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**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI:**

**tautinis romantizmas  
ir šiuolaikinė muzika**

Konferencija skiriama M. K. Čiurlionio  
100-osioms mirties metinėms

**PRINCIPLES  
OF MUSIC  
COMPOSING:**

**National Romanticism  
and Contemporary Music**

Dedicated to the 100th anniversary of  
M. K. Čiurlionis' death

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## Pratarmė

Šį leidinį sudaro moksliniai straipsniai, pristatyti ir perskaityti vienuoliktoje tarptautinėje muzikos teorijos konferencijoje „Muzikos komponavimo principai: tautinis romantizmas ir šiuolaikinė muzika“, vykusioje 2011 m. spalio 19-21 d. Vilniuje, pažymint 100-ąsias M. K. Čiurlionio išėjimo metines.

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

Per dvi dešimtis straipsnių pristatė muzikologai ir kompozitoriai iš įvairiausių kraštų (Baltarusija, Graikija, JAV, Portugalija, Ukraina, Rusija, Rumunija, Latvija, Lietuva).

Prelegentai labiausiai koncentravosi į tris konferencijos potemes:

I potėmė – **„Romantinio komponavimo paradigma ir jos atspindžiai M. K. Čiurlionio kūryboje“**. Šios potėmės idėjinis tonusas atspindi Pavelo Pušco pranešime. Jame autorius išryškina filosofines vokiečių romantizmo prielaidas, suponavusias nedalomą poezijos, muzikos ir filosofijos vienovę bei pastarosios paveiką Europos kultūros istorijai. Keletas pranešimų, skirtų Lietuvos genijui, konkretizuoja romantizmo paradigmas. Mantautas Krukauskas tyrinėja M. K. Čiurlionio būdingas muzikos, dailės ir tekstų sąsajas kaip tam tikrą kūrybinių savybių kontinuumą. Panašiai Tatjana Vološina, analizuodama marinistikos apraiškas, konstatuoja kompozitoriui būdingą sintetiško mąstymo fenomeną.

Tyrinėdama garsiąją Čiurlionio Fugą b-moll, Rima Povilionienė siekia atskleisti struktūrines ir semantines romantizmo ir modernizmo sankirtas. Tuo tarpu Rimantas Janeliauskas pastebi etnomuzikos archetipų paveiką romantinei Čiurlionio muzikos ciklų sandarai.

II potėmė sufokusuoja pranešimus į **„Tautinės romatinės muzikos komponavimo autentišką laikmečio ir geografijos dimensijose“**. Markas Lekkas formuluoja mintį apie neautentinę kultūrinę tautiškumą, nuolatinę kultūrinio kosmopolio ir pakraščio sąveiką. Šią išsakytą mintį savaip patvirtina keli kiti pranešimai. Kalliopi Stiga pastebi romantinių mirties vaizdų (tanatos kaip mūza) bendrumą tiek F. Schuberto, tiek ir šiuolaikinių graikų kompozitorių kūryboje. Margarita Katunyan analizuoja R. Schumanno stilių kaip savo kultūrinio tapatumo nustatymo formą. Peter Purin atskleidžia Amerikos muzikinio teatro kompozitorių manipuliavimą paplitusiomis romantinio akompanimento schemomis. Ingos Jankauskienės nuomone, ypač paplitę romantizmo epochos žanrai (polonezas, choralas) pajėgūs liudyti bendrosios Europos idėją.

Kita dalis pranešimų orientuojasi į tam tikrą tautinių tradicijų uždaramą. Achilleas Chaldaeakes išryškina graikų ortodoksinės bažnyčios melodijų tęstinumą, naudojant atnaujintas kompozicines priemones. Anton Rovner, tyrinėdamas rusų muzikos simbolizmą, pastebi kompozitorių S. Protopopovo ir A. Skriabino kūrinių panašumus (Javorskio modusai). Igor Vorobjov nuosekliai apibūdina kompozitoriaus Valerijaus Gavrilino rusiškąjį romantizmą ir komponavimo specifiką.

III potėmė – **„Romantizmo tradicijos tąsa ir iššūkiai modernioje komponavimo praktikoje“**.

Dauguma šios potėmės prelegentų į romantizmą žvelgia kaip į tam tikrą tautinės muzikos katalizatorių šiuolaikinės komponavimo praktikos erdvėse.

Etnomuzikos ir vakarietiško komponavimo priemonių susiliejimą atskleidžia graikų muzikologai Vangelis Karafilidis ir Luminita Gutanu. Portugalijos muzikos identiteto beišskaidant, kaip pastebi Francisco Monteiro, nevengiama tradicinių melodijų, ritmų ir instrumentų. Neoromantizmo tendencijos šiuolaikinėje latvių komponavimo praktikoje, teigia Janis Kudiņš, vienos fundamentaliausių. Rimantas Astrauskas pastebi tai, kad nuo pat XX a. pradžios, taip pat sovietmetyje, profesionali lietuvių komponavimo praktika buvo ryškiai orientuota į tautiškumo puoselėjimą. Atkūrus nepriklausomybę, išryškėjo virštatiškumo, kosmopolitizmo tendencijos.

Virštatiškumo tendenciją taip pat liudija Svetlanos Barkauskas pranešimas apie Lietuvos kompozitoriaus Vytauto Barkausko Septintąją simfoniją. Prie pastarojo artimai šliejasi Inesos Dvužilnajos apžvalginis straipsnis apie kompozitoriaus Abeliovičiaus kūrybą. Muzikologė svarsto: „Abeliovičius – baltarusių ar Baltarusijos kompozitorius?“

Konferencijos leidinys yra papildytas kompaktine plokšte su įrašytais Neatpažintais M. K. Čiurlionio muzikos ciklais, kuriuos atliko plačiai žinomi Lietuvos pianistai Petras Geniušas, Sergėjus Okruško, Jurgis Karnavičius, Halina Radvilaitė, Rokas Zubovas. Kompozitoriaus neįvardytus spontaninius ciklus ištyrė ir aprašė šio leidinio sudarytojas prof. dr. R. Janeliauskas.

XI konferencijos leidinys, tikimės, susilauks gausaus skaitytojų būrio, bus įdomus kiekvienam besidominčiam romatinės ir tautinės muzikos klausimais. Redaktorių kolegija, be to, tikisi skaitytojų dėmesio tiek čia, Lietuvoje, tiek užsienyje. Būsime dėkingi už visas pastabas ir atsiliepimus apie šį leidinį.

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

Vyr. redaktorius ir sudarytojas prof. dr. Rimantas Janeliauskas

## Foreword

This publication has been compiled from the scientific reports made at the 11th international music theory conference *Principles of Music Composing: National Romanticism and Contemporary Music* held on October 19-21, 2011 in Vilnius, marking the 100th anniversary of M. K. Čiurlionis' death.

The organizers of the conference are the Lithuanian Academy of Music and Theatre and the Lithuanian Composer's Union. Over 20 reports were presented by musicologists and composers from various countries (Belarus, Greece, USA, Portugal, Ukraine, Russia, Rumania, Latvia, and Lithuania). The greatest number of the speakers concentrated their attention on the following three subthemes of the conference:

**Subtheme I – The Paradigm of Romantic Music Composing and its Reflections in M. K. Čiurlionis' Oeuvre.**

An ideological tone of this subtheme finds its reflection in the report made by Pavel Puščas. He highlights philosophical presumptions of the German Romanticism which based the unity of poetry, music and philosophy, including its influence on the history of European culture. A few reports devoted to the genius of Lithuania specify the paradigms of Romanticism. Mantautas Krukauskas explores characteristic of M. K. Čiurlionis correlations between music, art and texts as a certain continuum of creative properties. Tatyana Voloshina, analysing manifestations of *marinistika* in art, similarly highlights the phenomenon of synthetic thinking typical of the composer.

Exploring Čiurlionis' famous Fugue in B flat Minor, Rima Pavilionienė makes an attempt to unfold structural and semantic intersections of Romanticism and Modernism. Whereas Rimantas Janeliauskas notices the influence of ethnomusic archetypes on the structure of Čiurlionis' romantic music cycles.

**Subtheme II – focuses the reports on the composing of “a national romantic music in geographical and time dimensions”.** Markkos Lekkas formulates an idea on a non-authentic cultural nationality, a permanent interaction between a cultural Cosmopolis and the edge. The mentioned idea has been corroborated by some other reports. Kalliopi Stiga notices a community of some romantic death views (Tantal as a muse) both in F. Schubert's and contemporary Greek composer's music. Margarita Katunyan analyses R. Schumann's style as an establishment form of cultural identity. Peter Purin unfolds the manipulation of American musical theatre composers by widespread patterns of romantic accompaniment. In the opinion of Inga Jankauskienė the wide spread genres of Romantic epoch (polonaise, chorale) can convincingly witness the idea of united Europe.

Another part of the reports orients itself to a certain closure of national traditions. Achilleas Chaldaeakes brings out a continuity of the Greek Orthodox church melodies, employing renewed compositional means. Anton Rovner, exploring the symbolism of Russian music, discovers some similarities between the works of the composers S. Protopopoff and A. Scriabin (Yavorski's modes). Igor Vorobyov consistently characterizes the Russian Romanticism and the composing specificity of the composer Valery Gavrilin.

**Subtheme III – the continuity and challenges of the Romantic tradition in modern composition practice.**

The majority of the speakers interpret Romanticism as a certain catalyst of national music in the spaces of contemporary composing practice. The confluence of ethnomusic and western composing media is unfolded by Greek musicologists Vangelis Karafillidis and Luminita Guțanu. In the search for the identity of Portuguese music, as Francisco Monteiro remarks, traditional melodies, rhythms and instruments are not avoided. A Neo-romantic tendency in a contemporary Latvian composing practice, as Janis Kudiņš states, is the most fundamental. Rimantas Astrauskas remarks that the Lithuanian professional composing practice has been distinctly oriented to the fostering of nationality since the early 20th century, including the Soviet period. With the regaining independence some paranational, cosmopolitan tendencies emerged.

The tendency of supernationality is also witnessed by Svetlana Barkauskas in her report on the Seventh Symphony by the Lithuanian composer Vytautas Barkauskas. A review report by Inesa Dvuzhynaya on the creative work of Leo Abeliovich adjoins the one mentioned above. The musicologist discusses whether Abeliovich is the Belorussian composer or that of Belarus?

The publication of the conference is supplemented with the compact disc of M. K. Čiurlionis' recorded Unidentified musical cycles. They were performed by well-known Lithuanian pianists: Petras Geniušas, Sergėjus Okruško, Jurgis Karnavičius, Halina Radvilaitė and Rokas Zubovas. The composer's unidentified, spontaneous cycles were analyzed and described by Prof. Dr. Rimantas Janeliauskas, the compiler of this publication.

We hope that the publication of the 11th conference will attract a host of readers and deserve the attention of those interested in the issues of romantic and national music. Besides, the editorial board cherishes a hope to attract the readers' attention both in Lithuania and abroad. We shall appreciate all your observations and comments on this publication.

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

Editor-in-Chief and compiler Prof. Dr. Rimantas Janeliauskas



# I

## ROMANTINIO KOMPONAVIMO PARADIGMA IR JOS ATSPINDŽIAI M. K. ČIURLIONIO KŪRYBOJE

### *THE PARADIGM OF ROMANTIC MUSIC COMPOSING AND ITS REFLECTIONS IN M. K. ČIURLIONIS OEUVRE*

Pavel Pušcaš / 8
Mantautas Krukauskas / 15
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## Philosophy and Poetry in German Romantic Music

### Prolegomena

Without a doubt, the 19th century was the century of music. There are only a few periods in the history of art and culture in which science, philosophical systems, arts and poetics, are bound together in such a tight, absolute synthesis. This synthesis, interpreted as romantic art and philosophy, has a multiple character [is a mosaic], easier described than understood.

There are multiple causes that will trigger the beginning and subsequently the flowering of an unparalleled period of art. Among them, we will firstly mention the strictly historical ones. The French Revolution and the Napoleonic Wars have profoundly transformed the entire Europe, creating an essential fracture with past traditions. Then, the social causes, for once the principle and idea of divine right royalty was abolished, the new social strata, especially the enlightened bourgeoisie, will unleash vectors of an incalculable energy. Economy and industrialization will also play a decisive role. This is the century that begins with the carriage and ends with the railway. It starts with the traditional letter and ends with the telegraph and the telephone. It begins with the flint rifle ends with automatic machine-guns. It begins with the horse-power and ends with steam, electrical or “internal explosion” engines.

Last but not least, science has an incalculable contribution. All the domains will develop at an explosive rate; today we still inherit the directions, essential ideas and important discoveries of the 19th century. Mathematics will evolve through Gauss, Riemann, Möbius and Cantor towards unattainable horizons for the amateur. Physics will be the main field of knowledge, creating electromagnetism, thermodynamics, spectrograph etc. Chemistry, which starts at the stage of metaphysical confusion, will arrive at the level of synthesis and organic chemistry. Medicine, which, at the beginning of the century is still an expression of the ignorant tradition will arrive at the level of efficient treatment, discovering microbiology, radiography etc. And so on.

Without a doubt, the opposition between classicism and romanticism of the 19th century is a true but vague expression, as long as we do not add a careful analysis of all the components that will lead to this phenomenal evolution. The unprecedented ascension of the sciences, rationalism, industry and phenomenal multiplication of the force of man over nature appears equally in opposition with the irrationalism, elation of intuition, sensibility, imagination and the confrontation of man with the immeasurable, ineffable and infinite.

We will now briefly review some of the most important characteristics/features of the romantic way of thinking/thought, expression and art:

**Freedom.** Regarding the intensity of the expression towards the classical ideals: equilibrium, order, calm, moderation, the romantic rather elates/exalts the free artistic impulse, the unlimited expression, quantitative and qualitative accumulation of extreme contrasts but in the meantime subtly nuanced expressions.

**Rejection of order** as a reaction to the rationalism and formal symmetrical perfection of the previous century. In music, this will lead to the following paradoxical situation: a period that exalts imagination and novelty will only invent a few formal paradigms. The romantics will absorb all of the forms of the classicism, but they will develop them in the direction of an unprecedented versatility and freedom. They do not invent patterns, they revitalize them.

**Dynamics** will move towards a direction of autosustained movement of continuity and fluidity of the musical discourse that refuses structural units, quadratic symmetry of the phrase and period, a form that combines and synthesizes all the expressive resources for a never ending nuances, contrast and development. The essential gesture of the romantic musical discourse is the development.

**Sensibility and emotion.** Although the romantics attach/allot a major importance to abstract ideas, for them, there is no abstract without expression. There is no self, unless it is passed through the “for self” and “outside self” filter. This is why, the romantic expression always has an emotion and a reason attached to it, and in the context of romanticism the fundamental idea is that music always expresses something. Even if this something cannot be expressed, is ineffable and irreducible, it is always accompanied by a feeling, emotion, affect.



The **Romantic man** no longer belongs to a group, social class or the mass – he is unique, hence the introspection, contemplation and the expression of the uniqueness of the creative individual. The romantic man is by definition a schizoid individual. On one side he is the exponent and the engine of the new contemporary spirit, being integrated into the dynamic flux of the social, political and cultural transformations, and on the other side, he idealizes history and the past. Beware though – this history is almost always an invented, idealized one, projected upon the present as a human model of great intensity, purity and moral righteousness, unattainable in the present. The romantic man is a genius that knows it and acts accordingly.

**Exotism.** For the first time, the romantic opens the horizons towards other cultures, geographical, cultural and intellectual spaces. Especially in the synthetic domain of the opera, the romantic brings forth (as Artz observes): “the savage noble, the virtuous greek, the wise chinese and the ideal of medieval chivalry.”

**Nationalism.** In contrast with the broad cosmopolite view/opening, the romantic is a person that discovers, exalts and feeds on the spiritual spring of its own and irreducible national values. They are the inventors of “good nationalism”, that which means search, knowledge and identification with the values of the art, poetics and national spirit as the essence of knowledge and existence. Later, based on this revolution in art and thinking, this generous burst/élan was overtaken by politicians and transformed into “bad nationalism”; that which was: “look at me, I am so original, profound, i am valuable!” will become: “I/we am/are better than the others”. This extraordinary and generous availability towards the national specific was transformed into a vector of phenomenal political force, used for justifying human conflicts.

All these characteristics are valid for the entire 19th century way of thinking, all the more in regards to romantic art and culture. They will mostly be based on a new vision of man, a new relationship between man and the world/universe, on a new teleology of the role of human spirit. They will be based on which is globally called the romantic philosophy.

### German Romantic philosophy

19th century philosophy will take on the harsh blow of social and political changes which will lead to a new, completely changed world, one that it will need to explain and find its purpose. In the meantime mathematics, physics, chemistry and biology will take philosophy out of the traditional metaphysics [and the “philosophia naturalis”] and transport it to the horizons of the absolute idealism or subjectively towards materialism. There are three key mutations:

- a. No longer can a philosophy be built on the metaphysical, transcendental systems without a proper rational knowledge of the world.
- b. Philosophy’s aspiration is to build “systems” capable of explaining the entire world and universe, encompassing science data. It focuses mainly on spiritual philosophy and idealistic philosophy becomes dominant.
- c. Philosophy is no longer the meditation of a solitary spirit, capable of synthesis, it will become a “school philosophy”. It finds its way in universities, in philosophy departments with great thinkers that practice the “chair philosophy” and are the leaders of important ways of thinking by creating “schools”. But, this being the romanticism, the exceptions will reinforce the rule. Schopenhauer and Nietzsche will not be a part of this main mainstream.

### G. F. W. Hegel (1770–1831)

„Diese Erhebung des Geistes zu *sich*, durch welche er seine Objektivität, welche er sonst im Äußerlichen und Sinnlichen des Daseins suchen mußte, in sich selber gewinnt und sich in dieser Einigkeit mit sich selber empfindet und weiß, macht das Grundprinzip der romantischen Kunst aus.“

**Vorlesungen über die Ästhetik** - Das Prinzip der inneren Subjektivität.

Hegel is the dominant type of the philosopher in the 19th century. He approached/tackled/addressed all possible fields, from history of philosophy, philosophy of science, logics, spirit etc. His effect/impact and influence upon the future philosophy is huge/enormous, generating schools and periodic returns to its thinking pattern. In essence, he interprets everything through an objective idealism that proclaims the sovereignty of the “idea” and “spirit”. In regards to his methodology, he is famous for his dialectical interpretation of all phenomena.

His well known triple dialectics (thesis-antithesis-synthesis), understood as hypostasis of all manifestations/occurrences (*insich-aussersich-fürsich*) is applied to all study objects, from history to music. In his rational view, the universe does not constitute a mystery that cannot be known, but, essentially, a rational manifestation. Reality is based on revealing the absolute truth of the Spirit. The Spirit manifests itself fully in the Absolute Idea: the understanding of the cosmic wholeness of the Universe, which is in the same time concrete and abstract, particular and universal. For the first time, an apodictical system is utilized in order to interpret the whole universe, from the level of concrete vernacular manifestations to the absolute projection of the Idea.

The absolute idea is not subjective; it is at its core objective, forming the conception of reality in a complete, unified synthesis. “The Absolute Idea is not finite, limited by the conditioning of self perception, but absolute and universal intelligence which through its free will determines the Truth in the most profound sense of the term”.

In his aesthetics, Hegel will define beauty as the manifestation of the Absolute Idea. Art is also the manifestation of the Absolute Idea, sensory perceptive. The sensible form is manifested in the Spirit, which, in the case of an artistic masterpiece is the “just form”. Beauty synthesises sensory freedom and the necessity of Reason. It is a bridge between the natural particular and the universal of the idea, bringing together in an absolute synthesis sensibility and reason. Artistic beauty will resolve the appearance between subjectivity and objectivity, for it is the Idea in a concrete form disclosing the Truth in a sensory artistic form. Regarding the system of arts, Hegel attaches importance to artistic manifestations, grading/ranging them according to their capability of synthesising the Abstract and the Idea. Thus, for the first time in Hegel’s vision, music will become the highest of the arts, because it is the purest expression of the Abstract Idea. Hegel does not stop here. Music is the highest of the arts, but poetics is even higher because “true poetry is philosophy”.

Consequences in art and music will be of utmost significance. Hegel is probably the promoter of the current of ideas that in the 19th century will elevate music to the highest levels, making it the most important art. It is the focus of all social classes, from amateur *hausmusik* to the ineffable meetings of the professionals. Music will try to render in its discourse the philosophic idea and composers, starting with Schumann, Liszt, Wolf, Strauss will be more and more confident that they have the capacity of rendering through music the abstract of the philosophical idea.

### Arthur Schopenhauer (1788–1860)

„Musik ist die einzige Kunst, durch die man sein Ego verlieren kann.”

Schopenhauer is a unique figure in the philosophical landscape of the 19th century and, although he has taken some ideas and directions from Plato and Kant (in fact, the only philosophers that he considered “serious”), his system is completely different. He is a fierce opponent of the Hegelian idealism, which he considered an “aberration”, although there are some common ideas between them. The fundamental axiom of Schopenhauer’s system is the will (*das Wille*). In his main work *The World as Will and Representation*, he will rebuild the entire repertoire of natural phenomena and that of thought, stating that they are based upon will. “Will without knowledge [...] is the foundation of the reality of things”. This supereminence of blind and omnipotent will, is going to make Schopenhauer one of the *avant lettre* inventors of psychoanalysis, through the importance they attach to the irrational and volitive instinct.

In Schopenhauer’s view, art is both a primitive-volitional manifestation and a rational activity in which universality is achieved through the particular. But this is exclusively the privilege of the genius, – and here Schopenhauer takes one of Kant’s aesthetics fundamental ideas – mainly, the ability of the artistic activity to realise and objectify the abstract of the idea, in the sphere of the concrete, in the sense of sensitivity. Similarly, art is the ability to communicate what cannot be communicated, and for that, it takes a genius. Art is a “completely universal language of expression whose capacity exceeds the very perception of the world”, but whose absolute truth is “instantly understood by every human being”.

Unlike Hegel, Schopenhauer is himself a practicing musician (a good flute player) and understands music in a more proper way, from the inside. For him, musical expression is essentially a binary dialectic between tension and relaxation. Aspects of the musical discourse: melody, rhythm and harmony are regulated by this perpetual gradation between the two states/situations. At the same time, music communicates basic emotions such as: joy, grief, love, enlightenment but it does not constitute the joy, suffering, etc. itself.

The musical channel of communication substitutes these affects with the pleasure of their perception (of joy, grief, etc.). Herein lies the essential secret of the music, which is able to communicate all the suffering of this world, but paradoxically, the perception of this music gives us pleasure. Music “never makes us suffer for real, being able to remain pleasant even in the most dissonant arrangements or chords”. Ultimately though, even if the music is adjusted/controlled by mathematical laws: tonal systems, rhythm proportions, harmonic structures, it remains essentially *irrational*. “The ineffable depth of music lies in the fact that it reproduces all the emotions of our deepest self, but is completely devoid of reality”. In contrast to Hegel, who was rather oriented towards text based music (which benefits from the input of poetry), Schopenhauer is a proponent of independent musical art. For Schopenhauer music is not a decorative support for poetry, but an absolutely independent art. Here we see the two contradictory characteristics of the romantic art. On one hand, extreme rationality elevated at the level of a high technicality of the melody, rhythm, harmony that is built/found into the smallest details (Hegel) and the irrationality of the freedom of surprise, inspiration that uses contrast, rupture, the paradox, in a secret and unreflected way in order to get to the essence (Schopenhauer). Later it became a major theme for musicology – the opposition of text based music and instrumental music and the opposition between what is called music that bears a message, a meaning, a significance and “absolute music”, which says nothing beyond her own discourse.

### Friedrich Nietzsche (1844–1900)

„Das Leben ohne Musik ist einfach ein Irrtum, eine Strapaze, ein Exil.“

He is a unique and particular philosopher. His main works will address: the philosophy of culture and art, psychology, ethics, philosophy. Amateur musician, pianist and composer of lieder, he exerted a very profound influence in almost all fields: philosophy, literature, music. Among musicians influenced by Nietzsche we find: R. Wagner, H. Wolf, G. Mahler, R. Strauss and others.

Both his literary (*Also sprach Zarathustra*, *Fröhliche Wissenschaft*) and poetic pursuits have a special artistic and stylistic qualities. In regards to cultural philosophy, Nietzsche gave for the first time a clear definition of the national character and its ineffable expression: on a conceptual level – defined as a way of seeing the world, as a relation with objects, spaces, the world, the universe; as a specific sensitivity. A national group is “a higher level of individuality”. In art theory, the purpose of culture is not the expression, not even the work of art, but the production of a genius, the superman, which will restore and restate the world through art: “The existence and the world can only be justified as an aesthetic phenomenon”. The *great souls* will emerge from the fray and set the light by which others live. The greatest of these souls are the artists, who through music and metaphor exert the most powerful influence.

Following Schopenhauer, he described and exemplified creation and the creative force as the *Essence of Life* and the *Will for Power*. Creativity is “coherent will not of discovering the truth but for creating them”. Using the Nietzschean ideology, aesthetics were formulated that will equally promote the superhuman hypostasis of the romantic artist, the absolute of the work of art and the infinity and uniqueness of the aesthetical values. Directly related to Nietzsche, Wagner will formulate ideas about music, the dramatic art and the value of art.

### Friedrich Schelling (1780–1859)

„Die Kunst ist eben deswegen dem Philosophen das Höchste, weil sie ihm das Allerheiligste gleichsam öffnet, wo in ewiger und ursprünglicher Vereinigung gleichsam in Einer Flamme brennt, was in der Natur und Geschichte gesondert ist, und was im Leben und Handeln, ebenso wie im Denken, ewig sich fliehen muß.“ [*System des transzendenten Idealismus*]

He will be the promoter of a fundamental shift in both philosophy and art. The place of aesthetics will be taken by the “Philosophy of art” – his fundamental work – which is already articulated by 1802–1803, revised between 1804–1805 but published only in 1859. This paper operates fundamental mutations with the help of the philosophical basis, which he places at the origin and foundation of art; is called *transcendental idealism*. The methodology of this system combines two key vectors:

a. intellectual intuition – is the inner level of consciousness, designed in a transcendental context (not material) and mystical (the idea – although derived from the interaction with matter, nature, it has a separate and disconnected character from nature). This intellectual intuition has the ability to see things in their generality, joining the particularity of finite objects with the infinite perspective.

b. construction – uses the term, concept, idea, articulating them into coherent structures based on logic.

He will define art as “human spirit’s ability to produce ideas, mental structures, unconsciously (intuitively) and consciously contemplating them”. From this, it will appear to Schelling that art is an essential area of specialty, fundamental, crucial to the human spirit. His interest is directed primarily towards inner intuitive intuition, distinguishing between aesthetics of interiority, spirit, intuition, and one of exteriority. The first defines the domain of creation, imagination; the second, that of the contemplation. He equally expresses the tension, polarity between intuition and sensibility and the level of idea, technique, construction.

If for the actual part of the object’s aesthetics we can always find rational explanations based on analysis, for the creative, imaginative one we will never reach a conclusion because it is designed in an infinite dimension. “The creation can only be understood in the contradictory context of the absolute infinite and absolute individuality, after the model of the creator (sole and absolute)”. Creative power is related to specific, sensitive achievement, just as the soul relates to the body. As a result, any true work of art contains essentially the “infinite unconscious”. This ability of the unconscious intimacy is accomplished on the highest level by the two absolute arts, poetry and music.

In his artistic system, poetry and music will have the highest place; both are actually two synthetic sides of the absolute art. Poetry benefits by the musicality of the sonorous sensibility, music by the ideality and purity of the poetic expression.

Finally, Music is the highest stage expressed at a sensible level.

### German Romantic Poetics

„Die Welt muß romantisiert werden. So findet man den ursprünglichen Sinn wieder” – Novalis.

Hegel is the first philosopher that substantiates the subjectivity of romantic music: “what alone is fitted for expression in music is the object-free inner life, abstract subjectivity as such. This is our entirely empty self, the self without any further content. Consequently the chief task of music consists in making resound, not the objective world itself, but, on the contrary, the manner in which the inmost self is moved to the depths of its personality and conscious soul”<sup>1</sup>. Novalis proclaims the dominance of subjectivity that constitutes/establishes the specific of the romantic creation: “philosophy is in fact nostalgia (Heimweh) – the desire to be at home everywhere”; “poetry is the genuine, absolute reality. That is the core of my philosophy. The more poetic, the truer”; “only an artist can guess the meaning of life”<sup>2</sup>.

Thus, a new climate and current of thought is created, that establishes the alliance between philosophy and poetry, one that is not an effect of their content identity, but of the outburst towards totality and unconditional that pervades both. The medium term, the homogeneous environment most appropriate to this unique synthesis is the romantic music. Because “...poet, rhetorician and philosopher play and compose grammatically. A fugue is thoroughly logical or scientific. It can also be treated poetically”<sup>3</sup>. Anchored on the background of spirit and the life of creation, the appropriate form of expression of this “momentum” is considered music: “What romanticism would like to express, where it could manifest itself in all its cleanliness, was the infinite spirit, which no longer has any defined content... Romanticism knew that the language of such a spirit could only be the language of tones, only music”; “in music, this pure soul’s language, releases man of all the claims of reason...”<sup>4</sup>.

For Hölderlin philosophy becomes possible only by experiencing the beauty in art: “The cadenzas of this hymn which ends the novel (Hyperion) mark all the distinct moments of Hyperion. It is the most specific artifice for Hölderlin. The rhythm of language in structuring the tragedy is for him a symbol of the highest and most accomplished concept of his philosophy - the rhythm of life itself”<sup>5</sup>. Musicality is another feature of Hölderlin’s poetry’s interior form.

<sup>1</sup> G. W. F. Hegel, *Prelegeri de estetică*, Vol. II, București, Editura Academiei, 1966, p. 286, 287.

<sup>2</sup> Novalis, *Fragmente* (1802), in: *Die Lehrlinge zu Sais. Gedichte. Fragmente*, Stuttgart, Ph. Reclam Jun., 1978, p. 120, 138.

<sup>3</sup> Novalis, *Schriften. Die Werke Fr. von Hardenbergers*, 2. Aufl., 3. Bd., 1969, p. 365.

<sup>4</sup> F. Strich, *Deutsche Klassik und Romantik oder Vollendung und Unendlichkeit*, München, 1928, p. 184.

<sup>5</sup> *Ibidem*, p. 393. După: J. Chr. Friedrich Hölderlin (*Hyperion. Moartea lui Empedocle*), București, Editura Minerva, 1977, p. 180–181.

We do not understand by this just the way in which he uses language and its verse, but the manifestation of the interior process and its structure. We can find an identical form in romantic lyrics – in verses of Novalis and Tieck, Hölderlin's contemporaries and, later, at Eichendorff. This lyrical current as a whole has developed simultaneously with German instrumental music. "Lieder arise from this constellation; the emotion is diluted in the atmosphere that springs from within, without beginning and without end"<sup>6</sup>.

Romantic poetry, like romantic music and philosophy brings with it a means of expressions (almost ineffable!) belonging to the array of sentiments, that crosses all of the work's of art segments. Hölderlin, Tieck, Novalis "inaugurate that new lyric that expresses the abundance of emotions, the objectless power of the atmosphere care rises from within the soul, the infinite melody of the inner dynamics, that seems to arrive from indefinite faraway places only in order to be lost in them"<sup>7</sup>.

No less significant is the poetical-philosophical creation of Novalis: "Only the poets have felt what Nature can be to man". Then the structural unity between poetical and musical: "Die Welt muß romantisiert werden. So findet man den ursprünglichen Sinn wieder" (The world must be romanticized. In this way the originary meaning may be found again)<sup>8</sup>. The state described by the untranslatable "Stimmung" dominates completely: "*Stimmungen, unbestimmte Empfindungen, nicht bestimmte Empfindungen und Gefühle machen glücklich* (Moods, undefined sensations, not definite sensations and feelings deliver/confer happiness)<sup>9</sup>.

Novalis also offers a purely musical explanation of the romantic spirit: "*Das Wort Stimmung deutet auf musikalische Seelenverhältnisse. Die Akustik der Seele ist noch ein dunkles, vielleicht aber sehr wichtiges Feld. Harmonische und disarmonische Schwingungen*" (The word, mood, refers to musical relations of the soul – The acoustics of the Soul is a field still tenebrous, but perhaps very important. Harmonic and disharmonic vibrations)<sup>10</sup>.

Trough these attitudes we can clearly understand, the unity of the cultural creation forms (in a differentiation between the languages forged on the romantic language staff) and the symbiosis of poetry and philosophy; their state implies a sui generis **musicality** derived from the romantic valorization of the "musical states".

Through Novalis (and romantic poetry in general) poetry is essentially oriented towards music: as words address only comprehension, they remain somehow "foreign" to expressing interiority; in order to stir the soul, sound values are needed. This is because "truly poetic language must be organic, alive. The poverty of words is often felt in trying to attain several ideas at once"; "the poet's language is not scarce, but all too general. He often needs words to stake, repeatedly, through usage. His world is simple, like an instrument – but the melodies are inexhaustible"<sup>11</sup>.

## Postlegomena

In fact, the romantic is permanently plagued by the nostalgia of the unattainable perfection. Hölderlin, complained that "he never finds, like he wants it to, the just measure" (*treff, ich, wie ich wünsche, das Mass*) and from a query of Tieck: "How? Is it not allowed and possible to think in tones and sing with words" (*Wie, es wäre nicht erlaubt und möglich in Tönen zu denken und in Worten zu musizieren?*)<sup>12</sup>. The romantic poet wants more than the poetry-music complementarity has to offer, he, ideally, wants to "make music".

Ultimately, all this would end in what was called the magical power of music, supported by all the romantic through their themes, but especially the "unendliche Sehnsucht" (the infinite nostalgia), the formula proposed by E. T. A. Hoffmann (in *Beethovens Instrumentalmusik*, 1810): here it is declared the "equivalence of music and romanticism: music is the only truly romantic art because its subject is the *infinite*, because it does not represent predetermined emotions, for in fact, it is the heart that causes the *unendliche Sehnsucht* that opens to the man the gates of the supreme reign of the absolute. This is particularly true for instrumental music, the only one that can be considered an autonomous art".

<sup>6</sup> W. Dilthey, *Trăire și poezie*, București, Editura Univers, 1977; 423–424.

<sup>7</sup> *Ibidem*, p. 425.

<sup>8</sup> Novalis, *Fragmente*, p. 131, 116, 117.

<sup>9</sup> *Ibidem*, p. 125.

<sup>10</sup> *Ibidem*, p. 153.

<sup>11</sup> Novalis, *Op. cit.*, p. 138, 140.

<sup>12</sup> În: P. P. Negulescu, *Istoria filosofiei contemporane*, Vol. II, București, 1942, p. 303.

## Santrauka

## Filosofija ir poezija vokiečių romantinėje muzikoje

Be abejonės, galime teigti, kad XIX a. buvo muzikos amžius. Niekada anksčiau estetinėje sistemoje muzika nebuvo taip aukštai vertinama, niekada neturėjo tokio prestižo ir nekėlė tiek susidomėjimo. Niekada nebuvo ir tokių aukšto lygio muzikos žinovų. Operų teatrai ir filharmonijos buvo pilnos klausytojų, kurie išmanė muzikos raštą ir skambino fortepijonu. Ir niekada anksčiau muzikai neiškildavo aukščiau už karalius, imperatorius ir kunigaikščius (nebent šlovės ir populiarumo prasme).

Šio neįprasto ir unikalaus fenomeno pagrindas greičiausiai yra daugialypiai kultūriniai, ekonominiai ir politiniai, o labiausiai filosofiniai faktoriai. Po 1800 m. nauja jaunų intelektualų karta visomis išgalėmis siekė pakeisti galiojančias vertybes ir paradigmas, naudodamiesi naujais mokslo (matematikos, fizikos, chemijos) atradimais. Iš savo visuomenės, turinčios užtikrinti mąstymo ir veiksmų laisvę, o labiausiai iš savęs – visų ir kiekvieno atskirai – jie nori daugiau, ir tai tikriausiai yra puiku. Romantizmo pradmenys, be jokios abejonės, buvo vokiški. Naudodamiesi Beethoveno nuopelnais, vokiečių muzikai turėjo pirmenybę prieš visus kitus Europoje. Visa puikių poetų karta – Goethe, Schilleris, Hölderlinas, Novalis, Heine, Eichendorffas, Körneris – davė naują, romantinį impulsą poetiniam diskursui.

Pirmą kartą filosofija įgauna *ex cathedra* statusą ir tampa praktikuojama vien tik profesionalų. Pirmą kartą ji su tikru susidomėjimu tyrinėja muzikos kūrybą ir žodžiais nenusakomas garsines išraiškas. Didžiuosius filosofus – Hegelį, Fichtę, Schlegelį, Schellingą, Schopenhauerį, Nietzsche – domina, o vėliau ir visiškai užvaldo muzikinio diskurso magija.

Pirmas didis filosofas, iš esmės performulavęs filosofiją, buvo G. F. Hegelis. Jo filosofiniai interesai apima beveik visą pažinimo spektrą: epistemologiją, logiką, mokslo enciklopediją, religijos ir istorijos filosofiją, metafizikos ir estetikos veikalus.

Nuo Schellingo filosofijos ir meno srityse vyksta ryškios permainos, o meno filosofija savo svarba ima prilygti estetikai. Šiame pranešime tie esminiai pokyčiai nagrinėjami remiantis filosofijos pagrindais, kurių šaknys slypi meno kilmėje ir pradmenyse, t. y. tuo, ką jis vadina „transcendentiniu idealizmu“.

Visų meno rūšių žinovas A. Schopenhaueris analizavo specifines meno šakų sferas, reiškiamas idėjas ir galimybes jas suprantamai perteikti. Jam muzika buvo pati gryniausia meno forma, todėl jis ją laikė aukščiausiu menu. Kaip grynasis menas, pati muzika yra realybė, išeinanti už savo hierarchinių meninių ribų.

F. Schlegelis, subjektyvaus realizmo idėjos tęsėjas, yra pirmas filosofas, objektyviai analizavęs meno vaidmenį ir savo gyvenamojo laikotarpio meninės išraiškos formas. Menas atlieka demiurgo misiją (absoliutus visatos kūrėjas). Kūrėjas – tai demiurgiškojo absoliuto įsikūnijimas. Menas yra universalus genialumo išraiška. Jis yra nesibaigiantis, o tuo pat metu jis yra ir momentinė ir amžina savo paties parodija.

Pasak F. Nietzsche's, „Be muzikos gyvenimas būtų klaida“. Iškilajai romantizmo epochos muzikai būdinga iki tol neregėta poezijos ir muzikos meno vienovė, kuriai vadovauja filosofija. Pirmą kartą vokiečių muzikai iš tiesų patiki, kad per muziką yra įmanoma išreikšti filosofines tiesas, ir išdrįsta tai padaryti. Šios nedalomos treybės – poezijos, muzikos ir filosofijos – darna ir vaisingumas paliko gilų atspaudą visoje epochoje, taip pat, kaip rodo Vokietijos pavyzdys, ir kitų šalių kultūros istorijose.

## Interdisciplinary Links in M. K. Čiurlionis Music, Paintings and Texts

In recent years both in the arts and research the category of interdisciplinarity transformed into usual area of creative work or study. What is interdisciplinarity really? Sometimes we just hear the words, however its true meaning remains undisclosed, as well as the understanding may vary according to the country, culture, field etc. The most common understanding of interdisciplinarity most likely emerged from the world of *academia*, and is very much connected to the roots of higher education and research. Interdisciplinarity in universities would most likely be described as combining two and more fields or approaches into one discipline. This includes crossing borders between more closely related subjects, as well as crossovers between humanities, sciences, social sciences, and the arts. If we can say, that in research interdisciplinarity connects very much to the pursuit of common goal to perform a specific task or solve a specific problem, in the arts usually it results in a creation of an artwork, which has a features of several disciplines, according to the boundaries of our European tradition. On an abstract level, interdisciplinarity in all of its forms faces similar challenges, both of a cultural and practical kind.

Very good recent example of interdisciplinarity connected to the arts is the result of international educational project, financed by European Commission, Erasmus intensive programme “Sound Art in City Spaces” (S.A.C.S.), which was implemented annually during the past three years (2009–2011) in Verona, Porto, and Vilnius. S.A.C.S. was organized and coordinated by the Verona Conservatoire. Each year 20 students and 10 teachers from eight different European arts higher education institutions were meeting in particular city and engaging in an innovative creative experience. The project worked across artistic boundaries: visual arts, performing arts, new technologies, as well as social aspect. Each project tried to consider the following aspects: sound, visuals, movement, society, technology, space.

The first event, which took place in May 2009, was selected by the Italian Ministry of Education as an example of “good practice to illustrate the European Year of Creativity and Innovation (2009)”.

The main aims of the project were:

a) to teach students from different disciplines to use their skills and work with sounds in new ways; to take sound-art into the city; to work in the public spaces as a democratic right; to communicate with citizens and surprise them in the street with sound-art performances in an innovative way; to be “producers” and “artists” and have control over their projects.

b) to create a meeting ground where students and teachers find ways of working together; where everyone is given the possibility to make changes, participate and learn of the different ways of handling problems; and in which there is discussion on future developments in the academy curriculum.

After three years of work, despite all the obstacles faced, aims were clearly reached. However, are these ideas really new, where do they come from?

Interdisciplinary cooperation is a valued element in the innovation process, which is important not only as the final outcome, but also concerns the aspect of its conduct and implementation. Such processes (with the participation of specialists from various fields) often contribute towards finding of new approaches. On the other hand, they are difficult to define, in each separate case non-traditional problems are encountered, which are unsolvable by conventional means. Especially in recent years interdisciplinarity became a panacea, which should solve many of the issues raised in the new age. Unfortunately, such a declarative approach often is superficial and leads to its reasonable criticism.

The real interdisciplinary innovation arises from the break of social boundaries of perceived disciplines. Not only today, when in the reality of so called “knowledge economy”, it is often the case that the right knowledge to solve a problem is in a different place than the problem itself. There are also many problems that need more than one kind of knowledge or experience to solve them. To my understanding, interdisciplinary trends in innovation lead us from “knowledge economy” to “creative economy”, which pinpoints, that features and abilities, which are traditionally classified as typical for artists are essential for the future of any contemporary field, including economy and business.

Interdisciplinary approach can be detected in the source of development of European culture, traced during the course of history and identified in its currently recognized form in movements of the second half of 20th century. Interdisciplinarity in the broadest sense is the counterpart of specialization. Probably from this hails a controversy, most accurately described as a threat to professionalism. The success of interdisciplinarity is often attributed first of all to the combination of skills and features of people, who are first of all remarkable experts in their own field. However, knowledge boundaries cannot simply be ignored or removed.

It is often believed that people with different training have difficulty communicating because they have learned differently, they have learned different skills or languages. There is bigger challenge to that – they are reaching to achieve different goals. Different disciplines have different values, different culture. In order for a new interdisciplinary collective or creation to become effective, it must develop its own shared values and culture. This can take a long time and is quite unpredictable process. Much of the research on interdisciplinarity can only describe “new” disciplines which emerge, rather than discovering how it actually happens and how the process is managed. We can definitely say just that it happens when certain conditions which lead towards creative freedom are met. This leads towards the modern concept of so called “intellectual ecosystem”, where anything can occur and lead us to the new ways.

The features of an artist are essential in such ecology, even more – in case of artistic creation – the “team” sometimes has to co-exist within one human person. Especially today, when the amount of information grows exponentially, it seems that it is impossible for one person to become an universal professional, and the Leonardo da Vinci phenomenon will not repeat. However, the reality of 21st century, which is raising new problems, at the same time offers solutions. In particular, the present position allows us to look into phenomena seemingly analyzed long time ago and to discover relevant points. Such analysis first of all is essential for the development of new ecosystems and economies in our society and managing this process as a whole.

The work and life of Lithuanian composer and painter M. K. Čiurlionis serves as relatively early example of what we consider an innovative way of thinking. Interdisciplinary dimension of M. K. Čiurlionis oeuvre is heterogenous. First of all, he has acquired professional training both in music and fine arts. This is closely related to the mentioned controversy of interdisciplinarity and specialization, as confirmed by informal discussions of Lithuanian artists, where professional musicians are more impressed by M. K. Čiurlionis paintings, and professional fine artists – on the contrary – his music.

Another dimension opens up in terms of synaesthesia and its relation to the conception of the importance of creativity in all fields, which is very popular today, as described before. It is difficult to assess the extent of neurological synaesthesia properties attributable to M. K. Čiurlionis, however when we look at his creative work there is no doubt that deep ties exist between the creative origins of his musical and visual legacy. By the way, the research of this aspect itself is a perfect example of the need for interdisciplinary approach to reveal the essence, as the professionals of arts history and criticism, psychology and neuroscience need to be involved. Expertise of just one of the fields is insufficient.

The analysis of M. K. Čiurlionis case could reveal fundamental ties between synaesthesia and creative personality traits. Maybe synaesthesia is just an extended dimension of creativity? A speculation for now, however recent researches in similar areas hint, that it is likely. It is connected first of all to the openness, flexibility and divergence of mind. Strong opinion exists, that these features exist in kids, however they get educated out of it and finally put into the boundaries of existing paths and disciplines.

Looking from a position of an all inclusive creativity, openness to interdisciplinarity is a natural state of mind. In the most simple sense it is just a broad view of the cultivated person, which can be deepened with the acquisition of the expertise in different fields (or through the assistance of appropriate specialists). In such way it is possible to get free from existing standards, which are determined by the educational, social and aesthetic traditions of each field. It is safe to say, that such divergent thinking was typical for M. K. Čiurlionis.

M. K. Čiurlionis artistic works include music, paintings and texts, and we can easily relate his creations to interdisciplinarity, as described above.

Just to give one clear example – certain symbols or entities exist throughout all of the work of M. K. Čiurlionis. One of the strongest is the sea.

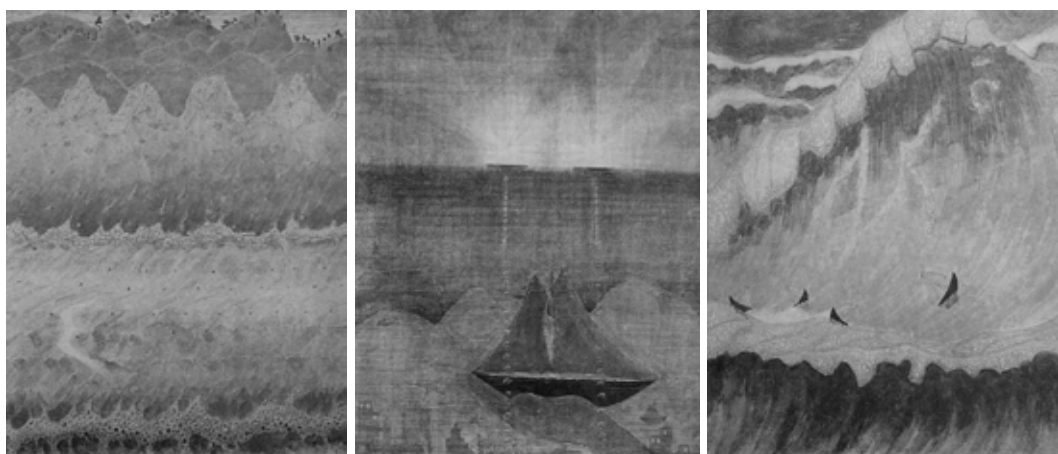


The excerpt from his letters:

*“Do you remember that black sunset and the sea? Do you remember, how waves played and sung for us? Do you remember, how you were offering to me the ball of light? Do you remember? ...but we didn’t knew each other then”* October 11, 1908.

Already from this citation it is very clear, how both musical and visual it is. The same concept exists in M. K. Čiurlionis painting cycle “Sonata of the Sea”, painted in 1908. [See Example 1]

**Example 1.** M. K. Čiurlionis. *Sonata of the Sea* (Allegro. Andante. Finale)



It is agreed, that music of M. K. Čiurlionis exists in visual form and vice versa. The cycle of 3 pieces names “The Sea. A cycle of small landscapes” (also written in 1908) interconnects with paintings as a “inversion” (musical piece named as a painting, and paintings named as musical pieces), and – again – they are very much similar in their “tones”. The mood and tempo of 3 pieces also very clearly correspond to the painting cycle. [See Example 2.]

**Example 2.** M. K. Čiurlionis. *The Sea. Cycle of Small Landscapes* (excerpts)

**JŪRA  
MAŽŲ PEIZAŽŲ CIKLAS**      **THE SEA. CYCLE OF  
SMALL LANDSCAPES**

**I.**      VL 317(a) (1908)

*Moderato e liberamente*

*dim.*  
*simile*

## II.

VL 317(b) (1908)

Andante

*p* *pp* *p* *meno p*

## III.

VL 317(c) (1908)

Allegro impetuoso

*mf* *cresc.* *f* *dim.* *slent.*

Through the analysis of the oeuvre and particular examples of M. K. Čiurlionis work from the discussed perspectives, emerge the characteristics of his interdisciplinary dimension. Its main feature is a coherent entirety, where interdisciplinarity exists in an universal form, which is by no means superficial or trivial. The M. K. Čiurlionis continuum of creative qualities and its perception in the 21st century is particularly relevant to reach a new level of quality in interdisciplinary cooperation and creative work. As described by Sir Ken Robinson – creativity is the ideas, which have value. Čiurlionis legacy has a value today – be it artistic, research or economical one, and we build on it further, as even this very conference and publication shows.

## Santrauka

### Tarpdisciplininės M. K. Čiurlionio muzikos, dailės bei tekstų sąsajos

Tiek meno, tiek mokslo srityse pastaraisiais metais vis dažniau išskiriama tarpdiscipliniškumo kategorija tampa įprastine kūrybos ar tiriamojo darbo sritimi. Tarpdisciplininė perspektyva tapo svarbiu kūrybinių procesų elementu, skatinančiu naujų požiūrių paieškas. Antra vertus, tardisciplininiai reiškiniai yra sunkiau apibrėžiami, kiekvienu atveju dažniausiai susiduriama su netradicine problematika. Ypač pastaraisiais metais tarpdiscipliniškumas pradėtas laikyti panacėja, galinčia išspręsti daugybę naujajame amžiuje iškilusių estetinių klausimų. Deja, kartais tarpdiscipliniškumas sąlygoja pavišutiniškumą ir yra pagrįstai kritikuojamas.

Tarpdiscipliniškumas plačiąja prasme yra atsvara specializacijai. Greičiausiai iš čia ir kyla kontraversija, tiksliausiai apibūdinama kaip grėsmė profesionalumui. Tarpdiscipliniškumo sėkmė dažnai priskiriama visų pirma kūrybiniame procese naudojamų įgūdžių ir kompetencijų deriniui. Ypač šiandien, kai informacijos kiekis auga eksponentiškai, atrodo, kad vienam žmogui tapti nepakeičiamu bei universaliu profesionalu neįmanoma ir Leonardo da Vinčio fenomenas nebepasikartos. Vis dėlto iš XXI amžiaus perspektyvos galime kitaip pažvelgti į, atrodytų, seniai išanalizuotus reiškinius ir atrasti aktualių dalykų.

M. K. Čiurlionio kūryboje egzistuojantis tarpdisciplininis matmuo yra nevienalytis. Visų pirma kūrėjas įgijo profesionalų išsilavinimą tiek muzikos, tiek dailės srityse. Menininkas, kilęs iš lenkakalbių, sutikęs būsimą žmoną ėmė mokytis lietuvių kalbos. M. K. Čiurlionio tekstai, ypač laišakai, gali būti laikomi svarbia jo kūrybinių idėjų išraiška dar viena forma.

Kita dimensija atsiveria kalbant apie sinesteziją ir ją siejant su kūrybiškumo koncepcija. Sunku vertinti, kiek sinestezija kaip neurologinė savybė buvo būdinga M. K. Čiurlioniui, tačiau žvelgiant į jo kūrybą nekylo abejonių dėl gilių tiesioginių ryšių tarp garsinio, vizualaus ir tekstinio kūrybinio palikimo pradų. Iš tokios perspektyvos M. K. Čiurlionio kūrybos fenomenas padeda nustatyti esminius ryšius tarp sinestezijos bei kūrybiškos asmenybės savybių, kurios šiandien yra laikomos svarbiomis.

Žvelgiant iš visa apimančio kūrybiškumo pozicijų, atvirumas tarpdiscipliniškumui yra natūrali būseną. Pačiame paprasčiausiame pavidale tai yra tiesiog platus išsilavinusio žmogaus požiūris, kuris gali būti gilinamas įgyjant kelių sričių profesionalo bruožus. Tokiu būdu galima išsivaduoti iš egzistuojančių normų, kurias nulemia edukacinės, socialinės ir estetiškos tradicijos. Galima drąsiai teigti, kad toks nestandartinis mąstymas buvo būdingas M. K. Čiurlioniui.

Tiriant M. K. Čiurlionio muzikos, dailės ir tekstų sąsajas, ryškėja menininko tarpdiscipliniškumo charakteristika. Pagrindinė jos savybė – nuosekli visuma, kurioje tarpdiscipliniškumas egzistuoja universaliu pavidalu, kuris jokiais būdais negali būti pavadintas paviršutinišku ar trivialiu. Šis M. K. Čiurlionio kūrybinių savybių kontinuumas ir jo suvokimas XXI amžiuje yra ypač aktualus siekiant naujos tarpdisciplininės ir kūrybinės veiklos kokybės.

## **“Marinistika” (Sea Imagery Reflection) as a Phenomenon of Composer’s Synthetic Thinking in the Works of M. K. Čiurlionis**

The creative personality of Čiurlionis is clearly understood today not only in the context of the national Lithuanian Renaissance, but also as a typical phenomenon of European culture on the border of XIX - XX centuries, and has multiple threads associated with it. I find it necessary to note the intersection of Čiurlionis works with the aesthetics of the era of the “Silver Age”, and in particular, integrative manifestations at different levels. As you know, in the works of Čiurlionis this trend was realized at the level of interspecific fusion of art, incorporating music, art and literary spheres. This creative method was largely the result of the desire and ability to master to see the world holistically, through all the sensory-emotional nuances.

In my opinion, especially in the “marinistika” area, in a broad re-establishment of the marine element Čiurlionis images demonstrate synthetic quality of his artistic thinking.

“Marinistika” as a bright area of artistic creation still has not received the bulk of aesthetic contemplation, and at the same time in the composers’ creative practice has become one of the top imaginative spheres of European art at the turn of XIX - XX centuries. Speaking of musical manifestations of marine images should be noted their strong presence in the art of late Romanticism, Impressionism, Symbolism. In creative incarnations of N. Rimsky-Korsakov, A. Liadov, A. Glazunov, S. Rachmaninov, K. Debussy, G. Faure and others “marinistika” crystallized (particularly in modeling musical space marine-related issues) in the musical style at the level of themes, rhythmic manifestations, textural features, harmonic qualities, tonal drama. Within this report these features are not specified, as they are already positioned in various dedicated editions.

Marinistika in the artistic heritage M. K. Čiurlionis has multiple incarnations. I will outline the most important of them. In the field of art is first and foremost, the marine Sonata of the Sea in three movements, which are rightly considered the highest achievement Čiurlionis the painter. It also should be noted, that the presence of marine background as a defining element of picture exists in compositions “Ships”, “Peace”, “Castle”, “Paradise”. Musical version presented in the symphonic poem “The Sea” (1903–1907), a piano cycle seascapes “Sea” (1908), an unfinished opera “Jurate” (Sea Princess). Unfortunately, the fact that Čiurlionis did work on the opera can only be stated, since the available sources of information are missing to me.

The increased interest of the composer to the marine imagery, in my opinion, exists due to factors of objective and subjective plans coinciding with mythopoetic, pantheistic ideas of the composer with national traditions, ancient and archaic layers of artistic trends of the era.

Among the factors that determined the composer’s attention to this subject, we mention the environment, landscape surroundings – the Baltic Sea and the river Nemunas, which formed an impression of the composer’s personal life. An important prerequisite to be considered an ethnic mythological memory of the Lithuanian people, namely the major and minor epic, which includes well-known story of the sea princess, a fairy tale with poetic symbolism of amber and so on. Under the influence of these factors, a romantic poetic world formed view of the composer and artist Čiurlionis. This is reflected in the literary and poetic form in his epistolary heritage, and memoirs. I offer for your attention excerpts from letters to his brother Čiurlionis and his wife, the famous Lithuanian poet Sofija Kymantaitė.

<...> Today Palanga has changed... But the sea remains the same. The same mysterious hum, the same distance and same virgin blue, and silver-old and dormant dawn haze, as before, rising at sunset over the sea huge altars <...>

From a letter to P. Čiurlionis from 7–8 October 1908.

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<sup>1</sup> M. Etkind, World as a large symphony. Book on an artist Chyurlenise. “Art”. L., 1970., p.49.

<...> I would like to create a symphony of sound waves.

From a letter to S. Kymantaitė on November 19, 1908.

<...> Today I dreamed of the sea. I talked to her and then called you ... Then we fly with you, and beneath us is the sea and huge waves, and her soul – the music...

From a letter to S. Kymantaitė on October 15, 1908, Peterburg.

It is in the field of *marinistika* where interaction of painting and music manifests the most clearly, and then synthesizes the interaction, which is noted by many scholars of Čiurlionis (V. Landsbergis, N. Roerich, V. Fedotov, M. Etkind), that it is the creation of a special stylistic direction in art-painting and music-picturesquely colorful music. Such synthesis involves several parameters of its manifestations, one of them – a connection to a syncretic unity of various parameters of musical time and static painting of a closed space. This phenomenon is possible at the level of the composite building of artwork, as well as the modeling of its major structural elements: a horizontal vector (melodic germination and rhythmic movement) and vertical (harmonic, textured display). It seems reasonable to follow the example of these features in piano cycle “Sea” in relation to marine painting *Sonata of the Sea*, both artworks are created in a 1908.

Both cycles – the musical and scenic have a similar drama, which includes a three-part composition reprise plan with a contrasting middle section – *andante*. In this case, I note a similar image-emotional decision related to a typical creating of the waves in the outer parts.

At the level of thematism literally a visible sense is the leitmotif of the cycle – the theme of the wave. The main constructive method of its construction – the rotational motion of intervals of fourths, tritone, octave, also ostinato element, rhythmic *accelerando*, dynamic expansion.

The rapid run-up themes in the octave doubling within four octaves, especially in the final third part, almost visibly demonstrate energy-rich sea waves. The principle of effect of the wave exists as well in the construction of the visual space of the first and third parts of the *Sonata of the Sea*. In this case, the visible space of the first part, presented as a counterpoint to the graphic lines with different amplitude, is associated with the voices of the orchestral score.

Of a particular importance is the formation of a vibrant musical space in the cycle, as in the symphonic poem “The Sea”, the widespread use of simulation of polyphony, which creates a sensation of through endless development. Note that this method of music composition, besides Čiurlionis European classical tradition, is largely perceived practice of traditional Lithuanian folk polyphonic music, namely the simulation of ringtones more in three voices – *sutartinės*.

This principle in paintings of Čiurlionis appears on compositional level, where a holistic picture of the space is formed on the basis of recurring elements in different large-scale versions. An example would be the second part of *Andante* – constantly rotating c-a “windmill”.

In the piano cycle texture of the first and third parts of the simulation is formed by interweaving the main thematic elements of motive waves.

In general, the full range of musical form and compositional elements of the cycle structure of the sonata confirm the thesis of syncretic thinking Čiurlionis in these works. The idea of synthetic manifestations of music and painting in the works of Mikalojus Konstantinas Čiurlionis and can be also traced in the image of the forest (a symphonic poem “In the Forest” and forest motives in painting).

<sup>2</sup> There, p. 108

<sup>3</sup> There, p. 101

## Santrauka

### Marinistika (jūros vaizdumo atspindėjimas) Čiurlionio kūryboje kaip kompozitoriaus sintetiško mąstymo fenomenas

Marinistika kaip meninio mąstymo sritis yra viena iš pagrindinių vaizdavimo sferų Europos mene XIX–XX amžių sankirtoje. Muzikinių jūros vaizdų apraiškų ėmė rasti vėlyvajam romantizmui, impresionizmui, simbolizmui priskirtinuose kūriniuose (Rimskis-Korsakovas, Liadovas, Glazunovas, Debussy, Fauré ir kt.). Muzikinės erdvės jūros tematika modeliavimo ypatumai (stilistinių priemonių, vartojamų tematikai, metro-ritmikai, faktūrai, harmoninėms savybėms, tembrinei dramaturgijai atskleisti, sistema).

Marinistika M. K. Čiurlionio kūryboje: tapyba – trijų dalių „Jūros sonata“, jūra kaip paveikslų „Laivai“, „Ramybė“, „Pilis“, „Rojus“ kompozicijos elementas; muzikinės versijos – simfoninė poema „Jūra“ (1903–1907), ciklas jūrinių peizažų „Jūra“ fortepijonui (1908), nebaigta opera „Jūratė“ (jūrų karalaitė).

Poetinės mitologinės, panteistinės jūros vaizdumo ištakos: tarp veiksmų, nulėmusių ypatingą kompozitoriaus domėjimąsi šia tematika, reikia paminėti aplinką – Baltijos pakrantes ir Nemuną, patirtus išpūdžius, etninę mitologinę atmintį (sakmes apie jūrų karalaitę, pasakas, kuriose minimas gintaras, ir pan.). Visa tai veikė Čiurlionį ir suformavo jo, kaip kompozitoriaus ir dailininko, romantinę pasaulėjautą. Tai rodo ir raštu užfiksuoti šio menininko pamąstymai. Siūlome keletą fragmentų iš laiškų:

<...> Šiandien Palanga pasikeitusi... Tik jūra tokia pati. Tas pats slėpingas šniokštimas, tie patys toliai ir ta pati skaisti žydrynė, ir sidabru žvilgančios aušros, ir snaudžiančios ūkanos; kaip ir anksčiau, saulei leidžiantis virš jūros iškyla milžiniško dydžio altoriai <...> (Iš laiško P. Čiurlioniui. 1908 m. spalio 7–8 d.)

<...> Norėčiau sudėti simfoniją iš bangų ošimo... (Iš laiško S. Kymantaitei. 1908 m. lapkričio 19 d.)

Būtent marinistikos sferoje užvis ryškiausiai pasireiškė tapybos ir muzikos sąveika – šitai pažymi daugelis Čiurlionio kūrybos tyrinėtojų (V. Landsbergis, N. Rerichas, V. Fedotovas, M. Etkindas). Čiurlioniui priklausė ypatingos meno stilistinės krypties – muzikalios tapybos ir kaip paveikslai spalvingos muzikos sukūrimas. Tokia sintezė reiškiasi keliais parametrais, vienas iš jų – į sinkretinę vienovę susilydę sunkiai suderinami muzikinio laiko ir tapybinės erdvės parametrai. Šis reiškinys ypač pastebimas kūrinių kompozicijoje, taip pat svarbiausių jo konstrukcinių elementų – horizontaliojo (melodinis augimas ir metroritminis judėjimas) ir vertikaliojo (harmoninis faktūrinis) vektorių modeliavime.

#### M. K. Čiurlionio kūryba Kijeve

Kijeve, Lietuvos ambasados Ukrainoje kultūros centro ir Rericho draugijos padedamas, penkiolika metų (1985–2000) veikė kultūros ir švietimo centras „Čiurlionio pasaulis“.

