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# Pratarmė

Garso ir vaizdo sąveikos supratimą smarkiai veikia kintančios meno praktikos ir teorinės prieigos. Šios sąveikos analizei taikomų konceptų ir kontekstų įvairovę atskleidė 2022 m. spalio 6–8 d. Vilniuje įvykusi Baltijos muzikologų konferencija „Muzika ir vizualinė kultūra: partitūra, scena, ekranas“. Dar iki Richardo Wagnerio ateities muzikos dramos kaip *Gesamtkunstwerk* koncepcijos muzikos ir vizualinių menų ryšiai buvo svarbūs operos meno savivokai, o šiuolaikybėje tapo dažnu žanro virsmų veiksniumi. Lauma Mellėna-Bartkeviča straipsnyje „Operos „Baniuta“ atgimimas: nuo nacionalinio romantizmo iki šiuolaikinio performatyvumo“ analizuoja, kaip „naujasis estetiškas režimas“ pasitelkiamas siekiant dekonstruoti Alfredo Kalninio tautinę operą „Baniuta“ (1920) į socialiai jautrią operą-filmą (2021) ir teatro spektaklį (2022). Publikacijoje „Instrumentinis teatras Ukrainos kompozitorių moterų kūryboje: komunikacijos aspektas“ Olena Berehova nagrinėja kitokį virsmo atvejį: akustinio, vizualinio ir performatyvaus komponentų sąveiką Ukrainos kompozitorių moterų instrumentinėje kūryboje muzikologė apibūdina kaip mažosios instrumentinės operos atvejį. Atlikimo vizualizavimas neatsiejamas nuo šiuolaikinio atlikėjo tapatybės, kurios formavimo strategijas pasitelkdama personos sąvoką narsto Neringa Valuntonytė („Akademinės muzikos atlikėjo scenos personos kūrimas: vizualinė tapatybės išraiška“). Plėtodamas vertimo teorinę prieigą straipsnyje „Negirdimi garsai: vizualinės fantazijos“ Sascia Pellegrini atveria muzikos ir vizualinių menų medijų ryšius Vasilijaus Kandinskio ir Arnoldo Schönbergo darbuose, taip pat su šiais darbais sieja kitų menininkų kūrinius: vertimai „tarp muzikos ir vizualiojo meno medijų, klausos ir regos, akustinių ir vizualinių reiškinių [...] sukuria naujas perspektyvas, nenubraižytus žemėlapius, garsografijas, naujas morfologijas“. Sakartvelų kompozitoriaus Micheilio Šugliašvilio grafinių partitūrų vizualumas grindžiamas jau pokarinio muzikinio avangardo ideologija (Ketevan Chitadze „Micheilis Šugliašvilis – nepažįstamasis iš Sakartvelo avangardo“).

Medijų sąveikos kontekste itin platus kino ir muzikos tyrimų laukas. Straipsnyje „Nebyliojo kino muzika: tarp tarpdiscipliniškumo ir daugiadiscipliniškumo“ Francesco Finocchiaro kritiškai analizuoja nebyliojo kino muzikos tyrimų į kontekstinimą istorinės muzikologijos ir kinotyros lauke. Apeliuodamas į kopernikiškam posūkiui prilygstančią muzikologijos paradigmos kaitą (iš estetinės, paremtos muzikos kūrinių istorija į kontekstualią, prioritetą teikiančią muzikos kultūroms), autorius mano, kad kino, kartu ir nebyliojo, muzika galėtų „būti laikoma istorinės muzikologijos, suprantamos kaip *historia civilis*, intradisciplininiu objektu, t. y. istoriografiniu muzikos „kultūrinio paveldo“ tyrimu“. Rebecca Pericleous pažymi, kad „bet kokia muzika kelia kultūrinių asociacijų, o daugumą šių asociacijų dar labiau kodifikuoja muzikos industrija“. Pasitelkdama disciplinų ribų peržengimo principą, autorė straipsnyje „Asmeninė, tautinė ir kultūrinė atmintis: Benjamino Britteno muzika „Mėnesienos karalystėje“ nagrinėja Britteno muzikos traktuotę Weso Andersono filme „Mėnesienos karalystė“, išskiria Britteno kūrybą ir gyvenimą apimančias ideologines, sociokultūrinės ir semiotines konotacijas ir kartu įvertina šių konotacijų poveikį filmo prasmės kūrimui.

Garsas ir vaizdas yra ne vien meninės raiškos medijos, bet ir atminties saugotojai. Kamilė Rupeikaitė straipsnyje „Muzikos instrumentai 150-ojoje psalmėje: vaizdinių interpretacijų pavyzdžiai nuo tradicinio žydų meno iki Ben Shahno“ išryškina, kaip 150-oje psalmėje minimi muzikos instrumentai, užfiksavę turtingą muzikinę praeitį, buvo interpretuojami žydų diasporos tradiciniame mene ir modernioje kūryboje. Analizuodama archajiško paveldo įprasminimą sušiuolaikintame muzikiniame folklore straipsnyje „„Kaip vėjas pūtė“: liaudies daina šiandieninėje kultūroje kaip tekstas ir pasakojimo būdas“ Eglė Gelažiūtė-Pranevičienė pabrėžia, kad tai naujas kultūrinis tekstas, pasižymintis tam tikru naratyviniu sąmoningumu: „Skirtingų, paprastai nuo kiekvieno kūrėjo gyvenamojo pasaulio priklausančių, jam reikšmingų kultūrinių ženklų sistemų derinimas veikia kaip savosios tapatybės paieška ir praktika, besireiškianti skirtingais lygmenimis: asmeniniu, bendruomeniniu, dvasiniu.“ Heli Reimann kritiškai analizuoja populiarius džiazų draudimų Sovietų Sąjungoje naratyvus ir atskleidžia sovietinio džiazų istoriografijos prieštaras. Muzikologė sklaido įsitvirtinusių mitus apie sovietinės cenzūros išskirtinumą ir argumentuoja, kad su ankstyvuoju džiazu susijusi retorika buvo būdinga ne vien SSRS, bet JAV ir Europai („Džiazų situacija Sovietų Sąjungoje. Antidžiazų retorikos pradžia XX a. trečiajame dešimtmetyje“).

Žurnalas tęsia signifikacijos ir tipologijos sąveikos teorinio ir praktinio diskursų svarstymus. Rachel Becker imasi patikslinti operos fantazijos žanrinius ir recepcijos kontekstus bei straipsnyje „Grįžtant prie operos fantazijos taksonomijos: patikslintas žanras, patikslintas kontekstas“ teigia, kad giliai įsišaknijęs Italijos muzikinėje tradicijoje ir persmelktas virtuozizmo įvaizdžių operos fantazijos žanras reikalauja naujo požiūrio: „Opera fantazija kaip vientisa ir prasminga grupė kūrinių paaiškina tiek žanrą, kuris buvo sumenkintas, tiek ir kultūrinius rezonansus, kurie vis dar daro įtaką muzikos

receptijai ir atlikimui šiandien.“ Małgorzata Grajter aptaria naują požiūrį į mitezės principo raišką muzikoje, komentuo-  
dama muzikos semiotikų išvalgas („Muzika ir mitezė: imitacija paremtų muzikos ženklų tipologijų peržiūra“).

Žurnale spausdinamos recenzijos apie naujas muzikologų monografijas: Balys Vaitkus aptaria 2022 m. pabaigoje  
leidykloje „Springer“ išleistą Girėno Povilionio, Diego Cannizzaro, Rimos Povilionienės kolektyvinį darbą *Vox Humana  
Craftsmanship. Origins, Intersections and Influence on Lithuanian Pipe Organ Building* („*Vox Humana* meistrystė. Kilmė,  
sankirtos ir įtaka Lietuvos vargondirbystei“), kurio centre atsiduria vienintelis vargonų registras subtiliu istoriškai susi-  
klosčiusiu vardu „Žmogaus balsas“ – *Vox humana*. Dariaus Kučinsko recenzija pristato naujausią Danutės Petrauskaitės  
monografiją „Juozas Žilevičius ir jo epocha“ (Vilniaus dailės akademijos leidykla, 2023). Šis leidinys „dar plačiau atveria  
duris į ilgus dešimtmečius ribotą, ignoruotą ir sovietmečiu net draustą lietuvių tautos istorijos pusę – tą kultūrinės rai-  
dos dalį, kuri natūraliai susiformavo ir netrikdomai vystėsi už Atlanto, kuri rėmėsi ir pratęsė tarpukario nepriklausomos  
Lietuvos dvasią“.

Rūta Stanevičiūtė

## Preface

The understanding of the interaction between sound and image is strongly affected by changing art practices and theoretical approaches. The diversity of concepts and contexts employed to analyze this interaction was revealed in the Baltic Musicological Conference “Music and Visual Culture: Score, Stage, Screen,” held in Vilnius from 6 to 8 October 2022. Even before Richard Wagner’s conception of music-drama, the music of the future, as *Gesamkunstwerk*, the relationship between music and the visual arts was important for the self-awareness of the art of opera, while contemporaneously it has become a frequent factor of genre transformations. In her paper “*Baņuta* Resurrected: From National Romanticism to Contemporary Performativity,” Lauma Mellēna-Bartkeviča explores the use of the “new aesthetic regime” to deconstruct Alfred Kalninš’s national opera *Baņuta* (1920) into a socially sensitive opera-film (2021) and theater performance (2022). Meanwhile, Olena Berehova (“Instrumental Theater in Ukrainian Women Composers’ Creativity: The Communication Aspect”) deals with a different case of transformation: she describes the interaction of acoustic, visual, and performative components in the instrumental works of Ukrainian women composers as a case of a small instrumental opera. The visualization of performance is inseparable from the identity of a contemporary performer, whose formation strategies are outlined by Neringa Valuntonytė (“Creating an Academic Musician’s Stage Persona: A Visual Representation of the Performer’s Identity”) using the concept of persona. Expanding on the theoretical approach of translation, in “Sound Unheard: The Visual Phantasmata,” Sascia Pellegrini reveals the relationship between music and visual art mediums, exploring the works of Wassily Kandinsky and Arnold Schönberg and relating them to the works of other artists: the translations “occurring between the mediums of music and visual art, between hearing and sight, between acoustic and visual phenomena [...] generate new perspectives, uncharted maps, soundographies, new morphologies.” The visuality of the graphic scores of Sakartvelian composer Mikheil Shugliashvili was based on the ideology of the post-war musical avant-garde (Ketevan Chitadze’s article “Mikheil Shugliashvili – A Stranger from the Georgian Avant-Garde”).

In the context of media interaction, the field of film and music research is particularly broad. In “Silent Film Music: Between Interdisciplinarity and Multidisciplinarity,” Francesco Finocchiaro critically explores the contextualization of silent film music research in the field of historical musicology and film studies. Referring to the paradigm shift in musicology that has taken a Copernican turn (from an aesthetic one, based on the history of the musical work, to a contextual one, which prioritizes music cultures), Finocchiaro argues that cinematic music, and silent film music along with it, can “be considered an intradisciplinary object for historical musicology understood as *historia civilis*: that is, a historiographical inquiry into music’s ‘cultural heritage.’” Rebecca Pericleous notes that “any music bears cultural associations, and most of these associations have been further codified by the music industry.” In “Personal, National, and Cultural Memory: The Treatment of Benjamin Britten’s Music in Wes Anderson’s *Moonrise Kingdom*,” she applies the principle of crossing disciplinary boundaries to examine the treatment of Britten’s music in Anderson’s film, highlighting the ideological, socio-cultural, and semiotic connotations surrounding Britten’s work and life while simultaneously assessing the impact of these connotations on the film’s meaning making.

Sound and image are not only mediums of artistic expression – they are also preservers of memory. Kamilė Rupeikaitė highlights how the musical instruments referred to in Psalm 150, which record a rich musical past, have been interpreted in the traditional and contemporary art of the Jewish Diaspora (“Musical Instruments in Psalm 150: Examples of Their Visual Interpretation from Traditional Jewish Art to Ben Shahn”). Eglė Gelažiūtė-Pranevičienė, in her analysis of the meaning of archaic heritage in modernized musical folklore (“*How the Wind Was Blowing*: Folksong in Contemporary Culture as Text and Narrative Mode”), stresses that it is a qualitatively new cultural text: “contemporary musical folklore today appears as a new cultural text, characterized by a certain narrative consciousness.” Heli Reimann critically analyzes the popular narratives of jazz bans in the Soviet Union, revealing the contradictions of Soviet jazz historiography. She dispels the persistent myths about the exclusivity of Soviet censorship and argues that the rhetoric associated with early jazz was not only typical of the USSR, but also of the USA and Europe (“The Status of Jazz in the Soviet Union and the Beginning of the Anti-Jazz Rhetoric in the 1920s”).

