecture existing in my consciousness can be well translated into something like music. But in reality, once a building is constructed on earth, it can no longer be translated into music. I myself fell betrayed, as soon as I see a completion of my work (Toyo Ito interviewed in Berwick 1997–8).

Buildings provide spaces for living, but are also *de facto* instruments, giving shape to the sound of the world. Music and architecture are related not by metaphor, but also through concrete space. Every building I have admired is, in effect, a musical instrument whose performance gives space a quality that often seems to be transcended and immaterial. The ineffable or the immeasurable gives a sense of wonder that forms the difference between building and architecture (Daniel Libeskind interviewed in Libeskind 2002).

Rhythm in my understanding is the music itself. For example, the works of Bach, which are standards of comparison for us all, consist of nothing else but *rhythm* and *architecture*. Rhythm is an essential and dominating quality of music. But the Romantic composers have destroyed it with their infinite vignettes and ornaments of all kinds. (Igor Stravinsky interviewed in *Le Matin*, Antwerp, January 10, 1924, cit. in Varunts 1988: 402, italics in the text – M. L.).

¹⁹ Volkov, A., 2009. *Kurs russkoy ritoriki* (A course on Russian Rhetoric). Moscow: Indrik.

²⁰ One might ask, why would musical pitches be transposed into colours in architecture, and not, e.g., timbres into colours? And how about musical texture, harmony, or rhythm? Such “transpositions” are no more than subjective synesthetic experiences which are different in different people.

²¹ Nine, to be more precise, because the primary matters of architecture (stone, glass, concrete, light...) have not been discussed in my table in relation to music.

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Santrauka

Muzika ir architektūra: įsitraukimas į dialogą?

Paslaptinga muzikos ir architektūros giminystė jau nuo seno jaudina žmogaus vaizduotę. Ir mūsų protus ši idėja užvalo todėl, kad sugeba sukelti paprastas ir sudėtingas asociacijas. Nesibaigiančius debatus muzikos ir architektūros ryšio tema galima paaikškinti ir tuo, kad kiekviena iš dialoge dalyvaujančių pusių problemą mato gana skirtingai. Muzikologams ši idėja yra ne daugiau nei stimulus intelektualiai diskusijai, o architektai niekada nebuvo tokie skrupulingi, kad klausytų muzikų patarimų svarbiais meniniais ar praktiniais klausimais. XX amžius beveik išlygino svarstyklės: muzikos teorijoje įsivertino šiek tiek tarpdisciplininės terminologijos (pavyzdžiui, muzikinės erdvės sąvoka), o ir pačios muzikinės partitūros pradėjo panašėti į architektūrinius eskizus. Šiandien, regis, pribrendo laikas persvarstyti įprastą manymą, kad muzika (remiantis Zarlino teorija) yra „be abejonės aukščiau už architektūrą“, ir įsitraukti į dialogą. Dialogu aš vadinu visą didžiulį kiekį darbų, parašytų pastaraisiais dešimtmečiais anglų, prancūzų, rusų ir kitomis kalbomis. Tarp jų autorių tik nedaugelis yra muzikologai, daugiausia – architektai ir meno istorikai.

Šio straipsnio tikslai yra: (1) pasiūlyti labiau susistemintą požiūrį į šią temą siekiant atsikratyti pastaraisiais metais joje įsigalėjusio paviršutiniškumo ir nekonkretumo; (2) įvardyti keletą problemų nurodant muzikų ir ne muzikų požiūrių skirtumus, remiantis aktualiais pavyzdžiais, tarp jų ir esančiais mano gimtajame Ukrainos mieste Charkove, ir Prancūzijos mieste Havre, kuriame gyvenu; ir (3) pasiūlyti tyrinėjimams keletą krypčių, kurios padėtų mums giliau suvokti mįslingą šių dviejų meno šakų tarpusavio ryšį.

Sounding Picturesque City

The object of the research is the oratorio *Centones meae urbi* (Skiautinys mano miestui, 1997) by Onutė Narbutaitė. This research aims at looking at the composition from the perspectives of musical colourfulness, the so called landscape, the specific depicted place and space in music. The article describes the treatment of the picture of Vilnius in music. The mixed, comparative method is used for the analysis.

The oratorio *Centones meae urbi* by Narbutaitė is a prominent composition not only in the Lithuanian context, but also worldwide; therefore, in 1997, it was granted national award. The uniqueness of this composition pre-conditions the variety of its “ways of reading”.¹ The oratorio *Centones meae urbi* is rich in the variety of the used means: in other words, here, it is the novelty and exceptional character of the chosen treatment of the oratorio that is important since the aim is to reveal the specificity of the chosen object.

Previous researches of the oratorio *Centones meae urbi*

It is worthwhile mentioning the researches carried out by musicologists Audronė Žiūraitytė², Linas Paulauskis³, Jūratė Landsbergytė⁴, and the author of this research⁵ in the field.

The article by Žiūraitytė, published in *Menotyra*, features a detailed and comprehensive musicological analysis of the composition; the author draws attention to the so-called broad field of poly-stylistic associations: *in the oratorio by O. Narbutaitė, the poly-stylistic – one of the most popular means of expression in postmodernism that is organic with the genre of “centones” – is more prominent than in other compositions by the composer*⁶.

Bearing the discussed composition in mind, Žiūraitytė views the composer’s music as representative of the neo-romantic direction and maintains that the composer has excellently mastered features of various styles (e.g., Renaissance, Baroque, contemporary music) and musical characteristics of certain genre and investigates the multicultural ties exhibited here and the signs determining the composition’s intertextuality. In addition, this publication investigates in detail the peculiarities of dramaturgic development of the oratorio.

Also, Žiūraitytė writes in the same article about close relation between the poetic text, which is simultaneously produced in several languages used here and the music through paraphrasing of Biblical words “and the Word became flesh”: “Word becomes music, music becomes word, and together they create a special atmosphere of Vilnius stretched in time line where the past and the present turn into a single space”⁷.

Linas Paulauskis, viewing Narbutaitė as a neo-romantic composer, in his discussion of the composition *Centones meae urbi*, draws attention to its structural characteristics – the inner balance, the constructive features of the composition, the rationality of composing, and its multi-layered texture⁸.

1. New treatment

The colourful oratorio *Centones meae urbi* by Narbutaitė encouraged viewing it as an example of colourfulness, which is supported by best verses about Vilnius, in music.

The brass fanfares and verses about Vilnius sung by soprano and the male choir can be regarded as the exceptional features of *Opening* and *The Poet’s Return* parts.

Narbutaitė’s words about the creation of patchwork became the stimulus for and a means of developing another analysis of the oratorio *Centones meae urbi*. According to the composer,

CENTO MEANS ‘A PATCH’; CENTONES IS A NEW TEXT composed out of borrowed verses and phrases [...] Centones meae urbi is a patchwork for my city, mended out of patches torn from the old walls of Vilnius, which, joined together, have produced a map marked by usual symbolic figures: the baroque with Sarbievius, Romanticism with Mickiewicz, the Northern Jerusalem...

¹ Narbutaitė, Onutė. *Centones meae urbi*. Partitūra, rankraštis. 1997.

² Žiūraitytė, Audronė. Kultūrinė atmintis ir jos muzikinė reprezentacija Onutės Narbutaitės oratorijoje *Centones meae urbi*. *Menotyra*, 2002, Nr. 1 (26), p. 25–34; Žiūraitė, Audronė. Onutė Narbutaitė. *Centones meae urbi*. [Bernardinai.lt/straipsnis/2005-09-20-onute-narbutaite-centones-mae-urbi/12573](http://bernardinai.lt/straipsnis/2005-09-20-onute-narbutaite-centones-mae-urbi/12573)

³ Paulauskis, Linas. Portretas. Onutės Narbutaitės garsais rašomas dienoraštis. 1997–2008. *Lietuvos muzikos link* Nr. 13. Muzikos informacijos ir leidybos centras.

⁴ Landsbergytė, Jūratė. Dvasios architektūra iš užmaršties Vilniaus skiaučių. *Kultūros barai*, 1998, Nr. 3, p. 34.

⁵ O. Narbutaitės *Centones meae urbi* minimas mano straipsnyje-recenzijoje: Jankauskienė, Inga. Vainikas Vilniui. *Menotyra*, 2009, T. 16, Nr. 1–2, p. 73–75.

⁶ Žiūraitytė, 2002, p. 26.

⁷ Žiūraitė, 2005.

⁸ Paulauskis, *Lietuvos muzikos link* Nr. 13.

This composition can be analyzed from the vertical (paradigmatic) and horizontal (syntagmatic) perspectives. In the first case, the whole of the composition becomes apparent: its framework (*Opening* and *Closing*, *The Poet's Return* and *The Poet's Farewell*) and the patchwork in the middle part that is composed of bigger and smaller segments. In this case, it is important to point out the so-called “stapling” elements that act as connectors and that are embodied in several characteristic motifs.

The framework in the oratorio is used for a certain purpose. It frames the time, place, and its inhabitants that are depicted in the composition. A similar structure, with the so-called “theatre inside theatre” frame, is characteristic of the oratorio *The Last Pagan Rites* (*Paskutinės pagonių apeigos*) (1978) by Bronius Kutavičius. This composition frames the abstractly treated ancient pagan time and the envisioned pagan rites in process. Behind the oratorio *Centones meae urbi* by Narbutaitė, a concrete time, place, i.e. Vilnius, its people, its stories and narratives are revived in an artistic form. This separation contains specific theatrical features: the character named the Poet, who narrates the city stories, is presented. Later on, we find out from the poetic text of the composition that the character is Czesław Miłosz who expressively depicted his beloved city.

The city itself is depicted by the composer in separate stories that are sewn together in a colourful patchwork where one finds the famous cemeteries of Rasos and the Bernardines, city view in winter, royal celebrations that once took place here, and mundane stories of the city's inhabitants.

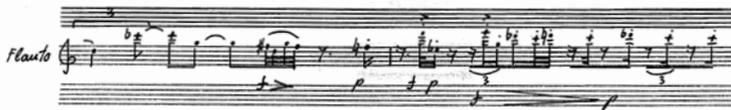
The connecting elements of the patchwork are its separate segments that link repetitive formations, some of which are mentioned below:

a)

- a rhythmic fugue that consistently becomes thicker and that is performed by tamburello;
- these are often used in the beginnings and endings of the segments of the composition;
- for example, tamburello and tamburo parts from the beginning of Epitaph I (p. 9);
- sometimes, in various points of the composition, the same motif is repeated (just like other motifs mentioned here). It is either shortened or lengthened;
- besides, *The Autumn* part of the composition is framed by the rhythmic tamburello motif – it is heard in Epitaph I and IV.

b)

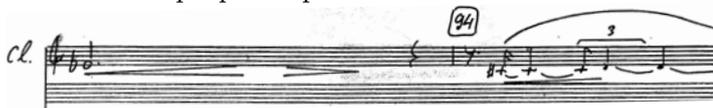
- the formations performed in solo, duo or trio by flute, oboe, or clarinet in the middle part episodes are also worth mentioning;
- for example, flute solo in the end of Epitaph I (p. 20);



- oboe solo in the end of Epitaph III (p. 38–39);



- clarinet solo in epitaph IV (p. 239–143);



- flute, oboe, and clarinet – their trio in part IV of the oratorio (from p. 181, e.g., p. 182, 195).



c) the use of the rhythm of sekstoles is also exceptional (starting with part III).

The central part of the oratorio is presented syntagmatically, i.e. the history is relayed through the narration occurring on the horizontal. Figuratively speaking, we travel in Vilnius as if moving in time machine from one period to another. The syntagmatics here is systematized following the seasons of the year, starting with autumn and ending with summer.⁹

The autumnal city (alongside verses written in the 16th cent. and the four epitaphs) take us to the famous Bernardines and Rasos cemeteries; in *The Winter* part, which is prevailed by contemporary instrumental music, one can enjoy musical sounds and the way they express the beauty of the landscape; the picturesque *The Spring* part is distinguished for its theatrical features: it is related with royal and church processions, rituals and celebrations (16–17th cent.); Summer, as it seems, bears links with the beginning of the composition, it reminds once again of the daily living of Jews in Vilnius (until their tragedy in the 20th cent.), their belief and words from the Old Testament.¹⁰

2. Semiotically about space and place

Narbutaitė's oratorio *Centones meae urbi* is multi-layered, and it raises multi-faceted discussions. In discussions of musical expression of city landscape and signs of musical language, we can refer to the so-called landscape semiotics of the Finnish semiotician Eero Tarasti, i.e. the science that studies the landscape as a kind of sign language¹¹. Landscape is defined by the researcher as the interaction between the environment and its observer that

*[...] can be interpreted as a communication relationship in which surrounding nature serves as the sender of a message, the landscape as an experience (the message itself), and the observer as the receiver of the message or sign language of the landscape. Thus, landscape semiotics concerns communication between nature and man. The landscape "talks" to man.*¹²

In the oratorio *Centones meae urbi* by Narbutaitė, a musical, aesthetically attractive picture of Vilnius is presented alongside the verses by poet Czesław Miłosz. Within the framework of *theatre inside theatre* used and created by the composer, following a short instrumental introduction, the listener is as if guided and taken to the hills of Vilnius where he meets the city and its history, which is told as if from afar by the soprano and male choir performing Miłosz's verses (these are the parts called the *Opening* and *The Poet's Return*) and then, in the end, *The Poet's Farewell* in Miłosz's verses and the *Closing* episode, where one hears verses by the poet Vaidotas Daunys rhythmically whispered by the orchestra musicians:

*When I am asked: Do you believe that this city
hosts the mystery of life? – I answer: I am its
participant;
and alongside the city bells are chiming.*

In the beginning of the composition, the Poet imaginatively tells the story of Vilnius, its alley of the Literary Men, the book shop on the corner, the chiming bells of the Churches of St. John, the Bernardines, St. Casimir, Cathedral, the Missionaries, St. George, the Dominicans, St. Michael, St. Jacob: here we evidence its represented content¹³.

In Tarasti's terms, the landscape is introduced in the beginning and is treated through the prism of nature and culture:

*Landscape is that part of nature/culture the border area, which a culture projects its own structures and attitudes. The concept of landscape is thus based upon the dialectic between nature and culture. It is the humanisation of nature and, above all, transformation of nature into culture. Such humanization (or domestication) occurs frequently in the history of landscape painting.*¹⁴

By means of culture, the mentioned place, where events happen, is characterized. Landscape is regarded here as inner and outer expressions of culture. In the first case, we deal with "the level of representation; that is, the landscape in its physical form", this is what the researcher calls culture's Otherness (the outside location), and, in the second case, "the level of represented content, that is, of an aesthetic image or emotional state which can be called the content of the landscape, i.e., Sameness (inside location)."¹⁵

⁹ See *Semantically about space and place*.

¹⁰ See CD program: *Onutė Narbutaitė. Centones meae urbi*.

¹¹ Tarasti, Eero. 2000. *Semiotics of Landscape, Existential Semiotics*. Bloomington and Indianapolis: Indiana University Press, p. 154–163.

¹² Tarasti, 2000, p. 154–155.

¹³ Tarasti, 2000, p. 137.

¹⁴ Tarasti, 2000, p. 156.

¹⁵ Tarasti, 2000, p. 157.

The *Opening* and *Closing* parts of the oratorio *Centones meae urbi* by Narbutaitė can be interpreted as the Poet's stories that project his own sentiments in surrounding urban nature, and they evidence the interplay between culture and nature.

In *The Poet's Farewell* part, the soprano sings about the streets of Vilnius, mentions the Hill of Three Crosses glistening in the snow and the Hill of Bekes (the singing is accompanied by the men's choir and a group of strings), while the *Closing* part is ended by a symbolically sounding chime group.

In the oratorio, the diegetic (*diegēsis*, Plato's term.) narration, i.e. indirect speaking, is inventively combined with the mimetic (*mimēsis*, Plato's term.) narration, i.e. direct speaking.

The continued Poet's story about the city, its inhabitants, and the events embrace the entire year, starting with autumn and ending with summer.

The Autumn part consists of four epitaphs that embrace visits to the cemeteries.

The first part of the composition is characterized by the treatment of the vocal parts with the instrumentation divisions. The variety of the choir part stems from the traditional singing (the verses of the above mentioned authors are used) that is combined with the silent reading of the words written on the tombstones by whispering of another choir group (e.g., p. 35). In addition, it is worthwhile mentioning the frequently varying figural notation (e.g., p. 40) as well as artistic positioning of the choirs on the stage following the provided scheme in the score (see the above mentioned p. 35).

The epitaphs are separated from each other by short instrumental insertions that are frequently performed by a solo instrument (as a rule, it is the flute or the oboe).

For example, the first epitaph is framed within the tamburo episode in the beginning (p. 9) and the flute in the end (p. 19–20). The latter (as the score denotes, this is *Poco piu mosso – Chiara*) is specified by the variety of rhythm and dynamics. In the end of a little bit longer second epitaph (this is a short *Andante* episode), the flute and strings quartet are playing. Instead of these it is possible to perform the piano citation of Stanislovas Moniuška, who lived and worked in Vilnius (5 measures, p. 28). In the third episode, the composer has used (p. 38) the contemplative clarinet solo.

The first part of the oratorio – *The Autumn* – ends in the so-called P.S. with the quatrain of Miłosz. It is performed by a solo soprano together with tamburello and tamburi in the rhythmically free aleatoric episode (p. 49). The farewell is composed of the poet's words: *And now neither we, nor Marilė are here.*

The tombstone words are read freely, aleatorically by the choir (the landscape of the place and its presentation), and, following Tarasti, are to be regarded as *landscape and its description qua message, whereas its description is equivalent to code.*¹⁶

The cemeteries, where the people who made Vilnius famous in the past, are seen through the words of the poets as a closed and local space – “place may symbolize the space surrounding it”¹⁷.

Another part of the composition – *The Winter* (Example 1) (*Lento sostenuto*), on the contrary, is characterized rather laconically and abstractly (here, instrumental music prevails, and its choir is treated as an instrument – at first it sings *mor-morando*, and then it performs the poetic verses by Ališanka from the cycle *The Mist of Hollyhock* that smells of *white smoke* and *eternal winter* in

Example 1. O. Narbutaitė. *Centones meae urbi* (*The Winter*)

¹⁶ Tarasti, 2000, p. 163.

¹⁷ Tarasti, 2000, p. 165.

instrumental manner (the choir stresses separate syllables and sounds). The music here is rather dramatic since its *largo* tempo is maintained, the melodies are chromatinized, and the constantly dissonant intervals of the seconds are based on sets of two or four sounds.

In the second part (*Allegro leggiero*), the composer uses a broad palette of agogics of musical instruments: staccato, legato, marcato; the rhythmic variety (triplets, quintuplets, sextuplets, and dotted rhythm); the contrasts of sound lengths and pitches.

And now we can turn to and listen to the lively *Spring* part of the oratorio, which is made of three segments: 1. Greeting of the King (text by Petras Šaulys), 2. The Spring in Lukiškės (anonymous text), 3. Procession (text by Motiejus Kazimieras Sarbievijus). These segments are related by Narbutaitė with the lush green colours of trees, bright sunlight, and Vilnius city dwellers in the background who joyfully greet the visiting king (a choir sings); in another, the Spring in Lukiškės, episode, they glorify King Vladislovas Vaza (soprano, bass, choir) and join the solemn procession to the Holy Virgin Mother of Trakai (performed by choir). For each of the episodes, the composer has found corresponding means of musical expression (it should be noted that they are innovative, courageous and rather unusual).

The Greeting of the King part, which begins with fanfare introduction, is distinguished for non-traditional treatment of music of this kind of genre: its musical texture (just like the vocal part) are divided into separate sounds produced by varying agogics. The very musical texture reminds one of a pointillist fabric. Here, like in other parts of the oratorio, the sekstole motifs performed by percussion mark separate formations. Acoustically and visually, the scene of the greeted king in this episode is developed by the composer by means of creative use of echo-repetition principle (the reference to echo is also found in the verses by Petras Šaulys (Petrus Strzelec) used in the composition).

The Spring in Lukiškės (Lento) is characterized by the variety of the melic treatment (p. 197 soprano singing *Merry Blossoms*). In this episode, the blossoming plants bring joy. The vitality of the spring is depicted here through the lush green blossoming plants adorned in the verses of an unknown poet:

*The blossoms are merry, for the Kings have arrived; – the blossoms have seen the Sun and brought forth their beauty much in advance*¹⁸.

The soprano and bass parts, which contrast with the accurately written and intoned orchestra and choir music, are characterized by precision with abundant *forschlagns* and rhythm aleatorics. The soprano and the bass are combined on the base of the echo principle – the bass reiterates some of the motives performed by the soprano.

The Spring ends in the *Procession* (*Allegretto legierissimo*), during which the men and women choirs pass by the audience, both singing a poetical text by Sarbievijus in sequences¹⁹. The slowly moving procession of the praying people and the accompanying singing is presented here as a music in the style of the Gregorian choral.

The Summer part of the oratorio is unified, though the poetic text is composed of several sources in various languages: excerpts from Vilnius newspaper publications (1906–1911), verses by Mošė Kulbak (1926), which are sung by the soprano and bass, verses by Czesław Miłosz (1974), and the Laments of Jeremiah from the Old Testament. This material is presented in a uniform musical texture.

The fourth part of the oratorio (*The Spring*) is distinguished for its developed section of the orchestra *divisi Allegro*, which is heard before the more usual choir singing in oratorios. Alongside prominent episodes of the flute, oboe, clarinet solo, duets and trios, which are intertwined in the orchestra texture, more often than in other parts of the oratorio and beginnings of episodes, one hears the fanfare motives performed by them and the percussion instruments.

The verbal text in the composition is treated in various ways. For instance, fragments from newspapers are chanted in a smooth rhythm, in the same pitch of the text pronounced in syllables (one syllable equals to one eighth note) and this creates background for the singing soprano and bass. In general, the oratorio by Narbutaitė achieves its colours not only by non-traditionally used choir voices and orchestra instruments, but also by the present variety of languages (Lithuanian, Polish, Yiddish, Hebrew, Russian). The sounds of substantially different languages add to the expression of the oratorio, and the fact of them being used here and their combinations should be regarded as one of the most innovative means of contemporary musical art “discovered” by Narbutaitė. Besides, this means is dictated by the logic of the composition to reveal Vilnius, the multilingual city.

¹⁸ See CD *Centones meae urbi* annotation.

¹⁹ This is aforementioned similarity with B. Kutavičius' oratory *Paskutinės pagonių apeigos*.

Writer and researcher Tomas Venclova has counted in Vilnius “seven so-called historical, or traditional, nations that inhabit the Lithuanian capital since oldest times”²⁰. The researcher uses the term “the city text” to describe the city picture: “The landscape here is northern, almost Scandinavian; its woods and lakes have always made it look almost savage but the city architecture here is southern, or, in other words, mostly Baroque and Classicist. [...] Vilnius is part of Central Europe and alongside that it is very Italian-like. Architecture can be regarded as a substratum of “the city text” and thus its part.”²¹

It is worthwhile mentioning the impressive episode of scattering stones before The Lament of Jeremiah as expression of concrete music – starting with single separate stones and ending with their massive “avalanche” (here, special containers, boxes, or drums are used). Clarinets and the trombone accompany them in an aleatoric manner.