Lietuvių klasiko muzikinius kūrinius nuolat atlieka simfoniniai, choriniai kolektyvai, kameriniai ansambliai ir solistai. 2009 m. įrašyti aštuoni jaunimo municipalinio choro „Sofija“ (dirigentas I. Bogdanovas) atliekami Čiurlionio choriniai kūriniai (trys dalys mišių ir jo harmonizuotos liaudies dainos). Čiurlionio preliudai vargonams skamba Respublikiniuose vargonų ir kamerinės muzikos rūmuose.

2000 m. Kijeve buvo surengtas Čiurlioniui skirtas jubiliejinis muzikos ir poezijos vakaras – buvo eksponuojami jo paveikslai, dalyvavo garsiausi Kijevo teatrų ir Nacionalinės filharmonijos atlikėjai.

Ukrainos P. I. Čaikovskio nacionalinėje muzikos akademijoje dėstomame muzikos istorijos kurse M. K. Čiurlionio kūrybai skirta ypatinga vieta. Visuose fakultetuose nuolat rengiami seminarų ciklai, kuriuose nagrinėjama šio menininko kūryba.

## Fugue in B-flat Minor by Čiurlionis: Structural and Semantic Analysis

### Introduction

The activated interest in Mikalojus Konstantinas Čiurlionis' (1875–1911) creation phenomena in the beginning of the 21st century can be said to cause new observations of artist's work and define the modern methodologies of art criticism. Čiurlionis' music compositions mark the divide between the echoes of late romanticism somewhat more characteristic of this composer during his early period of creative activity and modernism of the beginning of the 20th century appearing and developed in his later creative work between 1904 and 1909, with original features of expressionism and constructivism, his constructive explorations in semantic cryptology and search for symbolic meaning of sound harmonies; here ethnic motifs are intertwined with serial technique and constructive use of ostinato. The largest part of Čiurlionis' creative music work is original pieces for piano<sup>1</sup>. Fugue in B-flat minor that is considered to be the last opus and one of the most significant works by Čiurlionis indicated in the catalogue under VL 345, was chosen as the subject of this article. According to Landsbergis, the fugue was written either in the autumn of 1908 or at the beginning of 1909, judging from the same black pencil used in the rough copy, then a chemical pencil and so on. Later the composition was improved, the composer returned to it again and again, and the final date of the copy was November 1909 (V. Landsbergis, 2008, see Example 1).

**Example 1.** Manuscript of Čiurlionis' Fugue in B-flat minor (sketchbook, M. K. Čiurlionis National Museum of Art, Kaunas)



<sup>1</sup> According to the catalogue compiled by Vytautas Landsbergis, the number of compositions for piano total about 240, VL 106–345, some of them are cyclic (Landsbergis, Vytautas. *Visas Čiurlionis*, Vilnius, 2008).



The analysis of Fugue displays the semantic and structural approaches that are divided into different aspects. First, the aesthetic / affective background of compositional process of Fugue with the reference to composer's inner elation of that period is portrayed. Second, the graphical allusions of music structure to the wave imagery are discussed. Third, the constructive aspects of the subject composition that concern the parameters of scale, keystroke and rhythm, and logic of the entries are investigated and the semantic interpretation of two emerged numericals signs of 11 and 22 is examined. The musicological research was made using the source of the score – the manuscript survived and preserved in the National museum in Kaunas.

### Čiurlionis' letters. Aesthetic / affective background

In 1908 and 1909, Čiurlionis spent several months in Saint Petersburg each year. It was at that time that his pictures won him international recognition, his music was started to be performed at the *Soirées* (Evenings) of Contemporary Music. Thus Fugue in B-flat minor may be stated was a testifier of Čiurlionis' inner elation, his artistic satisfaction and great ambitions. From Čiurlionis' letters to his fiancée Sofija Kymantaitė<sup>2</sup> written in November 1908, the impression can be formed about the especially positive emotions experienced by the composer at the time of creating Fugue<sup>3</sup>, which were, first and foremost, related to the plans of his opera *Jūratė* (whose libretto was created by Sofija):

*Zosele, I received your letter and Jūratė! You know, my head is going round from happiness – this is the first such an interesting day in Petersburg. Zosyt, Zosyt, – I want you to know how grateful, how happy and how proud I am – and do you know who I have to thank for that – my Wife – her name is Zosė, and she looks like a spring, like the sea and the Sun. My dearest baby, I am unable to collect my thoughts – a radiant chaos, Jūratė, you, music, thousands of suns, your caresses, the sea, choruses – all that combine into a single symphony. [...] I would like to compose a symphony from the murmuring of waves, from the mysterious language of a hundred-year-old forest, from the twinkling of the stars, from our songs and from my boundless longing. [...] I am overfilled with your letter that arrived today and “Jūratė” for the rest of my life [...] Every time I like “Jūratė” more and more, and it is already today that **I heard some music in it.** [...] Zose, my dearest, you haven't got the faintest how much I like “Jūratė”.*

<sup>2</sup> According to: M. K. Čiurlionis. *Laiškai Sofijai*, Vilnius, 1973.

<sup>3</sup> However, in the composer's letters written to Sofija in December 1908 we read again about the gloomy thoughts, anxiety and troubles related to the exhibitions and pictures that beset Čiurlionis (it is really surprising that not a single word about *Jūratė* was found in the letters written in December). One can think that the libretto, which arrived by mail in November, became a strong impetus for Čiurlionis, and a real breakthrough of music creation that took place in November 1908 resulted in the emotional exhaustion in December. Čiurlionis was overcome by a physical and emotional exhaustion and depression. So it be could that the fugue became a signal of his future depression too.



*I read it three times and each time I liked it even more – both the beginning, the **composition with “the fugue”**, and everything. Well, my dear natural composer. Now I am just waiting for music to grow somewhat quiet (it is rather late), and I shall think about Zosė and Jūratė, music will sound for me, the sea will murmur, and I shall read your letter.*

(Highlighted by the author – R. P.; letter from St. Petersburg, 19 November 1908; cited from: Čiurlionis, 1973<sup>4</sup>).

*I think and dream about “Jūratė”.*

(Letter from St. Petersburg, 22 November 1908; cited from: Čiurlionis, 1973<sup>5</sup>).

*And now I am running to Kelpša's place because “Jūratė” would not leave me alone, since the day I received it I have felt like a man again and I am sincerely grateful to Zosė [...].*

(A postcard from St. Petersburg, 26 November 1908; cited from: Čiurlionis, 1973<sup>6</sup>).

*[...] now, since the time I received the parcel, I have been almost always cheerful. “Jūratė” – you have no idea of how much I love it and am constantly thinking of it [...] **I already have some music**, but not for anything would I play it to you because I feel terribly embarrassed. I would like to have at least the sketch of the prologue before we meet – only a month is left till that time! So short a time and so overwhelmingly long!*

(Highlighted by the author – R. P.; letter from St. Petersburg, 26 November 1908; cited from: Čiurlionis, 1973<sup>7</sup>).

Neither the sketch of the prologue nor the clavier has survived up to the present day, the libretto written by Sofija has not reached us either. However, the “fugue” mentioned in the above letters, and another letter cited in which Čiurlionis described his idea of the beginning of the opera in detail, enables the supposition to be made that Fugue in B-flat minor is exactly related to the prologue of the opera. In the following letter cited we undoubtedly find the description of the Fugue:

*And now let us speak about “Jūratė”. [...] I have in mind the Prologue. I want the introduction to the prologue, or the so-called “Ouverture” to be **dark, almost gloomy, strange and fantastic like the depth of the sea**. It can even be called “The Depth of the Sea”, and it (the introduction) should be **performed in a dark hall**. In the second part of this introduction **the curtain rises**, but it is dark and almost nothing can be seen. Little by little **the contours of the brightest accessories come to light**, first of all large, the contours of fantastic sea stats, strange plants, the amber palace, etc. Everything must appear gradually, **every time there should be more light** – the music follows light and grows quiet. Singing of a lullaby nature begins: “Šlama vilneliai” – Kastytis' singing is repeated like an echo: “I love the Sea”, and again a lullaby, and then the chorus of the Water Maidens, which I imagined as follows: the **alts** start and appear, then **2nd sopranos** and they also appear, and later also **1st sopranos**.*

<sup>4</sup> Translation made from the Lithuanian version: Zosele, gavau tavo laišką ir Jūratę! Žinai, man net galva sukasi iš laimės – tai pirma tokia stebuklinga diena Peterburge. Zosyt, Zosyt, – kad Tu žinotum, koks aš dėkingas, koks laimingas, koks išdidus – o ar žinai, kieno dėka? – savo Žmonos dėka – ji vardu Zosė, o panaši į pavasarį, į jūrą ir į Saulę. Vaikeli mieliausias mano, negaliu minčių sukaupti – spindulingas chaosas, Jūratė, Tu, muzika, tūkstantis saulų, Tavo glamonės, jūra, chorai – visa tai nuostabiai jungiasi į vieną simfoniją. [...] Norėčiau sudėti simfoniją iš bangų ošimo, iš šimtametės girios paslaptingos kalbos, iš žvaigždžių mirksėjimo, iš mūsų dainelių ir bekraščio mano ilgesio. [...] Taip aš esu perpildytas Tavo šios dienos laišku ir „Jūratė“ visam gyvenimui [...] „Jūratė“ man kaskart labiau patinka, ir jau **šiandien girdėjau truputį muzikos joje**. [...] Zose, mieliausia mano, neturi supratimo, kaip man patinka „Jūratė“. Perskaičiau ją tris kartus, ir kiekvieną kartą vis labiau – ir pradžia, ir **kombinacija su „fuga“**, ir viskas. Ak Tu, kompozitore mano prigimtoji. Dabar tik laukiu, kad kiek aptiltų (jau gana vėlu), galvosiu apie Zosę ir Jūratę, skambės man muzika, jūra oš, skaitysiu tavo laišką.

<sup>5</sup> Translation made from the Lithuanian version: Galvoju ir sapnuoju apie Jūratę.

<sup>6</sup> Translation made from the Lithuanian version: O dabar lekiu pas Kelpšą skambinti, nes „Jūratė“ neduoda man ramybės, nuo tada, kai ją gavau, jaučiuosi vėl žmogus ir be galo esu Zosei dėkingas [...].

<sup>7</sup> Translation made from the Lithuanian version: [...] dabar nuo to laiko, kai gavau siuntinį, esu beveik visados linksmas. Jūratė – neturi supratimo, kaip ją myliu ir nuolat apie ją galvoju [...] **jau turiu net truputį muzikos**, bet nė už ką Tau nepaskambinčiau, nes baisiai droviuosi. Norėčiau turėti bent prologo eskizą iki mūsų pasimatymo – mėnuo laiko! Taip mažai ir taip neaprepiamai ilgai!

“The Queen must be informed” is a **subject of the three-part fugue**, and the entry of the subject and at the same the appearance of (groups of choruses) should make a good impression, and this seems to be a good idea. (Highlighted by the author – R. P.; letter from St. Petersburg, 28 November 1908; cited from: Čiurlionis, 1973<sup>8</sup>).

The descriptions of music visions presented in Čiurlionis’ letters define the relief and graphics of music being created and improvised in the composer’s mind in a really picturesque way – a constant going from *The Depth of the Sea, a dark, gloomy introduction, and a dark hall* upwards because the *contours come to light gradually, every time there is more and more light*. In music these images are respectively embodied by “increasing” the chorus voices from lower timbres to 1st sopranos, and then the three-part fugue sounds, which can be understood from Čiurlionis’ thoughts as the culmination (see Example 2).

**Example 2.** Descriptions of music visions transposed into the graphics of constant going upwards

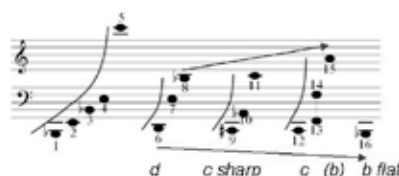


### Graphical analogies in the structure of Fugue

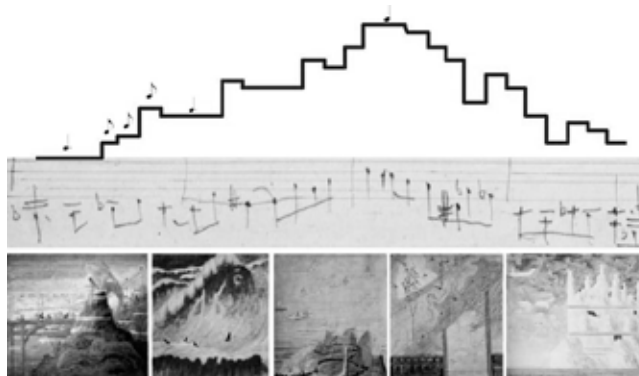
Since in these letters Čiurlionis mentions the fugue as a section at the beginning of the opera, the supposition is made that piano Fugue in B-flat minor was directly related to these visions. It is tried to improve with this in the following graphical and structural analysis of Fugue.

The Fugue in B-flat minor may be treated as the analogue of the creation of the world, and its musical relief as the symbolic rise from darkness to light – visual abstractions of the process of the Creation, even those of the “Creation of the World”. We should think that this is confirmed by a graphic analysis of the elements of the Fugue. For example, the same graphics of the upward curve (or wave) is characteristic of the subject of Fugue in B-flat minor, as well as the entry of the subject, that is, of the first notes of the subject introduced each time. For example, we see 4 upward going curves in the graphics of the entry of the subject (on the whole the subject is introduced 16 times, with their first sounds marked in the scheme), which we could relate to the waves of the sea, as though the allusion to the image of the depths of the sea described by Čiurlionis (see Example 3): following the first entry of the subject (1st octave *b-flat*) everything goes upwards: the second entry of the subject – *e* of the 2nd octave, the third entry of the subject – *b-flat*, the fourth entry of the subject – *e* of the 3rd octave until the pass of the fifth subject sounding in the inverse form – it starts going downwards from *c* of the 6th octave. The second wave – three passes of the subject: *d* of the 2nd octave, *e* of the 3rd octave, *b-flat* of the 3rd octave. The third wave: *c-sharp* of the 2nd octave, *a-flat* of the 2nd octave, *c* of the 4th octave. The fourth wave: *c* of the 2nd octave, *f* of the 2nd and 3rd octaves (two entries of the subject sound at a time), *a* of the 4th octave. And again we return to the starting point – *b-flat* of the 1st octave. As can be seen, the contours of the three “small” waves are not only consistently extended towards the outside. Furthermore, a chromatic shift downwards from *d* of the 2nd octave becomes pronounced in the reduced bass line: *d* – *c-sharp* – *c* – [then having missed *b*] – *b-flat*.

<sup>8</sup> Translation made from the Lithuanian version: *O dabar pakalbėkime apie „Jūrą“. [...] Turiu omeny Prologą. Noriu, kad įžanga į prologą, arba vadinamoji „Ouverture“, būtų tamsi, beveik niūri, keista ir fantastiška, kaip jūros gelmė. Galima net pavadinti „Jūros Gelmė“, ir turėtų būti (įžanga) atliekama tamsioje salėje. Antroje šios įžangos pusėje pakyla uždanga, bet yra tamsu ir beveik nieko nematyti. Palengva išryškėja šviesiausių aksesuarų kontūrai, pirmiausia didelės fantastinės jūros žvaigždės, keistų augalų, gintaro rūmų ir t. t. Viskas turi rastis palengva, šviesos kaskart daugiau – muzika seka šviesą ir tilsta. Prasideda lopšinės pobūdžio dainavimas: „Šlama vilneliai“ – kartojant tartum aidas Kastyčio dainavimas: „Myliu aš Jūrą“, ir vėl lopšinė, o paskui Vandens Mergelių choras, kurį sumaniau taip: pradeda altai ir pasirodo, paskui II sopranai ir taip pat pasirodo, o vėliau taip pat ir I sopranai. „Karalienei reik pranešti“ yra tribalsės fugos tema, o temų įstojimai ir tuo pat metu (choro grupių) pasirodymai turėtų padaryti gerą įspūdį, ir, atrodo, kad tai geras sumanymas.*

**Example 3.** Graphical analogies of subject's 16 entries that form in the shape of 4 waves

In the graphic scheme of the subject itself is one large wave with the ascent and the descent (see Example 4): the duration of the sounds is recorded in eight notes on the horizontal of the curve, and the tone intervals are recorded in half-tones on the vertical. Its relief corresponds with Čiurlionis' paintings (for example *The Prelude of the Angel*, 1909, Finale of *The Sonata of the Sea*, 1908, Allegro and Scherzo of *Summer Sonata*, 1908, *The Journey of the Prince III*, 1907, and so on). Another "wave" – going downwards – is the introduction/ prelude of five bars found in the first manuscript of the fugue, which later was refused by the composer. Here the composer limits himself to three pitches *a-c-sharp-f*, "played" with their colours in different registers of the piano by drawing a curve descending from the heights (see Example 5). All presented graphic analogies allow us to think that Fugue in B-flat minor was really related to Čiurlionis' visions of that time about the opera *Jūratė*.

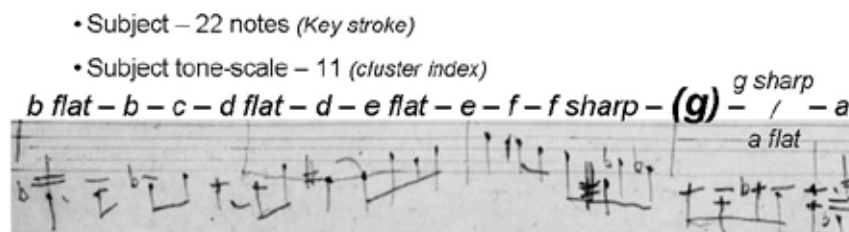
**Example 4.** Graphics of Fugue subject and analogues in the paintings by Čiurlionis**Example 5.** Descent in the right hand part of Fugue Preamble and the formation of triad

### Constructive manipulations with the numbers 11 and 22

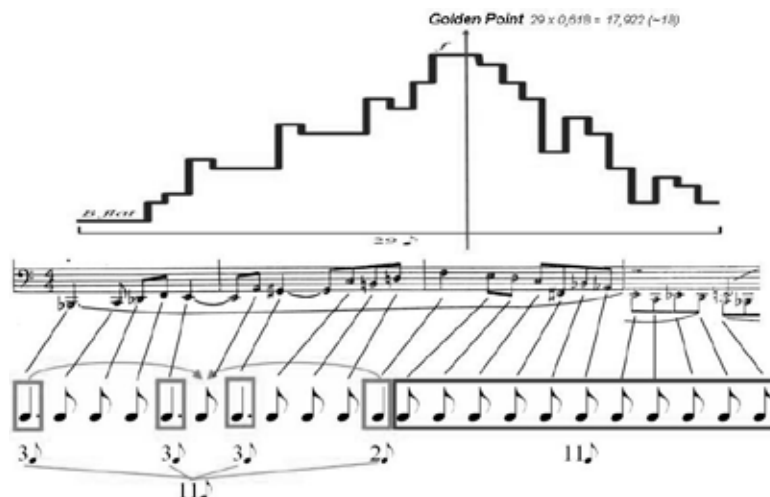
Having studied the structure of the subject and other parts of the compositional construction of the fugue, another line of regularities came to light, which led us to the supposition that the fugue was not only the beginning of the colour – graphic – emotional link with the planned opera and its images of the depths of the sea but also the example of a well-considered, rational and perhaps even calculated "construction" that was foreseen by the composer in advance.

The analysis presents some coincidences observed, which most probably are not accidental but might be Čiurlionis' deliberate manipulation with two numbers 11 and 22. For example, the theme consists of 22 notes, the tone sequence of the subject is made up of 11 tones (see Example 6). It may be stated that it was not accidental for Čiurlionis missed one sound *g* to have a complete chromatic scale. All in all, the subject is shown in the fugue 16 times but it is 11 times that the subject sounds in a full / whole exposition of 22 notes (in other cases – 11 or 18 tones). The duration of the subject is 29 eighths and its Golden Section is between the 17th and 18th eighth note ( $29 \text{ eighth notes} \times 0,618 = \text{notes } 17,922$ ). It was observed that the place of the 18th eighth note in the subject is significant. First, the Golden Section coincides exactly with the local culmination – the highest pitch of the whole subject – *f* of the 3rd octave. And this note is the 11th out of all 22 notes of the subject (see Example 7). Number 11 also emerges in the construction of the rhythmic picture of the subject: rhythmic symmetry is characteristic of the first group of 11 notes, which is “divided” into sections by the fourths – their total duration is 11 eighth notes, the second half of the subject moves on “monotonous” 11 eighths (see Example 7).

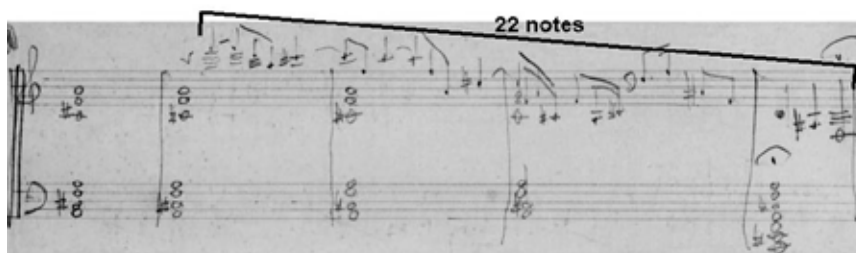
**Example 6.** Fugue subject and the constructive extension of numbers 11 and 22



**Example 7.** Fugue subject and the constructive extension of numbers 11 and 22

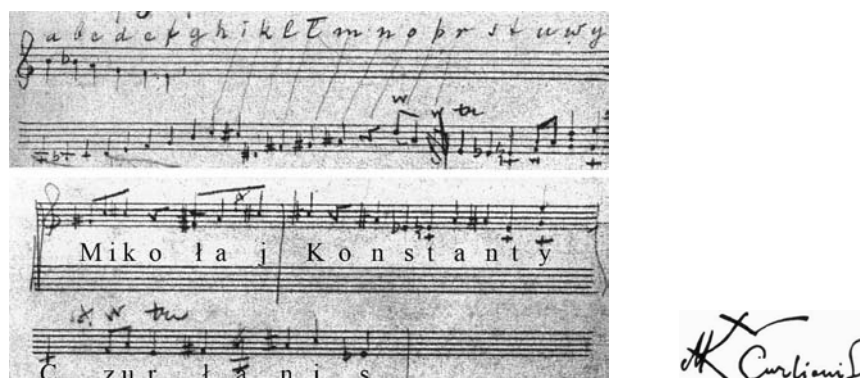


Let us go back to the preamble that Čiurlionis refused later: here the sound curve in the part for the right hand against the background of the increased triad chord is drawn downwards. All in all, there are 22 sounds again (see Example 8).

**Example 8.** Fugue preamble and the constructive extension of number 22

## Conclusions

The presented structural analysis of Fugue subject indicated the constructions of numbers 11 and 22. Supposedly composer made such manipulations consciously and the emerge of these numbers was not a bare action. It is possible that these digital signs reveal the meaning hidden behind them and envelop the fugue with a semantic train. The following question arises – what did the composer *want* to say? First, the speculation of the 22nd of September as Čiurlionis' birthday is rejected because according to the old calendar composer's birthday was on the 10th of September. Second, the assumption is made concerning the fact that Fugue in B-flat minor is Čiurlionis' last piano composition and symbolically reveals itself as a music autograph. Composer often signed as **MKČurlianis** (Lithuanian version) or **MKCzurlanis** (Polish version) and in both cases the number of letters is 11. It is most likely when we know Čiurlionis inclination for the language of symbols and ciphers, the alphabets of music and symbols created by him, and on the whole, his way of speaking in symbols, signs, links, images rather than in a direct speech, which is clearly seen in his letters, sketches and all creation (Example 9). Perhaps the meanings of numbers 11 and 22 are to be related to the opera *Jūratė*. An attempt to elucidate this issue is the objective of a further investigation.

**Example 9.** Čiurlionis autograph and music-letter alphabet (alphabet illustration from: Kučinskas, 2004, p. 84)

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## Santrauka

## Mikalojaus Konstantino Čiurlionio Fuga b-moll: struktūrinė ir semantinė analizė

Čiurlionio garsų pasaulis – turtingas XX a. pradžios kultūrinių kontekstų atspindys, įvairių tendencijų sintezė – suvienyta aplinka gyvenant Lietuvoje, Lenkijoje, Vokietijoje, Rusijoje, šio menininko akiratyje išsiskleidusi kūrybinių ieškojimų įvairiapusiškumu ir gausiu palikimu (šimtai muzikos kūrinių ir paveikslų, grafikos darbai, literatūros ir poezijos kūriniai, meninės fotografijos eksperimentai). Didžioji Čiurlionio muzikinės kūrybos dalis – originali fortepijoninė kūryba. Galima sakyti, ji žymi takoskyrą tarp ankstyvuojų laikotarpiu Čiurlioniui būdingesnių vėlyvojo romantizmo atgarsių ir kūrybiniuose sumanymuose gimstančio bei plėtojamo XX a. pradžios modernizmo su originaliais ekspresionistiniais, konstruktyviais bruožais.

Fuga b-moll – vienas paskutinių, reikšmingiausių Čiurlionio kūrinių, kataloge nurodoma VL 345, buvo kuriama 1908–1909 m. Tačiau fuga ne tik simboliškai vainikuoja kūrybinį kelią, bet kartu ir vizionieriška, vienas pirmų Lietuvos moderniosios muzikos pavyzdžių greta kitų Čiurlionio vėlyvųjų kūrinių fortepijonui, kuriuose supinami tautiniai motyvai su serijine technika, konstruktyviu ostinato naudojimu.

Straipsnyje pristatoma Fugos b-moll struktūrinė ir semantinė analizė. Pirma, remiantis Čiurlionio laiškais, rašytais iš Sankt Peterburgo 1908 m. lapkritį, svarstoma apie kompozitorių supusios aplinkos, patirtų įvykių įtaką kūrybiniam procesui. Kaip tik tuo metu jo paveikslai sulaukė pirmojo tarptautinio pripažinimo, jo muziką pradėta atlikti šiuolaikinės muzikos vakaruose (*Soirées of Contemporary Music*). Fuga b-moll buvo Čiurlionio vidinio pakylėjimo, meninės satisfakcijos ir didžiulių ambicijų, susijusių su jo operos „Jūratė“ (kuriai libretą kūrė Sofija) planais, liudininke. Antra, kadangi laiškuose Čiurlionis užsimena apie fugą kaip atkarpą operos pradžioje, daroma prielaida, kad fortepijoninė Fuga b-moll tiesiogiai susijusi su šiomis vizijomis. Laiškų ištraukose sutinkami muzikinių vizijų aprašymai sugestionuoja vaizdinius sprendinius – kylančios kreivės grafiką, kurios kontūrai įžvelgiami ir Fugos b-moll struktūriniuose parametruose: temos grafinėje schemoje matyti banga su pakilimu ir nusileidimu; išrašius visų 16 temos įstojimų po pirmąjį garsą išryškėja 4 į viršų kylančios kreivės; besileidžianti žemyn banga formuoja fugos rankraštyje išlikusios penkių taktų įžangos reljefą. Trečia, keliama prielaida, kad fuga yra racionalaus, gal net apskaičiuoto, iš anksto numatyto kompozitoriaus „konstravimo“ muzikoje pavyzdys. Atlikus struktūrinę fugos temos ir rankraštyje išlikusio preliudo analizę, buvo nustatytas galbūt sąmoningas Čiurlionio manipuliavimas dviem skaičiais 11 ir 22: temą sudaro 22 garsai; garsaeilė – 11 garsų; 11 kartų tema fugoje nuskamba pilnu pavidalu (viso 16 temos pravedimų); Aukso pjūvis temos struktūroje yra 11-as temos garsas; temos ritminis piešinys skaidomas į dvi atkarpas, antroje – „monotoniškas“ 11 aštuntinių judėjimas; fugos įžangoje dešinės rankos partijoje iš viso skamba 22 garsai. Keliama prielaida, kad šie skaitmeniniai ženklai skleidžia už jų slypinčias prasmes, pavyzdžiui, kaip Čiurlionio muzikinis autografas, dažnai pasirašytas kaip *MKČurlianis/ MKCzurlanis*, abiem atvejais raidžių – 11. Prielaida, kad skaičių 11 ir 22 prasmės sietinos su opera „Jūratė“, reikalauja detalesnio tyrimo. Tačiau tai labai tikėtina, žinant Čiurlionio polinkį į simbolinę kalbą, jo susikurtas muzikines, simbolių abėcėles, jam pačiam būdingą kalbėjimą ne tiesiogine kalba, bet simboliais, ženklais, sąsajomis, vaizdiniais, kas matyti ir jo laiškuose.

## Musical Archetypes in M. K. Čiurlionis' Cycles

A cyclic thinking characteristic of M. K. Čiurlionis vividly reveals itself both in his art and musical works. At least half of his painted works make up cycles, e. g. *Creation of the World*, *The Zodiac*, *Sonata of the Stars*, *Fantasy: Prelude, Fugue, Finale* and a great number of others. A considerable part of the composer's musical autographs (nearly half of them) form multimovement cycles. However, different from his paintings, the composer did not entitle his musical cycles. Partly it should be associated with the peculiarities of his creative process.

The peculiarities of Čiurlionis' creative process – spontaneity, intensity as well as the manner of writing down his works – incompleteness, fragmentariness and leaving his compositions untitled – determined the fact that a great number of his multimovement works and cycles have remained unidentified until the present time.

Within his life Čiurlionis wrote a number spontaneous cycles.

The creation of the composer's cycles should be associated not only with the spontaneous origin of his creative process but also with structural musical archetypes. Binary archetypes in ancient Lithuanian music – *sutartinės* (polyphonic songs) and monodies – were not sufficiently explored by a musical theory, moreover, universally acknowledged.

### Examples 1, 2: Sutartinės

Ex.1 [SS18]

Ex.1a

Ex.2 [SS4]

Ex.2a

In these examples one can clearly hear polarised blocks of thirds at a second both in *sutartinės* (Ex. 1a, 2a) and monodies (Ex. 3a–5a).

### Examples 3–5: Monodies

Ex.3 [ČLFM 309]

Ex.3a

Ex.4 [ČLFM 301]

Ex.4a

Ex.5 [ČLFM 8]

Ex.5a

Čiurlionis might have hardly heard *sutartinės* because they were started to be published as early as 1910. Therefore, he has most likely adopted a binary principle from monody.

Čiurlionis, however, guided by the intuition of a genius, based his multimovement musical cycles on the archetypal logic. It goes without saying that there lacked theoretical concepts for the entitling of his spontaneous cycles. Incidentally, these cycles (the author of the report has established the composer's 16 unindented cycles) have not been, indeed, analyzed for a century. It should be, however, mentioned that one can find in the composer's anonymous creation of musical cycles one entitled multimovement cycle – *The Sea. The Cycle of Small Landscapes* (Jūra I, II, III) (The Sea I, II, III).

**JŪRA      THE SEA. CYCLE OF  
MAŽŲ PEIZAŽŲ CIKLAS      SMALL LANDSCAPES**

**I.      VL. 317(a) (1908)**

*Moderato e liberamente*

----- < ... >



## II.

VL 317(b) (1908)

*Andante*

*p* *pp* *pp* *p* *meno p* *legg.* *mf*

JP 107

## III.

VL 317(c) (1908)

*Allegro impetuoso*

*mf* *cresc.* *string.* *sul basso* *f* *8va*

< ... >

## III.

VL. 317(c) (1908)

*Allegro impetuoso*

*mf*

*string.*

*sul basso*

*f*

*(sim. alla prima)*

*f*

*ff*

< ... >

< ... >

< ... >

The composer's entitled cycle is first of all interesting due to the fact that its all three movements are based on a binary archetype. It would be difficult to explain the structure of this work only on the basis of thematic, harmonic and key relationships. However, archetypal structures of binarics can be rather easily retraced. The cycle's lateral movements are based on the turning logic of the polar sounding blocks, interpreting the medial movement as an axis of this mirror reflexion.

## Scheme:

<p>Movement I</p> <p>Blocks: + / -</p> <p>measures: 1    9    12</p>	<p>Movement III</p> <p>Blocks: - / +</p> <p>m.: 4    9    17</p>
<p>Movement II</p> <p>Blocks: + / -</p> <p>m.: 1    7    8</p>	

The cycle *Sea* for piano was written in the late period of his creative process (in 1908), therefore, it can be for the sake of evidence compared to late unidentified cycles (i. e. UC XVI).

Let us have a look at incipients I, II and III of this cycle's movements (Incipients 291–293, DK)

<b>Movements:</b>	<b>I</b>	<b>II</b>	<b>III</b>
<b>Keys:</b>	<b>D minor</b>	<b>B flat minor</b>	<b>C major</b>

Here we can see an archetypal plan of the keys between the cycle's movements.

It follows that the composer archetypically (polarly, binarically) structured a cyclic form of his multi-movement compositions in the entitled multimovement cycle *The Sea*. The similar archetypal structuring is also typical of untitled, spontaneous cycles.

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### Santrauka

#### Muzikos archetipai M. K. Čiurlionio cikluose

M. K. Čiurlioniui būdingas ciklinis mąstymas, kuris ryškiai atsiskleidžia tiek dailės, tiek muzikos kūryboje. Bent pusė jo nutapytų paveikslų sudaro ciklus, kaip antai „Pasaulio sutvėrimas“, „Zodiakas“, „Žvaigždžių sonata“, „Fantazija: Preludai, Fuga, Finalas“ ir daugelis kitų. Nemaža dalis (apie pusę) kompozitoriaus muzikos autografų susidėsto į daugiadalius ciklus. Tačiau, skirtingai nuo paveikslų, muzikos ciklų kompozitorius neįvardijo. Tai susiję ne vien su spontanine jo kūrybinio proceso prigimtimi, tačiau ir su struktūriniais muzikos archetipais. Muzikos archetipai, glūdintys senojoje lietuvių muzikoje – sutartinėse ir monodijose, to meto muzikos teorijos nebuvo pakankamai ištirti, juolab visuotinai pripažinti.

Čiurlionis, vedamas genialios intuicijos, pagrindė savo daugiadalius muzikos ciklus archetipų logika. Suprantama, tuo metu trūko teorinių sąvokų jo sukurtiems spontaniniams ciklams įvardyti. Tad šie ciklai (pranešimo autorius nustatė 16-ika neatpažintų kompozitoriaus ciklų) išties šimtmetį nebuvo tyrinėjami. Iš esmės anoniminėje kompozitoriaus muzikos ciklų kūryboje randame ir vieną įvardytą daugiadalį ciklą „Marios. Mažų peizažų ciklas“. Jis pirmiausia įdomus tuo, kad visos trys jo dalys yra pagrįstos binariniu archetipu. Šio ciklo struktūrą būtų keblu paaiškinti remiantis vien teminiais, harmoniniais ir tonaciniais ryšiais. Tačiau archetipinės binarikos struktūros palyginti nesunkiai atsekamos. Ciklo kraštinės dalys pagrįstos poliarių skambesio lyčių atgręžimo logika, vidurinę dalį traktuojant kaip šio veidrodinio atspindžio ašį. „Marių“ ciklas fortepijonui, parašytas vėlyvajame kūrybos tarpsnyje (1908 m.), tad jį akivaizdumo dėlei galime palyginti su vėlyvaisiais neatpažintais ciklais (pvz., NC XVI).

Kompozitorius archetipiškai (poliariai, binariškai) struktūravo savo daugiadalių kompozicijų ciklinę formą neįvardytuose, spontaniniuose cikluose (plačiau žr. autoriaus monografiją „Neatpažinti Mikalojaus Konstantino Čiurlionio muzikos ciklai“). Panašus archetipinis struktūravimas būdingas taip pat ir vieninteliui įvardytam daugiadaliui ciklui „Marios“.



## II

### **TAUTINĖS ROMANTINĖS MUZIKOS KOMPONAVIMO AUTENTIKA LAIKMEČIO IR GEOGRAFIJOS DIMENSIJOSE**

#### ***THE AUTHENTIC NATIONAL ROMANTIC MUSIC COMPOSING IN GEOGRAPHICAL AND TIME DIMENSIONS***

Markos Lekkas / 38

Kalliopi Stiga, Evangelia Kopsalidou / 48

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## **Towards a Vernacular Sonata [?]**

Accepting the preposition that “authentic cultural nationality” is possible, a hinted practical supposition of “unauthentic” is insinuated, lurking in the dark or straight out in the open, detectable by both, comparison and definition. The unauthentic of an insecure art, plowing through the centuries, constantly seeking reassurance from the mirror for the unattainable cardinal points of its own timid and indefinable existence.

In the mean time, from – the national French musical affairs minister by artificial cultural insemination– Jean-Baptiste Lully, expressing the French idiom, which was later exported to Germany, to the intangible Claude Debussy, the collateral artifact of the Commune of 1871, whose curious mind guided him to exotic lands instead, the French kept penetrating with sweet melodies, novelties and theoretical treatises the ears and minds – perhaps the souls too – of Europe, making the world – from Potsdam to Drottningholm and Dorpat to Saint Petersburg – the cultural suburb of Paris, which not even the industrious and factual Mikhail Kutuzov was able to successfully repel.

Having already absorbed in its enormous belly the Persian Kings and Greek heroes of Gluck and Handel along with the colonial curiosities of Gioachino Rossini and the Hungarian subtleties of Johannes Brahms, Europe completed the mosaic all the way to the 20th century with exotic fauns and Russian rites, hinting at the unspoken, albeit inevitable truth, that that which for one is national, could be exotic for the other.

In this way the cultural cloth of Europe’s existence has been embroidered with endless tales where ironically the East has kept feeding the indecipherable infatuational appetite of the West, sometimes reaping the east-of-the-west and other times the east-of-the-east as in the thousand and one nights of Rimsky-Korsakov, without realizing that going constantly towards the east one is bound to meet the west and at the end all roads, which do not lead to God, lead to Paris.

### **Noble drifters and dress fashion victims**

After one of the products of the industrial revolution, the guillotine, fell into the wrong hands, many of the nobles of France found themselves crossing the channel, constituting the first high class émigrés of the continent. Leaving in deep night in peasant disguise, during the aftermath of the French revolution could thus be considered equivalent to noble status.

In this manner, the dream of the peasants to be wearing the nobles’ garments one day becoming virtual aristocrats, had been turned around and a peasant garment was worth more than one could imagine, making all classes having similar dress preferences. Even the Versailles residents brought their taste in line with the dress code of the year in June of 1791, attempting a tour of rural France, before they were caught and brought back to Paris in sheer humiliation. In this manner the poor man’s clothes had been the official life-jacket of the French aristocracy, indispensable part of the nobles’ wardrobe ready for any crisis, for the circumstances or the day of its next use, were highly unpredictable.

### **The virtual Orangerie, Style galant reincarnation**

Except for the purely utilitarian folk garments, nobility frequently found itself curious to try different things lying around in the attic of the normal folk. From early on, they had developed a gravitational pull towards the provincial landscape and its fauna, [including people] which was turned inventively into gardens and soon became the virtual background of their portraits in front of trees and cattle, near the brook.

The same stood true about the architecture, Friedrich the Great of Prussia designed almost everything in Sans Souci and Friedrich Wilhelm II his nephew designed the first floor of his palace, the architect was there to fill in the gaps and take care of the formalities. From there on it was only one step away from designing everything the imagination could hold.

Already as early as 1600 King Henri IV<sup>1</sup> had thought of himself as Hercules killing the beast, which not only had as many of its nine heads as the picture could handle, had also been invited inside the palace and

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<sup>1</sup> Henri IV (1553-1610) King of Navarra and later of France.

although it had been a water beast, was depicted having wings, providing stunning evidence of the emerging rococo *mise en scene*, for rococo was not an era but a condition of the mind and therefore all could happen anywhere, any time.

The Rococo style of depiction had begun; it was just a matter of time for the word to follow.

Ironically Henri IV although strong enough to slay the virtual multi-headed beast in stern composure, was unable to save his own real head,<sup>2</sup> the day after the coronation of his Medici wife Marie. Marie had later Rubens depicting her own life into a series of 24 portraits of enormous dimensions, some as large as 3x4 meters, creating perhaps the first and biggest in size, personal album of all times.

It is Paris in the early 1600s and the era in which the aristocracy fantasizes extrovertly about its own image in sheer sublime bliss, had come.

In this sense, the orangerie of most northern palaces was not an interior heated garden but the desire of the nobles defying the impossible, an elixir through which dreams came true, where the exotic plants were just the paradigm and therefore could be possible to be extended, including equally landscapes and furniture, dances and rhythms, turned into style galant sophisticated inventions of the mind, where fantasy had defied and overtaken Nature.

Thus Antoinette asked for a new garden in which she could immediately sit under the trees, so she ordered fully grown-up trees while Potsdam had already depicted the planting of such trees in paintings, recording their deeds for eternity to look and marvel, unable to see neither the futility nor the appropriation, since the raw meaning had not been part of their world. As for virtual meaning, it had been the potion of their existence, without which life would be unbearable.



King Henri IV as Hercules slaying the Lernean Hydra, constituting one of the earliest virtual Rococo style depictions, soon to be followed by almost every member of the French palace.

### The other side of the border

Sebastian List, the grandfather of Franz, emigrated from Germany across the border to Raiding, a small place in Hungary with over 55% of German population. The List household looking over the hills could see Hungary on one side and Germany on the other, and looking at the streets could see more Germans than anything else.

Thus, when young Franz Liszt reached the age of 12, it was time for him to be transferred to the market side of the border, where the new species, the audience in a desperate attempt to find a place in eternity, was getting involved in the arts, able for a small fee to buy the status of a dedicatee, becoming part of the creation process. Their way was not per se the creation itself, although several times they tried their hands on it, but being – or thinking of themselves as – the cradle inside which composers, painters and poets were fed the incentive to produce the art of their time. Inside this social apparatus the audience were not only the benefactors but also the theme and the subject matter of this art, which was taking place unmistakably in their presence and consent.

That was the world, which the boy Franz Liszt from across the border was about to enter, wrapped inside the adjunct “Hungarian”, which was there to give exotic flavour rather than cultural meaning. In any case his cultural status was negligible, first came the distance his fingers could travel on the keyboard in the course of the evening.

Thus, little Franz ended up in Paris where, being non-French was refused admittance to the conservatoire. In a few years he would be an inter-salon citizen who needed be nothing he did not wish, in order to enter anywhere. Going back to Hungary in 1859 addressed his audience in French with the memorable phrase *Je suis Hongrois*, probably not because he knew no Hungarian to utter the simple phrase but because he had been accustomed to the brand of Hungarians who preferred to speak and consume art in the French manner.<sup>3</sup>

<sup>2</sup> Even more ironically his head had been actually lost from 1793 when it was removed until 2010 when it was discovered and put back with the rest of his body in the Saint Dennis Cathedral.

<sup>3</sup> The claim that Liszt knew no Hungarian – even though his home language was German – does not stand on solid ground, for he had a proven extraordinary memory, being able to play entire programmes by any composer at the spot and learned French within months, therefore he was also capable of picking the street language of the town he grew up in. A possible reason could lie in the general resentment to the imposition of the Hungarian language to all ethnic groups in Hungary around 1790, which made them resist its use.

### Hearing the nightingale

At the same time, Jenny Lind from Stockholm, the Swedish nightingale, joined the work force according to the industrial revolution principles of child labour, having had her first accident in the rococo fast track before the age of twelve. When she recovered she started again, this time capturing the hearts of Europe, posing the eternal question of their existence, which demanded an answer to relieve the aristocracy from its deep contemplation and agony: had virtuous Amina been visiting the bedroom of a man sleepwalking or not?<sup>4</sup>

Art in the rococo mind had become the social window through which one could watch – without being blamed – all that was prohibited. Thus, it was put on stage and flooded with lights, thrown into common view, while its audience was watching from the dark.

The service Jenny provided therefore to her audience was far greater than her actual singing, this is why: “*Those that could not afford to buy a ticket would stand for hours by the stage door just to see her pass*”<sup>5</sup> making one wonder about their need to be engaged in the optical perception of an acoustical phenomenon, to look at a singer they had never heard singing, pass by.

Her image had by far surpassed the ploys of her voice, for what they were offered was much more elevating for their spirit and soul, to which even the “Grandmother of Europe” Victoria of England had indulged in. The frugal observation of one or two critics that her low notes were at times getting out of tune, seemed insignificant, for who can blame a nightingale for the way she sings?

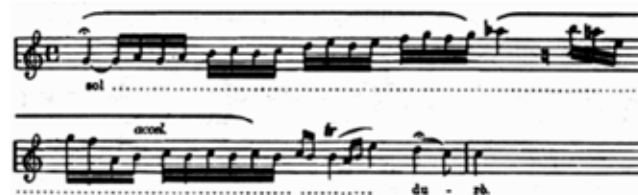
Her present to the world was the mental practice of somnambulism, in which virtue could stay intact, allowing all the sinful desires to pass through the sieve without blemish, creating the new species of human, one of virtuous mind with a sinful heart. Thus she gave them the alibi that sinful thoughts were no longer products of the mind but involuntary leaps of the heart. The time was ripe and in 1856 Amalia Freud gave birth to a boy called Sigmund...

When Amina stepped on the stage – uncertain of whether she was a poor girl or had been replaced by the idolic substitute of a grand soprano enacting the secret desires of her audience – left behind the music of Bellini and sung her own version of the arias, a fact immediately recorded in the music journals not as an infringement but as an elegant reincarnation of the original music. Again, who could blame a sleepwalking nightingale?

**Example 1a.** Sonnambula *Ah! Non credea*, Bellini's score



**Example 1b.** Sonnambula *Ah! Non credea*, the celebrated intervention of Jenny Lind.



<sup>4</sup> Bellini, *La Sonnambula*, 1831.

<sup>5</sup> Rogers, 1946: 440.



Immediately the books on Jenny Lind published her version, which was the only version her audience had actually known. In this respect the prone to deception audience had the opportunity to experience the recording of the music they had heard to eternity, turning the sweet moment of their meeting together into history. Bellini's music had just been the vehicle through which that meeting had occurred. Thus the triumph of the performer in matters of composition had not been a case solely idiomatic to Neapolitan number-opera, but a more ecumenical matter, the handling of which was a preeminent way of understanding the world, using the divine right to use the music as fit. In this way, the composer was disposable representing an abstract entity, one the audience could not relate to in human terms, while the performers were there, offering their own self as indispensable part of the music, in the same manner salespeople attach their mannerism to the essence of the product. In return the audience would show its gratitude towards the stage healers of their souls, for touching in the dark the inner strings of their existence by inviting them to consume their performance on stage and sometimes their real life misfortunes. It was the time when the castrato production line was reaching its peak, being in ultimatum demand, until the state-law had to step in, in 1870, prohibiting the practice, depriving thus the music-loving audience of its noble pursuit of artistic bliss.

For Rococo has not been the stroke of a pencil or the turn of the figure nor it is born on paper or canvas, it is a deep conviction of oneself, born inside the mind, with an also deep sense of voyeurism for the lives of the others. It is a bank from where one can borrow a personal fiction to dress their lives with, lending at a small, insignificant rate, operating at the highest customer discretion: no one would ever find out about their inner desires.

### Coming from the eastern provinces

Nikolas the son of François Chopin, given a "biographical" Polish ancestry to sooth the long wounded pride of the Poles,<sup>6</sup> was born in 1771 in Lorraine, part of Francia Orientalis an area with lingual, cultural and economical diversity for more than 800 years. Two years before the French revolution, at the age of 17, Nikolas, whose street language would have been the dialect of Ventadorn and Marcabru, set for Warsaw where he changed his name to Szopen and – being cultivated himself – taught French, "the second language of the nobility" to the cultivated Poles there.

*Love of show is another very striking trait in the character of the Poles. It struggles to manifest itself among the poor, causes the curious mixture of splendour and shabbiness among the better-situated people, and gives rise to the greatest extravagances among the wealthy. If we may believe the chroniclers and poets, the entertainments of the Polish magnates must have often vied with the marvelous feasts of imperial Rome.<sup>7</sup>*

His son Frederick Francois, born at the beginning of 1810, was brought up inside a French-speaking household, being associated mostly with the nobility of the city, absorbing its values and habits as indispensable part of his upbringing.

Chopin's early introduction into aristocratic society and constant intercourse with the aristocracy is an item of his education, which must not be considered as of subordinate importance. More than almost any other of his early disciplines, it formed his tastes, or at least strongly assisted in developing certain inborn traits of his nature, and in doing this influenced his entire moral and artistic character.<sup>8</sup>

Although the guillotine had claimed some sixteen thousand nobles within a single year,<sup>9</sup> when Chopin arrived in Paris there had remained enough nobility slipping from one salon to the next, considering themselves the driving force behind artistic creativity.

Being themselves real life characters inside their own verismo opera, having to be ready at any time to run for their lives across the border or across the channel, they needed a dream to live in, in order to forget what their lives had come to, so they needed a fantasy to inhabit, inside which they would be safe and not be reminded of the humiliating and despised life-jacket waiting for them in the closet.

<sup>6</sup> Early biographers presented a Polish family connection based more on "belief" and less on evidence.

<sup>7</sup> Niecks, 1888: 10.

<sup>8</sup> Niecks, 1888: 33.

<sup>9</sup> 5 September 1793, to 28 July 1794.

Pushing their way in, they developed a taste for young artists, a neoclassical artistic pedophilia, bringing the stamina of the young boys and girls to its border of collapse, filling in this manner the cold nights of northern Europe, waiting for the high E flats and the bravura passages to sparkle and lighten the sky of their existence, which had become one of a real-time witness.

They were there when little Jenny Lind broke down and could no longer sing, they were also there when she took their hand, leading them into deep fantasy, turning them into fiction, creating the virtual mythology of their – otherwise thin coated – world.

Frederick on the other hand was way too innocent, or way too reserved for all this. For this reason after he survived the Polonaises of his early childhood and the Warsaw salon exposure, he stuck to his music, the only means of expression he understood, trying to stay away from all trouble, knowing from very early that his death had been already en route. Franz Liszt, somewhat more prone to indulgence, would not hesitate to wear the Hungarian sword he was given as a present on stage, reminding his audience of their rights upon himself, he was theirs, for they had created him. In return he would receive a license to possess an indefinite number of mistresses, and a life of Roman dimensions, where another dark creation of theirs, the urban fairy Lola Montez had her habitat too. Later in life when all seemed too futile and frugal, Lola Montez would be seen limping in the streets of New York with an early stroke attached to her bio, meeting the romantic prophecy of early death, while Liszt would turn to God, for Sigmund Freud was no more than just a boy at the time.

### **The corporate folklore of the Rococo**

#### **Polonaise made in Leipzig**

Thus, in 1831 Frederick arrived in Paris carrying with him national presents for the capital, Polonaises and Mazurkas, little souvenirs from the people of Poland.

Germany however was already ahead of its time, Johann Sebastian had provided as early as the Cöthen years three Polonaises, in the first Brandenburg Concerto, the second Orchestral Suite and – ironically – in the “French” suite No. 6, while little Clara Wieck was performing her own home made Polonaises, picked up by ear in the local salons.

Germany was importing virtual dreams from Paris and artistic curiosities from its eastern cultural provinces in Hungary and Poland. When imports from the provinces were not enough to satisfy the appetite for folklore of the local market, Robert Schumann would provide pieces in an undefined folk idiom<sup>10</sup> and Johannes Brahms, Hungarian dances, picked by ear at the taverns in the port of Hamburg late at night. This was not ethnological mission, it was the need of the aristocracy to try new things; any imitation would be welcomed so long as the collective pathos was brought forward, the objective was entertainment, not artistic purity.

Then when in 1859 Franz Liszt in ardent naivety made a study of gypsy Hungarian music, which proved to be nothing more than popular pieces modified by the gypsy musicians, for use in the local cafes, no one became alarmed by the fact.<sup>11</sup> On the contrary they treated any such music in the same fashion they had been treating the exotic plants of the orangerie, the only virtue of which had most of the time been their rarity and foreignness. According to the custom, the virtual folklore pieces, taken as spoils, were immediately collected and handed over to the proper servants for further attendance, brought out from time to time for a selective, intimate public exhibition, becoming the vehicle that demonstrated the exquisite taste for the unusual, nobles had been famous for. The pieces were mostly drawn from the cultural meadows of the eastern provinces, which kept providing tirelessly the cultural metropolis with local novelties and curiosities.

Thus when Frederick Chopin stepped his foot in Paris in early 1831, little Clara Wieck of 12, from Leipzig was already performing the four Polonaises op. 1 she had composed herself the previous year.

<sup>10</sup> Fünf Stücke im Volkston op. 102 for cello and piano

<sup>11</sup> The Gypsies and their Music in Hungary, 1859

**Example 2.** Clara Wieck, *Quatre Polonaises pour le Piano*, op. 1.1 (1830)<sup>12</sup>

The Polonaise of Clara is obviously the product of instruction, as both the rhythmic pattern [x] and the appoggiatura landing on the second beat are set carefully to match each other in complementary two-bar phrases, in order to make clear the dance pattern intended, insinuating the scholarly intervention of Friedrich Wieck.

The rhythm of the Polonaise has been a confusing issue, as it appears to follow a one-measure pattern given as [ ♩ ] which negates itself in terms of structure as it is not resolving properly.

The corrected version [ ♩ ] on the other hand is metrically complete, defies however the supposed ending on the second beat. In this respect, Clara Wieck's version (Ex. 2) gives the solution that the Polonaise is made not from one but a two-measure pattern, the second measure of which ends on the second beat:



containing possibly an anacrusis at the beginning as it is suggested in Michal Oginski's Polonaise which had either been written in 1794 or 1820, depending on other people's politics.

**Example 3.** Oginski, *Polonez*

thus the Polonaise two-measure pattern could even be:



Clara was perhaps too young to be aware of what a Polonaise really was, she possibly knew nothing about Poland either. She knew France however and Paris and a year later would take her German Polonaises there in front of an audience nurtured by Sigismond Thalberg and Henri Herz, the main representatives of the corporate Rococo style, who kept shaping the taste of their aristocratic audience, after having shaped themselves to the taste of the confederation of European salons. In this manner the Polonaise had been everywhere from Paris to Leipzig, and Stockholm to Saint Petersburg where the German princess exported as Sophie-Friederike of Anhalt-Zerbst, was imported in Russia as Ekaterina Alexeevna to play German politics with the Russians so Friedrich of Prussia could win the seven-year war.<sup>13</sup> In her new role she would open the cultural border for the free circulation of the Polonaise between Poland and Russia, by installing her former lover Stanislaw Poniatowsky to the Polish throne by way of a military coup in 1764, leading to the 1795 partition initiated by herself and Friedrich.

In her palace Ivan Khandoshkin, the virtuoso violinist and teacher of her assassinated husband Peter III, loyal to the European practice collected a number of Russian tunes to use as improvised material for variations in *stile brillante*, which he published around 1783 along with three solo sonatas for violin. Keeping with the tradition, his first name on the cover appeared as *Antoine* and all titles were in French.

<sup>12</sup> As expected, according to the protocol, the titles are in French.

<sup>13</sup> Friedrich II was the initiator of the princely exportation to Russia, hence a bigger than life portrait of Ekaterina has been placed in the Neue Palais in Potsdam.

### Faking a Polonaise

After travelling through the courts of Europe, being grinded in the cultural mills of the omnivorous Rococo, the Polonaise returned to Poland, this time with French spelling and pronunciation. Musical journalism seems uncertain about the details and as to whether it either lost its character or gained a new one. As expected it never returned to the Polish villages, for it had collected so much culture, purpose and sophistication that made it incompatible with its original use; if anyone could be found to testify about.

The folk polonez was adopted by the 17th century Polish nobility, which transformed it into a more sophisticated dance, suitable for their refined, cultured courts.<sup>14</sup>

Thus, in the course of time there was a Polonaise for everyone, each one however was destined to have their own brand. Peasants were given one in the form of patriotic songs of uprising, each time their masters sided with one empire against another, nobles in the shape of gay, entertaining ceremonies, Russians got it stuck inadvertently into their national anthem for 44 years,<sup>15</sup> while salons got a version suitable to cultivated taste, widening their horizon of tactful entertainment, with unspeakable at times impact for the inner self, as described below in ardent realism.

...the dance began to assume a heightened emotional quality with contrasts between noble majesty and heartfelt melancholy.<sup>16</sup>

As strange as it may seem, there appears to be not much of an account testifying that the folk Polonez ever existed as such. Also its dance movements hardly suggest that it ever belonged to the peasants, and Poland was indeed inhabited by peasants. William Coxe who travelled there in 1778 gives an account of the assumed inventors of the Polonez, the 'uncultivated' Poles:

The Polish peasants are cringing and servile in their expressions of respect; they bowed down to the ground; took off their hats or caps and held them in their hands till we were out of sight; stopped their carts on the first glimpse of our carriage; in short, their whole behaviour gave evident symptoms of the abject servitude under which they groaned.<sup>17</sup>

The Polonaise had been wrapped so much in elegance and polite bows in the salons of Europe that nothing on it reminded of its supposed old character, it had now become just a dance, even less; just a rhythm. The people of Poland had stood watching their noble masters dancing the Polonaise and the Mazurka while they had to serve them in porcelain plates and kitchenware made in Limoges and Saint Petersburg, that they had forgotten the origins and the meaning of the dances, if there was supposed to be one.

Frederick Chopin having lived in Saxon and Kazimierz palaces from the age of seven months, had possibly never spoken to a Polish peasant and if he saw one it would have been through the frame of the coach window, in many respects in the same way that William Coxe saw them, lacking probably the acute observational focus of Coxe.

In the meantime the social cloth of Poland had been weaved with two distinct elements,

*A nobleman was on his estate prosecutor as well as judge, [...] and whilst the nobleman enjoyed these high privileges, [...] the peasant was quite at the mercy of the privileged class, and his master could do with him pretty much as he liked, whipping and selling not excepted, nor did killing cost more than a fine of a few shillings".<sup>18</sup>*

Meanwhile the salons of Poland eager to catch-up with the Cosmopolis, were importing the new curiosity from Paris, the Quadrille, while Maria Szymanowska (1789–1831) after having given mostly private piano concerts in many cities of Europe, moved her entire salon to Saint Petersburg in 1828, carrying along subtleties

<sup>14</sup> Polonaise. *New Grove On Line* (Oxford UP, 2011).

<sup>15</sup> The military Polonaise *Grom pobedy* (Thunder of victory) written in 1791 to celebrate the victory over the Turks, became Russia's national anthem until 1833. It was written by Oginski's teacher, Osip Kozlovsky who also wrote a number of Polonaises.

<sup>16</sup> Polonaise. *New Grove On Line* (Oxford UP, 2011).

<sup>17</sup> Coxe, 1788: 347.

<sup>18</sup> Niecks, 1890 : 7.

from England and France to the Peterhof until her death in 1831. Three years later in 1834, Adam Mickiewicz the husband of her daughter, living in exile in Paris was writing the epic *Pan Tadeusz* describing the 1811 struggles of greater Poland – Lithuania to create a face of its own, with the noble masters setting the rules. Ironically he describes the time when Szymanowska was scanning the salons of Europe playing Polonaises, Valses, Anglaises and Cotillons, whereas Napoleon was getting ready to collect peasants from the crop-fields of Poland and Lithuania, whom he would leave dead behind in the battle-fields of Russia in the next year, before retreating, spreading typhus and death in the villages along the route, all the way from Moscow to Paris.

Little boy Chopin unaware of all, according to the industrial revolution protocol, wrote his first Polonaise [G minor] in 1817, at the age of seven, copying not the taverns and village squares but specimens from Mozart and Beethoven given to him by his Czech teacher Wojciech Ziwny, who had been educated in Bohemia. His other source was his own Polish salon habitat, where he learned the music of Michal Kleofas Oginsky (1765–1833) and Maria Szymanowska both of whom had established the style of the so-called ‘Polish sentimentalism’.<sup>19</sup> It is worth noting that in the 18 Dances of Szymanowska<sup>20</sup> four are Polonaises, two Mazurkas, four Anglaises and nine French (four Valses, two Contredanses, two Quadrilles and one Cotillon) all with French titles, supporting the idea that a European salon-to-salon internet had been in existence, oblivious to ethnic and cultural borders.<sup>21</sup>

On November 1, 1830 Chopin sets for Vienna in the company of his friend Titus Woyciechowski and ten days later they are in Dresden where they heard of the *November Uprising* in Warsaw against Russia. On November 30, one day after it started, Titus returns to Poland to join the revolution while Chopin, leaving the revolutions behind, in early 1831 reaches Paris. There he soon becomes part of the salon music, performing for his growing clientele, while Music journalism discovers in him a lurking national temper and finds heroic and revolutionary traits inside his etudes and Polonaises.<sup>22</sup> Robert Schumann, having many battles happening inside his head wrote:

Fate also distinguished Chopin among all others by endowing him with an original and pronounced nationalism, that of Poland. And because this nationalism is in deep mourning, it attracts us all the more firmly to this thoughtful artist. Chopin works are guns buried in flowers.<sup>23</sup>

Chopin, himself a reserved person, wrote a handful only of Polonaises, having probably the piano in mind rather than anything else, either national or choreographic.<sup>24</sup> That becomes obvious from observing the rhythmic deviations and the freedom he takes from one measure to the next since there is no danger for anyone missing their dancing steps in the salons of Paris that he performed. The Polonaises of Michal Kleofas Oginsky are also of the same free rhythmic nature, meant probably to move the hearts rather than the feet of their noble audience. Chopin’s first series of Polonaises written in 1817 at the age of seven, was published posthumously against his will and the next set dates from 1834, 17 years later. Incidentally, most of Chopin’s pieces he asked to be disposed of, were mainly Polonaises, a fact which can perhaps explain their initial function and term their destiny.

### Rococo for all

Chopin not a man of words but a man of notes, being somewhat involuntary and uneasy with the overly possessive powers of public exposure avoided every such encounter. In March of 1830 in his second Warsaw concert the beast of Rococo opened its arms to embrace him.

<sup>19</sup> The score bears the dedication “à Son Excellence Mme la Comtesse Victoire Skarbek” where even the name of madame Skarbek is in French, “the second language of the nobility”.

<sup>20</sup> Published ca. 1820 in French as, *Dix huit Danses pour le Piano-Forte*.

<sup>21</sup> Szymanowska had performed for nobility in France, Italy, England, Holland from 1815 to 1828 when she was appointed Court pianist in Saint Petersburg.

<sup>22</sup> Etude op. 10.12 has been nicknamed by music journalism *Revolutionary* and Polonaise op. 53 *Heroique*.

<sup>23</sup> Schumann, 1946: 132.

<sup>24</sup> The often quoted phrase of George Sand that “Chopin was more Polish than Poland” should not be taken as forensic evidence but as a clever word-play of an intelligent human being, ‘a gun buried in flowers’ directed probably at Chopin himself, rather to his scholars.

A sonnet was printed in his honor, champagne was offered him... Worse still, Orłowski served up the themes of his concerto into mazurkas and had the impudence to publish them.<sup>25</sup>

Chopin with an admirable innate sense of dignity, was able to repel several times the Rococo magnet, staying cautiously away from exposure, lending to the salons only his pianism, somehow aware of the expressive options his art could inflict to his audience.