The journal continues with contemplations on theoretical and practical discourses on the interaction between signification and typology. Rachel Becker sets out to clarify the genre and reception contexts of the opera fantasy (“Re-Approaching a Taxonomy of the Opera Fantasia: A Clarified Genre, A Clarified Context”). She argues that the genre of opera fantasy,

deeply rooted in the Italian musical tradition and pervaded by images of virtuosity, needs a new approach: “opera fantasia as a coherent and meaningful group of works clarifies both a genre that has been consciously stifled and cultural resonances that still impact music reception and performance today.” Małgorzata Grajter examines new approaches to the expression of the mimesis principle in music, commenting on the insights of music semioticians (“Music and Mimesis: Revisiting Typologies of Musical Signs Based on Imitation”).

In the present issue, Balys Vaitkus discusses the collective work “*Vox Humana* Craftsmanship. Origins, Intersections and Influence on Lithuanian Pipe Organ Building” by Girėnas Povilionis, Diego Cannizzaro, and Rima Povilionienė (Springer, 2022), and Darius Kučinskas reviews Danutė Petrauskaitė’s monograph *Juozas Žilevičius ir jo epocha* (Juozas Žilevičius and His Era) (Vilnius Academy of Arts Publishing House, 2023).

*Rūta Stanevičiūtė*

Rachel BECKER

# Re-Approaching a Taxonomy of the Opera Fantasia: A Clarified Genre, A Clarified Context

*Grižtant prie operos fantazijos taksonomijos:  
patikslintas žanras, patikslintas kontekstas*

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## Abstract

To discuss opera fantasias as a corpus situated in a historical and social context – not to mention the ways in which opera fantasias interact with and comment on that context – we must first ask not only “what is an opera fantasia?” but also “how can such a piece be described and categorized?” Many scholars of the opera fantasia have emphasized the blurred boundaries between variation sets and fantasias. However, woodwind fantasias rarely occupy ambiguous positions between variation and fantasia by using a single theme but stepping beyond the category of “theme and variations”; by avoiding virtuosic ornamentation on themes yet altering them; or by including multiple solo instruments.

Often a desire to separate out and describe the “true opera fantasia” (as per Charles Suttoni) pairs with a desire to exceptionalize a single composer while, purposefully or incidentally, denigrating the genre as a whole. Yet carefully considering aspects including variation methods and characteristics, levels of virtuosity, specific titles, and number of operatic themes solidifies the idea of the fantasia as a distinct genre. At the same time, this allows for analysis of cultural reception and placement of these works as a genre beyond individual composer characteristics. For example, the wide range of titles assigned to opera fantasias does not necessarily reflect a wide range of differences in content. Nevertheless, the title “potpourri” can have strongly negative implications, while the title “concerto” can be seen as an attempt at elevating a fantasia into a more established genre. From implications of censorship to attitudes towards woodwind virtuosity to a prolonged Italian focus on vocalità in instrumental music, woodwind opera fantasias in their specifics and as a clarified genre reflect their nineteenth-century Italian context and the often Germanic history of musicological reception between the times of their composition and now.

**Keywords:** woodwinds, virtuosity, opera, fantasia, genre.

## Anotacija

Norėdami aptarti operos fantazijas kaip visumą istoriniame ir socialiniame kontekste, ką jau kalbėti apie operos fantazijų sąveiką su šiuo kontekstu ir apie komentarus jam, pirmiausia turime išsiaiškinti ne tik tai, kas yra operos fantazija, bet ir kaip tokį kūrinį galima apibūdinti ir klasifikuoti. Dauguma operos fantazijų tyrinėtojų pabrėžia, kad variacijų rinkinių ir fantazijų ribos neryškios. Tačiau medinių pučiamųjų instrumentų fantazijos retai užima dviprasmiškas pozicijas tarp variacijų ir fantazijų, nes naudoja vieną temą, bet peržengia temos ir variacijų kategoriją; vengia temų virtuozinių instrumentuotųjų, bet jas perdirba; įtraukia kelis solinius instrumentus.

Dažnai noras išskirti ir aprašyti „tikrąją operos fantaziją“ (pagal Charlesą Suttoni) yra lydimas siekio išskirti vienintelį kompozitorių ir kartu tyčia ar netyčia sumenkinti visą žanrą. Vis dėlto atidžiai išnagrinėjus tokius aspektus kaip variacijų metodai ir ypatybės, virtuoziško lygiai, konkretūs pavadinimai ir operos temų skaičius, fantazijos, kaip atskiro žanro, idėja sustiprėja. Kartu tai leidžia analizuoti šių kūrinių kultūrinę recepciją ir jų kaip žanro išskyrimą, nesiejant su individualių kompozitorių charakteristikomis. Pavyzdžiui, plati operų fantazijoms priskiriamų pavadinimų įvairovė nebūtinai atspindi didelių turinio skirtumus. Vis dėlto pavadinimas „popuri“ gali turėti labai neigiamą konotaciją, o pavadinimas „koncertas“ gali būti vertinamas kaip bandymas fantaziją pakylėti į labiau pripažįstamą žanrą. Nuo cenzūros implikacijų iki požiūrio į pučiamųjų instrumentų virtuoziskumą ir užsitęsusių italų dėmesio instrumentinės muzikos vokalumui, medinių pučiamųjų operų fantazijos savo specifika ir kaip išgrynintas žanras atspindi XIX a. Italijos kontekstą ir dažnai germaniškąją muzikologinės recepcijos istoriją nuo jų sukūrimo laikų iki dabar.

**Reikšminiai žodžiai:** mediniai pučiamieji muzikos instrumentai, virtuoziskumas, opera, fantazija, žanras.

“This is trash music; you must feel ill, this is musical pornography!” In an article in the journal of the International Double Reed Society, oboist Sandro Caldini recounts as such his brother’s reaction to the opera fantasias composed by nineteenth-century Italian composer and oboist Antonio Pasculli. Caldini (responsible for many of the current editions of Pasculli’s music and much of the basic information

we know about him) then explains his own response to this outburst, one familiar to many performers and scholars of the fantasia.

I [Caldini] was very disappointed with his answer and after putting away the score in my library I began thinking about which oboe pieces are really important and why Pasculli’s pieces aren’t beautiful but funny. (Caldini 1994: 39)



Not beautiful but funny: this reflects common twentieth-century opinions of the opera fantasia as well as the opinions of many nineteenth-century critics, particularly those from Germanic traditions.

But whether Pasculli's pieces are beautiful or funny, whether they are therefore "art" or the "emotionally void" virtuosic music that critics have derided, they are important. They reflect the physical possibilities of their instrument, true, but they and their myriad companions also reflect the tastes of audiences and musicians at the time of their composition. Scores of positive reviews, commenting on tasteful alteration of operatic melodies and beautifully skilled musical interpretation of vocal lines, survive in nineteenth-century musical journals. Recent musical and musicological discussion can be particularly vicious about virtuosic instrumental music, particularly that by little-known composers, dismissing it as overly focused on technique or as purely commercial. A twenty-first-century review of a Pasculli CD argues that:

In his operatic fantasias the thematic material is of less importance than the amazing technical demands made on any player [...]. The musical allusions may now be lost, but the technical display remains supreme. (Anderson 2008)

Surely the reviewer of the Pasculli CD contradicts himself by admitting that "the musical allusions may now be lost" (Anderson 2008); if knowing the musical allusions is relevant to a fantasia, this implies both that the pieces are not solely interesting from a technical standpoint and that for Pasculli's audiences the thematic material of fantasias such as his would be known and important. And this is indeed true beyond a doubt.

Flautist Giuseppe Gariboldi is praised for the way in which he "preserves the thoughts of the author" – his reliance on past musical material is crucial – with each theme emerging clearly through "daring" ornamentation and "a flood of notes"; "Nothing is bolder than his passagework, nothing sweeter than his singing."<sup>1</sup> And Ernesto Cavallini is the "Paganini" of the clarinet not because of his brilliant and astonishing technique but because his instrument "sings, animates, lights up; in a word, he 'poetizes' it and makes it produce hitherto unknown effects."<sup>2</sup> In Cavallini we see only one of many comparisons of other instrumentalists to Paganini, but we see an unusual comparison. The association of other instrumentalists to physical, technical Paganinian virtuosity is exceedingly common; less common is the association of Paganini with "poetizing." These comparisons also stretch far past the nineteenth-century. Contemporary references to Pasculli note that he was particularly "modest" about his abilities. Yet Pasculli is often heralded as "the Paganini of the oboe" by modern players. Books, articles, and sheet music refer to him as such, citing his "staggering

virtuosity" and creation of "the illusion of double stopping by setting a slow-moving melody against constant florid motion, reminiscent of Paganini's études" (Burgess and Haynes 2003: 154–156). It is the physical abilities and external trappings of composition that elicit this comparison, and this comparison leads to a flattening of the genre of the opera fantasia, both its reception and the realities of its musical content and compositional approaches.

Further in this text, I return to Paganini in the form of the duology of Paganini and Liszt, our pseudo-fathers of nineteenth-century virtuosity. First, I tackle another duology, one fundamental to the concept of the opera fantasia as a genre and to its positioning in society.

### Clarifying the genre

How did the term "fantasia" come to be associated with the genre of the opera fantasia? The answer involves two separate strands: the development of the virtuosic piece based on an external theme and the changing nature of the term fantasy or fantasia, which has its origins in fifteenth- and sixteenth-century works. In the latter context, "fantasia" emphasized the "free" nature of a composition, its imaginative aspects and, perhaps ironically, its freedom from words (Field 2001). The free and imaginative qualities of the fantasia survive in the opera fantasia, a genre nearly defined in its performances by virtuoso instrumentalist-composers and the free, pseudo-improvisatory alterations of texted melodies during those performances by those musicians. Contemporaneously, however, the term also referred to "parody" works based on themes from polyphonic sacred and secular music, a context much more similar to "fantasia" as later used to describe works based on themes from operas. The history of the fantasia is one of the persistent coexistences of multiple contrasting genres sharing a designating title. In the nineteenth century, this contrast was heightened, the free-form instrumental genre appearing in the Romantic era in the form of the orchestral fantasia – a work of art, both a legitimate alternative to compositions in sonata form and a term redolent of compositional artistry, daring and brilliant – which coexisted with virtuosic but derivative "opera fantasias" (also see Coppola 1998). An 1805 article in the *Allgemeine musikalische Zeitung* described Beethoven's *Eroica* symphony as "really a very extended, daring and wild fantasia"; Beethoven's "fantastical" daring was the key to his genius, a "revelatory" power which was fascinatingly ambiguous to contemporary audiences (Richards 2001: 184–185).<sup>3</sup> But there was a huge disparity between this and the evolving views of the virtuosic opera fantasia. Carl Czerny's slightly disdainful remark that "the majority will be entertained only by the pleasant, familiar tunes [of opera fantasias] and will be sustained in spirit by

piquant and glittering performances” provides a concept in striking opposition to the orchestral fantasia as Beethovenian, “difficult and exceptional” (Richards 2001: 185). Opera fantasias (and potpourris – a closely related genre often differing only in title but occasionally indicating more simplistic alteration of operatic melodies) are pointedly not difficult or exceptional, except for the performer.

Approached from a stylistic angle rather than a semantic one, opera fantasias flowed out of variation sets based on operatic themes, which were popular at the end of the eighteenth century. Virtuoso music flourished in salons and aristocratic parties as well as at public concerts, and the music for these occasions, such as *quatuors brillants*, is another parent of the opera fantasia. The wider genre, including early works by composers such as Louis Spohr (1784–1859), Daniel Steibelt (1765–1823), and Johann Baptist Cramer (1771–1858), then became popular far before the generally assumed 1830s and 1840s.<sup>4</sup> In both his compositions and his writing on music, Louis Spohr demonstrates the dual nature of the fantasia in the late eighteenth and early nineteenth centuries; in contrast to his potpourris, described as light virtuosic works “clearly designed for use at the music parties which were an essential element of any concert tour,” Spohr’s compositional style is also an “ingenious combination of variation and free fantasia,” here referencing the “pure” or non-sonata fantasia (Brown 1984: 27, 50).

### Creating a definition

To discuss opera fantasias as a corpus situated in a historical and social context – not to mention the ways in which opera fantasias interact with and comment on that context – I ask not only “what is an opera fantasia?” but also “how can such a piece be described and categorized?” Definitions of the opera fantasia and of signifying approaches to variation and ornamentation vary widely by necessity, reflecting each author’s primary focus on genre, technique, composer, and/or locale. My own definition, of course, does not escape this. But in bringing together previous definitions and taxonomies of the opera fantasia and related genres and techniques, I aim to focus more precisely on the coherence of the opera fantasia as a distinct genre, the presence of certain techniques above others, commonalities across composers, and the significance of Italianate persistence of the genre.