Conclusions

1. The composition achieves its colours through its poetic text and the variety of used text pieces and means of musical expression.

2. One of the most effective means of expression in the oratorio is multilingualism, when at the same time several different languages are used.

3. By the use of the aforementioned means, the landscape of the oratorio is created and concrete places, i.e. Vilnius, as well as spatial levels are depicted.

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Santrauka

Skambantis vaizdingasis miestas

Skambumo ir spalvingumo kūriniui suteikia bendra jo traktuotė ir visas išraiškos priemonių kompleksas, pradedant pavadiniu ir baigiant paskutiniu taktu. Visa tai lemia kūrinyje įkūnytas kompozitoriaus meistriškumas.

Apie Onutės Narbutaitės oratorijos *Centones meae urbi* (1997) pobūdį byloja jau pats jos pavadinimas, kuriame įkūnyta skiautinių primenanti kūrinių struktūra ir teatrui būdingi kompozicijos bruožai. Apibendrintai galima sakyti, jog tai – sinkretinis muzikos ir verbalinio teksto kūrinys. Atskirų jo dalių muzikos priemonės koreliuoja su poetiniu tekstu.

Pirmoji ir paskutinė oratorijos dalys – *Atsklanda* ir *Užsklanda* (*Opening* and *Closing*) – yra tarsi uždanga, žyminti spektaklį, kuriame jo veikėjai supažindina su spalvinga miesto istorija. Jungiančiuoju oratorijos elementu pasirinktas pasivaikščiojimo laike ir erdvėje motyvas. Čia matome kartu su metų laikais besikeičiantį miestą, sutinkame jo žmones, su jais lankomės įsimintuose vietose.

Spalvingiems kūrinių vaizdams sukurti kompozitorė yra pritaikiusi skirtingų literatūros žanrų (pvz., *epitaph*, *promenade*, *solutation*, *epode*, *lamentation*) eiles lietuvių, lenkų, lotynų ir žydų kalbomis, čia naudoja šiuolaikinės kompozicinės technikos stilistiką. Tarp pastarųjų – garso, žodžio ir vaizdo sintezė. Patraukia kūrinių žanro ir formos traktuotė. Oratoriją atliekantys sopranas, bosas, choras ir orkestras traktuojami gana išmoningai – jie yra tiesioginiai ir netiesioginiai pasakotojai, įkūnijantys veikėjus ir muzikos kūrinių atlikėjus, esamomis priemonėmis piešiančius muzikinį vaizdą.

²⁰ Venclova, Tomas. Vilniaus kultūrinio kraštovaizdžio kaita (Zum Wandel der Kulturlandschaft in Vilnius). *Nidos sąsiuvinis (Niddener Hefte)*, 2008, Nr. 4, p. 94–102 (103–110).

²¹ Venclova, 2008, p. 98.

The Musical Portrait

One of the most ancient genres of the fine art – a portrait – has the analogs in literature, theater, cinema and music. In art, the great value is attached to a portrait. Thus, outstanding philosopher Hegel believed that “painting progress ... is the emergence of portrait”¹. Great Russian critic Vissarion Belinsky has noted fairly that “on a portrait made by the great painter, the person is more similar to himself than even at his reflection in a daguerreotype for the great painter’s sharp lines deduced outside everything that is concealed in the person and that, maybe, makes secret for this person”².

Musical portrait is a musical and artistic image of a particular person, both really existing (pre-existed) and fictional, which has become a central theme of a work or its large and relatively independent part.

Being little developed in musicology, musical portrait provides many research problems. We will focus on the following: *the typology of musical portraits, ways of musical portraiture, features of self-portrait in music.*

Portrait learning is more productive when we compare music to the related kinds of art and literature. If we ask a question of what reproduces a portrait, we will see a high degree of conventionality and generalization of musical portraits, in contrast to the concreteness of the pictorial and sculptural ones. So, many personality parameters that are essential for pictorial, sculptural and literary portraits – such as the appearance of man, his deeds, actions and thoughts – are in music either almost embodied or secondary in importance.

The pictorial, sculptural and literary portraits first catch the outward appearance of the model. External manifestation of man in the portrait is important not in itself, but in its relationship with the inner world. However, it is difficult to show in music the external manifestation of man, which leads to an overbalance of the internal properties of the individual. Depending on the properties of the individual which are reproduced on a portrait, the following **typology of musical portraits** is made up³.

The semantic space of the pictorial and literary portrait develops in the direction going from the outer to the inner, coinciding with the movement from the seen attributes to the inner properties of the personality. The musical portrait – because of the specifics of music – immediately accentuates the deepest personal properties and first of all recreates *emotion* of the personality (harpsichord pieces by Francois Couperin and Jean-Philippe Rameau, many operatic arias). The emotion captured by the composer can identify a human condition: dream, memory, meditation, etc. Of course, the portrait-emotion does not give 3-D representation about the prototype. However, the emotion, guessed exactly by the composer, is a ground to let the hearer’s imagination run away further, let him fancy further the integral portrait on the basis of the principle “pars pro toto”.

Certainly, the emotion itself, and how it manifests itself, can tell a lot about a person. And yet emotions are only “a silhouette”, a sketch which is not made in detail and which catches only the first impression of the original. However, the unpretentious “sketch” can turn into a carefully executed “painting” with the extensively drawn hero. Prototype is presented on it as a multi-faceted personality with a lot of properties. In addition to the inherent structure of his feelings, we learn also human mentality, particularities of his behavior and social self-expression. This, more capacious type of portrait is a *portrait-character*.

The portrait, reproducing the properties of the personality’s character, largely owes its existence to the theater. It was there that the characters were developed and their typology was formed: “a hero”, “a comical personage”, “a simpleton”, “an evil genius”, “a noble father”, etc. Character types that were found in the theater, gradually fill in the operatic stage as well.

The practice of creating theatrical-musical patterns has also enriched instrumental music. The specifying role of the gesture-intonation is important for such a portrait (impulsive Kiarina by Schumann, funny-girl Juliet, restless Mercutio, thoughtful Friar Lawrence in “Romeo and Juliet” by Prokofiev, chronicler Pimen monotonously driving pen on parchment in “Boris Godunov” by Mussorgsky, a famously marching soldier by Stravinsky). The word is also significant here, helping us to reproduce the speaking manner of the original (“The Chatterer” by Prokofiev, some Dargomizhsky’s romances and Mussorgsky’s songs, portrait-arias in “The Dead Souls” by Shchedrin). Acuteness and hyperbolization of the character properties is the way, leading to

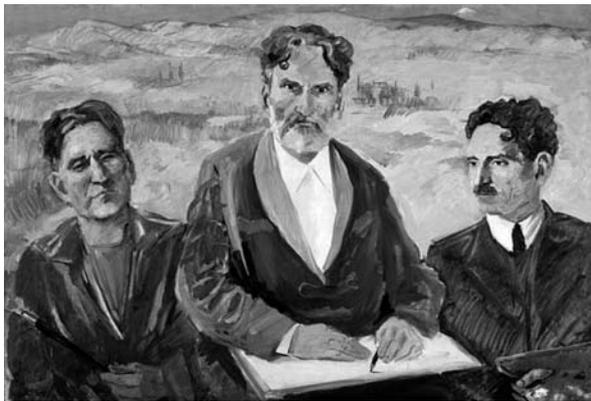
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² Белинский В. Г. ПСС: В 13 т. М., 1956. Т. 6. С. 526–527.

³ More on this, see: *Казанцева А. П. Музыкальный портрет*. М., 1995.



Example 1. Lorenzo Lotto. *Triple Portrait of a Jeweler*. Approx. 1530



Example 2. Martiros Saryan. *Self-Portrait. Three ages*. 1942

the idealizing or grotesque portrait (“Two portraits” by Bartók, “The Peepshow” by Mussorgsky, “The Little Antiformalistic Paradise” by Shostakovich).

A man is recognized not only in the “stopped instant”, but in his life. A person’s life “compressed” at a small segment of time can be reflected on a portrait – a *portrait-biography*. The pictorial portrait, in particular connecting two–three images of the same personality, aspired to similar effect, as in a picture “Triple Portrait of a Jeweler” by Lorenzo Lotto (Example 1) and in “Venus with a Mirror” by Velasquez and Titian.

However, perhaps the greatest achievement of the portrait-biography is its time deployment, the connection of time-distanced instants of life seized by it. Thus is “Self-Portrait. Three ages” of the great Armenian painter Martiros Saryan, on which the young man at the right is holding a palette, the mature artist at the left compresses a brush in his hand, and in the center the elderly master fixes his sharp eyes directly at the viewer (Example 2). Thus the man in the portrait-biography as if lives long life.

The similar occurs also in a detailed musical portrait-biography. Episodes of the life of portrayed, which characterize a person, line up each other. In the symphonic poem “Don Quixote” by Richard Strauss each variation draws a scene of the novel of the same name by Cervantes: “The fight against windmills”, “Meeting with a herd of sheep”, “Don Quixote’s conversation with the armourbearer” etc. Together, they are built in an integrated portrait.

Besides, the portrait-biography, in addition to the depiction of the man’s life episodes (“A Hero’s Life” by Richard Strauss), can recreate the atmosphere the man lives in (the symphony “Pirosmani” by Sulkhan Nasidze, where the genre and stylistically contrasting fragments create the music “picture” of Old Tbilisi).

The large-scale portrait-biography can comprise elements of plot, which sometimes takes place in the operas and ballets, called after the name of the main character. Though, only those of them can be considered the actual portrait, in which the plot is aimed at the deep exposure of the central personality (operas “A Human Voice” by F. Poulenc, “Waiting” by Arnold Schoenberg, “Diary of a Madman” by Yuri Butsko; ballets “Per Gunt” by Schnittke and “Confession” by Edison Denisov), in contrast to the self-movement of intrigue involving the characters in action (the opera “The artist Mathis” by Paul Hindemith). Symphonic compositions, bearing a certain name, in which the bearer of the name personifies the more conceptually important philosophical generalizations, come out beyond the “framework” of the portrait (poems by Liszt, “Manfred” by Tchaikovsky). This is “something which is much greater than a portrait”.

The essence of the portrait as the image of the man is specifically revealed in the different kinds of art. In contrast to a pictorial and sculptural portraits, that depict man’s figure and face and in contrast to the descriptions of man’s appearance, habits, actions and a way of thinking in a literary portrait, musical portrayal uses peculiar **means**. Here are some of them.

The absence of peculiar outward signs of the person portrayed is compensated by the *programme title*, referring the composition to a certain man. As such, these compositions are often dedicated to the well-known musicians (numerous compositions, dedicated to the memory of J.S. Bach, Dmitry Shostakovich).

From the preceding arguments it has become clear that the program word (“Aida”, “Carmen”, “Giselle”) does not necessarily guarantee portraiture as a composer’s creative intention. Implying seemingly portraying titles – “Eugene Onegin” and “The Queen of Spades” by Tchaikovsky – does not mean in practice that the composer conceived the portraits of Eugene Onegin and Countess. We should not forget that the functions of the program word are more diverse than a direct indication to the “subject” of depiction.

In addition to the word, the *picture* can perform the program function. In the orchestral “Fifteen children’s portraits by Auguste Renoir” by Jean Francaix, the French composer of the twentieth century, it is easy to compare the musical portraits of plays “Miss Grimpel with a blue ribbon in her hair”, “Portrait of Madame Charpentier with children”, “The Two Sisters (On the Terrace)” etc., with the paintings by Renoir.

In the portrait-biography “Fifteen Mysteries of the life of Mary” by the Austrian violinist and composer Heinrich Ignaz Franz von Biber for violin and basso continuo (late 17th century) the program in the form of an engraving with the text of the Bible is prefaced to each of the fifteen sonatas and final passacaglia (Example 3).

In a series of modern composer from St. Petersburg *Boris Tishchenko* “*Twelve Portraits*” for organ, later reworked into octopartite suite “*Portraits*” for piano in four hands (1996) each of the plays is anticipated by the photography of portrayed person: the composer Dmitry Shostakovich, composer Andrei Petrov, conductor Evgeny Mravinsky and other musicians or people close to the author. The start page of organ self-portrait, titled “I myself” is given below (Example 4).



Example 3. The engravings for: H. I. F. von Biber. Sonata No 1 in D minor. The Annunciation

Example 4. Boris Tishchenko. *I myself*

There is an author in the photograph. He looks somewhat younger than the age in which the organ cycle was created. He is at the piano, which means not only a tendency of the portrayed to music and to the writing, but also defines a critical angle for his creative expression – Boris Tishchenko was a brilliant pianist, who played on the concert stage both his opuses and compositions of colleagues-contemporaries. By itself, the choice of photographic material proves that the composer had resorted to show not a documental accurate visual equivalent of himself, but tried to appear as he wanted to be in the eyes of his contemporaries.

The photograph fixed the glare of attentive eyes, concentration and some intensity of face. The latter quality is converted in music to the intensity of acute dissonant tissue and multiplied in the gloomy and austere flavor, in the steady self-assertion of the monogram *B* (the first letter of name: Boris). As we can see, an image, placed in the note text, is optional, but it is a meaningfully important component which helps to form an integral artistic image of the piece.

In making a portrait, especially of a musician, of great importance are the *thematic-musical facilities and techniques*. Irreplaceable here are monograms (BACH, DSCH and others) and leitmotifs (in the “Don Quixote” by Richard Strauss, “Two Portraits” by Bartók), which make the “depicted person” more precise. Indicative is also lyrically thematism with expressive cantilena, recitative or recitative-cantilena confession-melody (Chopin’s Nocturnes).

On the portrait, the composer often recreates “spirit”, the color of prototype’s music, the signs of his beloved genres, artistic images, etc. It is worthy of recalling the words of Francis Poulenc: “My music: it’s the picture of me”. That’s why such signs of the musical creative work of the man portrayed as quotations, stylizations, allusions, etc. are desirable. They recreate the style image of the musician portrayed (“Chopin” and “Paganini” in Schumann’s “Carnival”), or artist, who lives in a corresponding style-musical epoch (“Botticelli”, “Rodin”, “Picasso” from the “Three Graces” by Sergei Slonimsky, “Pirosmani” by Sulkhan Nasidze).

As for *dramaturgy*, a contrast is often quite effective tool. With it the composer reaches a multifaceted and epic description of the person, the allocation of a portrait of the context, of the “outside world” (the dramatic-lyrical introductions to the dance-song variations of Chopin, Alyabiev, Gurilev, Glinka). The contrast is essential in the “drawing” of group portrait, which represents a union of personalities or “the sum of individualities”, as the Soviet art critic Yakov Tugenkhold said. This is formed in a multicomponent suite (the piano “Portraits of the girls” and the orchestral “Fifteen children’s portraits by Auguste Renoir” of Jean Frances, “The Twelve portraits” for the organ of Boris Tishchenko), opera (Quartet from “Rigoletto” by Verdi and duet fragment from the third scene of “Eugene Onegin” by Tchaikovsky).

Of special attention of the researchers is how the composer depicts himself and how his **self-portrait** appears. Among the latter are an emotion-portrait (the pieces of English virginalists “Giles Farnaby’s Dream”, “His rest” and “His humor” by Giles Farnaby, “Doctor Bull’s my self” by John Bull, “Munday’s Joy” by John Munday, “Johnson’s Medley” by Edward Johnson; as well as “Self-portrait” by Gyorgy Ligety, “Self-portrait” by Rodion Shchedrin), a character-portrait (the double portrait of Robert Schumann, his “The poet speaks” in the final of the piano cycle “Kids Scene”), a biography-portrait (“A Hero’s Life” by Richard Strauss, Symphony No. 15 by Dmitry Shostakovich, The First String Quartet by Bedřich Smetana titled “From My Life”, “The Diary of a trip to the Austrian Alps” by the Austrian-born Ernst Krenek, “Auto collage” by Antanas Rekašius, “Lebenslauf” by Alfred Schnittke), where the life of the composer is equaled to his career.



Example 5. Andrew Bilzho with self-portrait

The originality of self-portrait consists in the fact that the artist depicts himself as he wants to be seen. Composer tries to show the best in himself, most – from his point of view – socially valuable. This, and the fact that the music less adjusts to comic, gives almost complete absence in music of self-grotesque, self-caricatures, self-parodies, that is found in the fine arts (in the 19th century there are self-caricatures of Alexander Orlovsky, Pavel Fedotov, later – Aristarkh Lentulov, Pablo Picasso, Georges Rouault, Vasily Shukhaev and Alexander Yakovlev, Andrey Bilzho, “trying on” himself Brezhnev’s eyebrows, Beria’s glasses and Stalin’s mustache (Example 5) and in literature (autobiographical essays of Mark Twain, humoresques by Yaroslav Gashek “Soul of Yaroslav Gashek tells: “How I died” and “How I met with the author of the obituary of me”, ironic “Travel Essays” by Karel Čapek). Perhaps the rare exceptions of “pose ridiculing of myself” (José Ortega y Gasset) in music are the vocal Shostakovich’s opus “Preface to the complete collection of my works, and a short reflection about this preface on the words of Dmitry Shostakovich” and “Volokos” (Sokolov in inversion) for piano by Ivan Sokolov.

The history of the portrait continues. It has long been beyond the arts and become in demand by science: anthropology (the skulls reconstruction of Mikhail Gerasimov), linguistics (“a speech portrait”), law (“a verbal portrait”), criminalistics (“an identikit”), psychology (“ego-image”, “ego-concept”), sociology (“sociological portrait”) etc. The fact that, according to art critic Mikhail Alpatov, “the history of the portrait reminds of the existence of the human race”⁴, it is as endless as the inexhaustible human life and the man himself.

⁴ Алпатов М.В. Эпохи развития портрета. *Проблемы портрета*. М., 1973. С. 22.

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Santrauka

Muzikinis portretas

Vienas iš seniausių vaizduojamojo meno žanrų – portretas – turi savo atitikmenis literatūroje, teatre, kine ir muzikoje. Skirtingai nei tapytojų ir skulptorių sukurti portretai, fiksuojantys žmogaus veidą ir figūrą, skirtingai nei literatūrinis portretas, kai aprašoma žmogaus išvaizda, įpročiai, poelgiai, jo mintys, muzikinis portretas kuriamas ypatingomis priemonėmis.

Taikomojo meno ir literatūriniam portretams aktuali portreto ir originalo panašumo problema muzikoje virsta portretuojamojo atribucijos problema. Portretuojamajam būdingų išorinių požymių nebuvimas kompensuojamas programine antrašte, kuri susieja kūrinį su tam tikru žmogumi (pavyzdžiui, kūriniai, skiriami D. Šostakovičiui atminti), taip pat stilizacija, atkuriančia portretuojamojo muziko („Shopin“ ir „Paganini“ R. Schumanno „Karnavale“) arba tam tikro muzikinio stiliaus epochoje gyvenančio menininko („Botticelli“, „Rodin“, „Pikasso“ iš S. Slonimskio „Trijų gracijų“, S. Nasidzės „Pirosmani“) stilistinių veidų. Nepakeičiami šiuo atveju portretuojamųjų muzikinės kūrybos ženklai – citatos iš jų kūrinių, monogramos, aliuzijos ir pan., žodžiu, tai, kas patikslina „vaizduojamąjį objektą“.

Vaizduojamojo meno ir literatūrinio portreto prasminė erdvė atskleidžiama einant nuo išorinių požymių prie vidinių, nuo matomų atributų prie asmenybės vidaus savybių. O muzikiniame portrete dėl muzikos specifikos iškart akcentuojamos giluminės asmens savybės ir pirmiausia sukeliama *emocija*, emocinis asmenybės tonas (Couperino ir Rameau pjesės klavesinui, daugelis operų arijų). Tiksliai pagauta emocija – tai pretekstas pasitelkti fantaziją ir, remiantis principu *pars pro toto* (lot. dalis vietoj visumos), baigti kurti portretą.

Klausytojams lengviau atpažinti tą portretą, kuriame perduodami asmenybės *charakterio* bruožai ir gausu įvairialypių asociacijų. Čia labai svarbu sukurti muzikinius teatrui būdingus tipažus („lyrinis herojus“, „komiškas personažas“, „naivuolė“ ir pan.), kurie labai praturtina ir instrumentinę muziką. Svarbus ir patikslinantis intonacijos-gesto vaidmuo („Džiuljeta mergaitė“, „Merkucijus“, „Pater Lorenzo“ S. Prokofjevo „Romeo ir Džiuljeta“, taip pat žodžiai, padedantys atkurti originalo kalbinę manierą (S. Prokofjevo „Pleputė“, arijos-portretai R. Ščedrino „Mirusiose sielose“). Charakterio bruožų užaštrinimas, hiperbolizavimas – tai būdas, padedantis kurti idealizuojantį arba karikatūrinio stiliaus portretą (B. Bartoko „Du portretai“).

Pats visapusiškiausias yra tas portretas, kuriame atspindėti žmogaus gyvenimo epizodai (R. Strausso „Herojaus gyvenimas“), kai perteikiama atmosfera, kurioje jis gyvena (S. Nasidzės „Pirosmani“), – tai portretas-*gyvenimo aprašymas*. Plataus masto portretas-*gyvenimo aprašymas* vis dėlto skiriasi nuo neportreto. Portreto ribas peržengia „vardinės“ simfoninės drobės, kuriose konkreiti asmenybė skatina konceptualiai svarbesnius filosofinius apibendrinimus (F. Liszto poemos, P. Čaikovskio „Manfredas“) – tai „daugiau nei portretas“. Prie portretų kategorijos neretai priskiriamos pagrindinio personažo vardu pavadintos operos ir baletai, kurių siužetinė linija sutelkta kuo giliau atskleisti pagrindinę asmenybę (A. Šnitkės „Peras Giuntas“, E. Denisovo „Išpažintis“, F. Poulenco „Žmogaus balsas“, F. Glaso operos).

Kai kompozitorius nori vaizduoti patį save, tada kuriamas *autoportretas*. Jų būna įvairių, pavyzdžiui, portretas-*emocija* (anglų virdžinalistų pjesės, R. Ščedrino ir G. Ligeti „Autoportretas“), portretas-*charakteris* (R. Schumanno dvigubas portretas), portretas-*gyvenimo aprašymas* (R. Strausso „Herojaus gyvenimas“, D. Šostakovičiaus 15-oji simfonija, A. Rekašiaus „Autokoliažas“, A. Šnitkės *Lebenslauf* (gyvenimo kelias), kai menininko gyvenimas prilyginamas jo kūrybiniam keliui).

Autoporteto savitumas yra tai, kad menininkas jame pateikia save tokį, koks norėtų atrodyti. Kompozitorius stengiasi parodyti tai, kas jame geriausia, kas, jo nuomone, visuomeniškai vertinga. Ši aplinkybė (ir tai, kad komiškas muzikai vis dėlto ne toks būdingas) nulemia situaciją, kad beveik visai nėra muzikinių autošaržų, autokarikatūrų, autoparodijų. Štai pora negausių išimčių – D. Šostakovičiaus vokalinis opusas „Įžanga į mano kūrinių pilną rinkinį ir trumpas pamąstymas apie šią įžangą pagal D. Šostakovičiaus žodžius“, I. Sokolovo „Volokos“ fortepijonui.