Then came the last blow: he was asked by a music seller for his portrait, which he refused, having no desire, he said with a shiver, to see his face on cheese and butter wrappers.<sup>26</sup>

At the same time the unfortunate nightingale of Stockholm found herself pictured in chocolate boxes, her name being given to tulips, letting herself several times to be drawn into an apparatus of profit, dictated by the rules of free market society:

Never in all the history of music has a prima donna been so skillfully and so irresistibly exploited as Barnum exploited Jenny Lind.<sup>27</sup>

### The songS of the nightingaleS

As the revolution of 1848 reaches Paris most of Chopin's salon supporters and students, crossing the channel according to the noble protocol, leave for London, causing him great financial distress on top of a fragile health. After his last concert there on February 16 he too leaves for England with his faithful Scottish student Jane Stirling who appears to be in love with him and tries to help. It seems that Revolution follows Chopin but once more he is a step ahead, not out of political conviction, he just stays away from trouble all his life, he is a composer not a revolutionary, despite the fact that music journalism insists to make a hero of some kind or another out of him, fulfilling their dreams not his, and thus he is loaded with the salvation of Poland by anyone who wishes to. This time he is too ill to think of it and after his return to France he dies on October 17 while Rococo journalism did not fail to turn his deathbed into an opera house, staging additionally a debate as to whether it was Delphine Potocka or Jenny Lind performing arias there.



Popular cap and hair style from 1849 named after Jenny Lind

It was Turgenev who spoke of the half hundred countesses in Europe who claimed to have held the dying Chopin in their arms.<sup>28</sup>

The habit of concerts for the dying seems to have been a normal practice as *“Princess Maria Württemberg, to whom Chopin dedicated his Mazurkas op. 30, continued to play the piano in private, and she is reported to have comforted her dying father with her keyboard playing in 1823.”*<sup>29</sup>

Jenny Lind went out of gossip perhaps a trifle too soon for the taste of the restless European heart, which had been eagerly in the business of personal drama and considered the case far too elegant to let it die away. Thus giving it its proper deep meaning, noticed the connection when Jenny Lind sung in England the song *Faithful love, will never die* based on the Mazurka op. 24 No. 3 of Chopin. Once more love had been sensed, ought to be exposed.

The actual song reminds and possesses all the credentials of a student exercise and Frederick is nowhere to be found, but the queen liked it and Jenny composed it and sung it, thus who can blame an innocent mind?

As for the audience, as music is being moved to bigger auditoriums keeps searching for new novelties to satisfy the habit, whether be it savage Russia, sacrificing its young daughters on stage in Champs-Élysées or the banana costume of Josephine Baker imported from the far side of the east, the west.

<sup>25</sup> Huneker, 2007: 24.

<sup>26</sup> Huneker, 2007: 24.

<sup>27</sup> Rogers, 1946: 442.

<sup>28</sup> Huneker, 2007: 72.

<sup>29</sup> Klementyna Hoffman, *Pamiętniki* [Memoirs] 1849, in Goldberg, 2008: 179.

In this manner, Europe somnambuling its existence through the ages, keeps watching as everybody enters the room, posing anew the eternal question of whether art is for real or it happens among the sleepwalking, without noticing that its own cloth is being weaved still using the same porcelain Rococo threads, made in the chambers of its industrial – so called revolution.

Meanwhile the cultural edge of the world, keeps forging new novelties in vernacular sonata and rondeau forms in its provincial franchise workshops resembling the gifts from the eastern provinces to Rome, everywhere from the banks of the Vistula to the banks of the Moldau, providing new curiosities for the taste buds of the west, which keeps extending its cultural appetite to the end of the world or the end of time, whichever comes first...

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### Santrauka

#### Tautinės sonatos link?

Jau pripažintas teorinis teiginys „autentinis kultūrinis tautiškumas“ insinuoja menamą aliuziją apie „neautentišką kultūrinį tautiškumą“, užslėptą ar akivaizdų, aptinkamą ir palyginimo, ir apibrėžimo būdu. Neautentiškas menas skrodžia šimtmečius, nenuilstamai bandydamas įtvirtinti nepasiekiamus savo baikštaus ir neapibrėžto egzistavimo tikslus.

Nuo dirbtinio kultūrinio apvaisinimo būdu iškilusio Prancūzijos nacionalinių muzikos reikalų ministro Jeano Baptiste'o iki neapčiuopiamojo Claudio Achille'o 1871 m. Paryžiaus komunos produktas – prancūzai savo maloniomis ausiai melodijomis, naujovėmis ir teoriniais darbais nesiliovė skverbtis į Europos ausis, protus, o tikriausiai ir į širdis, paversdami visą likusį pasaulį – nuo Drotningholmo iki Dorpat, nuo Potsdamo iki Sankt Peterburgo – Paryžiaus priemiesčiu, ir šito rezultatyviai atremti nesugebėjo net pats veiklusis Kutuzovas.

Savo milžiniškame pilve priglaudusi visus Glucko ir Hendelio persų karalius ir graikų didvyrius kartu su Gioachino kolonijinėmis keistenybėmis ir Johannes'o vengriškomis subtilybėmis, iki XX a. ši mozaika pasipildė egzotiškais faunais ir rusiškais šventosiomis apeigomis, patvirtindama nutylimą, tačiau akivaizdžią tiesą, kad tai, kas vienam yra tautiška, kitam gali atrodyti egzotiška.

Šitaip Europos kultūrinės egzistencijos skraistė buvo išsiuvinėta nesibaigiančiomis pasakomis, kuriose Rytai tenkino nepasotinamą Vakarų apetitą, retkarčiais numelždami Vakarų rytus arba Rytų rytus panašiai kaip N. Rimskio-Korsakovo tūkstantis ir vienoje naktėje, nesuvokdami, kad nesustojamai eidamas į rytus neišvengiamai atsidursi Vakaruose ir kad galop visi keliai, kurie neveda į Dievą, atves į Paryžių.

Tuo laiku pasaulio kultūrinis pakraštys į kultūros kosmopolį nenuilstamai eksportuoja savo folklorą sonatos ar rondo pakuotėje, primenančioje Rytų provincijų dovanas Romai.

## **“Thanatos as Muse”: from German National Romanticism to Greek Contemporary Music**

### **Introduction**

“Thanatos”, according to Euripides, the ancient Greek tragic poet, is the God of Death, the son of the Night and the twin brother of Sleep. He is dressed in black, living in hell and either walking among people holding his mortal sword or covering them with his wings. According to Hesiod’s “Theogony”, the Muses were Greek goddesses of inspiration, daughters of Zeus and Mnemosyne (Memory) nine in number, representing different forms of poetry, according “Theogony” of Hesiod. Their names: Clio, Euterpe, Thalia, Melpomene, Terpsichore, Erato, Polyhymnia, Urania, Calliope.

Ancient poets were seeking for inspiration on Mount Helicon, where the Muses were occasionally living. In the modern era, poets like Goethe, Kavafis, Elytis, and musicians like Schubert, Hadzidakis, Theodorakis, had “Thanatos as Muse” during a period of their life.

The theme “Thanatos” first appeared in ancient Greek tragedy in the form of infanticide (Euripides’ “*Medea*”), of fratricide (Euripides’ “*Phoenician Women*” or Aeschylus’ “*Seven against Thebes*”) of suicide (Sophocles’ “*Women of Trachis*”), of a heroic death in the battle (e.g. the heroic death of Achilles during the Trojan War in Homer’s “*Iliad*”) and crosses over the centuries, sometimes more and other less obvious in the art worldwide. It emerges again in the literary, artistic or musical works of European Romanticism. For example, it appears in the form of the dead beloved, as in Lamartine’s “*Lake*”, in the form of the dead child as in Goethe’s “*Exotic*”, in the form of murdered Greeks in the battle with the Turkish occupants as in Delacroix’s “*The Massacre of Chios*” (1824, Louvre) or in the form of a funeral procession as in Chopin’s “*Funeral March*”. The constant presence of the theme of “Thanatos” in literature, painting, music worldwide, and over the centuries, only shows the anxiety of the artist towards the finiteness of life and the inexorable ravages of time.<sup>1</sup>

The aim of this paper is to deal with Schubert’s Quartet “*The Death and the Maiden*” and the cycle of songs “*Winterreise*” and compare them with contemporary Greek musical works of Manos Hatzidakis, Lena Platonos and Mikis Theodorakis (considered as the “Greek Schubert”), based on poetry by O. Elytis, C. Kavafis, C. Karyotakis, Y. Ritsos etc.

### **Schubert’s works: “Der Tod und das Mädchen” and “Der Winterreise”**

Of all Schubert’s (1797–1828) great chamber works, the D minor quartet written in 1824 is the most somber. The four movements of “*The Death and the Maiden*” are in minor mode, a startling consequence of Schubert’s dark state of mind at this time. The previous year the first signs of his venereal disease had appeared.<sup>2</sup> For much of 1823, he was sick with a tertiary stage of syphilis outbreak and in May he had to be hospitalized.

The quartet is named by the theme of the second movement, which Schubert took from a song he wrote in 1817 of the same title. He adapted the piano prelude of the song to the theme of the variation movement in his quartet. This theme is a death knell that accompanies the song about the terror and comfort of death. The text of the song is derived from a poem written by the German poet Matthias Claudius (1740–1815). The Maiden tells to the Death to pass her by and not to touch her because she is still young. But Death asks her to give him her hand by saying that he is a friend who did not come to punish her, but to let her sleep softly in his arms:

<sup>1</sup> <http://el.wikipedia.org/ρομαντισμός/λογοτεχνία>.

<sup>2</sup> Donat, M., *Schubert-Beethoven: String Quartets*. Hagen Quartet. Hamburg, Deutsche Grammophon GmbH, 1992.



The Maiden:  
 Pass me by! Oh, pass me by!  
 Go, fierce man of bones!  
 I am still young! Go, rather,  
 And do not touch me.  
 And do not touch me.

Death:  
 Give me your hand, you beautiful and tender form!  
 I am a friend, and come not to punish.  
 Be of good cheer! I am not fierce,  
 Softly shall you sleep in my arms!

It is set for voice and piano. It begins with an introduction in D minor in the time signature 2/2. The section is quiet and slow and presents the musical theme of Death. [See Example 1].

Example 1

**Der Tod und das Mädchen**  
 Matthias Claudius (1740-1812)      Franz Schubert (1797-1828)  
 D.531 (Op. 7, No 3, Februar 1817)

**Mässig. d = 24.**  
 Sopranino  
 PianoForte  
 pp (sempre con Pedale e Sordina)

**Etwas geschwinder.**  
 Das Mädchen.  
 Vor-ü-ber! ach, vor-ü-ber! geh, wil- der Kna-chen mann! Ich  
 (cresc.)

**Wie oben.**  
 Der Tod.  
 rüh-re mich nicht an. Gib dei-ne Hand, du  
 pp dimin.      pp

**Schön und zart Ge-bild, bin Freund und kom-me nicht zu- stru- fen.**  
 Sei gutes Muth! ich bin nicht wild, Sollst sanft in mei-nen Ar-men schla-

**fert.**

37

The String quartet No. 14 in D minor, was first played in 1826 in a private home, and was not published until 1831, three years after Schubert's death. All four movements of the quartet recall death, from the violent opening unison to the final *tarantella*. It is characterized by sudden dramatic shifts from *fortissimo* to *pianissimo*, from the lyrical to the compelling and dramatic. A driving undercurrent of triplets is a recurring motif in all four movements<sup>3</sup>. [See Example 2].

<sup>3</sup> [http://en.wikipedia.org/wiki/Death\\_and\\_the\\_Maiden\\_Quartet](http://en.wikipedia.org/wiki/Death_and_the_Maiden_Quartet).

## Example 2

In 1826, the quartet was played again at a house concert in the home of the composer Franz Lachner (1803–1890) with violinist Ignaz Schuppanzigh (1776–1830) leading. In 1878, Robert Franz (1815–1892) transcribed it for piano duet and Gustav Mahler (1860–1911) arranged it for string orchestra. In the 20th century, the British composer John Foulds (1880–1939) and the American composer Andy Stein made versions for full symphony orchestra. It has also appeared as incidental music in numerous films and inspired other works.<sup>4</sup>

When in 1824 Schubert read Wilhelm Möller's (1794–1827) poems and composed the cycle of songs *Winterreise*, the loss of his health was the main reason of his deep melancholy. Pain and loss in the text are unforgettably reflected in the music.<sup>5</sup>

The twenty-four songs of *Winterreise* are structurally complex and varied. Following his rejection in love, the protagonist ends up resigning himself to the chilling alienation experienced in the last song by "the hurdy-gurdy man".<sup>6</sup> They were originally written for tenor voice but frequently transposed to suit other vocal ranges. The cycle of songs was composed in two parts, each containing twelve songs. The first part was composed in February 1827 and the second in October 1827.

In this cycle, Schubert raises the importance of the pianist to a role equivalent to that of the singer. The rhythms of piano constantly express the moods of the poet and offer strong impressions to the nature imagery of the poems; the voices of the elements, the creatures and active objects, the rushing storm, the crying wind, the water under the ice, birds singing, ravens croaking, dogs baying, the rusty weathervane grating, the post horn calling and the droning and repeated melody of the hurdy-gurdy.<sup>7</sup>

<sup>3</sup> [http://en.wikipedia.org/wiki/Death\\_and\\_the\\_Maiden\\_Quartet](http://en.wikipedia.org/wiki/Death_and_the_Maiden_Quartet).

<sup>4</sup> *ibid.*

<sup>5</sup> Grob, T. & Esterhazy, C., Schubert in love? In Black, L. *Schubert: Music and Belief*, Great Britain, Boydell Press, 2003.

<sup>6</sup> Hoffman-Erdrecht, L., Schubert Franz. *The New Grove Dictionary of Music and Musicians*, Oxford, Oxford University Press, 2001, Vol.22, pp. 655-730.

<sup>7</sup> <http://en.wikipedia.org/wiki/Winterreise>.

This last song *Der Leiermann* (The Hurdy-Gurdy Man) is Schubert's meeting with Death. Many aspects of its composition and even of its performance are directly related to the function and to the droning string sound of the hurdy-gurdy. It is a great programmatic piece that inextricably links music and language. Each musical aspect of the work has some relevance to the text and the text to the music [See Example 3]. From the course of events and from other textual evidence, it seems that our narrator not only sees a human *Leiermann* in this song, but Death personified. The hurdy-gurdy man (Death) is behind the village, wandering in the graveyard. He totters on ice, illustrating the fragility of life, while playing with fingers numbed from cold. No one notices him, as death creeps up unobserved. The hound growls at the unwelcome view of Death, but he is aware of his power and he continues to play incessantly, just as death is incessant. In his depression and desire for death, the narrator asks to go with Death as he plays the songs:<sup>8</sup>

*The hurdy-gurdy man*

*There, behind the village,  
stands a hurdy-gurdy-man,  
And with numb fingers  
he plays the best he can.*

*Barefoot on the ice,  
he staggers back and forth,  
And his little plate  
remains ever empty.*

*No one wants to hear him,  
no one looks at him,  
And the hounds snarl  
at the old man.*

*And he lets it all go by,  
everything as it will,  
He plays, and his hurdy-gurdy  
is never still.*

*Strange old man,  
shall I go with you?  
Will you play your hurdy-gurdy  
to my songs?*

Even though Schubert sets into music poems of great poets, such as J. W. von Goethe (1749–1832) and F. Schiller (1759–1805), *Winterreise* is the most mature and along with *Die Schöne Møllerin*, they constitute the fundamentals of the German Lied. They have strongly influenced not only the style, but also the vocal method and technique in German classical music as a whole.

<sup>8</sup> Doublestein, M. G., *Der Lieremann* by Franz Schubert, *Form and Analysis*, November 6, 2001.



### Manos Hatzidakis and Lena Platonos: their “Death”

Manos Hatzidakis (1925–1994) was a Greek composer born in Xanthi, Greece. He was one of the leaders of the art-song movement in Greece during the 60's. He set into music poems by the greatest Greek poets like Odysseus Elytis (1911–1996), Constantine Cavafis (1863–1933), Nikos Gkatsos (1911–1992), Dionysios Solomos (1798–1857), even by the ancient ones, such as Sappho (ca. 630/612 BC–570 BC) and Euripides (ca. 480 BC–406 BC). He composed music for films, theater, ballets, piano and orchestra. In 1960, he received an Oscar Award for the Best Original Song for his song “Never on Sunday” interpreted by Melina Merkouri in Jules Dassin's film “Never on Sunday” which brought him international success and became a worldwide hit.

With his music, his lectures, his action and his personal life, he greatly affected music culture and culture in general in Greece after the Second World War until his death from heart disease and diabetes. He posed a deeper inner voice that had nothing to do with the context of each period, but sensitivity and the personal passion that everyone has for life.<sup>9</sup>

He composed his songs so as to fulfill the gaps of his personal life as he claimed in the introduction of his collection “Romaiki Agora”. Even though his cycle of songs “The C. N. S. Cycle” included in the collection of his personal poems, was a cycle of songs for piano and voice recalling the German lied in its form if not in its style, three songs from other collections are related to the text of *Der Winterreise* and “*The Death and the Maiden*” of F. Schubert; these are: “I Pikra simera” (The bitterness today), “Peribanou” and “I mikri Rallou” (The young Rallou). In the first song “I pikra simera”, given to public in 1970 in poetry by Nikos Gatsos, a man complains, because his beloved rejected him. And now the sky is crying, his dream went up in smoke, the world is empty, it rains and he hides his tears waiting for his beloved to return. In the instructions given by the composer to the singer, it was mentioned that the introduction should be like a pray of a child.<sup>10</sup> [See Example 4]

It is a Greek art song of the twentieth century in 4/4 with piano introduction, two stanzas and a refrain with the Greek musical instrument “bouzouki” at the forefront (piano, guitar, percussions etc.):

#### *The bitterness today*

*The bitterness today  
does not have a borderline  
and you should not have  
denied me.*

*Once, alas  
in mid-winter*

*I brought you the sun  
to get warm.*

*Look how the sky is crying  
it is not a celebration anymore.  
The dream turned into smoke.*

*Tell me why, why.*

*Look how the sky is crying  
but you, my heart, do not cry  
and when the thunder strikes  
sing a song.*

*It's getting dark, night is falling  
the world is empty.*

*I hide my tears  
and I'm waiting.*

*But you are not coming.  
It is raining and you are getting wet.  
You have given me  
a venomous glass.*

<sup>9</sup> Tsampras G., *Manos Hatzidakis*, in Papyros Larousse Britannica Encyclopaedia, Athens, Ed. Papyros, 2000, vol. 61, pp. 22-23.

<sup>10</sup> Kritsiolis, <http://vinylmaniac.madblog.gr/.../MANOS-XATZIΔAKIS>, 2008.



Example 4

**Η ΠΙΚΡΑ ΣΗΜΕΡΑ**

Μουσική: Μ. Χατζιδάκις  
Στίχοι: Ν. Γκάτσος

The two young girls by Manos Hatzidakis in the poems by Nikos Gatsos are named *Peribanou* and *Rallou*. The first one [See Example 5] came probably from the East, the second one [See Example 6] by a choreographer, friend of Hatzidakis. In the first song, the young lady was fifteen years old. She looked like a seashell at the bottom of the morning star and she wrote her name on the sky's looking-glass with the wing of a drowned seagull. But life's passionate wave swept boats and oars and in the great, indifferent world who is left to remember her? Probably, Death! In fact, it is the song "Noble Dame" from the music album "Reflections" released in 1969 with lyrics written in English for the band "New York Rock and Roll Ensemble". The version with the Greek lyrics was recorded in 1983. It is a song of two stanzas and a refrain in 5/8, a common rhythm in Greek folk songs with an interesting orchestration using some of the main musical instruments of a symphonic orchestra and a harpsichord as well:

*Peribanou*

*Peribanou the children called her, Peribanou  
and she was fifteen years old.  
She wrote her name on the sky's looking-glass  
with the wing of a drowned seagull.*

*But life's passionate wave  
swept boats and oars.  
And in the great, uncaring world  
who is left to remember her?*

*Peribanou I called her too, Peribanou.  
Never mind that no-one ever heard me.  
She looked like a seashell at the bottom of the morning star  
before my heart turned to stone.*

*But life's passionate wave...*

## Example 5

ΠΕΡΙΜΠΑΝΟΥ

Μουσική: Μ. Χατζιδάκις  
Λίρες: Ν. Γαλιάνος

In the second song, (The young Rallou) forty brave men (“palikaria”) on the shore of the sea gambled at dice the young Rallou. Nobody knows who will be the lucky one. The moon gets jealous and sends from the mountains the dread horseman who rules us all. He, Death, like a snake, snatched the girl off on a journey without return, to a sunless cave. And the forty brave men lost at dice the young Rallou. Death does not want to solace her like in Schubert’s lied, but to snatch her, showing, once more, his power in front of the forty lion-hearted brave men. It is a song in 4/4 [See Example 6], given to public in 1971 from his music album “Tis gis to chrisafi” (Earth’s gold) with songs on the Greek rhythms of “chasapico” and “zeibekiko” among others and the use of “bouzouki” in his orchestration.<sup>11</sup>

*Young Rallou*

*Forty brave men on the shore of the sea  
gambled at dice, gambled for little Rallou.  
East and west, of the world and everyone in it  
they are asking who will win the beauty.  
Short is the summer, vast is time,  
however nobody does know  
who will be the lucky one.  
Forty brave men on the shore of the sea  
gambled at dice, gambled for little Rallou.*

*Forty lion-hearted brave men  
threw the dice one crazy night.  
The jealous moon sends from the mountains  
the dread horseman who rules us all.*

<sup>11</sup> Ibid.

*And Death, like a snake, snatched the girl off  
on a journey without return, to the sunless cave.  
Forty brave men on the shore of the sea  
lost at dice, they lost little Rallou.  
Forty brave men on the shore of the sea  
gambled at dice, gambled for little Rallou.  
East and west, of the world and everyone in it  
they are asking who will win the beauty.*

### Example 6

An “intellectual child” of Manos Hatzidakis was Lena Platonos as she had a professional relationship with him for many years and a close friendship. She was born in 1951 in Crete, Greece. She is a pianist and a composer of electronic and art song music. She composes songs, music for theater, for ballets, for the television and pieces of contemporary “classical” music.

In two of her albums she set to music thirteen poems of K. Kavafis and thirteen of K. Kariotakis (1896–1928), two Greek poets whose poems and life were inextricably linked to love and death. The first one died of throat cancer and the second one committed suicide after being infected with syphilis.

The last album by Lena Platonos was that of the songs on the thirteen poems by K. Kavafis in 2010. Songs that speak of love, of lonely wandering and of death with electronic, rock, trip hop and industrial sounds; with a male and a female singer on a guitar, bass, drums and keyboard accompaniment. A modern Kavafis set to music by a composer of the twenty-first century, writing for “candles” that quench the one after the other, as our lives do.



### *Candles*

*The days of our future stand in front of us  
like a row of little lit candles --  
golden, warm, and lively little candles.*

*The past days remain behind us,  
a mournful line of extinguished candles;  
the ones nearest are still smoking,  
cold candles, melted, and bent.*

*I do not want to look at them; their form saddens me,  
and it saddens me to recall their first light.  
I look ahead at my lit candles.*

*I do not want to turn back, lest I see and shudder  
at how fast the dark line lengthens,  
at how fast the extinguished candles multiply.*

Her first album, entitled *Karyotaki* that was supposed to be given to public in 1981, was in poetry by K. Karyotakis (thirteen poems as well). The melancholy that characterizes the entire work of the poet is reflected with the best way in the composition and orchestration of Lena Platonos. A string quartet, an electric bass, a piano, drums and a guitar are the musical instruments used; they ascribe to the poems a deeper and duller color; they are interpreted by a female voice singing for the “dark” coming in poet’s life while “dying”.

### *Night*

*The kids that are playing in the spring’s afternoon  
-a faraway yell-,  
the wind that is whispering words with the lips of roses  
and stays,*

*the open windows that breathe the hour,  
my empty room,  
a train that it’ll come from a foreign land,  
my lost dreams,*

*the sound of the bells that is fading out, and the night that falls  
continuously to the city,  
to the people’s look, to the sky’s mirror,  
now to my whole life...  
Dying*

*Hopeless soul in sluggish spring’s evening,  
while, being hurt, you will be closing your golden wings,  
while you will be waiting something as mercy,  
poor heart, mortally but eternal sad;*

*When you will reach the horizon, you will see  
love going away like hate, all of your passions become like spleen ,  
When it will appears from life’s marvelous flowers  
like myrrh the disappointment, my dreamer soul*

*The ultimate moment that you are going to remember  
with just a smile just the good and the bad things –  
hopeless soul, what are you going to say, to the sea, to the wind?  
oh, what are you going to say, narrow heart, in front of the pale sunset?*

### “Thanatos as Muse” for Mikis Theodorakis

However, although Karyotakis’ poetry “conveys a sense of futility, of lost and that his attitude is in general counter heroic and counter ideal”<sup>12</sup> the world-renowned Greek composer, thinker and activist, Mikis Theodorakis, who throughout his life advocated and professed the faith in life and the value of the sacrifice for the achievement of high humanitarian ideals, is not only marked by the poetry of Karyotakis, which discovers in 1940 in Preveza, birthplace of the poet, but he is also based on it and he composes a cycle of songs and his first opera between 1983 and 1985.

It is during this period, after having being covered in glory during the first post-dictatorship years, when Greeks worshiped the ‘prohibited’ from dictatorship songs, that Theodorakis faces “exclusion” in its own country, as all the media and the record labels turn against him and pursue his artistic and political extinction. It is during this period that he is officially proclaimed as “anti-Greek”<sup>13</sup>, because he is willing to serve the cooperation between Greece and Turkey. By setting Karyotakis’ poems, Theodorakis tries to “clarify things, despite the conspiracy of silence”<sup>14</sup>. More specifically, he sets twelve poems of Karyotakis to music, which belong to the collection of poems “*The pain of humans and things*” 1919, “*Nipenthi*” 1921 [The word nipenthi is of Homeric origin (“nipenthes medicine,” Odyssey, d 221) and means: to banish mourning. Baudelaire described as ‘pharmakon nepenthes’ the opium = to banish mourning, according to a text used by Karyotakis as preface to his collection of poems] and “*Elegy and Satires*” (1927) and he creates the cycle of songs “Poem/ (Karyotakis)” for voice, two bouzouki, flute, oboe, electric guitar, acoustic guitar, classical guitar, two cellos, bass and percussion lock (orchestration: T. Ganoselis, singing: V. Papaconstantinou).

A typical song is “*You were saying to me about your life*” [See Example 7] based on the third stanza of the poem “*Strophes*” (= “*Turns*”) included in the collection of poems “*Nipenthi*”. With this poem, the composer mourns his lost youth when fighting for his homeland:

#### “You were saying to me about your life”

*You were saying about your life to me,  
about the lost youth,  
about our weeping love,  
about its own death,  
and while a humid glimpse  
was crossing your eyes,  
a pale sunbeam had entered  
from the open window.*

This song is one of those in the song cycle “Poem/ Karyotakis” to be included by Theodorakis in the opera “*Kostas Karyotakis / (The Metamorphoses of Dionysus)*” composed nearly in the same period. The opera consists of two acts and it is based on some previously set poems of Karyotakis, on a poem by Kostas Varnalis and on a libretto inspired by the myth of Dionysus, written by Theodorakis himself. This opera is a “bitter satire”<sup>15</sup> of the social reality of that period, based on the ‘opera-buffa’ style. At the same time, “*this is a very lyrical, human, gentle, dreamy, tragic opera... The poet (i. e. Karyotakis) – the central figure of the opera – is in a constant ecstasy. His internal doubts and his awareness of his inability to save the world, to redeem the human being, make him, through his own contradictions, a fragile, wounded, vulnerable person and lead him to overcome oneself, that is to say they lead him to self-destruction, to sacrifice, to death*”.<sup>16</sup>

With this opera, Theodorakis “mourns for his country, Greece that he does not recognize anymore, for which he had sacrificed a lot during his lifetime”.<sup>17</sup>

<sup>12</sup> <http://www.sansimera.gr/biographies/204>

<sup>13</sup> WAGNER Guy, *Μίκης Θεοδωράκης: μια ζωή για την Ελλάδα* (Mikis Theodorakis: A life for Greece), Greek translation by Eugenia-Christine Grammatikopoulou, Athens, Ed. Typothito, 2002, p. 392.

<sup>14</sup> THEODORAKIS Mikis, *Μελοποιημένη Ποίηση* (Poetry set into music), Athens, Ed. Ypsilon, vol.I/1997, p. 25.

<sup>15</sup> THEODORAKIS Mikis, *Μελοποιημένη Ποίηση* (Poetry set into music), Athens, Ed. Ypsilon, vol. 3, 1999, p. 51.

<sup>16</sup> *Ο συμφωνικός Θεοδωράκης*, (Mikis Theodorakis, the symphonist), Athens, Ed. Patakis, 2008, p. 283.

<sup>17</sup> Wagner Guy, op. cit., p. 392.

## Example 7



But if Theodorakis with the above mentioned opera and songs is referring with a figurative way to death as he means the death of his ideals, the futility of his struggles and his disappointment about the plight of his country, there are numerous references to death itself in his various and voluminous work. To death with which he has to be confronted from his early adolescence because of his participation both in the Resistance against the Italian – German forces during the World War II and the Greek Civil War that followed. Nearly two decades later, during the military dictatorship in Greece, he met death again in the detention center of the General Police Station at Bouboulinas street in Athens, in the Averof prison and in the camp of Oropos. Then again, he opposed to Death remotely: for example, by supporting the innocent victims of recent military operations (i. e. the strong support to the Serbian people during the Yugoslav civil war). Nevertheless, he declares that he is reconciled with death and since the 90's, he stated: *"I expect to dance zeibekiko with Grim Reaper!"*

"Elegy No. 2/The death of the fighter" for violin and piano (1945), "The Cemetery" for chorus and string orchestra (1945), "Love and Death/Four Songs for Myrto" for voice and piano (1946-1948), "Elegy and Lament for Vassilis Zannos" for big symphonic orchestra (1948-1949), "Love and Death/Variations of the ballet Orpheus and Eurydice" ballet (1956-1958), "Epitaph" (1958), "The Song of the Dead Brother" (1960-1963), "Prophetic/For the murder of Gregoris Lambrakis" (1963), "Night of Death" (1968), "Liturgy N. 2/For children killed in war" choral music (1982), "Requiem/Sequence for those passed away/Dedicated to the memory of victims in the massacre of Kalavrita" ecclesiastic choral music (1983-1984): those are the operas where the reference to the theme of "Death" ("Thanatos") is already in the title. This does not mean that into the other works there are not respective references.

Undoubtedly through the musical – poetical analysis of the cycle of songs "Epitaph" in poetry by Giannis Ritsos, with whom Theodorakis launched the "movement of the art-song" in 1958, the analysis of the popular oratorio "Axion Esti" in poetry by the Nobel laureate poet Odysseas Elytis, the analysis of the contemporary popular music drama "The Song of the Dead Brother" in poetry by the composer himself, and of the flow-song "My Sister Athena" in poetry by George Kouloukakis (pseudonym of G. Fotinos) we could easily demonstrate the effect of "Thanatos" in the life and the creation of Mikis Theodorakis. But, as the first two works have been analysed in our paper last year during the 10th International Music Theory Conference, the third one has been presented in details during the 7th International Music Theory Conference in 2007 and a detailed analysis of the fourth one has been published in the 8th volume of the Lithuanian Musicology Review in 2007 as well, we have chosen to refer in this paper to mention six songs which are less studied, but especially known and loved in Greece and abroad. It is about: *The first dead, Lament, The brave one, Memorial, Epitaph and the One who's pledged.*

The songs “The first dead”, “Lament” and “The brave one” form part of the cycle of songs entitled “Songs of Struggle” which was composed by Theodorakis between November 1969 and April 1970 while he was initially bound by the Colonels during the military dictatorship in Greece (originally under house arrest in Vrachati in Corinth, thereupon in exile in the village of Zatouna in Arcadia prefecture and imprisoned in the camp of Oropos) and then in exile in Europe (Paris, London) where with his fervent speeches and his huge political concerts was fighting against the Junta.

The song “*The first dead*” in lyrics by Alekos Panagoulis – the daring young officer who tried to assassinate the dictator Papadopoulos – refers to the value of the combatants’ death, what is to say to the hope born through their death and to the spite of their combatants to honour them by continuing unified to fight: [See Example 8]

*The first dead*

*A start of strife  
For new struggles,  
Leaders of hope  
Are the first dead.*

*No more tears  
The tombs are shut  
Freedom’s manure  
Are the first dead  
A fire’s flower  
Sprouts on the tombs  
A message send forth  
The first dead.*

*The answer they’ll get  
Will be unity and strife  
So that the first dead  
May rest.*

Example 8

**19. Πάλης ξεκίνημα 19. La lutte reprend**

(PALIS XEKINIMA)

Ποίηση: Αλέκου Παναγούλη  
Ροέςια: Αλέκος Παναγούλης

It is a particularly strong song, based on a simple and easy memorable melody in Fa majore and in tempo of march (2 / 4 marcia).

The song “*The Lament*” [See Example 9] in poetry by Georgia Deliyiannis-Anastasiades, is the absolute expression of the ineffable sorrow for the death of the young combatants:

### *Lament*

*The pain is indescribable  
And bottomless the abyss.  
Hell can't be measured  
It's a chaos beyond one's reach.*

*More bitter than poison  
There is not, there is not in this world  
And all the earth's vipers  
Feed on my entrails.*

### Example 9

**9. Θρήνος τῆς μάνας τοῦ Ἀναστασιάδη**  
(THRÍNOS TÍS MÁNAS TOÚ ANASTASIÁDI)

**9. Lamentation de la mère d'Anastassiades**  
Ποίηση: Γεωργία Δελιγιάννη-Ἀναστασιάδη  
Poésie: Georgia Deligianni-Anastassiadi

*Lento* Solm Rem La Rem

Ὁ πό-νος λό-για δέν ε-χει ἡ  
O pó-nos lá-gia dén é-χει hī

ἄ-δυ-σο τέ-λος δέν ε-χει χύ-η  
á-vis-so té-los dén é-χει ký-ē

κό-λα-ση μέ-τρο τό χα-ος εἰ-ναι ἀ-πεί-  
ká-las-sí mé-tro tó chá-os í-ne á-prá-

στο- Πιό-πι-χρό-χι-ἀ-πό-φαρ-μά-χι δέν  
stó- píó-pi-kro kí-á-pó far-má-ki dén

ε-χει ὁ κό-σμος δέν ε-χει πιό-πι-χρό-  
é-hi o kó-smos dén é-hi píó-pi-kro-

χι-ἀ-πό-φαρ-μά-χι δέν ε-χει ὁ  
kí-á-pó far-má-ki dén é-hi o

κό-σμος δέν ε-χει χύ-ος-λες τῆς γῆς οἱ ὁ-  
ká-smos dén é-χει ký-ō-les tis γῆς i o-

χί-ες-δα-γνώ-νουν τὰ σπλά-να μου.  
hí-es-dá-gnō-noun ta splá-na mou.

The melody written in re minor and in a lento tempo, is characterized by a step by step movement as a “free imitation of the Byzantine chant”<sup>18</sup>. It is divided into two parts: the first one elegiac and mournful, the second one quite rhythmic, “hard”, “wild”, an expression of unbearable pain “biting the bowels”.

<sup>18</sup> Holst Gail, *Μίκης Θεοδωράκης: Μύθος και Πολιτική στη σύγχρονη ελληνική μουσική*, (Mikis Theodorakis: Legend and Politics in contemporary Greek Music, Athens, Ed. Andromeda, 1980, p. 186.

The song “*The brave one*” [See Example 10] in lyrics by Notis Pergialis, describes the lordly hero-fighter in his meeting with Grim Reaper, the personification of Death according to the Greek mythology who came to lead him to Hades:

*The brave one*

*Like an eagle he was flying over the road  
Admired by all from their windows  
With his ebony-black eyes lowered  
The brave one descended the road.*

*His eyes were darkened by a cloud  
A bullet was plunged in his heart  
His blood flowing splashed the sun  
As now death was leading on.*

*The eyes are shut as are the hearts  
Along with the windows  
The Charon dashed galloping forth  
While the brave one still had a smile.*

*But now today descends to Hades  
And whom does the neighbourhood discuss and get alarmed about  
Why do mounts and valleys remain dumb?  
The brave one was descending the road.*

Example 10

**8. Ο Λεβέντης      8. Le Vaillant**  
(O LEVÉNTIS)

Ποίηση: Νότη Περγιάλης  
Poésie: Notis Pergialis

Σάν τόν άη - τό ψτε - ρού.γα.γε στη στρά.τα τόν κα.μα.  
Sán tón ai - lá the - rou.ga.ge sti strá.ta tón ka.ma.  
ρώ ν'ή γει.το.νιάστ'α.πα.ρα.θύ.ρια - μέ χα.μη. λά τ'ά μαύ.ρα του τά  
ró ni xi - to.niá st'a pa.ra.thi - ria - me ha.mi - lá ta máv.ra tou tá  
μά.τια Λε.δέν.της ε ε ε ε ε ε ε.ρο.δό.λα.  
má.tia Le.vén.tis e e e e e e e.ro.dó.la.  
γε Λε.δέν.της ε ε ε ε ε ε ε.ρο.δό.λα. γε  
ge Le.vén.tis e e e e e e e.ro.dó.la. ge

This melody, “unusual for the theodorakian style”<sup>19</sup> written in si minor, is also in tempo of march (4/4).

The songs *Memorial*, *Epitaph* and *The One who's pledged* belong to the cycle of songs “18 Short Songs of the Bitter Motherland” in poetry by Giannis Ritsos. The 18 poems of this collection of poems were written by the poet in 1968 at Leros, where he had been exiled by the regime of the colonels, and he dedicated them to Mikis Theodorakis. The composer in exile in Paris, received them in 1972, set them to music in 1973 and presented them to the Albert Hall in London as “prophetic songs”.

These are two verses poems written in a simple style that “aimed to touch the soul of the people”.<sup>20</sup>

<sup>19</sup> op. cit., p. 187.

<sup>20</sup> Prevelakis Pantelis, *Ο Ποιητής Γιάννης Ρίτσος* (The Poet Yannis Ritsos), Athens, Ed. Estias, 1992 (3e ed.), p.377.

In *Memorial* [See Example 11] is presented the usual picture of a commemorative prayer according to the typical celebration of the Orthodox Church. It is a prayer in the memory of unjustly dead young combatants as it is proved by the presence of the grandfather, the grandchildren and their mothers who shiver tearing their hair. The presence of personified Liberty looking from the window it is a sign of hope:

### *Memorial*

*On the one side stands the grandfather, on the other ten grandchildren  
and on the table nine candles stuck in a loaf of bread  
Mothers pulling their hair and children are silent  
and through the skylight, the Freedom observes and sighs.*

The melody starts in the very slow rhythm of an Epirus' lament and when the song starts, it becomes a real zeibekikon.

Example 11

5. ΜΝΗΜΟΣΥΝΟ 5. COMMEMORATION  
(MNIMÓSSINO)

Lentement, comme une lamentation d'Epire

Fa m Dom Mi<sup>b</sup> Fa m Fa m Dom Mi<sup>b</sup> Fa m

Ἀπὸ τὸν ἡλικιωμένο παπποῦ

Dom Fa m Sol Fa m Dom Fa Sol Fa m

Do Do

Zeimpékikos

Do Fa m Do Fa m Do Do Si<sup>b</sup>m Si<sup>b</sup>m Do

Sti miá go - miá sté - kió pa - pouís

Στὴ μιὰ γὰρ - μιὰ στὴ κεῖ τῶ - ποὺς

Do Re<sup>b</sup>

stin ál - li dé - kaé - gó - nia

στὴν ἅλ - λη δέ - καέ - γό - νια

Si<sup>b</sup>m Do Fa m Do Si<sup>b</sup>m

ké stó tra - pé - zien - niá ke - riá

καὶ στὸ τρα - πέ - ζιεν - νιὰ κε - ριά

Do

me - na stó kar - vé

μέ - να στὸ καρ - vé

Do Si<sup>b</sup>m

Mán - nes tra - vá - ne tá mal - liá

Μάν - νες τρα - βά - νε τὰ μαλ - λιὰ

Do Si<sup>b</sup>m

diá so - pai - - noun

διὰ σο - παί - - νουν

Si<sup>b</sup>m

kiáp' tó fe - gi - ti lef - te

κιὰπ' τὸ φε - γι - τι λεφ - τε

Do Do Fa m Si<sup>b</sup>m Fa m Si<sup>b</sup>m Do Re<sup>b</sup> Do

riá lef - te - riá ti - rái kiá - na - ste - ná - zi

ριὰ λεφ - τε - ριά τι - ράι κιὰ - να - στε - νὰ - ζι

Do

pió leu - te - pió

πιὸ λευ - τε - πιὸ

Si<sup>b</sup>m

kiáp' tó fe - gi - ti lef - te - riá

κιὰπ' τὸ φε - γι - τι λεφ - τε - ριά

Do Fa m Si<sup>b</sup>m Fa m Si<sup>b</sup>m Do

leu - te - riá ti - rái kiá - na - ste - ná - zi

λευ - τε - ριά τι - ράι κιὰ - να - στε - νὰ - ζι

leu - te - pió

λευ - τε - πιὸ

In *Epitaph* [See Example 12], the poet exalts the grace of the brave man who fell heroically in the battle and his way to Heaven:

*Epitaph*

*The pallikar who has fallen and his head remains upright  
Is not covered by the damp ground, no worm is touching him,  
A wing on his back is the cross and he keeps surging up high  
Intermingling the mighty eagles and the golden angels.<sup>21</sup>*

The melody which starts with a typical introduction of the bouzouki, is written in re minor and in a slow zeibekikon rhythm.

### Example 12

# 14. ΕΠΙΤΥΜΒΙΟ 14. ΕΡΙΤΑΡΗ

(ΕΡΙΤΥΜΒΙΟ)

Comme un cri  
Έάν κραυγή

ΖΕΪΜΠΕΚΙΚΟΣ (Ζεϊμπέχικος)

Re m Mi

Re m

Tò pal - li - ká - ri poú — pes - se — mòr - thi tin  
Τό παλ - λη - κά - ρι πού — πε - σε — μ'ό - ρθ ή τήν

ke - fa - li — — — — — του — — — — — dén tò ske - pá - z'i  
κε - φα - λί — — — — — του — — — — — δέν τό σκε - πά - ζ'η

yis ó - gri — skou - li - ki dén t'a - gi  
ἔγ' ο - ἄρῃ — σκου - λή - κι δέν τ'ά - γι

zi — — — — —  
ζε — — — — —

Fte - ró sti rá - hi touo stav. rós — — — — — κι'ό - λο hi  
Φτε - ρό στη ρά - χη του'ό σταν. ρός — — — — — κι'ό - λο χυ -

mái t'a. psi lou — — — — — ké smi - yi tous tra - nous — — — — — ai -  
μάι τ'ά - ψη λου — — — — — και σμί - γει τους τρα - νούς — — — — — άη -

tous ké tous chris. souts a - gé — — — — — lous.  
τους και τους χρι - σούς ά - γέ — — — — — λους.

tous ké tous chris. souts a - gé — — — — — lous.  
τους και τους χρι - σούς ά - γέ — — — — — λους.

<sup>21</sup> Translation by Amy Mims in MITSAKIS K., *Νεοελληνική Μουσική και Ποίηση, Ανθολογία* (Neo-Hellenic Music and Poetry, Anthology), Athens, Ed. Grigoris, 1979, p. 394.



The song *The One who's pledged* [See Example 13] talks about the fate of the Greek man which is none other than the continuing struggle for freedom. A fate that Greeks follow solitary, silently and patiently, along with their dead persons:

*The One who's pledged*

*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.<sup>22</sup>*

The melody written in mi minor is very slow, like raindrops – in accordance with the composer's remark in the score – reinforcing the meaning of the lyrics.

**Example 13**

17 Ο ΤΑΜΕΝΟΣ      17. PROMIS  
(Ο ΤΑΜΕΝΟΣ)

Très lent, comme des gouttes  
Πολύ άργά, σταλαγματιές  
Mim

E - dó so - pé - noun tá pou - liá so - pé - noun i kam - bá -  
'Ε - δώ σω - παί - νουν τά που - λιέ σω - παί - νουν οϊ καμ - πα -  
nes so - pé - ni κι'ό - πι - κρός Po - miós ma - zi mé  
νες σω - παί - νει κι'ό - πι - κρός ρω - miós μα - ζύ μέ  
touís ne - krous - tou -  
ve - krous - tou -  
ké - pá stin pé - tra  
kai - pá sthén mé - tra  
tis - sig - pis tá ni - hia toua - ko - ni - zi -  
tēs - sig - pēs tá vύ - χia toua - ko - ví - ζει  
mo - ná - hos  
mo - vá - χos  
ki'ό - vo - i - thi - tos tis Lef - te - riás ta - mé - nos  
ki'ό - bo - ή - θη - tos tēs Λευ - τε - riás ta - μέ - vos

<sup>22</sup> ibid, p. 396.

### Epilogue-conclusions

“Thanatos” as well as loneliness and lonely wandering together with past or unfulfilled love is a common place to all composers and poets mentioned above. As far as poetry is concerned they are “similar”. As far as music is concerned they are so different, with modern sounds in the music of Lena Platonos which, nevertheless, gives the impression that “you are guided to the masterpieces of El Greco”.

On the contrary, the music of M. Hatzidakis on the poetry of N. Gatsos has more in common with Schubert’s music concerning orchestration and harmony. They both use instruments of the classical orchestra, as well as major and minor tonalities. As much as it regards the music of Theodorakis on poetry of Giannis Ritsos, Alekos Panagoulis etc., the influence of Byzantine, Greek folk and popular music is obvious and the songs are slightly reminiscent to the lyricism of Schubert’s music. Moreover, the instrumentation based almost exclusively on musical instruments of the popular Greek orchestra gives to these works a special “couleur locale”.

### Santrauka

#### Tanatas kaip mūza: nuo vokiečių nacionalinio romantizmo iki šiuolaikinės graikų muzikos

Pasak antikos laikų graikų poeto tragiko Euripido, Tanatas – mirties dievas, Nakties sūnus ir Miego brolis dvynys. Jis apsirengęs juodai, gyvena pragare ir vaikštineja tarp žmonių su mirtį nešančiu kardu arba pridengia juos savo sparnais.

Mūzos buvo įkvėpimo deivės, devynios Dzeuso ir Mnemosinės (atminties personifikacija) dukterys, globojančios, pasak Hesiodo veikalo „Theogonas“, įvairias poezijos rūšis. Tai Klio, Euterpė, Talija, Melpomenė, Terpsichorė, Erata, Polymnija, Uranija, Kaliopė.

Antikos laikų poetai įkvėpimo ieškojo ant Helikono kalno, kur neretai apsigyvendavo mūzos. Moderniųjų laikų poetų (Goethe, Kavafis, Elytis ir kt.) ir muzikų (Schubertas, Hatzidakis, Theodorakis ir kt.) viso gyvenimo mūza – Tanatas.

Šio pranešimo tikslas – išnagrinėti F. Schuberto kvartetą „Mirtis ir mergelė“ bei dainų ciklą „Žiemos kelionė“ ir palyginti juos su šiuolaikinių graikų kompozitorių M. Hatzidakio, L. Platonos ir M. Theodorakio (vadinamo „graikų Šubertu“) kūriniais pagal O. Elyčio, C. Kavafio, C. Karyotakio, Y. Ritso ir kitų poetų eiles.

1824 m. sukurtas Kvartetas d-moll yra pats niūriausias iš visų didžiųjų Schuberto kamerinių kūrinių. Keturios „Mirties ir mergelės“ dalys yra minorinės, tarsi jaudinamas to laikotarpio kompozitoriaus vidinės būsenos atspindys. Prieš metus Schubertui buvo pasireiškę pirmieji venerinės ligos simptomai, ir, jam besigydant ligoninėje, gimsta kelios dainos, kurias kompozitorius vėliau įtraukė į ciklą „Gražioji malūnininkė“, pasakojantį apie tragišką meilę. Labiausiai kompozitorių jaudino anksčiausiai parašyta daina, kurioje pasakojama apie ankstyvą mirtį. Ją kompozitorius ir pasirinko Kvarteto lėtosios dalies pagrindu. Jo mūza buvo Tanatas.

Tanatas buvo jo mūza ir cikle „Žiemos kelionė“ pagal W. Mullerio poeziją – mirtis greta meilės, vienvėsių ir vienišų klajonių. Herojus klajoja tais pačiais keliais, kuriais klajojo kadaise su savo mylimąja. Tačiau dabar šis kelias padengtas sniegu, ašaros rieda herojaus skruostais. Jis atsigula pailsėti. Virš jo galvos sklendo varnas. Beliko tik vienas kelias, kuriuo atgal niekas nebesugrįžta. Šis kelias veda į kapus, traukiančius pavargusį keliautoją į savo šaltą prieglobstį. O už kaimo rylininkas jau apsirengęs pritarti savąja ryla keliautojo dainoms. Visa tai atsispindi L. Platonos kūriniuose pagal C. Kavafio ir K. Kariotakio poeziją. Jų mūza buvo Tanatas, kaip ir vienvėsių bei klajonės su praėjusia, neatsakyta meile.

Poetine prasme šie kūriniai yra panašūs. O muzikine prasme – visiškai skirtingi, turint galvoje L. Platonos modernią muzikos kalbą, kuri tarsi primena El Greco šedevrus.

M. Hatzidakio ir M. Theodorakio kūriniai pagal O. Elyčio, G. Ritso ir kitų poetų kūrybą, priešingai, orkestruotės ir harmonijos prasme turi daugiau bendra su Schuberto muzika. Visi jie naudoja klasikinio orkestro instrumentus, mažorines ir minorines tonacijas, tačiau kompozitoriai graikai neretai įveda graikiškų instrumentų ir dermių ir taip sukuria specifinį „tautinį koloritą“.

Pranešimo tikslas – per poetinę ir muzikinę visų pasirinktų kūrinių analizę atskleisti Tanato kaip mūzos koncepciją ir kai kurias kitas Tanato traktuotes (pvz., Tanatas ir vienvėsių klajonės), o vėliau išryškinti šių kūrinių panašumus ir skirtumus, remiantis poetiniais ir muzikiniais faktoriais. Taip pat aptariama šių idėjų įtaka poetų ir muzikų gyvenimams.

## Schumann's Impressions in the 20th - Century Music

To approach the problem defined in the title it is necessary first to take at least a cursory glance at it in retrospect comparing the 19th and 20th century Russian music relative to Schumann's influences.

Borodin, Mussorgsky, Tchaikovsky, Rubinstein... Many pages of lyrical utterances are linked with Schumann— those particular lines of romantic music where the language of expressing something deeply intimate needs special, analytical (or probably even psychoanalytical) tools allowing an exploring composer to get an insight into the depths of spiritual life. What is meant here is the search for new harmonic methods on the way to which Schumann was destined to make so many discoveries! Russian composers took his experience highly creatively and very differently. In the 19th century, the golden age of authors' styles, his experience served as the point of departure for forming individual authors' idioms which we find in Mussorgsky (*Sunless*), Borodin (*For the Shores of Thy Far Land*), Tchaikovsky and Rimsky-Korsakov. It is not so much Schumann's style that got embedded in those idioms as the freedom and daring in creating new means of harmonic language. Thus the turn-of-the-century (until Stravinsky) modernist harmonic techniques had been prepared.

Let us take, for example, the piano miniature "In the Evening" from the *Fantasy Pieces* cycle. Schumann's colour findings in this masterpiece caused a long-lasting response in the 19th- century music, Russian music in particular. Its echoes, quite constructive ones, can be heard in Lyadov's *The Enchanted Lake*. These are landscape lyrics, the D flat major key, the active role of the texture (figurations), and colour effects. Next, the D flat – E harmonic plane (the middle of the form in Schumann and the initial modulation movement in Lyadov), the technique of chord development using the tritone double of the dominant, a hint at the diminished mode in Schumann, and the realized one in Lyadov.

Another example: "The Round Dance of the Princesses" from Stravinsky's ballet *The Firebird*. No doubt, this work belongs to another age. The romantic flair gives way to savoury colours and the aesthetically refined modernist style of expression. The psychological gives way to the mythological, to the expression of high structural tension. It is easy to notice *how* phrases from Schumann's "In the Evening" had been reconsidered. Schumann presents landscape in lyrical perception: it is not a fantastic landscape but a lyrical fantasy, a vision of landscape. Lyadov's landscape, even though it has a lyrical tinge, is a metaphysical landscape. This is mythology: an enchanting fairy-tale land, but unpopulated and mysterious and therefore somewhat frighteningly alienated. Stravinsky's links with Schumann are even more indirect. The author of the *Firebird* places maidens' ceremonial roundelay outside any subjectively psychological context. This is pure mythology. Psychologism is dissolved in expression, but the latter too belongs more to the colour rather than to the lyrical domain; the tension of high and refined aestheticism intrinsic in modernism is felt here.

So, the vector of Schumann's influence is directed toward the individual author's language:

- from a particular lyrical utterance to mythology, to expressing the extrapersonal and the extrapsychological;
- from a musical moment to extratemporal categories;
- from particular intuitive insights to generalized language forms and rational individualized construction.

The 20th century brought changes. Schumann's influence passed from the area of creativity to the real life space. This is more than just influence. This is inner language. A language to create not a piece of music but rather a diary to confide one's thoughts, or letters addressed to like-minded people.

Valentin Silvestrov's metaphoric language is based on romantic allusions. It is the *style of Schumann's postludiums*. And, in essence, Silvestrov views contemporary music as existence in the "postludium state of culture". Schumann is represented in his music as a life, cultural context relative to which his works appear as a postscript. "A postludium," says Silvestrov, "is like gathering of repercussions; it is a form that presumes the existence of a certain text which does not really make part of the given text, but is linked with it." More widely, this is "the state of culture where the forms reflecting life-music <...> are replaced by the forms commenting it".<sup>1</sup>

<sup>1</sup> S. Savenko. "Rukotvorny kosmos Valentina Silvestrova". In: *Muzyka iz byvshego SSSR*. Moscow, 1994, p. 80.

A piece for two pianos, *Correspondence*, by Georgs Pelecis and Vladimir Martynov was played at the “Alternative – 1998” festival. The title did not feature programmism, and the composers did not declare themselves as authors and the *Correspondence* as a composition. The paradox lay in that they presented to the public a text which was not an opus in its accepted meaning but a life reality – personal letters. Sending regular letters to each other from Riga to Moscow and back the composers at some moment went over to the musical language. Their letters turned into sheet music. The performance of *Correspondence* challenged such concepts as “author” and “opus” and greatly shook the very situation of a concert. Where lies the line of distinction between a composer and a non-composer, an opus and a non-opus, a concert and other situations?

But the main thing is that the correspondence began in the language of Schumann’s music (at least the first two letters). More than that, even the characters of the two correspondents somehow got reflected in the images of Schumann’s protagonists: Florestan and Eusebius. Alexei Lyubimov, who together with Ivan Sokolov was the first performer of *Correspondence*, said: “Both remain their own selves: Gosha<sup>2</sup> with his calm heartfelt lyrics, and Martynov with his dynamic, high-powered idiom telling of intense inner work.”<sup>3</sup>

Pelecis and Martynov use Schumann’s language to pose acute creative problems. What is more important today: composition or musical flow? What is authorship, *self-expression*? What is meant by language: a material or *what* this material expresses – *that* which stands behind it?

Now, why Schumann? Trying to answer this question let us look into what preceded musical messages. There was a letter from Riga. Here is an excerpt from it.

“That of which I wanted to write specially happened in a bus on the way to Salacgrīva. I’d call it revelation <...>. Even if it was purely musical.” Then Pelecis describes the music he heard in his dream. “Suddenly I saw in my dream that I was in a formidable and solemn cathedral <...>. The only reality <...> was music. It was a marvellous and endless flow of most diverse inner quality, nothing was repeated, but externally it was equally wonderful and without sharp changes in the state level <...> in a most varied genre and stylistic order. There was rock, and old music, <...> and one piece followed another so beautifully, each having so much artistic and spiritual force and lightness as if the problem <...> of the ‘earthiness’ of music (our prosy everyday) did not exist at all. But I well remember that there were no sounds in the spirit and aesthetics of modernism or avant-garde. And now I think that tertian music is something more than just a historical period in the evolution of art. <...> I now know that the inner freedom accessible to the ancients is possible, only on the level of our hearing experience. And it can be poured out into an endless flow, without any repetitions and ‘thematic working’. But its principal modus (the technical modus) slipped from my understanding. I remember only the spiritual-artistic modus – the gushing joy, love and tenderness.”

The letter concluded as follows: “The other day, in the evening, taking occasion of being alone, I sat at the piano and wrote a small piece in 10–20 minutes. At first I didn’t fall for it, but now I’m playing it over and over again. There is a certain Schumannian string in it, which is pleasant to pluck at. Surely I haven’t found compelling intonations here, but all the same I’d like to convey it to you. There is probably no sense in playing the piece at any official recital. Who needs it! Maybe you don’t need it either, but I’ll still send it to you. Simply as ‘a word from Riga’. <...> 3.12.1984. Gosha.”

Martynov replied with his piece in Schumann’s style and added: “Your move”, turning all this into kind of exchange of thoughts. So the course of their musical correspondence had been set by the dream image of an endless uninterrupted flow... *Correspondence* is actually not a composition meant for an audience. And Schumann is the inner language to convey thoughts to a like-minded friend.

[Excerpts 1. (Georgs Peletsis) and 2. (Vladimir Martynov)]

<sup>2</sup> Russian diminutive from Georgs.

<sup>3</sup> From a conversation with A. Lyubimov after the concert (1998).

**Excerpt 1. (Georgs Peletsis)****Excerpt 2. (Vladimir Martynov)**

Пример 2. Г. Пелецис – В. Мартынов. Переписка (автограф Г. Пелециса). Письмо В. Мартынова (с третьего такта)

Handwritten musical score for Excerpt 2, featuring three systems of staves with treble and bass clefs, showing complex rhythmic patterns and chords.

What is there in Schumann which attracts Silvestrov, Pelecis and Martynov?

Schumann's immersion in a state is the widening of time limits when time is counted in moments. Thus happens the transition to another dimension. Already in Schumann we see that which is called today *verticalization of time*, that is, the state where "time turns into space" (Wagner). [Excerpt 3. (a) Arabesques and (b) Poet's Love. Postludiums]

**Excerpt 3. (a) Arabesques**

Пример 3а. Р. Шуман. Арабески

**Zum Schluss.**  
**Langsam.  $\text{♩} = 55$**

Handwritten musical score for Excerpt 3a, featuring a single system of staves with treble and bass clefs, showing a slow, flowing melody with arpeggiated figures.

Excerpt 3. (b) *Poet's Love. Postludiums*

Not only this makes Schumann kindred with the contemporary world. The significance of his discoveries is far weighty. He showed one of the paths to be taken by the 20th-century music, especially in the last third of the century. Vertical *immersion in a moment* takes place in Silvestrov's postludium improvisations – certainly improvisations, as they are Schumann-like spontaneous and nonteleological. In Schumann too they do not have a vector leading to an objective or at least pointing to it. Schumann's moments fall out of the chain of linear narration; they replace the determinacy of links between the moments with the self-significance of the moments themselves.

In Schumann's composition, the structure of his works – the sequence of moments, the endless flow of moments – accords with the principle of immersion in a moment. This is probably the major distinction of Schumann from other romantics. He was the first to come to the *series principle* that is realized in open suite-ness, in the flow of moments open into infinity and limited possibly only by programmism – conditioned by it, that is, motivated extramusically. This method works in Schumann so systematically that its effect tells not only on the suite but extends to other forms as well. Schumann actually *deconstructs* classical forms, the sonata and the sonata-symphony cycle turning them into a flow, into an endless succession of moments, into something *suite-like* or, more precisely, *novelette-like*, that is, into something *individualizedly cyclic*, mosaically spontaneous, slipping away, even in the sonata form, from the sonata logic – to such an extent that sometimes it is hard to perceive it from the position of this logic. The music rushes into a flow where all components have equal significance like a portrait gallery, a string of recollections, or entries into a diary. Here is just one citation from Schumann's diary: "Was writing a verse, 'Ivan the Great [Bell Tower]', in the morning. Fischer von Waldheim and baron Mayendorf came to see me. Fair weather has been holding for a fortnight now. Then we visited Prince Golitsyn. A grand gentleman. Lives luxuriously. Then we took a ride along the Smolensk road from where the French had been advancing. There are glades on the Moskva River <...>"<sup>4</sup>.

Schumann's "flow" became highly relevant in the last third of the 20th century. It is not by accident that his style, particularly the style of his postludiums (*Arabesques*, *Poet's Love*), became the guideline for Silvestrov's metaphoric language in his *quiet music*, *Kitsch Music* in particular. But it is not just Schumann's style as *another's* language which is relevant today, and not actually his style. *Quiet music* is concordant with the very method of the "flow of moments"; the stopped moment becomes a space, a territory where one can stay and where one can travel infinitely. This territory is Silvestrov's *postludium* style. It is just here that the final deconstruction of linearity takes place in Silvestrov. The way over this land is discrete and nonteleological; it is divided by holds, attenuations, rests and fermatas. Every new step is like a rebirth, and it does not lead to the horizon – there is no horizon; it leads to nowhere, or rather comes round to itself. Every new moment suspends and dissolves the sound in silence. Sound and silence are one. The differences between these two states are indistinct. Both states are a metaphor of the *postludium* style. Even the term "postludium" used by Silvestrov both in his utterances and in the name of his work is borrowed from Schumann. If postludium means "reminiscence of a certain text", this certain text is a generalized image of the 19th century music, primarily Schumann's music, for Silvestrov. [Excerpt 4. (a) V. Silvestrov. *Kitsch Music*, Pt. III; (b) V. Silvestrov. "Song Heals the Aching Spirit..."]

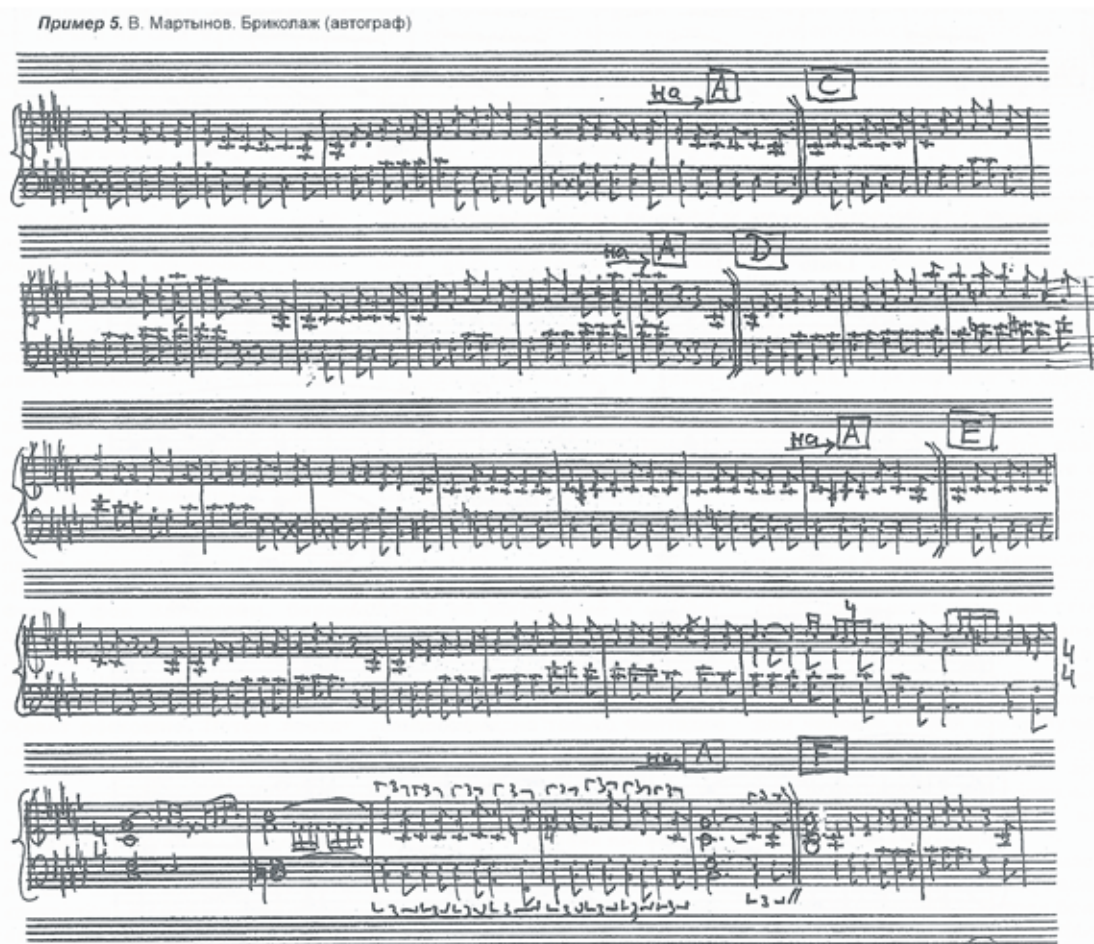
<sup>4</sup> "R. Shuman. Puteshestvie v Rossiyu v 1844 godu" (Diary). In: M. Saponov. *Russkiye dnevniki i memuary R.. Vagnera, L. Shpora, R. Shumana*. Moscow, 2004, p. 182.