My primary definition is that an opera fantasia must use multiple themes from only one opera, must include virtuosic variation and/or ornamentation on more than one of those themes, and must feature a single solo instrument. In discussing the development of variation, Elaine Sisman emphasizes blurred distinctions between variation sets “tricked out with all manner of introductions, finales and

virtuoso details” and fantasias, claiming the two genres are “nearly indistinguishable” (Sisman 2001). Past scholarship more generally either emphasizes the fuzziness of the genre or the limited nature of it; see Charles Suttoni’s claim that most fantasias have “very little to do with the dramatic character of the opera” in contrast to Liszt’s “more dramatically cogent choice of thematic material, encapsulating, as it were, the dramaturgical essence of the opera” or Robert Nelson’s lack of distinction between pieces using multiple themes and pieces using one theme (Suttoni 2002; Nelson 1949: 5).

However, my definition reflects the reality of fantasias for woodwind instruments, in which compositions divide strongly into “single theme and variations” and “multiple themes and variations,” the latter, broadly, being fantasias. While they can vary considerably in formal specifics and appear under many different titles, as a genre these fantasias have considerable consistencies in style and format. Woodwind fantasias rarely occupy ambiguous positions at the edges of this definition by using a single theme but stepping beyond the category of “theme and variations”; by avoiding virtuosic ornamentation on themes yet altering them; or by including multiple solo instruments. Despite his valuable contributions to scholarship of the opera fantasia, Suttoni’s work is biased in favor of presenting Liszt as an exceptional composer of fantasias, with a goal of re-establishing only his compositions as worthy of the canon. Examining a large corpus of fantasias reveals that many composers align more with Liszt, by including “dramatically cogent” themes, than with Suttoni’s general definition.

### A taxonomy of variation

As my specific definition of the opera fantasia is at once straightforward and uncommon, it is helpful to explore the opera fantasia through a taxonomy of variation rather than focusing on literal definitions. Indeed, opera fantasias both vary considerably in formal specifics (appearing with sonata-form movements or ritornellos, in tripartite ABA form, or with series of variations) and maintain considerable consistencies in style and format when looked at as a unit. In this context, I am indebted to Nelson’s working through of variation methods and characteristics, to Robert O. Gjerdingen’s discussions of schemata, and to Jim Samson’s and James A. Hepokoski’s approaches to genre (see Nelson 1949; Gjerdingen 1988; Samson 1989; Hepokoski 1989). For those writing on variation forms and techniques, such as Nelson and J. Peter Burkholder, the key dividing line is that between “structural” variation and “free” variation; the first is the more traditional approach to variation, where the theme remains fundamentally similar to its original form, and the second is the late-nineteenth-century approach that includes “use of theme motives or of transformations

of the melodic subject,” as seen in pieces like Strauss’s *Don Quixote* or in Schoenberg’s approach to variation (Nelson 1949: 9). Free variation rarely appears in opera fantasias, in which the emphasis is on an extended, faithfully presented operatic melody – Liszt is, unusually, a possible true exception here. Within structural variation, then, I focus on the distinction between the single-theme variation set and the multiple-theme fantasia. Significant trends in the methods of varying operatic themes within these compositions help to narrow down the field of the opera fantasia.

### Variation sets versus fantasias

Theme and variations can be opera-based works but are not fantasias. Like fantasias, theme and variations on operatic themes were written for every instrument; those for woodwinds include Beethoven’s famous variations on *Là ci darem la mano* for double reed trio, Louis Spohr’s variations on a theme from *Alruna* for clarinet and orchestra, and Giuseppe Giacobelli’s rather less well known *Variazioni per flauto solo sopra un tema della Lucia di Lammermoor*. These pieces were extremely popular, and many Italian woodwind performers who composed fantasias also composed variation sets, but they are out of place in my discussion here. Variation sets share the range of virtuosity present in fantasias, but they lack the compositional connective tissue and, to a large extent, the narrative overtones of true fantasias. It is rare to find an unambiguous theme and variations set – one presenting only a single theme with a series of variations – which uses the title “fantasia” rather than the literal “variations.” However, a slightly ambiguous type of theme and variations that includes a second “andante” theme is also common and sometimes appears under this title. Examples of this include Antonio Torriani’s Op. 4 *Fantasia per Fagotto con Accomp.to di Piano Forte sopra un tema del Pirata* and Ernesto Cavallini’s *Variazioni per Clarinetto sopra un Tema dell’Opera “Elisa e Claudio” del Maestro Mercadanto*. Each briefly presents one operatic theme before moving on to a second theme and a series of explicitly labelled variations on that theme, each new variation with a different marked tempo and presenting a new character. These pieces exist on a continuum between a single theme with variations and a true fantasia, with some pieces using several themes but including a labelled theme and variation section on one of them. Ernesto Cavallini’s *Variazioni per clarinetto sopra motivi dell’opera “L’elisir d’amore,”* for example, presents four themes, one of which is labelled as “tema” and followed by labelled “variazioni” using different methods of ornamentation. “Fantasia” instead signifies a composition that features one or few variations on each of multiple themes rather than many variations on one theme: standard opera fantasias use anywhere from three to eight themes. Those falling within

the upper end of that range are extremely common, and fantasias with ten or more themes by no means unheard of. Even when many themes are used, however, variation will occur throughout a fantasia.

### Approaches to variation and ornamentation within the fantasia

Aside from the number of themes and the general form of the fantasia, are there differences in approaches to variation within a variation set and within a fantasia? Most variation techniques occur in both kinds of compositions, but there are notable characteristics that help to solidify the fantasia as a distinct genre despite the range of forms contained within that genre.

While variation sets frequently include a minor-mode variation, shifting modes either from major to minor or the reverse is very uncommon in opera fantasias. However, the habitual reordering of operatic themes in fantasias so as to end with a triumphant major mode theme is reminiscent of modal shifting. Additionally, themes are commonly transposed in fantasias to facilitate transitions between themes or to navigate the technical challenges (range, switching between auxiliary keys played by the same finger, cross-fingerings) of a given instrument. An example with more virtuosic implications is Paganini’s *Non più mesta: Variazione sul tema “non più mesta accanto al fuoco” dalla “Cenerentola” di Rossini*, in which Paganini uses scordatura tuning. As Rossini wrote “Non più mesta” in the key of E major, there seems no particular reason for Paganini to have set his variations in scordatura E flat rather than in notated D major except as an excuse to show off the technical possibilities available to his instrument. Usually, though, transposition within a fantasia is merely pragmatic.

Variation through ornamentation pervades variation in fantasias, occurring with nearly every theme presented. Levels range from very little ornamentation on any theme, such as in Raffaele Parma’s *Pot-pourri sopra motivi dell’opera Rigoletto di Verdi*, in which he rapidly moves through eight themes with only a small amount of elaboration or ornamentation on each theme; to so much ornamentation that the theme is almost invisible, such as in Giacomo Mori’s semiquaver laden reprise of “Oh! voce! è dessa” in his *Fantasia per oboe sopra melodie della Beatrice Tenda*. The latter is a common approach to ornamentation in fantasias, in which the melody is completely filled in with running semiquavers or demisemiquavers; it typically appears as a kind of contrapuntal variation in which the theme is presented in one voice and the variation in another, frequently occurring in final run-out sections in which the piano has the melody and the solo part plays virtuosic ornamentations on the melody above it. Level of virtuosity impacts both

intended performers and audiences of a performance, as well as potential formal and narrative overtones of a piece. More virtuosic works might be more attractive to an audience while simultaneously inviting a more negative critical reception. However, different kinds of ornamentation must be considered alongside pure difficulty level.

The kinds of ornamentation applied to any given theme of a fantasia can be clearly divided into those derived from the original vocal part and those that emphasize the instrumental nature of the fantasia. Fantasia composers often copy not only articulation or dynamics but also ornamentation directly from the original operatic vocal line. This often, but certainly not always, occurs in situations where that operatic vocal line has a connection to the solo instrument. Beyond this, additional ornamentations are often heavily inspired by vocal techniques for adding graces and divisions.<sup>5</sup> However, composers also almost always include ornamentation that allows for specifically instrumental virtuosic display. Scales and arpeggios are either inserted into the melody line or repeated above a piano melody to demonstrate the range of the instrument and the technical facility of the performer. Another extremely common variety is extended ornamentation in which the solo instrument, as in many famous variations on “Carnival of Venice,” essentially plays both an entire melody and a fast-paced accompaniment. However, composers sometimes insert scalar or arpeggiated flourishes within otherwise straightforward presentations of themes, creating a middle-ground of vocal and instrumental ornamentation. As with pure considerations of difficulty level, these kinds of variation potentially impact performers, audiences, and critics in their reception of a work. Vocal ornamentation serves to connect fantasias to their operatic musical context, while instrumental ornamentation serves to direct attention to the performer and to specific themes. Highlighting the instrumental nature of a fantasia performance also reacts against a historical Italian privileging of voice over instrument. While this might seem to connect the fantasia to Germanic instrumental genres, though, we paradoxically also see instrumental virtuosity portrayed negatively in critical reception, where these distinctions are often ignored.

Given these characteristic uses of themes and variations, I summarize the genre as follows. Though they vary widely in formal specifics, opera fantasias have considerable consistencies in style and format. After a piano introduction, the solo instrument frequently announces itself with a cadenza that is only very loosely, if at all, connected to operatic material; trills and arpeggiated swoops, rather than melodic ornamentation, are common in these cadenzas. Themes appear initially as in their original operatic presentation and are only then ornamented and varied in increasingly complex ways. A composer first adds “vocal” ornamentation – that is, ornamentation either directly copied from the vocal line

in the operatic score or that could plausibly be sung by the operatic performer – to a given melody before repeating the melody with greatly increased and deeply instrumental variations, such as simultaneous presentations of melody and rapid accompaniment figures. Composers tend to alternate slow and fast tempos, and virtuosic variations and cadenzas appear on themes of any tempo. The pieces end triumphantly in a flurry of virtuosic closing material in the major mode, featuring arpeggios and scalar passages and loosely derived from a fast tempo theme. The straightforward presentation of eight or ten themes one after another, with little thought given to connecting or musically expanding them, may be a common perception of the opera fantasia, but it is not the reality.

The seemingly perpetual presence of intricate ornamentation and variation is unsurprising, given the genre’s characteristics, but instances in which the operatic melodies seem nearly obscured by the technical fireworks go far towards explaining some of the negative critiques of virtuosity in works such as these. However, numerous positive reviews survive of even intense virtuosic ornamentation of operatic melodies by Italian musicians and critics. The frequency with which positive descriptions appear reinforces the divide between negative critical opinions of virtuosity and positive opinions of virtuosity held by audiences and many musicians. As the fantasia moved from its early days as virtuosic salon music on composers’ grand tours to its legacy as excessive and unnecessary, critical discussions treat the genre as continually marginal even as fantasias flourished. Treating the genre of the fantasia as distinct and purposeful allows for current performers and scholars to understand composers’ decisions and cultural receptions of these works.

### Identifying the fantasia: Inconsistencies in titling

While laying out a definition of the fantasia may be straightforward, identifying these works outside of performance can be more challenging. Fantasias appear under a wide array of titles – *fantasia*, *souvenir*, *divertimento*, *reminiscenze*, *capriccio*, and *potpourri* – and their full titles are often long and descriptive, including mentions that the melodies or themes are “*trascritte e variate*” or even “*fantasticati*” by the composer of the fantasia. Do these titles reflect meaningful differences in their compositions? Generally, no. Generically identical pieces for a range of instruments arise under the titles listed above as well as *fantaisie*, *paraphrase*, *rondo*, *caprice*, *rimembranze*, and others, often bolstered by adjectival description such as “grand,” “brilliant,” or “concertante.” All levels of difficulty and both vocal and instrumental ornamentation styles appear in all. Kenneth Hamilton describes a nineteenth-century attitude to the genre that implies that titles were not generically significant:

Any type of piece based on an operatic melody could be described as a “fantasia” [...] the expression was soon joined by a host of other titles considerably more fanciful, such as “mélange”, “capriccio”, “souvenir”, and even “hommage”. (Hamilton 1989: 1–2)

Despite this, titles are revealing and significant. Rarely do we know the reasoning behind a composer or publisher’s choice of a specific title, and the choice sometimes seems to contradict the implications of variation intensity or kind as discussed above. However, titles provide a convenient way for critics and scholars to shape the way in which pieces are viewed, and the impact of designating a fantasia “potpourri” or “grand concerto” remains an important piece of the historical legacy of opera fantasias and significantly contributed to contemporary and modern opinions of fantasias as a wider genre.