Garsinis portretas suvokiamas kur kas produktyviau, kai muzika susiejama su kitomis meno rūšimis ir literatūra. Klausytojas turi suprasti, kad portretui – skirtingai nuo konkretumu pasižyminčių skulptūrinių kūrinių – būdingas didelis sąlygiškumas ir apibendrinimas. Muzikinio atvaizdo imlumas ir daugiaspektiškumas priartina jį prie literatūrinio portreto.

Composing Identities: Visual Representations of Music Performers

1. Introduction

The focus of the present article is the visual artifacts that often serve to promote, or communicate, the sonic art and its practitioners. A question may arise, Why such a topic is seen as a relevant discussion within the analysis of the art of classical musical performance? Seeing it from a semiotic perspective, which is my main methodological viewpoint, performance of music is understood as a communication model in which a series of coded messages are sent or enacted and their meanings received or decoded. For example, in a theatre or opera performance, which have been for a long time subject to semiotic analysis, the meaning is encoded and transmitted through the various systems of staging, such as set, lighting, costume, music, etc. In addition, rich and complex significations are provided by the performers/actors themselves, their bodies, actions and interpretive choices. All this can be said about the art of music performers as well, and, if we think of a musical performance as a mere actualization of a musical score, we obviously overlook (or, consciously deny) the potential density of its semiosis.

The performative dimension of music, perhaps mostly due to its ephemeral, less tangible nature, has been for a long time at the margins of academic research. Nowadays accepted as an equally important object of study as the written aspect of music, it still calls for new methodologies and thorough investigations. Here, I propose a way of analyzing musical performance not as *performance-as-text* (where text is some purely 'musical' action: performance and/or musical work), but rather as *performance-as-paratext*. This includes, among other things, those elements surrounding the text that normally support one's comprehension of it, offering clues and alternative interpretations, while not being the musical action itself. Such socio-cultural matters as notions of schools and traditions, ideologies, verbal communication of and about the performers constitute a significant part of the phenomenon of musical performance; so does image constructing.

2. Performer's corporeal identity

Before talking about the relations of performance and visual arts, it is worthwhile mentioning, however briefly, that in any performance there exists the visual component which allows the researchers acknowledging that "performance is not only a sonic event" (Clarke 2004, p. 92), and judging the expressive properties of various performances on the basis of visual and aural stimuli experienced through live observation and/or video data (e.g. Davidson 1993, 1994; Thompson *et al.* 2005; Schutz 2008) of concrete performances.

My assumption is that not only certain messages are conveyed through the performer's body, in this way communicating to the listener or spectator, but also the body itself *is* a message. Many times we might have noticed that there is often just a subtle nuance which is able to distinguish a performance with optimal lightness and grace, or, with concentration and deepness, from one acceptably competent and yet somehow ordinary, which apparently lacks nothing and yet lacks something. In terms of physicality, it might be just a slight difference of shaping one's gestures, and this slight difference brings a huge difference in how this performance communicates and affects the whole process of listening to and perceiving it. In other words, the apparently insignificant transformations that a certain performer brings to a piece of music using his bodily gestures as a means of conveying the message provide this piece with the important qualitative changes. Often, performers even intentionally 'act' while playing in order, with the help of their facial expressions or other bodily movements, to convey to a listener as clearly as possible the musical significance.

At a very perceptual level, it is a performer's body as such that creates the primary *charme*, as Vladimir Jankélévitch (2003) calls it, the identity and charisma of an artist. How else, if not in terms of their personal identity could we define all-body motion, singing and conducting of Glenn Gould, flat and elastic fingers of Vladimir Horowitz, large hands of Sergey Rachmaninov or Ivo Pogorelich, singing and standing up of Keith Jarrett, generally still posture of Radu Lupu, or purposefully (so it seems) hypnotizing looks at the audience by such artists as Gidon Kremer or Yo-Yo Ma?

As Naomi Cumming points out, although a listener's attention, when playing a CD, may not be directed to bodily actions, the impression of a 'personality' can be gained subliminally through the markers in sound of what seem to be the performer's characteristic physical responses (Cumming 2000, p. 22). These charac-

teristic bodily responses of a performer may be determined by several factors: the capabilities and limitations of the performer's individual body as such, but also by the sort of 'behavioural codes', the sets of norms and standards that exist in the interpretation schools and concert practices of the Western musical performance and strongly regulate them.

Paradoxically enough, quite an important impact on the listeners' reactions in a concert hall has exactly the bodily behaviour of a performer. Undeniably, the visual aspect of the performance is important to how we perceive the whole act of musicianship. Once a listener/spectator has seen a particular performer onstage, it is hard to believe that this image will be completely absent while listening later to the recorded performances of the same artist. (For instance, it is rather improbable that, after once having seen the gestures and facial expressions of Lang Lang, it would be possible to dissociate one's listening to this artist without having in mind the corporeal side of his performances.) There is more than one instance to be exposed concerning the prejudices of the listeners towards the performers, judging solely by their apparent 'misbehaviour'.¹ Thus, it seems that performers must pay attention to the visual aspect of their performances and, in most of the cases, make an attempt to accord with certain prescribed behavioural patterns.

However, the main focus of this article is not so much the performers' visual appearance onstage, but rather considering the variety of ways in which musicians nowadays (re)present themselves in the media.

3. How do performers present themselves: The consumer media

The centrality of media in the representation and promotion of a musician is nowadays more relevant than ever. Not only do media perform the most part of such jobs, but also – particularly new media – they became a vehicle to convey new, unusual and more intriguing forms of picturing and description of a given artist. A quick look to how certain CD covers, websites or concert publicity look in these days (with layouts that range from mysterious to intellectual to sexy) will immediately confirm how the image of performers and composers has undergone thorough evolution and multiplication of its manifestations.

Additional variables intervene in and affect this process. First, the impact itself of new media in musical consumption has generated an entirely different landscape in the market and the culture. The metaphor of internet as virtual society has often been used to describe how each of the diverse contexts where internet communication occurs (websites, blogs, social networks, etc.) correspond to social contexts and communities exercising similar functions: social networks as city squares, blogs as newspapers, and so forth. Listeners buy their music in internet shops, purchase their concert tickets online, and share their experiences through posts and threads, instead of traditional conversations or musicological reviews. It is only natural that the ways musicians present themselves in the world had to develop accordingly.

Second, there have been instances of representational changes that are intrinsic to art music. While popular music was always keen to pursue a diversified aesthetics that would characterize each artist according to their own image and music (and following the graphic trends of a given period), art music has been anchored for decades to a standard aesthetics displayed in not more than two or three recurrent templates: the layout features of each recording company (white and yellow framing for Deutsche Grammophon, white and dark red for Phillips, and so forth); neat portraits of the performer or composer; classical paintings serving as clear but unoriginal metaphor of the musical work itself (e.g., countless wilderness landscapes associated to Romantic music). All this, in the last few years, was dramatically challenged by the need of renewing and refreshing the communication between the art music and its consumers.² Performers could no longer be perceived as museum waxworks stuck in a time and space frame that was not reaching out anymore to their listeners.

Thus, how do the performers nowadays communicate with their potential or actual audiences? How do musicians present themselves, and to whom actually they address their messages? What is the musical message

¹ In the Lithuanian context, perhaps the most famous illustration of this statement that comes to mind is a highly controversial reception of the winner of the M. K. Čiurlionis International Piano Competition in 1999, a Polish pianist Jan Krzysztof Broja, whose persona was ardently discussed by the colleagues and critics because of his seemingly arrogant posture on the stage. A different case, however followed with a similarly aggressive reaction, is of a Bulgarian pianist Evgeni Bozhanov at the XVI International Chopin Competition in Warsaw, year 2010. Bozhanov's onstage facial expressions have provoked heated online discussions, and, at times, even openly mocking attitudes towards his playing.

² In his most sorrow complaints, decades before now, Adorno was writing that "... it no longer makes any difference whether it is to [react to] Beethoven's Seventh Symphony or to a bikini" (Adorno 1991, p. 33). And indeed, when seeing someone like the prominent pianist of the *serious* German tradition Wilhelm Kempff performing Beethoven in the Deutsche Grammophon series *Weekend Classics* with the amazingly kitschy CD covers, there is only one conclusion to be made, that no juxtaposition is considered as inappropriate anymore. (I feel a bit more comfortable with the Gershwin or Chopin weekends, yet it is altogether too evident that all these are meant for the consumption of the women magazines' readers.)

of the pianist, a truly remarkable virtuoso, when he demonstrates his impressive musculature in the picture that his public relations assistant sends to the organizers of the festival? What professional skills are represented in the photo of a beautiful half-naked violin player having a sea bath with the instrument gracefully resting in her hands?³ And in what terms actually should we compare those artists with the purely ascetic ones, such like Sviatoslav Richter, Grigory Sokolov or Ivo Pogorelich, or with Glenn Gould, passionately creating TV and radio broadcasts? They are all so different, and the only same means that they have are their instruments and music.⁴ Obviously, most of them have long time ago abandoned the romantic conception of the artist as an unworldly creature starving in the attic and following the divine precepts. They are rather minded to look after an apt PR, and, together with the music played, to be noticed themselves.

And this is where the novel discourses on musical performance in the contemporary culture come to help the analysis of the art. In this following part of the article, I shall present some aspects of the possible analysis of personal websites of the classical music performers, pianists in particular.

4. Novel discourses on musical performance

4.1. Website analysis

Let us begin with the very function of the website. In most cases, a website is for a pianist the vehicle for promoting his/her profession. Nowadays, and not rarely, it is the *primary* vehicle of promotion. The necessity (or lack thereof) of promoting one's activity may be the reason why websites of this type are rather common, almost compulsory, among pianists who have not achieved a monumental fame. Conversely, in more than one instance (say, Argerich, Pogorelich, and others), internationally-acclaimed performers are not particularly interested in launching their own homepage. Information and promotion of their concerts and repertoires is entrusted to their agencies, which issue basic profiles coated in a standard graphic template. Nothing else is really needed in this case: the existence of personal websites of such stars as Daniel Barenboim or Evgeny Kissin is more explained by a wish to add to the characterization of the pianist as a 'persona', rather than 'artist'.

In fact, in rather many websites, besides the wish or necessity to promote a pianists' activity (i.e. their concerts, recordings, repertoire), their 'personality' is also demonstrated. This feature, in principle, serves two functions: inspiring sympathy among the visitors by showing that the performers have a 'life' outside music, with thoughts, hobbies, preferences, etc., and creating a connection between their human character and the way they play (a manifested passion for nature may correspond to a sentimental/delicate performing style; an idiosyncratic personality may equal an idiosyncratic style, and so forth).

To generalize, it is possible to distinguish three forms of promotion that may work separately and/or simultaneously, and that can be summarized in a *3P model*⁵:

- A promotion of the pianist as *Performer*: in this case the attention-grabbing features of the websites are designed to convey information and create curiosity around the pianists' playing style, their repertoire, the orchestras/musicians they have played with, etc.
- A promotion of the pianist as *Product*: the accent, here, is on all the elements that are commercially valuable (information on the pianists' releases, on their concerts, recitals, etc.).
- A promotion of the pianist as *Persona*: the website, in this case, focuses the attention on the extra-musical world of the pianists. A picture gallery may show them in a non-concert outfit; a list of their 'likes' may appear, and so on.

It goes without saying, every single medium employed in the website (which is a multimedial and multimodal text) contributes to these three functions, which may specialize on one particular promotion, or represent more. The appearance of a picture gallery where the pianist is happily sitting on a meadow in a sunny day is predominantly a promotion of the persona, but might also hint a thing or two about his/her approach to playing, or his/her preferences in repertoire. Or, to make another example, the inclusion of audio samples

³ In my research, the inspiration for this remark came from the visual representations by the American pianist Anthony de Mare and the pop-violinist Vanessa Mae. These two artists, however, are by no means the only representatives of a marketing of this very kind.

⁴ A particularly interesting phenomenon that is perhaps worth a separate paper is the marketability of certain performers. Obviously, some artists possess more of a personal charisma than the others, and again the dissemination mechanisms come to help them. For instance, Joseph Horowitz shows in his influential book *Understanding Toscanini* (1987) how radio led the record industry in making Toscanini a household name in the United States, much as television later did for Leonard Bernstein; similarly telegenic was also Herbert von Karajan, who became a real cult figure in the media times.

⁵ The terms, and the methodological strategy, chosen here are a slight re-elaboration of Dario Martinelli's *Professional/Product/Persona* scheme (Martinelli 2014).

that can be freely downloaded or randomly played is certainly a promotion of the pianist's musicianship (P for Performer), but it can also serve the function of advertising his/her recordings (P for Product).

4.2. Case-studies

Roughly speaking, we can say that a website employs four main groups of media, each in turn possessing different codes. Those are: 1) the *visual* medium, consisting of images, layout, most of the info-graphics, chromatic choices, management of the space, etc.; 2) the *linguistic* medium, consisting in all the written text and some of the info-graphics; 3) the *videographic* medium, consisting of moving images, such as videos or animations (some of which can still be part of the info-graphic area); and 4) the *sound* medium, consisting of all kinds of sounds (particularly the musical files, but not rarely also specific sounds and noises used to liven up links or animations). Here, primarily the visual aspect shall be discussed. My overall sample consisting of 11 websites by Lithuanian pianists (cf. Navickaitė-Martinelli 2013), in what follows I present two of them, representing rather different strategies even though the two pianists share similar backgrounds and career-orientations.

The first example, the website of a Lithuanian pianist **Gabrielius Alekna** (see a snapshot of the homepage in Figure 1), is probably the one from the whole sample mostly aiming to provide a young/informal image of the artist. It is also one of the least 'traditionally-looking' layouts, as far as classical pianist's sites go, from more than one point of view. Importantly, this website presents a 'blog' structure: blogs are more recent platforms, as compared to traditional websites, which possibly adds to the 'fresh' and 'dynamic' spirit of the whole image that Alekna conveys to his visitors. Reasons for this strategy may be more than one: firstly, he *is* a young pianist, having been born in 1975. In addition to this, it must be said that Alekna lives in New York, where an artist's image (including the *serious classical musician*) may easily acquire a more informal shape. To sum up in key-words, and in a half-serious way, the main message of this website, we can easily suggest that Alekna is telling his visitors: "I'm young, talented and cosmopolitan".



Figure 1. A snapshot from Gabrielius Alekna's homepage, www.gabrieliusalekna.com

Using Greimassian categories (cf. Greimas 1976, pp. 129–157), we can approach Alekna's website (as also the others) by distinguishing between topological, plastic and eidetic categories. In the first case, we notice a rather standard planning of the objects' position, with a basic two-column layout with header and footer. The header serves altogether as both a logo and navigation bar (name, qualification, index of the pages and the main iconographic material, all of them appearing in every page). In the middle of the page we have a content column on the left (occupying 2/3 of the space, roughly), and a menu column on the right, showing links to the video and photo gallery pages and a widget to Alekna's Facebook page. This part is not redundant, as compared to the navigation bar, because none of the three links are there featured, at least not directly. Videos and pictures are in fact subsections of the *Media* page, along with sound samples, so the menu column helps

locating pages that are not explicitly stated in the navigation bar. The connection to Facebook is not featured at all in the header, so it is a totally novel piece of information. Finally, the footer has the sole purpose of reporting copyright information, and is therefore very tiny comparatively.

From a plastic point of view, the website offers a neat colour scheme, albeit not the most recurrent one within the special genre of classical musicians' sites (which normally tend to emphasize black). As a combination, it is rather neat and sober (although not 'austere'), with an informal, sunny accent provided by the use of orange. Besides orange, the palette employs exclusively neutral colours: white (the primary one) and several degrees of grey, including very dark ones approximating black. So, depending on how we define white and grey, the palette is either triadic or monochromatic. White, as dominant colour, provides the whole background of the site. Grey is used for most graphics and infographics, including the name "Gabrielius Alekna" on the header, the links in the navigation bar, and the whole content of each text. Orange, finally, serves the purpose of qualifying the profession on the header ("pianist"), highlighting the links in the navigation bar (with the typical mouse-over technology), giving emphasis to each entry's title, and signaling the presence of a clickable passage inside the texts (like the typical "Read more" function). Orange is not overstated, meaning that it is far from saturation: there is obviously no need for that, since it already stands out against white and grey. Plus, it was surely the designer's intention that of simply providing an 'accent' of vitality to the website, not certainly a teenageresque quality. Additional, incidental colours appear whenever a full-colour picture is featured. For instance, the eight Alekna's portraits included in the navigation bar (in correspondence of each main section), which are black and white by default, become coloured once the correspondent section link is clicked. That means that the overall colour layout of the website is never *exactly* the same. And this is another addition to the sense of youth and dynamicity that the website conveys.

Within the eidetic categories, we have a certain regularity and straightness of lines and shapes. Borders, contours and frames are all straight with sharp edges and horizontal/vertical lines, adding to the 'sober' part of the website. The 'informal' element is in this case provided by the diagonal positioning of the navigation bar, which grabs most of the attention, and remains unchanged throughout the whole navigation. Along with other features, this is an important part of the young/fresh component that dominates on the website's semiosis. The navigation bar displays 8 different photographs of Alekna. The pictures portray him in different poses, moods, fashion styles (mostly informal, and certainly not concert-like), and are taken from different distances and angles. Once again, the pianist communicates to us in a youthful, informal and dynamic manner. Also, the eight pictures are framed into a photographic film-looking stripe, and one might possibly remark that this particular idea may be slightly misleading, not being an *explicitly* musical element, but rather reminding to other arts like photography, cinema and possibly fashion. This is quite interesting when we consider that altogether there is very little visual material informing us that Alekna is after all a musician, and a pianist in particular. We get a linguistic statement ("pianist" written in orange on the header), a pentagram-inspired background for the navigation bar (conveying a general 'musical' sense, although the pentagrams can be easily mistaken for simple, decorative horizontal lines), and a video-still from the menu column showing Alekna playing the piano in a concert. For instance, none of the eight photos in the navigation bar shows Alekna by a piano. As compared to most musicians' websites, this is a rather small amount of explicit information. On the basis of the main attention-grabbing features, a stranger's first glimpse to the website would give three types of information: *Gabrielius Alekna* (linguistic), *pianist* (linguistic) and *cinema/photography* (visual). Of course, in the end, the visitor trusts language more than images, so 'pianist' comes out as a statement, while 'cinema/photography' is just interpretation. Yet, it cannot be excluded that some casual visitor will get an idea that Alekna is a pianist specialized in film music, or perhaps a musician who also works as an actor.

Of the other pictures appearing inside the website, three are included in the photo gallery, and are the type of material that a concert organizer or a journalist are going to need when dealing with a performer. Once again, Alekna plays the card of the informality, as two out of three pictures portray him in 'civilian clothes', and only the third one displays the classical musician's 'uniform', that is a tailcoat with a bow tie (although, one may argue, casual clothes sporting a very visible scarf, as in Alekna's case, still convey an unmistakable idea of 'artist'). Remarkably, once again, no piano appears in any of these pictures.

We can compare what was analyzed above with the website of another young Lithuanian pianist **Gabrielė Gilytė** (see a snapshot of the homepage in Figure 2). Here, we enter a different dimension. The site does *not* have a blog structure and layout, but rather belongs to a more classic, visually-refined, category of web communication. By playing the cards of feminine beauty and elegance, the values conveyed by this website

are best summarized by a quote reported at the beginning of the *Bio* section: *Critics describe the artistic work of Gabriele Gylyte as “Cantability and transparency, apparently effortless virtuosity with endless energy reserves...”*. In a sense, this is exactly what this website is about. There are even specific elements that remind to the exact words used in this quote.



Figure 2. Homepage of Gabrielė Gylytė’s website, www.gylyte.com

The visual dimension is certainly the emphasis of this website. Starting this time from the plastic dimension, we witness a colour scheme that is certainly more typical of classical pianists’ websites. The dominant colour is black, which has several important connotations that fit the purpose. To start with, black is the colour of most pianos and, more importantly, of the *prototypical idea* of a concert piano. Besides that, black is the colour that most closely conveys ideas of elegance, classicism, austerity, seriousness, style. It is no coincidence that no less than seven websites out of the eleven in my sample adopt the same chromatic strategy.

Other colours include the lightest shades of grey and a mild orange for the text, a darker nuance of grey for the text background in the various sections, and the full palette for the many colour pictures available in each page.

The topological dimension is obviously focused on Gylytė’s many pictures. As already said, she intends to convey an image of femininity, elegance, beauty and effortlessness (it should not sound surprising, in this respect, that her repertoire largely consists of classic and romantic composers). In the quote that inaugurates the *Bio* section, we read, among other things, that her music is “transparent” and “cantabile”: by consequence, it is intriguing to notice how many of her pictures relate to concepts of ‘brilliance’, ‘light’, ‘cheerfulness’, ‘luminosity’. The homepage picture shows Gylytė sitting by a piano, with a bright glass wall as a background. The same environment is displayed in four more pictures in the *Gallery* section, while in seven more cases (out of a total of fifteen photographs) the pictures are taken outdoors, during a sunny day. However, the quote also refers to “endless energy reserves”, so what we have here is not a weak/fragile type of woman, but one who is energetic and resolute. Checking the photo gallery, I would say that there are at least four pictures that suggest this kind of image: we see Gylytė walking or standing in rather confident, self-assured poses, almost always smiling, and anyway far from the melancholic/insecure mood that many women artists like to convey.

Back to the homepage picture, the fact that Gylytė is sitting by a grand piano, leaves no doubt on her occupation, so – differently from Alekna’s website – there is no need to add any ‘pianist’ inscription after her name.

The website’s layout lacks a proper header, replaced by a simple navigation bar, and presents a two-column structure with the contents on the left, and a picture on the right. Under the picture, we find the inscription “Gabrielė Gylytė” and, always at hand, the language menu: any time, at any page, a visitor can switch to any of the three languages available.

The eidetic dimension keeps no particular surprises in reserve. Straight lines, regular shapes, horizontal orientation for every text. It is only the pictures (various photographic portraits of the pianist) that add some dynamics to the layout. Gylytė’s poses are indeed always lively (she bends, crouches, sits down in a slightly asymmetric way, etc.), and are certainly the main attention-grabbing features of the website.

5. Concluding remarks

In addition to such 'classical' means of finding out and establishing new stars as competitions or usual verbal communication by performers as interviews and books, the present world of musical performance has become particularly surrounded by all the consumer media and branding inventory. Music performers are made known and purposefully advertised by various types of advertisements (whether of a concert or a new CD release) in media, concert season brochures, personal websites and blogs of the musicians, musical magazines, documentaries or half-fiction films, 'life-style' stories on TV, etc. Not only: the visual culture of our days allows putting a musical recording on the same shelf where photographs and magazine articles are stored: these are all products of the commercial apparatus of the music industry. Clear comparisons can be drawn with the popular culture, the representations of which can sometimes upstage the music itself.

What impressions and/or insights of the musicians' personality do we get from the websites of classical music performers, and how do they correspond with how the artists themselves want to portray their identities? What kind of music we think they play? What sociocultural background they assume representing? Would this kind of analysis, coupled with the more conventional performance studies, enrich or even alter the ways we think of the art of musical performers? Without, obviously, having answered to all these questions and more, the main message of this text is that the meanings that are conveyed not through the art of music, but rather through seemingly extraneous medium, the visual one, are nevertheless relevant and revealing in the study of musical performance art.

