

**PRIEDAS**

**Spalvotos  
ilustrācijas**

**APPENDIX**

**Coloured  
Illustrations**

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



M. K. Čiurlionis. *Sonata of the Stars. Allegro* (1908)

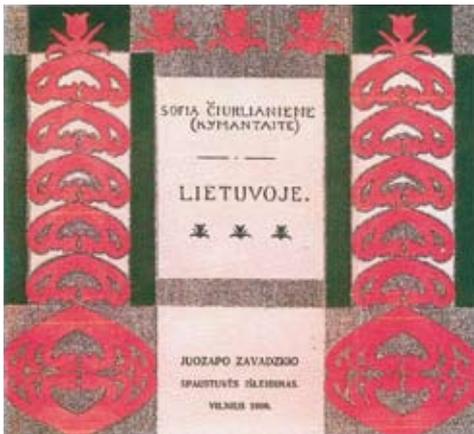


M. K. Čiurlionis. *Fairy Tale of Kings* (1909)



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

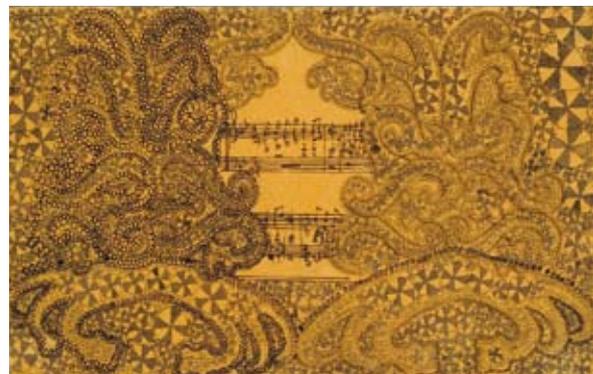


M. K. Čiurlionis. *Fugue*

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



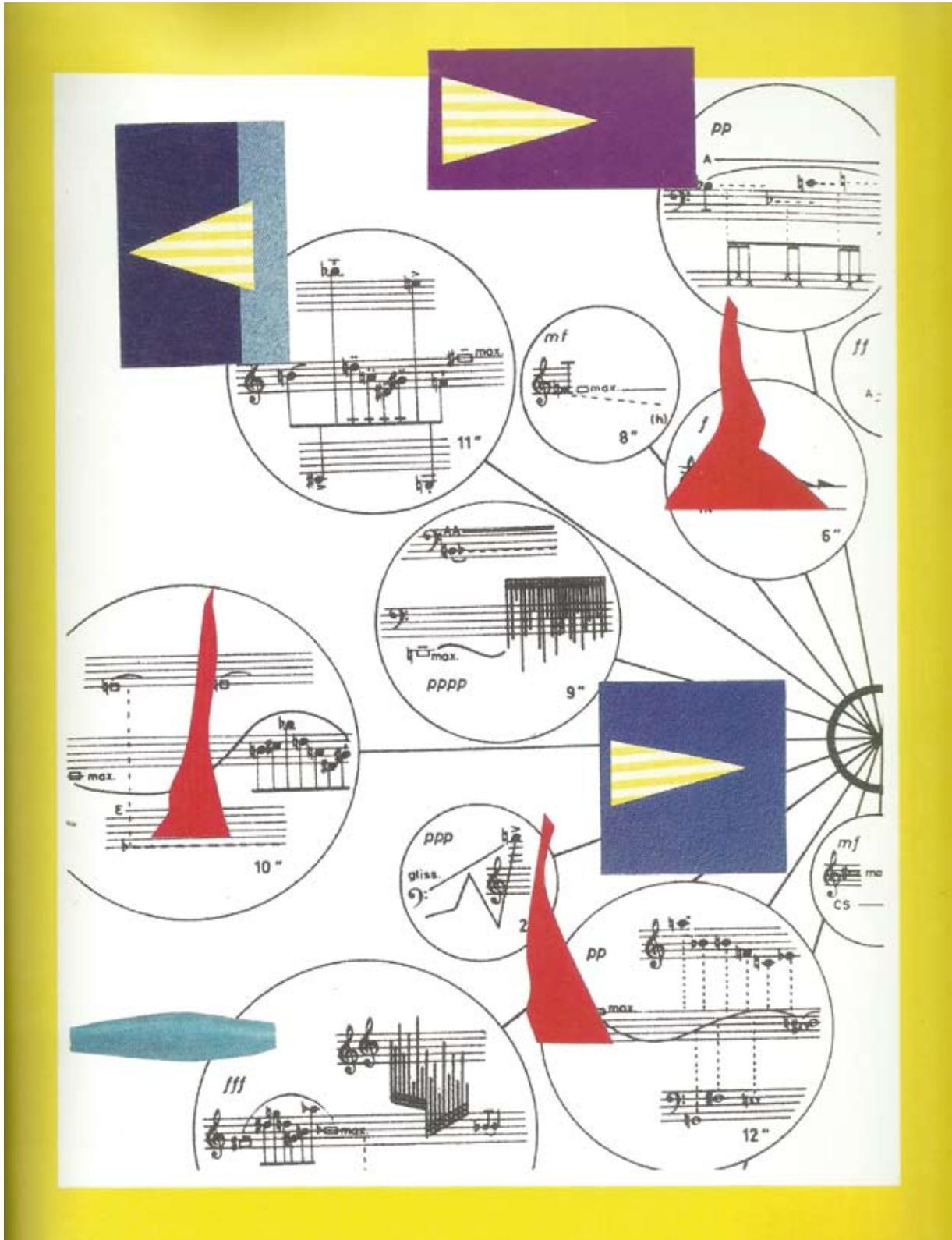
M. K. Čiurlionis. Vignette for the Lithuanian folk song "Oi giria, giria, girele žalioji" (1909), Čg. 143.