The term “potpourri” has never implied as serious a composition as the term “fantasia” and it has almost always been linked to the use of pre-existing sources. By the end of the eighteenth century, the potpourri was established as a composition made of a string of pre-existing songs or themes (often operatic in origin, and not always from a single source), sometimes including variations on a theme (Lamb 2001). Potpourris were generally commercial and popular, designed to please audiences who were already familiar with the songs or themes being presented. Of course, fantasias were also meant to be popular and directed at audiences familiar with the operatic material on which they are based. However, many composers wrote potpourris as well as fantasias, and the term is often purposefully used negatively in reference to fantasias by composers such as Liszt. In contrast, being called *concerto* does not suddenly make fantasias such as Pasculli’s concertos respected as serious artistic works or standard in the canon in any way, but there is a difficult-to-prove sense that they are performed more frequently in conservatory oboe recitals than other works by Pasculli – and certainly more than oboe fantasias by other composers. At the same time, François Borne’s fantasy on *Carmen* is surely as canonical for the flute as Pasculli’s “concerto” on *La Favorita* is for the oboe, and the artistic status of Pasculli’s concerto is no higher than Borne’s fantasia; neither holds the concert status of a Mozart concerto or a Handel sonata, and neither is performed as often as a serious work.

Especially in situations where form is flexible, titles are also an important piece of genre construction and indication. Genre is always historically located and localized; “statements about a genre are statements about the genre at a particular stage” (Fowler 1982: 47). Here, the generic norms of the opera fantasia are linked to ways that fantasias became seen not as merely passé but as almost harmful to serious musical development. Lamborn Cock’s “regret” in a nineteenth-century review of *Zampa*, *Fantaisie, pour piano*,

*sur l’Opéra d’Hérold* by Théophile Arènes, that “the superficial musical education of the day should create an extensive demand for such pieces” or Sandro Caldini’s experience with “trash music” and “musical pornography” are merely two examples of the dramatic statements about the worthiness of the fantasia that surface repeatedly from performers, critics, and academics (Cock 1873: 283). Yet genre interpretations doubly move backwards through history. They first establish a genre by linking works throughout time – from an early fantasia on a just-published opera to a late fantasia on an opera from fifty years before – and thus often linking anachronistic characteristics of that genre with individual works. The same interpretations then impose what have come to be the modern connotations of a genre on works in their original context. Taken as a genre, as a corpus, titles reflect the (sometimes unconscious) intentions of the composer, and they also reflect musical conventions and institutions that shape the culture behind their composition and reception. The classification of a work as a fantasia, as with other works that fall into genres deemed low art or popular art or bourgeois art, is enough to “guide” critical attention firmly away from the work, by means of disparaging the genre as a whole.

### Clarifying the context

How, though, does this classification, this guiding, this localizing, this connotative power arise? In a word, virtuosity. Virtuosity, and the complicated history and power of the performer and composer in instrumental music in the nineteenth century.

When discussing instrumental virtuosity and more widely, the connected but contrasting duology of Paganini and Liszt suffuses the history of the opera fantasia entirely. Paganini may have been a virtuoso, but the equally virtuosic Liszt “justified” his fame and career by establishing himself as a serious composer. A telling, though probably unconscious, point is Liszt’s original name for his *Grandes études de Paganini*: the set was first published as *Études d’exécution transcendante d’après Paganini*. Liszt, by composing over Paganini, was transcending him. Like Paganini, Liszt achieved success through novelty as a virtuosic performer of previously unheard ability, but Liszt, as an acceptably serious musician, transcended Paganini’s mere virtuosity. While his status derived from his symphonic writing more than his opera-based works, these latter pieces are still seen as worthy of discussion in a way that other opera fantasias are not.<sup>6</sup>

Liszt’s compositions based on operas, often referred to as “paraphrases” but titled “Réminiscence” or “Grande fantaisie,” “sometimes encapsulate an entire act in a 15-minute concert piece, juxtaposing and combining the themes en route” (Pesce et al. 2001). He moves beyond the mere

presentation of themes to a composition whose art comes from the manner in which he alters and links themes. This concept of “encapsulating” a larger work within a fantasia returns again and again in scholarship of Liszt; however, this is hardly unique to Liszt’s opera fantasias. Instead, it is a common characteristic of the genre. On both macro and small-scale levels, it is vanishingly rare for a fantasia to present its themes in strict operatic order, and fantasias seem to contain purposefully chosen melodic themes – often avoiding “big hits” and focusing on certain plot points – rather than a mere selection of operatic highlights or a random assortment of melodies or a collection of melodies linked by solely by character or key or style. This is true across difficulty levels, instruments, source operas, and means of variation or ornamentation. However, each of these elements can contribute to purposeful compositional effects. The art and alteration inherent in this encapsulation create narrative and “ecphrastic” art in a fantasia.

Nevertheless, if Liszt is seen as the highpoint of the fantasia, the most respectable and canon-worthy of its composer-performers, Paganini is in many ways seen as his opposite. The two are the root of numerous polarized stereotypes of the fantasia and critical responses to the genre. For example, while Liszt’s compositions tend to use several themes, Paganini’s tend towards theme and variation on a single theme and are rarely if ever described as transcending presentation or encapsulating narrative. Yet Paganini has in some ways become the single reference point for the genre of the opera fantasia rather than the variation set. Descriptions of other virtuosos as “the Paganini” of a given instrument abound far beyond those mentioned above, though not all of these comparisons are necessarily flattering even within their technical scope; oboist Baldassare Centroni was most likely compared to Paganini not only because of his playing abilities but also because of his tortured appearance while playing (Burgess and Haynes 2003: 153).<sup>7</sup> This use of Paganini as a point of comparison is a result of both his self-mythologized reputation and the fact that Paganini, active a generation before Liszt, was seen by many as the origin of the true virtuoso, previous contenders for the title like the woodwind Besozzi family notwithstanding. In reception, even Liszt often exists in relation to Paganini. Edward Neill claims:

[Paganini] not only contributed to the history of the violin as its most famous virtuoso but also drew the attention of other Romantic composers, notably Liszt, to the significance of virtuosity as an element in art. (Neill 2001)

And on the occasion of Liszt’s centenary, Gustav Kobbé described Liszt as “the Paganini of the pianoforte, the greatest virtuoso that ever lived”; in the same sentence he describes John Singer Sargent as “the Paganini of the brush” (Kobbé 1911: 7).

Comparison to Paganini creates a frisson of excitement, but in some ways it is less egotistical to claim Paganini as an ancestor than to claim Liszt. This is to claim virtuosity rather than artistry. Many contemporary reviews speak of Paganini’s musicality, the beauty of his playing and compositions, and his expressivity and taste, but many more denounce his playing as fireworks, technicality, and charlatanism. For every claim that “none of the phenomena of his execution appears to be exhibited for the sake of their own display: they appear as means, not ends” (London’s *The Examiner*), there is one (often by a German critic) that claims “that which satisfies the Italian audiences [...] is found to be a series of bewildering tricks” (Louis Spohr’s diary) or that “his compositions [...] are beneath all criticism” (Hamburg’s *Literarische Blätter der Börsen-Halle*) (Pulver 1936: 93, 156, 245).

Where Liszt became a noted pedagogue, proponent of the expressive power of music, and innovator of forms, Paganini published little and taught less. His reputation may have been flashier, but his powers were narrower. In this way, despite common comparisons, Paganini is a poor representative of the virtuoso composer-performer of the opera fantasia, who frequently held a respected teaching position and frequently published virtuosic compositions. But this reflects their respective reputations in critical discourse as the nineteenth century progressed.

The early twentieth century saw a dip in Liszt’s popularity as well as Paganini’s, of course. The view of Romantic music, and of opera fantasias even more so, as flamboyant and excessive continued well into the twentieth century, contributing strongly to musicological avoidance of these pieces and to the rehabilitation of Liszt by portraying his opera fantasias as surpassing, rather than representative of, the genre.

### The decline of the fantasia

During Liszt’s virtuosic career, the purposeful denigration of the fantasia and of virtuosic music in general by large swaths of musical critics, particularly in France and Germany, was then already well in progress. Nineteenth-century French critics, including François-Joseph Fétis and Léon and Marie Escudier, were crucial participants in undermining the position of the opera fantasia in the canon, criticizing fantasias’ blurring of private and public genres, lack of improvisation, and use of “found” rather than original themes as a basis for variations (Levin 2009: 155). In twentieth-century musicology, those defending the fantasia as worthy tend to call upon the “serious” merit of Germanic art music and mention Mozart’s and Beethoven’s variations on opera arias, blurring genres and downplaying virtuosity. For example, Suttoni refers to Mozart’s variations

on Salieri, Paisiello, and Gluck, and Beethoven's on Dittersdorf, Grétry, and Salieri as proto-fantasias (Suttoni 2002). Interestingly, Chopin – whose *Grand Duo Concertant pour Piano et Violoncelle sur des Thèmes de Robert Le Diable* and *Variations on "Là ci darem la mano"* are just as "fantastical" as those by Cramer or Czerny, to whom the Mozart variations are dedicated – is almost never mentioned. Secondary literature also more often discusses composers from early in the nineteenth century and treats their compositions as more serious and worthy of attention; those who followed Liszt seem both overwhelmingly numerous and rarely discussed. This is partially due to record-keeping trends and genuine decline in popularity and performances in Northern Europe, but both this decline in popularity and the lesser emphasis in secondary literature can also be largely attributed to contemporary and modern biases of critics and researchers.

Fantasias did increasingly have to contend with new symphonic genres for legitimacy, with virtuosity remaining an explicit or implicit piece of most criticism by "elite" critics and performers uncomfortable and unhappy with the public views on virtuosity and virtuosos.<sup>8</sup> In this context, the historical flattening of generic characteristics and combination of fantasias and other variation genres makes sense. But this is hardly the full picture of their reception. Descriptions of Italian opera characteristics make clear how deeply parallels run between opera fantasias and nineteenth-century Italy's dominant cultural art form. Beautiful singing, entertaining melodies, a reliance on the familiar over the original (and certainly over the "foreign"), and the use of affective and musical formulas (*partimenti*): given these operatic characteristics, the embrace rather than mere acceptance of the opera fantasia as a genre is hardly shocking. Furthermore, many of the flaws perceived in the fantasia as a genre both contemporaneously and in later years are in fact characteristics that were, if not hallmarks of Italian opera, at least accepted realities of Italian opera composing. While uniformity could be critiqued then, and undeniably has been since, for nineteenth-century Italian opera there was an expectation of predictability in style, and a "certain suspicion" of genius (Wilson 2007: 124–127).<sup>9</sup> Tradition and the norm were paramount, and audiences' taste to a large extent still determined success.

Pier Paolo De Martino's book *Le parafrasi pianistiche verdiane nell'editoria italiana dell'ottocento* lists "poco meno di 3500 titoli di pezzi pianistici sulle opere di Verdi" – just under 3,500 piano "paraphrases" on Verdi operas (De Martino 2003: 47). De Martino draws this number solely from ten Italian publishing houses and from publications dating 1840–1900 (Ibid). In his count, De Martino includes both fully fledged fantasias and theme-and-variations and 4-hand duets like those that I separate from fantasias, but this still marks the scale of this compositional trend in the

middle of the nineteenth century. These Verdian fantasias also appeared alongside continued compositions based on *bel canto* classics by Donizetti, Bellini, and Rossini. In Italy, concerts featuring fantasias and virtuosos remained popular, frequent, advertised, and reviewed through the end of the nineteenth century and beyond. The simultaneous difficulty and accessibility of opera fantasias there forces a reminder of the suffusion of opera in the Italian audience's musical minds, of the importance of reference to the initial opera, and of the importance of beautiful melody, beautiful line, beautiful instrumental singing. Admiration may be required, but it is not mindless admiration of finger technique. Furthermore, reviews highlight both vocal ornamentation and instrumental ornamentation, revealing a contemporary understanding of some of the taxonomical distinctions ignored or misunderstood elsewhere.

But while Italian fantasia reviews remain generally positive even at the end of the nineteenth century, even in these we get hints of a changing tide, and a movement away from the fantasia. Often the negativity is relatively benign; critics remark that concerts are overly long or that pieces have been heard many times before, but that audiences still applauded rapturously. There is a sense of "historical inevitability" in the "triumph of artists over virtuosos" and the rise of "symphonic taste," but the demonization of virtuosity and subsequent lasting decline of virtuosic music – described by Hanslick as "an oversaturated indulgence in sensuality and enthusiasm" – was engineered, not inevitable (Gooley 2006: 76). Below, we see the merging of Northern European critical conceptions of virtuosity and Italian ones, and the way in which the fundamentally Northern European approach to twentieth-century musicology has shaped our twenty-first-century views of the opera fantasia.