Martynov's *Bricolage* features direct use of Schumann's piano style. Schumann for Martynov is a text, primarily in terms of language, and probably of method. Martynov seems to be listening to him attentively, looking at him fixedly as at a precious relic or an artefact of a bygone culture, like an ancient papyrus, trying to comprehend it. And he is trying to grasp Schumann's pianism, his characteristic idioms that are not cited but are recognisable as being Schumann's ones. Everything from the first to the last note is Martynov's text. [Excerpt 6. V. Martynov. *Bricolage*.]

**Excerpt 6.** V. Martynov. *Bricolage*.



Martynov's *Bricolage* is Schumann-facsimile and Schumann-deconstruction at the same time. Martynov models Schumann's idioms, but he makes them into that which is not Schumann's style. This is not stylisation; this is something opposite to it. Martynov converses in Schumann's language, but he translates it using "system operations"; that is, rigorously calculated manipulations by the method of repetition and addition (repeated but gradually widening circles), into something that is his own, ritual, nearly magical. And he constructs not a composition, that is, the author's own personal utterance, but a certain action and, simultaneously, a conceptual object. A post-opus, rather than an opus. A flow.

According to Martynov, the practice of composition is "creation of things. Any traditional culture is, in the first place, a flow; the figure of composer is unfamiliar to it. Composer's music focuses attention on an individual moment thereby obstructing any possibility of a flow. Bricolage is a counterbalance of composition. Lévi-Strauss designated the method of formulaic thinking by this term. With bricolage, the result is achieved by operating a ready formulaic repertoire, i.e., by traditional elements, by way of moving them, and there is nothing else except this set of formulas. This method embraces all folklore, iconographic systems, Eastern martial arts, and all traditional epos, including Homer. The composers of the 15th- century Dutch school still combined composition and bricolage while arranging a borrowed cantus, but in the 17th century hundred percent composition prevailed.



In the 20th century, the figure of composer was dying out. It was reduced to the minimum in jazz and rock. Our generation is a transitional one. From the mid-1970s Pärt, Silvestrov, Pelecis, Rabinovich and me have practically ceased to be composers in the full meaning of the word.”<sup>6</sup>

To my question, why it was Schumann’s style from which he took his bearing, Vladimir Martynov replied: “Schumann impressed me very strongly, strikingly, back in my early childhood. <...> He possesses some magic force, some emotional charge which anybody else hardly has.”<sup>7</sup>

This is true, but Martynov turns into a flow the material that is not intended for it. Schumann had grown from a different philosophy, had not he? Martynov is convinced however that “a flow can be derived from any real music because any live composed music belongs to the flow somehow or other. It is another matter that one can either make constructions out of the flow or yield to its environment. And *if the flow is opened out, freed from construction, it will be seen that internally it is characteristic precisely of romantic music, perhaps especially of Schumann’s music.*”<sup>8</sup>

The method of bricolage means withdrawing from self-expression, from author’s speech as material, and turning into commenting composition. The method’s novelty consists in positioning one’s “own” relative to “another’s”. The symbiosis of the contexts used does not reveal the obvious presence of the author’s material at all. The question of distancing one’s “own” from another’s” does not arise. One’s “own” reveals itself not in the musical material but in the concept that appeals more often than not to the extra-language domain or, in case of music, to the extramusical domain. And here all historical languages and dialects, traditions and contexts become equally relevant. The author arranges the contexts and juxtaposes them, and they interact with each other inducing this or that accent and creating a whole ensemble of self-reflections and semantic resonances.

In this way, the turn to Schumann in the 20th and the present 21st century bears quite a different meaning than in the 19th century. A comparison of methods clearly demonstrates the new import (see *Table*).

**Table:**

19th century	20th and 21st centuries
Striving to obtain individuality	Withdrawing from individuality
Direct personal utterance	Indirect utterance through allusions. Commentary
Author’s consciousness	Veiling authorship. Commentator thinking
Individual style	Borrowed style – cantus, metaphor of culture (Silvestrov, Martynov)
Searching for novelty in the language	Searching for novelty in the concept, in the situation, in the context
Searching for links with literature: programmism	Searching for links with real life: conceptualism, context situation. With other texts: intertextuality
Opus Composition for concert performance	Post-opus Transfer to life reality. Happening

<sup>6</sup> From a conversation with V. Martynov (1998).

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

The composer's statement of contextuality and intertextuality comes initial. Cultural memory becomes a leading category of the content. This bears directly on the manner of performance, which is evidenced, for instance, by Silvestrov's direction to Kitsch Music: "Play in a very tender, intimate tone as if touching slightly on the listeners' memory so that the music sounded in their minds."

### Santrauka

#### R. Schumanno stiliaus atšvaitai XX a. muzikoje: naujas komentaras kaip savojo kultūrinio tapatumo nustatymo forma

Pranešime parodyta, kad Schumanno stilius atitinka tam tikras XX a. muzikos stilistines tendencijas ir kad jis įsiliejo į šiuolaikinį kultūrinį kontekstą metakalbos, metaforinio stiliaus (V. Silvestrovas), aliuizijos, kvazicitatos (G. Pelecis), brikolažo (V. Martynovas) forma.

1. Autorystės atsisakymas – pats paradoksaliausias kelias į savo vidinį pasaulį.

Savęs atpažinimas remiantis kito komentariais – aktuali nūdienės kultūros strategija. Pranešime pateikta Schumanno muzikos kalba paremtos kultūrinės identifikacijos patirtis.

2. Schumanno panirimas į lyrinę būseną praskleidžia laiko ribas, pereina į kitą erdvę.

Jau Schumanno muzikoje galime rasti tai, kas šiandien vadinama *laiko vertikalizacija*, perėjimas į tokį būvį, kai „laikas tampa erdve“.

Visa tai ne tik suartina Schumanną su dabartimi. Tai apibūdina vieną iš kelių, kuriuo pasuko muzika paskutinį XX a. trečdalį. Neatsitiktinai jo stilius tapo orientyru „naujojo paprastumo“, minimalizmo, konceptualizmo krypties kompozitoriams.

Schumanno panirimas į lyriką, padaugintas iš aktualaus meno („sava“–„svetima“ kaip savęs atpažinimas pasitelkiant kultūrinio mito aiškinimą), kultūrologijos strategijos kryptį, iš repeticinio stiliaus metodikos derinio su brikolažo (C. Lévi-Strauss) technika, tampa eksperimentiniu performansu, hepeningu, interaktyvių vaidybinių struktūrų pagrindu.

3. Posovietinės erdvės kompozitoriai Valentinas Silvestrovas (Ukraina), Georgas Pelecis (Latvija), Vladimiras Martynovas (Rusija) Schumanno refleksijas jaučia labai skirtingai, tuo parodydami savo individualumą.

V. Silvestrovo *tyliosios muzikos* metaforinės kalbos orientyras – Schumanno „Postliudijų“ („Arabeskų“, „Poeto meilės“) stilius. Ir jis priimamas ne kaip *svetima kalba*, o kaip „akimirčių srauto“ metodas: sustabdytas laikas tampa erdve, teritorija, po kurią galima be galo ilgai keliauti. Keliai tenai diskretiški ir neteleologiški. Kiekvienas naujas žingsnis – tai gimimas iš naujo, jis nepriartina prie horizonto – horizonto nėra, tas žingsnis veda į niekur arba į patį save. Kiekvienas kitas laiko momentas pakimba, nyksta, ištirpdo garsą tyloje. Garsas ir tyla – vienis. Šių būsenų skirtumai neryškūs. Abi šios būsenos – *postliudiškumo* metafora. Jeigu postliudija – „tam tikro teksto atgarsis“, tai Silvestrovui tas tam tikras tekstas yra apibendrinantis XIX amžiaus muzikos vaizdas ir pirmiausia – Schumannas.

Brikolažas V. Martynovui – tai Schumannas faksimilė ir kartu Schumannas dekonstrukcija. Martynovas, subtiliai modeliuodamas Schumanno idiomą, paverčia jas tuo, ko Schumanno stiliumi nepavadinsi. Tai ne stilizacija, o visai priešingas jai dalykas. Martynovas lyg ir kalba Schumanno kalba, bet, pasitelkęs „sistemines operacijas“, paverčia ją tam tikru vaidinimu ir kartu konceptualių objektu. Ne opusas, o postopusas.

G. Pelecio ir V. Martynovo „susirašinėjimas“ pagrįstas šumaniškomis frazėmis. Abu kompozitoriai jas vartoja kaip kai ką archetipišką, kai medžiaga neturi tiesiogines reikšmės. Jiems Schumannas – tai vidinė kalba, kuria savo mintis tikrina du bendraminčiai.

Pabaigoje analizuojamas kultūrinių paradigmų – XIX a. ir šiuolaikinės muzikos – skirtumas. Analizė grindžiama bazinių kategorijų lyginimu: požiūris į autorystę, nuomonių objektas, naujoviškumo paieškos teritorija (kalba arba konceptas), medžiagos supratimas (stiliaus arba antstilio), ekstrapozityvumo sąveikos srities pasirinkimas (menas arba realybė – literatūrinė programa arba konkreti gyvenimo situacija).

## **A Waltz in Four? The Manipulation of Accompaniment Schemata in the Identification of Stephen Sondheim's Musical Style**

Stephen Sondheim has received much critical and scholarly acclaim as one of the most important composers of American musical theater in the twentieth century. It is therefore fitting to work towards identifying Sondheim's compositional style, which should both root him in the idiom of American musical theater and Romantic musical traditions, and also demonstrate how he is uniquely set apart from his contemporaries and his predecessors. Accompaniment is one of the primary musical parameters in which Sondheim's compositional voice shows through. After rooting Sondheim's use of accompaniment in established musical traditions, I will show how Sondheim alters these patterns to express his own musical voice and ascertain how these elements communicate his distinctive style.

Sondheim suggests that he often begins the compositional process with some kind of accompaniment figure. He describes trying to find the "mood" of a character and scene through the use of musical accompaniment, by combining dramatic concerns with musical implications from speech patterns. These accompaniment figures are often based on a typical pattern, or what Robert Gjerdingen calls a "schema," found in traditional popular or art music.

Accompaniment schemata spawn a number of variations in real music examples. Each accompaniment pattern distinguishes itself from other types through specific musical parameters. In order to properly define any given texture as a particular type of accompaniment, each of the types must be distinguished from each other using what David Huron calls *distinctive features*. Essentially, distinctive features are musical elements that make a particular accompaniment schema unique. By formulating distinctive features of particular schema and then showcasing an example of the schema, one can more thoroughly understand differences in accompaniment patterns. After these schemata have been established, the more difficult to categorize accompaniment patterns that Sondheim uses will be compared to these examples, and the analysis of how he stretches traditional patterns will demonstrate specific aspects of his musical style.

In essence, there are three primary musical parameters that enable the categorization of accompaniment schemata: rhythmic or metric, harmonic, and melodic. The following categories of accompaniment schemata are not unique to Stephen Sondheim. They derive from a rich tradition of musical theater songwriting, which Sondheim was immersed in from his childhood. It is important to show how Sondheim fits into this tradition before demonstrating how he developed his own style that flexes and elaborates upon these accompaniment schemata. While this list is not exhaustive, it represents the primary accompaniment schemata from the Broadway tradition that Sondheim employs.

### **Category 1: Rhythmic/Metric Types**

#### **1a. The Waltz**

Distinctive features are a low bass note on the first beat, and beats two and three that are identical and distinctly higher in register than the bass on beat one. A classic example in Broadway is Richard Rodgers and Oscar Hammerstein II, *Cinderella*, "Ten Minutes Ago," mm. 5–8. In Stephen Sondheim, *Passion*, "Transition (scenes 7–8)," mm. 5–8.

#### **1b. Boom-chick**

Distinctive features are a simple duple or quadruple meter with an alternation of registrally distinct strong and weak beats. Also, low bass on a stronger beat, or part of the beat and a registrally distinct treble being on the weaker beat, or part of the beat. A classic example is Cole Porter, *The New Yorkers*, "Take Me Back to Manhattan," mm. 37–40, and in Sondheim, *Follies*, "Live, Laugh, Love," mm. 41–45.

## 1c. Short-long-short

Distinctive features are the use of a short-long-short, regular rhythmic pattern in either the treble or bass. In common time, the pattern is typically seen as quarter-half-quarter. The vertical chord structure is typically repeated throughout the measure. The classic example comes from Richard Rodgers and Oscar Hammerstein II, *South Pacific*, “Cockeyed Optimist,” mm. 69–72. In Sondheim, *A Funny Thing Happened on the Way to the Forum*, “Love I Hear,” m. 39.

## 1d. Latin dances

There are a large number of these rhythms or dance types. The distinctive features of the Latin accompaniments have to do primarily with signifiers like a *bossa nova*, *habanera*, *tresillo* or *rhumba* bass line. The treble is typically syncopated against the given meter, often with groupings of three. The classic example is Richard Rodgers and Lorenz Hart, *Me and Juliet*, “No Other Love,” mm. 5–7, and in Sondheim, *Company*, “The Little Things You Do Together,” m. 50.

1e. *Tresillo* (3+3+2)

Found in the fox-trot tradition, The distinctive feature is the 3+3+2 rhythmic grouping pattern. George and Ira Gershwin’s *Porgy and Bess* provides the classic examples with mm. 23–25 of “Oh Lawd, I’m on My Way.” In Sondheim, *Company*, “The Little Things You Do Together,” mm. 26–27.

## Category 2: Harmonic Types

## 2a. Journeying

Distinctive features are that the treble plays steady, block harmonies on each beat of the measure with the harmonic rhythm at least one measure in length. Typically, each verticality lasts an entire beat, although there are cases in which the beat may be subdivided. The classic examples is Jerome Kern and Oscar Hammerstein II, *Showboat*, “Can’t Help Lovin’ Dat Man,” mm. 47–50. In Sondheim, *Into the Woods*, “Act 1 Opening (Part 2),” mm. 27–28.

## 2b. Release and Neighbor

Distinctive features of these patterns are that they typically have closely spaced chords on every beat of the right hand, but beats three and four involve a resolution-type motion of the first two beats. In the release, a tone or tones of the chord move upward or downward resolving a harmonic dissonance. A classic examples is Richard Rodgers and Oscar Hammerstein II, *Oklahoma!*, “The Surrey with the Fringe on Top” mm. 11–12.

The neighbor involves the tone or tones moving to a more dissonant chord. Richard Rodgers and Oscar Hammerstein II, *Oklahoma!*, “Lonely Room,” mm. 7–9 provides the classic examples. In Sondheim, there is a clear Release in *Assassins*, “Opening,” mm. 55–56, and a Neighbor in *Into the Woods*, “Act 1 Opening (Part 2),” mm. 5–6.

## 2c. Oscillating

Distinctive features are that a note or a chord is established, left, and then returned to. The rhythm of the oscillation is typically quick, and must last at least two measures. Chords are more typical than single notes. A classic examples is in Leonard Bernstein and Stephen Sondheim’s, *West Side Story*. “Tonight,” mm. 6–9. In Sondheim, *Sunday in the Park with George*, “Lesson #8,” m. 14a.

## 2d. Chordal

The distinctive feature is that it is defined by its homophonic texture. All voices in both melody and accompaniment must move together. The classic examples is George and Ira Gershwin, *Strike Up the Band*, “Strike Up the Band,” mm. 5–6. In Sondheim, *A Funny Thing Happened on the Way to the Forum*, “That’ll Show Him,” mm. 1–2.

### Category 3: Melodic Types

#### 3a. Triad Arpeggiation

The distinctive features are a simple triad is broken into a melodic, arpeggiating texture. The specific rhythms and meters of this schema can vary widely. A classic examples is found in Richard Rodgers and Oscar Hammerstein II, *Carousel*, “You’ll Never Walk Alone,” mm. 8-11. In Sondheim, *Passion*, “Happiness (Part 1),” m. 13.

#### 3b. Extended Tertian Arpeggiation

Distinctive features are an arpeggiation through an extended tertian chord (7th, 9th, 11th, or 13th) or quartal sonority rather than a simple triad. A classic example is Richard Rodgers and Lorenz Hart, *Jumbo*, “My Romance,” mm. 7–10. In Sondheim, *Sunday in the Park with George*, “Putting it Together (Part XI),” mm. 1a–3.

Although Sondheim’s use of accompaniment has its origins in traditional musical theater accompaniment schemata, Sondheim manipulates these schemata to further develop his personal style. Besides some of the smaller ways in which he alters these familiar patterns, particular ways in which he makes accompaniments his own are through the use of developing accompaniment, the waltz in 4 and emerging meter.

### Developing Accompaniment

Good Broadway composers and orchestrators provide variety within the basic song forms to create interest. Musical elements from rhythm to harmony might undergo variation for contrast in repeated sections. Sondheim takes this notion a step further in what will be called *developing accompaniment*. In developing accompaniment, Sondheim gradually increases the texture of the accompaniment patterns within songs throughout his body of work. Since developing accompaniment is rare throughout musical theater literature, it becomes that much more a distinctive feature of Sondheim’s compositional voice.

Arnold Schoenberg provides precedence for developing accompaniment with his concept of developing variation. Schoenberg’s definition takes into account character, mood, and expression, all of which are pivotal to music for the theater.

Sondheim’s song “It’s Hot Up Here” is an extensive example of how developing accompaniment is used to convey drama in the opening of the second act of *Sunday in the Park with George*. The dramatic backdrop consists of the subjects of Georges Seurat’s painting, *Un dimanche d’été à l’Île de la Grande Jatte*, complaining about being stuck in the heat, with the same people, in an unchanging position for all eternity.

The song develops the dramatic context with the music. In the beginning the characters begin one by one to complain about being stuck forever in a painting. As the song progresses, the characters get more agitated and the accompaniment matches the growing angst.

This song employs a blending of accompaniment schemata and textures. The number begins with what appears to be a waltz schema in mm. 1–2. There is a beat one bass followed by a beat two chord that is registrally distinct. Because of the *rubato* tempo and fermatas over rests at the end of the measure, there is no indication from hearing this accompaniment of what the meter will be. This helps to introduce the situation and the characters one at a time, with a sense of *rubato* allowing for the song to build in musical and dramatic tension.

A more regular tempo is established in the next section of the song at m. 15. The written and perceived meters are both in three. This strengthens the argument for retroactively hearing mm. 1-2 in three. However, the sense of waltz schema is underdetermined, since there is a treble chord on beat one and additional, syncopated bass notes. The treble resembles more of a journeying schema at this point. The development of m. 15 first occurs in m. 22, and is exemplified in m. 23. The treble chord texture thickens, and the bass becomes more active. A further thickening of the treble chord occurs in m. 30, creating even greater musical and dramatic tension through this development.

The opening material returns in mm. 32–33, with its own sense of variation. It begins with the waltz's distinctive features reversed since the treble chord occurs before the bass. This is quickly corrected in m. 33, where the next development occurs in the form of the bass sixteenth-eighth figure at the end of beat four. With no *rubato* and a homorhythmic doubling of the melody in the bass occurring on beat four, the waltz schema is weakened for this section.

While mm. 32–33 stretched the sense of waltz to four beats, m. 43 condenses it to two beats to end the section. A repeated, condensed waltz in two—in common time—shares the distinctive features of a low bass on beats one and three with a registrally distinct chord on beats two and four. It is as though beat three of the typical waltz schema is chopped off. A reasonable argument is that this is simply a boom-chick schema at this point. It meets most of the distinctive features of this pattern. However, it is more likely to be heard as a condensed waltz because of the metrical context, and because the beat one bass is exactly repeated on beat three, instead of being a different bass note a perfect fifth away. It would take more iterations than a single measure at the end of a formal section to make it feel like a boom-chick accompaniment, especially since the section is in 3/4 time. The section returns at m. 44, with the regular three pattern, although the bass becomes more irregular. This continues with a thickening of treble texture into mm. 48–49. The bass is elaborated upon, in various guises of irregularity, until the more regular m. 75.

Elements of the A section are retained at m. 85. The low bass on beat one produces an expectation for the waltz pattern to recur. Beats two and three are the only treble beats to receive chords on the beat, furthering the ambiguity as to whether this is extended waltz territory. However, now both the treble and bass textures have become much more lively, especially after beat three, deconstructing almost any sense of a waltz.

At m. 94, the song's accompaniment culminates into its most complete form. Every beat in the treble, and all except the weak beat two in the bass are played. This establishes a pattern of strong-weak-strong-weak, becoming a secure four. The four-pattern does not have the final say, however, since a three-pattern re-establishes itself through a journeying accompaniment in m. 112. This song provides a notable example among the many instances of Sondheim's use of developing accompaniment.

### The Waltz in Four

Throughout his body of work, there are numerous instances of where Sondheim keeps the listener guessing by varying familiar musical patterns – particularly metrical deformations in accompaniment schemata.

It may seem that a distinctive feature of the waltz must be that it is in triple meter. Waltzes are traditionally in triple meter, since that is how they are danced. However, if we consider the primary distinctive features of the waltz – being a beat one bass note that is followed by registrally distinct chords – apart from any metric constraint, we find instances where Sondheim stretches the metric blueprint to allow for what will here be called the “waltz in four.” The idea of the waltz in four is that the music still sounds like a waltz; however, either the second or third beat holds longer than expected. This gives the sense of metrical extension like a *ritardando* or *Luftpause* in the phrase, although it is very specifically notated. A waltz in four still contains the distinctive features of a strong, accented bass, and registrally distinct, metrically weaker upper voices contained in the waltz in three.

One way to invoke a waltz in four is to stretch a waltz in three through the use of different meters. The B section of “The Worst Pies in London,” from *Sweeney Todd*, mm. 13–24 is a prime example. In mm. 15 and 18, the bass clef has a clear sense of waltz in three, meeting the distinctive features of a low bass on beat one and registrally distinct upper voice on beats two and three. However, leading into these measures are measures of 4/4 and 5/4. These measures do contain the necessary features of the waltz, with the low bass on beat one and the weak beats three and four. However, these weak beats are extended another beat or two. Hypermetrically, these beats, and even the entirety of mm. 14 and 17 feel like an anacrusis to the regular 3/4 waltz sections.

This establishes a context for the “regular” waltz in four. “Being Alive” from *Company*, mm. 22–23, is an exemplar for the waltz in four schema. The downbeat open fifth and octave followed by the registrally distinct treble on beat two are two obvious distinctive features of the waltz, which are being hung on a four-beat framework. A motive of five eighth notes extends the phrase, but through the use of a repeated B♭ and A♭ there is a sense that the end of the phrase is slowly falling away, like a glacial calving. They give way to the low B♭, which then feels like an anacrusis to the next measure, all in a long, extended-beat limbo.

The only difference at mm. 48–49 is that beat three enters in the treble. It is a half note, so the measure could be heard as an extended beat three limbo. However, this beat calls for a *tenuto* after the staccato beat two, slightly undermining the sense of waltz. As the accompaniment develops, mm. 60–61 undermine the waltz even further, with the entrance of a treble beat four. At m. 109, the song “reverts” back to the same sequence of events as m. 22, with a thicker and wider texture. This helps to regain the sense of waltz in four. The idea of stretching the waltz schema to a four-beat framework is an unusual occurrence in Broadway musicals, and certainly distinguishes Sondheim’s stylistic voice. However, precedence can be found in the works of late Romantic composers such as Tchaikovsky and Prokofiev.

## 2. Emerging Meter

At times, Sondheim begins with what seems to be one type of accompaniment, but eventually it transforms into, or reveals itself to have always been, another type. This is especially true when dealing with metrically over- or underdetermined surfaces in accompaniment patterns. Gretchen Horlacher’s work on emerging meter in the music of Steve Reich demonstrates how an ametrical piece of music might attain a sense of metrical hierarchy, and perhaps even lose it again. Some of Sondheim’s songs project similar phenomena.

In “Pirelli’s Miracle Elixir” from *Sweeney Todd*, the accompaniment begins with a low bass on beat one followed by registrally distinct upper voice on beat two. These are two distinctive features of the waltz. When looking at the score, it is clear that this piece is written in compound quadruple meter, which may indicate that this might become a waltz in four. Nothing is heard on the third beat, and when listening to the music, it is clear that there is more space than just the third beat as well. It is possible to hear this as a fermata on the rest; especially considering that there is nothing happening on beats three or four. The surface of the music is underdetermined in m. 37.

In m. 39, a new event occurs with the bass B♭ on beat four. This starts the process of an emerging quadruple feeling out of the uncertainty as to whether the beginning of this piece might be a waltz or boom-chick accompaniment. More material is added to beats three and four in the treble at m. 45, helping to further solidify a four-beat measure.

Eventually, a third beat does emerge at m. 57, exactly replicating the chord from beat two, which may then bring the listener back to thinking this is a waltz. However, as the music progresses, eventually a fourth beat emerges that exactly replicates beats two and three in m. 58. This might allude to a waltz in four, but because of the regularity of the fourth beat, a quadruple pattern asserts itself. The pattern is not complete yet; in m. 59 the repeated chord arrives on beat one as well, taking away any sense of waltz by eliminating the needed distance between bass and treble voices on beat one. The quadruple meter pattern has emerged at this point, but is not in its finished form. The bass adds a repeated beat one note on beat three, giving the sense of strong-weak-(strong)-weak in a four pattern. The journeying schema becomes a march-like neighbor schema at m. 67.

After the meter has shown itself to be a regular four pattern, Sondheim continues to develop it. The bass line becomes more lively as the number progresses, with a dominant anacrusis to each strong beat, changing the character of the accompaniment ever so slightly, as seen in m. 72. At m. 89, the bass begins to take an arpeggiated, *habanera* type of motion, changing the character even more.

Now that the meter has been solidified as quadruple, the meter changes again at m. 142 to 2/4 and resumes the registrally distinct beats one and two that are indicative of either the waltz or boom-chick schema. The bass line’s move to dominant strengthens the case for boom-chick, but the repeated treble chord is missing. The accompaniment in m. 142 is further developed in m. 150, but does little to solidify the boom-chick. As the tempo quickens, and the musico-dramatic intensity heightens as the crowd is informed that they have been duped, the accompaniment changes once more to a solid, even 2/4 arpeggiated pattern in the bass with running sixteenths in the treble in m. 160.

“Pirelli’s Miracle Elixir” traverses through a developing accompanimental process where several meters emerge throughout the song. This use of emergent meter shows how Sondheim uses accompaniment to increase musico-dramatic intensity and is another way in which he showcases his musical voice.

Accompaniments affect the sound of Sondheim’s music so intrinsically because they are surface-level musical events. For the listener, melody is probably at the top of the attention range, but accompaniment could well be next. On an early hearing of his musicals, one will likely hear accompaniment patterns that

repeat themselves. A theater composer is likely to reuse schemata that are familiar and comfortable. What sets Sondheim's use of these schemata apart is his particular use of meter, rhythm, textures and harmonies.

Sondheim uses a variety of traditional Broadway accompaniment schemata, but also stretches these patterns to distinguish his compositional voice from other composers of musical theater. Although categorization and identification of these accompaniment types is useful in seeing the schemata that Sondheim prefers, this alone does not give us a complete picture of Sondheim's style. Besides the distinctly Sondheim types discussed in this chapter, very few of the stock patterns he uses are likely to have never been used before or since by another composer. It is only by identifying other musical parameters within these types that a more extensive theory of his style can be identified.

### Santrauka

#### Valsas iš keturių? Manipuliavimas akompanimento schemomis S. Sondheim'o muzikiniame stiliuje

Pranešime demonstruojama, kad akompanimento schemas (terminas paimtas iš R. Gjerdingeno „Music in the Galant Style“ (*Galantiškojo stiliaus muzika*)) yra pagrindiniai faktoriai, lemiantys Sondheim'o muzikinį stilių. Skirtingai nuo kitų Amerikos muzikinio teatro atstovų, kurie tradiciškai laikosi požiūrio, kad svarbiausia yra melodija, Sondheimas komponavimo procesą dažnai pradeda nuo akompanimento figūracijų, kurios jo miuziklams ir suteikia muzikinį dramatinį kontekstą.

Šiomis figūracijomis kompozitorius modeliuoja personažus arba situacijas miuzikluose, pagrįstuose tipiškomis amerikietiško muzikinio teatro idiomomis: ritminėmis ir metrinėmis (valsas, „bumčikas“, trumpa–ilga–trumpa, Lotynų Amerikos šokiai, triolės kartu su duolėmis), harmoninėmis (moduliuojanti, jungiamoji, nepastovi, akordinė) ir melodinėmis (trigarsių arpedžiavimas ir išplėstinis tercijų arpedžiavimas). Pranešime suklasifikuotos XX a. Brodvėjaus miuzikluose naudotos akompanimento rūšys.

Iš savo pirmtakų ir amžininkų Sondheimas išsiskiria tuo, kad šias tradicines schemas jis modifikuoja daug ryškiau ir šiuolaikiškiau. Jis išplečia tradicinį trijų metro dalių valsą ir sukuria tai, ką mes vadiname „valu iš keturių“. Čia jis išskirtinius valso bruožus (ir tai, kad pirma takto dalis yra bosa, o kitos dvi – akordai aukštesniame registre) formuoja keturiuose takto dalyse ir taip suteikia muzikai neapibrėžtumo trečioje ir ketvirtoje takto dalyse bei išplečia klausytojo muzikinio laiko pojūtį, nes šis nesuvokia, ar tai yra *rubato* trijų dalių metre, ar fermatos, ar valso bruožų turintis keturių dalių metras. Norėdamas viename numeryje lėtai pakeisti muzikinius schemas aspektus arba vieną schemą pakeisti kita, Sondheimas naudoja „išplėtotą akompanimentą“, kurią pagal A. Schönbergo pavyzdį. Tai matome miuziklo „Sunday in the Park with George“ (*Sekmadienis su Džordžu parke*) numeryje „It's Hot in Here“ (*Čia karšta*), kur akompanimentas iš dviejų paprastų valso akordų išplėtojamas į sudėtingą faktūrą su kontrapunktinėmis linijomis ir keliais schemų pakeitimais.

Demonstruodamas, kaip Sondheimas kuria metro ir akompanimento nevienareikšmiškumą, naudojuosi G. Horlacher pastaba apie „metro formavimąsi“. Miuziklo „Svynis Todas“ numeryje „Stebuklingas Pirelio eliksyras“ matome, kaip iš pradžių atsirandantis neaiškus metras tarsi svyruoja tarp galimybės virsti trijų arba keturių dalių metru. Numeriui įgaunant pagreitį pridedama arba nuimama ritminių elementų, ir dėl to metro pojūtis tai atsiranda, tai vėl išnyksta, pakeičiamos kelios metro rūšys, kol galiausiai apsistojama prie vieno, sėkmingai įsivyraujančio pabaigoje. Šie procesai Sondheim'o kūryboje tampa idiomatiški ir suteikia kompozitoriui savitą muzikinį braižą, kuris, nors ir pagrįstas amerikietiško muzikinio teatro tradicijomis, pasižymi kompozicine drąsa.



## The Idea of United Europe in Music: Polonaise and Chorale

The sub-theme of the conference *The Authentic National Romantic Music Composing in Geographical and Time Dimensions. The Invariant Constants* is applicable in analyzing musical works of different genres such as polonaise and chorale that could embody, as Czeslaw Milosz put it, the idea of united Europe.

Music of certain genres is partly treatable as a heritage of European music (fugues, preludes, polkas, polonaises, mazurkas, etc.). For instance, we can refer to preludes and polonaises and music that were composed by numerous European composers including the Lithuanian ones.

Polonaise, a dance of Polish origin, is often related with national romanticism. It is expedient to point out the path of its genesis in time and space that bears links with the Lithuanian examples of the dance embodied in the music by Mikalojus Konstantinas Čiurlionis (22 September (O. S. 10 September) 1875 – 10 April (O. S. 28 March) 1911 and in the opera by Bronius Kutavičius *Lokys* (*The Bear*, 1999 / 2000) and CDs (2003) by ONDINE. The perception of polonaise, just like of any other musical formation, is determined by the context of its presentation.

Chorale, just like polonaise, used to serve as one of the common means by composers in mastering musical forms. The works of this genre composed by Čiurlionis during the years of his studies are worth mentioning.

During his studies at Leipzig Conservatorium of Music in 1901-1902 (C. Reinecke's composition and Jadasohn's counterpoint classes) M. K. Čiurlionis composed his prominent piece *The Fugue-Chorale A minor* for the organ. This composition contains references to the Protestant chorale by Luther *Aus tiefer Not schrei' ich zu dir* (example 1, VL 227, 1902).

Following the chorale, the composer, as musicologist Vytautas Landsbergis put it, *creates dramaturgy of the entire masterly fugue*<sup>1</sup>. The fugue, whose tune is formed on the base of chorale's sound system, is composed following the mentioned material<sup>2</sup> of the chorale (for the fugue tune see example 2).

**Example 1.** The choral tune *From the Depths of Disaster* (*Aus tiefer Not schrei' ich zu dir*) from the Fugue-choral A-minor (VL 227, Leipzig).



<sup>1</sup> Landsbergis, Vytautas. *Music by Čiurlionis*. Vilnius: Vaga, 1986, p. 101.

<sup>2</sup> Čiurlionis, Mikalojus Konstantinas. *Fugues for the organ. Notes*. Vilnius: Lithuania Writers Union, p. 13-16.

**Example 2.** M. K. Čiurlionis. The fugue tune from the *Fugue-choral a-minor* (VL 227, Leipzig).

FUGA-CHORALAS      FUGUE-CHORAL  
a - moll              in A minor

VL 227 (1902 06 20-24)

Andante

\*Choralas: Aus tiefer Not schrei' ich zu dir  
The choral: Aus tiefer Not schrei' ich zu dir

*The Fugue-Chorale A minor* evidences Čiurlionis' interest in structural formation of composition (the later compositions by the composer substantiate that too). And noteworthy mention A Aeolian choral and A minor in the triplefugue of the amount of abovementioned composition.

Reflections over *The Polonaise* (VL 190) created by Čiurlionis in Druskininkai in 1901 bring to mind the whole way went by Čiurlionis, the musician, up to the time of his work in orchestra of the nobleman and prominent author of polonaises Mykolas Oginskis (1892–93) and Čiurlionis' studies of the grand piano and composition in the motherland of the polonaise, Poland, in the Warsaw Institute of Music (1894–99). *The Polonaise* by Čiurlionis was created during his vacation from studies in Leipzig's Conservatorium. This dance is distinguished by stratification of its characteristic (syncopated and Lombardic) rhythm elements (example 3).

**Example 3.** M. K. Čiurlionis. An excerpt of *The Polonaise* (VL 190, Druskininkai).

The image displays two systems of musical notation for the piece 'The Polonaise' by M. K. Čiurlionis. The first system is titled 'POLONEZAS' and 'POLONAISE' with the tempo marking 'Allegro maestoso' and 'V.E. 290'. It features a piano accompaniment and a violin part. The piano part includes dynamic markings such as *f* (forte) and *mp* (mezzo-piano). The violin part has a *legato* marking. The second system continues the piece, showing further development of the piano and violin parts. The piano part includes a *ff* (fortissimo) marking. The violin part has a *legato* marking. The score is written in a key signature of two flats and a 3/4 time signature.

*The Polonaise* expresses celebratory, bright, festive and solemn mood (Allegro Moderto). It is characterized by a large range and continuous slightly hurried movement forwards (a concerto version of the dance). The piece is distinguished for its intensive, unified and solemn dramaturgic development that is achieved by the composer through repetition of the details specific of *polonaise*. For instance, its rhythmic formulas are freely used by Čiurlionis (it is characteristic for a polonaise to repeat a rhythmic formula every measure) and sometimes the so-called Lombardic and syncopated rhythms, rhythmic groups of the sixteenth note length, etc.

It is worth mentioning that Russian composers identified polonaise as a distinguishing feature of the Lithuanian-Polish Commonwealth (The Republic of the two Nations). Historical moments could be mentioned in the works of Russian composers as well: in M. Glinka's opera *A Life for the Tsar* (Ivan Susanin) or M. Mussorgsky's *Boris Godunov*. The Polish showed great preference for polonaise and used to dance it at the start of balls, celebrations and other events since the 16th century<sup>3</sup>. Among the Lithuanian nobility, polonaise became popular a bit later and, and, like in Poland, used to be danced during formal celebrations.

The themes of historical dances (e. g. polonaise) and church music (e. g. chorale) are treated as a material necessary for work and are used by modern composers for compositions as well as education about musical composition and implementation of other artistic initiatives. Newly-integrated themes are exploited in multiple ways: they are stratified and their different (e.g. rhythmic) elements, characteristic intonations, harmony, etc. are singled out. This applies (usually) to individual (in a genre's sense) works and pieces.

Pay attention to the different functioning of music to what is stated by the semiotician Eero Tarasti.<sup>4</sup> A context of a bigger composition defines the treatment of the mentioned 'implants' in a work. In some cases, the so-called implants, i.e. certain chosen dances and church themes, are treatable as products of the social level (the so-called SOI – in Jacques Fontanille's terms).

However, composers used to present their chosen historical objects-citations (influenced by personal treatments) in a subjective light (MOI – in Jacques Fontanille's terms). The compositions by the authors (Čiurlionis, Kutavičius and others) are regarded as giving new meaning to compositional heritage.

Tarasti is indicated in each of those levels – social and corporeal – the possibility of existence and transformations (Moi → Soi and Soi → Moi). The larger context of the compositions – choral and polonaise is used as a quote-implant in abovementioned opera by Kutavičius – gives to them a different sense of time and authenticity.

The implants-quotations used in bigger compositions provide them with new colours and meanings. Tarasti has in mind correct solutions which might be treated in the different ways (according the point of view to it)<sup>5</sup>. The same we could say about the characters of opera and the spectators. There are different rules of society and historical situations on the stage and outside it. The same could be said about the polonaise and chorale. To the characters of opera it is a part of the rituals of real wedding. For us, the contemporary people, abovementioned parts of opera could be mentioned as a symbolic signs of the historical times.

In Kutavičius' opera *The Bear*, the polonaise *Alla Polaca* (example 4) serves as a meaningful feature of the history of Lithuania evidencing the time when

- a) The Grand Duchy of Lithuania was a member of the Republic of Two Nations, Žečpospolita, (in this case – until its division in the 18th century) and
- b) It maintained close ties with Western Europe.

The viewpoint is strengthened in this opera by the means associated with the depicted time – the choral used in the Wedding scene *Let Our Hearts Sing* (Širdim susigiedokim, example 5; this is a characteristic symbolic sign of the Protestant Europe). In this case, subtleties of the transitory period in Lithuania are revealed through the music of the opera. In the work, the dances are used to define and specify the wedding situation in the opera. They are presented in the overall context of the wedding scene.

One more thing that should be pointed out is the rather freely treated time in the opera *The Bear* by its composer and the libretto author from the perspective of the time depicted in the Prosper Mérimée's work.

The events in the plot line – the wedding in Samogitia – remind us of the close ties that existed between Samogitians and inhabitants of Königsberg (*Lith.* Karaliaučius) region, the wedding traditions of the time, popular music, etc.

<sup>3</sup> Klimas, Jonas. The Polonaise. *The Encyclopedia of Music*, O- Ž, supplements to Volume III. Vilnius: Lithuanian Academy of Music and Theatre. Institute of Science and Encyclopedia Publishing, 2007, p. 124-125.

<sup>4</sup> From the forthcoming work: Eero Tarasti. *How Mozart, Brahms and Wagner Talk To Us*. Semiotic explorations in the history of music. According to Tarasti, *Existential analysis of the work consists in distinguishing aspects of Moi/Soi. The structures of signification and of communication are discovered in this phase* (Tarasti 1994: 16).

<sup>5</sup> Tarasti, Eero. *Existential Semiotics*. Bloomington and Indianapolis: Indiana University Press. 2000, p. 8.

A crucial change occurred in the Lithuanian-Polish Commonwealth in the end of the 18th century. At that time, against its free will, the country was incorporated in the Russian Empire (and since then was referred to as its North Western Region) following the decision of the rulers of the neighbouring states of Austria, Prussia and Russia (the huge European state of the Two Nations was subjected to divisions in 1772, 1793 and 1795) and the country experienced a total overwhelming recession. It was humiliatingly called a land of savages. Such point of view is obviously evident in the above mentioned short story by Mérimée. The Samogitian events and situation are evaluated by comparison with the situation of 18th century Russia as described by Jurij Lotman in his works<sup>6</sup>.

The cultural space in the opera is characterized through the wedding traditions of the time – the music, rituals and other specific features.

The *polonaise* is incorporated in the action texture of the opera's Act II as one of the elements of the wedding celebration (it is performed by a strings quintet on stage) to ensure a uniform and continuous development of the scene (example 4).

**Example 4.** B. Kutavičius. The polonaise from the opera *The Bear* (1999 / 2000). The beginning of Act II.

<sup>6</sup> Žr.: Лотман, Юрий М. *Избранные статьи*, том 1. Статьи по семиотике и типологии культуры. Таллинн: Аллександра, 1992.

The *polonaise* is introduced as a wedding dance accepted by the society of the time that symbolizes the beginning of the wedding rituals; the composer uses the *polonaise* as a linking device that unites the entire action of the opera and the conversations of the wedding participants into one whole.

The *polonaise* is firstly heard in the opera after a brief and silent introduction by the orchestra in the beginning of Act II – it is performed by a strings quintet (commonly, the dance is characterized by an accentuated second eighth note of the 3/4 measure). Later the *polonaise* is included in the overall whirlpool of the opera's events and it is combined with other episodes written in the aleatoric technique. In the background of the *polonaise* and the orchestra part, voices of individual wedding participants and choir congratulations are heard. The conversations are dominated by exchange of recitative remarks. The solo parts are dominated by recitatives. It also applies to the remarks and stories of the wedding guests that are included in the act (following Carolyn Abbate)<sup>7</sup>.

The wedding ceremony, in line with the composer's instruction, maintains the manner of the 18th century behaviour and stance. The main participants of the wedding scene are Marshal; Professor from Königsberg; and Count Šemeta with his bride Julija. The ceremony is held following traditions and the Latin language, a common language in the church and European universities of the time, prevails. The wedding rituals fall into two parts – the first is led by Marshal, and the second by Professor. The scene is concentrated and based on repetitions of vows. A Protestant chorale *Let Our Hearts Sing* (*Širdim susigiedokim*) performed by choir in the end of the ceremony denotes the final part of rituals (example 5).

**Example 5.** B. Kutavičius. Chorale *Let Our Hearts Sing* (*Širdim susigiedokim*) from the opera *The Bear* Act II

\*) Orkestrui darant crescendo, choras 192 - dainuoja pastoviai mį, i pabaigę netgi didinamuo, štai orkestras choras galutinai užgožty.

<sup>7</sup> Abbate, Carolyn. *Unsung Voices. Opera and Musical Narrative in the Nineteenth Century*. Princeton, New Jersey: Princeton University Press, 1991.

The score of the choral indicates that the song *Let Our Hearts Sing* about neighbourly love is performed by the guests reading from an old Book of Songs published in Königsberg<sup>8</sup>.

The chorale is performed by a mixed choir (SABT) and is dominated by classical harmony. The orchestra that joins the choir at the end of the chorale gradually overshadows the choir and solemnly finishes the scene.

When the wedding scene climax at some point turns into uncontrollable raving (prevailed by aleatorics), a Lithuanian folk song *Smooth Meadows, Fast Rivers* (*Lygios lankos, sraunios upės*, example 6) is performed (using the technique of the mixed choir canon) by the wedding participants.

**Example 6.** B. Kutavičius. Lithuanian folk song *Smooth Meadows, Fast Rivers* (*Lygios lankos, sraunios upės*) from the opera *The Bear* Act II

(Visi sėdintys įsijaučia iki risiško choro. Solistai žiūnėja. Choristai asimetriškai skanduoja tekstą, dainuoja aritmškai improvizuodami.)

8"

♩. = 60

\* trumpa pauzė - 236-

<sup>8</sup> Kutavičius, Bronius. The score of a two-part opera *The Bear*. Libretto by Aušra Marija Sluckaitė on the base of Prosper Mérimée short story *The Bear*. - Vilnius, 2000, p. 181.

It can be viewed as one of the acoustic illustrations analogous with the use of music in a uniform development of events in films and drama plays (Kutavičius is the author of the music in nearly 40 films and drama plays). In composing the raving scene of the wedding the composer as if acoustically paraphrased the view seen on stage. The use of this song is a symbolic choice evidencing one more social group of the wedding participants, the Lithuanians taking part in the celebration.

The above mentioned exclusive melodies used in the opera – polonaise, chorale and a Lithuanian folk song – can all be regarded as consciously chosen signs for the composition evidencing significant references of the depicted time:

- a) The sign of the Republic of Two Nations in it (polonaise);
- b) The sign of Western Europe (choral *Let Our Hearts Sing*);
- c) The level of the national Lithuanian identity (the Lithuanian folk song *Smooth Meadows, Fast Rivers*).

The chorale, polonaise, and Lithuanian folk song (in the above mentioned works by Čiurlionis and Kutavičius) should be viewed as symbolic signs, i. e. objects of social culture representing and reflecting the social behaviour people who lived in the conditions of the 18th–20th century European culture (in general) and The Republic of the Two Nations and The Lithuanian Grand Duchy (specifically). They became symbolic signs under the influence of social and historical needs (in Raymond Monelle's<sup>9</sup> terms). It applies to the above mentioned symbols.

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### Santrauka

#### Vieningos Europos idėja muzikoje: polonezas ir choralas

Konferencijos potėmė „Tautinės romantinės muzikos komponavimo autentika laikmečio ir geografijos dimensijose“ taikoma analizuojant įvairių žanrų muzikos kūrinius, tokius kaip polonezas ar choralas, kurie galėtų įkūnyti, Č. Milošo žodžiais tariant, vieningos Europos idėją.

Su tautiniu romantizmu sietinas lenkiškas šaknis turintis šokis polonezas. Pažymėtinas jo genezės laike ir erdvėje takas, siejamas su lietuviškais M. K. Čiurlionio muzikoje (XIX–XX a. virsmo laikotarpiu) ir B. Kutavičiaus operoje „Lokys“ (XXI a. pr.) įkūnytais šio šokio pavyzdžiais. Polonezo, kaip ir kito muzikos darinio, percepciją lemia jo pateikimo kontekstas.

<sup>9</sup> Monelle, Raymond. *Linguistics and Semiotics in Music*. Contemporary Music Studies. Vol. 5. Edinburg: Harwood Academic Publishers GmbH, 1992, 199.



Minėtoje operoje polonezas tarnauja kaip reikšminis ženklas, bylojantis apie laikotarpį, kada Lietuva buvo Abiejų Tautų Respublikos narė ir kartu palaikė glaudžius ryšius su Vakarų Europa. Minima traktuotė operoje sustiprinama tam laikotarpiui būdinga priemone – Vestuvių scenoje panaudotu choralu (tai būdingas muzikinis protestantiškos Europos požymis).

Choralas, kaip ir polonezas, buvo viena iš būdingų priemonių, naudojamų kompozitorių mokantis įvaldyti muzikos formas. Paminėtini M. K. Čiurlionio studijų metu sukurti šio žanro kūriniai.

Operoje „Lokys“ šie šokiai naudojami vestuvių situacijai nusakyti ir konkretizuoti. Jie pateikiami bendrame vestuvių scenos kontekste.

Per operos muziką atskleidžiamos pereinamojo laikotarpio Lietuvoje (XVIII a.) subtilybės.

Kultūros erdvė operoje išreiškiama per tuometes vestuvių tradicijas – muziką, apeigas ir kitokius būdingus bruožus. Atkreiptinas dėmesys į gana laisvai B. Kutavičiaus traktuojamą P. Méricé kūrinio laiką. Siužeto įvykiai – vestuvės Žemaitijoje – primena glaudžius žemaičių ir Karaliaučiaus žemių žmonių ryšius (XVIII a., kai Lietuva buvo Abiejų Tautų Respublikos narė), to meto vestuvių papročius, populiarią muziką ir pan.

XVIII a. pabaigoje Lietuva buvo inkorporuota į Rusijos imperijos sudėtį. Tuo metu Žemaitijos, kaip ir Lietuvos, ryšiai su Vakarais, taip pat ir Karaliaučiumi, buvo nutraukti. Lietuva, kuri tapo vadinamuoju „Šiaurės vakarų kraštu“, vis labiau ėmė atsilikti. Įvykiai ir situacija Žemaitijoje vertinami juos lyginant su J. Lotmano darbuose aprašoma situacija Rusijoje XVIII a.

Pažymėtinas polonezo ir choralo genezės erdvėje ir laike takas, kurį galima lyginti su M. K. Čiurlionio (XIX a. pab.–XX a. pr.) virsmo ir B. Kutavičiaus operos „Lokys“ (2005) vestuvių scenos muzika. Polonezas ir choralas operoje „Lokys“ naudojami minimai situacijai apibrėžti ir konkretizuoti. Jie pateikiami bendrame vestuvių kontekste. Pati ceremonija atliekama pagal XVIII a. manieras – jai vadovauja tipišką LDK laikų asmuo – vestuvių Maršalka. Oficialioji jos dalis skamba tam metui būdinga lotynų kalba (čia vyrauja klasikinė harmonija), o scenos finale choras gieda liuteronišką motetą „Širdim susigiedokim“.

Į operą polonezas įkomponuojamas kaip vienas iš vestuvių puotos elementų (jį atlieka scenoje griežiantis styginių kvintetas), garantuojantis vientisą ir ištisinę scenos plėtrą. Jo ir orkestro partijos fone skamba pavienių vestuvininkų ir sveikinimo choro balsai. Solistų partijose vyrauja rečitatyvai.

Kūrinyje atspindėtas pereinamasis laikotarpis (iš klasicizmo į romantizmą), kuriame funkcionuoja abiejų epochų ženklai – polonezas ir choralas. Su tautiniu romantizmu sietinas lenkiškos kilmės šokis polonezas, skambantis svečių ir vestuvininkų sutikimo scenoje.

Antro veiksmo audinį jungia muzika – kaip operos komponentus vienijantis faktorius. Tai pirmiausia pasakytina apie į veiksma įterptus numerius. Pirmose II v. scenose polonezą atliekantys muzikantai traktuojami kaip vestuvių dalyviai, įsipynę tarp kitų svečių. Pats polonezas pateikiamas kaip įprastas buitinis minimo laikotarpio vestuvių šokis. Jis tarsi rišamasis audinys, jungiantis vestuvininkų pokalbius į visumą. Pastaruosiuose vyrauja pasikeitimas rečitatyvinėmis replikomis.

Vestuvių ceremonijos metu, kompozitoriaus nurodymu, išlaikoma XVIII a. elgesio ir laikysenos maniera. Pagrindiniai tuoktuvių scenos dalyviai – Maršalka, Profesorius iš Karaliaučiaus ir jaunieji – grafas Šemeta ir Julija. Ceremonija atliekama laikantis to meto tradicijų, vyrauja tuo metu bažnyčiose ir Europos universitetuose priimta lotynų kalba. Vestuvių apeigos suskilę į dvi dalis – pirmai vadovauja vestuvių Maršalka, antrai – Profesorius. Scena yra koncentruota, grindžiama priesaikos žodžių pakartojimais. Ceremonijos pabaigoje skambantis choro giedamas protestantiškas choralas *Širdim susigiedokim* žymi kulminacinę jos dalį. Vestuvių scenos kulminacijoje, kai vestuvių šventimas tampa nevaldomu lėbavimu, kurio metu suskamba vestuvininkų traukiama lietuvių liaudies daina *Lygios lankos, sraunios upės*, minėtas operoje naudojamas išskirtines melodijas – polonezą, choralą ir lietuvių liaudies dainą – galima laikyti sąmoningai kompozicijoje naudojamais ženklais, bylojančiais svarbias to meto nuorodas: LDK ir Žemaitiją, choralas ir Vakarų Europa, mokslo lygis Europoje; tautinis lietuvių lygis.

Minėto žanro muzikos formų panaudojimas kompozicijose gali turėti skirtingus tikslus ir traktuotę. Tai priklauso nuo susidariusios situacijos ir konteksto.

## “...old wine into new bottles...” The continuity of the Tradition in the Contemporary Composition Practice of Byzantine Music

It is known that Byzantine Music develops, spreads and evolves in a clearly traditional and therefore conservative field; in the field of the Orthodox Church. Even in this specific traditional atmosphere, creation of new musical compositions is inevitable at times, not mainly for the cover of new functional necessities, but mostly for the renewal of the current musical tradition. It is essentially legitimate and expected for every new composer (even if they act in such a conservative field) to aim to a musical differentiation, trying to bring something new in the Art and therefore perpetuate their reputation in History<sup>1</sup>. It is easily recognizable that almost the oeuvre of the majority of the (older or contemporary) Byzantine Music’s composers is characterized by this exact dual (and primary perhaps contradictory) attempt: to adduce a personal composing stigma remaining inside the limits of the formed tradition<sup>2</sup>. Therefore, a more specific musicological examination of occasionally new compositions always creates reasonable questions; the most important of them (keeping in mind that “parthenogenesis” does not actually exist in the Art) is related to the originality of every new melody.

A more systematic study and detailed analysis of such new-contemporary in the present case – church melodies validates the above remarks and reveals further technical details as far as process and methodology of construction are concerned. In the present paper I’ll try to examine this specific phenomenon. As an indicative field of the relevant research I’m going to use two very well-known musical compositions; two contemporary musical books, especially widespread and popular at both the Greek and the international “psaltic reality”: the *Holy Week* composed by Konstantinos Pringos (+ 1964)<sup>3</sup> and the *Triodion* composed by Thrasyvoulos Stanitsas (+ 1987)<sup>4</sup>, masterpieces of two leading chanters and composers of the 20th century who coexisted at the lecterns of the Constantinople Ecumenical Patriarchate for twenty years (1939–1959). In the first the adhesion to the previous tradition is more than obvious, while in the second one it appears to be absolutely disguised, although implicitly recognized.

I consider it preferable if you sought the truth of my words through music itself, beginning with the first of the mentioned musical compositions: from the very first musical narration, even more from the specified musicological analysis, it is crystal clear that the previous relevant musical tradition is called back and restated in it; it has to do with the tradition that was already shaped from the 2nd half of the 18th century, through the compositional work of Peter the Peloponnesian, specifically via his contracted “*Doxastarion*”, a musical composition that became popular through wide manuscript tradition and was finally printed in the year of 1820, being one of the first printed books of byzantine music<sup>5</sup>. From the above musical material I randomly choose a composition here, the doxastikon of Good Monday’s Matins service *Kyrie, erchomenos pros to pathos* [Κύριε, ἐρχόμενος πρὸς τὸ πάθος], composed in first plagal mode. I shall try to show, firstly how the specific composition is formed during its primary musical editing from Peter the Peloponnesian (originally written in the so-called old and synoptic Byzantine notation [plate 1 & ex. 1], which was later transcribed and disseminated until today through a version of a relevant analytical notation [plate 2 & ex. 2])<sup>6</sup>, and secondly how the same composition is called back and restated by Konstantinos Pringos [plate 3 & ex. 3]<sup>7</sup>.

<sup>1</sup> Cf. Chaldaeakes 2009.

<sup>2</sup> Cf. Chaldaeakes 2008.

<sup>3</sup> See Pringos 1969; Pringos 2006; about the man cf. Papamanolakes 1996; Hadjigiakoumes 2003: 37-8 (of the submitted leaflet).

<sup>4</sup> See Stanitsas 1969; about the man cf. Farasoglou 1996; Tsiounes 2000; Tsiounes 2003; Hadjigiakoumes 2003: 39-40 (of the submitted leaflet); Aggelinaras 2009: 173-201, 203-28.

<sup>5</sup> For the specific work and its manuscripted delivery see Vasileiou 2008: 59-65, 73-8, 82, 83-4, 89, 90, 92, 98, 101, 109, 110-1, 114-5, 118, 124-7, 218-20, 222-33; cf. Apostolopoulos 2006; the printed version that I used here is the edition Peter 1820.

<sup>6</sup> I receive here the noted through the older synoptic notation version of the specific composition from the codex No. 7 of the Mingana collection of the academic library of Birmingham (ff. 93<sup>v</sup>-94<sup>r</sup>), a manuscript written by Anastasios Proikonnisios (in 1770), copied another one written “by the own hands of Peter domestic of the Great Church”, while the noted through the new method of analytical notation version, correspondingly, from the edition Peter 1820: 301-2.

<sup>7</sup> See Pringos 1969: 18-20.





- - a po kta - thi - - i ne nin un ke

ros e fe sti ken on i - - pon i min i

du gar pa ra di do me a mar to lon cher - - sin

- - - e mbe - hthi - - ne i ke

sta vro me pro spiti - xa ntes ta fi pa ra do

ntes ev de li gme - - - non lo gi u

nte os - ne - kron o mos thar si - -

- te tri i me ros gar e - gi - - -

ro - - - me is a ga li - a sin pi

ston ke zo in tin - e - o - - ni on

## EXAMPLE 2

Ki ri e er ho - me nos pros to - pa - - -

thos tus i di us sti ri zon ma thi tas e

le - ges ka ti di an pa ra - la -

von - - - a - - - fhus pos ton

ri ma ton mu a mmi mo ni te on pa le

i - - - pon - i - - min o ti pro fi tin

pan ta u ge - - - gra - pte i mi en i e

Αδ'ξα, και Νυν. Ηχος δ'η πα'

Κι ρι ε ερ ho me nos pros to pa a a θος(η)

τες ι δε σε ειρηνωμεθα ε λε ε γες(δλ) και

τι δε ανταρα λα βω ω ω ων α α αυτες

πως τον η μα των με α μνη μο νει των παλαι ει ει ει

πο ον υ υ μιν(η) ο τι Προφητησαν τα ε γε ε ε

γχα απται ει μη εν Ι ε ρσ σα λη ημ α πο ο

κταν θη η η ναι(η) νυν ναιρος ε ρε ει κενον ει ει

ει πο ον υ υ μιν(η) ι δε γαρ πα ρα δε δο ο μαι δλ

α μαρτωνων κερ σε ι εν ε εμ παι κδη η ημαι

οι καισανω με προ σπη ξα αν τες τα φη η πα ρα δο

ο ον τες(η) ε βδε λυ γμε ε νοη λο γι ου ε νται

ω ως νε ε εκρον(η) ο μως θα α αρ σει ει ει

τε ι τοι η μεροε γαρ ε ε γει ει ει ρο ο ο ομαι

εις α γα λη α α σεν πε ι ι στων(δλ) και ζω ην τη

ην αι ω ω νε ον

## PLATE 2

The image displays a musical score for a song, presented in two systems. Each system consists of two staves: the top staff contains the melody with lyrics in Lithuanian, and the bottom staff contains the lyrics in English. The music is written in a single melodic line on a five-line staff with a treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are as follows:

**System 1:**

Lithuanian: ru sa - - lim, - - a po - ktan - thi - - -  
 English: ne - - kron o mos thar - - si - - -

**System 2:**

Lithuanian: ne nin un ke ros e fe sti ken on i - - -  
 English: te tri i me ros gar e - gi - - - ro -

**System 3:**

Lithuanian: pon - i - - min i du gar pa ra di do - -  
 English: - - - me is a ga li - a - sin pi - - ston

**System 4:**

Lithuanian: me a mar to lon her - - sin - - e - mbe -  
 English: ke zo in tin - - e o - - ni on

**System 5:**

Lithuanian: hthi - - - ne i ke sta vro me pro spti - xa -  
 English: - - - - -

**System 6:**

Lithuanian: ntes ta fi - pa ra - do - - ntes e vde  
 English: - - - - -

**System 7:**

Lithuanian: li gme - - non lo gi u - - nte os - - -  
 English: - - - - -

[illegible]

PLATE 3

## EXAMPLE 3

Ki ri e er ho me nos pros to - pa - - thos

tus i di us sti ri zon ma thi tas e le -

ges ka ti di - - an pa ra - la -

von - - - a - - - ftus pos ton ri

ma ton mu a mni mo ni te on pa - le

i - - - pon - i - min o ti pro fi

tin pan ta u ge - gra - pte i mi en i e ru

sa - - lim - - a po - ktan - thi - - - ne

nin un ke ros e fe sti ken on i - - - -

pon - i - min i du gar pa ra di do -

me a mar to lon her sin - - - -

e - mbe - hthi - - - ne i ke sta vro me





To sum up, I would observe that what Konstantinos Pringos attempts, his personal intervention on the original composition, appears in two aspects on which it is interpreted and understood [cf. ex. 4]; the first (and superficial) one is of course known through notation, the way of writing down the composition: Pringos uses a rather simplified (or intentionally analytical) musical notation, on which the composition is imprinted relatively by the practice of psaltic expression and easily read based on personal interpretative experience, that is formed through multi-relevant artistic practice; this way both the total rhythm of the composition is smoothed and the individual melodic phrases and cadences are homogenized); the second aspect (deeper and substantial) regards to the structural dimension of the composition: Pringos adds (extremely sparingly and after their testing and prevalence in relevant oral tradition) new (short) musical phrases, new melodic patterns with obvious emotional origin and severe lyric destination, which in most cases have to be considered as an attempt of a more eloquent and emphatic illustration of the meaning of every melodic text<sup>8</sup>.

<sup>8</sup> See for example the following musical phrases or words: *oti profitin panta u gegrapte* [ὅτι προφήτην πάντα οὐ γέγραπται] / *amartolon chersin embehtine* [ἁμαρτωλὸν χερσὶν ἐμπαιχθῆναι] / *tafi paradontes* [ταφῇ παραδόντες] / *evdeligmenon* [ἐβδελυγμένον]; the application of compositional technique “imitation of meaning”, is visible here, which Chrysanthos from Madytos describes it in his *Great Theory of Music* (see Romanou 2010: 189, § 421) as follow: “Imitation of meaning is to give a high pitch melody to meanings enclosing height – like heaven, mountain – with low pitch melody those meanings something low – like earth, abyss, hell – with joyful sound meanings that enclose joy – like paradise, victory – and with morose sound meanings of sadness – like death, condemnation etc.”.