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Santrauka

Kuriant tapatybes: vaizdinė muzikos atlikėjų reprezentacija

Atlikėjiškasis muzikos matmuo – visų pirma dėl efemeriškos, neapčiuopiamos jo prigimties – ilgą laiką glūdėjo mokslinių tyrinėjimų paraštėse. Įvairiuose kultūros baruose, taip pat ir muzikos atlikėjų mene, performatyvumas tik visai neseniai buvo pripažintas rašytiniam muzikos aspektui lygiavertiu tyrimų objektu. Kaip tik todėl atlikimo studijoms dar trūksta metodologinių įrankių bei išsamių tyrinėjimų.

Žvelgiant iš semiotinės perspektyvos, muzikos atlikimas yra suvokiamas kaip komunikacijos modelis, kuriame siunčiami ar įkūnijami užkoduoti pranešimai, o jų reikšmės gavėjų yra suvokiamos ir iškoduojamos. Antai teatro ar operos atlikimuose, kurie semiotikų jau senokai analizuojami, reikšmė užšifruojama ir perteikiama įvairiomis pastatymo sistemomis: scenografija, apšvietimu, kostiumų dizainu, muzika ir t. t. Greta to, prasmių kupiną ir sudėtingą signifikaciją šiems atlikimams suteikia patys atlikėjai/aktorai – jų kūnai, veiksmai, interpretaciniai sprendimai. Visa tai galima pritaikyti ir muzikos atlikėjų menui: mąstant apie jį vien kaip apie muzikinę partitūros realizavimą, nepastebimas (ar sąmoningai neigiamas) potencialus jo semiozės sudėtingumas.

Šiame straipsnyje nagrinėjami vaizdiniai artefaktai, kurie neretai vartojami garsų menui ir jo atstovams komunikuoti bei reklamuoti. Dabarties vizualioji kultūra leidžia atliekamą muziką – tiek gyvas jos interpretacijas, tiek garso įrašus – padėti ant tos pačios lentynėlės su tinklaraščių straipsniais ir žurnalų nuotraukomis: visa tai yra komercinio muzikos pramonės aparato produktai. Remiantis CD bukletų, asmeninių tinklalapių ir kitų klasikinės muzikos pianistų vaizdinių reprezentacijų pavyzdžiais, straipsnyje nagrinėjama, kokiais būdais atlikėjai linkę kurti savo menines tapatybes, kokiam adresatui skirti šie pranešimai ir kaip šios vizualinės reikšmės susijusios su atliekama muzika. Tyrimo praktiniai atvejai – dviejų lietuvių pianistų (Gabrieliaus Alekno ir Gabrielės Gyltės) asmeninių tinklalapių, kurių kiekvienas savaip perteikia atlikėjų asmenybes ir formuoja potencialių klausytojų nuomonę apie pianistų meną, analizė.

Visual Aspects of the Music Performance

Music in the twentieth century subjected the domain of performance to profound transformations,¹ which can be grouped into seven categories:

- new role of the performer,
- new technique,
- new praxis,
- new notation,
- new awareness,
- new psychological situation,
- new aesthetics.

They refer primarily to the relationship between the work and its interpreter, only partly concerning the relationship between the composer and the work and the composer and the performer (a special case here would be instances where the composer is the sole performer of his work). George Crumb, regarded as an original innovator of performance techniques, especially pianistic and vocal techniques and in the area of percussion instruments, is one of the composers to have played a significant role in at least several of these categories, above all new technique, new praxis and new psychological situation. His music will be considered here as an example of visual aspects in music performance. The new role of the performer, involving his joint responsibility for creating the main acoustic parameters, such as pitch, rhythm, duration and timbre, seems to interest Crumb to a lesser extent. Known for the exceptionally precise and detailed performance remarks he includes in his scores, Crumb is not attracted to open form, total indeterminism or musical graphics, with their inherent limitless freedom of choice for the performer. His scores are most often published in the form of a facsimile of the manuscript, so as not to lose any of the details concerning dynamics, emotional qualities,² indications for articulation and the distribution of the performers on the stage. Let us also add the presence of graphic notational signs (his famous circles, spirals and semi-circles). Sound material written on staves that form circles is clarified in terms of pitch and rhythm. Despite its seemingly improvisational character, Crumb's notation is considered to be determined.³

However, the new performance technique in Crumb's compositions requires profound reorientation, particularly on the part of pianists and vocalists. Treated in an extreme manner are the means of articulation, being the source of new, subtly blended sonorities and dynamics; here the composer's demands focus above all on a range close to silence (nuancing from *pppp* to *p*). Unfortunately, even in the most technologically perfect recording this dynamic scale is flattened out. Hence Crumb has always stressed the advantage of live performance over recording, the unique possibility of projecting the performer's fleeting emotions onto the music – emotions that cannot be repeated; after all, no two performances are identical. The composer explained this in an interview in 1993: 'I've never felt the need of using synthesized sound, although I can admire someone like Davidovsky who seems to be able to combine live and electronic sound in imaginative ways. My music really depends on a live situation and includes what I call the "danger element". [...] The composer depends on the performer for a certain kind of bravura'.⁴ Live performance with an inherent element of risk and an uncertainty as to the results is what Crumb values most of all; for him, electronic music is too 'safe'.⁵ Andrew Stiller points out the similarity between Crumb's attitude and that of Maurizio Kagel and Luciano Berio. All three composers made the intense development of performance techniques an important and constant part of their style. But whilst for Kagel the search for new performance means was part of theatre, with the visual and dramatic aspects more important than the sound, with Berio the penetration of the area of performance techniques was linked to the idea of virtuosity. 'Berio's spectacular vocal works for Cathy Berberian provided

¹ See M. Szoka, 'Współczesna sztuka wykonawcza wobec wyzwań nowej muzyki' [Contemporary performance art and the challenges of new music], in *Muzykologia wobec przemian kultury i cywilizacji* [Musicology and changes in culture and civilisation] (Warsaw, 2001).

² A distinctive phenomenon is the poetics of Crumb's verbal performance markings, such as *cristallino*, *whimsical*, *luminous* and *musingly*. See ch. 4.7.

³ See E. Dubinets, *Znaki zvukov* [Signs of sounds] (Kiev, 1999), 308.

⁴ T. L. Riis, 'A conversation with George Crumb', *The American Music Research Center Journal*, 3 (1993), 47.

⁵ G. Smith and N. Parker-Smith, 'George Crumb', in *New Voices* (Portland, 1995), 100.

Crumb with a model for extended vocal techniques, which, however, he tended to employ cautiously prior to his association with Jan DeGaetani'.⁶ One further aspect is the need to see the performer in action; even when we are dealing with conventional behaviour by the pianist or violinist on the stage, it is a kind of choreography, a sort of ballet of gesture and mime, which for the composer is an inseparable part of the music itself.⁷

Finally to the new psychological situation of the performers of Crumb's music, which is linked to the need to enter into new areas of experience, demanding courage in taking on challenges not previously encountered. This category includes such things as the requirement of playing two instruments in one work (piano and celesta in *Night Music I*), an instrument not one's own (e.g. percussion), singers playing instruments and, vice versa, instrumentalists singing or using their voice in some other way (e.g. in *Star-Child* the male-voice choir plays bells and the orchestra scans the text of *The Apocalypse*). [...] Musicians also perform spoken parts in *Echoes of Time and the River*, *Lux aeterna* and other works. This compositional strategy even extends to the conductor: in *Night Music I*, he has a short phrase to play on the strings of the piano (with the use of hard beaters), and in the song 'When Johnny Comes Marching Home' from the cycle *The Winds of Destiny*, together with the pianist and four percussionists, he has to whistle a short melodic phrase. [...] Generally speaking, every instance where the notation of a musical work contains indications concerning theatricalisation encroaches on the field of performance psychology.⁸

Going beyond conventional performance means in this way is not so much the result of a desire to forge a 'new psychological situation'; it is more to do with the idea of transforming an instrument's 'proper' sound into a new sound quality. A violin sounding like Tibetan prayer stones, a piano producing a sound reminiscent of a tambourine or a flute emitting a bird-like screech, and so on, attest an expansion of the range of sonorities – a fundamental property of Crumb's individual style. Yet the use of a cardboard tube to perform para-vocal sequences (e.g. *Songs, Drones and Refrains of Death*, *Ancient Voices of Children*) should be classified as a manifestation of a different element of Crumb's compositional idiom – theatricalisation. As we read in a review of the world premiere of *Ancient Voices of Children* from *The New York Times*, 'The instrumentalists do not only man multitudes of chimes and bells and cymbals, drums great and small, harp, toy piano, mandolin, oboe and musical saw, but also join in the vocalizing, humming and shouting and finding a thousand subtle and emotionally potent ways to sustain the score's darkly magical mood'.⁹

David Cohen¹⁰ associated the sequences of asemantic syllables contained in this work with the concepts of Antonin Artaud, especially with his radio drama *Pour en Finir Avec le Jugement de Dieu*, from 1947. In that play, Artaud himself both recites and plays the xylophone, drums and gongs, and the sound layer contains 'extraordinary sounds, so exceedingly organic as to be inhuman [...] howls and exorcisms [...]. A dialogue of shrieks dotted with the sounds of cymbals'.¹¹ This kind of expression was inspired by Artaud's contact with Balinese theatre, and it may constitute a point of convergence with the interest Crumb has shown in the instruments of the gamelan orchestras of Bali. It seems unlikely, however, that the composer was familiar with Artaud's concepts while writing *Ancient Voices of Children*. Artaud's *Pour en Finir* was recorded in 1947 (a year before the poet's death), but its broadcast was banned. The first radio broadcast came in 1973, and so three years after Crumb composed *Ancient Voices of Children*.

Revealed here is one of the most crucial elements of Crumb's aesthetic: the conviction that music, as the most spiritual and magical of the arts, arises from the deep strata of the human psyche. It is not surprising, therefore, that most of the theatricalising techniques employed in Crumb's works have magical-sacred origins. The ritualism of the gestures, movements and spatial arrangements on stage express the composer's yearning for the primary state of the unity of art (music) and magic. However, there is no connection here with religion as such; Crumb represents the traditions of American Presbyterianism, much more modest in terms of ritual forms than the Catholic or Orthodox religion.

But is a return to that primary syncretism possible? In this context, Crumb's scepticism towards traditional genres of music theatre, and his shunning of operatic projects, for example, appears significant.¹² The composer

⁶ A. Stiller, 'Cage, Crumb, and the World of Timbre', in S. Bruns, O. Ben-Amots and M. D. Grace (eds.), *George Crumb & the Alchemy of Sound* (Colorado Springs, 2005), 41.

⁷ See G. Cole and T. Caras, 'George Crumb', in *Soundpieces: Interviews with American Composers* (Metuchen, 1982), 123.

⁸ M. Kagel, 'Teatr instrumentalny' [Instrumental theatre], *Res Facta*, 1969/3.

⁹ Quoted in G. Chase, 'George Crumb: Portraits and Patterns', in D. Gillespie (ed.), *George Crumb: Profile of a Composer* (New York, 1986), 3.

¹⁰ D. Cohen, *George Crumb. A Bio-Bibliography* (Westport, 2002), 11.

¹¹ Quoted in L. Kolankiewicz, *Święty Artaud* [Saint Artaud] (Warsaw, 1984), 102–103.

¹² At the same time, it is worth drawing attention to the impressive number of choreographic renditions of Crumb's work; see S. Sadie (ed.), *New Grove's Dictionary of Music and Musicians* (London, 2001), vi:738.

noted the decline of the creation of large musical-theatrical forms as early as the first half of the twentieth century, stating that since the times of Alban Berg and his combining in *Lulu* and *Wozzeck* of all the currents of operatic-theatrical traditions, 'nothing of comparable significance has been done'.¹³ Hence the future should bring new solutions for the genres of opera and choral music (neither cultivated by Crumb). Of course, this is an assertion made quite some time ago. Yet during the second half of the twentieth century, with works by such composers as György Ligeti, Karlheinz Stockhausen and Krzysztof Penderecki, Roman Haubenstock-Ramati's idea of anti-opera, the concepts of John Adams and Philip Glass, and also the experimentation of Heiner Goebbels and Paweł Mykietyn (*Ignorant i szaleniec* [The ignoramus and the madman]), to cite but a few of the examples closest to Polish contexts, not a great deal appears to have changed. Crumb feels close to the idea of *Gesamtkunstwerk*, a work referring to the primary syncretism of art, but to a lesser extent than in Wagner. Crumb is concerned more with stimulating the imagination of the creator and the receiver and annexing various aspects of aesthetic experience – the visual and auditory, the sensual and intellectual, the philosophical and spiritual, and so on – than with maximalising the means employed to that end.¹⁴ This can be gauged from the quite characteristic narrowing of the means of theatricalisation and the consistency with which the composer remains within accepted boundaries. 'The normal way of performing music was becoming too fixed, stuffy, routine. My processions, for example, are not only symbols, they're an *acoustic* event. If the musicians are moving in space, that affects the sound'¹⁵.

We have already discussed here instrumentalists being called upon to use their voices and singers to play an instrument. Yet this element results from the continual expansion of performance techniques in Crumb's works. Among the elements of theatricalisation and visual effects, one may distinguish five categories (NB in many cases it will be difficult to separate one from another):

1. The idea of the procession, or march, as a reference to magical-sacred rituals; according to Eric Salzman, this feature represents Crumb's individual contribution to the idiom of live performance.¹⁶ However, Crumb avoids distinct religious associations; in his work, it is a rather abstract idea, at times metaphoric, but the most important aspect would appear to be the acoustic element and the reference to Ives, as for example:

- a) in *Processional* for piano, it is suggested solely by the title, the ostinato rhythm and the fixed motion of the chords. In the work's climax, they vibrate thanks to the echo effect obtained through the soundless striking of the same chord an octave higher or lower. Along similar lines, connotations with a procession are stirred by the slow ostinato of the 'sea-theme' chords in *Vox balaenae*.
- b) particularly interesting in the context of theatricalisation is the last part of the cycle *Night of the Four Moons*. The beginning of the text is based on a dialogue and tableau of the moon and a child, inspired by an old Gypsy ballad. The child here might symbolise a cosmonaut – an intruder who treads the path of exploration on the Moon, untouched by human feet, though in the epilogue the child and the moon will traverse the sky in harmony, and the musicians will gradually leave the stage.¹⁷ Besides the allusion to Haydn,¹⁸ the fact that a lone cellist is left on the stage by the other performers, after each of them has struck a crotale, brings a certain ritual flavour.
- c) in Crumb's commentary to *Echoes of Time and the River*, subtitled 'Four Processionals', we read the following: 'I was thinking of a procession as a metaphor for a journey through time. I wanted not only the visual effect, but also the aural effect of the music actually moving through space'.¹⁹ Although this work is not intentionally programmatic, the composer seeks to employ acoustic means in order to grasp metaphysical and psychological aspects of time. And this inevitably triggers associations with space, from where it is just a short hop to the concept of an orchestra that is active also off the stage, as well as altering its internal distribution. Selected musicians undertake a sort of parade around the stage to the tempo and the rhythm of steps given scrupulously in the score. In movement I (Frozen Time), we have three percussionists entering the stage in stop-start motion (like freeze-frame), and a mandolin player leaving the stage as he performs his solo part. In movement II (Remembrance of Time), wind instruments change places. During movement III (Collapse of Time), trumpets, French horns and trombones enter

¹³ G. Crumb, 'Music: Does It Have a Future?', in *George Crumb: Profile of a Composer*, 18.

¹⁴ S. MacLean, 'George Crumb, American Composer and Visionary', in *George Crumb: Profile of a Composer*.

¹⁵ E. Strickland, *American Composers. Dialogues on Contemporary Music* (Bloomington, 1991), 169.

¹⁶ E. Salzman, *Twentieth-Century Music: An Introduction* (Englewood Cliffs, 1974), 163.

¹⁷ See ch. 3.1.

¹⁸ Among those to refer to the idea of the 'Farewell' Symphony was Alfred Schnittke, in his Symphony No. 1.

¹⁹ 'Interview: Crumb/Schuffett', in *George Crumb: Profile of a Composer*, 36. See also ch. 3.3.

in place of flutes and clarinets, which leave from the middle of the stage. Then in movement IV (Lost Echoes of Time), the percussion and wind instruments gradually depart from various parts of the stage and at various moments. Most of the mobile instrumentalists also play the crotale, as well as whispering, reciting or shouting the given text. The verbal element is present here in the form of the motto of the state of Virginia, a quote from Federico García Lorca's poem 'Los arcos rotos donde sufre el tiempo'²⁰ and single syllables uttered by the musicians. As in *Night of the Four Moons*, the element of procession, or a sort of choreography, is the source of the music's spatialisation, without any religious connotations. But a new aspect also appears: the 'metaphor of travel'. In *Echoes of Time and the River*, this is a journey through time symbolised by a river's permanent movement forwards. Let us add that the quartet *Black Angels* is also based on the motif of the soul's journey (Departure – Absence – Return), and the meta-physical dimension of the soul's journey closes the fifth and final part of *Ancient Voices of Children*.

d) we find a humorous reminder of the idea of procession in the last song from the cycle *Voices from a Forgotten World*; this is a duet for soprano and baritone, in which a man's soul comes to take his beloved to the other world, and that is literally what happens in performance – the two singers render the last phrase off-stage.

2. The spatialisation of music²¹ through the mutual separation or mobility of the sound sources can be observed also in two other works, extremely different from one another:

- a) in the monumental *Star-Child*, where in the fourth movement, Musica Apocalyptica, five of the seven trumpeters distributed around various parts of the hall (e.g. on the balconies) create the suggestion of apocalyptic trumpets. Since this work also features the imitation of galloping (tom-toms), as an allusion to the Four Horsemen of the Apocalypse, this example can be ascribed to representations typical of nineteenth-century programme music.
- b) in *Dream Sequence*, crystal glasses of different size, placed off-stage and gently rubbed, create a dreamy, unreal vision of a sweltering afternoon. It is as if time has come to a halt; the listener immerses himself in sonorities that are very subtle, dematerialised, barely perceptible, with a substantial proportion of silence (rests). 'Time has become theatrical'.²²

3. Besides the idea of procession and the use of the spatial aspect, we find further manifestations of theatricalisation and visualisation in Crumb's works, such as the use of light, often part of a kind of ritualism to the doings on stage, and costume.

- a) *Vox balaenae* for three masked performers (1971) is essentially a work for amplified flute, cello and piano. Reaching us from a stage bathed in a dark blue light, which creates the illusion of an underwater world, is music that is not a straightforward recreation of an authentic whale voice.²³ The sound of three electronically enhanced instruments creates a primordial aura, symbolising the 'impersonal forces of nature' (see score). This sonority often goes beyond the 'normal' sound of a cello or flute, and the masking of the musicians moving around in virtual darkness creates an ambivalent impression among listeners: for example, is that high note a cello harmonic or a 'singing flute'? In this work, visualisation, albeit of a static character (except for a brief mime scene at the end: all the musicians repeat the last phrase without emitting a sound), helps to forge a fantastical, unreal atmosphere, as if transporting the listener deep beneath the waves, into conditions that are completely alien to him. That 'soundless' repeat of the last phrase and the musicians' frozen movements seem to lengthen the sounding of the music in the listener's mind.²⁴
- b) in *Lux aeterna* for five masked performers, soprano, bass and soprano flute, sitar and percussion, the use of light has a different meaning. All the performers, including the conductor, are dressed in black and appear in black masks. The musicians playing the flutes and the sitar should be sitting on the stage in the lotus position. Crumb described what transpires on the stage in detail: before the start, the stage should be completely dark; the performers – except for the soprano – are already on stage. There gradually appears

²⁰ See ch. 3.1.

²¹ An effect involving the illusion of 'music moving away' was obtained by composers of the nineteenth century (e.g. in stage works: military marches, processions, etc.), and also at the beginning of the twentieth century (Mahler, Ives), mainly through dynamic differentiation, a special overlapping of crescendo and decrescendo phases.

²² E. Borroff, *Three American Composers* (Lanham, 1986), 223.

²³ See ch. 3.4.

²⁴ Cf. R. Steinberg, "Meta-Counterpoint" in George Crumb's Music. Exploring Surface and Depths in "Vox balaenae", in *George Crumb and the Alchemy of Sound*.

a dark red light, and the singer slowly enters the stage and lights a candle placed centrally at the front of the stage. Then the performance begins. Towards the end of the work, the singer slowly approaches the candle and puts it out. The red light gradually fades. A dancer may also be added to the performance, as the work is designed with dance refrains. The dance should be quasi-ritual, and the burning candles may be a focal point for the dance activities, underscoring the symbolism of the light.

- c) Crumb also includes the use of light in *Eleven Echoes of Autumn*. This is to be a dark green or dark blue light during the whole work, or a dark blue light at the beginning that gradually, imperceptibly, brightens until it reaches the bright redness of the beginning of part VIII, then gradually darkens up to the complete darkness at the beginning of the last part. Additionally, the instrumentalists perform other tasks: the flautist and the clarinetist change their position from seated to standing, in order to play into the piano case, and the violinist whistles, to 'colour' the sound of the harmonics. Although this is a purely instrumental work, the above-mentioned phrase from Lorca's poem appears three times ('...and the broken arches where time suffers...'), whispered by musicians before the solo cadences in the central movements V, VI and VII. Let us note that of the works discussed in the context of the theatricalisation of performance means, *Eleven Echoes of Autumn* is the earliest. It is the composer's first essay on the path that they mark out: the expansion of the range of sonorities and performance means, the use of space and the performers' mobility, and the use of light. It is also worth drawing attention in this context to the option specified by the composer for the performance of *Dream Sequence*, with the performers hidden behind a silk screen, illuminated by spotlights in such a way that their shadows appear on the screen.

4. The use of mime in the ending of *Vox balaenae* is not an isolated case. The composer allows for the inclusion of dancing in both *Lux aeterna* and *Ancient Voices of Children*. The idea of performing the latter work with dance and mime is particularly justified here on account of the two instrumental interludes: Dances of the Ancient Earth and Ghost Dance. The poetic structure of the song texts, meanwhile, suggests another means of rendering the work more dramatic:

5. Dialogue forms. The very first song contains the image of a boy seeking his voice in a drop of water, but the poem is written from the position of a narrator who does not want the voice to speak. So this is a situation of two personal subjects and a voice, separated from the boy and as if personified. The 'search' for the voice is conveyed by the shaping of the vocal part, in which asemantic material appears three times: syllables uttered with different articulation. The closing part is sung by a boy soprano off-stage – this is like the 'acoustic' expression of the search. 'The appearance of the boy at the end of *Ancient Voices* is perhaps the most touching moment in the entire piece, and it is impossible to imagine its impact merely from the score or a recorded performance. The dramatic impact of witnessing the young child as the embodiment of an idealized, absolute innocence is reminiscent of two [...] Mahlerian antecedents'.²⁵ The third song, meanwhile, possesses the form of a dialogue between the lyrical subject (the heroine) and an imagined, desired child; it contains questions, rhetorical devices and cries. The text comes from the play *Yerma*, in which the fragment in question is sung solo on the stage by the heroine. In Crumb's setting, the interrogative phrases are performed by a soprano and the quasi-answers by the boy soprano off-stage, which underscores the unreal nature of the child's character. This time, the two parts are rhythmised speech of differentiated register, but with the pitch not specified. A dialogue between the voices also appears in the close of the cycle (song V); the boy walks slowly across the stage to the piano and sings into its case. These are asemantic motives, like banter between the two people. Syllables like those at the beginning of the first song return, and echo technique symbolises gradual separation.