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*

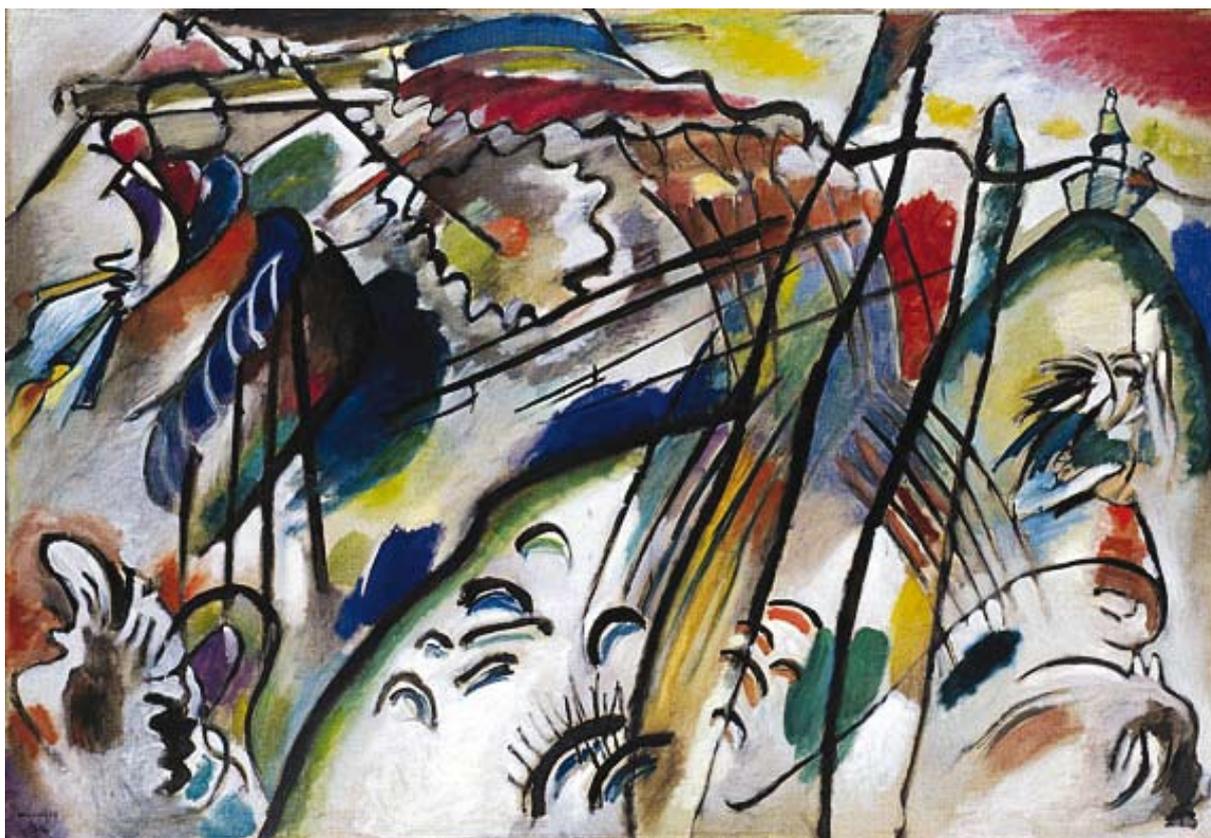
Laima Vilimienė  
Musical Painting and Painterly Music in Oeuvre of A. Schoenberg and W. Kandinsky