In late nineteenth-century Italy, the power of opera came from its expressive powers and its emotional connection to the audience, albeit a connection made specifically through well-crafted vocality. Fantasias tap into the expansive properties of music, both warping opera narratives and expanding excerpts of operatic music into representations of entire operas. Their selection of themes and the varying ways in which those themes are treated virtuosically and melodically are relevant, and their repetitiveness and simplicity of structure and ornamentation mirror the comforting sameness of operas themselves. Of course, a key difference between a fantasia and an opera itself is that the fantasia is based almost entirely on pre-composed music, and thus while this compounds the immediate emotional connection made with the audience of a fantasia it also greatly increases problems of derivativeness. The way in which fantasias are "pre-fabricated" functions on a much larger scale than the way in which operas are. Furthermore, the stereotype of an opera fantasia as moving rapidly through a large number of themes without significant elaboration

or ornamentation on those themes, which are merely presented one after another, with all musicality or “meaning” absent, is true for some compositions. Nevertheless, this reuse of operatic material, and more specifically this precise allegiance to the writing of the opera composer, is praised in contemporary reviews of opera fantasias.

At the same time, fantasias, like performances of opera selections, demonstrate a privileging of the performer over the composer (although this distinction is complicated by the frequent fusion of fantasia performer and fantasia composer). As in piecemeal opera performances, picking out certain arias and scenes from an opera and rearranging them in fantasias can be seen as privileging “event” over “work” (Poriss 2010: 113). This rubs against the increasingly important *Werkkonzept*, and was one primary reason that, as the nineteenth century progressed, public opinions in the north and then in Italy were purposefully manipulated against fantasias.

Sometimes, however, the fantasia’s status as a new work re-asserts itself. Nineteenth-century music journals abound with positive descriptions not only of performer-composers’ playing, but also of their compositions, including fantasias. Flautist Giuseppe Gariboldi, described in the *Gazzetta Musicale di Milano* in March 1862, “presented himself to us as composer and as performer [...]. Gariboldi’s music has all the brightness that characterizes Italian compositions”.<sup>10</sup> It was exactly, though not exclusively, the “valuation of performer personality” that made fantasias so popular during their time. Virtuosity was competitive and performative, with personal triumphs and rivalries narrated in magazines and drawing in audiences.<sup>11</sup> At the same time, virtuosos held concert-goers’ attention by avoiding “abstraction” and instead “drawing on what listeners had seen on stage to present brilliant new sonic pictures” (Weber 2008: 143).

The same François-Joseph Fétis who frequently criticized the fantasia wrote a biography of Paganini, describing him as superior in “original fancy, poetry of execution, and mastery of difficulties” and well suited to “an Italian public, athirst for novelty and originality” (Pulver 1936: 92). Magazines like *Le Pianiste* also ranked new compositions, reviewing a work by Kalkbrenner, for example, in April 1834 as good for the student or “aging virtuoso” (Levin 2009: 196). And Czerny himself believed fantasias should be good entertainment, “pleasant, familiar” and “glittering” (1829) (Czerny 1983: 86).

Hanslick expresses a similar idea with a negative slant in his comments on Clara Schumann, written in 1856:

As a young girl she already stood above the insipid trifles of virtuosity and was one of the first to preach the gospel of the austere German masters. (Hanslick 1963: 48)

We see, then, that fantasias and other virtuosic music suffered in comparison to the ever-rising tide of the Germanic canon in two ways: first, through literal comparison

between fantasias and “serious” compositions, and second, through the comparison of the deification of Beethoven to the cult-like appreciation of virtuosos such as Paganini and Liszt. The first is evident in both contemporary and more recent sources.

Dana Gooley describes this Hanslick-esque framing of virtuosity in comparison to “symphonic values,” which “transformed [virtuosity] from a separate musical value into a hierarchically subordinate position on a single scale of musical value” (Gooley 2006: 105–106). Fantasias therefore could not be equal to symphonies or sonatas or the operas on which they were based, because to “fantasize” a work was to diminish it rather than expand it. Even the usually exceptional Liszt fell afoul here; his fantasia on Meyerbeer’s *Le Prophète*, in which Liszt produced 765 bars of new material from eight bars of Meyerbeer’s theme, was critiqued by a friend as insufficiently original and therefore insignificant (see Hamilton 1996). As with many nineteenth-century musical theories and opinions, these views of fantasias have proven tenacious. In a twentieth-century example of “hierarchically subordinate” virtuosity, Carl Dahlhaus categorized the fantasia under “Trivial Music,” describing it as “competing with art music” (Levin 2009: 161). And Leon Plantinga associates the fantasia with “handiwork” and with the (bourgeois and feminine) commercial, showing the lasting ramifications of nineteenth-century opinions (Ibid: 157).

Virtuosic fantasias further suffered in comparison to “serious” art music by placing a large amount of attention on the performer (the individual) and, in the eyes of their critics, not enough on the original composer or music itself. The philosophical separation of musical content or meaning from the bodied nature of performance led to a valuing of the permanent work over ephemeral performance (for discussions of this see Cvejić 2016 and Leistra-Jones 2013). A fantasia based on themes written by another composer could in some ways never be an authentic expression of artistry, as it seized control of a pre-existing *Werk* created by another (true) artist (see Leistra-Jones 2013: 427–430). However, idolizing performers has been a lasting legacy of virtuosic art music.

As the deification of Beethoven became increasingly overwhelming in the academy, the appreciation of virtuosic performers such as Paganini and Liszt was seen as the bourgeois equivalent; to critics, the key difference was the canonical validity of the object of worship as “the philistinism of the bourgeois public made them susceptible to worshipping false gods” (Kawabata 2012: 18).<sup>12</sup> For this reason, criticism of virtuosity functioned as an “ethical criticism” of the middle class, although it took on “the appearance of disinterested, purely aesthetic responses or comments” (Gooley 2006: 105). Critics were suspicious of popular taste as well as music that tried to appeal to that taste. In a



musical world of limited resources for composers, aligning oneself improperly in the competition between virtuosic popular compositions, which enabled the careers of many composer-performers, and “art music,” which enabled the careers of composers seen as more inspired, was a critical sin.

## Conclusion

In the end, even the cultural power of opera in Italy could not keep the opera fantasia from slowly losing both popularity and standing. For insight into the frustration in providing any comprehensive study of this genre and its development, we need not look any further than De Martino’s introductory essay in *Le parafrasi pianistiche verdiane*. There he describes these pieces as “always neglected because of their lack of value as art music” (“sempre trascurate a causa del loro scarso valore come musica d’arte”), a perhaps counterproductive statement (De Martino 2003: 1). And Sergio Martinotti writes without any apparent irony of the “histrionics” of the virtuosos, who are “generous mediators, great performers but obscure musicians” (Martinotti 1972: 193).<sup>13</sup> The decline of virtuosity has had long-lasting impacts on musicology and the reception of virtuosic music in general and the opera fantasia specifically.

Of course, though Martinotti goes on to make the unlikely claim that “with regard to virtuosity, the history of music in fact stops in the mid-nineteenth century,” virtuosity itself has not disappeared (Ibid: 291).<sup>14</sup> It is only the supportive reception of virtuosity, and the extent to which performance abilities are seen as equal to compositional abilities, that has declined. As Levin writes, “the outrageous public personae, flamboyant performances, and sex appeal of the virtuoso remained intact,” allowing us to draw a line from Paganini or Liszt not only to modern performers like Hillary Hahn, Lang Lang, and Cecilia Bartoli, but also to Elvis and the Beatles, and to Beyoncé, whose own career has been characterized by a tension between composition and performance (Levin 2009: 302).<sup>15</sup> As ever, Paganini and Liszt – their personas, performances, compositions, and receptions – continuously reinsert themselves into discussions of virtuosity by other musicians and for other instruments. And Paganini again serves as a reminder of the increasing tension between music as an act and music as a work, and between Italian and Northern European critical approaches to music. While the doctrine of *Werkkonzept* became increasingly influential, “the valuation of the work and the valuation of performer personality were fundamentally incompatible” (Kawabata 2012: 109–110). Even an approach like that of Fred Maus, who injects performativity into ideas of the work by arguing that “a score is an object; a work, however, is an *experience* of an object,” relies on a more unchanging composition than likely existed for many

(woodwind) virtuosos and their performances of their opera fantasias (Maus 1999: 177). Still, in Italy as well as in Germany and France, in opera as well as in symphonic music, “a text-based aesthetic” and “authorial control and aesthetic purity” became increasingly discussed and increasingly valued as the nineteenth century progressed, to the detriment of the deeply Italian, deeply virtuosic, deeply experiential, deeply contextual genre of the opera fantasia (Poriss 2009: 5). By examining the genre as a legitimate body of taxonomically distinct works and by grappling with the complexity of these works beyond the faux exceptions of Liszt’s fantasias, we as scholars and musicians can not only freshly approach opera fantasias as valuable music but also understand their contemporary and current resonances in musical traditions and societal customs.

Could capriccios (a title that confers its own genre yet was used on fantasias) be “the most insipid and foolish things, the most boring in the world” to an Italian writing a musical dictionary in 1869?<sup>16</sup> To be sure. Could flautist Emanuele Krakamp perform two fantasias as the intermission to a *commedia* in 1852 Genoa?<sup>17</sup> Of course. Did the published eulogy for Antonio Pasculli begin by praising his modesty as a performer (the myth that Pasculli referred to himself as “the Paganini of the oboe” was just that) but lamenting the time “when, with culpable indifference, they see fade the luminous and benevolent stars that illuminated the streets, which inflamed the psyche”?<sup>18</sup> Naturally.

Every setting, every genre, every approach resists flattening. But because of and despite this complexity, approaching the opera fantasia as a coherent and meaningful group of works clarifies both a genre that has been consciously stifled and cultural resonances that still impact music reception and performance today.

## Endnotes

- <sup>1</sup> Original in Italian: Nei pezzi sopra motivi altrui, Gariboldi sa conservare il pensiero dell’autore; in mezzo ad un diluvio di note, il tema emerge sempre chiaro e limpido... Nulla di più ardito de’suoi passi, nulla di più dolce de’suoi canti. ([Anon], “Notizie ...” 1862: 45)
- <sup>2</sup> Original in Italian: [...] lo chiamano il Paganini del clarinetto. Sotto il suo soffio, questo istrumento canta, si anima, si accende; in una parola, egli lo poetizza e gli fa produrre effetti finora ignoti. ([Anon], “Bordeaux” 1852: 227).
- <sup>3</sup> Even as the fantasia was a way to escape the bounds of the sonata, “free fantasia” could be used to mean the “development” of sonata form, emphasizing the juxtaposition, combination, and fragmentation of themes that occurred during that section. See Coppola 1998: 171.
- <sup>4</sup> William Weber traces the fantasia explosion to the 1810s and also discusses the potpourri as a popular genre in eighteenth-century Bordeaux. See Weber 2008; also see Walter Schenkman’s discussion of “well-established antecedents”

- to the opera fantasia in the eighteenth century, such as variations on “popular operatic tunes” by Mozart and Beethoven (Schenkman 1981: 57).
- <sup>5</sup> A good introduction to the variety of divisions and graces that might be added by a vocalist can be found in Robert Toft’s book (Toft 2013).
- <sup>6</sup> See, for example, Kenneth Hamilton’s dissertation (Hamilton 1989) and works on virtuosity such as Susan Bernstein’s *Virtuosity of the Nineteenth Century: Performing Music and Language in Heine, Liszt, and Baudelaire* (1998).
- <sup>7</sup> Other comparisons include Paganini of the flute Johann Sedlatzek and Jules Demersseman; of the double bass Giovanni Bottesini, Domenico Dragonetti, and modern virtuoso Renaud Garcia-Fons; of the clarinet Ernesto Cavallini; of the cello Adrien-François Servais, and of the guitar Pasquale Taraffo.
- <sup>8</sup> Gooley’s dual focus on critics and performers throughout is important: other framings often elide the conscious turn toward “serious” concerts as statements of artistic judgement by performers such as Clara Wieck Schumann. He also writes a great deal on the ways in which critics specifically set out to turn public opinion against virtuosic pieces and performers, artificially diminishing the standing of pieces such as fantasias through (ironically) “repetitive, mechanical rehearsals of phrases such as ‘excessive ornament’ and ‘superficial virtuosity’” (Gooley 2006: 76–77). Gooley’s *The Virtuoso Liszt* further addresses these issues, pointing to anti-virtuosity articles in *Neue Zeitschrift für Musik* and the Paris *Revue et gazette musicale* as well as to Liszt’s rebuttal *De la situation des artistes*.
- <sup>9</sup> And let us not forget the member of management at the Teatro alla Scala who in 1836 wrote that a certain Rossini opera was being reproduced “in its original form” because “Rossini’s genius must be respected in every way possible” (Gossett 2006: 212–213).
- <sup>10</sup> Original in Italian: Gariboldi si presentava dinanzi a noi come compositore e come esecutore. ... La musica di Gariboldi ha tutto lo splendore che caratterizza le composizioni italiane; il colorito, la spontaneità, l’entusiasmo vi abbondano. [Anon] 1862: 45.
- <sup>11</sup> The Italian debate between the Briccialdi and Boehm flutes, discussed in Chapter 2, though not directly a competition between virtuosic players, certainly drew upon competing displays of virtuosity via various flute key systems.
- <sup>12</sup> See also Gay 1996: 23.
- <sup>13</sup> “gli istrionismi difforni dei virtuosi ... i generosi mediatori, grandi esecutori ma musicisti oscuri.”
- <sup>14</sup> “Inoltre, il virtuosismo è una situazione limite, che si determina nell’800 e perdura oltre i confini del secolo come elemento degradato e come fenomeno deterioro di Kitsch, ma di per sé non cresce nei valori dell’arte: nei confronti del virtuosismo la storia della musica si ferma infatta a metà Ottocento.”
- <sup>15</sup> Reception of Beyoncé’s *Lemonade*, while acknowledging the “129 credited musicians, producers and composers,” speaks of the performer as nearly the sole artistic voice; the strength of her persona means that she is able to embody the work as a whole, functioning as creator as well as performer (see, for example, Perrott et al. 2016).
- <sup>16</sup> See, for example, Barberi’s description in the *Dizionario enciclopedico universale dei termini tecnici della musica antica e moderna dai greci fino a noi*: Capriccio – le cose più insipide e sciocche, e le più noiose del mondo. (Barberi 1869: 277)
- <sup>17</sup> Based on the 1852 record in Italian newspaper: Il valente flautist-compositore [...] eseguendo fra gli atti d’una commedia due grandi suoi pezzi di concerto con accompagnamento d’orchestra. [...] I pezzi trascelti dal Krakamp erano fra i migliori non solo ma anche fra i più difficili del suo repertorio, perciò non è a dire qual profluvio di note sgorgasse dal suo strumento in un colle più deliziose melodie di *Norma*, nonché della simpatico canzone siciliana della *Luisella* [...]. (G. 1852: 175–176)
- <sup>18</sup> Original statement in Italian: Altrettanto riprovevole, e disgustosa, e ributtante, è però la irricoscenza degli uomini verso cotesti loro grandi benefattori; ... quando con colposa indifferenza vedono tramontare gli astri luminosi e benefici che ne illuminarono le vie, che ne infiammarono la psiche! (Gentile 1924: 5)