In the cycle *Federico's Little Songs for Children*, we again have the moods and motives from *Ancient Voices of Children*. The most powerful associations with theatrical situations are aroused by the last song, no. VII, built on a simple dialogue.²⁶ In the soprano part, that dialogue is represented by the differentiation of pitch, rhythm and articulation. The very simple, diatonic, naive motives of the child are juxtaposed with the dramatic, melismatic phrases of the mother. A similar differentiation between the child's voice and voice of the moon, also employing acting techniques, is required in the last part of *Night of the Four Moons*, whilst a dialogue in *Casida de las Palomas Oscuras*, from *Songs, Drones and Refrains of Death*, is based on varied vocal techniques.

²⁵ S. Bruns, "In stilo Mahleriano". Quotation and Allusion in the Music of George Crumb', *The American Music Research Center Journal*, 3 (1993), 29.

²⁶ See ch. 3.1.

Despite Crumb's unquestionable fascination with the poetry of Federico García Lorca, he does not turn to the Spanish poet's stage plays. Nevertheless, the lyrical texts chosen by the composer appear to display a certain theatricality, or 'visual-theatrical potential'.²⁷ In Lorca's work, Crumb found not just an affinity of ideas or moods, but also a source for his formal conceptions. In her preface to a Polish edition of Lorca's texts, Urszula Aszyk writes: 'On one hand, this was theatre that reached back to the very origins of all spectacle – to ritual and masks; on the other, it was experimental in the areas of aesthetics and form, and in its day it could have been perceived as *avant-garde*'.²⁸ Let us add that the 'time' of Lorca's works was the Europe of the 1930s, but also the Spain of the second half of the 1950s, after the loosening of the Franco regime.

The concepts and ideas of Lorca's theatre transferred to music of the times of *avant-garde* and postmodernity (the peak period in Crumb's oeuvre was 1960–80) can hardly be regarded as experiments, be it only on account of the existence of the genre of instrumental theatre. The chief theorist of instrumental theatre in Poland, Bogusław Schaeffer, considers that the essence of that genre is 'word, gesture, movement and fragmentary action combined in terms of musical integration'.²⁹ However, a definition worded in this way does not apply to Crumb's intentions. For him, the music, composed of sounds, noise and silence, and only occasionally with the participation of words and movement, remains the primary element. The origins of the two phenomena are also different: according to Schaeffer, instrumental theatre grew out of a need to render concerts of electronic music – rather tedious in the traditional configuration of tape/listener – more dramatic. Maurizio Kagel, in turn, is closer to a search for new forms of expression where improvisation meets happening and composed music. Invoking the examples of such works as John Cage's *Piano Concerto*, Dieter Schnebel's *Das Urteil*, La Monte Young's *Poem for Chairs, Tables, Benches, etc.* and his own *Sonant*, he reduces the essence of instrumental theatre to the following principles:³⁰

- a) 'the means of theatrical play are not specified in advance [...]',
- b) 'movement is a fundamental part of instrumental theatre and is taken into account in a musical composition [...]',
- c) 'the basic idea involves the sound sources remaining in a state of continual transformation [...]'.

Whilst this last idea, the aspiration to spatialising music through instrumental playing in space (by changing the placement of the sound sources in respect to one another or to the listener), occurs often in Crumb's work, the first of Kagel's principles does not. As we know, Crumb describes in precise detail the elements of theatricalisation that he allows for and intends to appear in his works, and this opposition towards the principles of indeterminism confirms that we are not dealing here with instrumental theatre as a genre. His works are always created in accordance with the principles of musical composition, of a musical work that is characterised by being finished and closed, and not of a theatre spectacle, drama or happening, although he does employ some elements of those 'techniques'. Through theatricalisation, Crumb stimulates the listener's perception on different levels, referring to the idea of primary syncretism; his concepts are never based on an aleatory playing that brings unforeseeable results. As Bohdan Pocij noted,³¹ a fundamental impulse for instrumental theatre is a 'protest against form', and at the same time a kind of provocation of an audience accustomed to the traditional relationship between creator, performer and receiver. And this factor, this 'paradox of superficially (anarchically) conceived freedom',³² is also inapplicable to Crumb's creative idiom. On one point we can certainly concur with Schaeffer: the extent of the links between music and theatre is not exhausted either by traditional or contemporary opera or by the concepts devised by representatives of instrumental theatre: Kagel, Stockhausen, Hiller and Schaeffer. 'The connections that might arise between such parameters as sound, movement, semantic and phonic word, gesture and rhythm'³³ are known to only a small extent; we undoubtedly owe part of that knowledge to the works of George Crumb.

(transl. John Comber)

²⁷ R. Steinitz, 'George Crumb', *Contact*, 15 (1976/1977), 13.

²⁸ U. Aszyk, 'Wstęp' [Introduction], in Federico García Lorca, *Teatr nie dokończony – teatr otwarty* [Unfinished theatre – open theatre] (Warsaw, 1998), 12.

²⁹ B. Schaeffer, *Mały informator muzyki XX wieku* [Concise guide to twentieth-century music] (Cracow, 1975), 222.

³⁰ M. Kagel, 'Teatr instrumentalny', 54.

³¹ B. Pocij, 'Teatr instrumentalny – próby interpretacji' [Instrumental theatre – an attempted interpretation], *Forum musicum*, 7 (1970).

³² Ibid.

³³ B. Schaeffer, *Mały informator*, 223.

Santrauka

Vizualiniai muzikos atlikimo aspektai

XX amžiuje muzikos atlikimo srityje vyko gilios transformacijos. Ankstesniame autorės straipsnyje „Šiuolaikinis atlikimo menas ir naujosios muzikos iššūkiai“ (*Współczesna sztuka wykonawcza wobec wyzwań nowej muzyki*), išspausdintame leidinyje „Muzikologija ir kultūros bei civilizacijos pokyčiai“ (*Muzykologia wobec przemian kultury i cywilizacji*, Varšuva, 2001), šios transformacijos buvo išnagrinėtos grupuojant jas į septynias kategorijas: naujas atlikėjo vaidmuo, nauja technika, nauja praktika, nauja notacija, naujas supratimas, nauja psichologinė situacija, nauja estetika. Šios kategorijos visų pirma liečia kūrinio ir jo interpretatoriaus santykį, ir tik iš dalies atsižvelgiama į kompozitoriaus ir kūrinio bei kompozitoriaus ir atlikėjo sąsajas. Nuolatinis atlikimo technikos vystymasis tapo ypač svarbia ir neatsiejama trijų kompozitorių – Maurizio Kagelio, Luciano Berio ir George'o Crumbo – kūrybos stilių dalimi. Tačiau Kageliui naujų atlikimo priemonių paieškos buvo dalis teatro, kuriame vizualiniai ir dramatiniai aspektai svarbesni už muzikinius, o Berio gilinimasis į atlikimo technikos sritį buvo susijęs su virtuozizmo idėja. Šiame straipsnyje nagrinėjamas George'o Crumbo požiūris į muzikos atlikimą. Kompozitorius įvairiai stimuliuoja klausytojo suvokimą, pirminio sinkretiškumo idėją perteikdamas teatriniais ir vaizdo efektais, tokiais kaip apšvietimas, kostiumas, pantomima ar šokis. Kūrinio erdvinis įgyvendinimas, kai muzikos šaltiniai atskiriami ar suglaudunami, taip pat turi ir tam tikro „vizualinio teatrinio potencialo“.

The Concert Paradigm in the 16th and 17th Centuries: Sound and the Audiovisual Conception of Space

The Baroque audiovisual conception of sound implies sound existence in time and space and its perception as a physical given. The Modern Age conception of sound differs from that of the Middle Ages where sound was viewed as a metaphysical given in absolute time and space. The new quality of sound can be revealed analytically from three examples. They took shape in transition from the Renaissance to the Baroque and are in fact symbols of the Modern Age music:

1. The score. 2. Basso continuo (“the thorough-bass epoch”). 3. the concert (“the epoch of concerting”).

These three are interlinked paradigmatically as facets of the single *sociocultural* process that took place in late 16th–early 17th centuries. This paper looks at how the new notation, the new music playing practices and the concert born as a genre and a social institution reflected the changed worldview and told on the spatial image of sound.



Figure 1. Lorenzo Costa. *A Concert*. 1485–1495. National Gallery, London

In the middle of the 16th century Diego Ortiz taught in his *Trattado de Glosas* (1553) how a four-part madrigal should be performed on the harpsichord and the violone. Here is what he wrote: “You should take a madrigal or a motet or anything else which you wish to perform and set it for the cembalo in a way this is commonly done.”¹ The practice of vocal polyphonic pieces arrangements for musical instruments in compliance with the strict style standards had been spread in Italy so widely by that time that Ortiz wrote about it matter-of-factly. To all appearances, his written statement must have been preceded by the practice that had been settling for decades. (Figure 1)

In the second half of the 16th century many types of notation were elaborated for such type of playing: following the score, alphanumeric or note tablature, *basso sequente*, bass and the upper part, *basso per l'organo*, or playing with fully noted accompaniment. But to select an optimal notation, efforts of several generations had to be made – less of composers than of performers who invented the intavolatura for their own convenience. Publishers joined in the process. Editions produced in the 1580s and 1590s (that is, already in Lasso's and Palestrina's lifetime) show that the participation of the organ in vocal music performances was so desirable that a great need became apparent for publications designed specially for such practices. The initiatives of Giacomo Vincenti in Venice and Simone Tini and Francesco Besozzi in Milan developed precisely in respect of organ basses. Publishers took part in the search for a notation adequate to reduced execution since this had a direct effect on the development of etching technology. Giacomo Vincenti was the first to issue two-line organ basses with signatures. He wrote in the editorial preface to the score of Giovanni Croce's motets (1594): “My new invention awaits you, the purpose of which is to ease the effortful and arduous path of reading the intavolatuta.² The Milanese publisher of the Venetian master Giovanni Basano's motets had the last word (1598). The *bassi per l'organo* part was set in his print shop in one line only. But such notation had been already used in the mid-16th century manuscripts. For instance, it can be found in Diego Ortiz's publication of 1553: “<...> I here propose six ricercares for the following simple melody which where it is written for the bass should be played by the cembalo and accompanied by consonances and some counterpoint.”³

What meanings did the scores carry, which had been brought to life by, among other things, the organist's need to see in front of him and keep in hand – authoritatively, individually – the whole fabric and harmony of the vocal piece he accompanied? In other words, what was the organist playing and how was it notated?

¹ See Ortiz D. *Trattado de glosas sobre clausulas y otros generos de puntos en la Musica de Violones*. Roma, 1553. / Übertr. von M. Schneider. ³ Kassel u.a. 1961. S. 68.

² Cited from Barsova I. *Ocherki po istorii partiturnoi notatsii (XVI vek–pervaya polovina XVIII veka)*. M., 1995. P. 159.

³ Ortiz D. *Trattado...* Op. cit. S. 55.

To answer this question we should point out two peculiarities characteristic of the 16th-century performing practice:

1. A work is performed not as it has been composed.

2. It is enough to write it differently to make it appear as a composition of the Modern Age. It becomes new both in its spirit and in its ideology.

We shall term these two cornerstone cultural phenomena as “postcomposition” and “transnotation”.

The term “postcomposition” is introduced here to define free arrangement of a borrowed text. A postcomposition of the 16th century is an outcome of cantus-type creativity inherent in medieval and Renaissance cultures. A new text is formed as a commentary to a pre-existing text, to a cantus, as its elaboration, its interpretation (composition using a *cantus firmus*, the parody method, and other techniques). The *Trattado* by Ortiz reflects this practice. Ortiz demonstrates it by the example of his improvisation to Jacobus Arcadelt’s madrigal *O felici occhi miei*. He teaches how a new opus can be created using a four-part madrigal by playing it on the harpsichord and entrusting the violone or viol player with the coloration of one of the parts (or with the creation of a fifth part). (Figures 2 and 3)

The Renaissance postcomposition can be juxtaposed with the contemporary postmodern strategy of evolving a free discourse above any cultural “cantus”, be it a madrigal of a Dutch master, a Chekhov’s play, or a classical opera staged on modern lines (say, by Dmitry Chernyakov or Robert Wilson) This method is used rather widely and diversely in modern postcomposition for the creation of new opuses.

The same situation formed in the late 16th and early 17th centuries, and it gives rise to questions which are topical for our days too. Here is one of the questions. Let us define it as the problem of relationship between the cantus method and authorship: How did the late Renaissance postcomposition contribute to the establishment of the category of author?

Free arrangement originated in the performer’s medium and therefore did not express author’s ambitions. But it claimed to the status of *a new text*. What sound effect were the composers striving for? What new conception of sound had been laid there? In order to understand it, let us try to observe the changes taking place in the process of music making.

Vocal polyphony played by the lute, organ or harpsichord can be likened to the transition from manual work to technological production. The alienation from the material, the loss of tactile links with its nature takes place in it. As a result of the monotimbral sounding of the linear sound mass its verticalization occurs and, consequently, intonational alienation from the vocal nature of the fabric, the loss of linear tension and of the melodic, vocal, singing foundation.

The manual “making” of the counterpoint – knowledge, skill, and experience – are combined with the keen hearing of the coordination of separate parts in the single flow of the cantilena (Zarlino). Reduction is an analytical operation uncovering the structure of the whole. Polyphonic hearing is ousted by another mode of hearing germinated by the new technology, namely, by the rhythmic presentation of vertical consonances. The *basso continuo* is technological but neutral; it reduces the niceties and is unresponsive to details, it rationalizes the close-up picture for the sake of the whole because its function is to carry in itself the generalized harmonic meaning of the piece. The vector of evolution leads to the establishment of the rhythmic pattern: the beat-pulse measures the time. It is not accidentally that the prototype metronome was invented precisely in the Baroque era, a mechanical chronometer that expressed the Baroque image of time directed to nowhere.

Now, in what way were the extra-author’s type of creativity and the cantus-type, commenting thinking in conditions of accompaniment turning into their antipode – the author’s piece?

Both the score and the intavolatura are new types of notation: the parts are placed one under another and, what is most important, are separated into bars. It is known that prior to the Baroque era the score was



Figure 2. Michelangelo de Cavaraggio. *The Lute Player* (c. 1595). The Hermitage, St. Petersburg



Figure 3. Michelangelo de Cavaraggio. *The Musicians* (1595). Metropolitan Museum of Art, New York

a composer's pattern, a draft. When the composition was completed it was disposed of and the finished piece was divided into separate parts – partbooks for singers. Each singer was an element not knowing the whole. The consolidated score with the general division into bars becomes not simply the carrier of the text but the text itself. The score turns into the book.

In essence, the score unfolds as a picture of the universe seen from a single point of observation, in the focus of the individual. It expresses the unity of time and space: the abscissa is the vertical; the ordinate, the time axis passing from left to right, is the horizontal.

This is a map of being. The WHOLE MUSIC opens to the eye of *one* man for the first time – that which has not been accessible to anyone before, namely, the musical composition in its entirety. Time is observed all at once: the past, the present and the future. Space unfolds from bottom to top, from the bowels to the skies. From the basses to the upper voices (the bass is the land and the soprano is the sky and the air).⁴ The being so created and such picture of being could be called forth only by the *individual mind* of the one living in the Modern Age, the one who identified oneself as creator.

The medieval counterpoint that we have likened to fine manual work gives place to the “highly technological” chordal technique. The parts are composed not separately but all together as multivoiced monoliths-verticals. The solo voice, the melody, is emphasized against their background as individuality, as the author's representative, as the carrier of new musical expression and new meaning – the reflection of the world by the individual mind.

Hence the ensuing effect of accompanied singing (playing) is dimensional sounding where a new dimension emerges – the depth, the background against which the foreground is accentuated. This transition has taken place owing to *basso continuo*.

Basso continuo (the accompaniment as well as the new type of composition – a melody with a chordal accompaniment) singles the soloist out of the other numerous voices, brings it to the proscenium, so to say, shifting the accompanying voices to the depth of the stage. In this way, in “a composition in the concertato style with *basso continuo*” (Heinrich Schütz, 1648), an illusion of space is created: an utterance and the echo, “nearer” and “farther”. But what does it mean? First, new spatial categories characterizing Baroque mentality (let us also recall the echo effects: loudly – softly, which express “here and there”). Second, a question arises: “nearer” or “farther” relative to whom?

And here one more new category transpires – the subject who is physically present at music making but perceives it from outside the music. This is an individual or collective listener, the public, the audience, the opera house. The real and intramusical space formatted in a new way is oriented to it: its presence is accounted for by the music itself. The new spatial concept of music – the illusory and real three-dimensionality – is meant

for both audio and visual perception. This is also kind of director's and sound man's strategy designed to meet the new social order, the new situation of music existence as an object of collective aesthetic experience. The proscenium and the depth of the stage are located relative to the view from the audience. The appeal to the audience makes for a situation of concert. Or, probably, even for a situation of concert likened to the theatre.

The phenomenon of *basso continuo* accompaniment is akin to the effect of direct perspective, a system of spatial vision focussed from the point of view of the individual, that is, from outside the canvas. Such functional division of space into the proscenium and the depth of the stage can be found in the Italian pictorial art of the late 16th and early 17th centuries, in Caravaggio's paintings in the first place. The idea of light and shade contrasting peculiar to his innovative style is aimed at the same *soloist-vs-background* effect. He places his main characters in the foreground and illuminates them with strong light while the rest of the canvas is shaded and merges into a common background space. (Figure 4)

The idea of concert in music signifies the same, what is heard and seen from the audience: the soloists at the proscenium and the accompaniment in the depth. This idea not simply divided the musi-



Figure 4. Michelangelo de Cavaraggio. *The Flagellation of Christ* (c. 1607). Museo e Gallerie Nazionali di Capodimonte, Naples

⁴ The overtone view differs from the medieval view where space grows up and down from the central axis – tenor the “pantokrator”.

cians spatially and functionally into *soli-concertati* and the accompanying group; it also erected an insurmountable wall, even though invisible, between the performers and the public, placing the object of perception in the frontal position before the subject of perception. (Figure 5)

The word *concerto* had several meanings in the Baroque era: (1) performing a solo against the background of *basso continuo* – that with which the concertato style is associated; (2) playing together, often with a competitive intrigue, although not necessarily; (3) a contest; (4) a new genre involving the *basso continuo* accompaniment (Viadana); (5) an act of performance before the public; (6) a situation of art consumption; (7) an event in social and cultural life.

It should be noted that all these meanings rise to the first one – “performing a solo against a background”, its being the cornerstone of the whole cultural paradigm of the Modern Age opened up by the Baroque era. It is not accidentally characterized as “the epoch of concertizing” and “the epoch of *basso continuo*” (Hugo Riemann). (Figure 6)

We have seen that the paradigm of concert was just germinating at the stage of postcomposition, but already in early Baroque it determined the structure of composition. The separation into performer and listener complemented the “author – opus” linkage. Now it grew in length: author – opus (score) – performer – listener. All the categories were new.

The *basso continuo* accompaniment was desirable to the musical practice and formed there. Its role in the propagation of music among amateurs has not been appreciated equal to its merit thus far. Meanwhile, it contributed essentially to the creation of a new situation in the perception of music. The amateurs made up the environment where the connoisseur listener, the core of the concert-going public, came into being.

After a short training any amateur music lover was capable of performing a canzonetta to his own accompaniment (Figure 2). He experienced double enjoyment from it: making music with an accompaniment and “appearing”, that is, introducing himself framed in harmony, playing a king surrounded by his retinue. Seeing himself as an object of art before the imagined listeners and viewers: I’m an aria, I’m a concert, I’m a soloist! The Baroque was an era of personal self-identification through, among other things, aesthetic self-experience. This era formed the public – connoisseurs, musical dilettanti, and simply music lovers. Personal, individual consciousness came through dimensional hearing and seeing of the virtual world and identification of oneself with the soloist-hero and the maestro-demiurge. In this way, modest applied music-making rising to postcomposition and then to composition opened the way to the embodiment of the sound ideal of the Modern Age, the major symbols of which are the score, *basso continuo* and the concert.



Figure 5. Dirck Hals. *Musicale* (1623).
The Hermitage, St. Petersburg (Домашний концерт)



Figure 6. Jan Vermeer. *The Concert* (1665–66).
Isabella Stewart Gardner Museum, Boston



Figure 7. Jan Miense Molenaer. *Family Making Music*.
Netherlands, 1630

Santrauka

XVI–XVII amžių koncertinė paradigma: garsas ir audiovizualinė erdvės koncepcija

Baroko epochos audiovizualinė garso koncepcija – tai suvokti garsą kaip fizinę realybę, taip pat tai, kad jis egzistuoja ir laike, ir erdvėje. Tuo naujųjų laikų garso koncepcija ir skiriasi nuo viduramžių koncepcijos, kuri garsą laikė metafiziniu dalyku erdvės ir laiko absoliutume. Naują garso kokybę galima analitiškai atskleisti kaip pavyzdį pasitelkus tris kaip tik Renesanso ir baroko sandūroje susiformavusius dalykus, kurie iš esmės ir laikytini naujųjų laikų muzikos simboliais. Tai:

1. Partitūra.
2. *Basso continuo* („generalboso epocha“).
3. Koncertas („koncertavimo epocha“).

Visi trys tarpusavyje susiję paradigmiskai – pasaulėžiūrinio, materialiuoju ir meniniu aspektu kaip skirtingos bendro *sociokultūrinio* proceso briaunos XVI–XVII amžių sandūroje. Kaip naujoji notacija, naujoji muzikavimo praktika ir koncerto – žanro ir socialinės institucijos – gimimas atspindėjo pasaulėžiūros pokytį ir kaip visa tai paveikė garso erdvinį pavidalą – štai apie tai ir kalbama straipsnyje.

PARTITŪRA. Kokia prasmė slypėjo partitūroje (ir tabulatūroje – klavyriui), prie kurios atsiradimo, be kita ko, prisidėjo vargonininko (klavesinininko, liutnininko) poreikis turėti prieš akis ir pajungti savo valiai – autoritariškai, individualistiškai – visą kūrinio harmoniją, kūrinio, kurio giedojimui ar grojimui jis vadovauja? Partitūra – tai tarsi pasaulio sukūrimo paveikslas. Ji išreiškia laiko ir erdvės vienovę: abscisė – vertikale ir ordinatė (laiko ašis iš kairės į dešinę) – horizontalė. Tai būties žemėlapis. Vieno žmogaus žvilgsniu aprėpiama tai, kas anksčiau buvo niekam nepasiekiamo, būtent – kūrinys kaip visuma. Taip pat tai kuriamojo būties planas – braižomoji lenta, drobė ant molberto, ekranas, monitorius, kuriame vienu metu matyti visa erdvė ir laikas. Erdvė skleidžiasi iš apačios į viršų, iš gelmių į debesis. Laikas suskirstytas į vienodus atkarpas, taktus, jis pulsuoja proporcingai skirtingais matavimo vienetais, jis objektyvus, ne psichologiškai, bet dinamiškai. Toks būties paveikslas gali būti suvokiamas tik subjektui, turinčiam individualią, autorinę sąmonę, subjektui, kuris save identifikuoja kaip kūrėją.