#### EXAMPLE 4

[illegible]

The second musical work which comes up indicatively is the *Triodion* of Thrasylvoulos Stanitsas, an obviously innovative and sophisticated compositional work, although the musical tradition of Peter the Peloponnesian smolders on its base. To be understandable I would like to follow a reverse searching route from the one I have already used during the above analysis of Pringos' composition. I randomly choose again a composition from this musical work, the Apokreo ("Leave-taking from Meat") Sunday's doxastikon *Prokatharomen eaftous adelphi* [Προκαθάρωμεν ἑαυτοὺς ἀδελφοί], composed in first mode<sup>9</sup>, an actual novel melody of Stanitsas, from which I'll start here: as far as the notation is concerned, the composition is drafted in detail, as it clearly reflects the personal interpretative style of the composer–chanter [plate 4 & ex. 5]; if I deconstruct its notation, removing every ornamental, inlaying and analytical details, which were transported from the voice of the interpreter to the notated record of the composition, it is possible to reformulate it in a simpler and shorter musical recording, encasing every analytical notation in dynamic of either (micro structurally) specific musical signs or (macro structurally) wider musical phrases [cf. ex. 6]; the result of such a musical deconstruction and notation restatement proves to be impressive and revealing [ex. 7 & ex. 7a]; if I contrast it directly to the previous relevant musical tradition (with the same composition as it replies to the musical work of Peter the Peloponnesian [plate 5 & ex. 8]<sup>10</sup>) the deviations between the two are minimized, almost deleted, and the two compositions are quasi-associated (in the sense that – even in the differentiated points of the composition– Stanitsas reuses musical material from the total of the above work of Peter the Peloponnesian [cf. ex. 9]<sup>11</sup>);

<sup>9</sup> See Stanitsas 1969: 60-2.

<sup>10</sup> See Peter 1820: 253-4.

<sup>11</sup> Compared with the composition of Peter the Peloponnesian, the composition of Stanitsas differs in melody in the following words or phrases: *ti vasilidi* [τῇ βασιλίδι] / *ton areton* [τῶν ἀρετῶν] / *pluton imin* [πλοῦτον ὑμῖν] / *ton pathon* [τῶν παθῶν] / *katevnazi* [κατευνάζει] / *ta idimata* [τὰ οἰδήματα] / *ke to despoti* [καὶ τῷ δεσπότη] / *katalati* [καταλλάττει] / *tus ptesantas* [τοὺς πταίσαντας] / *dio met efrosinis* [διὸ μετ' εὐφροσύνης] / *taftin ipodexometha* [ταύτην ὑποδεξώμεθα] / *voontes christo to theo o anastas* [βοῶντες, Χριστῷ τῷ Θεῷ, ὁ ἀναστάς]; from these, however, the following are composed identically towards the next indicatively mentioned musical phrases from other compositions of the same Peter the Peloponnesian (including in Peter 1820): *katevnazi* [κατευνάζει] = phrases *pros to pathos* [πρὸς τὸ πάθος] and *tafi paradontes* [«ταφή παραδόντες»] from Kyrie, *erchomenos pros to pathos* [Κύριε, ἐρχόμενος πρὸς τὸ πάθος] (pp. 301-2) // *ta idimata* [τὰ οἰδήματα] = phrase *dia ta dinaria* [διὰ τὰ δηνάρια] from *Tin filadelfian ktisometha* [Τὴν φιλαδελφίαν κτησώμεθα] (p. 344) or phrase *o ilios eskotizeto* [«ὁ ἥλιος ἐσκοτίζετο»] from *Pasa i ktisis iliuto fovo* [Πᾶσα ἡ κτίσις ἡλλοιοῦτο φόβῳ] (pp. 380-1) // *dio met efrosinis* [διὸ μετ' εὐφροσύνης] = phrase *amartion mou ta plithi* [«ἀμαρτιῶν μου τὰ πλήθη»] from Kyrie *i en poles amarties* [Κύριε ἡ ἐν πολεῖς ἀμαρτίαις] (pp. 319-22) // *taftin ipodexometha* [ταύτην ὑποδεξώμεθα] = phrase *thelete me* [«θέλετέ με»] from *Elkomenos epi stavru* [Ελκόμενος ἐπὶ σταυροῦ] (pp. 390-1) or words *anomis* [«ἀνόμοις»] and *evoa* [«ἐβόα»] from *Defte, christofori lai* [Δεῦτε, χριστοφόροι λαοί] (pp. 392-4); similarly, the phrase *ke to despoti* [καὶ τῷ δεσπότη] is visibly identical with the melody of the word *syndieonizim* [«συνδιαγωνίζεσθαι»] from the first Eothinon doxastikon *Is to oros* [Εἰς τὸ ὄρος] [by the adaptation of John Protopsaltes Neochorites; see Peter 1981: 50-1 (where the word *epigomenis* [«ἐπειγομένοις»] is also identically composed with the word *dio met efrosinis* [διὸ μετ' εὐφροσύνης] of Stanitsas' composition)]. So, the remaining novel melodic sentences of Stanitsas are *ti vasilidi* [τῇ βασιλίδι] / *ton areton* [τῶν ἀρετῶν] / *pluton imin* [πλοῦτον ὑμῖν] / *ton pathon* [τῶν παθῶν] / *katevnazi* [κατευνάζει] / *katalati* [καταλλάττει] / *tus ptesantas* [τοὺς πταίσαντας] / *voontes christo to theo o anastas* [βοῶντες, Χριστῷ τῷ Θεῷ, ὁ ἀναστάς]; even from those, it is also remarkable that the melodic phrases *ton areton* [τῶν ἀρετῶν] and *pluton imin* [πλοῦτον ὑμῖν] apparently resemble with the melodic phrase *chersin embethine* [«χερσὶν ἐμπαιχθῆναι»] from the above composition of Pringos, while the phrase *voontes christo to theo o anastas* [βοῶντες, Χριστῷ τῷ Θεῷ, ὁ ἀναστάς] with the phrase *tis pisteos tin agkiran, ypermachon exomen ton* [«τῆς πίστεως τὴν ἄγκυραν, ὑπέρμαχον ἔχομεν τὸν»] from the first mode's Vespers doxastikon *Tin pagkosmion doxan* [Τὴν παγκόσμιον δόξαν] composed by Peter Philanthidis (see Philanthidis: 2-3). This way, the really novel melodic sentences of Stanitsas are just the following: *ti vasilidi* [τῇ βασιλίδι] / *ton pathon* [τῶν παθῶν] / *katalati* [καταλλάττει] / *tus ptesantas* [τοὺς πταίσαντας].

so, the novel, groundbreaking and sophisticated transforms immediately into the traditional, conservative, simple what is more the simplest; if I continue such a research approach on the musical text, splaying out this process of its “musical drainage” and “notation denuding”, I could conclude in a way of notation corresponding to the form that it would have (hypothetically speaking) if it was written directly due to the older concise version of notation; this means that I would be able to notate it (beyond every idea of its composer or even beyond every imaginative research) in an abbreviated and concise way [cf. ex. 10 & ex. 10a]<sup>12</sup>.

In conclusion, I would comment that in this case we can also see the same compositional method of reconstruction and restatement of a previous musical tradition, hidden underneath the analytical way of notation, underneath a deterministic registration of ornaments and analysis of the voice of the composer (who happens to be, simultaneously, the original interpreter of the composition; and perhaps the specific phenomenon has to be attributed to this double status of the composer). When the total aesthetics of the examined composition is simplified and analyzed on all components (based on the safe awareness of its form and structure), when the supervision of our research (beyond the superficial striking melodic and composing development) is extended in depth, in the substance and in the core of the original idea of the composer, the composition is revealed before us “naked” (and the corresponding “composing plan” is of course easily revealed at the same time); then, it is assessed in their real dimensions, which at the major proportion it is proved that they are aligned and trooped towards several other (already previous formed) musical tradition.

The above observations are valid (*mutatis mutandis*) almost totally for the two musical masterpieces which are under examination here; however, they similarly cover generally the philosophy of almost all the new compositions of the contemporary musical literature. In any case, I would observe that the well-known hagiographical saying<sup>13</sup> adapts here conversely: *old wine* (the melodies of the tradition) fills *new bottles* (new compositions, which – covered by the cloak of a more analytical way of using the notation or even hidden by any newly composing technique – recycle and refresh the older and traditional ones).

<sup>12</sup> For the shaping of this “synoptic version” of Stanitsas composition I used as a base the corresponding composition of Peter the Peloponnesian (as it is recorded through the synoptic notation in the musical code No. F48m of Stavroupolis monastery, Bucharest of Romania, a manuscript written by Athanasios Foteinos in the year 1775, f. 124<sup>r-v</sup> [plate 6]). similarly, for the phrases *katevnazi* [κατευνάζει] / *ta idimata* [τὰ οἰδήματα] / *dio met efrosinis* [διὸ μετ’ εὐφροσύνης] / *taftin ipodexometha* [ταύτην ὑποδεξώμεθα], I used relevant records from the indicated compositions of Peter (as they appear in the aforementioned codex, ff. 154<sup>r-v</sup>, 179<sup>r-v</sup>, 200<sup>r-v</sup>, 165<sup>v</sup>-166<sup>v</sup>, 205<sup>r-v</sup>, 207<sup>r-v</sup>); the rest sections are my attempt of a synoptic record of this composition.

<sup>13</sup> Mat. 9, 17; Mar. 2, 22; Lu. 5, 37-9.

50% H<sub>2</sub> ΠΠ

[illegible][illegible]

PLATE 4

## EXAMPLE 5

Pro ka tha - ro - men e a - ftus - -

a de - lfi - - ti va si li - -

- - di ton - - - a - -

ton - a - - re - ton i du gar pa ra

ge - - go - - nen pla - - - ton -

i - min - - a ga thon - ko - mi - -

zu - - - sa ton pa - thon ka te - vna -

- - - zi ta - - i di - -

ma - - - ta ke to de spo - -

- - ti - - ka ta - la - -

- - ti tus - pte - tus - pte - - sa -

ntas di - o - met e - - -

fro - - - si - - -

ni - - - nis ta - - fin i po - -

de xo - - -

me - - - tha - - - vo o - -

- - ntes - - chri - sto - - to - -

the - o - - - o a na - stas -

ek - ton - - ne - - kron - a ka - ta

kti tus i mas - - di - - a fi - -

la - - - xon do xo lo gu - - ntas -

se - - toa mo - - non - a - - na ma -

- - - rti - - - ton

## EXAMPLE 6

*Ibid.*,  
reconstructed:

Sanitised:


### EXAMPLE 7

 ${}^{\infty}\text{H}\chi\text{O}\varsigma \cong \Pi\alpha.$ [illegible]



## EXAMPLE 7a

Pro ka tha - ro - men e e ftu - a de e lfi  
ti va si li - di ton - a - ton -  
a re ton i du gar pa ra ge go - nen plu -  
. ton - i - min a ga thon ko mi - zu -  
. sa ton pa - thon ka te vna -  
zi ta i di - ma - ta ke to de  
spo - ti - ka ta la - ti

tus pte - tus pte san tus di o met e -  
- fro - si -  
nis taf tin i po de xo -  
me - tha - vo o - ntes - chri  
sto - to the - o a na stas - ek - ton  
ne - kron a ka ta kri tus i mas di - a fi -  
- la - xon do xo lo gu ntas - se  
ton mo non a - na ma - rti - ton

Eis tēs Aīnes Dόξα, ἦχος  $\frac{4}{4}$  πα.

Προ κα θα ρω μεν ε αυ τς ε ες α δε ελ φοι τη  
 βα σι λι δι ι των α α α α ρε ε ε ε των  $\frac{4}{4}$   
 ι δε γαρ πα ρα γε ε γο νεν(ι) πλεστον η μιν α  
 γα θων κο μι ι ι ι ξς ε ε ε σα( $\frac{4}{4}$ ) των πα θων  
 κα τευ να α α ξει τα α οι οι δη η η η μα α α  
 τα ( $\frac{4}{4}$ ) και τω Δε σπο τη κα τα λλαττει τες πται αι αι  
 σα α α αντας  $\frac{4}{4}$  δι ο με τε ευ φρο ο συ υ νης  
 ταυ την υ πο ο δε ξω ω ω ω με ε ε ε θα( $\frac{4}{4}$ )  
 βο ωντες Χρι σω ω ω τω Θε ε ω( $\frac{4}{4}$ ) ο α να ρα  
 ας εν τω ων νε ε κρω ων (ι) α κα τα κρι τες η μας  
 δι ι α φυ υ υ υ λα α α α ξον  $\frac{4}{4}$  δο ξο  
 λο γεν τα ας σε ι τον μονον α α να μα α α αρ  
 τη η η η τον

PLATE 5

## EXAMPLE 8

Pro ka tha - ro - men e a fous - a de - li fi  
 ti va si li di - ton a - re -  
 ton i du gar pa ra ge - go - nen plu ton  
 i min a gathon ko mi - zu - sa  
 ton pa thon ka te vna - ze i ta - i - di -  
 ma - ta ke to de spo ti ka ta la ti -  
 tus pie - sa - ntais di o met

e - fro - si - nis taf tin i po - de  
 xo - me - tha vo o ntes chri sto -  
 to the - o o a na stas - ek ton - ne -  
 kron - a ka a kri tus i mas di - a  
 fi - la - xon do xo lo gu ntais -  
 se ton mo - non a - na ma - ri -  
 ton

EXAMPLE 9

Peter →  
 Σανίτσεας →  
 (deconstructed)

Πέτρο κα θη βω ω μέν ε αυ του ου ους α  
 δελ φει τη βη σι λε ι ι δεξ τω ω ω ων  
 α α τω ων α ρε των ι δου γαρ πα βη γε  
 γο νεν παροι ου ου τον η μιν α γη θων  
 χο μι ι ι ζου ου ου ου σκ των πα θων κα  
 τευ νη α α α α γει τα οι δη η η μα  
 α α τα και τω δε στω ο ο ο τη

η κα ταλ λα α ατ τη τους πτα αι τους πτα στω  
 τας δι ο μετ ε ε ε ευ φφο ο ο  
 συ υ υ υ υ υ υ υ υ η η η νης  
 ταυ την υ πο δε ξω ω ω ω ω ω με ε θη  
 α α α βω ω ω ων τε ες ημε στω ω ω τω  
 θε ε ω ο α νη στω ας εκ των νε  
 κρον α κα τα χει τους η μας δι ι α

φου υ υ υ λα α α α ξον δο ξο λο γουν τας  
 σεν μο νον α α νη με α α αρ τη η  
 σε τον  
 η τον

EXAMPLE 10

Πρὸ κα θα ρω μὲν ε αυ τους α δε λφοι τη  
 βα σι λι ι ι δι τω ω ων α α των α ρε των  
 ι δου γαρ πα ρα γε γο νεν πλου ου ου τον  
 η μιν α γα θων κο μι ι ι ζου ου σα των  
 πα θων κα τευ να ζει τα οι δη η η μα α α τα και  
 τω δε στω ο ο τη κα τα λα ττει τους πται αι  
 τους πται σα ντας δι ο μετ ευ ορο συ νης ταυ  
 την υ πο δε ξω με θα βο ω ω ντες χει στω  
 τω θε ω ο α να στας εκ των νε κρων α κα  
 τα χει τους η μας δι α φυ υ υ λα α ζον δο  
 ξο λο γου ντας σε τον μο νον α να μα α α  
 ρτη η τον

EXAMPLE 10a

Pro ka tha - ro men e a flus a de lfi  
 ti va si li . . . di ton . . . a . .  
 ton a re ton i du gar pa ra ge go - nen  
 plu . . . to on i - min a ga thon ko  
 mi - - zu - - sa ton pa thon ka  
 te vna zi ta i di . . . ma - - ta

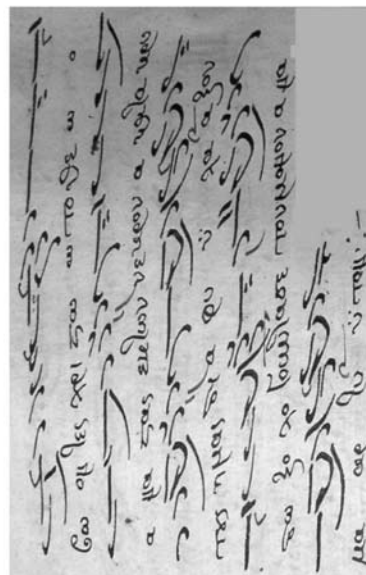
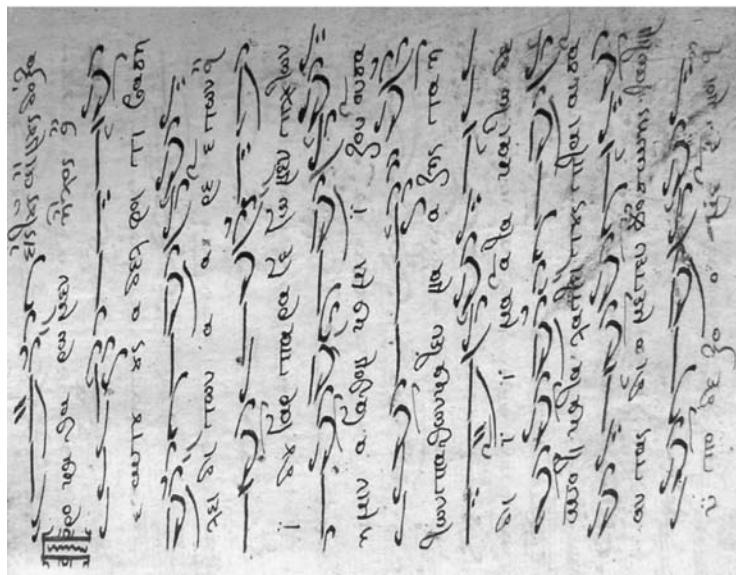


PLATE 6

Handwritten musical score in Greek script on aged paper. The notation is a single melodic line with various rhythmic values and accidentals. The text is written in a cursive Greek hand.

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## Santrauka

„... senas vynas į naujus butelius...”

## Tradicijų tąsa šiuolaikinėje Bizantijos muzikos komponavimo praktikoje

Yra žinoma, kad Bizantijos muzika augo ir plito grynai tradicinėje konservatyvioje terpėje – ortodoksinės Bažnyčios aplinkoje. Tačiau netgi šioje specifinėje tradicinėje atmosferoje kartais neišvengiamai atsiranda naujų muzikos kūrinių, ir ne tik tam, kad atlieptų naujas būtinas funkcijas, bet ir tam, kad atnaujintų esamas muzikines tradicijas. Visiškai teisėta ir pagrįsta, kad kiekvienas naujas šios srities kompozitorius (netgi jei jis priklauso tokiai konservatyviai aplinkai) siekia muzikinio išskirtinumo, bandydamas atrasti meninių naujovių ir taip įsiamžinti istorijoje. Galima teigti, kad beveik visai daugumos (senesniųjų ir šiuolaikinių) Bizantijos muzikos kūrėjų muzikai yra būdingas šis dvilypis (ir tikriausiai iš prigimties prieštaringas) siekis: palikti asmeninę kūrybinę žymę, išsaugant susiformavusią tradiciją. Todėl gilesnis muzikologinis naujų kūrinių nagrinėjimas visada kelia pagrįstus klausimus, iš kurių svarbiausias (turint mintyje, kad „partenogenezė“ mene lyg ir neegzistuoja) yra susijęs su naujų melodijų kilme.

Metodiška ir detali naujųjų (o šiuo atveju – šiuolaikinių) bažnytinių melodijų analizė patvirtina minėtas pastabas ir atskleidžia dar daugiau komponavimo proceso ir metodologijos techninių detalių. Pranešime mėginsiu panagrinėti šį specifinį reiškinį, remdamasis dviem plačiai žinomais kūrinių, dviem šiuolaikinėmis knygomis apie bažnytinio giedojimo meną, populiariomis tiek Graikijoje, tiek pasaulyje. Tai dviejų žymiausių kantorių ir XX a. kompozitorių, tarnavusių Konstantinopolio ekumeniniame patriarchate 20 metų (1939–1959), kūrinių: K. Priggo (g. 1964) „Holy Week“ (Šventoji savaitė) ir Th. Stanitso (g. 1987) „Triodonas“. Pirmasis jų akivaizdžiai susijęs su senąja tradicija, o antrajame ji puikiai užmaskuota, nors ir nesunkiai atpažįstama. Žinomas hagiografinis posakis (Mat. 9, 17; Mar. 2, 22; Lu. 5, 37–39) čia traktuojamas atvirkščiai: „senas vynas (tradicinės melodijos) pilamas į naujus butelius“ (naujas kompozicijas, kurios, naudojant labiau analitinę notacijos taikymo būdą ar netgi naujas kompozicines technikas, perdirba ir atgaivina senąsias tradicines melodijas).



## **The Aesthetics of Russian Symbolism as Demonstrated in Sergei Protopopoff's Vocal Cycles "Youth" and "Poem of Love"**

Sergei Protopopoff (1893-1954) was a Russian modernist composer who was prominent in the 1910-1920s, alongside Nikolai Roslavetz, Alexander Mosolov, Arthur Lourie, Gavriil Popov, Vsevolod Zaderatsky and a host of others. These composers developed innovative styles featuring modernist harmonies and textures, all of which were very much connected with the leading artistic aesthetics of that time period. The music of some of these composers shows strong influence of late Scriabin by its innovative, dissonant sonorities, along with late - Romantic textures and emotional expressive language – such as Nikolai Roslavetz and Alexander Mosolov. Others developed more abstract, intellectual types of languages, featuring atonality and quasi-pointillist textures – such as Arthur Lourie in his piano pieces "Syntheses" and "Forms in the Air" and Jefim Golyscheff in his String Trio. Still others developed Neo-classical styles featuring theatrical textures and depictive qualities of music – these included Vladimir Deshevov. The musical styles of these composers were quite varied, most of which had strong correspondences with the leading trends in literature and the visual arts of that period, including Symbolism, Futurism, Cubo-futurism, Constructivism and others.

Protopopoff was a pupil of the Russian music theorist, Boleslav Yavorsky (1877-1942), who was famous for having developed the theory of modal rhythm, an original conception of music history and many other ideas related to harmony, form, semantics and other fields of music theory. Protopopoff began his studies with Yavorsky in 1913 and then followed him to Kiev to study with him there during the years 1918-1921. Throughout his life, Protopopoff remained a devoted follower of Yavorsky, having helped popularize the latter's theoretical ideas. In the 1920s the composer wrote modernist music the harmonic language of which had a system of pitch organization derived from Yavorsky's theory of modal rhythm. At the core of Yavorsky's theory was the tritone or diminished fifth which resolved to a major third (b-f, C-E), an extension of this progression created a double-progression of a perfect fifth resolving to a minor third by means of the passing interval of a diminished fifth (D-A, d-sharp, a-flat, G-E). Various combinations produced the different "Yavorsky modes," such as the major, minor, augmented, diminished and chain mode. A further extension of this system involved presenting each of the "Yavorsky modes" along with its tritone transposition, which resulted in "double - modes" or "duplex - modes," as Yavorsky and Protopopoff called them, using the Latin term. The "duplex - modes" were used by the theorist and by his pupil for analyzing late 19th century romantic and early 20th century modernist music, especially such composers as Liszt, Rimsky - Korsakov and Scriabin. Yavorsky claimed that these modes were capable of analyzing and defining the pitch structure of all the possible types of music, including folk music, the standard classical music repertoire, 20th century modernist music and even microtonal music.

Protopopoff's application of the "Yavorsky modes" in his music involved extracting symmetrical horizontal scales, of which most frequently used were the octatonic scale (called the "tone-semitone" mode or the "Rimsky - Korsakov mode," since it was used in a conspicuous manner in Rimsky - Korsakov's opera "Kaschei the Immortal"). Along with the "stable" notes comprising the symmetrical scales, his music also contained "unstable" notes, essentially falling outside those used in the scales. Those played the role of the "dissonant" notes, similarly to accidentals in diatonic music. A surprising comparison could be made between the harmonic laws of Protopopoff's music with those of Messiaen's music, especially since the latter had symmetrical scales in his musical compositions, such as "Vingt regards sur l'enfant Jésus" and the "Quartet for the End of Time," and also presented them as the most important components of his theoretical system as described in his book "Technique de ma langue musicale" ("Technique of my Musical Language").

Protopopoff's modernist period spans from 1917 to 1932. The first composition pertaining to his modernist period, the song cycle "Youth" set to the text of Sergei Lipsky was written in 1917. His vocal cycle "Poem of Love" set to poems by Alexander Pushkin, written in 1928-1932 was his last modernist work. Both song cycles demonstrate strong parallels with the Russian Symbolist aesthetics of the early 1900's. Other works by Protopopoff written during this period include his three piano sonatas, three vocal works written to the

texts of Russian fairy tales (being longer than the art songs and possessing decisively theatrical features, they form a separate musical genre, different from the art songs), “Two Songs to the Poems of Pushkin,” a separate song to the text of Sergei Lipsky “The Legend” and a vocal composition for voice and piano on an anonymous historical religious text “The Poem about the Intercession.”

Altogether, the list of the works of his modernist period is quite small, especially in comparison with his late period (spanning from 1932 until his death in 1954) which included a much greater quantity of music with more varying genre forms. However, in the early 1930s Protopopoff, similarly to all of his colleagues working at that time, was forced by the Soviet government to abandon his modernist style and to adopt a traditional, post-Romantic style which was quite generic in its manner, devoid of the originality marking the music from the composer’s modernist period.

As has been stated before, Protopopoff’s music of his modernist period contains stylistic and aesthetical features which could be compared to those of the leading artistic and aesthetic trends of his time. On one hand, features of the Symbolist aesthetics could be found in the composer’s works of this period. On the other hand, one could also trace such features which could be identified with the Futurist, Cubo-Futurist and Constructivist aesthetics as demonstrated by the poets and visual artists active during those years. The traits which could be identified with the Symbolist movement are present in the extended type of Romanticism in the composer’s works, inherent in the post-Lisztian romantic textures (especially those of the piano) modified by the modern, dissonant harmonies, producing a new exalted type of expression.

Features of Symbolism could be found in the verbal inscriptions in his music instructing the musicians how to perform the pieces, very much in the vein of late Scriabin and Prokofiev. Stylistic traits which could be identified with Futurism and Cubo-Futurism include harsh, dissonant textural sonorities, a certain static quality of the modernist harmonies created by the symmetrical scales and, most notably, lengthy static textural blocks which tend to be replaced with different types of textural blocks. This results in a “geometric” type of quality of form, which corresponds greatly to the innovations in the abstract visual art created at the same time in Europe and Russia. It is especially surprising how the composer was able to incorporate into his music simultaneous manifestations of romantic and anti-romantic tendencies in the same sections of musical compositions, the latter existing parallel to the former, yet not connecting with them. The composer’s three piano sonatas combine romantic instrumental textures and passionate emotional language with an anti-romantic sound world, manifested in sound, harsh, dissonant sonorities, percussive pianistic sound effects and a calculated architectural rendition of form. The vocal compositions set to folk tales and historical texts combine Romantic expression with a theatrical type of depiction of external events and, likewise, anti-romantic approaches to form and texture. The art songs, as a rule, tend to demonstrate solely romantic traits, almost entirely devoid of anti-romantic ones.

The Russian Symbolist movement is an offshoot of 19th century Romanticism, which differs greatly from the French Symbolist movement. At the core of both the Russian and French Symbolist movements is a renunciation of the realist aesthetics and an aspiration towards the domain of the lofty, otherworldly, remote and mysterious. The Symbolist aesthetics applies symbols as representation of the metaphysical, celestial realities, which ordinary everyday human language is incapable of expressing. Among the chief proponents of Russian Symbolism are poets Alexander Blok, Andrei Bely, Vyacheslav Ivanov, Konstantin Balmont, Zinnaida Gippius and Feodor Sologub.

The Russian Symbolist movement expressed itself in music in a much more indirect manner. It involved a continuation of Romantic tendencies with added modernist features, frequently innovative harmonies combined with a Romantic instrumental texture. Other traits of this movement in music included vocal settings of poetry by Symbolist poets as well as compositions of programmatic type, pertaining to literary works by Symbolist authors. According to Tamara Levaya, composers representing the Symbolist trends in music, frequently turned to more conventional poetry of the 18th and 19th century and expressed them in more indirect, vague and mystical expressive means, suggesting a more multi-layered semantics.

Two great early 20th century Russian poets, Alexander Blok and Andrei Bely, were the greatest contributors to the Symbolist aesthetics. Inspired by the Russian late 19th century philosopher Vladimir Solovyov, who developed ideas of Sophia, the Divine Wisdom in his poems and philosophical writings, both Blok and Bely claimed to have visions of “the Beautiful Lady,” a feminine divinity whom they both had visions of in the year 1900, three years prior to their actual meeting in person. This feminine divinity, bearing obvious resemblance to Vladimir Solovyov’s concept of Sophia the Divine Wisdom, was supposed to have brought the beginning of a new era of spirituality into the world. As a result, Blok’s early poems, written during the years 1900–1904,

many of which were published in a volume of poetry titled "Poems about the beautiful Lady," frequently include exalted hymns of praise to this divine femininity. Some of these poems actually sound like religious hymns and have an almost ecstatic tone to them; others have the appearance of love poems to a woman, albeit slightly more exalted than usual. As the years passed, Blok's depiction of the feminine aspect in his poems gradually becomes less celestial and more earthly, albeit still elevated and inspired. The poems of his middle period (taking place during the years 1904–1908) portray the Beautiful Lady in more earthly colors. She becomes a noble lady urging a gallant knight going off to battle to be true to her, a queen whose servants and pages are in love with her, a mysterious "unknown lady" seen by a gentleman at a restaurant, Solveig from Ibsen's *Peer Gynt*, and so forth. Blok's third and final period of his poetic work, beginning in 1908 and continuing until the end of his life in 1921, is marked by gloomy, tragic moods, a sense of despair and morbidity. His poems frequently describe a woman leaving the poet or being unfaithful to him, or the poet leaving a woman and being unfaithful to her. There are frequent contrasts between the remembrance of a joyful past which had gone forever and the view of a bleak and entirely hopeless present and future. One of his poems, written in 1915, states this contrast between the glorious times of 1900 and the dismal present rather starkly:

Year after year passed,  
And I, blind and silly,  
Dreamed in my sleep only today  
That she has never loved me.

I was only a chance acquaintance for her,  
I was merely a passerby on her way,  
But her childhood ardor died down,  
And she said farewell to her.

Yet my soul is filled with the same love,  
And minutes with others are poisoned for me.  
The same thought and the same song  
I dreamed in my dream today.

Although this emotion also matches the difficult relations Blok had with his wife after a happy early marriage, the main subject of the poem, nonetheless, has been perceived by many people as the symbolic representation of the spiritual entity which according to Blok and Bely, revealed herself to them in 1900 and the years after that, which they thought would bring a new religion into the world, and which after a number of years gradually became lost to them. Equally revealing were the words of Andrei Bely in 1907: "We thought that we would be prophets, but we became merely poets."

Alexander Scriabin is considered to be the chief proponent of the Russian Symbolist trend in music. Whereas Blok and Bely started their poetic work with exalted spiritual moods which gradually subsided, Scriabin's case was different. Having started as a Romantic piano composer of a lyrical vein following the tradition of Chopin, he gradually developed an interest in esoteric literature, especially works by Elena Blavatsky, and as the years passed, his ardor only intensified, as did his music, which gradually became more and more ecstatic and, as a result, more complex and chromatically dissonant, until he abandoned diatonic harmony and developed his own harmonic system of pitch organization based on central chord sonorities (such as, for instance, the famous "Prometheus" chord). Similarly to Blok and Bely, Scriabin also perceived the arrival of a new era of spirituality, and considered himself as the Messiah of this new religion. His untimely death cut him off in the middle of his most large-scale project: the composition of the "Prefatory Action" which was supposed to precede the "Mystery" that was meant to bring humanity to a willful annihilation in ecstasy.

Other composers whose styles pertain to the Symbolist aesthetics to various degrees include Rachmaninoff, Adrian Shaposhkinov, Nikolai Tcherepnin, Anatoly Lyadov, Nikolai Roslavetz, Nikolai Obouhov and Ivan Wyschnegradsky. Most of them combined innovative (or relatively innovative) musical techniques with a clearly expressed longing for the sublime, spiritual, otherworldly realms. Whereas Rachmaninoff, Shaposhnikov, Tcherepnin and Lyadov remained relatively traditional in their musical language, Roslavetz, Obouhov and Wyschnegradsky developed modernist experimental musical languages which were chiefly meant to depict the composers' striving for the spiritual or, at least, to new, nonstandard means of expression.

Among the important features of the Symbolist aesthetics was a semantic expression of vague, ambiguous emotional states, as opposed to clearly defined emotions, such as happiness, sadness, etc. The composers affiliated with the Symbolist trend wrote vocal and instrumental programmatic music on the texts of Symbolist poets. However, an even more marked trait of Symbolist composers, as noted by Russian musicologist Tamara Levaya, was take poems by Classical and Romantic poets with more straightforward messages and to interpret them in a semantically ambiguous manner, adding shades of meaning which the poets did not imply.

Protopopoff's two song cycles "Youth" set to poems by Sergei Lipsky and "Poem of Love" set to poems by Alexander Pushkin stand out in the composer's musical output as being the closest of all to the Symbolist aesthetics, albeit each of the two song cycles interpreting Symbolism in different ways. Both works incorporate the composer's new harmonic style based on Yavorsky's modes. However the song cycle "Youth" presents an example of an early stage of development of the composer's modernist style, having been composed in 1917. The harmonies and the textures resemble middle- and late-period Scriabin, Debussy and Ravel. Unlike most of Protopopoff's modernist-period works, they contain central vertical sonorities, bearing resemblance to altered or extended dominant harmonies, and make extensive usage of the whole-tone scale.

The emotional mood of the three songs is very light and airy, depicting a magical otherworldly domain and the sense of exaltation it arouses. The cycle consists of three poems, "The Day Before," "The Daisies" and "Do you know?". The poems were written by Sergei Lipsky, a poet who has been virtually forgotten in Russia, about whom no information has yet been found. The poems bear a close resemblance to poetry of Blok and other poems of his time. They are filled with subtle emotion and convey a delicate type of symbolism, portraying subject matter which could be interpreted as symbolizing something more remote and subtly elevated by means of referring to everyday situations.

The poem in the first song "The Day Before" describes a young man remembering how he parted in a hurry with the woman he loved the day before and the woman reacting coldly and heartlessly when meeting him the following day. It is especially interesting to follow how the harmony follows the outline of the subject matter of the poem. The song is in a rather simple binary form. The first half of the song starts with Protopopoff's extended chromatic harmony passing beyond diatonic tonal centrality, yet containing mild harmonies, chiefly based on the whole-tone scale and an abundance of passing "accidental" notes falling outside the central harmony. However shortly into the second half of the song, the tonality changes into a much more diatonic-sounding sonority of half-diminished seventh chords, held statically throughout the course of one or several measures and then presented at transpositions up or down major seconds. This parallel usage of complex seventh chord harmonies reminds very much the harmonies of Debussy's music.

The second song, "Daisies," exists not only in the original version for voice and piano, but also in another version for soprano, violin, cello and piano, composed by Protopopoff in 1918. This latter version presents virtually the only chamber work by the composer written during his modernist period. The poem describes a girl plucking the petals of a daisy to determine whether the man she loves returns her love. Hence the phrase repeated numerous times in the poem in the manner of a rondo: "He loves me, he loves me not." This phrase is depicted by a memorable rhythmically defined motive, which first appears in the instrumental texture (in the version for soprano and piano it comes in the piano, whereas in the chamber version it appears in the violin), and then is clearly presented in the soprano part with the words. The poem has a subtly emotional and at the same time impressionistic imagery, describing the girl's busy fingers plucking the daisy's petals in a hurry, the twilight fading, the reeds rustling, the girl's heart beating and cheeks burning. Towards the end of the poem the girl determines that the man does not love her, so tears start appearing in her eyes. The form of the work is a complex rondo form, the musical main theme appearing whenever the words "He loves me, he loves me not" are stated, and the subsidiary themes coming in during the poetic description of the surrounding scenery and the girl's outer manifestation of her intense emotional state. The harmonies, though falling outside the domain of diatonicism, are still relatively "consonant" in their pitch structure, denoting the whole-tone scale and quasi-dominant harmonies. Whereas the main theme or "A section" contains a greater abundance of chromatic passing tone pitches, making the harmony more complex during the statement of the girl's guessing of whether the young man loves her, the subsidiary sections have much more clear and "consonant" dominant-sounding harmonies, extended in a static manner for several measures, during the phrases of description of the surroundings. [See Example 1.]

The poem in third song “Do you know?” is very emotionally expressive and at the same time moderately innovative in its construction. It contains three questions, posed in the beginning, the middle and the end of the poem, resembling the medieval rondo form: “do you know?”, “do you sense?” and “did you understand?”. The poem asks an identified person whether he remembers the meeting with his beloved woman, how her breast expanded, how the bushes rustled, how the trees looked the other way when they kissed. The entire poem is written in the interrogative form, which brings an additional amount of emotional intensity to it. The song has a complex form, essentially ternary in its overall form, but combines this with noticeable refrains which do not coincide with the boundaries of the aforementioned ternary structure, bringing in a parallel structure of rondo. Obviously, the “A section” occurs during the time that the three questions are stated by the soprano. In addition there are more frequent recurrences of a smaller-scale theme in the piano part, which has an emotionally uplifting rhythmically subtle figure in the upper register. The harmony resembles that of the second song and the first half of the first song in its non-diatonic, moderately dissonant quasi-Impressionistic whole-tone scale and quasi-dominant harmony sonorities, joined by the “complementary” pitches falling outside the central harmonies. Thus the semantic connection between the poetry and the music connected by the latter depicting the former in a subtle and versatile way, while the poetry in its descriptions of situations that are comprehensible to us indicates at more subtle, elevated realities falling outside our earthly means of perception.

**Example 1.** Song cycle “Youth”. *Daisies*

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**Ромашки**

Voice  
Лю - би, не

Piano  
Vivo  
неско  
звст  
mp  
mf

6  
Voice  
лю - би... Сколь -

Piano

9  
Voice  
звст  
де - пост - ки  
ос - ло - сшек - ны - е.

Piano

Protopopoff's last modernist work, the song cycle "Poem of Love" also carries traits of Symbolism. Here, his modernist style clearly begins to dissipate. The harmonies gradually lose their relatedness to Yavorsky's modes and acquire more diatonic qualities, while the textures resemble traditionally 19th century Romantic music. The overall mood is decidedly gloomy and foreboding of future tragedies. Protopopoff adds much more vague and ambiguous semantic content to the emotional expression of the songs than is present on the poems. Thus, similarly to the earlier cycle "Youth," Protopopoff likewise adds a symbolic, metaphoric dimension in the message of his three songs. Here the tendency of the Russian Symbolist composers to add more subtle, ambiguous semantics to poems with more literal clear-cut meanings is demonstrated most effectively. Pushkin's poems, written to women he loved at various stages of his life, convey rather unambiguous literal meanings of affections to the actual girls he knew. However emotionally saturating, the texts of the poems state literally what they mean. Protopopoff, on the other hand, not having had any relationships with women at that time, brought in much more emotionally condensed semantics into the poems, interpreting them in a much more extended manner than Pushkin had intended. Whereas Pushkin's poems all contain very youthful ardor, Protopopoff complements it with very a mature tragic type of reflectivity, inherent to a person of advanced years – although Protopopoff was respectively 35 and 39 years old when he wrote the songs.

The first two poems of the cycle "O Virgin-Rose, I am in Fetters" and "My Days Trudge Slowly Along" were written in 1928. Their semantic message could be interpreted as foreboding of a catastrophe. The third and last poem of the cycle "I had Loved You," written in 1932, could be seen as depicting the aftereffects of the catastrophe, foreseen in the first two songs. Curiously enough, Protopopoff's semantic interpretation of Pushkin's poems brings to mind the symbolism of Blok of the feminine aspect, which was present and exalted in the poet's early-period poems and then tragic, unfaithful and distant in his dismal poems of his third period. The expression Protopopoff brings to the poems by means of his music seems to suggest that the composer was interpreting the women to whom Pushkin addressed his love poems not as earthly women but as symbols of super-human spiritual entities which the poet – and, following him, the composer – were yearning for and languishing due to the tragedy of the impossibility of attaining them. This resembles to a great degree Blok's interpretation of the feminine aspect in his poetry as a representation in images familiar to most people of certain supra-terrestrial realities incomprehensible to ordinary humans.

Pushkin's poems are much simpler and more lucid in their structure and in their semantics than Sergei Lipsky's, the first and third poem containing two verses and the second containing three. As a result, Protopopoff's songs from the "Poem of Love" cycle are simpler in their structures than the songs from the cycle "Youth." The first two songs are in ternary form, with a slightly more complex structure in the first song, where the subsidiary theme from the middle section briefly returns in the middle of the recapitulation, adding a tint of rondo form, and the third song is in a freely interpreted binary form.

The first song, "O Virgin-Rose, I am in Chains" has a plaintive and at the same time enigmatic mood. [See Example 2.] The poem addresses a girl, whom Pushkin calls "virgin-rose," states that the poet is "in chains" and likens him to a nightingale, "the feathered king of birds" singing of his affection to a rose and his "life in sweet captivity". The beginning of the song presents an ornamental melody with a slight amount of Asian exoticism. This same melody, first sounding in the upper voice of the piano, is then presented in the voice singing a vocalization. The harmony, though non-diatonic, presents a diffused rendition of harmony based on a symmetrical scale, since a great many "unstable" sonorities are present, and a strong implication of diatonicism, at least in its extended form, is present. The subsidiary theme in the middle section is decidedly more diatonic: it features a major seventh chord with the sixth degree of the scale in the bass and the other three pitches virtually outlining the tonic g-sharp minor triad, while the soprano virtually sings a diatonic melody in the aforementioned tonality. It is in this section that the words about the nightingale are sung by the soprano. The chromatic harmony and the quasi-Asian exotic melodicism returns in the recapitulation section, with just a brief deviation back to the subsidiary theme for a few brief measures in the middle of that section, before finally returning to the primary theme. Obviously, the music is much more gloomy and plaintive than the poem, there is actually very little in it to suggest interpretation of a love poem, while the hints of Eastern melodicism obviously bring in the composer's personal interpretation of the poem, his suggestion that the situation described in the poem could have happened in the Middle East or Central Asia.

**Example 2.** Song cycle “Poem of Love”. *O Virgin-Rose, I am in Chains*

**О дева роза, я в оковах**

Сергей Прокофьев

The musical score is presented in three systems. Each system features a vocal line (Voice) and a piano accompaniment (Piano or Pno.). The first system begins with a tempo indication of a quarter note equal to 96. The second system includes the Russian lyrics 'с нежной лаской' and the German translation 'mit zarter Liebkosung'. The third system includes the dynamic marking 'mf'. The score is written in G major, 4/4 time, and consists of 9 measures.

The second song “My Days Trudge Slowly Along” [See Example 3.] is a setting of a poem written by Pushkin in 1816, when the poet was only 17 years old! The poem, though possessing a steady regular rhythm, is written in an exaggeratedly melodramatic and hyper-emotional manner, virtually describing a powerful adolescent infatuation. Especially pungent are the lines “Each moment in my languid heart multiplies all the woes of an unhappy love,” “I shed tears, my tears are a consolation” and, especially the final lines at the end of the poem: “My love’s torment is dear to me. Though I die, I shall die loving.” However the music, though expressing the emotional state of anguish in the poem, fails to portray amorous feelings of an adolescent, suggesting to a greater degree morbid forebodings of a person in ripe age. The straight-ahead ternary form of the music roughly matches the three-verse structure of the poem. The primary thematic material outlines major seventh chords with the bass on the sixth degree of the scale in A minor, alternating each measure with its transposition up a tritone – d-sharp minor, while the vocal line presents irregular ascending and descending motion in small intervals of seconds and thirds, suggesting a turbulent emotional state. It is the subsidiary thematic material in the middle section which presents pungently dissonant sonorities, with wider intervallic leaps in the vocal line, intensifying the morbid agitated mood. In the recapitulation the primary material returns in a more subdued mood, then gradually intensifies to a loud dramatic ending, denoting the emotionally inflated mood of the words: “Though I die, I shall die loving.”

**Example 3.** Song cycle “Poem of Love”. *My Days Trudge Slowly Along*

**Медлительно влекутся дни мои**

Сергей Протопопов

The third song “I had Loved You” was written three and a half years after the other two – in January 1932. [See Example 4.] The poem, being a particularly famous one in Russian literature, expresses the poet’s parting with a woman he loved and memories of his past love for her. This is a rough translation:

I had loved you. Maybe my love  
has still not fully abated in my soul,  
but let it not disturb you any longer.  
I do not wish to sadden you with anything.

I had loved you languidly and hopelessly,  
languishing either with reticence or with jealousy.  
I had loved you so sincerely and gently,  
as may God let you be loved so by another.

Since the poem has always been extremely well-known in Russia, it has always presented a challenge for a composer who wanted to set to music to avoid a hackneyed interpretation. In the case of Protopopoff, his semantic interpretation of it in his song, once again, surpasses the content of the poem’s meaning. The time of its composition presents an important key to understanding its emotional content. It was composed after the crackdown on contemporary art by the Soviet government, as was enforced in December 1931. It is especially valid to assume that Protopopoff’s interpretation of this poem of parting mirrors the composer’s own farewell to his modernist style in which he wrote for fifteen years, to the “Yavorsky modes” which were the basis of his harmonic style, of and to the era of the Silver Age of Russian culture to which he pertained. This becomes especially clear if one examines the song in greater detail.

The plaintive, melancholy mood of the song, continuing the line of the previous two songs, has a much more resigned air. The harmonic content of the song is especially revealing. It shows Protopopoff’s modernist harmony based on the “Yavorsky modes” in simultaneous counterpoint with diatonic minor harmony, the latter determining the diatonic melody in the soprano line. The “Yavorsky mode” harmonies, featuring the intervals of tritones, major sevenths and minor ninths, however, are presented in a “textbook” demonstrative



manner, suggesting that they no longer present the predominating aspect of the harmony, but coexist with the diatonic harmonies. Especially revealing is the “quotation” of the complex progression of a “Yavorsky mode” – the perfect fifth passing through a double-diminished fifth and resolving into a minor third) – at the words “disturb.” This presents a blunt testimony of the song being a farewell to Protopopoff’s own modernist harmony and to its Yavorsky mode foundations! In the second half of the song, its sorrowful mood is enhanced by the downward stepwise motion in minor seconds in the bass, presenting what was called the “catabasis” and used by Baroque composers to depict tragedy and death. One of the most famous usages of this progression was in the “Crucifixus” from J.S. Bach’s “Mass in B Minor.” An emotionally intense culmination in of a high point in the soprano line is achieved on the words “sincerely and gently” with a smaller and calmer one appearing on the word “God” before the music subsides into a final F major ending.

Thus, Protopopoff was able to develop the Symbolist trend in his music in two totally different ways – in his earliest modernist work, the song cycle “Youth” and in his final modernist work, the song cycle “Poem of Love.” Following the Symbolist tendencies, he was successful in expressing in a symbolic manner the poetic intentions of the two poets whose texts he set to music – Sergei Lipsky and Alexander Pushkin. In the case of Lipsky, the poet’s intentions were to bring in a Symbolist metaphor for realities familiar to us, and to see them as representations of phenomena unfathomable by our earthly perceptions, and Protopopoff enhanced this hidden symbolism by means of the expressive qualities of his music. In the case of Pushkin, one of the most famous and most classic Russian poets, the composer was able to use the poems which, expressive as they were, clearly aimed at describing concrete situations in the poet’s life, and expanded their semantics by bringing in hidden, complementary, ambiguous meanings which were clearly absent in the poet’s conception, but which worked perfectly well in the contexts of the expressivity of the songs. Most importantly, in both cases he was able to come up with satisfactory artistic results and compose songs which merit to be known better and to be performed more often.

**Example 4.** Song cycle “Poem of Love.” *I had Loved You*

**Я ВАС ЛЮБИЛ** Сергей Прокофьев  
оп. 11 № 3.

The musical score is presented in five systems, each featuring a vocal line (Voice) and a piano accompaniment (Piano). The tempo is marked 'Allegretto' and the time signature is 3/4. The lyrics are in Russian, and the music is in G major. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, mf, ff).

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### Santrauka

#### Rusiško simbolizmo estetika S. Protopopovo vokaliniuose cikluose „Jaunystė“ ir „Meilės poema“

S. Protopopovas (1893–1954) – rusų kompozitorius, vienas iš trečiojo dešimtmečio modernistų, tarp kurių buvo ir N. Roslavecas, A. Mosolovas, A. Lourie bei G. Popovas. XX a. antrą ir trečią dešimtmetį visų šių kompozitorių kūryboje pasireiškė novatoriški stiliai. Protopopovo kūryboje modernistinis laikotarpis truko nuo 1917 iki 1932 m. Pirmasis jo modernistinis kūrinys – dainų ciklas „Jaunystė“ pagal S. Lipskio tekstus – parašytas 1917 m., o paskutinis – „Meilės poema“ pagal A. Puškino eilėraščius – sukurtas 1928–1932 m. Abiejuose cikluose išryškėjo pirmo dešimtmečio rusų simbolizmo estetikos bruožai.

Rusų simbolistų judėjimas – XIX a. romantizmo atšaka – labai skyrėsi nuo prancūzų simbolistų judėjimo. Ir rusų, ir prancūzų simbolizmo pagrindas – realizmo estetikos atsisakymas ir polinkis į visa, kas didinga, kilnu, tolima ir paslaptina. Simbolizmo estetika pasitelkė simbolius perteikti metafiziniais ir dangiškiems vaizdiniais, kurių kasdienė kalba negali išreikšti. Pagrindiniai rusų simbolizmo atstovai buvo A. Blokas, A. Belyj, V. Ivanovas, K. Balmontas, Z. Gippius ir F. Sologubas.

Muzikoje rusų simbolizmui būdingas romantizmo tendencijų tęstinumas įnešė modernistinių bruožų, o neretai ir novatoriškų harmonijų, susipynusių su romantizmui būdinga instrumentine faktūra. Kita simbolizmo išraiška muzikoje buvo vokaliniai kūriniai pagal poetų simbolistų eilėraščius ir programinio pobūdžio kompozicijos, susijusios su poetų simbolistų kūryba. Pasak T. Levajos, simbolizmo kryptį atstovaujantys kompozitoriai linko prie įprastesnės XVIII–XIX a. poezijos ir jai perteikti naudojo perkeltines

ir daugiaprasmes išraiškos priemonės, suteikiančias semantikai dar didesnio daugiasluoksniškumo.

Pagrindinis rusų simbolizmo atstovas muzikoje buvo A. Skriabinas. Tarp kitų kompozitorių, kurių kūrybos stiliai susiję su šia estetika, paminėtini S. Rachmaninovas, A. Šapošnikovas, N. Čerepninas, A. Liadovas, N. Roslavec, N. Obuchovas ir I. Vyšnegradskis.

Modernistinei S. Protopopovo muzikai būdingos kelios skirtingos ankstyvojo XX a. stilistinės tendencijos, tarp jų simbolizmas, futurizmas, kubofuturizmas ir konstruktyvizmas – visos išryškėjusios rusų mene pirmaisiais trimis XX a. dešimtmečiais. Jo stilius išsiskiria novatoriška harmonine kalba, kuria jis kuria naudodamas savo mokytojo muzikologo B. Javorskio dermių teoriją ir iš jo dermių išgaunamus simetrinius garsaeilius. Naujos šių rusų kompozitorių harmoninės sistemos buvo simbolistinės estetikos išraiška. Trijose fortepijoninėse sonatose Protopopovas derino romantinę instrumentinę faktūrą ir aistringą muzikinę kalbą su antiromantiniu skambesiu, pasireiškiančiu garsiais, aštriais, disonansiniais sąskambiais, perkusiniais pianistiniais efektais ir gerai apskaičiuota architektūrine forma. Jo vokaliniuose kūriniuose pagal liaudies pasakas ir istorinius tekstus jungiama romantinė išraiška, įvykių atpasakojimo teatrališkumas ir, kaip ir sonatose, antiromantinis formos ir faktūros traktavimas.

Dainų ciklai „Jaunystė“ pagal S. Lipskio ir „Meilės poema“ pagal A. Puškino eiles iš viso kompozitoriaus kūrybinio palikimo išsiskiria tuo, kad labiausiai priartėja prie simbolizmo estetikos, nors kiekviename cikle ji pasireiškia skirtingai. Abu veikalai atspindi naują kompozitoriaus harmoninės kalbos stilių, pagrįstą Javorskio dermėmis. Cikle „Jaunystė“, kuris yra kompozitoriaus modernistinio stiliaus ankstyvojo periodo pavyzdys, harmonija ir faktūra primena vidurinę ir vėlyvąją A. Skriabino, C. Debussy ir M. Ravelio kūrybą. Emocinė visų trijų dainų nuotaika lengva ir nerūpestinga, vaizduoja nuostabų anapusinį pasaulį ir perteikia dvasinio pakilimo jausmus.

Paskutinis S. Protopopovo modernistinis kūrinys – dainų ciklas „Meilės poema“ – taip pat turi simbolizmo bruožų. Tačiau jame modernistinis stilius jau aiškiai praranda sąsajas su Javorskio dermėmis ir įgauna daugiau diatoninių savybių, o faktūra primena tradicinę XIX a. romantinę muziką. Vyraujanti nuotaika niūri ir grėsminga. Emocinei dainų išraiškai kompozitorius suteikė dar daugiau miglotumo ir daugiaprasmių semantinio turinio, nei yra pačiuose eilėraščiuose, o dainų prasmei pridėjo simboliškumo ir metaforiškumo.

Pirmi du ciklo eilėraščiai – „O roženekaltoji, supančiotas esu“ ir „Mano dienos lėtai slenka“ – sukurti 1928 m. Jų semantinė prasmė gali būti interpretuojama kaip baisios nelaimės nuojauta. Trečias ir paskutinis ciklo eilėraštis „Aš tave mylėjau“, parašytas 1932 m., gali būti suprantamas kaip nelaimės, pranašaujamos pirmose dviejose dainose, pasekmių pavaizdavimas. Įdomu tai, kad jo sukūrimo laikas sutapo su cenzūros įsigalėjimu ir modernizmo mene, literatūroje ir muzikoje uždraudimu, kuris Tarybų Sąjungoje truko nuo 1928 iki 1932 m. Tai, kas A. Puškinui reiškė atsisveikinimą su mylima moterimi, S. Protopopovui tapo atsisveikinimu su modernistiniu stiliumi, su sidabro amžiumi Rusijos kultūroje, o ypač su Javorskio dermėmis, kuriomis penkiolika metų rėmėsi jo harmoninė kalba.

## **“Wartime Letters” by Valery Gavrilin: a Dialogue with the Romantic Tradition**

Composer Valery Gavrilin (1939-1999) was called by one of his contemporaries “the last of the Romantics in music.” A. Tevosyan in his book “Ringing Chimes: the Life, Artistic Work and Views of Valery Gavrilin” attempts to substantiate the validity of this thought by indicating at the characteristic points of convergence of the Romanticist aesthetics with the composer’s musical aesthetics: 1) the presence of “tragic conflict, discord between the ideal and the real in Gavrilin’s compositions”; 2) Gavrilin’s interest in “history and ‘exoticism’ and in national folklore”; 3) “an inclination towards mixed and synthetic genres”; 4) “an inclination towards chamber-vocal genres and, primarily, towards the genre of the art-song” (as S. Banevich wrote: “This was a Russian Schubert”). K. Ryabeva in her work “The Theater of Dreams” accentuates this somewhat schematic interpretation, stressing that Gavrilin’s Romanticism is present not in the musical forms, genres and language, but in the relation to humanity and to reality, in the attempt to express the inexpressible, to recreate the multidimensional complexly constructed world of human feelings in their interaction with the visible world. “Following the 19th century Russian novel prose, he connects ‘the world of ‘internal man,’ discovered by the Romanticists’ with the psychological insight rejected by them,” as Ryabeva writes, basing herself on E. Etkind’s study of Romanticism (“Psychopoetics. ‘Internal Man’ and External Speech”). Further on, she writes: “Gavrilin’s music demonstrates that point at which the German Romantic tradition intersects with the Russian critical, psychological tradition, as represented by such names as Goncharov, Turgenyev, Dostoyevsky, Tolstoy and Chekhov.”

K. Ryabeva’s position is in many ways true, and her assertion that Romanticism *did not become the leading trend* in Russian culture is beyond doubt. However, in connection with the music of Gavrilin, as it seems, it would be legitimate to count among the direct influences not only the German Romantic tradition and not only the novel prose of the second half of the 19th century, but also the transitional period of the Pushkin era in which *Russian Romanticism* adjoined closely with the aesthetics of the forming *realist school*.

Indeed, both the external and the internal traits of Gavrilin’s music make it possible to examine his musical output particularly in the context of extreme *originality* of the Russian Romantic tradition, which already during the 1820s-1840s had been radically transformed by Pushkin, Lermontov, Gogol and Glinka. The framework of this tradition, as it is well-known, included the still vivid motions of European Romanticism, which made it possible to reveal the multidimensionality of the “internal man”: life as a voyage (the symbolism of the “road” and the “post-chaise”), self-irony, double-worldliness (the symbolism of mirror reflections), childhood as a sign of the “golden age,” etc. They permeate the poetics of Russian artistic culture of the Pushkin era, but sometimes, as a result of their rejection, also obtain a characteristic anti-Romantic specificity. For instance, in Pushkin’s “Eugene Onegin”, the Romantic sensuousness and exaltation of Lensky in Onegin’s eyes is already perceived as an anachronism, whereas romantic speech finds only a parody reflection on the pages of “Eugene Onegin” (incidentally, just as in the long poems “Count Nulin” and “The House in Kolomna”). In Lermontov’s famous novel “The Hero of our Time” the “internal man” and “romantic hero” Pechorin under the impact of social conditions becomes an “unnecessary” person, an outcast, ironically named “The Hero of our Time.” The Romantic image of the “traveler” in Gogol’s “Dead Souls” is substituted for the figure of the cheat, Chichikov, whereas Russia, metaphorically identified with Chichikov’s light carriage (that is, with the romantic post-chaise), rushes along the boundless spaciousness of time, managed particularly by that character. Moreover, Pushkin’s heroes are frequently “humble people” with children’s eyes, suppressed by society, whose life is ordinarily prosaic and does not contain anything heroic (as in Pushkin’s “The Postmaster” and Gogol’s “The Overcoat”). Nonetheless, it is this type of life in particular which becomes the object for social and spiritual generalizations in literature.

The paradoxical quality of the method utilized by Pushkin and his contemporaries is especially interesting not only because it is untypical, but also because it yields results. After all, those contradictions which arise in their works between the content, which distances itself from Romantic models (for instance, those related to genre), and the expressive means which still represent traits of the Romantic style, turn out to be foundations for subsequent formation of the specific artistic space of both 19th and 20th century Russian culture.

The penetrating Russian lyricism stemming from Pushkin, Lermontov and Gogol, the profound immersion into the inner world of the literary characters and, simultaneously, the sense of compassion towards them are subsequently to become objects of profound spirituality and humanism of the Russian artistic tradition. On the other hand, there is the social pathos, the “tearing off the masks,” the psychological qualities, the subtle portrayal of society, etc. become objects of interest to the maladies of the native country.

Thereby, the essence of the problem of Russian Romanticism turns out to be not its “ambiguity” in the context of Russian culture, but in the specificity conditioned by a sudden turn of the evolution set by the genius of Pushkin and of his great contemporaries. As a result, Russian Romanticism, which had gone along the path of psychologization and social determination, did not cease its development even at the time when the historical and aesthetic causes which generated it remained in the distant past.

All the aforementioned also fully pertains to Russian music, including the Romantic music, which cannot be evaluated adequately without accounting for the tradition set up by Pushkin and his circle, primarily Pushkin himself.

It is known that composition of musical works by Russian composers on the texts and literary subjects of Pushkin has been unprecedented in respect of quantity. Nevertheless, the reasons for popularity of Pushkin’s artistic heritage should be sought for not only in the aesthetical perfection and the elevated, romantic tone of his poetry, but also the highest degree of paradoxical qualities, the multilayered quality of his artistic world, not limited to the confines of the Romantic aesthetics. For instance, in the 19th century almost any contiguity of the Romantic musical model (pertaining to genre, language or form) with Pushkin’s texts invariably presented particularly a “paradoxical” artistic result. For instance, in Dargomyzhsky’s “Stone Guest” the romantic love intrigues with the participation of Don Juan, in the depiction of which the composer does not avoid operatic clichés, obtain the feature of genuine living tragedies as the result of appearance of psychological alternatives in the person of Leporello. After all, particularly on the basis of the profoundly individualized and extremely emotional speech of Leporello, the listener has the opportunity of apprehending the integral picture of the story of Don Juan (we shall permit ourselves to conjecture that the composer’s attitude towards the text is “exposed” in Leporello’s monologues). Pushkin’s anti-romantic “doubles” (which Leporello should also be considered) also play the plot-, genre- and style-determining roles in Moussorgsky’s opera “Boris Godunov.” Moreover, this happens on two levels at once. On one hand, it could be observed in the folk and genre scenes (including those which were characteristic, for instance, to the scene with St. Basil the Blessed, in the tavern scene, etc., in the First Scene of the Prologue), the alternative to the plot of the “Grand French Opera” (just as Shakespeare’s tragedy in Pushkin’s work itself). On the other hand – the place of the romantic “hero-lover” in the opera is taken by a figure which is both tragic and ambiguous in its own way, becoming stratified from within into two opposite sections (Grigory – the Imposter). At that, the first one, viewed through the prism of the conversation, is the psychologically vivid image of a resolute, resourceful opportunist (as demonstrated in the scenes in the cell and in the tavern). Meanwhile, the second is more neutral due to its typical nature in terms of genre. The Imposter lying at the feet of Marina – this already presents a tribute to romantic opera (and, on the part of Pushkin, – a tribute to Schiller’s dramas).

Pushkin’s paradoxical counterpoint has also exerted its influence on the image content of Tchaikovsky’s “romantic” operas (“Eugene Onegin, “The Queen of Spades”). For instance, in “Eugene Onegin” Pushkin’s parody on the Romantic style (“What will the coming day prepare for me”) is used effectively by Tchaikovsky in a way corresponding absolutely with the original poetic novel. One of the most popular opera arias – Lensky’s aria – in reality presents nothing other than a stylization, almost a parody on the “harsh” art-song which appeared on the basis of a “crisis of intonation” of the romantic vocal tradition. However, this type of stylistic “demarche” was, undoubtedly, stipulated by artistic motivation. The adopted, “kitsch” intonation content of Lensky’s aria made it possible for Tchaikovsky to create not only the heart-warming appearance of the “Russian Werther,” but also to create a vivid, memorable image of an infatuated youth who had not yet learned to speak “in his own language” (which is something one cannot reproach someone like Onegin of up to the last scene of the opera).

The traces of Pushkin’s specific influence can be also noticed in the works of other composers who had turned to the works of the great poet at any time (Rimsky-Korsakov, Rachmaninoff, Stravinsky, Shostakovich, Sviridov, etc.). In their Pushkin-derived plots the characteristic ambiguity appearing between the text and its musical intonation manifestation and the image-bearing contrapuntal, multilayered quality bear witness to both a profound mastering of Pushkin’s creative method, as well as the *universality* of the method itself.