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)



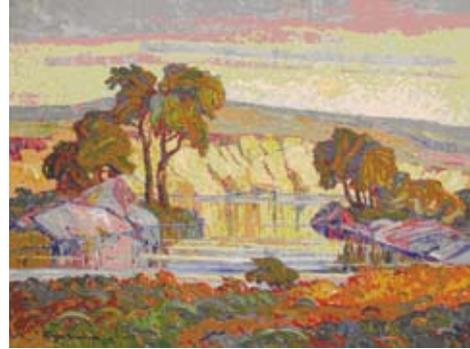
The "visual poems" by Y. Ritsos

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



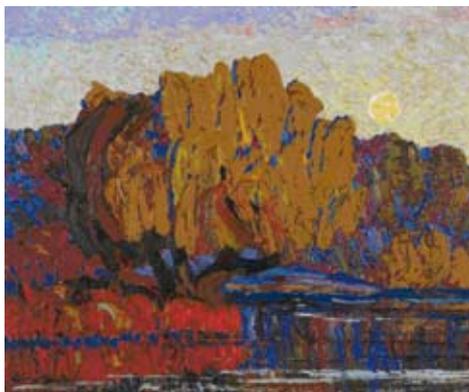
CREEK AT MOONRISE, 1921  
Kissed by rising moon  
a reflection following  
promising morning