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## Santrauka

Operos fantazijos, kaip žanro, istorijai ir dabartinei recepcijai didelę įtaką padarė XIX a. vokiečių ir prancūzų kritikai. Ir virtuozistikumo nuosmukis, ir *Werkkonzept* iškilimas kirtosi su operos fantazijos populiarumu, ypač Italijoje. Straipsnyje pirmiausia klausama ne tik tai, kas yra operos fantazija, bet ir kaip tokį kūrinį galima apibūdinti ir kategorizuoti. Nors apibrėžimuose dažnai akcentuojama, kad variacijų rinkinių ir fantazijų ribos neryškios, operų fantazijos turi nemažai bendrų bruožų, kurie jas skiria nuo variacijų rinkinių. Remiantis medinių pučiamųjų instrumentų operų fantazijų pavyzdžiais, straipsnyje parodoma, kad fantazijos retai užima dviprasmišką poziciją tarp variacijos ir fantazijos, nes naudoja vieną temą, bet peržengia temos ir variacijų kategoriją; vengia temų virtuozinių instrumentuočių, bet jas perdirba; įtraukia kelis solinius instrumentus.

Fantazijos kaip atskiro žanro idėjos įtvirtinimas leidžia analizuoti šių kūrinių kultūrinę recepciją ir jų kaip žanro išskyrimą, nesiejant su individualių kompozitorių charakteristikomis. Pavyzdžiui, plati operų fantazijoms priskiriamų pavadinimų įvairovė nebūtinai atspindi didelių turinio skirtumus. Vis dėlto pavadinimas „popuri“ gali implikuoti neigiamą reikšmę, o pavadinimas „koncertas“ gali būti vertinamas kaip bandymas fantaziją pakylėti į aukštesnį lygmenį. Straipsnyje parodoma, kaip Lisztas ir Paganinis

tapo operos fantazijos žanro atstovais: Paganinis – tipišku, o Lisztas – išskirtiniu kompozitoriumi. Nepaisant to, operos fantazijos labiau atitinka Liszto, o ne Paganinio prieigą. Dėmesys Paganiniui atspindėjo neigiamą kritikų nuomonę apie šį žanrą ir leido jiems žvelgti į šiam žanrui priklausančius kūrinius kaip pernelyg supaprastintus, neturinčius autorių intencijų ar meninės vertės. Toks požiūris į fantazijas, priešingai nei XIX a. itališkame kontekste, vis dar daro įtaką šių kūrinių recepcijai.

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Lauma MELLĒNA-BARTKEVIČA

# *Baņuta* Resurrected: From National Romanticism to Contemporary Performativity

*Operos „Baniuta“ atgimimas: nuo nacionalinio romantizmo iki šiuolaikinio performatyvumo*

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## Abstract

*Baņuta* is a contemporary Latvian opera-film and music theater production based on the Latvian opera *Baņuta* (1920) by Alfrēds Kalniņš. This opera has not been staged in the new millennium due to its challenging status of the pearl of national romanticism and the first national Latvian opera. Before the centenary of *Baņuta*, an international team of Latvian and German artists came up with the research-based idea to create a contemporary music theater production. Using deconstruction as a method, they restructured the score and libretto, extending the borders of genre, style, and perception, offering a new aesthetic regime for *Baņuta*. Due to the Covid-19 restrictions for travelling and gathering in 2020, the first artistic result of the project was an opera-film in 2021, followed by a live music theater production performed in Riga and Berlin in 2022. Focusing on such themes as women in war, violence, traumatic experience, and otherness, the application of the contemporary performative strategies gives *Baņuta* a new level of relevance. The article offers insight in the artistic strategies or “new aesthetic regime” applied in *Baņuta*, analyzing the unprecedented case of transforming an opera of national romanticism in a contemporary opera-film and music theater production in the light of interart theory.

**Keywords:** *Baņuta*, Latvian opera, contemporary music theater, opera-film, deconstruction, interart aesthetics.

## Anotacija

„Baniuta“, šiuolaikinė latvių opera-filmas ir muzikinio teatro spektaklis, buvo sukurta pagal Alfredo Kalninio tautinę operą „Baniuta“ (1920). Naujajame tūkstantmetyje ši opera nebuvo statoma dėl sudėtingo „nacionalinio romantizmo perlo“ ir pirmosios tautinės latvių operos statuso. Artėjant „Baniutos“ šimtmečiui tarptautinė latvių ir vokiečių menininkų komanda pasiūlė moksliniais tyrimais grįstą idėją – sukurti šiuolaikinį muzikinio teatro pastatymą. Pasitelkę dekonstrukcijos metodą, jie pertvarkė partitūrą ir libretą, praplėtė žanro, stiliaus ir suvokimo ribas ir pasiūlė naują estetinį „Baniutos“ variantą. Dėl COVID-19 apribojimų kelionėms ir susibūrimams 2020-aisiais pirmuoju projekto meniniu rezultatu 2021 m. tapo opera-filmas, po kurio 2022 m. Rygoje ir Berlyne parodytas gyvas muzikinio teatro spektaklis. Tokios temos kaip moterys kare, smurtas, trauminė patirtis ir kitioniškas šiuolaikinių performatyviųjų strategijų taikymas pakelia „Baniutą“ į naują aktualumo lygmenį. Straipsnyje siūlomos įžvalgos, susijusios su „Baniutoje“ taikomomis meninėmis strategijomis, arba „naujuoju estetiniu režimu“, analizuojant beprecedentį nacionalinio romantizmo operos transformavimo į šiuolaikinį operos-filmo ir muzikinio teatro spektaklio pastatymo atvejį tarpmeninės (*interart*) teorijos kontekste.

**Reikšminiai žodžiai:** „Baniuta“, latvių opera, šiuolaikinis muzikinis teatras, opera-filmas, dekonstrukcija, tarpmeninė estetika.

## Introduction

Standing on a crossroads between Russian and German political and cultural influences, since the first Latvian opera troupe founded by Pāvuls Jurjāns in 1912, opera has been one of the cultural cornerstones leading to the national state and professional art in Latvia. The striving to put the representations of Latvian national identity on the opera stage appeared long before the proclamation of a national state, and even before the first Latvian opera troupe, when the libretto competition for a national opera was announced in 1903. The competition was organized by the Riga Latvian Society and aimed to build a national culture through professional art examples that would reflect history, traditions, and national characteristics within

the framework of “high culture.” As an institution, the Latvian National Opera was a Latvian cultural pillar both institutionally and artistically during the first Republic (1918–1939), two world wars, and the following Soviet occupation (1940–1991). Some Latvian original operas – *Baņuta* by Alfrēds Kalniņš, *Fire and Night* by Jānis Medīņš in the early 1920s – marked the endeavor to put Latvian national music and drama onto the level of European elite culture at least locally. The opera *Baņuta* has a notable performance history throughout the twentieth century and the Soviet occupation as a representation of Latvian national culture witnessed in its score and production aesthetics. However, in the late twentieth century with the National Revival, the interest in *Baņuta* (and opera as a genre generally – L.M.B.) faded, and no productions

were staged between 1979 and 1999 (in 1995, for the opening of the Latvian National Opera after the capital repair work, *Fire and Night* by Jānis Mediņš was staged instead) as well as between 1999 and the early 2020s. This can be explained by the limitations of representation attributed to *Baņuta* previously and the lack of ideas about how to deal with a musical drama written in the Wagnerian tradition combined with Russian epic national opera features (emphasizing the importance of choir, typical scenes of folk celebrations accompanied by folk songs and dances, etc.) in the context of the contemporary performing arts. In 2020, due to the centenary of the so-called “first Latvian opera” *Baņuta*, the discussion about whether this opera is relevant for today’s audience was raised among musicians and academics. In order to celebrate the centenary of national opera as a genre, instead of *Baņuta*, the Latvian National Opera chose to stage *Hamlet* (1936) by Jānis Kalniņš (the son of the composer of *Baņuta*), which is more modernistic musically. However, *Baņuta* was resurrected in two inter-related contemporary art projects – an opera-film (2021) and a music theater production (2022) implemented by the same producer group consisting of Latvian and German partners (*Story Hub, biedriba Sansusi, Hauen & Stechen*). The article focuses on these two projects, which proved to be able to transfer *Baņuta* from national romanticism to contemporary performativity through deconstruction, transgression, and a post-operatic approach to the source; working with score, stage, and screen simultaneously; and providing new perception contexts to the audience and methodological challenges for the research. Today, the new interpretation of *Baņuta* is a perfect case study for problematizing the theoretical instruments for analysis of the contemporary performing arts and re-contextualization of well-known classics of any genre.

### One title, two formats, several analyzing perspectives

The increasing proportion of interdisciplinarity in musical genres of performing arts leads to the conclusion that the analysis of particular cases (productions) each time proves that the audience in most cases deals with a unique combination of elements in every single new example. *Baņuta* is a case that grows out of a classical opera with its own story that includes a purposefully constructed libretto, music influenced by national romanticism, choir culture, and the classical opera tradition, goes through the representational phase, and transforms into a new interpretation extending the former limitations (also those of the representation itself) into new formats and interactions among the involved parties (producers, performers, and audience). This article deals with two similar, but not identical, versions of *Baņuta*:

1) The opera-film *Baņuta* (2021), screened at the Riga IFF film festival;

2) The interactive music theater production *Baņuta*, performed twice in Riga in the contemporary art space Tu jau zini kur and four times in Berlin’s Theater im Delphi (2022).

Initially, the idea was to make a brand new contemporary and interactive music theater production of *Baņuta*. The idea originated with the dramaturg Evarts Melnalksnis, an enthusiast of contemporary music theater and other performing arts, and the music theater company *Hauen and Stechen* and stage director Franziska Kronfoth from Germany. However, after the research period, when the stage director was familiarized with the opera and its performance history as well as different contexts of Latvian culture, the Covid-19 restrictions of travelling and gathering in 2020 led to the mediatized distance co-working methods. The exchange of pre-recorded videos and sharing of ideas on Zoom in order to discuss the artistic approach and build the storyline of *Baņuta* later grew into the material for a film of 154 minutes. It was premiered in November 2021, a year before the music theater production was presented to the audience.

Historically, opera-films have followed stage productions aimed to reach broader audience and take advantage of new technologies of the time. Since the 1960s, the legendary stage director Franco Zeffirelli turned to opera-films that form a notable part of his artistic legacy with *La Bohème* (1967), *Pagliacci* (1982), and *La Traviata* (1982), to mention just a few. Today, this format typically refers to popular culture, if we think, for instance, about the uncountable screen versions of *The Phantom of the Opera* or similar titles. The opera-film *Baņuta*, though, emerged as a product of the Covid-19 time, re-orienting the artistic strategies towards a screen-based result or “the first ever Latvian opera-film” and complying with the task to mark the centenary of *Baņuta* and open a new page in the interpretation of Kalniņš’s opera. The production followed in summer 2022 in Riga (two performances) and early September in Berlin’s Theater im Delphi (five performances).