Indeed, in the history of Russian music Pushkin has exerted a tremendous influence, and not merely by his texts. Pushkin's aesthetics in itself presented that ground on which musical aesthetics could rely upon (see, for instance, the brilliant analysis of Pushkin's influence on Stravinsky in Mikhail Druskin's book "Igor Stravinsky"). In this sense, Gavrilin's work does not present an exception. It is noteworthy that Gavrilin had never turned to the poet's verse in his vocal works. But if one is to compare the methods of Pushkin and Gavrilin, one could come up with the conclusion that the composer's "Romanticism" (or rather, "Neo-romanticism") "discerned" in his music by his contemporaries has more in common not with the traditions of musical Romanticism (whether the Russian or the European type) but with the Pushkin tradition, which is transitional between Romanticism and psychological realism.

Valery Gavrilin's vocal-symphonic poem "The Wartime Letters" set to the text of A. Shulgina (composed in 1975) presents one of the most enigmatic and at the same time revealing examples in this regard. The allusions to the romantic "speech" are simultaneously apparent and concealed here, just as in Pushkin's works (such as "The House in Kolomna," "Count Nulin," "The Queen of Spades," "The Bronze Horseman," etc.). This vocal-symphonic poem consisting of twelve movements contains in itself a characteristic duality of aesthetics and semantics. The secrecy of the "internal man" is set off against the openness of expression of feelings and thoughts, the events of the real world constantly intersect with the conditionality of their subjective, unreal perception; the author's monologue and the narrative of a personal experience is mediated by the "collective" contemplation of the people.

The work opens with a spoken Epigraph, the significance of which is very important in the context of the cycle's dramaturgy. Here in particular the key theme appears: the theme of memory, which reconstructs not only the events themselves, but also the *past life of feelings*. Thus, the dialogue of the mother with the child (The Boy and She) demonstrates psychological instability at the boundary between rational and emotional perception, which is capable to transform an event instantly into the analogy of a dream and vice versa: "How old was he, mama? – I don't remember, I don't remember anything, I remember only a striped shirt, green against a white background!"

The first movement "Why are my Bright Eyes" (performed by a chorus of basses with an orchestral accompaniment) begins to develop the conflicting drama set in the Epigraph. The reality of the events turns out to be almost imperceptible here. The poetic text demonstrates the image of a girl who had read a letter from somebody else sent from the battlefield. The listener could only guess about the letter's content. It becomes clear that "she read it and started weeping." But why was that? The tragedy seems to remain behind the scenes. Its traces are reflected only indirectly, for example, in the intentional impersonality of utterance: the male chorus sings in unison, thereby latently generating a frightening image. This collective solo becomes similar to the sign of death, the sign of an "unknown soldier." All of a sudden, the chorus chant is interrupted by a heartwarming instrumental episode. Thus, the movement is divided into the choral epigraph proper (we learn about the terrible letter at the present time) and a miniature orchestral "overture," forestalling the narrative about the past life of the main characters (the soldier, his wife and child). [See Example 1.]

The second movement – "My Dear, My Sweet One" (for unaccompanied solo soprano) intensifies the effect of "pertaining to the world beyond" created in the first movement as the result of incompatibility of the intonation content of the vocal line with that of the poetical text. The quadrille intonations "thrown across" from the previous section gradually develop in the vocal line into a chant-like melodic figure and then a lamentation. At the same time the verbal text demonstrates extremely contrasting images: "rain, rain, cease from pouring, I shall go to Yaroslavl," "sun, sun, a clear day," "the cornflowers have blossomed, our beautiful flowers," "wake up, little friend." The contradictions between the music's genre and content of intonation with the meaning of the texts make it possible to imagine with the greatest acuteness the distance between real experience (within) and its outer expression. The call "wake up, little friend," addressed by the heroine either to herself, or to her friend who is "lifelessly asleep," sounds all the more tragic, as a result. [See Example 2.]

The third movement – the "Teasing Rhyme" (sung by a children's chorus accompanied by percussion instruments) could at first be perceived as a dismissal of genre within the dramatic groundwork of the plot. Meanwhile, the entire movement is permeated with the same tragic meaning hidden under the outward appearance of a naïve song with a brisk rhythm. This meaning is revealed to a moderate degree at the words "Oh, you evil, evildoer, do not throw yourself at people" and "accursed war, you devil, devil." The children seem to call persistently and tease death itself. And how! "Go dance, go dance!" [See Example 3.]





### Example 3

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The sixth movement, “Where are you going, dear?” (for a vocal duo of the soprano and baritone accompanied by the orchestra) presents what seems to be the next genre intermezzo after the children’s “Teasing Song.” There seems to be an inherent need in such an intermezzo to drive out the effects of the “negative information.” Nonetheless, the lyrical playing dialogue (at the core of which lies the well-known Russian song “My darling, take me with you”) does not fulfill this task. The reemerging second musical layer (in the form of the rhythmical ostinato in the percussion) brings in a powerful alternative of image. Love and the beautiful past is contrasted with the irreversibility of time and the inevitability of the road as a symbol of fate (the ostinato, reminding of the ticking of the clock in the kitchen throws an arch across towards the menacing ostinato-march figures from the “dance of death”, as well as to the subsequent section in which the slow and regular beats of the bass drum symbolize the “road to nowhere”). [See Example 5.]

The seventh movement – “The soldier went on” (sung by the chorus of basses accompanied by percussion and wind instruments) presents the last “echo” of the image of the “unknown soldier” in the poem. The musical interpretation of this image is distinguished, once again, with the characteristic ambiguity. In particular, the genre of the dynamic marching song is interpreted by the composer in an untypical way. The slow tempo transforms the initial genre model, filling it with a different type of semantics (i.e. a funeral procession). Moreover, the poetic text also creates a specific contrast in regard to the musical text. As the result, the tragedy of life, just as the story of feelings loses its connections with reality once and for all. The triumphant world of the absurd is personified in the “mirror aspect of the ages.” The soldier had not died yet, but he was already foreseeing his death in the image of his wife: “The soldier went on, yet he looked back: his wife was running on the grass. His wife was stretching out his hands, with her black kerchief on her head.”

The eighth movement – “My dear little friend” (for a vocal duo of a soprano and baritone accompanied by the orchestra) – presents the cycle’s lyrical culmination, which absorbs into itself the basic thematic lines of the main heroine. Here the delightful “rosy” world of the past obtains the meaning of the tragic nuance of the present. The listener knows already that the soldier will not return home, whereas the woman imagines the past to be identical with the desired future. As the result, the duo “My dear little friend” (with the usage of the same textural combination as in the fifth movement), generating the association with wedding photographs fastened forever to the walls of peasants’ log huts, sounds like the dream itself of unattainable happiness.

The ninth and tenth movements seem to return the ray of hope into this “parallel” world, but only for the heroine, since the soldier is *no longer* alive. In the ninth movement – “The Post-Lady” (for unaccompanied soprano) – the heroine waits for a letter which is delayed in its arrival for a lengthy period of time. However the woman’s expectation of it arouses her hope. As the result, the entire movement is built on interrogative intonations of speech (“Has the post-lady ever come?”). In the tenth movement – “The Letter” (for solo baritone and orchestra) – the long expected letter “from him” finally arrives. Here the semantic culmination of the poem occurs, since (as we are clearly made to understand) the letter comes with a delay, as frequently happened in times of war, as if canceling the news of the soldier’s death and enhancing the hope for his return. It is not by chance that the intonation features of a vivid genre-related thematicism of the entire composition is concentrated particularly in this movement, generating the image of eternal hope, in reality being the eternal past, which now becomes more real for the main heroine than the present and the future. Nonetheless, just a few measures prior to the following movement, the wonderful dream dissipates. The expressive line of the solo baritone transforms into a speech-recitation. And the terrible answer is presented in the soprano’s lamentation “My dear one, my good one.”

The eleventh movement – “The wartime letters” – presents the quintessence of the plot. This short orchestral episode, permeated with passionate and painful feelings, carries the function of the composition’s main dramaturgical climax. This is true not only in connection with the emotional quality of the musical syntax. The absence in this number of the verbal element speaks much explicitly about the story than any poem which may have been present here. The pain of bereavement seems to rise in the manner of a wave to a level when words are no longer needed. Thus, the listener learns of the death of the main character not from the poetic narrative but from its logical outcome in the form of the instrumental interlude.

Last of all, the Finale – “The month of May” (for children’s chorus accompanied by orchestra) – reviving the visions of the past, presents the image of a romantic “Paradise,” in the context of which war is perceived merely as a “distant thunder,” where everybody is always alive, and where the road – similarly to the road of life – seems to be endless.

**Example 6.**

**Example 5.**

Fl.

Clar.

Trill  
Trom.

Armon.

Acous.

Guitar  
Acous.

Arch.

Thus, the dramaturgical outline and the aesthetics of Gavrilin's "Wartime Letters," as follows from all the above-stated, concentrates within it characteristic allusions with both Romantic and anti-Romantic poetics.

*The references to Romanticism could be seen:*

- a) in the demonstration of the tragic irreversibility of time despite its reversibility in the realm of thought and feeling;
- b) in the conflict between the internal and external worlds;
- c) in avoiding a straightforwardness of transmission of the hidden semantics, by such means as, for example, appearing discrepancies between the musical and verbal texts;
- d) in the "mirror qualities" of the subject matter and the form (the glance from the future into the past);
- e) in the characteristically Romantic metaphoric space of the text: the symbolism of the road, sleep, letters as signs of eternal parting and unattainable happiness, dancing death and childhood (after all, the tragedy of war unfolds through the prism of perception of a child and its mother).

*The counterpoint of the "anti-Romantic" features, the aesthetic alternative is present:*

- a) in the folk music sources of the *entire* musical material, which presumes a high level of supra-individuality of utterance and simultaneously abates the heightened emotionality present in the subject matter;
- b) in the peculiar "absurdity" of the events described, since part of the action seems to unfold in the imagination of the common person, as a result of which the negative imagery appears in a simply "frightening" quality (it suffices to "close one's eyes" and it will disappear), while the positive imagery obtains diminutive, primitivistic qualities, which are, nonetheless, no less poignant in their emotional effect;
- c) in the generalized interpretation of the chief images: the mother, father and child; the folkloristic intonation context makes their inner world concealed, while at the same time creating a "derivative," typified meaning: the composition shows not only the tragedy of personality but also that of society and the country as a whole;
- d) in the appearance of the complementary sense in addition to both the external and internal plots, namely – the memory of the composer himself who, essentially, had imprinted in his work the experiences of his childhood (in some ways the method of their expression becomes similar to Andrei Tarkovsky's great film "The Mirror");
- e) finally in the ordinariness, the prosaic quality of the description of the tragedy of war; the asceticism of language (the song and dance sources of the thematicism, the tonal distinctness, the simplicity of the texture, etc.) and of orchestral means (of the twelve movements half are written without any orchestral accompaniment or with the use of a minimal amount of instruments) seems to enter into a contradiction with the chosen pathetic patriotic theme, which in all ages has been a source for heroic and epic imagery. In other words, in the traditional sense (for instance, within the framework of Soviet aesthetics) the "Wartime Letters" turn out to be a "Poem without a Hero," which indicates at the composition's main discrepancy: the chosen heroic-epic cantata-oratorio model does not correspond to the type of dramaturgy or the means of expression.

Is this dramaturgical counterpoint changing the "rules of the game" in relation to the genre prototype not similar to that found in Pushkin's works?! Incidentally, the "altered rules" create an immediate impact on the exceptionality of the form of the "Wartime Letters," which could also be correlated with Pushkin's method. The outline of Gavrilin's cycle is "discontinuous" (similarly to the way it also is in Gavrilin's most well-known compositions, for instance, in the symphony-act "Chimes"). Similarly to "Eugene Onegin," "The Tales of Belkin," "The Bronze Horseman," etc., it consists of the action proper and a sort of "counteraction" which denotes the author's text, genre scenes and episodes digressing from the central subject line. Formally breaking up the narrative line into constituent segments, the counteraction, nonetheless, also contains a uniting factor for the narrative – namely, *the force of the composer's emotional perception*. The composer's involvement, similarly to that of Pushkin, brings into the plot features of genuine credibility and documentary quality, making it possible to view the characters of the action as real people whom the author knew personally (it suffices to remember the line: "Onegin, my good friend..."). In its turn, the authenticity brought into the plot "pushes in" the past history of romantic feelings into contemporary everyday life, making it possible for the human being to elevate to the level of the greatest excellence in himself. In this sense, Gavrilin's world perception passes beyond the level of aesthetics and language to the level of the interrelations between man and the world, creating a symbol of ethical integrity.

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## Santrauka

### Valerijaus Gavrilino „Karo meto laiškai“: dialogas su romantine tradicija

Kompozitorių Valerijų Gavriliną (1939–1999) vienas iš jo amžininkų pavadino „paskutiniu romantiku muzikoje“. A. Tevosianas knygoje apie Gavriliną tą teiginį mėgina pagrįsti pabrėždamas romantizmo estetikos ir kompozitoriaus muzikinės estetikos panašumus: 1) Gavrilino kūriniais būdingas „tragiškas konfliktas, idealo ir realybės disharmonija“; 2) Gavrilino domėjimasis „istorija ir egzotika“, nacionaliniu folkloru; 3) jo „potraukis mišriems sintetiniams žanrams“; 4) „kamerinio vokalinio žanro“, ir pirmiausia dainos, pomėgis. K. Riabeva stiprina tą kiek schematišką traktuotę pabrėždama, kad Gavrilino romantizmas – tai ne forma, žanras ir kalba, o požiūris į žmogų ir tikrovę, tai bandymas išreikšti neišreiškiamą, atvaizduoti daugiamatį, daugialypį žmogaus jausmų pasaulį ir jo sąveiką su realiuoju pasauliu. Riabeva rašo: romantikų užkariautą žmogaus vidaus pasaulį jis, kaip ir rusų XIX a. romanas, sujungia su jų atmestu psichologiškumu. Tačiau, kalbant apie Gavrilino kūrybą, matyt, būtų tikslinga į tiesioginės įtakos eilę statyti ne tik XIX a. romaną, bet ir A. Puškino laikų pereinamąjį laikotarpį, kai romantinė tradicija glaudžiai lietėsi su besiformuojančios realistinės mokyklos estetika.

Apskritai ir išorinės, ir vidinės Gavrilino muzikos savybės leidžia jo kūrybą nagrinėti būtent *rusų romantinės tradicijos savitumo* kontekste. Šią tradiciją jau 1820–1840 metais radikaliai transformavo Puškinas, Lermontovas, Gogolis, Glinka, bet pirmiausia – Puškinas, kuris, remdamasis vaizdine ir žanrine romantizmo sistema, sukūrė savo nepakartojamą meninį pasaulį, atmetęs romantinius modelius.

Puškinio kūrinuose romantiškieji personažai dažnai turi alternatyvius antrinius, kurie, viena vertus, susiaurina romantinį jausminį patosą, kita vertus, praplečia psychologizmo sferą (Lenskis–Oneginas, Don Žuanas–Leporelis). Kitas būdingas Puškino kūrybos bruožas – ypatingas lyrizmas ir savo personažų atjauta, išreikšti per autobiografiškumo, nuolatinio autoriaus dalyvavimo pasakojimo tekste prizmę.

Lyginant Puškino ir Gavrilino kūrybos metodus, galima daryti išvadą, kad kompozitoriaus „romantizmas“ (arba „neoromantizmas“) remiasi ne tik muzikine tradicija (beje, tas ryšys ne visada akivaizdus), bet ir Puškino modeliu – nuo romantizmo prie psichologinio realizmo sukančiu modeliu, kai estetinė paradigma pakyla iki filosofinio, dvasinio pasaulio pažinimo lygio.

Gavrilino vokalinė-simfoninė poema „Karo meto laiškai“ – vienas mįslingiausių ir kartu tipiškiausių pavyzdžių minėtuju požiūriu. Aliuzijos su romantine tradicija čia akivaizdžios ir neakivaizdžios tuo pačiu metu, kaip ir Puškino kūryboje.

*Romantizmo požymiai:*

- a) parodytas tragiškas laiko negrįžtamumas;
- b) išorės ir vidaus konfliktas;
- c) netiesmukas užslėptos prasmės perdavimas, pavyzdžiui, pasitelkus tarp verbalinių ir muzikinių tekstų kylančius prieštaravimus;
- d) siužeto ir formos „veidrodiškumas“;
- e) romantiniams tekstams būdingos metaforos: kelio, laiškų kaip amžino išsiskyrimo ir nepasiekiamos laimės, šokančios mirties, vaiko paveiklo simbolika (juk karo tragedija atskleidžiama per jos suvokimo prizmę).

*Antiromantinių ypatumų kontrapunktas, estetinė alternatyva:*

- a) visos medžiagos folklorinės ištakos, lemiančios ryškų antindividualumą;
- b) apibendrintas pagrindinių paveikslų – motinos, tėvo, vaiko – traktavimas; dėl folklorinio intonacinio konteksto jų vidinis pasaulis pasidaro užslėptas;
- c) antro plano atsiradimas paviršiniame siužete, konkrečiai – paties autoriaus atmintis, kūrinyje užfiksavusi savo vaikystės išgyvenimus;

d) galiausiai – subuitinimas, karo tragedijos aprašymo paprastumas; išraiškos priemonių ir orkestruotės asketizmas lyg ir pradeda nebeatitikti tos patosiškos patriotinės temos, kuri visais laikais buvo epinio herojinio įvaizdžio šaltinis.

Lyginant Gavrilino ir Puškino kūrybos metodus, įsidėmėtina ir ciklinė „Karo meto laiškų“ forma. Gavrilino ciklo dramaturgija netolydi. Kaip ir „Onegine“, „Grafe Nuline“ ir kt., šiai dramaturgijai būdingi autoriaus nukrypimai, žanrinės scenos, atskiri paveikslai. Tačiau pasakojimo liniją skaidant į sudedamuosius segmentus, dėl *autoriaus dalyvavimo vyksme* tie epizodai susijungia į visumą. Į siužetą įterptas dokumentiškumas, autentiškumas tragiškų ir todėl pakilių išgyvenimų pasaulį paverčia kasdienybe. Čia romantizmas iš tikrųjų pereina į žmogaus ir pasaulio savitarpio santykių lygmenį ir tampa dorovinio imperatyvo ženklu.

# III

## ROMANTIZMO TRADICIJOS TĄSA IR IŠŠŪKIAI MODERNIOJE KOMPONAVIMO PRAKTIKOJE

### *THE CONTINUITY AND CHALLENGES OF ROMANTIC TRADITION IN MODERN COMPOSITION PRACTICE*

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## Nicolas Astrinidis (1921-2010): Compositional Languages in His 'Deux Pièces en Style Grec' for Violin and Piano

### **The composer Nicolas Astrinidis; a brief biography**

Nicolas Astrinidis (1921-2010) was a multidimensional music personality. He was a composer, pianist, conductor and pedagogue. As a child he grew up in a multicultural environment in Bessarabia (Ackerman) since his father was Greek and his mother Russo-Romanian. As an adult he came in contact with many cultures; he studied music in Bucharest (Romania), he made his first but important career steps in Cairo (Egypt), he completed his music studies in Paris (France), he made an international career both as a pianist and composer and when he became forty-four years old he moved to Thessaloniki (Greece) where he spent the rest of his life being focused mostly on composition and teaching. As a composer he is one of the last representatives of the Greek National School. His oeuvre synthesizes in an imaginative way elements from romanticism, impressionism and Greek folk music (as well as Byzantine music) with modern compositional techniques. His works are characterized by inspiration, ingenuity, deep knowledge of instrumental techniques and felicitous use of expressive means.

### **The Greek National School; issues and potentials**

When talking about synthesizing Byzantine or Greek folk music with romanticism, impressionism and modern compositional techniques, we should always have in mind that the above fields are seemingly incompatible. On the one hand, Byzantine music (Greek Orthodox Church sacred vocal music) is actually monophonic with a rudimentary form of accompaniment based on pedal tones (called "isokratis"); Greek folk music is in a similar way mainly monophonic, but with an enriched (when compared to Byzantine music) type of accompaniment which is based on simple harmonies. Both Byzantine and Greek folk music utilize the same scales, which do not resemble at all the western music ones, since they are a special form of modes constructed on non-equal temperaments. Furthermore, the structure of both Byzantine and Greek folk music bears virtually no resemblance to western music forms (such as sonata, rondo, etc.). On the other hand, romanticism, impressionism and modernism each have a clear aesthetic context and theoretical background characterized by individualities regarding the harmonic texture, structural preferences, melodic treatment, instrumental writing and vocal techniques.

### **The 'Deux Pièces en Style Grec'; an overall outlook**

Nicolas Astrinidis -due to his background and deep as well as broad knowledge on music- assimilated the qualities of these individual music genres not as contradicted and incompatible entities, but as optimal materializations for diverse types of music expression. This is the hypostasis of his highly successful symbiotic usage of these elements under the perspective of an innovative effort for expanding the expressive potentials of the Greek National School.

His '*Deux Pièces en Style Grec*' ('Two pieces in Greek style') for violin and piano -although not based on original Greek folk melodies- imitate the archaic simplicity and melodic clarity of Greek folk music. Moreover, the adoption, inventive adaptation and imaginative utilization of modern compositional techniques along with romantic and impressionistic elements result in an attractive musical achievement regarding the harmonic context, thematic treatment and development, contrapuntal activity and instrumental writing. In general terms, we could note the resemblance to the Byzantine music scales at the melodic level, use of "isokratis"-like pedal tones at the harmonic level, impressionistic-like chord progressions, Greek folk dance rhythmical patterns, romantic expressional approach and mood, utilization of modality as well as an expanded form of tonality, usage of pentatonic scales, contrapuntal "dialogues" between violin and piano, thematic treatment mastery and instrumental writing artistry. The piano and violin parts have supplementary and of equal importance roles in these pieces. We should underline a paradox at this point; the Greek temper of the pieces is more than obvious and dominates, although the aesthetically contradicted Western music compositional techniques and Greek folk music elements coexist.



In the end, we should mention that here both the violinist and pianist should have a very high level of performing capabilities along with artistic maturity in order to achieve the desirable result for the above pieces.

### The 1st piece from ‘*Deux Pièces en Style Grec*’

In the opening part (duration ca. 1’58”) of the 1st piece Nicolas Astrinidis combined an “isokratis”-like pedal tone on G#, a micrography of a chaconne-like Variations form based on impressionistic-inspired chord progressions, Greek folk music-originated scales and almost romantic mood with contrapuntal dialogues between the instruments. The “isokratis” type of accompaniment in Byzantine music results in an virtually constant harmonic basis for the melody. Here, this basis refers to the harmonic progressions, which bear close connection with impressionism. The harmonic progression not only functions as an accompaniment for the melodic and contrapuntal evolution and development, but additionally follows the chaconne-like Variations form. The scales used in this piece are similar to Byzantine music modes. Specifically, the melodic interval of augmented 2nd (which is very common in both Byzantine and Greek folk music) is widely used. Also, we should mention that the principal melody at the opening of this piece is limited to the range of one octave and is characterized by simplicity, bringing to mind the vocal hypostasis of Byzantine music in this way.

**Example 1.** *Opening of the 1st piece*



The middle part gradually unfolds from calmness to intension. At the beginning, some thematic material which is derived from the opening part in combination with some new motivic ideas is utilized, while directly afterwards a *stretto*-like explosion of instrumental writing, *tempo* changes (*accelerando*), dynamics alterations (*crescendo*) and harmonic progressions based on 3rd intervals lead to the peaceful closing.

The closing part of this piece, although not being identical to the opening one, could be characterized as a form of an altered recapitulation, since it bears close connection with it; it is based on the same thematic material (harmonic progressions, motives and mood) and utilizes similar instrumental techniques.

### The 2nd piece from ‘*Deux Pièces en Style Grec*’

In the 2nd piece Nicolas Astrinidis combined pentatonic scales, modality, a 7/8 rhythmical pattern (this is actually derived from the most popular Greek dance called “Kalamatianos”), surprising harmonic progressions and key changes, imaginative thematic treatment and varicoloured expressive means, which are formed in conjunction with the dance-inspired character of the piece. This piece is more energetic and luminous than the 1st one.

**Example 2.** *Opening of the 2nd piece*



In detail, at the opening, the piano part performs an accompaniment pattern which is based on the G-A-B-D-E pentatonic scale (the G is omitted). The violin part performs the melody which is based on the A Aeolian mode. The motivic material derived from the accompaniment scheme and the melodic part is utilized

either unchanged or in transfigured forms and constitutes the basis for constructing this piece. At this point, we could underline a parallelism between the two pieces; the 1st one is based on a chaconne-like type of chord progressions reminding of a *harmonic ostinato*-like accompaniment, while the 2nd one is based on a repeated motivic pattern bringing to mind a *melodic ostinato*-like accompaniment.

At the middle part of the piece the mood is ethereal; the dynamics range from *ppp* to *p* and the violin part utilizes the harmonics technique. The thematic material here is identical to the one of the opening part, but the character is completely different. Also, we could mention the contrapuntal dialogues between the two parts. At the end of the middle part a *crescendo* along with an enrichment of the instrumental writing leads to the closing of the piece. The cadence of the piece utilizes an inversed form of the principal motivic material in conjunction with fast passages on the violin. The *tempo* follows an *accelerando*, but the principal rhythmical articulation (apart from the fast passages) remains unchanged.

### Santrauka

#### N. Astrinidžio (1921–2010) „Dviejų graikiško stiliaus pjesių“ smuikui ir fortepijonui kompozicinė kalba

N. Astrinidis (1921–2010) buvo įvairiapusis muzikas – kompozitorius, pianistas, dirigentas ir pedagogas. Jo vaikystė prabėgo daugiakultūrinėje Besarabijos (Akermano) aplinkoje. Jo tėvas buvo graikas, o motina – rusų ir rumunų kilmės. Vėliau jis taip pat susidūrė su įvairiomis kultūromis: muziką studijavo Bukarešte (Rumunija), pirmus svarbius savo karjeros žingsnius žengė Kaire (Egiptas), muzikos studijas baigė Paryžiuje (Prancūzija). Tarptautiniu mastu išgarsėjęs kaip pianistas ir kompozitorius, būdamas keturiasdešimt ketverių metų persikėlė į Tesalonikus (Graikija), kur praleido likusį gyvenimą kurdamas ir dirbdamas pedagoginį darbą. Kaip kompozitorius jis yra vienas iš paskutiniųjų graikų nacionalinės mokyklos atstovų. Savo kūryboje jis išradingai derino romantizmo, impresionizmo ir graikų liaudies bei Bizantijos muzikos elementus su moderniomis komponavimo technikomis. Jo muzikai būdingas įkvėpimas, išradingumas, gilus instrumentinės technikos pažinimas ir taiklus išraiškos priemonių panaudojimas. Šiame pranešime nagrinėjama jo „Dviejų graikiško stiliaus pjesių“ smuikui ir fortepijonui, sukurtų 1947 m., kompozicinė kalba.

Kalbant apie graikų liaudies arba Bizantijos muzikos sintezę su romantizmo, impresionizmo arba šiuolaikinėmis komponavimo technikomis, reikia turėti omenyje, kad šie dalykai yra tarsi ir nesuderinami. Viena vertus, Bizantijos muzika (graikų ortodoksinės Bažnyčios vokalinė muzika) iš tiesų yra vienbalsė su rudimentinės formos akompanimentu, pagrįstu pedaliniiais tonais, vadinamais *isokratis*. Graikų liaudies muzika taip pat iš esmės yra vienbalsė, tačiau su turtingesniu, palyginti su Bizantijos, akompanimentu, pagrįstu nesudėtinga harmonija. Ir Bizantijos, ir graikų liaudies muzikoje naudojami tie patys garsaeiliai, nė kiek neprimenantys vakarietiško, kadangi jie sudaromi remiantis netolygiai temperuotomis darnomis (oktavos dalijimu). Be to, ir Bizantijos, ir graikų liaudies muzikos formos visiškai nepanašios į vakarietiškas, tokias kaip sonata, rondo ir kt. Kita vertus, romantizmas, impresionizmas ir modernizmas turi aiškius estetinius kontekstus ir teorinius pagrindus su jiems būdingomis tam tikromis harmoninėmis faktūromis, struktūrinėmis nuostatomis, melodikos traktavimu, instrumentuotėmis ir vokalinėmis technikomis.

N. Astrinidžio aplinka ir gilus bei įvairiapusis išsilavinimas leido jam įsisavinti šių skirtingų muzikos stilių savybes ne kaip prieštaringas ir nesuderinamas, bet kaip optimalias įvairaus pobūdžio muzikinės išraiškos priemones. Ir tai yra kompozitoriaus sėkmingo simbiozinio šių elementų panaudojimo hipotazė, įvertinant jo novatoriškas pastangas, siekiant išplėsti graikų nacionalinės mokyklos išraiškos priemonių potencialą. Nors ir nepagrįstos originaliomis graikų liaudies melodijomis, „Dvi graikiško stiliaus pjesės“ smuikui ir fortepijonui atspindi archajinį graikų liaudies muzikos paprastumą ir melodinį aiškumą. Be to, išradingai pritaikydamas ir panaudodamas šiuolaikines komponavimo techniques ir romantinės bei impresionistinės muzikos elementus, kompozitorius sukūrė labai patrauklų kūrinių harmoninio konteksto, temų traktavimo ir plėtojimo, kontrapunktinio plėtojimo ir instrumentuotės prasme. Paprasčiau tariant, kūrinių temose galima pastebėti sąsają su Bizantijos garsaeiliais, harmonijose – isokrates tipo pedalinių tonų, taip pat čia rasime impresionistinių akordinių sekų, graikų šokių ritminių piešinių, romantinės ekspresijos ir nuotaikų, modalumo, išplėto to tonalumo, pentatoninių garsaeilių, kontrapunktinių smuiko ir fortepijono „dialogų“, meistriško temų plėtojimo ir instrumentuotės.

**The Amalgamation of Greek Folk Music  
with Western Musical Tradition in Vangelis Karafilidis’  
“Variations on a Greek Island Dance” and “Micrographies” Nos. 3 & 4**

***Variations on a Greek Island Dance and Micrographies; a prologue***

The art of the piano is an important aspect of European music culture, to say the least, thanks to the wide range of possibilities that this instrument can offer. The creation of a national repertoire has always been a priority for Greek composers. In fact, the musicians’ repertoire, in general, represents one of the most important aspects of their professional activity, since it can be proved to be important for both their training as well as their performances. In addition to the arrangements and compositions inspired by folk music, Karafilidis has also composed original piano music, which can be used for both educational and performing purposes. For example, Karafilidis himself reveals the reason why he composed the piano works *Variations on a Greek Island Dance and Micrographies*: “I composed these pieces in order to explore the synthesization of Greek folk music with western music compositional techniques as well as to provide an educational tool for both piano and music theory students”.

***The Variations on a Greek Island Dance; an overall outlook***

The piano work *Variations on a Greek Island Dance* (composed in 1992), comprises (in addition to the theme) a series of ten Variations. The Theme is a folk song from the Aegean Sea islands called “Thalassaki” (“Little Sea”). The predominant musical characteristics of this work are clarity of form, melodiousness, harmonic simplicity, use of modality and varicoloured emotional expression. The Theme (“Thalassaki”) is a very popular folk song and specifically speaking it is Vangelis Karafilidis’ favourite folk melody. Essentially, this song is a meditation addressed to the sea; a pray not to cause trouble to seamen and protect them from danger. The same song is also a “Kalamatianos” dance and therefore follows the rhythmical pattern 7/8 [(3+2+2)/8]. The name “Kalamatianos” is derived from a city of Peloponnesus, in southern Greece (Kalamata). The piece is based on an almost typical classical “Theme and Variations” form. The Theme and each one of the Variations (apart from the last one) bear structural uniformity; they each consist of two segments of five and six bars respectively.

We could also mention that the emotional context of the piece ranges from calmness to storminess (bringing to mind the sea itself in this way) and from devoutness to triumph. In overall, the style of the music is romantic with a pervasive nostalgic inclination. The (almost) classical “Theme and Variations” form along with the motivic unity of the piece ensure clarity and coherence. The romantic mood of the work provides interesting emotional alterations and the usage of modality (E Aeolian and E Dorian modes) as well as tonality (E Minor) underline the Greek temper of the piece.

Although the composer followed the (macro-structural) context of the classical “Theme and Variations” form, he consciously based the Variations on the treatment of motivic material derived from both the Theme and the 1st Variation (at the micro-structural level). The reason is that he wanted to liberate himself and diverge from any “predictability” side effects of the classical form, while at the same time concentrating on the alterations at the melodic level which constitute the predominant expressional means of Greek folk music.

The alterations of mood result in an almost programmatic environment which functions as an emotional voyage for the listener, as an interpretational challenge for the piano performer and as a source for aesthetic and expressive means’ analysis for the potential composer. Overall, this work, in addition to being an attractive choice for the piano interpreter and an enchanting piece for the listener, can aid piano as well as music theory and composition tuition.

### *The Variations on a Greek Island Dance; the analysis*

Although the first impression (after taking a look at the score) is that most of the Variations bear no connection with the Theme, nothing is further from the truth; each one of the Variations is strongly connected either to the Theme or the 1st Variation via the procedure of motivic transfiguration.

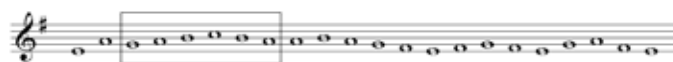
The Theme: As mentioned above, the Theme is a very popular folk song (“Thalassaki”). The song consists of three verses. The composer utilized the melodies of the first two verses for constructing the Theme. Specifically speaking, he consciously decided to expose this material in a very simplified (almost subtractive) form. Thus, the melody appears in the right hand part, while at the same time the left hand plays the original “Kalamatianos” dance rhythmical pattern formed of plain harmonic octave intervals. The composer intentionally simplified the original folk song for utilizing it as the Theme. This offers the opportunity to the listener to concentrate on the motivic construction of the Theme. Actually, it’s the motivic construction of the Theme that functions as the starting point for the unfolding of each one of the Variations. Furthermore, the classical “Theme and Variations” form most of the time preferably evolves from the relaxation of the Theme to gradually complicated and aesthetically intense Variations.



Variation I: The 1st Variation follows the “Kalamatianos” dance rhythmical articulation (7/8). The melody in the right hand part seemingly has no connection with the Theme. But actually, it has a very strong one, which is revealed at the end of the *Variations*; the “A” segment of the 1st Variation is a countermelody of the corresponding segment of the Theme. The “B” segment of the 1st Variation exposes an oppositely directed (inversed-like) melodic line when compared to the segment “A” one. Both “A” and “B” segment melodies are strongly connected with the Theme, due to the motivic coherence between them, which is derived from micro-structural transfigurations of the Theme motives.



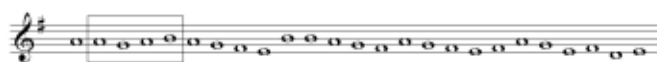
Variation II: The rhythmical articulation of the 2nd Variation again follows the “Kalamatianos” dance rhythmical articulation (7/8). The principal motif in the right hand part is derived from the Theme. In detail, the melodic construction of the “A” segment of the Theme in its simplified form looks like this:



The reversion of the selected notes actually constitutes the motivic source for the “A” segment:



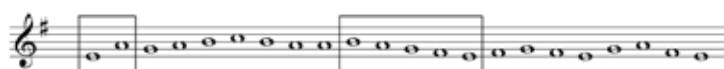
In the “B” segment of this Variation, the motivic source of the melody is derived from the “B” segment of the Theme. The melodic construction of the “B” segment of the Theme similarly looks like this:



The motif shown in the oblong constitutes the motivic source for the melodic articulation of the right hand part in this segment.



Variation III: The melody in the left hand part is based on the conjunction of two motives. In the “A” segment of this Variation the motivic source is actually the corresponding segment of the Theme. Here are shown the above mentioned motives:



In the “B” segment the melody is clearly connected with the corresponding segment of the 1st Variation.



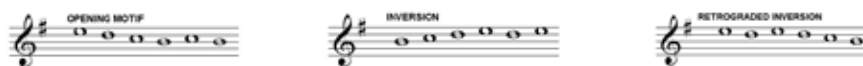
**Variation IV:** This (*Allegro molto*) Variation comes in contrast to the previous Variations. Aesthetically, it functions as a precursor of the following Variation, where the Theme is recapitulated. The fast sixteenth notes passages are based on the opening of the “B” part of the 1st Variation. The alteration of mood here is consciously used in order to instigate the listener’s attention and prepare him/her of the next Variation.



**Variation V:** The composer intentionally placed this enriched recapitulation of the Theme exactly at the middle of this series of Variations. The alteration of mood and the motivic explorations in the previous Variations make the listener diverge from the Theme. The melody here appears enriched with chords in the right hand part. The left hand performs a contrapuntal accompaniment formed of harmonic octave intervals, which clearly reminds of the 1st Variation.



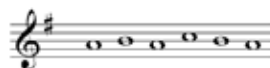
**Variation VI:** The mood of this Variation is closely connected with the previous one. The melody of the “A” segment is derived from the corresponding segment of the 1st Variation as shown below:



The melody in the “B” segment is derived from the same material. If we partition the principal motif of the previous segment into two groups of three notes each, we have the following triads:



The inversion of the 1st triad in combination with the 2nd triad generates the principal melodic pattern of this segment:





Variation VII: The motivic material of this Variation is clearly derived from the “B” segment of the 1st Variation.



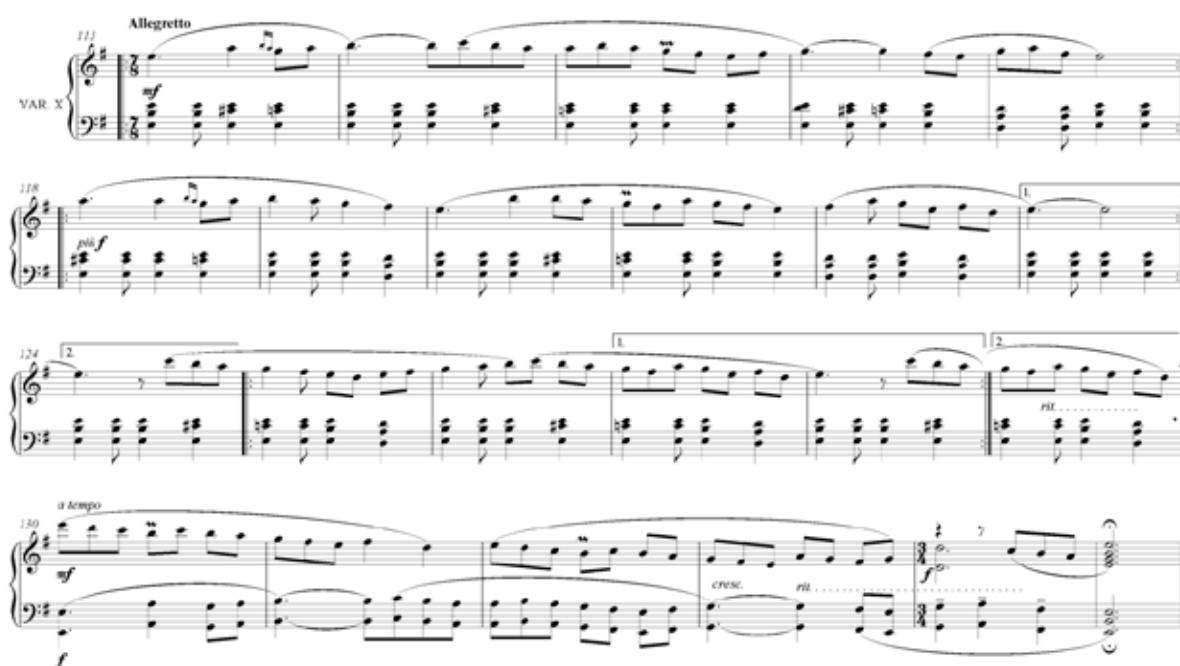
Variation VIII: This Variation is based on contrapuntal writing. Although such techniques are virtually non-existent in Greek folk music, the composer utilized contrapuntal-like dialogues between the right and left hand parts. The thematic material is clearly derived from both the Theme and the 1st Variation. We should underline that the usage of counterpoint is tactful.



Variation IX: This Variation is based on thirds. The principal motives for both segments are derived from the Theme. Both fast passages (sixteenth notes) as well as the accented notes bear close connection with the Theme.



**Variation X (finale):** This Variation not only constitutes an altered recapitulation of the Theme, but furthermore is an exposition of the whole song. The right hand performs the melody, while at the same time the left hand performs relatively simple chord formations which clearly follow the “Kalamatianos” dance rhythmical pattern. It’s highly remarkable that the composer again after four Variations recapitulated the Theme (the same thing happened with the precious recapitulation of the Theme in the 5th Variation). This results in a strong sense of symmetry and integration for the piece. We should also mention that in the closing of this Variation the left hand part performs the opening of the Theme while at the same time the right hand part performs the opening of the 1st Variation. The composer intentionally chose the closing of this series of Variations in order to reveal the strong connection between the Theme and the 1st Variation. Under this perspective it is exactly at this point, the listener solves the coherence “mystery” of this piece and the music theoretician traces the justification of the motivic treatment in this series of Variations.



### ***The Micrographies; an overall outlook***

The “*Micrographies*” (composed in 1994) are four little pieces addressed to piano students. Here, modern compositional techniques are used. This work utilizes folk melodies in their original form (in *Micrographies* no.3 and 4), pentatonic scales (in *Micrography* no.1) and impressionistic as well as romantic style (in *Micrography* no.2). In fact it was Bartók’s *Mikrokosmos* that served as the prototype for the *Micrographies*. Vangelis Karafillidis by composing this work not only demonstrated his profound knowledge of modern compositional techniques, but furthermore he provided a small collection of fascinating piano miniatures.

### ***The Micrographies Nos.3 & 4; the analysis***

For the “*Micrography*” No.3 the composer used the same song (“Thalassaki”) as in his *Variations*. But here, the treatment of the same thematic material is completely different. The right hand performs the melody in its original form while at the same time the accompaniment of the left hand utilizes modern compositional techniques. In the first phrase, the melody is accompanied by a chromatic melodic scheme. In the second phrase the combination of rhythmical articulations of the melody and the accompaniment generates the sense of polyrhythm (birhythm); the right hand plays a 7/8 beat pattern while the left a 2/4 one. In the third phrase the coexistence of melody and accompaniment forms polymodality (bimodality) with the E Aeolian mode in the right hand part coexisting with the E Dorian mode in the left hand one. The rhythmical articulation in the left hand part in this piece does not follow the original “Kalamatianos” dance rhythmical pattern.



## Micrography No. 3

*Allegretto*

The score for Micrography No. 3 is written for a single melody line in 7/8 time. It begins with a tempo marking of *Allegretto* and a dynamic of *mp* (mezzo-piano). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The score is divided into four systems, with measures 5, 11, and 16 marked at the beginning of their respective systems. Dynamics include *legato*, *mf* (mezzo-forte), *poco a poco cresc.* (poco a poco crescendo), *dim.* (diminuendo), *p* (piano), and *rit.* (ritardando). The piece concludes with a final *p* dynamic.

This *Micrography* was the favourite one of the Greek composer Alkis Baltas, who was very impressed with the wide spectra of modern techniques used for a single melody, in such a small area, without degrading the overall Greek originality of the song. The handling of the melody generates the sense of an articulated, organic whole, which is formed of ever-changing compositional perspectives. It is also worth pointing out the composer's interest towards the plasticity of the musical substances. In this work, Vangelis Karafillidis proves once again that using folk music material in combination with modern compositional techniques can generate not only a viable music language, but also an imaginative and attractive work.

The “*Micrography*” No.4 is based on the most popular folk song from Cyprus “Tillirkotissa”. This “*Micrography*” follows the tripartite musical form ABA. The musical syntax of this piece is an accompanied melody. The right hand performs the original form of the melody while the left hand plays a chromatic and dissonant accompaniment. The rhythmical pattern in the left hand part is identical to the (original) folk dance.

## Micrography No. 4

*Allegretto*

The score for Micrography No. 4 is written for a melody line with a chromatic and dissonant accompaniment in 3/4 time. It begins with a tempo marking of *Allegretto* and a dynamic of *p* (piano). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The accompaniment consists of a chromatic and dissonant pattern. The score is divided into three systems, with measures 1, 5, and 9 marked at the beginning of their respective systems. Dynamics include *mf* (mezzo-forte), *poco a poco cresc.* (poco a poco crescendo), *p* (piano), and *poco dim. e rit.* (poco diminuendo e ritardando). The piece concludes with a final *p* dynamic.

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## Santrauka

## Graikų liaudies muzikos ir vakarietiško muzikinių tradicijų susilieėjimas

## V. Karafillidžio kūriniuose „Variacijos graikų salų šokio tema“ ir „Mikrografijos“ Nr. 3 ir Nr. 4

Kompozitoriaus produktyvumą lemia jo požiūris į muziką, gilus vidinis poreikis kurti, taip pat jo pastangos kiekvienam kūriniui suteikti savitumo. Šio kompozitoriaus kūryba yra gausi, atskleidžianti ryškią individualybę, savo stiliumi atliepanti graikišką dvasią. Pastarųjų metų stilistinės įvairovės, būdingos tiek Graikijos, tiek apskritai Vakarų muzikai, kontekste V. Karafillidis išsiskiria neabejotinai profesiniu sąžiningumu. Šiame pranešime nagrinėjami du kompozitoriaus fortepijoniniai kūriniai – „Variacijos graikų salų šokio tema“ ir dvi pjesės iš ciklo „Mikrografijos“ (Nr. 3 ir Nr. 4). Už šiuos kūrinius 2000 m. autorius buvo apdovanotas atitinkamai I ir II premijomis I fortepijoninių kūrinių konkurse, kurį organizavo Ksanti (Graikija) savivaldybės Švietimo ir menų rūmai.

1992 m. sukurtos „Variacijos graikų salų šokio tema“ – tai dešimt variacijų Egėjaus jūros salų liaudies dainos „Thalassaki“ (*Mažoji jūra*) tema. Pagrindiniai kūrinio bruožai yra formos aiškumas, melodingumas, harmonijos paprastumas, modalumas ir įvairiaspalvė emocinė išraiška. Temai panaudota labai populiari ir ypač kompozitoriaus mėgstama liaudies dainos melodija. Iš tiesų ši daina – tai tarsi meditacija apie jūrą, malda už jūreivių saugumą ir pavojų atitolinimą. Šios dainos tema naudojama ir šokyje „Kalamatianos“, kuriam būdingas 7/8 ([3+2+2]/8) ritminių dalių piešinys. Pavadinimas „Kalamatianos“ kilęs iš miesto Kalamata vardo (miestas yra Peloponeso pusiasalyje, pietų Graikijoje). Kūrinys parašytas klasikine temos su variacijomis forma. Tema pasirodo penktojoje ir dešimtojoje variacijose. Galima pastebėti, kad emocijų skalė auga nuo visiškos ramybės iki audringumo (jūros vaizdų priminimas), nuo pamaldumo iki triumfavimo. Muzikos stilius yra romantiškas su nostalgiskomis nuotaikomis.

1994 m. sukurtose „Mikrografijose“ – keturiose nedidelėse pjesėse, skirtose besimokantiems skambinti fortepijonu, naudojamos šiuolaikinės komponavimo technikos. Dvi paskutinės pjesės parašytos graikų liaudies dainų temomis. „Mikrografijoje“ Nr. 3 kompozitorius panaudojo tą pačią temą („Thalassaki“) kaip ir „Variacijose graikų salų šokio tema“, Tačiau čia teminė medžiaga traktuojama visiškai skirtingai. Dešinės rankos partijoje skamba originali melodija, o kairės rankos partijoje naudojamos šiuolaikinės komponavimo technikos. Pirmojoje frazėje melodiją palydi chromatinė melodinė schema. Antrojoje frazėje ritminių melodijos ir akompanimento artikuliacijų deriniai sudaro poliritmijos (biritmijos) įspūdį. Dešinė ranka atlieka 7/8 dalių ritminį piešinį, o kairė – 2/4. Trečioje frazėje, kurioje dešinės rankos partijoje skamba eolinė E dermė, o kairės – dorinė E dermė, melodijos ir akompanimento santykis tampa poliderminis (biderminis). Kairės rankos ritminis artikuliacijavimas neatitinka tikrojo „Kalamatianos“ šokio ritminio piešinio.

„Mikrografijos“ Nr. 4 pagrindas yra populiariausios Kipro liaudies dainos „Tillirkotissa“ tema. Pjesė parašyta trijų dalių forma ABA, o jos muzikinė sintaksė – melodija su akompanimentu. Dešinė ranka skambina originalią melodiją, o kairė – chromatinį disonansinį akompanimentą. Ritminis akompanimento piešinys yra identiškas (originalaus) liaudies šokio ritminiam piešiniui.

## Portuguese Music in the Last 100 Years: Searching for an Identity

It is, in my view, very interesting to renew the discussion about national tradition, nationalism and music composing, at the present Portuguese musical life.

1 – First of all, because the Portuguese democracy is already 37 years old, born after the 1974th revolution against Salazar's right wing dictatorship. The myths, the encomiastic discourse, the persons of those harder times, are already history. It is important to notice that, between the forties and the eighties, nationalist concepts in music were often confused with ...

a) the fascist nationalism - the adulation of a new, somehow constructed, Portuguese culture that could equal the so called "Portuguese race";

b) the left wing nationalism, underground in the dictatorship - the attachment to and the use of all that was originally rural, traditional and oral culture;

c) for the more obedient communists and their avant-garde opponents, nationalism in art was confused with or integrated in socialist neo-realism.

2 – Secondly, it is very interesting to awake this discussion because the avant-garde of the sixties and seventies, corresponding to serialism and post-serial composing as well as the Cagian experimentalism, is already an historic moment of the past.

New ideas appeared, renewed technical and aesthetic proposals of the past continued their evolution or were recycled, the different musics of the world seem to interact and to foster new models, new identities. It is very interesting the renewed international curiosity for music with religious or mystic connections, or for composers such as the Chinese Tan Dunn and the Argentinian Osvaldo Golijov.

3 – And at last, this discussion seems to be really important in Portugal now, because this small and peripheral country has much more than 35 composers of the so called "art music", counting only the living ones, with more than 30 years old, with very good technical knowledge and composing without major interruptions in the last decade; some of them have been played worldwide, and, although not sufficiently, all of them have been played in Portugal.

### ***The "Problems of Portuguese music": the forties and fifties, searching for an identity***

The composer Fernando Lopes-Graça (1906–1994) is a central personality in this discussion. He had a very interesting view on Nationalism and Portuguese (national) music. Influenced by republicans and democrats, but also a person discussing with the most advanced intellectuals of his time, he considered that the creation of a Portuguese music could lead to different problems. He wrote:

"The point is not to create a popular art, in a demagogic sense considered by those persons that, wanting to serve the people by music, they serve only themselves, flattering the people with mediocre choices and less enlightened taste." (Lopes-Graça, 1989, p. 60)

In this text first published in 1941, the composer and author was referring to an attitude of some composers and government personalities, trying to create a kind of Portuguese music with a mixture of light –*vaudeville* like – songs, the popular Lisbon song *fado*, and some instruments and harmonic means of the classical heritage. He continuous:

"Nor to create a popular nationalism, meaning a music that, under the umbrella of the national, isn't else than the conscious exploitation of superficial, vulgar, insignificant, irresponsible means of the folklore; (to create) an art that has as supreme goal to sing the picturesque aspects of the people's life." (Lopes-Graça, 1989, p. 60)

Examples are, perhaps, the Luis de Freitas Branco *Suite Alentejana* n° 1, of 1919. Lopes-Graça reaffirms his convictions, rejecting any kind of simple folklorism:

"(...) the music that we will have to set as «Portuguese Music» has to be defined by an essentially aesthetic criterion, understanding aesthetic criterion as a criterion that enables us to characterize a work of art as a superior product of culture." (Lopes-Graça, 1989, p. 61)

He was quite aware of the cultural and technical foundations of the classical – and romantic – canon and also of the emergence of the so called national schools, their importance to create a new musical tradition, and the immense quality and geniality of many «national» composers:

“Pergolesi is very Italian by the voluptuous character of his melodies; Chopin is profoundly linked to Poland by the umbilical cord of the popular song and dance, conferring to his music a unique rhythmic and melodic quality; Alban Berg is deeply German in his tortured romanticism and the speculative character of his harmonic language.” (Lopes-Graça, 1989, p. 43).

“All music is, by principle, national, as it is the expression of a geographic, ethnic and cultural reality; and the idea – quite expanded – that music is an universal art – the universal art by excellence – was never more than a myth. By essence, the Italian, German and French schools were as national as, in our times [1948] the English, the Russian or the Czech school: there’s only a difference of grade, not a difference of essence, as the universality of the Italian, German or French music is a consequence of historical circumstances that favored their development and expansion. (...) Missing the tradition of a high artistic level music, they [England, Russia, Czechoslovakia, Hungary] replaced it by folklore, which, in its own way, is also a tradition.” (Lopes-Graça, 1992, p. 179).

“National by its foundations and by its psychological premisses, any music has to aspire to be universal, if not by its meaning, at least by its validity. Poetry, literature, and painting don’t assume a specific quality unless the effort of several generations; in the same way, a national music will not have the status of an individualized art unless it has a tradition.” (Lopes-Graça, 1992, p. 180).

But Lopes-Graça was rather ironic concerning countries s. a. Portugal that, unlike England, Czechoslovakia and Poland, were far from creating such a tradition.

“Will be those countries, without an ancient musical tradition or a tradition recently stratified, condemned to impotence, to creative infertility? Should they resign to never see stars in their culture such as Janáček, Szymanowski, Bartok or Falla? (...) nothing in the artistic level is impossible.” (Lopes-Graça, 1992, p. 182).

It’s worth noticing that Lopes-Graça was the major composer of the 20th century in Portugal, a communist severely persecuted by the regime but highly appreciated (and very often played) by musicians, a kind of Portuguese Bartok for his use of melodies inspired by rural folklore, but also an adversary of the national song *Fado* – a kind of urban folklore song. Lopes-Graça was, also, one of the first to search and to record music of the oral tradition in rural Portugal. For him, to study the Portuguese folklore was a personal and a social and cultural need. To use folklore was not a goal, but perhaps an option, and an important one. Because ...

“The last criteria to define an work of art are always aesthetic criteria; and the expression “Portuguese Music” must be taken, therefore, in an essentially aesthetic sense.

I said above, however, that the formula “Portuguese Music” expressed an ethnic-aesthetical relationship. (...) Does the ethnic factor have any importance for the definition of the concept of the expression “Portuguese Music”? (...) Yes it really does — but it is not in any way a definitive one. Or it can be definitive, after being reduced or assimilated to the aesthetic factor” (Lopes-Graça, 1989, p. 41).

It is worth saying that Lopes-Graça, a militant of the underground Communist Party, was sufficient heterodox to criticize in music reviews Prokofiev and Shostakovitch for their lack of new musical ideas (Lopes-Graça, 1986, p. 171).

### ***The sixties and after: avant-garde and the citizens of Europe***

The next generation of Portuguese composers was dominated by the influence of the enormous energy of Jorge Peixinho (1940–1995).

A follower of the new avant-garde of Boulez, Stockhausen and Nono, his attitude towards a Portuguese musical tradition was completely different. The fact that he was born in Portugal and that he belongs to a national cultural cluster was seen as a mere coincidence. And, in 1968, really a difficult handicap.

“Frankly I believe I am unanchored from Portuguese society. Eventually, I’ll take part in many of their anguishes and many of their hopes, but it doesn’t destroy the almost tragic state of isolation and dissociation in which stands my «creative process» in relation to *all* Portuguese reality, which is terribly insular, anti-European or simply a-European.” (Peixinho, 2010, p. 228).

For him – and for the new generations and young avant-garde composers – there was no more place for a music that was clearly influenced by a particular – local or national – folklore.

There wasn’t even place for a particular national style or technique, as the world was open to various and multiple musical influences – we could call it, in 21st century, globalization. He wrote:

“Portuguese music began and finished with Lopes-Graça, the only composer exploring folklore with a rational - we would say scientific – method. The others were amateurs. Even Lopes-Graça had to use international compositional procedures (...). We young composers, we are not interested on making the so called “national music”. But the fact that we have this or that nationality has some importance, for the basic conditions we are submitted. We can have a cosmopolitan education, but this education only gives us the tools and not the complete method. What is the meaning of national? Folklore, we know, has common roots in various countries.(...)” Interview to the newspaper *Globo*, in Brasil, 1970. (Peixinho, 2010, p. 274).

“Lopes-Graça doesn’t match to an active present. We could say that Lopes-Graça, on the national level, would be a conservative composer that would have no place in Europe nowadays, but who would have his place and his moment in Portugal, meaning that he could correspond to the Portuguese present. (...)”

Lopes-Graça doesn’t fit to any [aesthetic, technical] tendency: conservative, pseudo-progressive or progressive. Never conservative – for obvious ideological reasons - nor progressive, as they are apart from the values that Lopes-Graça has always defended and still defends.” Interview to the periodical *Critica*, 1971. (Peixinho, 2010, p. 309-310).

Jorge Peixinho was the face of avant-garde in Portugal for his appearances as a musician and director playing music of Stokhausen, and John Cage, for his pieces full of avant-garde manners, and for his insistent defense of the new – shocking – music.

He was also an active citizen against the right-wing dictatorship, close to the Portuguese Communist Party – but never a militant. He complained, in an interview, against...

“misunderstandings in all spheres, aggravated by voluntary ignorance, by senseless myths such as “popular music”, “music for the people” or “music of the people”, demonstrating the complete absence of an aesthetic and a sociological perspective towards an open and unlimited view of the world and of culture.” Interview to the periodical *Diapasao*, 1972. (Peixinho, 2010, p. 292).

The sixties and seventies were, in Portugal, more European than national. The intention was to get out of the tidy Portuguese limits, to conquer the world – at least the European avant-garde music festivals – and not to reaffirm an idiosyncratic – peripheral - culture. Peixinho defended an international perspective in culture, giving also the example of Emmanuel Nunes (1941).

Peixinho made some music using in an ironically manner traditional music: Spanish sounds (“*Llanto por Mariana*”, with a text of Garcia Llorca) and Portuguese songs (piano’s *Study IV*, where traditional songs are played in the strings of the piano).

### **20th - 21st turn of the century: a critical position**

Among the new composers appearing in the eighties and nineties, just a few used Portuguese traditional music: Filipe Pires – an eclectic composer born in 1934 - and the younger Fernando Lapa (1950), Eurico Carrapatoso (1961), Sérgio Azevedo (1968), Jorge Salgueiro (1969) and myself.

These composers used – sparsely – Portuguese traditional music. The post-serial composers, close to the moods of the avant-garde of the sixties – were – for aesthetic and technical reasons – far away from modal music, from repetitive *metrum*, from traditional – immediate – expression. The few others, more conservative neo-classic or progressive post-modern, seem to neglect Portuguese tradition,

- having difficulties on surpassing the “problems of Portuguese music” as Lopes-Graça explained thoroughly,

- or just wanting to be more universal – more European than Portuguese – wanting to take part in the contemporary music festivals around the world.

Interesting is the position of António Pinho Vargas, a composer – and a *Jazz* pianist – defending post-modern music since the nineties. He recently published a book where he studies the absence of Portuguese Music in European Festivals. He argues, quoting Taruskin, that

“Portuguese music is the result of a kind of intern colonialism, in which the European capitals exported the [aesthetic, technical] currents using constantly updated local agents.” (Vargas, 2010, p. 91).

Considering “Portuguese Music” as all kinds of art music made in Portugal (excluding pop, Jazz, light music, rock, or even the so called Portuguese examples of world music), he wrote that

“The way cultural planning is made in Portugal seems to continue the opening of the country to the exterior, recurrent in several historic periods, being the last one [after the revolution] in 1974. At that time, the context impelled to react against the «splendorous isolation» characteristic of Salazar’s regime; and that reaction created a kind of trauma throughout different generations, in which any critic to cosmopolitanism (...) frightens the cultural elites.

The shadow of Salazar’s provincialism and, inversely, the cosmopolitan drift that provoked, didn’t vanish from cultural imaginary, even now, after more than three decades.” (Vargas, 2010, p. 494).

“Facing the presence of an European *other*, considered modern, advanced, looking to a familiarity with the *small Europe*, Portuguese public, specially from the elites, assumes temporarily, in this special musical field (contemporary music), the illusion of being himself in Europe, of being modern, and of having a taste as exquisite as any European. So he imagines himself in the center, identifying himself with the values of the center, and learning to deviate his eyes far from the frontiers identity.” (Vargas, 2010, p. 496).

### ***Here and now: searching for an identity and a place***

Nationalism is not an issue now in Portuguese contemporary music, still divided in post-serial followers and post-modern ones. But seeing the newer generations, far from the ancient aesthetic and cultural trauma, and the big success worldwide of Portuguese *fado* singers and world music groups s. a. Mariza, Madredeus, etc., it seems that Portuguese traditional music has something unique that can influence Portuguese art music composers.

And the nostalgic *fado*, considered by Lopes-Graça and others as a somehow artificial national song, seems now much more important, influencing Portuguese music by its immediate, suffering, profound expression; if not in a conscious way, at least in an unconscious one.

Some of Antonio Pinho Vargas’s music, as well as pieces of Carlos Marecos, Luis Tinoco, Eurico Carrapatoso, Luis Soldado and other (post-modern) composers of the so called art music, seem to have that sadness, that nostalgic mood of past empires, melted or not with Portuguese melodies or characteristic rhythms. And perhaps this nostalgia and its national music symbol – *fado* – is a fundamental characteristic of the Portuguese way of being; and *fado* is now being proposed to be part of the immaterial legacy of the humanity.

A contemporary art music made in Portugal, assuming its cultural (or sub-cultural) idiosyncrasy, can never neglect this discussion, their subsequent products in the last century, and the importance of such matters in our present days.

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## Santrauka

### Pastarojo šimtmečio Portugalijos muzika: identiteto beiėškant

Spartus trijų pastarųjų dešimtmečių Portugalijos muzikinės kūrybos augimas prilygsta bene tik XVII šimtmečio aukso amžiui, ir šį pakilimą reikėtų vertinti kaip savitos XX a. vykusios evoliucijos rezultatą.

Pirmoje XX a. pusėje Portugalijoje, panašiai kaip Ispanijoje, Vengrijoje, Brazilijoje, Meksikoje ir kitose šalyse, buvo plačiai diskutuojama apie specifinės nacionalinės kultūros ir išskirtinės muzikos, galinčios atspindėti tautą (net ir vadinamąją portugalų rasę), kūrimą. Šioje diskusijoje ypatingą vaidmenį suvaidino F. Lopes-Graça (1906–1994) – komunistas, persekiotas dešiniųjų diktatūros, valdžiusios šalį 1926–1974 m., ir bene žymiausias savo kartos kompozitorius, tradicinės liaudies muzikos tyrinėtojas, B. Bartoko muzikinių idėjų puoselėtojas ir gausaus kūrybinio palikimo autorius. Nors kiti kompozitoriai ir fašistinė valstybė propagavo populiarių melodijų ir ritmų naudojimą nacionalinėje muzikoje, jis rašė, kad tai nėra tikroji portugalėška muzika, nes nėra aktualios portugalėškos muzikinės produkcijos, diskusijų ir kūrybos; kad portugalėškos muzikos nėra, nes nėra įdomaus ir gyvo Portugalijos muzikinio gyvenimo.