BASSO CONTINUO. *Basso continuo* charakterizuoja naują baroko kompozicijos tipą – melodiją su instrumentiniu akordiniu pritarimu. Jis pagrindinį solisto balsą išskiria iš kitų balsų. Pageidaujamas dainavimo ar grojimo su akompanimentu efektas – platus skambėjimas, kuriame atsiranda nauji matmenys: gylis, fonas, priekinis planas ir tolimas planas. Nauja kompozicija su *basso continuo* buvo pavadinta „concerto“ (Viadano), o stilius – „concertato“ (Monteverdi). Solo ir fono atskyrimas bei jų tarpusavio sąveika sukuria *erdvės iliuziją*. Su tuo susijusios naujos erdvinės barokinio mąstymo kategorijos: „arčiau – toliau“, aidų efektai, *garsiai – tyliai*, išreiškiančios *cia* ir *ten*. Kilo klausimas: kieno atžvilgiu „arčiau“ ir „toliau“? Štai tada atsirado dar viena nauja kategorija – suvokiantysis subjektas, kuris *fiziškai* dalyvauja muzikavime, tačiau *jo klausosi ir jį stebi iš šalies*. Į jį orientuota naujai suformatuota realioji ir vidinė muzikinė erdvė: į jo dalyvavimą *atsižvelgta* pačioje muzikinėje kompozicijoje. Nauja erdvinė muzikos koncepcija, iliuzinis ir realusis trimatiškumas skirtas ir garsiniam, ir vaizdiniam suvokimui. Tai dar ir tam tikra režisūrinė bei garso režisierių strategija, numatyta naujam socialiniam užsakymui – naujai atsiradusiai situacijai, kai į muziką imta žiūrėti kaip į kolektyvinių estetinių jausmų objektą. Avanscena ir scenos giluma įrengiamos atsižvelgiant į matomumą iš salės. Pastangos siekti salės pritarimo – tai jau koncerto situacija, galbūt netgi koncerto kaip teatro situacija.

KONCERTAS. Baroko epochoje žodis „concerto“ buvo naujas ir turėjo keletą reikšmių. Pagrindinė – solinis atlikimas su *basso continuo* akompanimentu; tai, su kuo buvo siejamas „koncertinis stilius“. Ir štai buvo baroko epochos atvertų naujųjų laikų kultūrinės paradigmos kertinis akmuo. Neatsitiktinai ši epocha buvo vadinama „koncertavimo epocha“ ir „generalboso epocha“.

Barokas – tai savo tapatumo nustatymo epocha, beje, kaip vienas iš būdų pasitelkiamas ir *paties* estetiškas įsijautimas. Šita epocha suformavo vertintojų, muzikuojančių diletantų, tiesiog melomanų publiką. Asmeninis, individualus supratimas buvo ugdomas pasitelkus virtualaus pasaulio erdvinį klausymą ir matymą ir tapatinant save su solisto herojumi ir Maestro kūrėju. Tokiu būdu iš taikomojo muzikavimo atsivėrė kelias kardinaliam moderno epochos, naujųjų laikų epochos sociokultūriniam projektui įgyvendinti.

Renesanso ir baroko laikų paveikslai, vaizduojantys muzikuojančiuosius, atskleidžia, *kas ir kaip* atliekama bei kaip keičiasi erdvinė muzikantų dispozicija.

Apie autorius / About the Authors

Eka Chabashvili, one of the most important and interesting representatives of the Georgian professional musicians, representative of the Georgian composition school of 90th. Her music is performed in different countries; she actively works in music for theatre and cinema, painting and literature. She researches musical genetics and micro acoustics. Also she is author of the new multi-topophonic composition technique and atomic-nuclear musical system. E. Chabashvili's main compositions are well known piano piece "Panorama", ballets "Radiance" and "Dance Macabre", opera/exhibition "Wandering Souls" by Kafka's novellas, musical novel "Fury and sound" for holographic theatre and other works for instrumental theatre, chamber compositions for different musical instruments, plays for orchestra "Axiom", "Proverbs", "Mosaic", musical novellas "Seven Wonders of World", Symphonic trilogy "Bodies", "Chorale" for choir (was awarded in German), multimedia "Idea of God – Spheres" and etc.

Once she said: "*The Georgian Composers Live at the Cross of Space and Time...*" and really, her creation is full of European and non-European cultural musical traditions. In her works you come across the meditative dramaturgy and static kind of composition. E. Chabashvili uses the new multi-topophonic composition technique, she thinks, this is much disseminated composition technique in the world today, where is covered main idea of the electro-acoustic music's composition's theory. She pays attention how to develop the musical materials inside different psycho-times by improvisational-variation development of musical structures in the several levels of space. Her music's rich colour sounding palette very often appears visual associations, which is depend on the connection her musical thinking with visual source. Eka often mentions about her desire during interviews – "*My wish is to paint music and vice versa, make a painting heard in music*" – she is looking for the music inside the colour, shape, movement.

Karlheinz Stockhausen describes her creation like this: "*In her works she creates timbre-theatrical pieces, compositions. Often, coming from the verbal music she creates rhythmic-melodic intonation compositions of "oratory-artistic" nature. Eka's composition technique is quite unique and interesting, her music is intuitively and her scores are based on the principle "repeat and vary."*"

Achilleas G. Chaldaekes born 1969 in Athens, Greece, he studied Theology and Musicology there. His graduate work was done in the School of Theology of the National and Capodestrian University of Athens. He received his doctorate from the Department of Music Studies of the same University (his doctoral thesis was entitled: *The Polyelos in Byzantine and post-Byzantine Melopoeia*, Athens 2003, pgs. 992), where he was an academic assistant from the year 1992 and was elected Lecturer (the year 1999), Assistant Professor (the year 2004), permanent Assistant Professor (the year 2008) and Associate Professor (the year 2010) of Byzantine Musicology for the same Department.

Moreover, he is a director in a well-known international choir, the so-called *Maestros of Psaltic Art*. With this particular choir he has carried out more than 500 performances all over the world (Greece, Europe, Asia, America, Australia) and have already record more than 20 digital discs, as well. In addition, he is developing an international artistic route as a director, since he is quite often invited as a guest director from famous, outside Greece, choirs, which are relevant or not with the field of traditional Byzantine music.

He has won international recognition and acknowledgement as a chanter, which means an artistic interpreter of Byzantine music. He chants in a central church of Athens actively and systematically, while at the same time he chants in various artistic events both in Greece and abroad, where he is frequently invited as an artist interpreter. Last but not least, he has recorded whether alone or with different artistic forms, usually under his supervision and guidance, a lot of chants of Byzantine production, which most of them were product of his simultaneously academic research.

He is also a member of several scientific and artistic societies (like the *Institution of Byzantine Musicology*, the urban non-profit

company "*Anatoles to Periixima*", *The International Society for Orthodox Church Music*, *American Society of Byzantine Music and Hymnology*, and others).

He has published ten self-contained books and has coordinated the publication of as many collective volumes (conference proceedings, honorary volumes, etc.). Tens of other studies have been published in periodicals, encyclopaedias and other collections. He has participated in international musicological and theological conferences and seminars. His research activity orbits around the areas of Byzantine musicology, music folklore, Christian worship, hagiology and hymnology.

Grażina Daunoravičienė (b. 1955), PhD Doctor of Musicology (1990), Doctor habil. (2008), Professor, has been teaching at Lithuanian Academy of Music and Theatre since 1979, the head of the Department of Music Theory (1998–2003). She held a numerous scientific scholarships and grants to study and do research at Moscow Tchaikovsky conservatoire (Russia), at Salzburg Mozarteum (Austria). She was awarded a scholarship from the ministry of Culture and Education of Saxon lands and DAAD grand (Germany), and has been invited to Oxford University (UK). She presented reports and published scientific articles in Lithuania, Latvia, Poland, Germany, Russia, Great Britain, Belgium, Switzerland, Slovenia, Czech, Serbia, Finland, United States etc. Daunoravičienė edited two monographs (2002 and 2007). She is a founder and compiler of the scientific magazines "Lithuanian Musicology" (12 volumes have already been published). Now she is editing a study books "The Language of Music" consisting of 5 books, the first two of which have been published in 2003 and 2006. She is a member of the Research Council of Lithuania, the representative of the Committee of Humanities and Social Sciences.

Areas of research interests include the problematique of musical genres, musical forms, models of historical techniques of composition, composers' schools, and the 20th century composition trends in Lithuanian music.

Inesa Dvuzhlynaya (b. 1967), the candidate of Art criticism (2005, a dissertation theme "American musical minimalism in the art culture in the second half of the 20th century"), the Winner of 1st degree of the International competition of works about the Holocaust "Memory of the Holocaust – a way to tolerance", a nomination "Reflections and experience of the teacher" (Moscow, 2007).

The teacher of the Grodno Musical College, the docent of faculty of Arts of the Grodno State University of J. Kupala.

The author of programs of the musical literature for children's music schools of Belarus, Musical Colleges, manuals "Sketches about foreign music of the 20th century" (2000), "The musical literature of Belarus" (in the co-authorship from Kovshik S.V., 2000), monographer "American musical minimalism" (Minsk, 2010). Has more than 20 publications in Belarus, Russia, Ukraine, Germany. The participant of the international conferences in Belarus, Ukraine, Russia, Germany, Israel, devoted to the Holocaust, to various problems of music of the 20th century.

Larisa Elisha, acclaimed Russian violinist, is distinguished as an international soloist, chamber musician and pedagogue, having performed and taught extensively throughout Russia, Belarus, the Ukraine, Poland, Italy, Germany, France, Spain, Denmark, Switzerland, Holland, Norway, Taiwan, and the United States. Continuing in the tradition of legendary Russian violinist, David Oistrakh, she holds a Bachelor's degree with honours and Master's degree in music from State Conservatory of Belarus in Minsk, where she was a student and assistant of Professor Olga Parchomienko, one of Oistrakh's most prominent protégés. Dr. Elisha was Professor of Violin, Chamber Music and Method Pedagogy at the Academy of Music in Wrocław, Poland where she had earned her Doctorate degree. Ms. Elisha was the Concertmaster of the Witold Lutoslawski State Philharmonic Symphony Orchestra, Principal Violinist of the Leopoldinum Chamber Orchestra, as well as Director and First Violinist of the Wratislavia

String Quartet in Wrocław, Poland. Currently, Dr. Elisha is Assistant Professor of Music and Director of Upper Strings Studies at Georgia Southern University. Formerly Violin Artist-in-Residence at Washburn University, she was Concertmaster of the Topeka Symphony Orchestra. She was also Concertmaster of the Wichita Grand Opera where she performed featured solos with Plácido Domingo and the late Luciano Pavarotti. She is heard regularly as a soloist and in chamber music concerts. As master teacher, she maintains a significant violin/viola studio and many of her students are winners in competitions. She performs and teaches in various summer music festivals and is a clinician/performer in national and international conferences and festivals. As Violinist of the Elaris Duo, she was the recipient of the 2008 Kansas Governor's Arts Award ("Artist" category). Her MSR-Classics release *DUO VIRTUOSO* received critical acclaim. Dr. Elisha's bio is featured Who's Who in the world, Who's Who in America and Who's Who of American Women.

Steven Elisha, regarded by his mentor, Janos Starker, "in the front ranks of his generation's musicians," has taught and performed as a soloist and chamber musician throughout Europe, China, Norway, Brazil, Israel, Taiwan and the US. Dr. Elisha is the Director of the String Division and Assistant Professor of Music at Georgia Southern University. Formerly, he was Director of String Studies at Washburn University, Principal Cellist of the Topeka Symphony, and Conductor of the Topeka Symphony Youth Orchestra. Elisha was also the Artistic Director/Conductor of the Lawrence Chamber Orchestra. Dr. Elisha regularly gives master classes, workshops and residencies throughout the United States, including his fun-loving and innovative *Mr. Cello Stories* program for audiences of all ages. He is a clinician for national and international conferences and festivals and performs regularly at music festivals throughout the country. He has been a visiting professor of cello in China, Taiwan, Israel and Norway. Dr. Elisha has recorded for Delos and Musical Heritage Society, including a Grammy-nominated MHS recording of New England piano trios. As Cellist of the Elaris Duo, he was the recipient of the 2008 Kansas Governor's Arts Award ("Artist" category). His recent MSR-Classics release and Carnegie Hall Debut received critical acclaim. He holds performance degrees from Indiana University (BM), Yale University (MM) and KU (DMA). Elisha recently was soloist with the Hastings Symphony (Nebraska) and Taiwan National Arts Orchestra in Taiwan National Hall. Other recent performances include recitals at the Bergen International Festival, Grieg Conservatory and solo appearances with the Gulf Coast, Sunflower Festival Chamber Orchestra, Topeka Symphony and Grand Rapids Symphony Orchestras.

Irena Friedland, Israeli pianist, is "one of the most appreciated musicians in Israel". Miss Friedland has graduated "Summa cum Laude" from the Tel Aviv University. She went on to pursue an active performing career: France, Germany, Russia, Norway, Belgium, Italy, Holland, Finland, Sweden and the USA.

Ms. Friedland has released three CD's in USA, which was highly praised by the important music periodicals.

Since 2000 she has been intensively involved in concentrating on researching the various interactions between audio and visual arts, the relationships between sound and colour. She is lecturing and teaching academic courses regularly, with emphasis on this topic in abroad: France, Finland, Norway, Netherlands, Belgium, UK and USA.

Ms. Friedland is currently on the teaching faculty at Haifa University and at Tel Aviv University.

Anastasia Georgaki studied Physics (University of Athens, 1986) and Music (accordion, piano, harmony, counterpoint/Hellenic Conservatory of Athens, 1981–1990). She continued her studies at IRCAM (Paris, 1990–1995) in computer music and music technology (DEA and PhD in Music and Musicology of the 20th century, IRCAM/EHESS). During the period 1995–2002 she has been teaching as a lecturer in Music Acoustics and music technology at the Music Department of the Ionian University at Corfu. Since 2002, she is lecturer and currently Assistant Professor in Music Technology at the Music Department of the University of Athens. Since 2008 she

teaches at three different Master programs at the University of Athens and the School of the Fine Arts (music and new media, sound ways off knowledge, digital visual music). She is also supervisor of PhD candidates on the area of vocal analysis and new media.

She has participated in many international computer music and musicological conferences and has published a number of articles concerning the *synthesis of the singing voice*, the *interactive music systems*, the *Greek electroacoustic music* (*Xenakis, Adamis, Logothetis*), *physical modelling of instruments*, *music technology in education*. She has chaired as a member of the organizing committee five symposia as: *music and computers* (Ionian University, 1998), *First Greek Symposium on Music Informatics* (Ionian University, 2000), *International Symposium Iannis Xenakis* (University of Athens, 2005), *SMC07* (Lefkada, 2007) and *Pythagorean views on music and mathematics* (Pythagorion, 2009). She has collaborated also with the Greek research institute ILSP in music information retrieval European projects (Wedelmusic), with IEMA, with the Voice lab of the Computer science department, with the Onassis foundation cultural center, with IRCAM, etc. Her research projects focus on the analysis and acoustics/psychoacoustics of the Greek singing voice, controlling synthetic voices through a MIDI-accordion, as also the development of tools for the application of new technologies in music creation and technology in education. Member of numerous committees in Greece and abroad. She is a professional accordion player (www.novitango.gr) and active musician.

Anamaria Mădălina Hotoran (born 1975) is Associate Professor at the Emanuel University of Oradea, Department of Music Pedagogy and Master of Musical Art, where she teaches Musical Forms, Strategies in Musical Analysis, Music Theory. She read the musicology (degree and Masters of Arts) at the Academy of Music Gh. Dima of Cluj-Napoca, where she was awarded a Ph. D. in musicology *summa cum laude* in 2004, with the doctoral thesis *The Dolorous Passion and death of our Lord Jesus Christ in the works of the 20th century composers*, co-ordinated by University Professor Eduard Terényi, Ph. D. She participated in numerous national and international conferences and symposiums, has directed 3 research grants and participated in 2 grants in the field of sacred music, has published over 20 articles and also musicological books: *The Dolorous Passion and Death of our Lord Jesus Christ in the Works of the 20th Century Composers. The Passion Genre and The variational concept in Edé Terényi's organ music* (Ed. Risoprint, Cluj-Napoca, 2008).

Website: <http://www.emmanuel.ro/ro.academic.faculty.hotoran>

Rimantas Janeliauskas (b. 1947), Prof. Dr. Mus., Lithuanian composer, pianist and pedagogue. 1962–1966 he studied at Kaunas Secondary School of Art; from 1966–1973 – at the Lithuanian State Conservatory, piano class of Prof. J. Karnavičius and in 1973–1978 composition class of Prof. J. Juzeliūnas. From 1979–1980 he was improving his skills at the Department of Composition. In 1983 he submitted his thesis "Aspects of Functional Dynamics in the Work of Contemporary Lithuanian Composers" and was awarded his doctor's degree. In 1989 arranged a concert of his works. Currently, R. Janeliauskas holds the position of Professor at the Department of Composition of the Lithuanian Academy of Music and Theatre, teaches theory and composition of music. The composer's theoretical interests are focussed on systematics of the principles of composing. He has organized 11 international conferences of musicology, has edited and issued the publications "Principles of Music Composing" (2000–2011) and a series of research papers on the cycles of Čiurlionis' music in Lithuanian and foreign languages. He has written a monograph "M. K. Čiurlionis' Unidentified Musical Cycles" (2010), which was awarded as the best work of musicology in 2010 (V. Landsbergis prize). Among the composer's best works are: symphony, quartet, triptych, sonata for piano, sonata for violin and piano etc.

Inga Jankauskienė (b. 1960) graduated from the Lithuanian Conservatory (presently Lithuanian Academy of Music and Theatre) in 1987. She works as a musicology scientist at the Lithuanian Culture Research Institute. Inga Jankauskienė defended her Ph.D. thesis "Narrativity in Music. The Operas by Bronius Kutavičius" (1996) at the Lithuanian Conservatory. 1992–1994 Inga Jankauskienė was in

post-graduated studies under prof. Eero Tarasti in the Department of Musicology at University of Helsinki. She is a member of ISI (The International Semiotics Institute) since 1992. She took part in the congresses of ISI in Paris (France, 1994), Imatra (Finland, 1996), Aix-en-Provence (France, 1998), and Vilnius (Lithuania, 2008). There are articles by Inga Jankauskienė in selections of *Acta Semiotica Fennica* IV (1996) and XV (2003). She has written articles on Lithuanian music history in Prewar (1918–1940), Postwar (1940–1970) periods of 20th century and contemporary music. She has written a book *Pagan Avant-Garde: Theoretical aspects of music by Bronius Kutavičius* (= Pagoniškasis avangardizmas: Teoriniai Broniaus Kutavičiaus muzikos aspektai, 2001) and the selection *Music of Bronius Kutavičius: The time which pass* (= Broniaus Kutavičiaus muzika: Praeinantis laikas, 2008). Inga Jankauskienė is a member of the Lithuanian Composers Union.

Margarita Katunyan, Doctor of Musicology, professor at the Moscow Conservatoire, has to her credit more than 180 articles on the most varying subjects: a history of composition, history and practices of *basso continuo*, history of music forms, modern harmony, traditional and modern types of notation, ethnomusic and modern compositions, electronic music, works of contemporary composers, the latest performing forms based on the use of multimedia, etc.

Ljudmila P. Kazantseva is a Professor of the Department of History and Theory of Music of the Astrakhan Conservatory and Volgograd Institute of Art and Culture, the Head of the Laboratory of Musical Content. She has earned the degrees from Gnessin Musical Pedagogical Institute (now the Academy of Musical Arts), Graduate School of the Leningrad Conservatory (Candidate of Arts 1984 – “About content peculiarities of musical works with thematic borrowings”) and Moscow Conservatory (Doctor of Arts 1999 – “The Author in the Musical Content”). She is the author of a number of books and articles (more than 150) on the topic of musical aesthetics in the scientific collections and journals (“Music Academy”, “Music Scholarship”, “Soviet Music”). Her theoretical concept of musical content, presented in her books *Basics of Theory of Musical Content* (Fakel: Astrakhan, 2001. 368 p.; 2. ed. Volga: Astrakhan, 2009. 367 p.), *The Author in the Musical Content* (RAM named after Gnessin: Moscow, 1998. 248 p.), *Musical Content in the Context of Culture* (Fakel: Astrakhan, 2009. 367 p.) and other publications, has been introduced into pedagogic practice in Russia. In the years of pedagogy, Dr. Kazantseva has created the school of prominent musicologists, including 10 Candidates and 1 Doctor of Arts. She has been awarded with numerous prizes of the all-Russian competitions of scholarly papers. Dr. Kazantseva is a participant and organizer of Russian and International conferences, including I–V Scientific Readings on the problem of musical content, the editor of scholarly publications and site www.muzsoderjanie.ru, the member of the International Informatization Academy and Russian Academy of Natural History, of the Composer's Union of Russian Federation.

Ewa Kowalska-Zajac – a graduate of Grażyna and Kiejstut Bacewicz Academy of Music in Łódź (MA thesis with distinctions in the fields of the theory of music in 1989 and composition in 1991). In 1997/1998 a holder of the Research Support Scheme scholarship, part of Open Society Institute/Higher Education Support Programme (OSI/HESP), for which she worked on the project entitled “Roman Haubenstock-Ramati: His Attitude towards European Avant-Garde”. Author of the following books: “Bernard Pietrzak (1924–1978) – portret kompozytora” (“Bernard Pietrzak (1924–1978) – Portrait of a Composer”), 1998; “Oblicza awangardy. Roman Haubenstock-Ramati” (“Faces of the Avant-Garde. Roman Haubenstock-Ramati”), 2000; “XX-wieczny kwartet smyczkowy w twórczości kompozytorów polskich – przemiany, nurty, idee” (“20th Century String Quartet in Polish Composers’ Output – Changes, Trends, Ideas”), 2005. Co-author of a lexicon entitled “Łódzkie środowisko kompozytorskie 1945–2000” (“Łodz Composers’ Circles 1945–2000”), 2001. Author of many articles regarding composition, avant-garde and composer’s output the 20th and 21st century. Since 1989 working at the Academy of Music in Łódź as a lecturer, currently

Associate professor and since 2008 Dean of the Faculty Composition, Theory of Music, Eurhythmics and Art Education.

Mantautas Krukauskas has Masters degrees in piano and composition and is currently teaching electronic and computer music and sound art disciplines at the Department of Composition of Lithuanian Academy of Music and Theatre. His compositions, including chamber music, audiovisual works, and music for theatre productions have been performed in Lithuania, Austria, Germany, USA, and other countries. As a composer, Mantautas Krukauskas is a prizewinner of two international competitions, which both took place in Austria.

Mantautas Krukauskas has been actively involved in various organizational activities, including project coordination, event organizing, as well as international research and educational programmes. His interests comprise creativity, interdisciplinarity, music and media technologies, and a synergy of different aesthetic and cultural approaches.