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)*



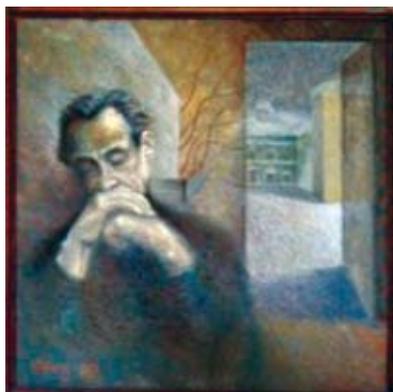
*The portrait of father (1978)*



*The portrait of Beethoven (2007)*



*Fruit-piece (1980)*



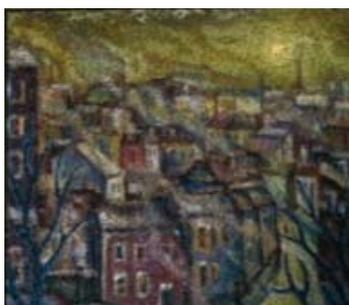
*Self-portrait (1979)*



*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**



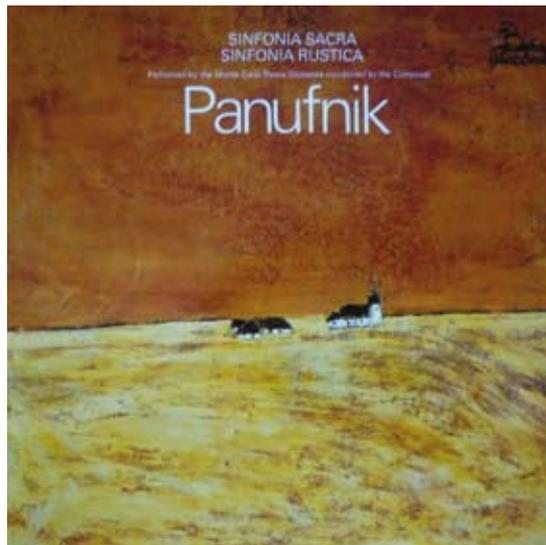
Andre Dzierzynski. *Polish Landscape*



Andre Dzierzynski. *Forest of Katyń*



Andre Dzierzynski. *Landscape from Kujawy (Raciazek)*

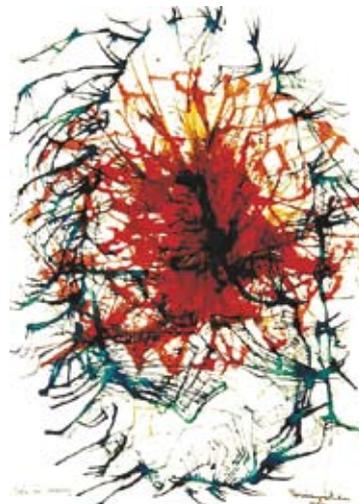


Andre Dzierzynski. *Polish Landscape*.  
As seen on the cover of the 1967 Unicorn recording of Andrzej  
Panufnik's *Sinfonia Sacra* and *Sinfonia Rustica*

Anamaria Mădălina Hotoran  
Music and Paintings in Eduard Terényi's Creation



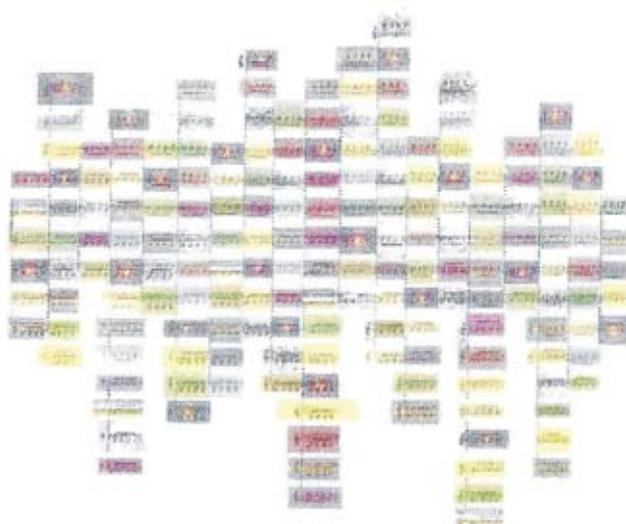
E. Terényi. *The Thistle* (1979),  
the cycle *Exotic Flowers*



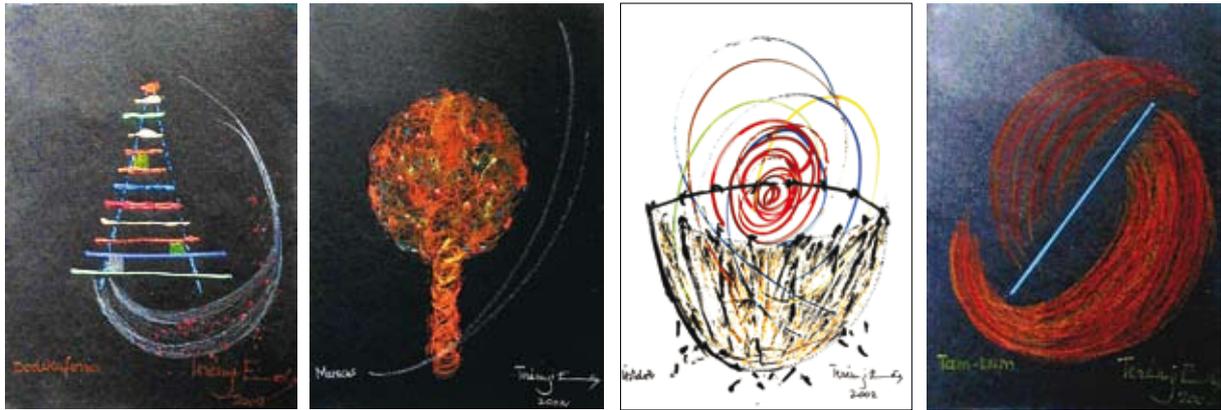
E. Terényi. *Blood and Gold* (1977),  
the cycle *La puerta del sol*