Šeštojo ir septintojo dešimtmečių avangardistinis judėjimas priešinosi populiarių simbolių naudojimui muzikoje. Ryškiausias to laikotarpio kompozitorius J. Peixinho (1940–1995) rašė, jog tai, kad jis yra portugalas, – tiesiog atsitiktinumas, kad jis jaučiasi esąs visavertė europietėškos profesionaliosios muzikos tradicijos dalis.

Visai neseniai postmodernizmo atstovas kompozitorius A. P. Vargas (g. 1951) savo išsamiaame veikalė „Muzika ir galia. Portugalėškos muzikos iškritimo iš Europos konteksto sociologija“ nagrinėjo avangardinio serializmo ir postserializmo svarbą muzikos festivaliuose kaip pagrindinę šio hipotetinio iškritimo priežastį. A. P. Vargaso kūrybai jokia aiški portugalėško simbolizmo įtaka nėra būdinga.

Pranešime aptariamas specifinės nacionalinės portugalėškos muzikos klausimas, remiantis Portugalijoje vykusia diskusija apie „portugalėškos muzikos problemą“ ir trimis minėtais autoriais; įvairių tradicinės muzikos elementų (melodijų, ritmikos, instrumentų) profesionaliojoje muzikoje panaudojimas siekiant išsaugoti kitas nacionalines istorines ir kultūrinės vertybes, galinčias vienaip ar kitaip veikti šiuolaikinę portugalėšką muziką ir pasitaikančias kai kurių mažiau tautiškų kompozitorių kūryboje.

# **Neoromanticism as a Dominating Tendency in the Symphonic Music of Latvian Composers in the Last Third of the 20th Century and the Beginning of the 21st Century. The Local Causes for its Topicality in the Context of European Music History**

The designation *Neoromanticism* (also *Neoromantic*) in musicology in the last two decades of the 20th century and at the beginning of the 21st century, was initially a characteristic word in music criticism, and then gradually changed to a term which is regularly used in research of aesthetic and stylistic problems in contemporary music. In writings of two respectable international music encyclopaedia publications – *The New Grove Dictionary of Music and Musicians* (Jann Pasler 2001) and *Die Musik in Geschichte und Gegenwart* (Martin Wehnert 1998), as well as in separate publications and special research papers Neoromanticism is basically defined and analysed as a tendency which represents the stylistic development processes in the classical music genre in the last third of the 20th century (Arnolds Klotiņš 1987, Kyle Rothweiler 1987, David Fromm 1994, Franck Trentmann 1994, Mary Rameaka Campbell 1994, Lolita Fürmane 2000, *Postmodern music/Postmodern thought* 2002, Hermann Danuser 2005, Richard Taruskin 2008). However, the exploration and research of Neo-romanticism in musicology like any other significant aesthetic idea and tendency in the history of the 20th century music is closely related to specific music material and the analysis of the cultural traditions and context, influencing it. The goal of this publication is to introduce the reasons for the topicality of the tendency of Neoromanticism in works of varied classical music genres, particularly symphonic music, of the mid- and late-generation contemporary composers of Latvia. When characterising the local features of musical creative tendencies and cultural historical experiences in the 20th century and the beginning of the 21st century in the classical music culture in Latvia, there are particular aspects which substantially differ from the corresponding experiences in other countries. To express his position towards the problem in question the author of this paper structures the problems analysed in the following way:

- 1) Neoromanticism as the dominating tendency in the history of classical music in Latvia in the last third of the 20th century, the uniqueness of this fact in the history of European music;
- 2) clarification and characterisation of the reasons of the particular influences of the 19th century Romantic style in the music history of the music in Latvia in the 20th century.

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A great number of less internationally-known mid- and later-generation composers, currently living in Latvia (aged 40 and older), among them Leons Amoliņš (1937), Alvis Altmanis (1950), Ilona Breģe (1959), Pēteris Butāns (1942), Rihards Dubra (1964), Maija Einfelde (1939), Agris Engelmanis (1936–2011), Romualds Jermaks (1931), Aivars Kalējs (1951), Imants Kalniņš (1941), Romualds Kalsons (1936), Juris Karlsons (1948), Arturs Maskats (1957), Selga Mence (1953), Pēteris Plakidis (1947), Andris Riekstiņš (1951), Indra Riše (1961), Vilnis Šmīdbergs (1944), Andris Vecumnieks (1946), Imants Zemzaris (1951) and others, basically present in their music (symphonic in particular) classically traditional music language expression, organically synthesising it, not too radically, with features of the Modernism of the first half of the 20th century in diverse individual variations. Neoromanticism is the most broadly represented tendency in the music of the above-mentioned Latvian composers in various classical genres<sup>1</sup>.

Due to this fact, music of these composers substantially differs from the music of Latvian composers of the youngest generation (40 years and younger), among which the most outstanding personalities are, for example, Anitra Tumševica (1971), Rolands Kronlaks (1973), Mārtiņš Viļums (1974), Gundega Šmite (1977), Santa Ratniece (1977), Andris Dzenītis (1977), Ēriks Ešenvalds (1977) and Jānis Petraškevičs (1978). The creative searches of these composers are notable for their more radical approach to the adaptation and

<sup>1</sup> For further information and more detailed characterisations in English of the Latvian composers noted in this section, please visit <http://www.lmic.lv/core.php?pageId=747>.



creation of concepts of new music languages and expressions<sup>2</sup>. Gradually Latvian composers of the youngest generation have, in their own and specific way, taken over the music culture process of the classical genre. However, in the sense of aesthetic and stylistic position, the more traditionally oriented older generation of composers in Latvia still holds a notable balance in the field of their music creations.

The most significant discrepancy as to the origin and representation of the tendency of Neoromanticism between Latvia and other countries in the last third of the 20th century is based upon the diversecultural-historical experience. Neo-romanticism in the classical music genre in the 1970s and 1980s developed, in its own way, as a post-war (1950s and 1960s) avantgarde post-modernistic *reaction* tendency. In that way, in the history of the classical music genre in Western Europe, Neoromanticism, along with such locally or more broadly defined music style tendencies as Minimalist music (minimalism), *New inwardness*, *New simplicity*, *New Expressivity*, and others, developed after the gained experience of Modernism and its more radical tendencies – avantgarde, suggesting standards for background evaluation and analysis. Latvia in its turn alongside with other East European countries and former USSR territories various stylistic tendencies of Postmodernism in the classical music in the last third of the 20th century developed without a notable period of Modernism. In this case, this development in Latvia can be considered unique.

In Latvia, for various historical reasons (which will further be explained more in detail), adaptation to the aesthetic ideas and stylistic resolutions of Modernism in the classical music genre was fragmentary, without a long-lasting effect on the experience of composers, musicians, the public and critical reviewers both in the first third of the 20th century, and in the 1950s and 1960s. By the 1960s the dominating 19th century Romanticism paradigm in the culture of Latvian classical music (with some individual exceptions) almost immediately changed to distinct tendencies characteristic of stylistic retrospective and synthesis of the Postmodernism period. At the beginning of the 1970s in the music of many Latvian composers of the younger generation at that time (for example, Romualds Kalsons, Pēteris Plakidis, Pēteris Vasks, Juris Karlsons and others), a unique quality of *Neo-*romanticism appeared. Considering different attempts to define Neoromanticism in the theoretical literature and comparing them with specific results of analytical evaluation of the creative work of Latvian composers in symphonic music in the last third of the 20th century, the author of the given paper suggests the following definition of the style tendencies of Neoromanticism open for further evaluation and discussion.

The realization and manifestation of the cultivated universal artistic expression paradigm of Romanticism of many European countries, including also the corresponding style tendency in the creative work of Latvian composers in the last third of the 20th century, leads one to analytically perceive the musical language of Neoromanticism in the sense of its unique semantics. The **tendency of Neoromanticism**, clearly, and at the same time, very discretely reflects the characteristic stylistic retrospectivity and intertextuality of the Postmodern period of art. It is the creation of compositions with such an expression, which evokes defined associations and stylistic allusions with its historical prototype, the music of Romanticism created by varied composers in the 19th century, at the same time reflecting in an, on principle, contrasting stylistic model the acknowledgement of the romantic artistic paradigm.

The term *i n t e r t e x t u a l i t y* used in this research paper is principally used with the meaning that was entered into circulation since the 1960s, thanks to the regular publications by French linguist Julia Kristeva (1941) on Postmodern culture, art and aesthetic questions. Altogether, in the analysis of the intertextual aesthetic and artistic processes, it is regularly used as a defined synonym of such designations as *context*, *tradition* and *allusion*.

At the same time, intertextuality is considered also as the expansion of an already familiar idea, and, at the foundation of intertextuality, is the idea that one text can be explained by another text, expressed with yet another text, and endlessly continuing on in that way. In the circulation of codes, any text can be potentially remade into other intertextual qualities (Julia Kristeva 1986). Still, while not radicalising the meaning and significance of the concept of intertextuality, it can be concluded, that, in the works of art of the Postmodernism period of culture, a notable acuteness has developed in the expression of the meanings of textual relations, which, additionally, often is directed towards the creation of poetic and stylistic allusions with characteristics

<sup>2</sup> Further characterisations of the creative searches of contemporary Latvian composers of the younger generation are provided in two articles in a recently published collection of Latvian scientific writings in English (Rolands Kronlaks 2009, Ilze Šarkovska-Liepiņa 2009).

of the styles of previous eras. In turn, in instrumental music, acknowledging its absolute abstract and verbally untranslatable nature, one of the most vivid expressions of intertextuality is the activation of the elements of diverse styles. Additionally, if the abstract music text itself is directed mainly to the creation of a retrospective stylistic allusion, then the stylistic prototype can be considered as the main object, which is indicated, and which is played upon and developed further in the text of a specific work of music. This reference also enriches the notions both on one, as well as on many, stylistically substantive qualities of compositions, and offers fruitful encouragements in the decoding of a particular text and in the evaluation of the aesthetic (see, for example, Michael L. Klein 2004, Audra Versekenaitė 2009).

The previous statement means that the methods of expression characteristic of the style of Romanticism, developed in 19th century music, with such typical creation and compositional principals have been proven current and significant in the creative work of many of the composers of the last third of the 20th century. Still, under the influence of the aesthetic ideas of, mainly, the first half of the 20th century, diverse novelties in the language of music (for example the principle of dodecaphony and its varied modifications, deeper searches in the artistic modelling of the sound timbral acoustic phenomenon, free notation techniques of musical materials in the layout of space and time, the use of diverse scales in the creation of new modal systems) have been created in the framework of the Postmodern situation in the creative work of every composer, originally and diversely synthesized with separate elements of classical romantic music language (tonal harmony, textural, compositional, genre), that have been developed in previous centuries.

With the implementation of this kind of musical language, the contradiction characteristic to the romantic artistic world view of diverse, often radically contrasting spheres of images, a desire to postulate some ideal existence of categories of eternal beauty in the consciousness of people, many of the composers of the last third of the 20th century have assigned a different expression of the themes of Romanticism, a meaning contrasting with the music of the 19th century. Not just only directly expressing the experiences of one's soul in romantic expression, but, in the trends characteristic of Romanticism, to update the interest of the values and the beauty of music of by-gone eras, in the resolution of these themes and to not refrain from subjective artistic interpretations and the reflection of feelings rooted in personal experiences, at the same time actively synthesizing varied methods and approaches of expression – that is the hidden *motto* of the reflected Neoromantic tendency of works of music.

The above concept of the tendency of Neoromanticism has not necessarily always manifested itself in music works of high stylistic or artistic individual quality. There are quite a number of music pieces where the element of 19th century Romanticism has been expressed in a rather primitive way. However, in the most successful cases music can address and fascinate its audience with its artistic brilliance and originality.

Today, as already mentioned above, there is a whole galaxy of Latvian composers of the mid- and later-generation, who continue in a certain way to develop the tendency of Neoromanticism in their own individual interpretations. The reasons for this local uniqueness in the searches in some specific aspects of the history of the Latvian classical music will be considered in the subsequent sections of this writing.

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Many of those outside Latvia who are interested in music may be surprised by the fact that, even until the 19th century, the main ethnic group living in Latvia – Latvians – for historical reasons were not rulers of their own land, and did not participate in the formation of the government or in the workings of public institutions. Beginning with the 13th century, when Latvia was gradually occupied by the German Crusaders, Latvians for many centuries lost their ability to be real rulers of their land, and were in various forms of subjugation to those who conquered this territory.

In the period between the 13th and 16th centuries, the territory of Latvia was included in the nation formed by the occupying German regime – Livonia (formed by the territories of Latvia and Estonia). The most important political centre of Livonia was the city of Riga, and the nation was ruled by representatives of the German occupying powers. In the 16th century, the nation of Livonia ceased to exist – after the Russian-Polish war two Latvian ethnographic regions were formed in the contemporary territory of Latvia – the duchies of Kurzeme and Zemgale (independent nations which were ruled mainly by Baltic Germans) and the *Pārdaugava* duchy (the territories of Eastern Latvia and Southern Estonia) as a province of Poland.

In 1629 after the Polish-Swedish war the historically Latvian ethnographic region of Vidzeme came under the rule of Sweden while the ethnographic region of Latgale came under the rule of Poland. In 1721, after the *Northern War* between Russia and Sweden, Vidzeme came under the rule of Russia. In 1772, after the division of Poland among many European nations (Austria-Hungary, Russia and Prussia), Latgale also came under the rule of Russia. In 1795, the Kurzeme duchy ceased to exist as an independent nation and it was included in the Russian empire. In the period of Czarist Russian occupation of Latvia, lasting from the 18th century till the beginning of the 20th century (World War I), the territory of Latvia was artificially divided – there was the Kurzeme province (formed by the territories of Kurzeme and Zemgale) and the province of Vidzeme (including also the territory of Estonia), while Latgale was included in the province of Vitebsk (Belarus). Only in the 20th century, after the end of *World War I*, taking advantage of the historical situation in Europe, in 1918 Latvians established an independent state of their own on their territory – the Republic of Latvia, which comprised four historically Latvian regions of Kurzeme, Latgale, Vidzeme and Zemgale. The first period of Latvia as an independent state lasted until 1940 (in 1940 Latvia was occupied by the Soviet Union), and, after the collapse of the Soviet Union (1991), Latvia was renewed as an independent state.

The main ethnic group in Latvia – Latvians – were the majority of the population of the modern territory of Latvia in the period from the 13th to the 20th centuries, though this majority was subjugated to the rule of the occupants. In the above-mentioned period Latvians gradually became serfs in many regions – they were in a particularly subordinate and subjugated situation to the absolute owners of the land – foreign (mainly Baltic Germans) landowners. Latvian farmers in Kurzeme and Zemgale, with regard to German land owners, were the most subjugated part of the population in the period from the 17th to the 19th centuries. The status and rights of Latvians in Vidzeme were slightly better (the rulers were Swedish and German landowners) whereas in Latgale Latvians were under full subjugation of the Polish landowners.

The lengthy occupation of Latvia by other nations historically delayed the development and realisation of a united Latvian people and nation, which only began to develop in the 19th century. Besides, viewed from the standpoint of cultural experience, there was principally no relationship between Latvians and the rulers of the foreign occupiers for many centuries. Latvians lived in a rural environment for many centuries according to their ancient traditions and beliefs, and were not introduced to the culture and most important development processes and results of professional art in the New Era in Europe (as of the Renaissance.) The rare opportunities for Latvians to be introduced to the ancient European professional culture and art achievements were only possible through church services of the various denominations of the Christian church (Catholic, Lutheran, and Orthodox), as well as educational institutions (schools), formed by the church. Representatives of the foreign occupiers of the territory of Latvia only made attempts to implement the current leading cultural traditions of Europe in the scope of their society without any intention to introduce them to Latvians.

A notable historical investment by the many centuries of foreign occupation, mainly Germans, is the written Latvian language. The Latvian language, alongside with the Lithuanian one, are the only Baltic languages of Indo-European descent, still living today. Since the end of the 16th century many Lutheran ministers of German origin in the Latvian regions of Vidzeme, Zemgale, and Kurzeme laid the foundations for the written Latvian language, which was based upon the characteristic formal grammar rules of the German language of that time. The written Latvian language developed along this path even up to the 20th century, when there was a fully developed theoretical concept, differing from the formal grammatical constructions of the German language at that time. In the period until the middle of the 19th century the creation of the written Latvian language alongside with learning Latvian on the part of Baltic Germans was necessary to facilitate communication with their subordinate persons – the Latvian farmers.

It is interesting to note that in the cultural environment, formed by the foreigners (occupants of Latvia), there were individuals well-known within the context of European musical history who at different times worked in Latvia. For example, the German composer of the Baroque period – Johann Valentin Meder (1649–1719) – spent a great part of his life in Riga, Latvia. He lived and worked in Riga from 1685 to 1686 and from 1701 to 1719. In the second half of the 18th century the well known keyboard (harpsichord, piano, organ) virtuoso Johann Gottfried Mützel (1728–1788) worked in Riga. His period of working in Riga was from 1753 to 1788. An interesting fact in the biography of J. G. Mützel is that in 1750 (the last year of J. S. Bach's life) Mützel spent some months perfecting his knowledge of composition with several distinguished German Classical composers.

Richard Wagner (1813–1883) also spent two years of his life (1837–1839) in Riga as the musical director of the Riga German Theatre. However, neither these well-known composers, nor composers, musicians, artists, and philosophers of many other nations developed any links with the Latvians, living in Latvia at that time. Some exceptions were a few German ministers who in the 17th century worked in the field of Latvian folklore material collection and summarisation, thus introducing the material to the foreign society which occupied the territory of Latvia (though there was little interest on the part of the foreign society).

It should be noted that in the second half of the 18th century in Latvia one of the most well-known European philosophers, Johann Gottfried von Herder (1744–1803), worked in Riga, too (1764–1769). While in Riga, J. G. von Herder actively expressed the philosophical ideas characteristic of the period of the Enlightenment as well as displayed interest in Latvian traditional culture. The publication *Volkslieder nebst untermischten anderen Stücken* (its second revision was published in 1807 with the title *Stimmen der Völker in Liedern*) by J. G. von Herder in 1788 and 1789 also included Latvian folk songs. However, even in this period (the second half of the 18th century in Latvia) J. G. von Herder was a rare exception, since the great majority of foreigners in Latvia displayed neither interest in Latvians as a people, nor in their ancient and ethnographically long-established traditions.

Owing to various historical conditions Latvians as the basic nation, living in Latvia, could cultivate their own national culture only in the middle and the second half of the 19th century. This period in the research of Latvian history is labelled as The First National Awakening.

Choir singing and choir music gained the earliest and most widespread popularity in Latvian society in the 19th century and the beginning of the 20th century. This related to the previously implemented education system by the Baltic Germans with the Protestant (Evangelical Lutheran) church congregations. In the 19th century these schools dominated the ethnographically Latvian regions in Vidzeme and Kurzeme. In these schools, based on the German model, the education of the peasants included a significant amount of singing in groups. With the beginning of the First National Awakening the first professionally educated Latvian musicians (among whom the majority were teachers) took over the singing celebration (*sāngerfest*) idea of the Baltic Germans and established a new, unique local tradition – the All Latvian Song Festivals. Starting from 1873 until nowadays they are a regular occurrence (today they occur every five years), being organised in Latvia as a national (regional) celebration of the uniqueness of its cultural traditions. Today they are a celebration with more than 10,000 singers in a combined festival choir who sing a cappella choir songs in a classical Latvian tradition<sup>3</sup>.

The fact that Song Festivals became one of the most important forms of the manifestation of Latvian national identity in Latvia even until World War I in 1914 also explains the broad representation of choir music (*a cappella* choir songs) in the musical creations of professional Latvian composers in the second half of the 19th century and the beginning of the 20th century. Even though a precise calculation has not yet been made, there are compelling reasons to believe that choir music works constituted at least 90% of all the works, composed in the classical music genre by the first generation of Latvian composers (as of the middle of the 19th century). These were followed by vocal and instrumental chamber music compositions and approximately only one percent (if not less) were symphonic and vocal symphonic music. In the opera genre until the beginning of the 1920s Latvian composers had not yet represented themselves.

At that time (until the end of World War I in Europe) the choir music compositions of Latvian composers (mainly choir song miniatures) were based on individual versions of classical-romantic music language and style elements, typical for the 19th century, which were taken over from German and Russian composers. A similar trend dominated also in the vocal and instrumental chamber music works as well as symphonic music. Historically, the first symphonic work by a Latvian composer in Latvia was the 1880 opus *Simfonisks allegro* (*Symphonic Allegro*), composed by Andrejs Jurjāns (1856–1922), which, actually, was the first movement of his unfinished Symphony No. 1. The fact that since the last third of the 19th century the genre of Latvian symphonic music has always been something like a mirror which vividly reflects the current stylistic trends in Latvian music culture is also confirmed by an example of Jāzeps Vītols (1863–1948), who laid the foundations

<sup>3</sup> On November 7, 2003, UNESCO proclaimed that the Latvian Song and Dance Celebration tradition was a masterwork of the Intangible Cultural Heritage of Humanity.

for the Latvian classical music, pathetically voicing his views in the Latvian press in 1912: *The level of musical significance for each nation can be measured in their scores. As long as we do not speak outwardly with the voices of flutes and trombones, we shall remain little noticed in the rich symphonic concert of the world.*

The fact that there were few symphonic music works by Latvian composers can be explained by extra-musical problems. Prior to establishing of the Latvian state in 1918, Latvian society had very limited economic and financial resources (which were mainly ruled by the long-lasting occupants of the Latvian territory, namely, Baltic Germans and Russians), so there was no possibility to form an independent symphony orchestra or such an institution as the Opera. The lack of a symphony orchestra institution did not encourage composers to write music for it. Besides, considering the situation that in the second half of the 19th century and the beginning of the 20th century the Latvian part of the population of Latvia was without a similar cultural-historical experience, compared to such European countries as Germany, France, Italy and others with a much longer history of music culture traditions, the ability of the public to understand symphonic music could objectively be based on the somewhat easier to understand the 19th century style of Romanticism. This stylistic current could potentially be defined as **National Romanticism** in modern musicology. To characterise it a brief digression is necessary which will clarify the position of the author of this writing, based upon the evaluation and summary of the expressed conclusions of multiple research works (*Classic and romantic German aesthetics* 2003, Alfred Einstein 1947, Georg Knepler 1961, Rey M. Longyear 1973, Jim Samson /1/ 1991, Jim Samson /2/ 1991, Jim Samson /3/ 2001, Martin Wehnert 1998).

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As is already known, one of the first groups to express the concept of Romanticism at the end of the 18th century and the first third of the 19th century in musical creations as well as theoretical essays were the German artists and writers of the Jena and Heidelberg school, for example Karl Wilhelm Friedrich von Schlegel (1772–1829), August Wilhelm von Schlegel (1767–1845), Johann Ludwig Tieck (1773–1853), Georg Philipp Friedrich Freiherr von Hardenberg (pseudonym *Novalis*; 1772–1801), Wilhelm Heinrich Wackenroder (1773–1798), Ernst Theodor Wilhelm Hoffmann (1776–1822) and the brothers Grimm – Jacob (1785–1863) and Wilhelm (1786–1859). The designation of *Romanticism* was used by these German authors to draw attention to a quite new form of artistic expression, differing from the principles of the 18th century Classicism.

Stressing the encoded unknown, the essence of the ideal sphere in the work of art, the artists and art theoreticians developed an understanding of Romanticism as an ideology of eternal searching, often highlighting the sad or even tragic realisation of the unreachable ideal. Besides, in the aesthetic concept of Romanticism most cultivated by, for example, the brothers Grimm and E. T. A. Hoffman, a deepened interest in the values of folklore developed, finding in this field an inexhaustible source of inspiration for the creation of works of art.

The previously characterised understanding of Romanticism at the beginning of the 19th century in Germany and other countries of Europe (France, Great Britain) was noted not just in the art of the classical genre alone. Related processes could be seen in the developments of other cultural spaces as well. This is confirmed, for example, by the ideas of the 19th century philosophy. In the middle and second half of this century, Europe was dominated by the teachings of many notable German philosophers. Ignoring the often differing trends (in the amplitude from the searches for truth in the abstract ethical and moral criteria system until even clear metaphysical explanations of reality), there is a well-known basis for the understanding of them all as a specific reflection of the philosophy of idealism. In this case the concept of idealism means that the external world, actually, is intangible and spiritual. It is one of the mediated perceptible dimensions of psyche, which leads one to be conscious of the essence of *absolute reality*, in which a person's soul exists (the philosophical idea of transcendence)<sup>4</sup>.

The initial philosophy of idealism in its diverse individual versions was developed by Immanuel Kant (1724–1804), Johann Gottlieb Fichte (1762–1814), Georg Wilhelm Friedrich Hegel (1770–1831), Friedrich

<sup>4</sup> The author of this writing offers his own personal opinion of the beliefs of the 19th century German philosophers – there can be differing interpretations, which are determined by developed resources of research

Wilhelm Joseph Schelling (1775–1854) etc. who accentuated the significance of the desire of man to understand the world and the criticism of many moral questions of a religious dogma. A final individualised (radical) treatment of this direction was gained by the pessimistic atheism of Arthur Schopenhauer (1788–1860) and reached its climax in the philosophy of Friedrich Wilhelm Nietzsche (1844–1900), where one of the most well-known premises is: *God is dead*. The striving of many idealism-tended philosophers to develop new ideas and possibilities in the search for the meaning of life reflected specific processes in the social life in various countries of Europe. For example, the Great French Revolution at the end of the 18th century was immediately followed by the discrediting of the ideals of the philosophy of Enlightenment, which, in turn, constantly inspired new revolutionary reorganisation processes. Atheism strengthened further and the belief that with the help of reason it is possible to achieve the desired results easily, with specific formulas and noble slogans.

It is also necessary to truly understand the imperatives of ethics and morals without which an all-round existence is not possible. However, a human both as an individual and a member of society, for objective as well as subjective reasons is unable to realise the vision of an all-round personal development. That is why a frequently encountered confusion and a bitter sense of resignation arises, which constantly interacts with the belief in one's abilities and attempts to form *a better present and future*. These conclusions more or less thread all of the works of the previously noted philosophers, and it is not difficult to perceive their relation to the foundations of the romantic aesthetics – ideas which were realised in two mutually supplementary tendencies in the diverse genres of classical art.

The first tendency is characterised by the sharply contrasting artistic model of such a viewpoint which postulates the tragedy of the unreachable ideal. Along the same lines, the expression of the creative works accentuates more the relation of the imagery of the individual inner world with significant social, political and philosophical ideas. Viewed from this angle, the romantic pathos is often interwoven with the realisation of the inability to overcome difficulties and resolve contradictions, in which an individual himself as well as his dreams and confidence sink and disappear. At the same time, however, there is a continuous calling to be conscious of one's mistakes in searches for his/her ideals, thus gaining valuable experience in the formation of moral aesthetic realisations.

For example, in literature and fine arts such a sharply critically-minded person, often placed in the background of actual historical events, appears in the creative works of George Gordon Byron (1788–1824), Victor Hugo (1802–1885), George Sand (1804–1876), Walter Scott (1771–1832), Eugène Delacroix (1798–1863), Caspar David Friedrich (1774–1840), Philipp Otto Runge (1777–1810) and Théodore Géricault (1791–1824). Another branch of this tendency of Romanticism is more directed towards confirmation of the sphere of the unreal, metaphysical ideal, searching for the imaginary, transcendental spirit in the world, which a human is not always able to achieve, but understanding of its essence offers a vital, calming and spiritually encouraging path of life. The most distinguished representatives of this trend of early romanticism in literature are, for example, E. T. A. Hoffmann, W. H. Wackenroder, Heinrich Heine (1797–1856), Mikhail Lermontov (1814–1841), François-René de Chateaubrian (1768–1848) and many other writers and poets.

The second tendency which affects the content and poetics of different works of art strives to stress the national uniqueness – the symbol of the ideal past in a specific social consciousness. Additionally, it should be noted that in the sense of folklore heritage the facilitation of a national self-confidence was consequently realised in the European history of culture of the 19th century. After the collapse of the ideals of the Enlightenment towards the conclusion of the Great French Revolution, a civic society model began to form quickly since the end of the 18th century (the decline of monarchist absolutism and a very gradual, contradictory transformation to a bourgeois democratic regime); individuals developed a particular necessity to identify themselves with their national affiliation. The concept of a nation clearly began to synthesise with the understanding of the nation which lived in its territory, about the people who formed it, whose world view was based on a specific overall and local system of values. For this very reason, in the cultural space of many nations, there was a notable increase in interest in one's own cultural-historical experience, which, in a concentrated manner, was reflected in folklore. The creative process, in its turn, clearly sensing this direct and indirect developed *societal demand*, attempted to clarify and reflect new world view aspects in the existent as well as completely new genres.

Based upon the beliefs of the author of this paper, the first tendency reflected most clearly the aesthetics of Romanticism and style in the literature and visual art of 19th century Europe. Including other specific

elements of a national context, it is still basically directed towards a maximally universal, super-national model of the image of Man. In contrast, the second tendency was notably local and current in the realisation of the national self-consciousness of every nation's aspirations.

One must remember Ludwig van Beethoven, Franz Schubert and Fryderyk Chopin, when discussing the relationship with the aesthetics of Romanticism and the development of a stylistic viewpoint, for example, in the field of symphonic music. It is their symphonic and instrumental solo concertos, in the opinion of the author, which largely marked the border between the characteristic harmonic balance of Classicism and the sharp internal and external collisions which are characteristic of the manner of expression of Romanticism. Slightly later chronologically the full confirmation of Romanticism was to be found in the works of Hector Berlioz (for example, *Symphonie fantastique* 1830, and *Harold in Italy* 1834). The radical examples of this style in symphonies and instrumental solo concertos, in their turn, were created, for example, by Pyotr Tchaikovsky and Alexander Scriabin in Russia, Antonín Dvořák in the Czech Republic, César Franck in France, Franz Liszt in Hungary, Gustav Mahler and Richard Strauss in Austria and Germany.

In the second half of the 19th century, particularly in the last third, a characteristic fundamental principle of the artistic expression of Romanticism was convincingly effected in the creative work of the composers of that time – a sharply contrasting sphere of imagery, confrontation, collisions.. The above related to the symphony and instrumental solo concert as well as to the programmatic symphonic poem. The hymn-like ideal of the concept of the genre in question was first realised by F. Liszt. This becomes apparent in some of his symphonic poems, for example, *Tasso, Lamento e Trionfo* (1854), *Les préludes* (1854) and *Prometheus* (1855). Here the dilemma of the dramatically conflicting incompatibility of reality and the ideal, characteristic of Romanticism, influenced by specific literary works, is replaced with the confirmation of the *sense of surmounting*. A related concept was offered slightly later by R. Strauss in his programmatic poems *Tod und Verklärung* (1889), *Also sprach Zarathustra* (1896), *Ein Heldenleben* (1898) and A. Scriabin in his symphonic work *Reverie* (1898), Symphony No. 3 or *Le Divin Poeme* (1904), *Le Poeme de l'extase* (1907) and the poem *Prometheus* (1910).

Altogether, in the creative work of all the previously noted romanticists the approbated tools of expression and usage of methods had reached such fullness, that in terms of development it essentially found itself nearly fully exhausted.. Though it was largely extended, it was still the classical tonal music language system and almost everything typical, possible, and characteristic was achieved. The searches for new methods of expression actively inspired thinking about the creation of a new music language system. This logical growth was reflected in the later works of such composers as G. Mahler, F. Liszt, R. Strauss and A. Scriabin.

Actually, regarding the leading trends of the most radical expression in 19th century Romanticism, we must remember also the great variety of the existing artistic ideas and stylistic resolutions of that time. In the context of Romanticism there was also the development of the trend which placed great significance in the preservation of the traditions of the developed classical era, particularly the time of the second half of the 18th century. Those who realised this stylistic synthesis were German composers Felix Mendelssohn and Robert Schumann as well as a Norwegian composer Edvard Grieg. The synthesis of two initial tendencies – the classical clarity and romantic pathos – were consequently realised in the creative work of Austrian symphonist Anton Bruckner and the German composer Johannes Brahms.

In the symphonies of A. Bruckner there is a balanced co-existence between a lyrically-epic and a dramatically sharp expression. Bruckner was particularly interested in harmony, the creation of form, textures and searches for unique timbral resolutions, offering many new artistic revelations. Similar trends can also be seen in the symphonic music of J. Brahms. Contrary to Bruckner, his contemporary J. Brahms developed further the previously expressed tendency of dramatic quality and heroism in the works of L. Van Beethoven. In that way, Brahms in his works (four symphonies, Violin Concerto, Double Concerto for violin, cello and orchestra, two piano concertos) in an original way combined the principles of late Classicism with an artistic world view characteristic of Romanticism.

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In addition to the two previously characterised fundamental tendencies of romantic symphonic music, there was also an intense development of music which directly or indirectly represented folklore elements in the works of the classical music genre. The usage of this material or attempts to create a unique musical

expression which was oriented towards a similarity with the characteristic forms of sound of folk music also allows the definition of this current in 19th century music history as a variation of 19th century Romanticism – **National Romanticism**. This term is used to mark many attempts in the genres of classical music to manifest also traditional music elements of specific nations, romanticising or aesthetically idealising the sound forms of these elements, and, additionally, give them a romantic treatment. At the same time it is an attempt to manifest the belonging of music works of the classical genre to specific national cultural traditions.

This current was broadly implemented in the creative works of those European national composers who identified themselves with a nation, which postulates the ideas of the autonomy of national culture and free development. Almost all Latvian professional composers of the first generation in Latvia in the 19th century attempted to realise the idea of National Romanticism or romanticising national cultural elements in their creative works.

In new symphonic works this current developed along two paths. The first was expressed as a tendency to make use of specific folklore material, including folk song and dance melodies in symphonic scores. Classical examples of this current in the history of European symphonic music are, for example, an overture by Russian composer Mikhail Glinka *Capriccio Brillante on the Jota Aragonesa* (1845) and Scherzo-Fantasia on Two Russian Themes *Kamarinskaya* (1848) as well as *Slavonic Dances* (1878–1887) by Czech composer A. Dvořák. The second path confirmed the birth of the genre of a lyrically-epic poem and its topicality in the symphonic music of many composers. One of the notable points in the history of this genre is *My Country* (1874–1879), the cycle of six symphonic poems by Czech composer Bedřich Smetana. In that cycle the poem genre was offered as an artistic message, additionally the clear goal of the programmatic titles provided by the author was to facilitate a specific association of imagery (the poetic beauty and myths of the homeland and the usage of musical elements similar to folklore in both specific and broad forms) formed while perceiving this music.

Of course, notable associations in the consciousness of the listener developed regardless of whether or not the work was clearly named. However, in the formation of image association, particularly significant is not only a melodic foundation to the music material and the various tools of expression, but also specific form principles, which allow the listener to clearly understand the realisation of the composition's content intention. In this respect the lyrically-epic symphonic genre has its own typical characteristics: it reflects, in terms of development, a sufficiently complex form of expression, which is characterised by a slow development of detailed varied spheres of imagery, and additionally, one of those spheres is gradually crystallised as the most important in the work.

Characteristic and artistically vivid examples of the lyrically-epic poem genre in the romantic symphonic music of the last third of the 19th century and beginning of the 20th century are, for example, the symphonic poems *Tamara* (1882) and *Russia* (1884) by Russian composer Mily Balakirev, the symphonic poems *In the Forest* (1900) and *The Sea* (1907) by Lithuanian composer Mikalojus Konstantinas Čiurlionis, the symphonic poems *The Water Goblin* (1896) and *The Hero's Song* (1897) by Czech composer A. Dvořák, the symphonic poems *En Saga* (1902), *Finlandia* (1899) and *Pohjola's Daughter* (1906) by Finnish composer Jean Sibelius. It is also interesting to note that the characteristic features of the poem genre in this period were often encountered in works which were not called poems. Along with that an extended and multiform world of genres related to poems developed in the creative practice, namely, landscape, ballad, fantasy, imagery and similar ones (for example, the tone poem *Night on Bald Mountain* (1867) for symphony orchestra by Russian composer Modest Musorgsky), and they are all united by the related fundamental tendency of expression of musical imagery.

Thus, it can be concluded that at the time when first symphonic scores were being written by Latvian composers in the last third of the 19th century (some of them having graduated as composers from the conservatories of Moscow and St. Petersburg), in the symphonic, as well as other genres of classical music in the European nations of a more ancient cultural tradition, the most important fundamental viewpoints of the aesthetics of Romanticism had already been fully developed, and a number of typical tools of expression had been developed, which confirmed the vitality of such aesthetics with sufficient clarity. Due to the previously characterised historical reasons, the current that is conditionally called National Romanticism dominated the music written by the first generation of Latvia's Latvians in varied classical genres (mainly the symphonic poems and symphonic imagery as well as two symphonies and one instrumental solo concerto). Unfortunately, for various reasons (in certain cases also lack of stylistic originality), this music is generally unknown outside of Latvia.



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It is interesting that, in terms of stylistic development, the situation in Latvian literature, poetry and forms of visual art since the middle of the 19th century until World War I, was different. It was focused more on the study and creative transformation of various current new tendencies in that period (including Modernism). In the first period of Latvian independence (1918–1940), this situation survived – the aesthetics and stylistics of Romanticism, inherited from the 19th century, continued to dominate the classical genre music, written by Latvian composers, while in other forms of classical art, one could see a larger variety of aesthetic ideas and stylistic resolutions. In this period it mostly involved personalities, to a great extent, one specific personality, who dictated the tone in the field of musical between the two World Wars in the 20th century in Latvia.

An important, and, in certain aspects, conclusive role in the Romantic aesthetics and the beginning development in the stylistics in the field of music creation was also the close involvement of the Latvian classical music genre composer Jāzeps Vītols (1863–1948) with the definite, and, considering the background of their era, the overall conservative Romantic traditions of the second half of the 19th century, which were broadly spread throughout many nations in Europe. It was, for a long time, dominated also by, for example, the St. Petersburg Conservatory, founded and, for many years, directed by Russian composer and music theoretician Nikolai Rimsky-Korsakov (1844–1908), in whose atmosphere J. Vītols gradually became a noteworthy composer and music teacher (1886.–1918.; professor from 1901). Upon J. Vītols' return to the land of his birth (1918), founding and, for many years, directing the Latvian Conservatory (1919; nowadays J. Vītols Latvian Academy of Music), as well as its composition class, it was only natural to realise those concepts, which, until that point, had been assuredly tested in theory as well as in practice<sup>5</sup>.

Of course, separate echoes of the aesthetics of Modernism and its varied stylistic characteristics fragmentarily expressed themselves in separate works of diverse genres of Latvian composers of this period – for example the choir music of Jānis Zālītis (1884–1943), the piano music of Lūcija Garūta (1902–1977) and Volfgangs Dārziņš (1906–1962), the symphonic music of Jānis Ivanovs (1906–1983) and the opera's of Jānis Kalniņš (1904–2000). Still, these echoes contain only separate methods of musical expression (for example, harmonies, textures, form creation), as opposed to the confirmation of a conceptual turn towards those tendencies of Modernism, which, in the period up until even World War II, quickly developed in the nations of Europe with an ancient cultural tradition, such as France, Italy, Russia and Germany.

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A new period in the development of professional music culture in Latvia started in 1940 and lasted till the end of the 1980s. In this period Latvia was again occupied – twice by the Soviet Union (1940–1941, 1944–1991) and during World War II – by Germany (1941–1944). The Soviet occupation force that ruled Latvia during this period, to a great extent, implemented a practice in the existence and work of the most significant institutions of culture that dramatically differed from the experience, gained in the first period of Latvian independence. In this environment of Soviet totalitarianism free thinking and diversity that had developed freely was no longer possible. Stressing that the field of culture is one of the most important tools in the upbringing of an obedient *Soviet person*, relentless attempts to include the political ideology and control were realised in all spheres of culture, including professional music, widely using methods of political censorship to hide information that was undesirable.

Furthering the political goal of stimulating artistic development that would be understandable to *the nation, simple working people*, in the time that Joseph Stalin (1879–1953) ruled the Soviet Union (1924–1953), to ideologically and administratively control the creative process in all art, the special terminology of Formalism and Socialistic Realism was developed. Even though both concepts theoretically (in the official ideological positions of the Soviet Communist Party and the justification of its theories of art) were justified very vaguely and contradictorily, in practice, *Formalism* was understood as a denial and condemnation of the leading aesthetics of Modernism in the art of Western Europe and the United States (in Soviet thinking, an ideological enemy), while Socialistic Realism was an attempt to justify the existence of such a form of expression that would be *understandable to a simple people*.

<sup>5</sup> An insight into the overall direction of the musical work of Jāzeps Vītols and a list of his major works in varied genres can be found at <http://www.lmic.lv/core.php?pageId=747&id=280&> (The web page of the Latvian Music Information Centre).

Reviewing Soviet press articles and official remarks, expressed in publications which were dedicated specifically to art from the 1940s and 1950s, artists in all forms of art had to face a number of obligatory though vaguely formulated requirements: the imagery of the art must reflect reality, art is a media of upbringing and education, art gives people something to do in their free time, art is an expression of Humanism, which is characteristic only to Socialism, art reflects the nobility and greatness of the Socialistic system. Apart from these fundamental positions there were also specific requirements for *Soviet composers*, regarding what *good music* should be like: visually specified to stage performances, film; inter-musical with quoting, stylisation of works, iconic sounds with the imitation of a person's speech in vocal music, the imitation of sounds of nature and mechanical sounds.

Actually these requirements, stating what *a good, Socialistic art* should be like, often expressed a desire to see and hear placard-like social-political slogans. That is why in the whole multiformity of art, all art, the creative works of many Latvian composers included, particularly in the 1940s and 1950s, plenty of placard-like, at times even primitively illustrative music was written, which was composed according to the specific socio-political demands of the Soviet occupation power. Composers (the same as artists in other fields) who still attempted to preserve their own uniqueness were often criticised publicly as *Formalists* and *traitors of the ideas of the Soviet regime*. Within the period of Stalinism this kind of criticism could lead not only to a maximum isolation of the composer or any other creative person, thus robbing and choking their creativity, but also to real punishment of a person like imprisonment or deportation to the territories of the north of the Soviet Union (in most cases Siberia), usually accused of *political crimes*.

The totalitarian power of the Soviet Union as an unquestionably significant factor of influence on the cultural process vividly illustrates the decisions of the ruling Communist party of the Soviet Union in the 1940s and 1950s. On February 10, 1948 in the official press of the Soviet Union an official decision was published *On Vano Muradeli's opera „Great Friendship”*. In it a number of Russian composers of that time were strongly criticised for being formalistic and incompatible with the aesthetic principles of Socialistic Realism, and among the first to be named were the distinguished personalities of that time Sergei Prokofiev (1891–1953) and Dmitri Shostakovich (1906–1985). They were composers who dared to retain an original individual style in their music, which included adaptations of certain fundamental ideas of the aesthetics of Modernism.

These political regulations meant that in Soviet republics, including Latvia, the local Communist party organisations were obliged to *reveal such artists* who had retreated from the *positions of Socialistic Realism and force them to express their regret*. In Latvia there was a similar regulation by the Communist Party, according to which many Latvian artists and composers were punished. One of them was one of the best Latvian composers – Jānis Ivanovs (1906–1983). Ivanovs earned harsh criticism from the Soviet occupying power for his attempts to use characteristic stylistics of Modernism in his music (Symphony No. 5 and String Quartet No. 2).

These aggressive actions by the Soviet totalitarian power resulted in the situation that in the 1940s and 1950s almost all composers, living in Latvia, had to engage in self-censorship of aesthetics and stylistics, artificially limiting their creative attempts, so as not to receive new punishment or harsher sanctions. That was also the main reason why so many artistically colourless or contradictorily perceptible works were produced. In the 1940s and 1950s, in terms of stylistic tendencies, the creative work of Latvian composers is, in fact, difficult to generalise. The main orientation proved to be the classical romantic music language, which, in terms of expression, is very distant from the emotionally elevated and sharpened expression characteristic of the Romanticism style of the 19th century. This situation endured in the musical creative process till the end of the 1950s when the socio-political background in the Soviet Union changed slightly.

The changes were triggered by the regulation of 1958, issued by the Soviet Communist Party *Regarding the Correction of Mistakes in the Operas „Great Friendship”, „Bogdan Hmelnicky”, „From All My Heart” and Other Works*. Generally speaking, this indicated that the ruling totalitarian regime of the Soviet Union slightly modified its previously politically too aggressive views, though the fundamental requirement, regarding the art of Socialistic Realism, *which must be supported by all artists, living in the Soviet Union*, remained the same. This slight weakening of ideological control took place in the time when Nikita Khrushchev (1894–1971) led the Soviet Union (1956–1964).

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In this period the Soviet authorities allowed artists to become familiar with the experience of Modernism, which had already spread all over Europe. However, this small aesthetic and stylistic pluralism in the Soviet Union was only officially allowed in the two cultural centres of the superpower – Moscow and St. Petersburg (Leningrad at that time). Attempts to let the ideas of Modernism into other nations of the Soviet Union, including Latvia, were strictly controlled. However, much depended also on the composers, musicians and the subjective opinions of the local authorities. In Latvia only a few composers were successful. Among these composers is Jānis Ivanovs (1906–1983) – a musician who in the field of symphonic music (Ivanovs is the author of twenty-one symphonies) has represented a synthesis of classical traditions and modernism and whose own artistic brightness is comparable to the music of such composers as D. Shostakovich and A. Honegger<sup>6</sup>.

Being a distinguished personality in music, J. Ivanovs was brought closer to the Soviet occupation regime as, in his own way, an *official composer* of Latvia (in certain aspects similar to D. Shostakovich, even though the fates of J. Ivanovs and D. Shostakovich were different). This also required certain ideological concession gestures in the creative work of J. Ivanovs (special compositions, dedicated to the Communist party). However, in general, J. Ivanovs successfully developed his own individual style, which is familiar to music connoisseurs even outside of Latvia. Many of J. Ivanovs' symphonic works have been released on CD by the British firm *Campion Records* at the end of the 20th century and the beginning of the 21st century<sup>7</sup>.

After the contradictory period of N. Khrushchev's rule Leonid Brezhnev (1906–1982) became the new ruler of the Soviet Union, whose totalitarian superpower lasted from 1964 to 1982. This period in the history of the Soviet Union is often referred to a period of stagnation – there was no return to the methods of Stalin, which were based on the open intimidation, terror and mass repressions. While Brezhnev held his power, the intimidation and damping of activities of those who were insubordinate to the Soviet regime or political dissidents used other, mainly psychologically and morally destructive methods, and there were no significant political or economic reforms.

After the death of Brezhnev in the early 1980s the Soviet Union was briefly ruled by two leaders of the elder generation of the Communist party. Their power lasted till Mikhail Gorbachev (1931) was elected the new leader of the Soviet Union. Gorbachev took over rule of the Soviet Union at the time of deep national economic and political crisis (1985–1991). This led to gradual liberalisation of political development, later called *Perestroika* (*Reconstruction*). However, the course of liberalisation that had actually begun, led to the collapse of the Soviet Union. The gradual renewal of liberalisation and democratic norms was actively welcomed by a great majority of the population of the Baltic nations (Latvia, Lithuania, Estonia), occupied in 1940 and 1944 by the Soviet Union. These events initiated a new national awakening period in Latvia (from 1987), which at the beginning of the 1990s (1990–1991) ended with the renewal of national independence.

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It is interesting to note, that in the last 20 years of the existence of the Soviet Union (1970s and 1980s) artists belonging to various fields, classical genre composers included, actually began to embrace changes in the aesthetic and stylistic orientation in the world. Similarly, information exchange with the rest of the world in the field of culture was not as limited as it was under Stalin and Khrushchev. Nowadays these reference points are described as Postmodernism or the period of Postmodernism in European culture (mainly with regards to the last third of the 20th century). This period also witnessed the inflow of other stylistic trends, marked by a unique technique of composition and musical method of expression, like the *Neoromanticism*, *New folklore wave*, *Minimal music*, *New inwardness*, polystylistic as specific principle of composition and its various modifications etc. This process confirmed that even without any previous experience of study of Modernism the composers of Latvia consciously and unconsciously understood the trend towards the characteristic retrospectivity and style synthesis of the Postmodernistic culture and art which was partly accepted by the Soviet regime.

<sup>6</sup> More detailed information in English of the music of J. Ivanovs can be found online at the address <http://www.lmic.lv/core.php?pageId=747&id=289&>.

<sup>7</sup> For further information, please see, for example, the page <http://www.dimusic.co.uk/ivanovs.html>.

In this aspect, for example, in Latvia one can perceive the somewhat neutral interaction of two confronting interests. The Soviet authorities considered the tendencies of stylistic retrospective in music (like in other forms of art) acceptable, as it represented, to a certain degree, the renewal of well-known classical traditions. Particularly in those cases, when works of art expressed forms, based on stylistic retrospectivity and relatively easier to recognise traditional messages, which also had notable elements of the language of Modernism (this approach represents, for example, the tendency of Neoromanticism). However, for many Latvian composers this was an opportunity to herald varied themes in the abstract language of music, including problems of national culture and identity (as a reaction to massive and aggressive policy of Russification in the former Soviet Union), which constantly became more acute in the period of Soviet occupation. Unfortunately, after national independence in Latvia, this problem is still an issue.

While in the 1970s, 1980s and 1990s taking over the forms of expression characteristic of the music of 19th century Romanticism (including the National Romanticism currents of experience), certain Latvian composers masterfully supplemented their works with earlier or later varied other stylistic layers of the 19th century Romanticism as well as their synthesis in individual models. Thus, composers were able to create a concept of encoded poetic invitations to preserve the singularity and uniqueness of the national culture in their works within the framework of the world in the last third of the 20th century with the reality which is distant from the characteristic Romantic ideals of 19th century art. Some of those Latvian composers who began their creative work in the 1970s (as Pēteris Vasks, also Romualds Kalsons, Pēteris Plakidis, Juris Karlsons, Arturs Maskats etc), were able to create a unique illusion in the stylistics and expression of the works, composed in this period, that the trend towards Postmodernism actually did occur, based upon the gained experience of the Modernism period of the previous generation of composers, even though that did not actually happen. Possible, it is the largest paradox of Latvian history of music<sup>8</sup>.

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## Santrauka

### Neoromantizmo tendencijos XXI a. pradžios latvių kompozitorių simfoninėje kūryboje.

#### Keletas latviškos stilistikos tradicijų aspektų

P. Vasko, J. Karlsono ir A. Maskato simfoniniuose kūrinuose

Dviejų paskutinių XX a. dešimtmečių ir XXI a. pradžios muzikologijoje sąvoka „neoromantizmas“ pirmiausia buvo populiarus muzikos kritikos terminas, o vėliau palengva buvo pradėta jį nuolat naudoti nagrinėjant šiuolaikinės muzikos estetinius ir stiliaus klausimus. Išraiškos priemonės, būdingos romantizmo stiliui, galutinai susiformavo XIX a. simfoninėje muzikoje – tipiški komponavimo principai buvo naudojami simfoniniuose žanruose, instrumentiniuose koncertuose, poemose ir, kaip bus toliau įrodyta analizuojant įvairius faktus ir muzikinius pavyzdžius šiame pranešime, pasirodė esantys reikšmingi ir plačiai naudojami daugelio XX a. paskutinių trijų dešimtmečių kompozitorių kūryboje. Vis dėlto daugiausia paveiktos estetinių XX a. pirmos pusės idėjų įvairios muzikos kalbos naujovės (pvz., dodekafonijos principai ir jų įvairios modifikacijos, gilinimasis į meninių tembrinių akustinių reiškinių modeliavimą, laisvos muzikinės medžiagos išdėstymo erdvėje ir laike notacinės technikos, įvairių garsaelių naudojimas naujose derminėse sistemose) kompozitorių buvo atrandamos postmodernizmo eroje, savitai ir įvairiais būdais sintezuojamos su atskirais klasikinės romantinės muzikos kalbos elementais, kurie buvo suformuoti ankstesniais amžiais (tonalinė harmonija, faktūra, forma, žanras).

Įtvirtindami šią muzikinės kalbos rūšį, prieštarą, būdingą romantiniam meniniam požiūriui į įvairius, dažnai radikalčiai kontrastuojančius vaizdinius, postuludami idealų amžino grožio kategorijų žmogaus sąmonėje egzistavimą, daugelis XX a. trijų paskutinių dešimtmečių kompozitorių romantizmo temoms priskyrė išraiškas, kontrastuojančias XIX a. muzikai, ne tik tiesiogiai išreikšdami vidinius romantinius išgyvenimus, bet ir būdinga romantizmui dvasia atgaivindami susidomėjimą praėjusių amžių muzikinėmis vertybėmis ir muzikos grožiu, išryškindami šias temas ir neišvengdami subjektyvių meninių interpretacijų ir jausmų išraiškų, kylančių iš asmeninių potyrių, tuo pat metu aktyviai sintezuodami įvairius metodus ir išraiškos būdus. Toks yra netiesioginis neoromantinės tendencijos muzikos kūrinių moto.

Latvių klasikinės muzikos žanrų istorijoje nuo XX a. aštunto dešimtmečio iki pat XXI a. pradžios neoromantizmo tendencijos pasirodė esančios vienos iš fundamentaliausių ir yra glaudžiai susijusios su nacionalinio romantizmo tradicijomis. Pranešime daugiausia dėmesio skiriama neoromantizmo tendencijoms atstovaujančiai simfoninei trijų šiuolaikinių kompozitorių – Pėterio Vasko (1946), Jurio Karlsono (1948) ir Arturo Maskato (1957) – kūrybai.

## **The Human and the World in the Seventh Symphony of Vytautas Barkauskas**

A special trait of Barkauskas' world outlook is the desire for the harmony of human existence and the world as a necessary part of that existence. This trait runs through all of his creation. In interviews and articles the composer outlines the importance of this desire — the idealistic nature of an artist and romantic expression of his soul — while promoting ideals of good, beauty, love, truth and spirituality: "An artist should be an idealist," says Barkauskas. "And at least a tiny bit a romantic, because the craving for beauty, good, and the ideal is an expression of his soul... I'll never agree that beauty in the modern world is an anachronism... I believe that the purpose and the sense of creativity must be grounded on the sacred idea of Johann Sebastian Bach: music shall purify our soul. And Bach wasn't a romantic, not even a representative of idealistic philosophy..."<sup>1</sup> As one of the first avant-garde Lithuanian composer, Barkauskas has achieved the reputation of one of the greatest contemporary romantics which is naturally combined and reflected in his works.

The correlation between the human and the world is a theme that surfaces in Barkauskas' works in many different forms. This theme gives birth to the eternal topics that inspire the creative mind and stay in the focus of the composer and include ego and the environment, the personality of an artist and the society, the human and the destiny, the finiteness of the human life and the infiniteness of the world. The way of the composer goes from sharp collisions (*pro et contra*) through antinomy and dualism to the harmonious whole whose base is the infiniteness of the human thought and perfection of the human spirit. In that collision an active position is a dominating one. This means that the human in Barkauskas' works is always active, fighting and driven. In the shadow of the active position we can often find a resignation, which is typical for the composer. He calls it "a light sorrow". We can observe the dynamicity of the author's idea and goal in amazingly tender episodes of lyric and contemplation.

The Seventh Symphony (op. 132, 2010) is written for a large symphonic orchestra and organ in seven parts. It has more than 30 minutes length and it has been maturing over quite a long period of time. The work represents in itself the grand and rich experience of the author and projects it on the sense of human existence. He carries the listener through the way of human life, while thinking about where are you going, who you are and what you leave behind you. The composer tells us about this very sensitively, gently, in a simple manner and with a deep expression. They've pointed out in the Seventh symphony's review: "In the Sixth symphony, which was written 10 years ago, one can already notice the changes in composer's musical thinking. With the Seventh symphony, his voice has gained more transparency and warmth, more clearance and peculiar beauty."<sup>2</sup> The composer goes deeply in the inner world of the person, but without the personification of the Fourth Symphony. In addition we will not find thinning collisions, which are typical for the Second and the Fifth symphonies. One may say that the Seventh symphony is a continuation of the Sixth, in a way that it changes the focus from the permanent idea of the outer world's natural space to the infinite deepness of the human inner world. The distinguishing feature from the other symphonies is the absence of the illusionary vision and the presence of true life feeling.

"The motto of my Seventh symphony is: "Human, World, Steps," the composer notes in the piece's annotation during the first night, and later in his paper.<sup>3</sup> "The human and his destiny, his main steps in this world; not on this round terrestrial geographical space, but through the infinite spiritual (inner) world of the human being... I felt that I can and want to speak about that in my Seventh Symphony".

The human in the infinite world and the infinite world of the human – this is the range of the Seventh symphony, which is portrayed with steps – a symbol for the eternal motion.

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<sup>1</sup> Barkauskas V., Katinaite J. An artist should be an idealist (in Lithuanian)// Kultūros barai. 1996. Nr.4. P.30.

<sup>2</sup> Ramoškaitė Ž. To the Jubilee – The 7-th Symphony (in Lithuanian) // 7meno dienos 2011m. kovo 25 d. Nr.12(934).

<sup>3</sup> Barkauskas V. About my Symphony (in Lithuanian)// Šiaurės Atėnai. 2011m. balandžio 15 d. Nr.15 (1033). P. 2.

An initial impetus to the Symphony was a typical winter scenery – footsteps in the snow. At the beginning of the 20th century this very same sight once inspired Claude Debussy to write the 6th piano prelude (“Des pas sur la neige”); a century later Barkauskas was in turn inspired to create a symphony. The composer’s poetical essay describes the moment: “...The beginning was quite simple and ordinary: winter 2008, Druskininkai, the House of Composers. A shiny beautiful day, light and a bit of melting snow. I’m walking through the sparse pine forest, step by step; looking around I see footsteps left in the snow. Of course, they can melt, they can be washed away; but at that time they were seen so clearly.”<sup>4</sup>

The step can be considered both as an elementary form of human moving, and as an intellectual abstraction. The combination of those two kinds of steps forms the starting point of the symphony. This combination unites the overall music flow with a special leitmotif. Musical incarnation of a step is simple yet as perfect as the step itself, which divides space and time by equal parts. “This simple step – is a second interval (sol-la). A step up and forward ” – explains Barkauskas<sup>5</sup>:



Figure 1

And so, in the tempo Andante (♩ : 60) the major second by quarter durations corresponds to the second as a time measurement unit; and the sustaining “la” sound is “the ground under the feet”<sup>6</sup>.

During the whole symphony the qualities of the step are changing: its rhythm, tone colour, harmonic expression, and register. The dynamic reflecting the extents of the step’s reality changes as well. Position together with semantic and constructive functions of the step in the cycle also vary. The meaning of a step can vastly differ, yet the composer manages to express that amplitude of meanings, embodied through that shortest leitmotif: moving (walking, pacing) as symbols of constant perfection. Being a process at the same time, the step leitmotif fixes and states a decision, an achievement, and, the most important, it justifies the existence of the human in the world.

But the symphony has also a mental movement: a mind striving to reach a dream, an ideal. The ascent to unlimited mental space has a fairly defined musical expression, which is already at the composer’s hand for a long time. It is a line of ascending direction that embraces a wide range. It represents a chain of intervals of the same length that are joined according to the zigzag principle. See Figure 2 for the graphical representation of this scheme.



Figure 2

And here are some examples of its musical reflection in the symphony:

**Example 1.** 2nd movement “Andante”, mm.92 – 93



<sup>4</sup> Same source

<sup>5</sup> Same source

<sup>6</sup> Same source

**Example 2.** 3rd movement “*Allegretto*”, mm.36 – 40

Fl. picc. (♩ = 96) m.37

Cl. in B I p mf

Cl. in B II mf

V-le p

V-c p

In the synthetic dramaturgy, which combines activity and contemplation, the steps are a special leitmotif and the base for deep reflection. Three parts of a cycle II, IV, VI, which have the same title “*Andante*”, reflect the dynamic of steps understanding: from the first step in the human life (“*Andante*”) through the path (the steps) into his house (“*Andante 2*”) to the feeling of satisfaction of the own steps’ sense (“*Andante 3*”). These parts make a kind of refrain. The other (III, V, VII) reflect the course of the human life: from playing scherzo character “*Allegretto*” through active bravura “*Allegro*” to amazingly impetuous “*Presto*”:

	♩ = 60	♩ = 60	♩ = 48
	II. <i>Andante</i>	IV. <i>Andante</i> -2	VI. <i>Andante</i> -3
I. <i>Praeludium</i>			
♩ = 48	III. <i>Allegretto</i>	V. <i>Allegro</i>	VII. <i>Presto. Postludium</i>
	♩ = 96-108	♩ = 120	♩ = 144    ♩ = 60

Even in titles one can see the *accelerando principle*, which reproduces the *accelerando* of our life in a special way. Despite the large contrasts between the parts, one can feel the continuous development of the thought. Having rejected the conflict dramaturgy, the author develops the musical material relying on the principle which author has generalized as new, but not alien. This made it possible to catch the attention of the listeners, whilst showing them the diversity of the world, and achieve the unity of the big form. The author intensifies the symphonic action also by joining some parts *attacca*, which accentuates the continuity of the process:

I. <i>Praeludium</i>	II. <i>Andante</i>	III. <i>Allegretto</i>	IV. <i>Andante</i> (2)	V. <i>Allegro</i>	VI. <i>Andante</i> (3)	VII. <i>Presto. Postludium</i>
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VII SINFONIA

Nantes Brachowski

Op. 182 - (13.10.2009)

"Žmogus, pasaulis, žingsniai"

Chorin LNSO

I PRAELUDIUM

♩ = 48

Org.

T-Tri.

„Andante” (part II ) – is an exposition of the main leitmotifs. “Presto” (part VII) – contains a directed expression in it, which is typical for classical finales, although it doesn’t become a finale. “Presto” interrupts at its apogee, as if it reflects the limitedness of the human existence. Thus the steps receive a tragic shade, as the desired perfection is impossible to achieve:

**Example 4.** 7th movement “Presto”, mm. 35–38

But the symphony doesn’t stop. “*Postludium*” continues the flow of the symphony and sounds now like in another space-time dimension. The composer broadens its transcendency by introducing the motif of love from his opera “The Love Legend”<sup>7</sup>:

<sup>7</sup> “The Love Legend” opera in 3 acts (libretto by Vlada Mikštaitė after Nâzım Hikmet), op. 39, 1975 The first night took place on 29th of March 1975, at the Lithuanian National Opera and Ballet Theater, conducted by Jonas Aleksa.

**Example 5.** 7th movement “*Postludium*”, mm. 39–43

And so, exactly in “*Postludium*” the author expresses his vision of the sense of human existence as a harmony of human’s love and the world.

And similarly to “*Presto*”, which doesn’t become a finale, “*Postludium*” doesn’t become an ending. The idea of the symphony, being associated with the infinite process of understanding the ideal, the harmony (a typical expression of a romantic soul), has moved the main meaning center aside, to the last part of the cycle. The transfinite conception of the human and the world has also left the whole cycle unclosed. In the last bars of the symphony the slightly discordant tonic set (*a – g – h – cis – fis*) disappears and remains unresolved... leading forward:

**Example 6.** 7th Movement “*Postludium*”, the end of the Symphony

The author doesn’t make an end. Human’s steps are an infinite movement ahead: from *de profundis* (“*Praeludium*”) to *in exelcis* (“*Postludium*”).