Antanas Kučinskas (b. 1968) graduated from the Vilnius Conservatory (1988) where he studied music theory and composition. He continued composition studies at the Lithuanian Academy of Music with Prof. Vytautas Barkauskas, graduating in 1993. His Ph.D. research on “The Principles of Composition in the Works of Contemporary Lithuanian Composers” was completed and defended in 2001 at the same institution. In 1995 he participated in the workshop for young composers in Apeldoorn, Holland. From 1991 to 1999 he taught modern music history at the Vilnius Conservatory. For five years since 1993 he has been sound director and, since 1998, head of the music department of the Lithuanian National Drama Theatre. Since 2007 he also holds teaching post at the Lithuanian Academy of Music and Theatre. Antanas Kučinskas has organized several conferences of music theory.

Markos Lekkas studied Composition at York University (BFA) and at the University of Toronto (MusM and MusDoc). Among his analytical projects have been the music of Berg, Brahms and Bach. Teaches Music Theory and Analysis.

Dr. Marina Lupishko has two educational backgrounds: in history and cultural history (art history, aesthetics, linguistics, literature) and in music (piano, music theory, and musicology). She did her undergraduate studies at the Kharkov Music College and at the Kharkov State University (Ukraine), then pursued her post-graduate studies in musicology at the University of Massachusetts/Amherst, USA (Master of Music, 1998) and at the University of Toronto, Canada. Her dissertation on Stravinsky’s settings of Russian folk verse was defended at Cardiff University, UK (Ph.D., 2006) under Pr. Stephen Walsh. Since 2004, Marina Lupishko lives and teaches music in le Havre, France. She has presented at international conferences in the UK, Germany, Switzerland, France, and the USA. Her research has appeared in *Mitteilungen der Paul Sacher Stiftung* (Switzerland), *ex tempore* (USA), *Russian Literature* (the Netherlands), and *Australian Slavonic and Eastern European Studies*.

Lina Navickaitė-Martinelli is a researcher at the University of Helsinki (Finland) and a lecturer at the Lithuanian Academy of Music and Theatre. A freelance music reviewer, she is the author of more than 100 articles and reviews on musical topics. From 2002 to 2007 she has been working as an editor of the musical magazine “Muzikos barai”; at present, her major editorial commitment is the co-editor-in-chief position at “IF – Journal of Italo-Finnish studies”, she has also edited several academic collections. Her book *The Suite of Conversations: 32 Interviews and Essays on the Art of Music Performance* (Vilnius: Versus aureus, 2010) has been awarded Lithuanian Composers’ Union Ona Narbutienė Prize for innovative research on music performance.

Navickaitė-Martinelli focuses her scholarly research on various aspects of the music performance phenomenon, at present mainly approaching music performance from the semiotic perspective. Since 2004, she has presented papers at more than twenty seminars and conferences in various countries of Europe. More information at linanavickaite.eu and linamartinelli.wordpress.com.

Blake Parham is currently undertaking his Masters degree in Music at the Elder Conservatorium, University of Adelaide. The working title for his thesis is, *Sir Andrzej Panufnik, Emigration and his Music*. Blake has presented papers at the University of Adelaide (2011–2012), the Perth Cathedral (Scotland, 2011), the *Spaces of (Dis)location* conference at the University of Glasgow (2012) and the Postgraduate Music Research Day (as part of the *Per formative Voices* conference) at the University of South Australia (2012). Additionally from June–September of 2012, at the invitation of Lady Panufnik, Blake worked on the revitalisation of the Panufnik Archives.

Blake is also a classical vocalist having performed a range of opera, oratorio, musical theatre and concert repertoire in Australia, Germany, Scotland, Ireland, England and Poland. Blake has studied with Ralf Ernst (Germany), Rosalind Martin (Adelaide), Wiesław Ochmann (Poland) and Grant Doyle (London). Recently Blake was awarded the George Boland Post-graduate Scholarship (2011–2012), the Dundee Musicians Award (2012) and was the runner up in the Australian Vocal and Concerto Competition (QLD, 2010).

Anna Shvets is a 25 years old composer and PhD student. She studied composition with professor Miroslav Skorik who is currently the greatest ukrainian master. She is composer, pianist and organist, composed a lots of instrumental and vocal pieces, including mass for choir and symphonic works. She qualifies herself as a postmodern composer. Anna wrote several scientific works about the links between postmodern art and our information society which were published in ukrainian, polish and french reviews. She is a PhD student of culture sciences in Maria Curie-Skłodowska University in Lublin (Poland) and participated to several international composition competitions and musicological conferences.

Kalliopi Stiga is “Docteur ès Lettres et Arts” of the University Lumière-Lyon II (France) and has been qualified as “Maître de Conférences” by the French National Council of Universities (CNU). Her PhD thesis is entitled “*Mikis Theodorakis: the poet who brought ‘savant music’ and ‘popular music’ together*”. She studied piano in Conservatory of Athens, and Musicology at the Ionian University of Corfu (Greece) and at the Université de Paris IV-Sorbonne (France) taking a Diploma and D.E.A respectively. For her research, she was honoured with a prize and a grant from the Gazi-Triantafyllopoulos Foundation in 2002. Since September 1998, she is an established teacher in Greece and she often directs Cultural Projects, Health Education Projects and Projects of Environmental Education. She worked in the Department of Musicology in the National and Kapodistrian University of Athens (2007–2010) and in the Department of Primary Level Education of the Democritus University of Thrace (2010, ΠΔ 407/80).

Her research focus on the relations between ‘music and poetry’, ‘music and society/politics’, especially as they are expressed on the work of Mikis Theodorakis. She gives lectures in Greece and abroad, she writes articles in musicological reviews and she participates in International Conferences (Portugal, France, Lithuania, Mexico, Canada, Greece, Serbia, UK, Finland, Latvia...). In 2007, she collaborated with the “International Center – Museum Mikis Theodorakis”. Since 2009, she is member of the International Association for the Study of Popular Music (IASPM – branche francophone).

Marta Szoka – MA: theory of music and organ concert class at Grażyna and Kiejstut Bacewicz’ Academy of Music, Łódź, Poland; PhD: Polish Academy of Sciences, Institut of Arts, Warsaw 1988; Fulbright scholar – University of North Carolina, Chapel Hill 1993–1994. As a concert organist she has given numerous recitals in Poland and in the USA, Germany, Danmark, Switzerland. Author of the books: *Polish Organ Music 1945–1985* (Łódź 1993), *The Musical Language of Frank Martin* (Łódź 1995), *Frank Martin. Musical Contexts* (Łódź 2002) and *George Crumb. The Music of Oneiric Visions and Magic Formulas* (Łódź 2011); co-author of the lexicon *Composers of Łódź 1945–2000* (Łódź 2001). The author of numerous articles on contemporary music, including Polish, Lithuanian and American composers, as W. Albright, F. Bajoras, Ph. Glass, A. Tansman, G. Crumb, P. Mykietyn and the others, as well as contemporary organ music. In 2002–2008 the dean of the Department of

Composition, Theory of Music, Eurhythmics and Music Education, Academy of Music in Łódź, where she works as a professor. The member of *Warsaw Autumn* Festival programme committee.

Bianca Țiplea Temeș is Senior Ph.D. Lecturer of Music Theory at Gh. Dima Music Academy. She holds a degree in Piano and Musicology recognised by the Education Ministry in Madrid, an M.A. in Musicology granted by the Gh. Dima Music Academy, leading to a Ph.D. earned from the Music University in Bucharest, in 2002. She attended Aurel Stroe’s Master Class in Cluj (1995) and György Kurtág’s Master Class in Budapest (2005). As she also holds a degree in Business Management (M.B.A. granted by Babeș-Bolyai University), she combines her academic career with the post of Music Programme Manager of the Transylvania Philharmonic and with the position of temporary Supervisor at the Symphony Orchestra of the Principality of Asturias, Oviedo. Her books have been published in Romania, and her articles in leading Journals in Romania, Spain, Lithuania, Switzerland, Czech Republic, and the U.S.A. She participated in conferences in Romania (Bucharest, Cluj, Iași, Oradea), Germany (Oldenburg), Austria (Vienna), Lithuania (Vilnius), Ireland (Dublin), and Italy (Rome). Since 2010 she has been visiting professor at the University of Oviedo/Spain, in 2012 at *Istituto Superior di Studi Musicali “P. Mascagni”* Livorno, and has also been awarded an Erasmus Grant at the University of Cambridge, U.K. (2010, 2011), studying with the renowned musicologists Nicholas Cook and Nicholas Marston. In 2011/2012 she received a research grant from the Paul Sacher Foundation in Basel/Switzerland. As a consequence of her findings in the Ligeti collection in Basel, she recently obtained a DAAD Scholarship at “Humboldt” University in Berlin, her application being supported by Prof. Dr. h. c. Hermann Danuser.

Laima Vilimienė is a Lithuanian musicologist and culture manager. In 1991 she graduated from the Lithuanian Academy of Music and Theatre (specialty in Music History, doc. Adeodatas Tauragis’ class), in 2006 – from the ISM University of Management and Economics and the BI Norwegian School of Management, obtaining an MA in management and business administration.

In 1991–2001 Vilimienė taught subjects of music theory at the Vilnius Conservatory, in 1995–2002 she was the head of the Information and Advertising Department for the Lithuanian State Symphony Orchestra. In 1997–2006 Vilimienė was employed at the Lithuanian Academy Music and Theatre as a lecturer of the subjects of music theory and since 2007 has been teaching subjects of music management in the same institution. Since 2002 up to now she has been the Associate General Manager for Marketing and Artistic Affairs at the Lithuanian National Opera and Ballet Theatre. In 2002 she became a member of the Lithuanian Composers’ Union. In 2005 Vilimienė initiated the establishment of magazine “Bravissimo” and shaped its concept, also becoming the head of the magazine’s editorial board. Since 2006 she has been organizing annual International Seminars of Music Critics in Vilnius.

Vilimienė participated in the organization of music festivals “Kopa” in Klaipėda, “Musica Ficta ‘97” and “Gaida” in Vilnius, as well as International Opera Festival presented in 2009. In 2006 she completed her traineeship at different institutions of performing arts in Belgium.

Vilimienė participated and presented reports at different conferences and seminars held in Klaipėda, Copenhagen, Krakow, Riga, Tallinn, Valencia, Cannes, Gothenburg, Glasgow, Paris, Como, Dresden and Warsaw. She also participated in musicology conferences in Vilnius, Platelai, Druskininkai, Kaunas, Klaipėda, Riga and Novosibirsk.

Her articles on musicology and management were published in such magazines as “Lithuania in the World”, “Lithuanian Music Review”, “Muzikos barai”, “Gama”, “Bravissimo”, “Teatras”, and newspapers “Lietuvos aidas”, “Atgimimas”, “Lietuvos rytas”, “Šiaurės Atėnai”, “Mažoji Lietuva”, “Literatūra ir menas” and “7 meno dienos”.

Mrs. Vilimienė’s article “Secular Music of the Middle Ages” was published in textbook “The Language of Music. Middle Ages. Renaissance. Part I”. In 2006 the authors of the textbook were bestowed the 1st Prize at the competition of the Best Textbook of Higher Education in Lithuania.

Igor Vorobyov (b. 1965) – composer and musicologist. Graduated from the Leningrad Choral College in 1983, completed studies at the Leningrad Conservatory in 1990 and at its post-graduate program there in 1992, majoring in composition. He is a member of the Russian Composers' Union and a recipient of awards from the All-Russian Competition for Student Composers (1988) and the Review of the Young Composers of Leningrad (1989). Since 1994 he has been teaching at the St. Petersburg Conservatory. He obtained a degree of Doctor of Arts in 1998 and had received a stipend from the Ministry of Culture of the Russian Federation from 1998 to 2000 as well as a grant from the Russian Humanitarian Fund for Science in 2000. He has participated in numerous international musicological conferences and music festivals. In 2006 he received the title of Associate Professor. Since 1992 he has been the artistic director of the International Festival for the Arts "From the Avant-garde to the Present Day".

Among his musical compositions are: an opera "Elizaveta Bam" based on a play by Daniil Kharms, the ballets "Don Juan" and "Assol", a Chamber Symphony, a Symphony for large orchestra, a Concerto for Double-bass and Orchestra, a Concerto for Piano and Orchestra, a Concertino for Flute and String Orchestra, three Piano Sonatas, two Sonatas for Cello and Piano, a Sonata for Viola and Piano, a String Quartet, the vocal cycles "The Phrasebook", "The Seasons", "A Return to the Sea", "Into the Album of N+", the cantata "A corner of the Earth" for narrator, soloists and chorus, seven concertos and cycles for *a cappella* chorus and other works. He has written a monographical work "The Russian Avant-garde and the Musical Legacy of Alexander Mosolov from the 1920s and 1930s" (1st edition – 2001, 2nd edition – 2006), books of essays "Composers of the Russian Avant-garde" (together with A. Sinayskaya, 2007) and an album "St. Petersburg. Music. 20th Century" (2004).

PRIEDAS

**Spalvotos
īlustrācijas**

APPENDIX

**Coloured
Illustrations**

Mantautas Krukauskas
Lithuanian Memes in M. K. Čiurlionis Music, Paintings and Texts



M. K. Čiurlionis. *Sonata of the Stars. Allegro* (1908)

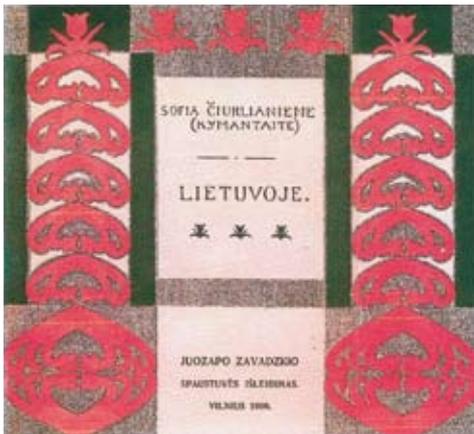


M. K. Čiurlionis. *Fairy Tale of Kings* (1909)



M. K. Čiurlionis. *Offering* (1909)

Rimantas Janeliauskas
Realization of Sound and Image Ethnoarchetypes in M. K. Čiurlionis' Compositions



M. K. Čiurlionis. The book cover design

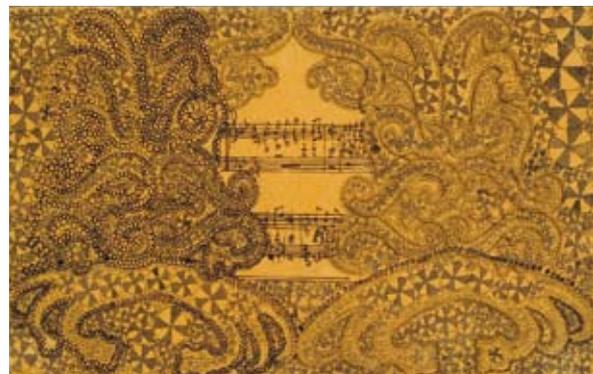


M. K. Čiurlionis. *Fugue*

Gražina Daunoravičienė
A Sketch of Art Nouveau Signs in M. K. Čiurlionis' Music



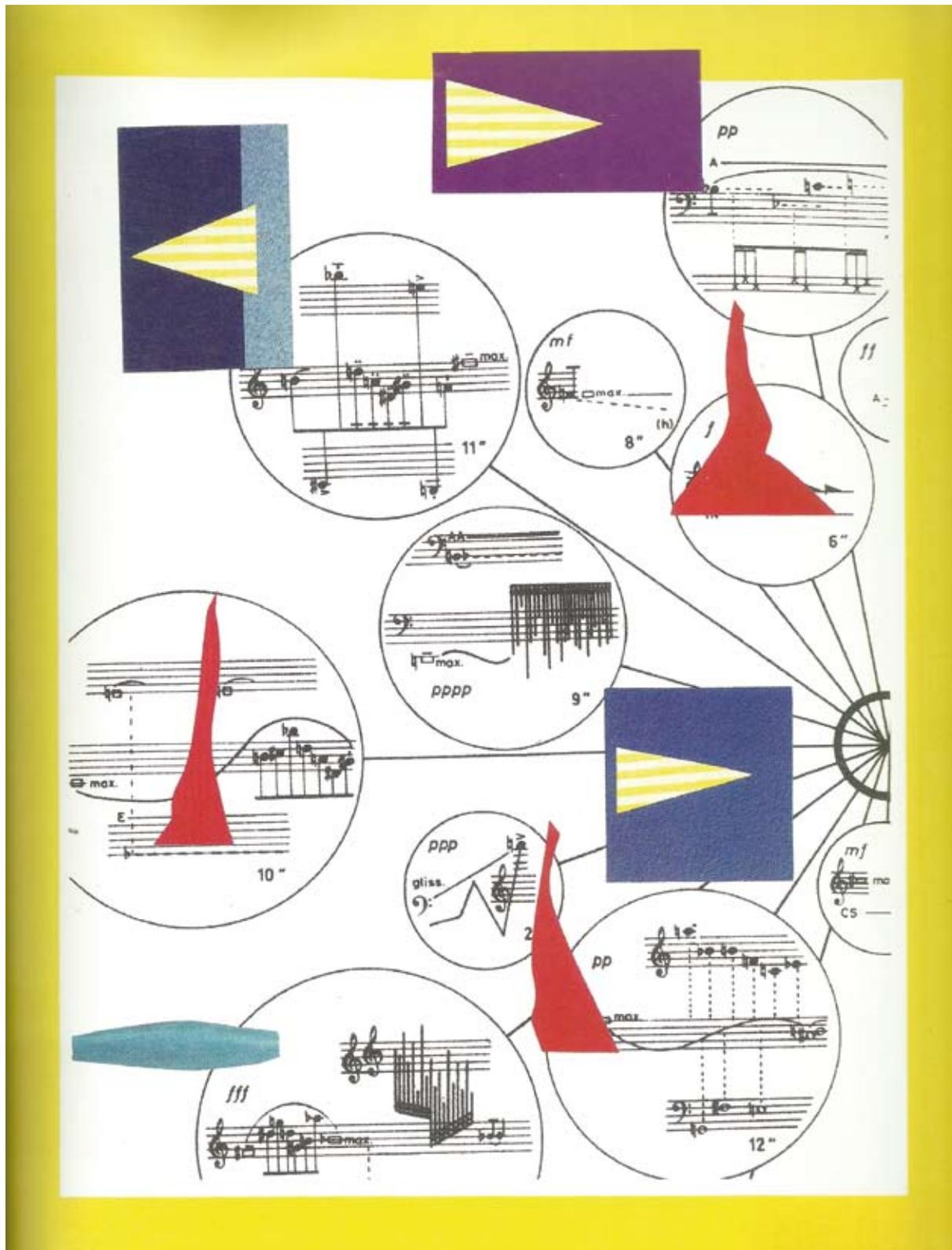
M. K. Čiurlionis. Vignette for the Lithuanian folk song "Oi giria, giria, girele žalioji" (1909), Čg. 143.



M. K. Čiurlionis. Vignette for the Lithuanian folk song "Anoj pusėj Nemuno" IV (1909), Čg. 148. The vignettes were taken from the Archive of the M. K. Čiurlionis National Museum of Art in Kaunas.

Ewa Kowalska-Zajac

The Genre of Music Graphics in the Output of Polish Composers in the 2nd Half of the 20th Century



Bogusław Schaeffer. *Piano formula*

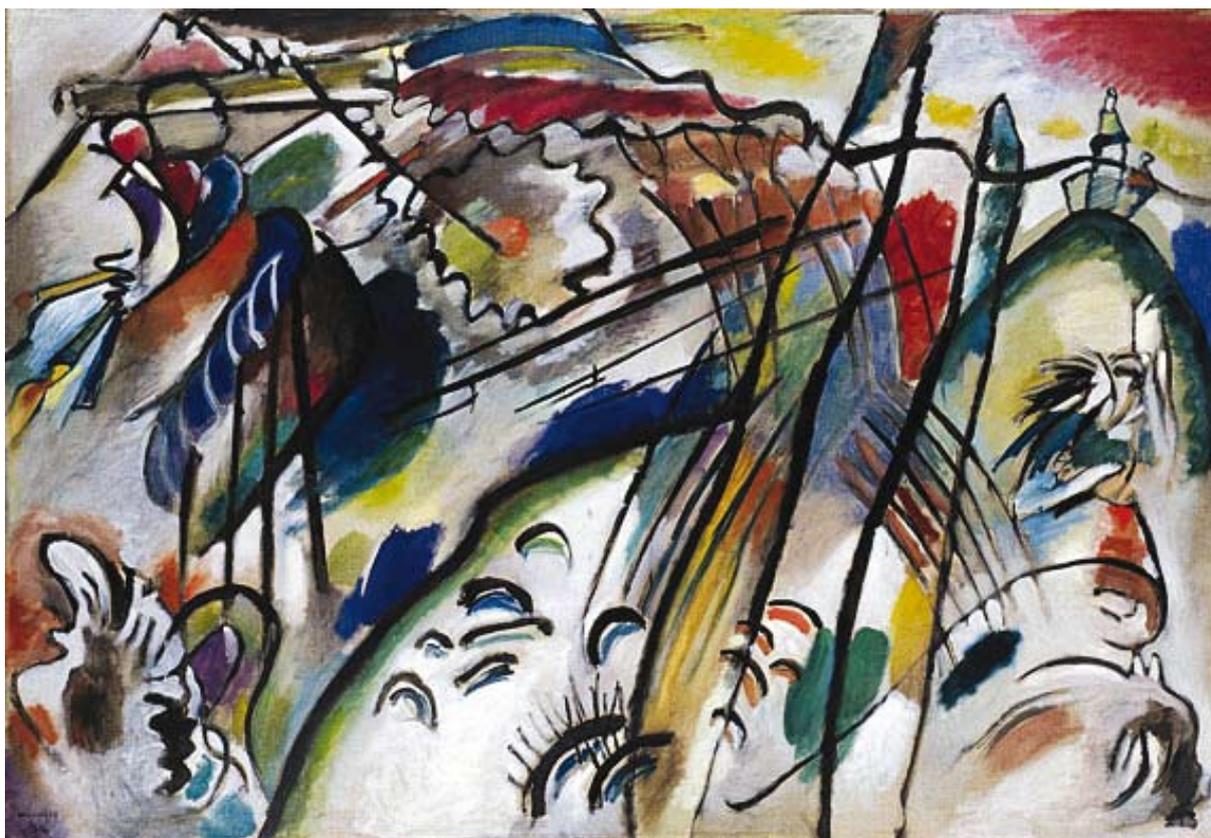
Laima Vilimienė
Musical Painting and Painterly Music in Oeuvre of A. Schoenberg and W. Kandinsky