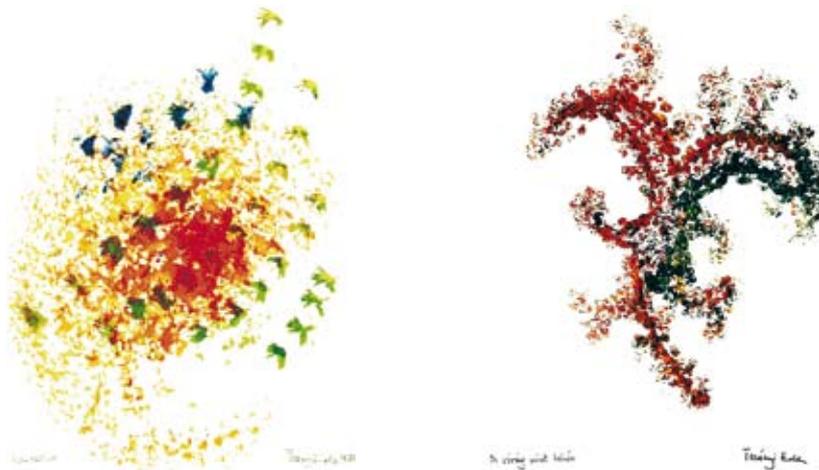
E. Terényi. *Penelope – the cosmic weaving loom*  
(2010), the cycle *Nausicaä*



E. Terényi. *Harmonie vitreau*,  
the corresponding colors



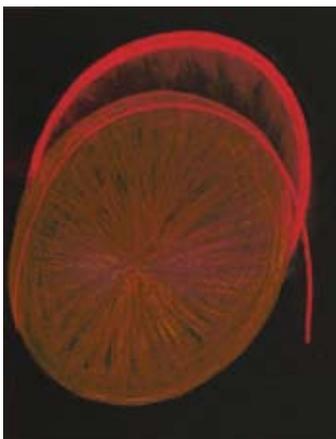
E. Terényi. *Dodecaphony, Maracas, Tam-tam, Drum* (in the cycle *Instrumentarium*)



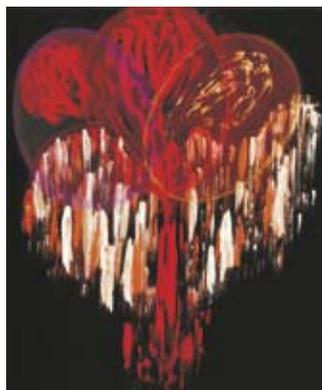
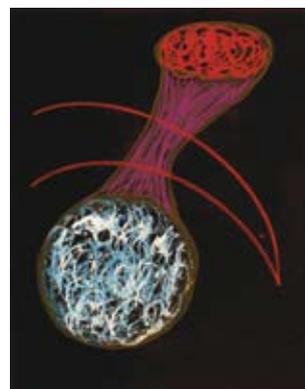
E. Terényi. *August (La Puerta del Sol), The clown-flower (Exotic Flowers)*