The première of the symphony took place on the 19th of March 2011 in Lithuanian National Philharmonic and was dedicated to the 70-th anniversary of Lithuanian National Symphonic Orchestra. The performance was conducted by Robertas Šervėnikas. The *motto* of the symphony is: “Human, World, Steps”.

## Santrauka

## Žmogus ir pasaulis Vytauto Barkausko Septintojoje simfonijoje

Kiekvieną V. Barkausko kūrinį ir visą jo kūrybą žymi vienas ryškiai išskirtinis pasaulėjautos bei pasaulėžiūros bruožas – žmogaus būties ir pasaulio harmonijos siekimas kaip egzistencijos duotybė ir būtinybė. Savo interviu, straipsniuose kompozitorius taip pat pabrėžia šio siekio svarbą, menininko idealistinę prigimtį ir jo romantinės sielos raišką, išpažįstant grožį, gėrį, dvasingumą, meilę (V. Barkauskas, J. Katinaitė. Menininkas turėtų būti idealistas). Būdamas vienas pirmųjų avangardinės muzikos kūrėjų Lietuvoje, Barkauskas yra tuo pačiu ir vienas didžiausių dabarties romantikų, turintis savo vizijas, daugelis kurių jau išsipildė.

Žmogaus ir pasaulio santykio suvokimas Barkausko kūryboje nuolat kinta, kaip ir gyvenimas, turi įvairius socialinius ir filosofinius aspektus, dramaturginius sprendimus, išraiškos formas. Aš ir aplinka, asmenybė (menininkas) ir sociumas, žmogus ir likimas, žmogus ir gamta, žmogaus baigtinė egzistencija ir begalybė – štai tos amžinos temos, kurios inspiruoja kūrybinę mintį ir yra kompozitoriaus dėmesio centre. Nueitas kelias – nuo aštrios santykių kolizijos (*pro et contra*), per antinomiją ir dualizmą į harmoningą visumą, kurios pagrindas žmogaus minties begalybė ir dvasios tobulinimas. Šioje kolizijoje dominuoja aktyvi pozicija, t. y. Barkausko žmogus aktyvus, kovojantis, veržlus, siekiantis savo tikslo. Aktyvios pozicijos šešėlyje dažnai slypi ir rezignacija – Barkauskui būdingas, kaip jis pats sako, – šviesus liūdesys, turintis labai platų spektrą. Tačiau jo nuostabiai švelnios lyrikos epizodai bei kontempliacija turi minties ir tikslo dinamiką. Tai ne tik romantiškas, krikščioniškas, bet ir labai vyriškas bruožas.

Septintoji simfonija, op. 132 (2010 m.) dideliame simfoniniame orkestrui su vargonais, septynių dalių, virš pusės valandos trukmės – ilgai brandintas kūrinys. Tai didelės turtingos autoriaus patirties ir problematikos išraiška, projektuojant ne tiek į žmogaus buvimą, kiek į žmogaus esimą, jo esmę šiame pasaulyje. Autorius kalba apie tai paprastai ir aiškiai, kartu ekspresyviai, jautriai, subtiliai, intymiai. Jis veda klausytoją žmogaus gyvenimo keliu, mąstant, kur eini, kas esi, ką palieki. Kompozitorius liečia žmogaus vidinį pasaulį, bet be personifikacijos, kaip Ketvirtoje simfonijoje. Taip pat nerasime ir Antrajai bei Penktajai simfonijoms būdingų aštrių kolizijų. Septintoji, galima sakyti, yra Šeštosios tąsa pereinant nuo gamtos erdvės išorinio pasaulio permanentiškumo ir jo supratimo į žmogaus vidinio pasaulio erdvę. Skirtingai nuo kitų šio žanro kūrinių, čia nėra vizijos iliuzijos, bet yra vizijos pojūtis ir suvokimas.

Žmogus begaliniame pasaulyje ir begalinis žmogaus pasaulis – štai Septintos amplitudė, kurią autorius užpildo žingsniais – amžino ėjimo simboliu ir mąstymo dimensija. Veiksmo ir mąstymo sintezės dramaturgijoje žingsniai yra ir savotiškas leitmotyvas, ir atskirų dalių apmąstymo pagrindas. Trys ciklo dalys (II, IV, VI) tuo pačiu pavadinimu „Andante“, tiesiogiai perteikia žingsnių apmąstymo dinamiką: nuo pirmojo žingsnio žmogaus gyvenime (Andante) per žingsnį į savo namus (Andante-2) iki savo žingsnių satisfakcijos (Andante-3). Jos turi, galima sakyti, ir refreno funkciją. Kitos dalys (III, V, VII) atspindi žmogaus gyvenimo vyksmą: nuo žaidybinės skercinės „Allegretto“ per aktyviai bravūrišką „Allegro“ ir pašėlusiai veržlią „Presto“. Jų pavadinimai akivaizdžiai nurodo ciklo eigos *accelerando* principą. Netradicinis ir ciklo įrėminimas, t. y. „Preludium“ ir „Postludium“. Kūrinio idėja, siejama su begaliniu procesu, siekiant idealo, harmonijos, tobulumo (tipiška romantinės sielos išraiška), savaime atitolina pagrindinę kulminaciją – prasminę simfonijos centrą į paskutiniąją ciklo dalį. Taip pat neuždaro ir formos. Idealo siekimas tapo ir varomoji simfonijos jėga, suteikiant nekonfliktinei dramaturgijai aktyvų kryptingumą, naudojant įvairiausias priemones. Tai ir *accelerando* principas „Allegretto“ – „Allegro“ – „Presto“ dalių eigoje. O „Andante“ dalių sekoje, išlaikant santūrų tempą, kryptingumas pasiekiamas registrinėmis, tembrinėmis, derminėmis priemonėmis, einant šviesyn ir aukštyn, vedant į transcendentinę dimensiją.

Žmogaus ir pasaulio begalybės koncepcija atsispindi visuose simfonijos lygmenyse. „Postliudo“ transcendencijos dėka simfonija paliekama neužbaigta su tolimesnės eigos potencija.

Tematinė medžiaga taip pat yra procesuali, atvira, kaip ir neišrišama, su daugtaškiu. Kiekvienos dalies vaizdai yra daugialypiai – ryškiai nauji, bet kartu ir ne svetimi ankstesnėms, skirtingi ir giminingi. Jos vienija nesulaikomo ėjimo paradigma. Nepaprastai dinamiški ir atviri abu simfonijos leitmotyvai – amžino ėjimo ir begalinio minties polėkio simboliai, praeinantys per visas simfonijos dalis. Simfonijos vyksmo intensyvumą autorius sustiprina ir sujungdamas kai kurias dalis, pabrėžiant proceso betarpiškumą.

Septintos simfonijos (dedikuota Lietuvos Nacionalinio simfoninio orkestro 70-mečiui) premjera įvyko 2011 m. kovo 19 d. Lietuvos Nacionalinėje filharmonijoje Vytauto Barkausko autorinio koncerto metu. Dirigavo Robertas Šervenikas. Simfonijos *moto* – žmogus, pasaulis, žingsniai.

## **The World Music Paradigm<sup>1</sup> in the Creative Works of the Lithuanian Composers**

An object of the research has been the influence of some romantic idioms to the creative works of contemporary Lithuanian composers as could be seen from different points of view to the folkloric materials. An aim is to provide an overview of prevailing tendencies putting aside strategies and tactics of its implementation and tasks are to mention concrete works and composers where these tendencies are coming into the light. Methodologies used are as follow: historical overview, comparizon and typology of empirical musical materials.

Conclusions: during the last century an influence of basic romantic idioms to Lithuanian composers undergone significant transformations but still are vivid and could be easily traced in contemporary Lithuanian music as enlarged national music paradigm.

Traditional music has always been and still is one of the main sources of professional music. In various epoques its influence waved and in epoque of romanticism it reached its culmination point. A wide use of traditional music helped composers to establish, maintain and develop a big variety of national<sup>2</sup> and individual styles. Side by side to strong Austrian, German, Italian, and French musical schools, during the 19th century emmerged original Polish (Frédéric Chopin), Hungarian (Ferenz Liszt), Norvegian (Edward Grieg), Czech (Bedřich Smetana, Antonin Dvořak), Russian (Modest Musorgskij, Alexander Borodin, Nikolaj Rimskij-Korsakov, Piotr Tchaikovsky), Finnish (Jan Sibelius), Spanish (Manuell de Falla, Isaak Albeniz) national music schools based on variety and peculiarity of traditional music. Romantic composers starting with L. van Beethoven were inspired not only by their own national folklore but also with traditional music of another countries and national minorities. British composer Edward Elgar wrote symphonic poem Polonia based on Polish traditional tunes, Felix Mendelssohn „Schotish Symphony“, Johanes Brahms composed „Hungarian Dances“, Mikhail Glinka „Jota Aragonesa“, etc. And some minorities, e. g. Gipsies, significantly influenced, for example, Hungarian, Spanish Andalusian, Russian romantic guitar music styles.

At the beginning of the 20th century Mikalojus Konstantinas Čiurlionis laid foundation of the Lithuanian professional music. Paradoxically, in family he spoke Polish, grew surrounded by Polish music, was educated in Leipzig Conservatorium, in Germany, and had many friends among Russian artists. Nevertheless, he was the first who urged for necessity to create the Lithuanian national music style, based solely on Lithuanian traditional song tunes<sup>3</sup>. In his works – symphonic poems “In the Forest” and “The Sea”, chamber music compositions and works for piano the composer paid tribute to Lithuanian traditional music (in the early period also to Polish traditional tunes) showing practical examples of realization of his idea in musical works as well as in paintings. The artist was against over-simplification of national art idea and because of this later accused several times as cosmopolitan mainly for depicture in his paintings not only Lithuanian paisages but, for example, Egyptian pyramids as well. It took half of century to understand his musical polyphony ideas expressed in pyramid forms.

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<sup>1</sup> A term “World Music” has several meanings: one broad, which means traditional music of the entire world, and narrow one, which was developed in 1987 in a pub in North London at a meeting of representatives of record companies with journalists and music producers. They were mostly interested in generating a commercial category by which they “sought new means for marketing ‘our kind of material’ through a unified, generic name” (Connell and Gibson 2004: 349). By World Music Paradigm we mean concept of fusion of traditional music of various countries as opposition to National Music Paradigm, which is understood as music based on traditional music of national country.

<sup>2</sup> The national music concept (or paradigm) is treated by Serbian musicologist Sonja Marinković as a product of romanticism. Marinković, Sonja 1997: 85-91

<sup>3</sup> Čiurlionis M. K. Apie muziką [On Music] In *Čiurlionienė-Kymantaitė “Lietuvoje”*. Vilnius, 1910.

**Example 1.** M. K. Čiurlionis. *A Graveyard in Žemaitija***Example 2.** M. K. Čiurlionis. *Sonate of pyramids. Andante*

At the end of 19th and beginning of 20th century it was time when romanticism ended and modernistic trends appeared. Since the beginning of the 20th century the Lithuanian professional music has been developed in search for mixture of romantic and modernistic idioms: synthesis of traditional music and modern compositional techniques. Modernism appeared as opposition to romanticism, but in numerous trends it was heavily influenced by particular traditional music. It is known fact that at the turn of 20th century Igor Stravinsky was extremely interested in archaic Lithuanian and Russian music genres and even used Lithuanian tune as bassoon solo at introduction of his revolutionary ballet “Le Sacre du Printemps”. Hungarian composer Béla Bartók used a lot of Bulgarian, Romanian, Croatian, and Turkish traditional music. Martin Kaltenecker writes on impact of Indonesian music to Claude Debussy and Maurice Ravel and development of impressionistic style, on influence of Indian modes to Olivier Messiaen and to contemporary composers like Giacinto Scelsi and Gerard Grisey<sup>4</sup>.

In Soviet times that lasted from 1940's till the 1990's Lithuanian music has been nationally oriented, helped to safeguard and maintain national identity. Čiurlionis's idea of Lithuanian musical style was supported and realized by his follower Juozas Gruodis, who created a Section of Composition at Kaunas Conservatorium the foundation of further Lithuanian school of composers. After occupation of Lithuania by Soviet Army in 1940, and after the second occupation at the end of the 2nd World War in 1944, when promising modernistic composers Vytautas Bacevičius, and Jeronimas Kačinskas emigrated, J. Gruodis became the leader of Lithuanian composers. He played an important role teaching young generation of Lithuanian composers and maintaining national identity of music at darkest times of Soviet regime. After Decree (by Zdanov) from 1948 when famous Russian and Soviet Composers like Dmitrij Šostakovič and Sergej Prokofjev were accused of formalism, J. Gruodis also was deeply effected and after having stroke died in 1948. No wonder that in such unfavourable circumstances Lithuanian composers concentrated their efforts to safeguarding of national identity and keeping of national paradigm was the only way to maintain individuality and identity. A big variety and richness of Lithuanian traditional music, especially polyphonic sutartines helped Lithuanian composers to overcome a Soviet censorship and to cover their modernistic experiments by modern features of traditional music.

Julius Juzeliūnas (1916-2001) the pupil of Gruodis was the first who took leadership after J. Gruodis death. J. Juzeliūnas developed original system of modern musical harmony based on Lithuanian traditional music. And like an exception from the rule he was the first who introduced traditional African music in his symphonic suite *African Sketches* in 1961 and Indian *ragas* in his string Quartet and later in wind quintet „Ragamalika“ (1982).

After regaining independence in Lithuania and under influence of post-modernistic ideas some of the Lithuanian composers started to use more freely and to borrow heterogenous musical materials from different sources pointing out striking structural similarities, achieving enriched soundscape, exotic, global, and pan-national connotations. Spanish guitar music and poetry has influenced works for guitar (*Reversiones*, 1998; *Suite de los intervalos*, 2002) and choir by Jonas Tamulionis (b. 1949)<sup>5</sup>. Composer fluently speaks Spanish and is fond of Spanish music and poetry and feeling here like at home.

Jewish music flavour could be heard in Lithuanian music rather often. As it is felt in *Sulamita* songs for cello, accordion and percussions, 1992/2001; *David's song* for cello and string quartet, 2006) by Anatolijus Šenderovas (b. 1945), in composition *Vilne* for tenor voice, four horns, two pianos and percussions (1998) by Šarūnas Nakas (b. 1962), and in the work *Northern Jerusalem Book* for tenor singer, violin, choir (TTBB), celesta and percussions by Mindaugas Urbaitis (2001).

<sup>4</sup> Kaltenecker M. „L'exotisme dans la musique française depuis Debussy“ In *20eme siècle. Images de la musique française. Textes et entretiens réunis par Jean-Pierre Derrien*. Paris: Sacem & Papiers, 1986, p. 12-19.

**Example 3.** M. Urbaitis. Northern Jerusalem Book

German, Scandinavian, Spanish music influenced works by Jūratė Baltramiejūnaitė (b. 1952) (Heilani mulle laitoi for piano, 2005 (Finnish song), Capriccio al coplas for piano, 2007 (Spanish guitar), Norvariatione for violin, 2006 (Norwegian violin). In the last composition for violin solo virtuosio passages in Norwegian Hardanger violin music style are confronted with those close according to soundscape to Lithuanian sutartinės reaching rare force and vitality. Reminiscences of Japanese traditional music could be heard in Duo concertante for violin, viola and symphonic orchestra (2004) by Vytautas Barkauskas (b. 1931), dedicated to Chiune and Yukiko Sugiharas.

**Example 4.** J. Baltramiejūnaitė. Norvariatione

Russian and broad spectrum of World Music representations (styles, genres and forms) confronting by Linas Rimša (b. 1969) in mixed media performances like World Music Show, 2002, Djembe Party, 2002, An Old Faith 2009, ZAP. Four Elements, 2006 (by L. Rimša, Giedrius Svilainis, Jonas Jurkūnas and Martynas Bialobžeski), Sutartinės Party, 2003 (by L. Rimša and Linas Paulauskis). (žr. [www.mic.lt/en/persons/info/sutartinesparty](http://www.mic.lt/en/persons/info/sutartinesparty)).

The biggest variety of world music ritual cultures (Jakuts and Karelian shamans in the North, Japan gagaku music in the East, African and Oceanian music in the South and Stabat Mater in the West) are intentionally chosen by Bronius Kutavičius (b. 1932) in oratorio composition The Gates of Jerusalem (1991-1995) representing extremes of burial rituals of the World. Written soon after cruel mordering of unarmed people in Lithuania the work is marked by deep emotions.

**Example 6.** B. Kutavičius. The Gates of Jerusalem. Shaman's ritual

The image shows a handwritten musical score for a piece titled 'Shaman's ritual' by Bronius Kutavičius. The score is written on ten staves. The top staff is labeled 'I' and has a tempo marking '♩ = 72'. The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' and 'f'. There are also handwritten annotations like 'dir.' and 'f dir.' above some notes. At the bottom, there is a handwritten note: '\*) grandine / metal chain'.

## Conclusions

During the last century an influence of basic romantic idioms to Lithuanian composers undergone significant transformations but still are vivid and could be easily traced in contemporary Lithuanian music as enlarged national music paradigm with influence of World Music. Borned in romanticism époque phenomenon of national music is often regarded by critics as attribute of 19th century. Meanwhile, it is obvious that it's influence is still very strong in Europe and this let to conclude, that „Nationalism contributes fundamentally to the ontology of European music, that is, to music's, way of being' in Europe“ (Bohlman 2011: XXII).



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## Santrauka

### Pasaulio muzikos paradigma lietuvių kompozitorių kūryboje

Tradicinė muzika visada buvo ir tebėra vienas svarbiausių profesionaliosios muzikos šaltinių. Skirtingais laikotarpiais, skirtingų žanrų muzikoje jos įtaka įvairavo, o romantizmo epochoje ji pasiekė kulminacijos tašką. Plačiai naudota tradicinė muzika padėjo kompozitoriams sukurti, išsaugoti ir išplėtoti didelę nacionalinių ir individualių stilių įvairovę. XX a. pradžioje M. K. Čiurlionis paklojo lietuvių profesinės muzikos pamatus. Tai buvo laikas, kai Europoje romantizmo epocha baigėsi, išryškėjo modernios kūrybos srovės. Nuo pat XX a. pradžios lietuvių profesionalioji muzika plėtojosi ieškodama romantizmo ir modernizmo idiomų sintezės: tradicinės muzikos ir modernių komponavimo technikų dermės.

Sovietiniais laikais, kurie tęsėsi nuo 1940-ųjų iki 1990-ųjų, Lietuvos kompozitorių kūryba buvo tautiškai orientuota, padėjo išsaugoti ir išlaikyti nacionalinį savitumą. Julius Juzeliūnas (1916-2001) buvo pirmasis 1961 metais savo simfoninėje siuitoje „Afrikietiški eskizai“ panaudojęs Afrikos tautų tradicinės muzikos, bei 1982 metais pučiamųjų kvintete „Ragamalika“ indų ragų muzikos principus. Atgavus nepriklausomybę ir paplitus postmodernizmo tendencijoms kai kurie lietuvių kompozitoriai pradėjo žymiai laisviau naudoti ir iš įvairių šaltinių skolinis heterogenišką muzikinę medžiagą, siekdami atskleisti jos struktūrinius panašumus su lietuviškomis analogijomis, atnaujinti garsovaizdį, perteikti egzotiškumo, globalumo ar virštautiškumo konotacijas. Ispanų gitaros muzika paveikė Jono Tamulionio (g. 1949) kūrinius gitarai (Reversiones, 1998; Suite de los intervalos, 2002) ir chorui, žydų muzikos skambesys girdimas Anatolijaus Šenderovo (g. 1945), Siméni Chachotám al Libécha („Prispauski prie širdies mane kaip antspaudą“, ž. iš „Giesmių giesmės“) sopranui, bosui ir simfoniniam orkestrui 1990-1992, Sulamita dainos violončelei, akordeonui ir mušamiesiems, 1992/2001; Dovydo daina violončelei ir styginių kvartetui, 2006) ir daugelyje kitų šio autoriaus kūrinių, Šarūno Nako (g. 1962) kūrinys „Vilne“ (ž. Moshe Kulbak) tenorui, 4 valtornoms, dviem fortepijonams ir perkusijai (1998), Mindaugo Urbaičio solistui tenorui, smuikui, vyrų choro balsams, mušamiesiems ir čelestai skirtame kūrinys „Šiaurės Jeruzalės knyga“ (2001) ir kitose kompozicijose. Vokietijos, Skandinavijos šalių muzikos (norvegų smuiko muzikos, vokiečių, suomių liaudies dainų) atgarsiai ataidi Jūratės Baltramiejūnaitės (g. 1952) kūryboje (Heilani mulle laittoit fortepijonui, 2005 (suomių liaudies daina); Norvaritione smuikui solo, 2006 (Norvegų smuikas); Capriccio al coplas fortepijonui, 2007 (ispanų gitara), japonų tradicinės muzikos elementai girdimi Vytauto Barkausko (g. 1931) kūryboje (Duo concertante smuikui, altui ir simfoniniam orkestrui (2004), skirtame Chiune ir Yukiko Sugiharoms), rusų tradicinės apeiginės muzikos bei plataus spektro pasaulio tautų tradicinės muzikos skambesys nuspalvina Lino Rimšos (g. 1969) kūrybą (World Music Show 2002, Djembe Party 2002, Senasis tikėjimas 2009, ZAP. Keturi elementai 2006 (drauge su Giedriumi Svilainiu, Jonu Jurkūnu ir Martynu Bialobžeskiu), Sutartinės Party 2003 (drauge su Linu Paulauskiu). (žr. [www.mic.lt/en/persons/info/sutartinesparty](http://www.mic.lt/en/persons/info/sutartinesparty)). Didžiausia pasaulio muzikinių kultūrų įvairovė sutinkama Broniaus Kutavičiaus (g. 1932) oratorijoje „Jeruzalės vartai“ (1991-1995), kur ji savitai reprezentuoja žmonijos laidotuvių ritualus.

## **The Works of Lev Abeliovich (1912, Vilno – 1985, Minsk) in the History of Musical Culture of Belarus: Reflecting on National Self-Identification**

The problem of national originality of art was actual at all times, only the perspective of its acuteness changed from time to time. The processes of assimilation which actively revealed themselves at the end of the XXth century have become global nowadays. And the question of preservation of any country's national culture remains essential.

Researchers [7, 9] distinguish three basic components of everyday life of the nation:

- Speech intonation of a verbal language which can be included as a component into the artistic whole and effect the structure of the musical text through features of its intonational and rhythmic content;
- National tradition of playing music which includes folklore and secular oral or oral and written professional tradition;
- Liturgical music which generated its own tradition. These components are sources of national originality, basis in formation of national art mentality and national style. Among the three components folklore remains a core of national life.

On the frontier of the XIXth–XXth centuries European professional music enters into a phase of active interaction with folklore. The process of «renovation through folklore» acquires its special importance in Belarusian music which is the youngest in the European composer culture as it entered the musical field of the XXth century with practically undeveloped potential of the “ethnic”.

Belarusian music, as we know it today, formed owing to efforts of composers of several generations. Formation of professional composer school occurs after the revolution of 1917 when eastern Belarus in 1919 became part of the USSR. Along with the composers, who were born in Belarus (G. Pukst, N. Ravensky, A. Bogatyryov, S. Polonsky, I. Ljuban) Belarusian professional musical traditions were also founded by the composers who came to Belarus from other regions: N. Tchurkin (from Georgia), N. Aladov, A. Turenkov, E. Tikotsky, V. Zolotaryov, A. Klumov whose formation was related to Petersburg school, M. Kroshner (from Ukraine). At the late 1940's through early 1950's musicians whose creative formation began in Warsaw – L. Abeliovich, E. Tyrmand, G. Wagner joined this group. However, in connection with occupation of Poland in September 1939, Belarus became their second motherland.

A huge role in formation of priority positions in musical art of Belarus of the 1950th–1980th played the creative work of L. Abeliovich (1912–1985), one of the greatest composers of Belarus of the second half of the XXth century, member of the Union of Composers of the USSR (1940), the Honoured Worker of arts of Belarus (1963). His compositions have opened a new page in the history of Belarusian music. Interpretation of the experience which has been accumulated by West European musical art of the XXth century, active aspiration to fill up information vacuum, establishment of creative contacts with outstanding musicians of the present – such as N. Mjaskovski, D. Shostakovich, – all this was new to musical culture of Belarus and in full measure demonstrated the active creative position of L. Abeliovich. As pianist Oleg Krimer noted in his memoirs, «his creative work was the card of everything most worthy, fundamental, highly professional, fair, that took place in Belarusian art... Having lived an incredibly difficult life, Abeliovich managed to preserve his outstanding individuality, and not to lose it on a tempting, easier way of conformism» [the citation on: 3, p. 239].

Formation of his musical self began in Vilno where Abeliovich was born in 1912 in the Jewish assimilated family. He received decent education: gymnasium, the faculty of law at the University of Vilno. Irresistible attraction to music and desire to study in a conservatory, against his parents' will, were the reasons of his leaving the university. Unfortunately, 25 years of future composer's life which he spent in Vilno, remain practically unknown. It should be assumed that Abeliovich took private lessons of playing the piano that gave him the chance to enter in 1935 the pianist faculty of the Warsaw conservatory (class of professor Z. Dzhevetsky), a little later – the composer faculty (class of professor K. Sikorsky); and in 1938 to take part in F. Chopin pianists contest. Mastering of late-romantic harmonies, serial technics, folklore work became in full measure apparent in the first famous composition created by Abeliovich in Belarus – Variations for the piano (1939).

Tragical events of September, 1939, occupation of Poland, have radically changed Abeliovich's destiny,

who after summer vacation continued education in Belarusian conservatory, in the class of prof. V. Zolotar'ov. Friendly relations between students from Warsaw – M. Weinberg, G. Wagner, E. Tyrmand get stronger there. There Abeliovich discovers Russian classical music, Belarusian folklore, becomes member of the Union of Composers of the USSR (1940). Symbolic is the date of Abeliovich's graduation – the 21st of June 1941, beginning of the Great Patriotic War, with the start of which he goes to a military service in Gorky. Shocks of war years left an indelible trace in the life of Abeliovich: unfortunately, he could not see his family who became victims of the Holocaust (probably; they died in ghetto in Vilno). Not by accident, the war theme becomes central in his creative work in future.

In July, 1943 a composer receives a call from Moscow: on Mjaskovsky's recommendation he becomes student of the Moscow State conservatory. The years of stay in Moscow became years of productive work under the guidance of Mjaskovsky whose creative work had a great impact on Abeliovich. A significant role in formation of Abeliovich as a composer played Dm. Shostakovich, with whom Abeliovich became very friendly thanks to M. Weinberg.

In 1948 a decree «About the fight against formalism in music» was issued; Mjaskovsky and Shostakovich got under the blow. In 1951, after Mjaskovsky's death, Abeliovich had to return to Minsk.

During this period of creative work composer tried different genres: instrumental sonata and variations, Concert for piano and suite, cycles of pieces and chamber and vocal music. It should be noted that during his stay in Moscow Abeliovich created compositions on Belarusian folk themes (the Overture for a symphonic orchestra on Belarusian themes, Suite on themes of Belarusian folk songs for two pianos, Two polyphonic four-handed plays on Belarusian folk themes for a piano), a cycle of programme plays for violin and piano («Kolybelnaya», «Poema», «Pejzazh», «Two Dances») which were highly evaluated by David Ojstrah: «Abeliovich's violin plays reveal indisputable skill of the composer, knowledge of the instrument, true artistic taste. Thematic material has connection with intonations of Belarusian folklore» [the citation on: 5, p. 12]. We shall also indicate the composer's appeal to Belarusian dulcimer for which he writes Twenty preludes in 1949. As researchers mention, musical themes of separate preludes are connected with intonations of Belarusian folk songs widely popular in those years. Why does Abeliovich address to Belarusian folklore simultaneously with mastering of stylistics of music of Mjaskovsky, Shostakovich? Is it the reaction to the decree «About the fight against formalism in music» and the creation of works available to wide audience? At the same time he writes two piano sonatas in a difficult musical language. Meanwhile in these sonatas Abeliovich also addresses to Slavic folklore: second subject group of the first movements of sonatas are written in the spirit of folk lyrical song, and in themes of scherzo and finales one can hear intonations typical of dance folk music.

The years from 1953 to 1971 are not marked with important events in L. Abeliovich's life: the composer works on new opuses in Minsk, time-proved warm friendly relations with M. Weinberg will continue. Stalin epoch is replaced by the period of "Khrushchev's thaw" that affected lives of creative intellectuals who gather not only for plenums of the Composers Union, but also in summer months in Ruza. The importance of Lev Abeliovich's results is determined by a high rank of the Honored Worker of arts of BSSR conferred to him in 1963.

In composer's creative work genre priorities were determined. During a short period of time Abeliovich created four symphonies and program overtures for a symphonic orchestra, three piano sonatas, two piano cycles «Fresca №1» and «Fresca №2». The composer actively worked in vocal genres, wrote chamber and instrumental compositions for different performing groups.

For the first time vocal works of the composer include Belarusian poetry (poems of J. Kolas, M. Tank, A. Bachila, M. Bogdanovich), the Belarusian language. Along with them in Abeliovich's romances, a little later in the 4th symphony, the major ethnodifferentiative thematic line of Belarusian art is revealed – complex of "homeland", the most extensive content layer of the national and patriotic orientation uniting ethnically relevant images (nature, native language, native land songs etc.).

In Abeliovich's creative work one more figurative and subject component of the national Belarusian context – topic of the Great Patriotic War – is reflected especially vividly in such compositions of Abeliovich, as «Military ballads» (texts by S. Evseeva, S. Vilenski and his own), «Partisan ballads» (text by Ostrejko, M. Tank, V. Dubovka), piano cycles «Fresca №1» (1965) and «Fresca №2» (1972).

A vivid author style of Abeliovich formed in the 1960th. Each of his compositions created until 1985 is characterized by original author's concept. More seldom the composer addressed to folklore sources, but if they are displayed, their dramaturgic role has a determinative importance. The evidence to this can serve

L. Abeliovich's Third and Fourth symphonies. A few compositions in the creative biography of the composer can be identified as autobiographical. Perhaps, the brightest of them is the Third symphony (1967) dedicated to M. Weinberg, Abeliovich's best friend. In the ending of this lyric and tragic symphony at the level of quoting Abeliovich introduces a popular Belarusian folk song «Perapyolachka». The image of a female quail, an undemanding grey little bird, serves as an ethnosymbol of Belarusian culture (probably of the complex of "homeland"). It is possible to understand the idea of the composer who is quoting the theme of a folk song, only knowing the general concept of the symphony. The first movement of the Third symphony acts as the beginning-reflection withdrawing from the vanity of everyday life:

Figure 1. L. Abeliovich. *Symphony №3, I movement*



The second movement (scherzo) became the reflection of the objective world – rigid, authoritative:

Figure 2. L. Abeliovich. *Symphony №3, II movement*



Fugue in the creative work of Abeliovich has always been a bright expression of his "self": it's not by chance that the composer chooses this form for a psychologically subtle third slow movement of the cycle (the fugue theme is similar to the 1st movement of Bartok's work «Music for the strings, percussion instruments and celesta»).

Figure 3. L. Abeliovich. *Symphony №3, III movement*



In the finale the process of development is so intensive that the resolution of the symphony's collisions is not expected: h-moll theme of the first subject group reminds of the «Pathetic» symphony by Tchaikovsky, short phrases accenting the intonation of a question appeal to dramatic scherzo.

**Figure 4.** L. Abeliovich. *Symphony №3, IV movement*

The second subject group for which c-moll is chosen outlines the genre shape of a march. The tension of thought increases with each measure of music. Can the melody of clarinet in a dialogue with horn stop it? At the culmination from a bassoon sounds the theme of the chorus of a song «Perapyolachka». A folk song «Perapyolachka» is characterized by a soft phrases, which is absent in this symphony.

The opposite tendency in the work with folklore material, in formation of a symphonic cycle is observed in the Fourth symphony of the composer (1970), with an untypical for Abeliovich appeal to lyrical-genre type of symphonism. Abeliovich's three movement symphony, chamber in character, is filled with themes in the national spirit.

Already in the first movement of the symphony the composer shows a wide spectrum of genres of Belarusian folklore: the dance and motor theme (first subject group of the 1st movement) and a theme of tapping, typical of Belarusian polka (second subject group of the 1st movement), plaintive crying leading to an archaic layer (the theme of the soloist bassoon in the introduction):

**Figure 5.** L. Abeliovich. *Symphony №4, I movement*

Having different genre bases, themes are united with common intonations, which allows to speak about the principle of thematic unity with a constant thematic renovation. In the work with themes a variant and variation method of development is used, formation of the texture with features of heterophony (an episode in development).

Lyrical themes of the second movement also have the genre nature. Researcher Kolesnikova indicates the parallel with archaic calendar Belarusian songs, lyrical songs of a later origin [5, p. 63–64].

**Figure 6.** L. Abeliovich. *Symphony №4, II movement*

Variations of soprano-ostinato to which the composer appeals in this movement, certainly, lead to the traditions of Russian classical music.

The finale of the symphony becomes the reflection of the creative search of the composer, as a result of which an essential figurative transformation takes place: the lyrical theme of the first subject group is sounds expressive in reprise, the dance and playful of the second subject group is becomes the reflection of a parody, grotesque beginning. Such transformations return to the dramatic symphonies of Abeliovich, reflecting the present-day reality and nostalgic retrospective, to the antiquity of a human life.

Figure 7. L. Abeliovich. *Symphony №4, III movement*



That is how the coda-catharsis is perceived: the dynamic movement of music stops, the expressive orchestral bells in combination with celesta, a harp and a piano sounds. Thus, by means of creative reconsideration of folklore the lyrical-genre symphony is created, reflecting the composer's view on the present-day reality.

The music of L. Abeliovich in the context of Belarusian culture has a vivid tragic orientation, which is resulting from the composer's world view, possibly from his private life. Isn't Jewish self-identification of the composer reflected on the level of figurative, lyric and tragical tune of music? Years after Abeliovich's death in conversations with a Moscow composer Grigory Frid (born in 1915), the family of M. Weinberg was opening the world of music Abeliovich. G. Frid met Abeliovich only in Rusa where in summer months composers from different corners of the USSR gathered for creative meeting. In conversations there came up facts about the destruction of Abeliovich's parents in ghetto in Vilno, about his warm friendly relations with M. Weinberg who had the same destiny, about the reasons of leaving Moscow in the 1950th. And a whole range of Abeliovich's compositions is understood differently: *Aria for a violin and a chamber orchestra* (1965), piano cycles «*Fresca №1*» (1965) and «*Fresca №2*» (1972)<sup>1</sup>, the Third symphony. Isn't this music the reflection of the Holocaust theme, the memory of the nation which practically disappeared in the years of the Second World War? There are no vivid intonation turns which characterize the Jewish musical culture in the music of Lev Abeliovich. At the same time unconditional is the special expression of themes in a number of compositions, a significant role of improvisation in the beginnings of themes of monologue character, typical of cantor prayers (see, for example, the introduction to the Fourth symphony, basic themes of the first movement of the Third symphony, the second movement of the Piano trio). This side of Abeliovich's music has to be investigated.

Thus, creative work of Lev Abeliovich became a bright page in the history of development of Belarusian musical culture. By addressing to folklore, he managed to enter the centuries-old national tradition. Probably, it appeared to be not so difficult because during centuries the Belarusian nation formed in conditions of being part of the Great Duchy of Lithuania, Rzech Pospolita. And Belarusian folklore became genetically close to the person who was born in Lithuania in the Jewish family, received the first elements of composer profession in Poland, and was brought up on music of Mjaskovsky, Shostakovich. Possibly, this combination of traditions helped Abeliovich to become master of the European scale, and in the 1960th–70th to show the way which many young Belarusian composers will choose addressing to the genres of symphony, sonata, piano suite, chamber and vocal music.

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<sup>1</sup> «The Fresca №1» (1965): «The steps in night», «Fugitive», «Grief hour», «The burst», «The calm», «The procession», «Requiem», «Scherzo», «Fulfillment», «The Fresca №2» (1972): «Prologue», (the glade, where the person dies), «The chase», «Obsessive thoughts», «Avalanche», «Unconsciousness», «Grief», «Despair», «Grotesque of death», «The death hour», «Vocalize», «Epilogue».

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### Santrauka

#### Levo Abeliovičiaus kūryba (1912, Vilnius–1985, Minskas) Baltarusijos muzikinės kultūros istorijoje: tautinės tapatybės įžvalgos

Baltarusijos nacionalinės kompozitorių mokyklos formavimasis XX amžiuje, skirtingų tautinių kultūrų kompozitorių vaidmuo: Rusijos (N. Aladovas, V. Zolotariovas, J. Tikockis, A. Klumovas, P. Podkovyrovas), Ukrainos (M. Krošneris), Lenkijos (T. Šnitmanas, L. Abeliovičius, M. Vainbergas, E. Tyrmandas, H. Vagneris).

L. Abeliovičiaus kaip baltarusių muzikos klasiko istorinė vieta, kompozitoriaus stiliaus formavimosi keliai.

L. Abeliovičiaus kaip muzikanto formavimasis Vilniuje (1912–1935): asimiliuoto žydo tarnautojo šeima, Vilniaus universiteto Teisės fakultetas, privačios muzikos pamokos. Neištyrinėti L. Abeliovičiaus gyvenimo puslapiai. Kompozicijos (prof. K. Sikorskis) ir fortepijono (prof. Z. Dževeckis) studijos Varšuvos konservatorijoje (1935–1939). Pažintis su XX a. Vakarų Europos muzika.

1939-ieji, Varšuvos okupavimas, žydų varymas į getą, priverstinis persikėlimas į Baltarusiją.

L. Abeliovičiaus kūryba Baltarusijos muzikos raidos 1939–1941 ir 1944–1985 m. kontekste. Folklorizmas – dominuojanti tendencija XX a. Baltarusijos kompozitorių kūryboje.

1939–1941 m., Baltarusijos valstybinė konservatorija, V. Zolotariovo kompozicijos klasė, A. Klumovo konsultacijos; Varšuvos konservatorijos studentų žydų (Vainbergas, Tyrmandas, Abeliovičius, Vagneris) draugystė.

XIX a. rusų kompozitorių tradicijų, baltarusių folkloro įsisavinimas: baltarusių meninis mentalitetas (emocinės romantizmo kategorijos), nacijos formavimosi istorinė lemtis, Lenkijos, Lietuvos, Baltarusijos ryšiai.

1941–1944 m., karo metai, Gorkio miestas, tarnyba užnugaryje.

1944–1951 m., Maskva, Maskvos valstybinė konservatorija, N. Miaskovskio kompozicijos klasė. Kompozitoriaus stiliaus susiformavimas, kūrybos baltarusiškoji linija:

- nacionalinė poezija (romansai ir dainos) pagal M. Bogdavičiaus eiles;

- baltarusių liaudies daina kaip istorinis socialinis „dokumentas“, citavimas: pjesės smuikui ir fortepijonui, „Šokis“, „Lopšinė“, Siuita baltarusių liaudies dainų temomis dviem fortepijonams, dvi polifoninės pjesės baltarusių liaudies temomis fortepijonui keturioms rankoms, Baltarusiška uvertiūra simfoniniam orkestrui.

1951–1985 m., Minskas, L. Abeliovičiaus kūryba. Brandaus stiliaus su žanro prioritetais (simfonija, siuitos, sonata fortepijonui, romansai) susiformavimas. Lyrinė dramatinė ekspresija, psichologinis akcentavimas, XX a. muzikos romantinė tradicija ir stilistinė norma (Miaskovskio, Šostakovičiaus tradicijos).

Vaizdinis siužetinis nacionalinio baltarusių konteksto komponentas, jo tematiniai kompleksai („istorinė lemtis“, „gimtoji žemė“) ir L. Abeliovičiaus kūryba: Trečioji ir Ketvirtoji simfonijos, „Karo meto baladės“ pagal S. Jevsejevą, S. Vilenskio ir jo paties eiles, „Partizanų baladės“ (Ž. Ostreikos, M. Tanko, V. Dubovkos).

L. Abeliovičiaus kūryba brandaus romantinio tipo folklorizmo sąlygomis su dominuojančia estetinė pozicija „folkloras kaip profesinio stiliaus atnaujinimo šaltinis“ (V. Antonevičius): Trečioji simfonija (baltarusių liaudies dainos „Putpelėlė“ dramaturgija), Ketvirtoji simfonija (išgilinta į seniausius baltarusių folkloro klodus), Trečioji fortepijoninė sonata.

Savęs kaip žydo identifikacija kuriant lyriškai tragedinio pobūdžio Baltarusijos muzikinei kultūrai nebūdingą muziką, skirtą holokausto tragedijai atminti (šeimos žūtis Vilniaus gete): du ciklai fortepijonui „Freskos“, Trečioji simfonija (skirta Vainbergui), Arija smuikui ir kameriniam orkestrui. Šių kūrinių aptarimas Baltarusijos muzikologinėje literatūroje per Didžiojo Tėvynės karo tematikos prizmę. Ypatingas dalies kūrinių tematikos ekspresyvumas, monologo pobūdžio temose ryškus improvizacinis pradai, būdingas kantoriaus maldoms. L. Abeliovičius – baltarusių ar Baltarusijos kompozitorius? Svarstymai šios problemos rakursu.

### Apie autorius / About the Authors

**Pavel PUȘCAȘ.** Born in November 1954. He has studied Musicology in the Music Academy Cluj-Napoca, Romania [1974–1978]. Lectured on theoretical disciplines (Harmony, Counterpoint, and Musical Forms) in the Music Lyceum in Deva, then Târgu Mures [1978–1982]. Head of the Musical and Art Library in Târgu Mures [1982–1990].

From 1990 joined the professorial staff of Music Academy Cluj-Napoca as lecturer [1990], reader (1994), professor (2004). Doctor in Musicology (domain: Stylistics– 1997), then Doctor in Philosophy (domain: Culture Philosophy– 2006) and Head of the Musicology department. Teacher of Musicology, Music Aesthetics, Stylistics and Musical Forms. Has taught Aesthetics in the Faculty of Philosophy, Academy of Fine Arts and Faculty of Philology in Cluj. Member of UCMR (Union of Composers and Musicologists in Romania), and expert of CNCIS in the Education Ministry.

He has wrote papers on Musicology, Stylistics, Music Aesthetics and Acoustics presented in national conferences (Bucharest, Iasi, Cluj-Napoca, Timisoara) and abroad, Bergen (Norway), Budapest (Hungary), Athens (Greece), Frankfurt (Germany) etc. Has published *Dynamic of Stylistic Configuration*, and *Mathematical Inferences in the Music Aesthetics*; also dozen of papers in collective volumes. Special interests in: Systematic Musicology, Rhetoric, Mathematics, Acoustics, Culture Philosophy and Oriental Philosophy.

**Mantautas KRUKAUSKAS** (b. 1980) has a master degree in piano and composition and is currently teaching electronic and computer music, music technology and sound art disciplines at the Department of Composition of Lithuanian Academy of Music and Theatre. His compositions, including chamber music, audiovisual works, music for theatre and film productions, have been performed in Lithuania, Austria, Germany, USA and other countries. Mantautas Krukauskas has been involved in various organizational activities, including project coordination, event organizing, as well as international research and educational programmes etc. His interests comprise interdisciplinarity, music and media technologies, and a synergy of different aesthetic and social approaches.

**Tatyana VOLOSHINA.** Doctoral candidate, associated professor at Department of Ukrainian ethnic music history and music critics of the National P. Tchaikovsky Academy of Music. Theme of dissertation “Musical space of Jewish shtetls of Eastern European region (XIX-XX century)” deals with the problem of intonation in musical culture of Jewish settlements in Eastern Europe.

Research interests were embodied in the reports at the Ukrainian and international research conferences and publications. Main themes: cinematographical thinking of S. Prokofiev, music of Armenian liturgy and works of Komitas, musical world of shtetl (the experience of tonal space reconstruction of Jewish settlements), Jewish motifs in the Russian opera, sound world of the canonical Synagogue worship texts, Sholem Aleichem and Mark Chagall: musical coordinates of artistic vision, Jewish motifs in works of Shostakovich. Currently T. Voloshina teaches at the National P. Tchaikovsky Academy of Music and Kyiv Children's Academy of Arts. Within thought subjects she has been researching Russian and Eastern musical cultures. In 2000 T. Voloshina organised research conference dedicated to M. K. Čiurlionis.

**Rima POVILIONIENĖ** (b. 1975), PhD in 2007 at the Lithuanian Academy of Music and Theatre. Since 2005, a lecturer at the Department of Musicology of the LAMT; since 2008, a researcher at the Institute of Musicology of the LAMT; an assistant editor-in-chief of scientific yearly *Lietuvos muzikologija* (Lithuanian Musicology, 11 volumes published); since 2010, – an editor of the publications at the Lithuanian National Philharmonic. In 2000, she received her MA in piano performing; in 2003, an MA in musicology at the LAMT. She received a grant from the Lithuanian Foundation of Musicians' Support for 1996–1998, and in 2006–2007, a grant from the Lithuanian State Science and Studies Foundation. In 2004, she had an internship at the Institute of Musicology at Leipzig University. In 2002 and 2004, she was awarded a laureate diploma for the best research work at the Lithuanian University Students' Competition (the Lithuanian Academy of Sciences) for her bachelor and master's studies. In 2008, her doctoral thesis was awarded a citation at the Lithuanian Junior Scientists' Competition. In 2011 she is funded by a grant from Lithuanian Ministry of Culture to publish a monograph. She is a member of Lithuanian Composers Union, Musicologist Section. She has published research articles and made presentations at conferences in Lithuania and abroad; investigates the constructive background of music, the meaning of the number as a semantic and compositional means, the development of the music numerology tradition to the 20th century and the structural / semantic investigations of music material. Povilionienė publishes reviews, critiques and articles in the Lithuanian press.



**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.

**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.

**Kalliopi STIGA (PhD)**, born in 1975 in Athens (Greece), studied piano in Conservatory of Athens, and Musicology at the Ionian University of Corfu (Greece), Université de Paris IV-Sorbonne (France) and Université Lumières- Lyon II (France), taking a Diploma, D.E.A. and PhD in “Literature and Arts” respectively. Her PhD thesis is entitled «Mikis Theodorakis: the poet who brought “savant music” and “popular music” together». For her research, she was honored with a prize and a grant from the Gazi-Triantafyllopoulos Foundation in 2002. Since September 1998, she is an established teacher in Greece. She worked in the Department of Musicology in the National and Kapodistrian University of Athens where she taught the courses: “Popular Music: Social and Political Dimensions” and “Music and Migration” and in the Department of Primary Level Education of the Democritus University of Thrace where she taught the course: “Musical Education”. Since 2009, she is member of the IASPM (France). In 2010, she has been qualified as ‘Maître de Conférences’ by the French National Council of Universities (CNU).

She gives often lectures in Greece and abroad, she writes articles in musicological revues and she participates in International Musicological Conferences (Portugal, France, Lithuania, Mexico, Canada, Greece, Serbia, UK, Finland, Poland, Latvia...). Mikis Theodorakis refers to the works of Kalliopi Stiga in his book *Where can I find my soul...? / Music*, Athens, Ed. Livanis, 2002. Her research interests are in the fields of sociology of music and history of Greek contemporary popular music.

**Evangelia KOPSALIDOU** was born in Komotini (Thrace). She is a graduate of the Music Department of the Ionian University. She holds a D. E. A. (Diplôme d’Etudes Approfondies) of the Faculty of Music of the Sorbonne-Paris IV University and she is a PhD candidate. She is teaching “Music Education” at the Educational Department of Democritus University of Thrace. She has attended seminars concerning musicology, music education and baroque music through the world and took part with papers, panels and workshops at Hellenic and International Symposiums of Music and Music Education. She is a pianist and a performer of baroque music for recorder and viola-da-gamba.

**Margarita KATUNYAN**, Doctor of Musicology, professor at the Moscow Conservatoire/University/, 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.

**Peter PURIN** is currently Assistant Professor of Music Theory at Oklahoma Baptist University, in Shawnee, Oklahoma, USA. He teaches classes in music theory and electronic music composition, and is coordinator of music technology. His current research interests include studies in musical theatre, Romantic era music, and Schenkerian analysis. He is also a composer of musical theatre, art song and choral music, and is currently working on his first full-length musical. When not at work, he enjoys spending time with his wife Julie and son, Ezra.

**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 Inga Jankauskienė 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).

Inga Jankauskienė has written articles on Lithuanian music history in Pre-war (1918-1940), Post-war (1940-1970) periods of XXth century and contemporary music. She has written a book *Pagan Avant-Garde: Theoretical aspects of music by Bronius Kutavičius (Pagoniškas 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.

**Achilleas G. CHALDAEAKES**. 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 Polyeleos 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 Perioixima”, 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, encyclopedias 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.

**Anton ROVNER** was born in Moscow, Russia in 1970 and lived in the United States since 1974. He has attended the Juilliard Pre-College Division, studying composition with Andrew Thomas, and then the Juilliard School, regular division, as a student of Milton Babbitt, from where he received a Masters' Degree in 1993. He studied with Charles Wuorinen at Rutgers University, from where he received his PhD in 1998. He received a BMI Award in 1989 and an IREX Grant to study at Moscow Conservatory in 1989–1990. In 1991–1993 he took courses in music theory with Joseph Dubiel at Columbia University. Since 1997 he has been living in Moscow, Russia. His compositions have been performed in New York, Moscow, Paris, Basel, Bucharest, Chisinau, Lvov, Kiev, Bryansk, Nizhni-Novgorod, Kazan and Perm. Among the festivals and concert series where his pieces have been performed are the American Festival of Microtonal Music in New York, the "Composers' Concordance" concert series in New York, the Moscow Forum, Moscow Autumn and Alternativa Festivals in Moscow, the Russian-Swiss "Spectrum" Ensemble in Moscow and Switzerland, the Nicolai Roslavetz and Nahum Gabo Music and Arts Festival in Bryansk, Russia, the International Forum for Young Composers in Kiev, the Contrasts Festival in Lvov and the "Europe-Asia" Contemporary Music Festival in Kazan. His articles on contemporary music, interviews with noteworthy composers and reviews of concerts have been published in such periodicals as "Muzykal'naya Akademiya" in Moscow and "20th Century Music/21st Century Music" and "Ex Tempore" in the United States. He is a member of the Russian Composers' Union, and a faculty member at the Department of Interdisciplinary Specializations for Musicologists at Moscow Conservatory, where he was working on his dissertation on the musical legacy of Sergei Protopopoff.

**Igor VOROBYEV** (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 Kharmis, 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).

**Vangelis KARAFILLIDIS** was born in 1971 in Alexandroupoli, Greece. He graduated the Physics Department of the Aristotle University of Thessaloniki. His thesis was based on artificial neural networks. After studying under Nicolas Astrinidis at the Macedonian Conservatory (Thessaloniki), he received his Piano Diploma with honors and 1st prize voted unanimously. After studying under Alkis Baltas at the Music College (Thessaloniki), he received his Diploma of Composition voted unanimously with honors.

His works have been performed both nationally (in Thessaloniki, Alexandroupoli, Xanthi and Athens) as well as worldwide in Germany (Berlin and Wuppertal), Bulgaria (Sofia), Lithuania (Vilnius) and Romania (Bucharest). He is an official member of the Greek Composers' Union. His compositions served as research paper material in the class "*Introduction to Contemporary Greek Music*" at the Music Department of Aristotle University of Thessaloniki. Some of his works are used as teaching material for piano students. As a pianist, he has performed in concerts in Thessaloniki, Xanthi, Alexandroupoli and other Greek cities.

His compositions have earned him both national and international prizes. For his works "*Variations on a Greek Island Dance*" and "*Micrographies*" he won the 1st and 2nd prize respectively in the first competition for piano composition organized by the House of Education and Arts in the Municipality of Xanthi, Greece in 2000. For his work "*The Darkness of Time*" for String Quartet he received the 3rd composition prize in the 11th international music competition "Music and Earth" which took place in Sofia (Bulgaria) in 2003. The same work was published on CD performed by the "Ars Musica" Quartet (Sofia). In 2010 he received an Honorable Mention Citation for his *Etude* at the "International Composition Competition" organized by the National Academy of Music (Public Educational Charity, State of Colorado) in cooperation with the Conservatories of Neapolis and

Sykies in Thessaloniki, Greece.

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**Luminița GUȚANU** was born in Chișinău, the Republic of Moldova. In 2003, she got a Ph. D. degree in Musical Stylistics at the National University of Music in Bucharest, Romania, with the thesis: “20th-century Opera in Bessarabia”. She also has a Master’s degree in “Conducting of Academic Choirs” at the State University of Arts in Chișinău, after having graduated from the State Institute of Arts in Kishinev, Faculty of Musical Pedagogy (Specialization: Conducting of Academic Choirs). Between 1995 and 1997, Luminița Guțanu benefited from two important scholarships, i.e. the Merit Scholarship of the “Maria Bieșu” Foundation and the “George Enescu” Merit Scholarship.

Since 1996, she has been very actively involved in the fields of teaching, conducting and scientific research. She has been assistant-lecturer at the State University of Arts in Chișinău, University lecturer in Academic Choirs’ Conducting at the “Lucafașul” Academy of Arts in Bucharest, member of the organizational team for the National Symposium of Choral Music in Sinaia, Romania, between 2001 and 2007, organised by the Sound Cultural Foundation (led by Voicu Popescu). As regards her scientific activity, Luminița Guțanu has published a significant number of articles in specialized magazines both from Romania and the Republic of Moldova and abroad. She has participated in numerous national and international conferences in: Moscow (Russia), Republic of Moldova, Bucharest, Brașov, Oradea, Pitești, Alba-Iulia. Published works: Book “Opera in Bessarabia in the 20th century” - ISBN 978-973-7857-67-4, research studies: Choral Music in the Republic of Moldova, published in ICB-Dossier – International Coral Buletin, An analytical overview of the overture of the “Decebal” Opera by Teodor Zgureanu, The importance of choral music in the formation and education of a child’s personality, New perspectives in the development and education of the student as a conductor and future music teacher, The profundity and significance of the states of mind in Nocturne no. 19 by Frederic Chopin.

Currently, she works as a lecturer at the “Spiru Haret” University in Bucharest, second conductor of the “Symbol” Youth and Children’s Choir, associate conductor of the Romanian Patriarchy’s “Nicolae Lungu” Choir, Conductor and founder of the “Ad Libitum” Choral Group (with which she has recorded 3 CDs) and lyrical artist in the renowned “Preludiu” Chamber Choir, conducted by Voicu Enăchescu. With these artistic ensembles, she has participated in numerous choral festivals and competitions, as well as in artistic tours, both in Romania and abroad (Spain, France, Germany, Lithuania, Israel, China, Ireland, Austria, Greece, Italy, Hungary, Bulgaria, the Republic of Moldova, Sweden, the Netherlands).

**Francisco MONTEIRO** started his musical studies as a pupil Helena Costa’s in Oporto, entering later the Music Conservatory where he achieved the Superior Piano Course with honour.

He studied analysis and composition in Porto and Vienna, conducting with Jean-Claude Hartemann and music interpretation with Marie-Françoise Bucquet (Paris).

He is graduated by the Vienna’s Musik Hochschule – concert class of Noel Flores, by the University of Coimbra – M.A. in musicology, and the University of Sheffield – Ph. D. on 20th century music.

His activity as a pianist includes solo and chamber presentations; he’s mainly devoted to the 20th century and to Portuguese music. He took part in the Festivals in Italy, Colombia, Portugal, and made recitals in France, Austria, Italy, Belgium, Germany and the U. K. He recorded the CDs “Exposed on the cliffs of the heart” with solo piano music of Terry Winter Owens, “Lov” – flute, cello and piano trio and several others with Portuguese contemporary music.

He maintains a regular activity as a composer and a researcher (CESEM). He is Professor in the Polytechnic Institute of Porto - Portugal (School of Education).

**Jānis KUDIŅŠ.** Musicologist, Assistant Professor of the Jāzeps Vītols Latvian Academy of Music, head of the Department of Musicology and Scientific Research Centre. He obtained the doctor's degree (PhD) in 2008 (his doctoral work was entitled *The tendency of Neoromanticism in the stylistic development of Latvian symphonic music in the last third of the 20th century*). His major interests in musicology are linked with the issues of Latvian symphonic music, its history and style. He published one monograph and several articles concerning questions of Latvian symphonic music history.

**Svetlana BARKAUSKAS** (b. 1961), musicologist, Dr. of Humanities (musicology). After graduating from the Conservatoire of Odessa in 1984, did the internship (from 1986). Researcher at the Institute of Art, Folklore and Ethnography of the Ukrainian Academy of Science (since 1988). Investigated the cultures of minorities in Ukraine, defended the thesis "Culture of Czech Diaspora in Ukraine". The author of articles on the musical cultures of various ethnic minorities, the methodology and the methods of their musical folklore research. Living in Lithuania since 1992, has been researching and writing on Vytautas Barkauskas' works.

**Rimantas ASTRAUSKAS** (b. 1954) is Assoc. Professor of Ethnomusicology at Lithuanian Academy of Music and Theatre in Vilnius. He graduated from the Lithuanian Conservatoire with M.A. in Musicology in 1978 and completed his Ph.D. at Lithuanian Academy of Music in 1993. After probations in University of Oxford and folklore archives in Copenhagen and Bergen in 1995 he has been lecturing various Ethnomusicology courses and topics at Lithuanian Academy of Music and Theatre. He has been invited as a guest lecturer in the Universities of Copenhagen, Bergen, Tampere, Helsinki, Castellon, London and Edinburgh. He is UNESCO expert of intangible heritage, World Presidium member of the International Organization of Folk Arts, Vice-chairman of the Lithuanian National Committee of ICTM, member of ESEM (2002–2005 CORD member). He is editor of 8 books of selected papers including "Ritual and Music" (1999), "Traditional Culture at the Beginning of the 3rd Millennium" (2001), "Ethnic Relations and Musical Folklore" (2002), "Traditional Music and Research in the Baltic Area" (2005), "M. K. Čiurlionis and the World" (2005–2008). His scholarly interests include theory and history of Ethnomusicology, applied methodologies of research, safeguarding of traditional music and culture, semiotics of music, Lithuanian traditional ritual music, etc.

**Inesa DVUZHYLNAYA** (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 XX-th 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 XX-th century.

**Koncertas / Concert**

**Neatpažinti M. K. Čiurlionio muzikos ciklai**  
***M. K. Čiurlionis' Unidentified Musical Cycles***

100-osioms kompozitoriaus mirties metinėms

2011 m. spalio 20 d. / October 20, 2011  
PIANO.LT koncertų salė / PIANO.LT Concert Hall

**CD Recording**

**Tracks 1-6**

**Neatpažintas muzikos ciklas I / *Unidentified Musical Cycle I***  
[Preljudai; 1901.05.27–1901.06.20; Druskininkai]  
Atl. Rimantas Janeliauskas (world premiere)

**Tracks 7-10**

**Neatpažintas muzikos ciklas IV / *Unidentified Musical Cycle IV***  
[1905.06; Druskininkai]  
Perf. Petras Geniušas

**Tracks 11-15**

**Neatpažintas muzikos ciklas VI / *Unidentified Musical Cycle VI***  
[1906.05–06; Druskininkai]  
Perf. Sergejus Okruško

**Tracks 16-18**

**Neatpažintas muzikos ciklas IX / *Unidentified Musical Cycle IX***  
[1907.07; Druskininkai]  
Perf. Rokas Zubovas (world premiere)

**Tracks 19-21**

**Neatpažintas muzikos ciklas VII / *Unidentified Musical Cycle VII***  
[1906.10.01–02; Druskininkai]  
Perf. Sergejus Okruško

**Tracks 22-24**

**Neatpažintas muzikos ciklas XI / *Unidentified Musical Cycle XI***  
[1908.07–08]  
Perf. Halina Radvilaite

**Tracks 25-32**

**Neatpažintas muzikos ciklas XV / *Unidentified Musical Cycle XV***  
[1909.05.15–21; Druskininkai]  
Perf. Jurgis Karnavičius (world premiere)

**Tracks 33-35**

**Neatpažintas muzikos ciklas XVI / *Unidentified Musical Cycle XVI***  
[1909.11; Peterburgas]  
Perf. Rimantas Janeliauskas (world premiere)

## Neatpažinti M. K. Čiurlionio muzikos ciklai

Pluoštas muzikos fragmentų, kuriuos M. K. Čiurlionis užrašydavo įkvėpimo pagautas, niekada nebuvo laikomas vientisu kūrinio, juolab kad kompozitorius jų neįvardydavo ir neišbaigydavo taip, kaip to reikalavo tradicija. Per visą gyvenimą kompozitorius sukūrė ištisą seriją daugiadalių ciklų. Pirmasis pasaulyje šiuos savaiminius ciklus nustatė, ištyrė ir aprašė prof. dr. Rimantas Janeliauskas.

Savo monografijos „Neatpažinti Mikalojaus Konstantino Čiurlionio muzikos ciklai“ pratarinėje jis rašė: „Neatpažinti (spontaniški – D. K.) muzikos ciklai savo menine verte tiek pat nepranokstami, kaip ir menininko tapybos ciklai. Tai mįslingos meistrystės paslaptys kompozitoriui, konceptualūs sprendimai interpretatoriui, kriterijų testas muzikologui. Iš tiesų neatpažinti ciklai yra iššūkis kiekvienam mėstančiam muzikui. Čiurlionis ne šiaip sau lietuvių muzikos pradininkas. Reikėtų sakyti – genialus tautinės muzikos patronas.“

Iš šešiolikos nustatytų ciklų koncerte bus atliekami aštuoni: keturi ankstyvieji [NC I, IV, VI, VII] ir keturi vėlyvieji [NC IX, XI, XV, XVI].

Prof. dr. Darius Kučinskas

## M. K. Čiurlionis' Unidentified Musical Cycles

A batch of fragments of music, which M. K. Čiurlionis would write under the spell of inspiration, has never been considered an integral work, moreover, that the composer would not entitle and complete them as required by tradition. This is how the entire series of multimovement musical cycles was created throughout the whole of his life. Such spontaneous cycles were first identified, analyzed and described by prof. dr. Rimantas Janeliauskas.

In the foreword of his monograph “Unidentified Musical Cycles of M. K. Čiurlionis” professor wrote: “Unidentified musical cycles are unsurpassable in respect of their artistic excellence just as the artist's cycles of paintings. They are enigmatic mastership secrets for a composer, conceptual solutions for an interpreter and a test of criteria for a musicologist. Indeed, unidentified (spontaneous – D. K.) cycles of music are a challenge facing every intellectual musician. Čiurlionis is not just a forerunner of the Lithuanian music. It is proper to say – the patron of genius of a national music.”

From sixteen discovered cycles eight will be performed in the concert: four early [NC I, IV, VI, VII] and four late [NC IX, XI, XV, XVI] cycles.

Prof. Dr. Darius Kučinskas

## Neatpažintus ciklus sudaro šie kompozitoriaus autografai: *Unidentified cycles include the following autographs of composer:*

NC I DK 57, 59–61, 63, 62  
[VL 184, 185–187, 189, 188]

NC IV DK 182, 180–182  
[VL 268, 266–268]

NC VI DK 236–238, 240, 239  
[VL 294–296, 305, 297]

NC VII DK 242–244  
[VL 300–302]

NC IX DK 250–252  
[VL 306–308]

NC XI DK 282–284  
[VL 304, 318–319]

NC XV DK 314, 316, 318–319, 313, 322–324  
[VL 338, 339, 340–341, 337, 342–344]

NC XVI DK 291, 293, 292  
[VL 325, 345, 328]