Playing with score, stage, and screen in *Baņuta* raises the discussion about the understanding of the notion of music(al) theater in the context of the second decade of the twenty-first century. In English, musical theater traditionally means a musical or musical comedy that is a theatrical production characteristically sentimental and amusing in nature, with a relatively simple plot, consisting of music, dance, and dialogues (Britannica, T. Editors of Encyclopaedia 2023; Sadie, Tyrell (eds.) 2001). In other words, it means a dramatic production combining acting, singing, and dancing to tell a story. The proportions of elements are variable both in the historical genres (operetta, musicals, vaudeville, opera, and other) and in contemporary productions. Music theater, in turn, derives from German term *Musiktheater*

and refers to productions in which spectacle and dramatic impact are emphasized over purely musical factors, leading back to the tradition established in the 1960s and 1970s by such composers as Pierre Boulez, Karlheinz Stockhausen, György Ligeti, Luciano Berio, Mauricio Kagel, and others (Sadie, Tyrell (eds.) 2001), meanwhile Walter Felsenstein and his students Götz Friedrich, Harry Kupfer, and Christoph Martahler (see further) among stage directors must be mentioned in the context of the contemporary productions of classical operas.

Today, the increased theatricality and predominant visual elements in productions necessitate combining definitions and methods when dealing with the contemporary music theater, opera, and opera-film, which is the case of *Baņuta*. French theater theorist Patrice Pavis in the revised *Dictionary of Theatre* (2015) demonstrates the changes and uncertainties often observed in scenes. In many definitions even the style of expression points out the floating meaning of the term because often the phenomenon is described by excluding previous definitions as outdated in comparison to the actual situation today. According to Pavis, apart from stage music (*musique de scène*), opera, or musical theater (*théâtre musical*), the relationship between music and theater is complicated and conflicting:

The relationship between music and scene currently are changing, they do not serve each other, keeping their own autonomy instead, which makes benefit both of the disciplines. Music is not a servant or accompaniment to the stage action. This is not the case of the Romantic opera, where the music eats up the text and theatricality. The role of complementarity of the elements is constantly increasing, uncovering the musicality of the texts and the theatricality of the music. (Pavis 2015: 224–225)

It is more complicated than cinema, where each of the elements is created separately, and, nevertheless, the visual and audial parts work together. Today, says Pavis, the theory of stage music tends to claim that visual and audial perception are fully integrated and cannot be separated anymore (Pavis 2015: 225).

Pavis calls opera *théâtre d'excellence* that unites the "pathos of music and prestige of stage that are complemented by the systematic approach of directing that deliberates opera from the status of slave of the music and extends the borders of necessary and important skills of opera singers and achieves balance between voice and acting" (Pavis 1999: 226). In addition, Pavis questions "the operatization of theater" (*opérisation du théâtre*), meaning the integration of visuality and musicality (text and music) in order to address audiences simultaneously in several channels of perception. In addition, he emphasizes that music theatre still is a vast field, where all possible relationship models of performing arts and music material are explored:

This contemporary form of music theatre (to be distinguished from opera, operetta and musical comedy) endeavours to bring together text, music and visual staging without integrating them, merging them or reducing them to a common denominator (as in Wagnerian opera) and without distancing them from the another (as in the didactic operas of Kurt Weil and Bertolt Brecht). [...] The genre took hold during the 1950s, when composers such as Schnebel, Kagel and Stockhausen viewed their concerts as theatrical performances rather than renderings of a score or libretto. (Pavis 1999: 227)

In the case of opera as a genre, the integrity of the elements such as music and text as well as the order of the musical numbers is seldom questioned. In the relatively recent history of theater, there are few examples of the deconstruction of an opera, mostly related to particular individuals in the performing arts, for example, Christoph Martahler. Some of Martahler's works (*Big words anthem. An Impromptu for choir, orchestra, six important men and stowaway* (1885), *Faust Square Root of 1+2/Goethes Faust. Wurzel aus 1+2* [1993]) were even signed not "directed by Christoph Martahler," but "desorganized by Christoph Martahler" (Zieda 2011: 266). In the case of *Baņuta*, the main creative strategy of Latvian dramaturg Evarts Melnalksnis and German stage director Franziska Kronfoth is deconstruction. However, the deconstruction is implemented through a historically informed approach, researching the contexts and narratives and integrating them in the new artistic conception. And "desorganization" of the elements of an existing opera and integration of the discourses around it in the content is a conscious approach aimed to question the existing perception of the "national opera" and offer a new, extended, and humorous perspective via increased performativity. Performativity in this particular case applies to the new aesthetic regime both of the film and the music theater production. The mentioned "aesthetic regime" is the term used by French philosopher Jacques Rancière (Rancière 2011: 10), and for *Baņuta* it means the opening of new horizons of the representation previously limited by the "national romanticism" concept attributed to the style and social function of this opera historically. However, the new aesthetic regime does not liberate the art from the representation; rather, it liberates the representation itself from its previous limitations (Gubenko 2020: 47). Therefore, in opera-film and later music theater production, the audience deals with an intertextual collage that extends the contents of the source – the opera *Baņuta* by Alfrēds Kalniņš, its score and libretto, respectively – and goes beyond the stereotypical perception of this opera as an example of representative "national romanticism."

The new aesthetic regime of *Baņuta* reflects the blurring boundaries between traditional art disciplines and genres, such as music, theater, film, performance, opera, concert, or collective ritual practices, such as wedding, funeral,

Midsummer celebration. The interdisciplinary nature of the contemporary artworks is one of the main challenges of the researchers in terms of applied methodologies. German theater scholar Erika Fischer-Lichte writes:

The last decades, however, we have seen a tendency to blur the line between these traditional art disciplines based on fundamental new developments within the arts. [...] the increasing dissolution of boundaries between different art forms, i.e. between film, theatre, dance, performance, visual arts, music and literature; and, second, the aestheticization of everyday life, i.e. the fusion of art and non-art in such fields as politics, the economy, new media, sports, religion and everyday practices. Both tendencies transform art studies with regard to their respective subjects of research and challenge their methodology as well as their theoretical approaches. (Fischer-Lichte 2016: 12)

Referring to Fischer-Lichte, I would suggest that in the case of *Baņuta*, the new aesthetic regime corresponds to interart aesthetics and three related key notions: hybridity, intermediality and performativity (Fischer-Lichte 2016: 14). In *Baņuta*, all elements meld into a synergy enabling a unique aesthetic experience incomparable to ordinary film or ordinary opera production. The original opera and different contexts related to its history serve as a fundament for a new interpretation of *Baņuta* in terms of content and form commented on in detail further.

### Libretto – script

As mentioned before, the libretto of the opera *Baņuta* dates back to 1903. This is one of the cases in opera history when the libretto was created long before the music but for an eventual Latvian opera based on ancient Baltic (Latvian and/or Lithuanian) history according to the regulation of the competition organized by the Riga Latvian Society. Structurally, opera has four acts with a rather classical division of dramatic turns and twists in the style of nineteenth-century melodramas. The first act reveals the wedding celebration of prince Daumants and Baņuta, a stranger brought along from the war. The act ends with the arrival of Vižuts, who seeks revenge for his sister Jargala (from the text of the aria of Daumants, we discover that it was him who raped a young woman called Jargala and left her dying in the woods), and Daumants is killed. In the second act, the old king Valgudis accuses Baņuta of bringing bad luck to the tribe and orders her to be burned with Daumants's dead body. When the sign "from above" is given (a shield of Daumants falls), Baņuta is liberated under the oath to find and kill the murderer. The third act represents a typical mass scene – a Midsummer celebration with a choir singing and dancing. The highest priest of the tribe releases Baņuta

from the oath for the shortest night of the year (an element of carnival), and Baņuta meets Vižuts and they fall in love. After they spend the night together, the lovers uncover their identities, and it turns out that Baņuta is obliged to kill Vižuts. The opera in its initial version ends with a double suicide – first Vižuts stabs himself with Baņuta's dagger, and she decides to follow him.

In the course of time, the libretto of *Baņuta* has been subject to changes and even censored. The history of the libretto of *Baņuta* and its narrative in the lights of reflection of ancient history on stage is extensively analyzed in a recent article by Latvian musicologist Jānis Kudiņš (Kudiņš 2019). The research proves that the content of *Baņuta* was modified several times to some extent; however, the main and the most important transformation concerns the tragic finale, which is turned into a "happy end" in 1941 following the demands of the new Soviet rule and during the preparation of the new production for the Art Decade in Moscow. However, a few minor changes were also introduced in 1937 (cutting out "Lithuania" used as synonym for "Latvia" in the text, re-working the instrumentation, and adding the love duet; 2<sup>nd</sup> edition of *Baņuta*), and the so-called "optimistic" finale, where the people release Baņuta from her oath and let love triumph, marks an unprecedented case in opera history as well as breaks the traditional structure of the libretto and score. Today, probably, we would rather easily accept that, for instance, Radames and Aida manage to escape from their dark grave or Romeo and Juliet happily flee from Italy to Thailand; however, these examples help us to understand the radical intervention in the traditional opera model. Jānis Kudiņš writes:

[...] it marked a major dissonance with the overall libretto structure and its references to the romanticized ancient Baltic mythology. (Kudiņš 2019: 123)

On the other hand, the legitimated two finales give the privilege to future interpretations of this opera to choose one or another version or create a new one based on the precedent. In the twentieth century, *Baņuta* has been staged seven times (1920, 1937, 1941, 1953, 1968, 1979, and 1999) and the tragic finale after 1941 was played only once (1979). Despite the censorship and "official approval" issues and obvious utterances of decorative "national characteristics" manifested under Soviet rule, *Baņuta* kept the status of the "first Latvian opera" for a century. In 1999, both finales were presented to audiences. The optimistic one was played in the open-air production held on August 2 in Zosēni Parish (a village in the region where the librettist Artūrs Krūmiņš was born) with the participation of local choirs, folk dance collectives, and folklore groups reaching in total 400 performers. The tragic finale was represented in the following concert-performance at the Latvian National opera on September 17 of the same year. In the context of



performance and research, the discourse of *Baņuta* was somewhat frozen from 1999 until 2019, when the approaching centenary of the opera activated the discussion about how to deal with this legacy and its representational status in the twenty-first century. First, Jānis Kudiņš specified the status of “first Latvian opera” (still present in his article published in *Ars et Praxis*, see Kudiņš 2014), introducing a notable correction – actually, *Baņuta* is the first completed and staged opera in the Latvian language (Kudiņš 2019: 111) as there were other operas composed in the current territory of Latvia, by Latvian-born composers, but the librettos were in German. Secondly, Kudiņš asks a question that was on the agenda of conductors and musicians since 1999:

Is the opera *Baņuta* now just a historical fact? What is the authentic version of its libretto nowadays? It is probably not possible to answer now, as we have not had any new staging of the opera. However, the opera itself, its libretto and encoded layered historical narrative in its dramaturgy are potentially intriguing elements for the creation of the new staging. (Kudiņš 2019: 125)

The answer to this question came in the form of the opera-film (2021) and music theater production (2022), where the opera *Baņuta* is a source and platform for a new, interdisciplinary artwork in the coordinates of film and music theater aesthetics. According to Evarts Melnalksnis, one of the driving forces for building the new story of *Baņuta*, was the conceptualization of the violent deed of Daumants

completed during the war towards Jargala – a character barely mentioned in the libretto – and *Baņuta*, another female stranger in the community, who is forced to revenge the murder of a rapist she just married (!). This brings in a new perspective never associated with this opera before – women in war, traumatic experiences, violence, vengeance, otherness, and similar themes opening the libretto in light of feminism and post-colonialism from the viewpoint of the twenty-first century (Melnalksnis 2021). For the script of the new production, the creative team used the following sources: the orchestra score of the opera, a piano score with the translations of the texts in four languages (English, German, Russian and French), and a full libretto and solo songs by the composer Alfrēds Kalniņš.

The script was developed after thorough exploration of the content, contexts, and production history of the opera, including the use of *Baņuta* in the context of power representation. In addition, a few new elements were used to emphasize the chosen perspective: the documentary evidence of woman-partisans *Daughters of Forest* collected by folklorist Sanita Reinsone, texts from the novel *The Unwomanly Face of War* by Belorussian writer Svetlana Aleksievich, poetry by Inga Gaile, songs by Alfrēds Kalniņš, and Latvian folklore (ancient wedding and funeral rituals, traditional Midsummer songs, etc.). These elements create a multi-layered story that extends the narrow national



**Figure 1.** A scene from the music theater production *Baņuta*. From the left: live camera operator/Vižuts – Āris Matesovičs, Magician – Gina Lisa Maiwald, *Baņuta* (in white headgear) – Angela Braun, *Baņuta* – Laura Grecka, Vižuts – David Ristau. 30 August 2022, Berlin, *Theater im Delphi*. Photographer Thilo Mössner.