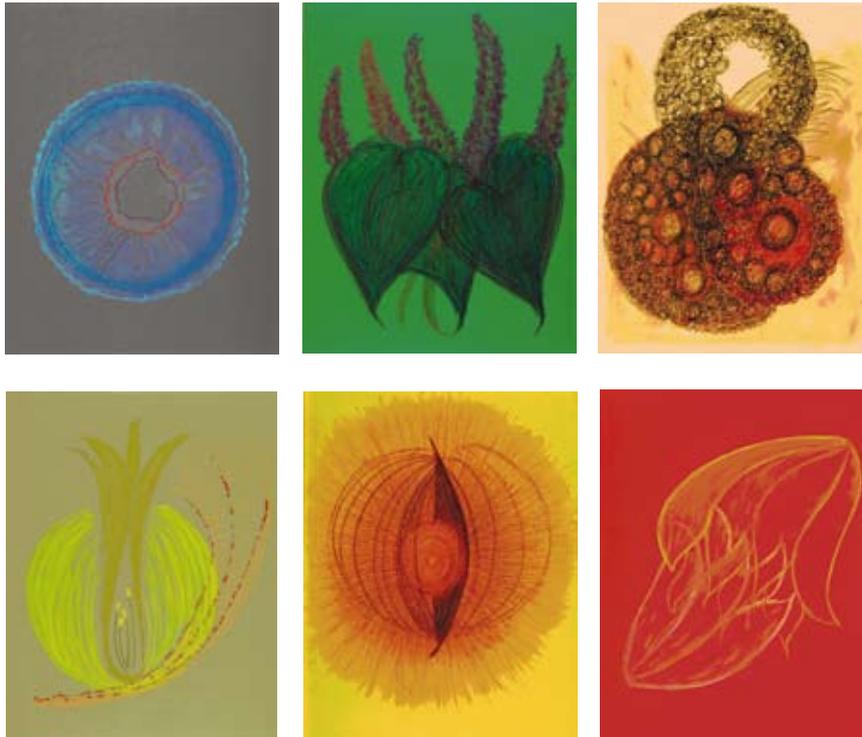
C. Brâncuși. *The Maestros Bird (1910), The Bird in Space (1923)*



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



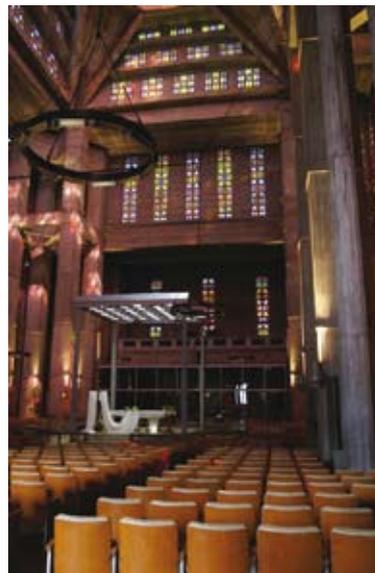
Santa Maria Novella Church in Florence



Gosprom today



Gosprom in the 1930s

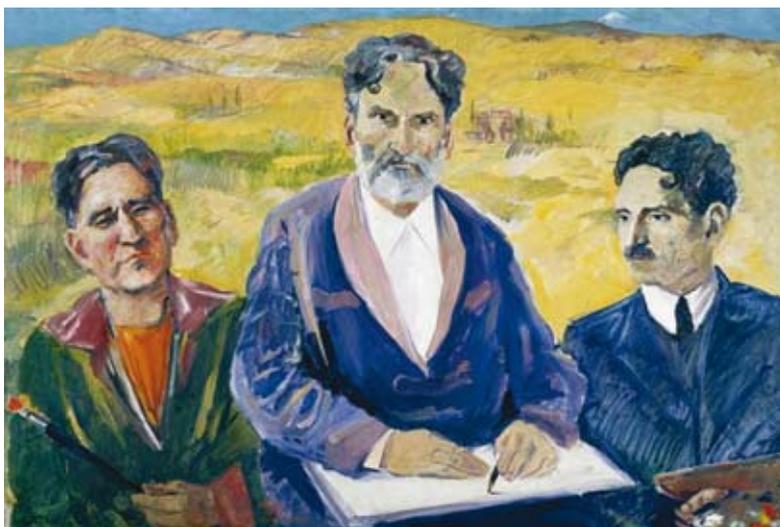


St. Joseph Church

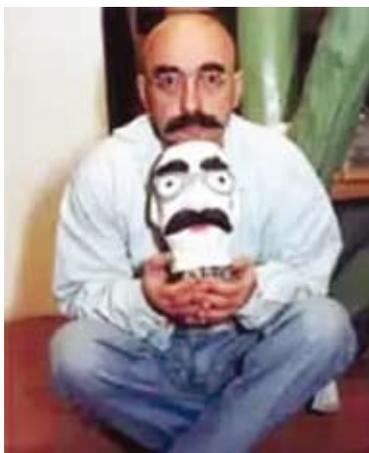
Ljudmila Kazantseva  
**The Musical Portrait**



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