W. Kandinsky. *Blaue Reiter*

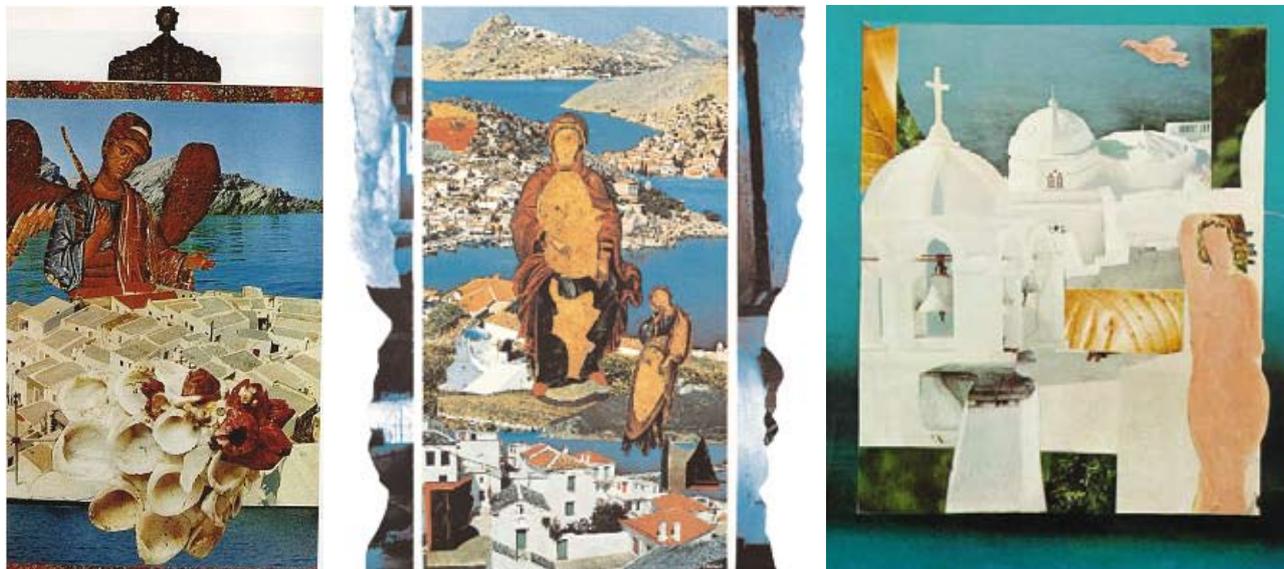


W. Kandinsky. *Impression III (Concert)*. 1911



W. Kandinsky. *Improwizacja 28*. 1912

Kalliopi Stiga
Words, Pictures, Sounds: 'Greekness' Expressed
by Odysseus Elytis, Yannis Ritsos and Mikis Theodorakis



The collages of O. Elytis: *The Offering* (1967), *Virgin Mary protects the Cyclades Minor and Aegean Sea* (1974)



The "visual poems" by Y. Ritsos

Steven Elisha

**Inspiration and Connection: Solomon Valley Inspires Landscape Paintings,
a Solo Cello Suite, Haiku Poetry and 24 Kansas Communities**



GRAHAM COUNTY, 1911
Stonehenge of Kansas
Proud statues each keeping time
Sacred, eternal



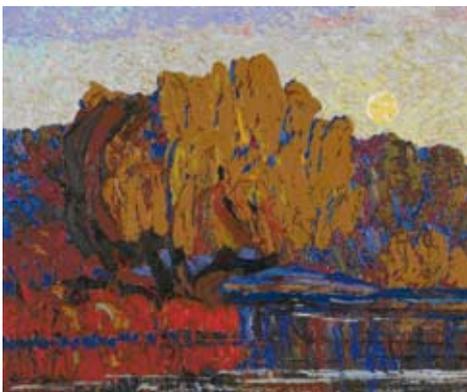
CREEK AT MOONRISE, 1921
Kissed by rising moon
a reflection following
promising morning



SUNSET, 1911
bird kachina trees
dancing timeless ritual
under pale tangerine clouds



TWILIGHT, STEVENSON'S LAKE, 1943
Pastel baby clouds
cradle the mirrored beauty
trees gently sleeping



SMOKY RIVER
Indigo night blue
colors streak a mirrored lake
moon canyon echoes



RED FARM AND WHEAT SHOCKS, 1950
Golden fields waiting
basking in late summer warm
the lone farmer rests

Inesa Dvuzhynaya
Musicality of Grigory Frid's Painting



The portrait of Yanush Korchak (1978)



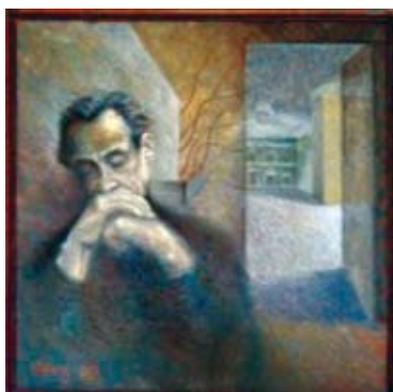
The portrait of father (1978)



The portrait of Beethoven (2007)



Fruit-piece (1980)



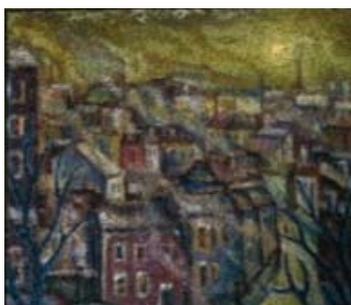
Self-portrait (1979)



An open door (1976)



Jerusalem (2007)



Jerusalem (1998)



Jerusalem (2009)

Paintings of Grigory Frid (22.09.1915, Petrograd–2.09.2012, Moscow)

Blake Parham
Andrzej Panufnik and Andre Dzierzynski: Art, Music and Poland



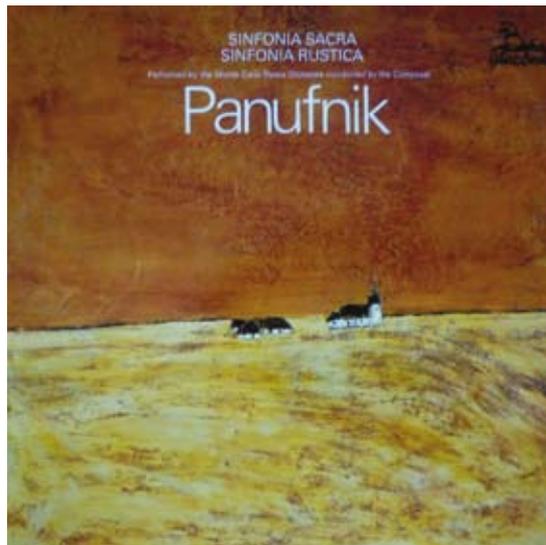
Andre Dzierzynski. *Polish Landscape*



Andre Dzierzynski. *Forest of Katyń*



Andre Dzierzynski. *Landscape from Kujawy (Raciazek)*

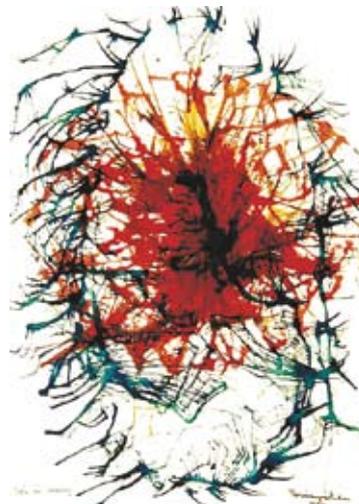


Andre Dzierzynski. *Polish Landscape*.
As seen on the cover of the 1967 Unicorn recording of Andrzej Panufnik's *Sinfonia Sacra* and *Sinfonia Rustica*

Anamaria Mădălina Hotoran
Music and Paintings in Eduard Terényi's Creation



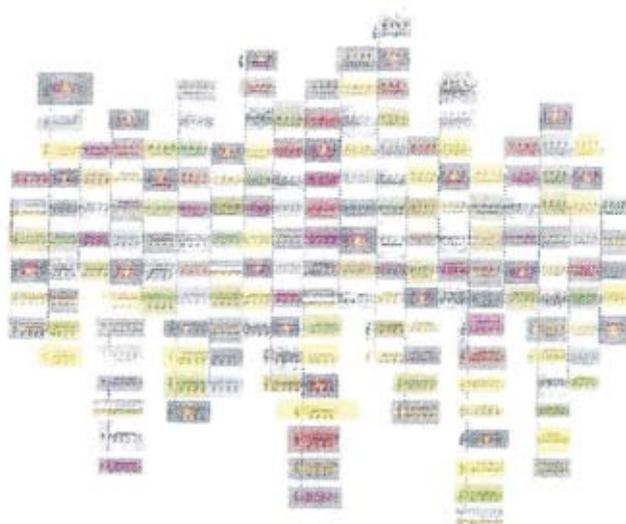
E. Terényi. *The Thistle* (1979),
the cycle *Exotic Flowers*



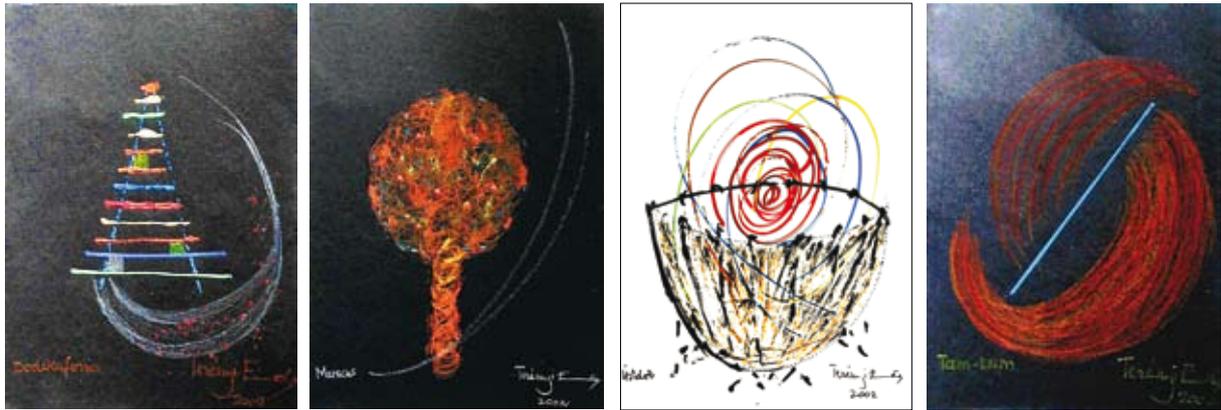
E. Terényi. *Blood and Gold* (1977),
the cycle *La puerta del sol*



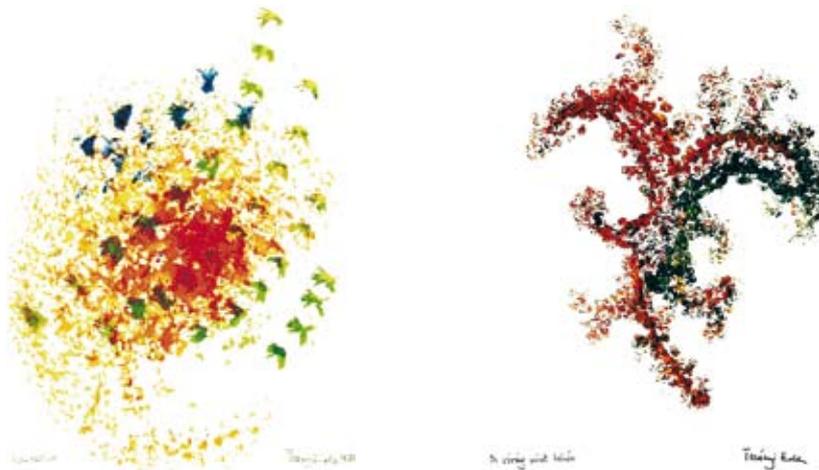
E. Terényi. *Penelope – the cosmic weaving loom*
(2010), the cycle *Nausicaä*



E. Terényi. *Harmonie vitreau,*
the corresponding colors



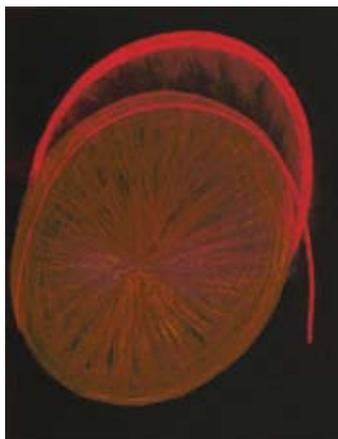
E. Terényi. *Dodecaphony, Maracas, Tam-tam, Drum* (in the cycle *Instrumentarium*)



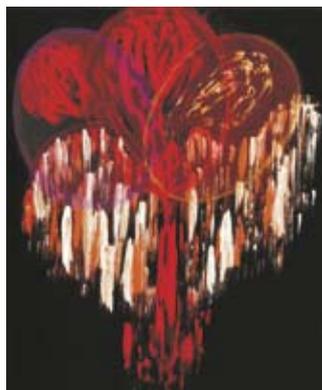
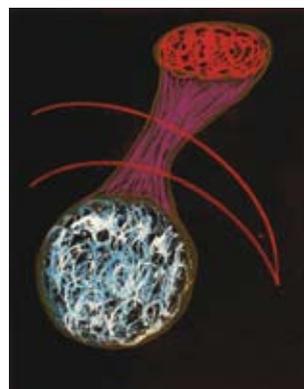
E. Terényi. *August (La Puerta del Sol), The clown-flower (Exotic Flowers)*



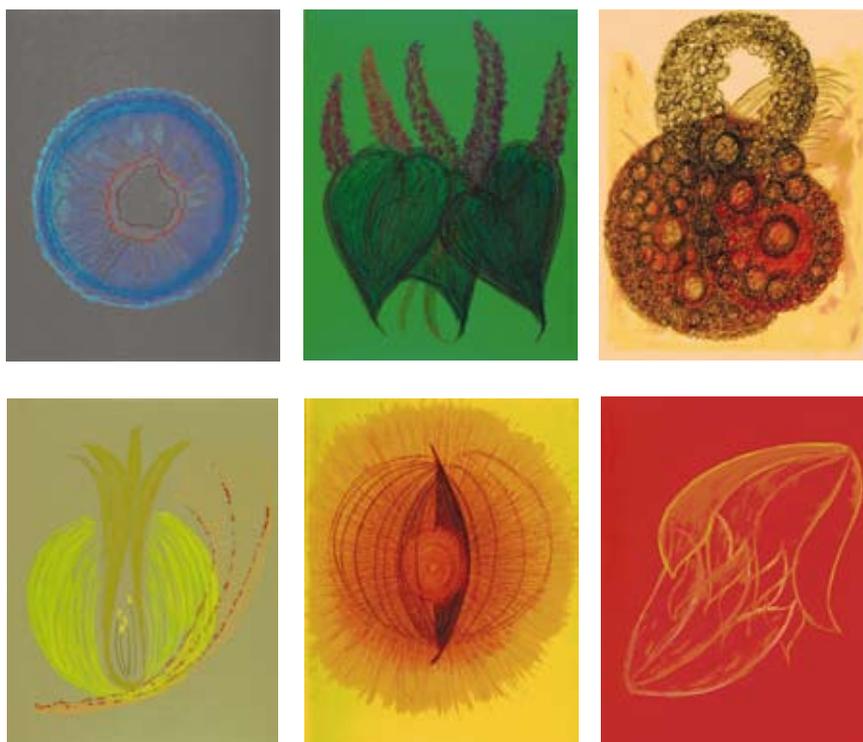
C. Brâncuși. *The Maestros Bird (1910), The Bird in Space (1923)*



E. Terényi. *The Gate of the Inferno*
(*Inferno*, Canto III. 1–9)
from the cycle *Dantesca* (2007)



E. Terényi. *Inferno* (Selections). From left to right: *Francesca da Rimini* (*Inferno*, Canto V. 67–75); *The Living Grove* (XIII. 31–39); *On the back of the monster* (XVII. 97–99; 115–117; 121–123); *In the depths of the Inferno – the Cocis Lake* (XXXII. 16–24); *The Center of the Earth – Lucifer* (XXXIV. 28–29; 37–42); *Coming back to the stars* (XXXIV. 133–139)



E. Terényi. *Purgatorio* (Selections): *The Isle in the Ocean – Purgatory* (Purgatory, Canto I. 100–105; 130–132); *The landing of the blinds* (XIII. 67–69; 133–138); *The Decayed World* (XVI. 1–6; 16–18; 22–24); *The misers* (XIX. 115–117; 121–126); *The Week People* (XXIII. 55–57; 61–66); *The Flames of the Passion* (XXVI, 28–36)



E. Terényi. *Paradise* (Selections): *Dante leaves the Earth* (Paradiso, Canto I. 91–93; 136–141); *The Second Heaven* (V. 91–93; 103–108); *Lovers on Venus* (IX. 70–72; 103–108); *Dante's Rising towards the Sun* (X. 64–66; 76–81); *Light and Cross* (XIV. 94–102); *Letters on Jupiter* (XVIII. 64–72); *The sight from the stars* (XXII. 133–138; 148–150)

Eka Chabashvili

**Music Inside of the Pictures and the Process for the Visualization of Music
by the Multi-topophonic Composition Technique**



Paganini



Chamber Orchestra



Pianist

Marina Lupishko
Music and Architecture: Engaging in a Dialogue?
(Some Problems and Promises within the “Frozen” Parallel)



The Golden Gates of Kiev



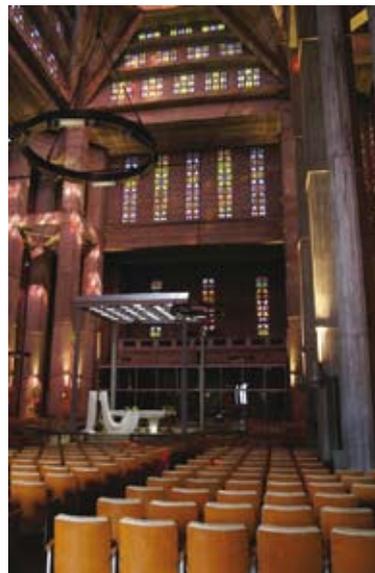
Santa Maria Novella Church in Florence



Gosprom today



Gosprom in the 1930s

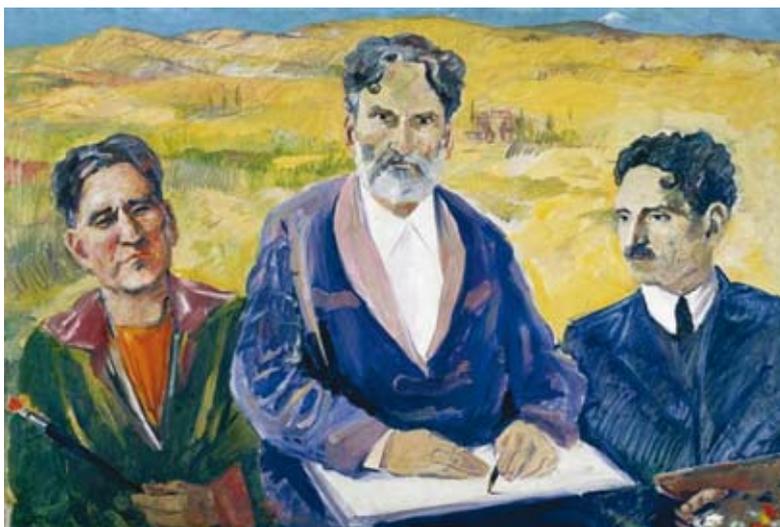


St. Joseph Church

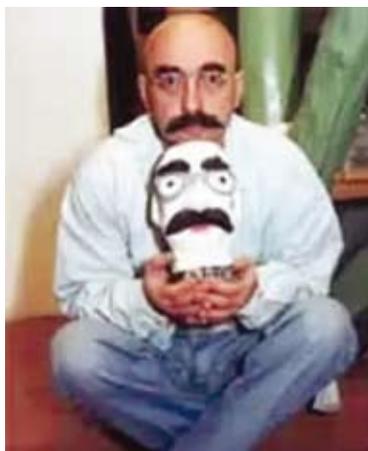
Ljudmila Kazantseva
The Musical Portrait



Lorenzo Lotto. *Triple Portrait of a Jeweler*. Approx. 1530



Martiros Saryan. *Self-Portrait. Three ages*. 1942



Andrew Bilzho with self-portrait

Lina Navickaitė-Martinelli
Composing Identities: Visual Representations of Music Performers



A snapshot from Gabrielius Alekna's homepage, www.gabrieliusalekna.com



Homepage of Gabrielė Gyltė's website, www.gylte.com

Margarita Katunyan
**The Concert Paradigm in the 16th and 17th Centuries:
 Sound and the Audiovisual Conception of Space**

The Renaissance and Baroque paintings depicting music-makers show what and how was performed, as well as changes in the spatial disposition of the musicians.

Lorenzo Costa. *A Concert*. 1485–1495. National Gallery, London

→
 “Concert” here means joint music making by singers and players. The position of the lute player’s fingers on the neck and several strings speaks of polyphony. But one can also suggest simple doubling of the singing voices. The practice of accompanying vocalists by playing the lute, harpsichord or organ was customary before the birth of *basso continuo*. The lute player is the central figure in the picture as he is not an accompanist but plays *all music*, while the singers sing their separate parts.



Michelangelo de Cavaraggio. *The Lute Player* (c. 1595). The Hermitage, St. Petersburg

←
 Caravaggio, the great early Baroque artist, left to us a documentary evidence of the musical practice of his time. The lute player accompanies himself on one bass part of a madrigal, that is, plays *basso continuo*. This, in fact, is the practice of solo music making on the basis of a polyphonic composition. The score is opened on the page with the bass part of Jacobus Arcadelt’s madrigal *Voi sapete ch’io vi amo*. Arcadelt was a very famous composer in his lifetime and long after his death. His secular compositions served as a foundation for instrumental arrangements.

Diego Ortiz writes precisely about the transformation of Arcadelt’s madrigal *O felici occhi miei* into an instrumental *ricercare* for bass and harpsichord in his 1553 treatise.



Michelangelo de Cavaraggio. *The Musicians* (1595). Metropolitan Museum of Art, New York

Young men singing together with playing the lute. The lute player, the *whole* music, is the main figure accentuated by red drapery and placed in the centre of the composition.



Michelangelo de Cavaraggio. *The Flagellation of Christ* (c. 1607). Museo e Gallerie Nazionali di Capodimonte, Naples.



Dirck Hals. *Musicale* (1623). The Hermitage, St. Petersburg (Домашний концерт)

←

This genre-piece by Hals represents a dual situation. On the one hand, this is a concert in the sense of ensemble music-making where there is still no spatial separation into the continuo group (the lute and the viola de gamba) and the soloists (the singer and the violinist). Musicians are equals in the ensemble (inscribed in a circle). At the same time, playing for themselves in home environment they should have been seated facing each other, but in Hals's painting they seat facing the invisible listeners-viewers or the artist, that is, those for whom and in front of whom they are playing. This demonstrates another concept of the concert – that of representation, the performance.

Jan Vermeer. *The Concert* (1665–66). Isabella Stewart Gardner Museum, Boston

→

The harpsichord and the lute (only the neck in the hands of the man sitting with his back to us is seen), the *basso continuo* instruments, are shown in this painting. The spatial placement of figures demonstrates the Baroque role assignment. The instruments are in the background; they are nearly out of sight. The players' faces are also hidden from us. But the singing girl is turned to us and accentuated with light. But in spite of the distribution of roles in the ensemble it is emphasized that the two female figures – one standing and another sitting at the harpsichord – balance and complement each other like two different parts of a musical whole.



Jan Miense Molenaer. *Family Making Music*. Netherlands, 1630