**Figure 2.** The second (*optimistic*) finale of *Baņuta* ironically performed as a body installation of the sculpture *Worker and Peasant* by Vera Mukhina. Vižuts – Āris Matesovičs, Baņuta – Angela Braun. 30 August 2022, Berlin, Theater im Delphi. Photographer Thilo Mössner.

representation context of *Baņuta* to another level of generalization and relevance.

The combined aesthetics, genres, and methods, where we can track opera, popular culture, folklore, feature film, silent movies, live performance, and social rituals in *Baņuta* opens new horizons in dealing with cultural heritage today. Irony and grotesque as well as some of the typical opera clichés (*mad scene*, *Venetian scene*, double-suicide scene, etc.) are used as the means of expression aimed to uncover the absurdity of any single meaning attributed to a character, action, or deed without questioning it deeper (Figure 1).

The new script of *Baņuta* includes both a tragic finale and a “happy ending” or “optimistic” finale played in turn and even offers a third (contemporary) finale. The tragic finale of the double suicide of the protagonists is represented by Baņuta and Vižuts drinking a plant-based poison (as *Romeo and Juliet*) and dying on the picturesque bank of a lake. The “optimistic” one is represented by the slogan *Love*

*is a battle* (written in Latvian, but using the Cyrillic alphabet as a hint to the Soviet influence over the content of *Baņuta* and Latvian culture in general) and visually illustrated by the protagonists imitating the famous sculpture *The Worker and Peasant* by Vera Mukhina performed on a bar counter (in the film) or on stage (in the production; see Figure 2). The third version of the finale appears in an “open ended” format with Baņuta taking a boat trip of unclarified symbolic meaning. The audience is who decides whether it is the River Styx or a metaphor of flowing history that conducts Baņuta and the opera *Baņuta* to an unknown future.

### Music rearranged

Musicologist Arnolds Laimonis Klotiņš in an interview presented on classical music radio Latvijas Radio 3 Klasika says as follows:

In the perception of many people, *Baņuta* is the symbol of Latvian classical music, because it contains all features of ancient legendary past – a magician, folk beliefs, fundamental values of human lives such as love, death, competition of two men, a conflict between love and obligations. Besides, it is great music! Non-obtrusive, measured and poetic – in the style of Alfrēds Kalniņš' songs for choir [...]. (Paula 2017)

This is a typical opinion of the older generation Latvian music professionals regarding *Baņuta*. Without denying the beauty of the music, Jēkabs Nīmanis, the composer involved in the new version of *Baņuta*, states that due to having “museum value” and being “an item from the list of mandatory music literature” the situation in the second decade of the twenty-first century is as follows:

Possibly, *Baņuta* needs us more than we need *Baņuta*. [...] we want to show this opera to the audience, because it contains a very rich world of sounds and dynamic dramaturgy. (Žilinska 2023)

Changes affect opera as a genre more slowly than the dramatic theater due to the narrative as a basic structural element of the genre, which makes a whole together with music and libretto and can be subject to aesthetic or conceptual transformation in the production, but traditionally cannot be ignored, replaced with something else or deconstructed. The idea of an opera is to tell a story in a syncretic way in organized music and text. Traditionally, the score and libretto form a constant unit comparable to a piece of literary work. Meanwhile, the production is a changeable segment that depends on interpretation by the stage director and the creative team. The practice of twenty-first century opera direction proves that the libretto can be changed, but normally these changes never affect, for example, the text sung by the actors, because the text is adapted to the score. The new version of *Baņuta* goes further and shows that even the score in opera is not an unchangeable element. It is not “disorganized” in Martahler’s sense (see previously), but modified in terms of instrumentation and supplemented by added musical numbers composed, arranged, and combined by the Jēkabs Nīmanis, one of the most successful Latvian composers working mostly in theater genre, where the music melds into the totality of the production instead of regulating the tempi and rhythm as in opera. The score is partially deconstructed and re-instrumented for piano, double-bass, percussions, vibraphone, clarinet, bass-clarinet, and flutes. Considering the work with the score of *Baņuta* a challenge, Jēkabs Nīmanis says:

I try to keep as much of Kalniņš as I can. But I feel sometimes we [musicians] act as the illustrators of the scene. (Žilinska 2023)

Musically, the new *Baņuta* includes the highlights of the opera score, keeping the main arias of the characters, a few signature choir scenes, and the overture, which is displaced to the end of the production (!). Similarly to the libretto, the musical content is modified through the addition of a few solo songs by Alfrēds Kalniņš, which are integrated into the script contextually. It is a reference to the rich legacy of the composer, who in total wrote 250 songs for voice and piano. There are three songs included in the film and new production – *Brīnos es (I wonder)*, *Vakara ilgās (Evening longings)* and *Mysterious Cat* (the latter was originally in English and composed in the USA, where the composer lived and worked between 1927 and 1933). *Mysterious Cat* is used in the mad scene” of Valgudis, the old king, when he is informed about the death of Daumants, his son. Jēkabs Nīmanis has both composed some original music and made arrangements for instrumental quintet, carefully respecting the original composition and style of Kalniņš. As *Baņuta* is a project produced in three languages simultaneously (Latvian, German, and English), the composers have taken into account the existing translations of the libretto in German and used it for German singing actresses Angela Braun and Gina-Lisa Maiwald, who are involved in the production. The use of the overture at the end of the opera deserves particular attention. This is probably one of the most daring moments related to the original score – a new melody rises from the harmonies of the overture and musically leads to the third finale of *Baņuta*, a song where the main protagonist sings about passing from the past to the present and looking into the future through the eyes of a curious child, while the opera overture in rich string instrumentation is played in the recording. The ending with the overture opens a new gate to *Baņuta* crossing the borders between genres, centuries, and countries, transforming its symbolic status into a live, contemporary performance.

In contradistinction to the historical productions of *Baņuta*, the vocal performance in the film and new music theater production differs due to the diverse training background and voice qualities of the cast members. The title role is “tripled,” namely, the title protagonist Baņuta is interpreted by three performers: Angela Braun, Laura Grecka, and Sniedze Kaņepe. All are both singers and actors who share the leading role in turn, interchanging the live singing, live-camera recording and performing in pre-recorded videos. In terms of male role performers (Daumants and Vižuts), the cast slightly differs in the film and opera production. For instance, actor Reinis Boters, who performs the role of Vižuts in the film, is replaced by singer Gustavs Melbārdis in the opera production. Thus, the signature duet of Baņuta and Vižuts *Nāc, manu liego ilgu tēls (Come, the image of my sweet longing)* in the new production loses the comic effect it had in the film. This is caused by the fact that Boters is not a classically trained singer and therefore in the film, the



**Figure 3.** Outdoor participatory scene from the music theater production *Baņuta* in Riga, 18 August 2022, patio of the culture space Tu jau zini kur. Act II Midsummer night celebration enriched by folk songs of a naughty character. Photographer Didzis Grodzs.

vocal interpretation distorts the traditional operatic balance of tenor and soprano voices. In the opera production, due to the soloist's training in the musical theater genre, the style of the interpretation comes back (or closer) to the classical operatic canon. Although none of the formats offered by the creative team of the new *Baņuta* is aimed to be a classical opera production, the comparison of the film and music theater production leads to interesting conclusions from the perspective of perception – the combined aesthetics of this artwork produce a different effect through the screen and in person.

### Film vs. music theater production

Despite the same title and script, the opera-film and the music theater production of *Baņuta* are two separated artworks that are interrelated, but the interrelation can be noticed only by that (I believe, very limited) part of the audience familiar with both formats. While the film provides immersion available through the engineered image and sound, the music theater production channels contemporary performativity through interactivity

and participation. Combining the pre-recorded material from the film, live-video projections, and on-site action in several transformable “stages” outdoors and indoors, the production invites the audience to participate in the wedding rituals as regular wedding guests meeting the bride and groom at the door of the house, makes them attend Daumants's funeral around the pyre, and in the next act observe the Midsummer celebration around the bonfire accompanied by the *a capella* folk songs of a naughty character (Figure 3).

The production continues indoors in relatively ordinary circumstances, splitting the attention of the audience between the action on stage and the live-camera or video projections on the screen placed above the heads of the spectators. One more feature that makes *Baņuta* different from other productions is its flexibility under temporary conditions and its ability to deal with the blurring boundaries between art and life with ease. There are only two *Baņutas* instead of three, because Sniedze Kaņepe resigned her participation in the production due to her pregnancy. This fact as the explanation for the re-structured cast is integrated in the dialogue of two other *Baņutas* in the manner of epic theater:

But where is the third Baņuta? Oh, there she is, our third Baņuta, sitting among you, and she is expecting a baby! At least some good news after all! (Mellēna-Bartkeviča 2022)

The musicians – pianist Kārlis Tirzītis, double-bassist Staņislavs Judins, flutist Andis Klučnieks, percussionist Ernests Mediņš, and multi-instrumentalist and composer Jēkabs Nīmanis (present both in the film and live production) – instead of being just the providers of music, most of the time act as performers as well. They perform as “wedding musicians” at the beginning, greeting the arriving motorcycles of Baņuta and Daumants, and in the continuation of the wedding party, they act around the bar counter in another scene or sing some refrains of the chorus. Seven young singers led by the choir conductors Patriks Kārlis Stepe play the role of the choir (people of the Romove) and manage to create well-balanced sound effects. In the style of contemporary theater, the cast of actors and musicians manages to combine the reality of *Baņuta* with the discursive meta-level about the opera *Baņuta* – similarly to the film, all versions of the finales are performed in turn and question the status of this opera in the context of contemporary Latvian society and culture. The artistic strategy applied in the music theater production *Baņuta* is “everybody is a performer” and the attempt to break the “fourth wall” untypical to the opera genre – it makes the spectator’s experience more intense and focused. The new aesthetic regime offered by the creative team liberates *Baņuta* from the previous burden of representation of Latvian national identity cultivated throughout the twentieth century and resurrects it through contemporary performativity and in new contexts, keeping the hand on the pulse even during the relatively short stage life of this project linking the film and opera production. Namely, the video projections used in opera production included a prophetic gesture regarding the meaningful historical event – the audience of the August 18 and 19 performances burst in the applause, when the video showed the dismantling of the most visible monument representing Soviet power (the Monument to the Liberators of Soviet Latvia or so-called Monument of Victory) located on the left bank of the river Daugava. In reality, the monument was broken down the following week – on August 25.

## Conclusions

A hundred years after the premiere, the Latvian opera *Baņuta* (1920) by Alfrēds Kalniņš (1879–1951) has been resurrected in a new international project melding opera and musical performance, the conditionality of the performing arts and contemporary performativity first embodied in film aesthetics and then by an interactive music theater

production, avoiding the previous limits of representation often attributed to this opera as a representation of Latvian national identity in the opera genre throughout the twentieth century and breaking the spell of “national romanticism” in terms of reception. Deconstructed and transformed into a new, contemporary artwork, *Baņuta* does not easily fit into any conventional box of genres. It addresses new audiences and new perception contexts as well as creates new methodological challenges for researchers due to the complex approach to the score, libretto, and theatrical interpretation on screen and stage or, to be more precise, the performance space. The research-based artistic strategies employed by the dramaturg Evarts Melnalksnis, composer Jēkabs Nīmanis, and stage director Franziska Kronfoth provide *Baņuta* with a new aesthetic regime in the Rancierian sense, extending the previously set limits of representation to a new level of relevance.

Without breaking the code of *théâtre d'excellence* (Pavis 1999: 226), *Baņuta* acts according to the principles of contemporary music theater, blurring the borders of the genres and increasing the proportion of performativity in the content (script) and form (techniques applied by the singers/actors, means of expression, and principles of composition used).

Playing with score, stage, and screen in *Baņuta* raises the discussion of the understanding of the notion of music theater in the context of the second decade of the twenty-first century, leading to the conclusion that the unique aesthetic experience of this film/production corresponds to the process of interart developments discussed in recent publications of the German theater scholar Erika Fischer-Lichte. The applied artistic approach includes the interplay and interaction of different arts (Fischer-Lichte s. a.: 13), and through the intertextual manifestations extends the formerly narrow representational field of *Baņuta* to the social criticism perspective. In her reflections on the interart approach, Fischer-Lichte offers three key concepts: hybridity, intermediality and performativity (Fischer-Lichte 2016: 14). The analysis of the contemporary version of *Baņuta* in the film and music theater production shows that aesthetically it clearly embodies all three mentioned concepts as well as reflects on conventions of representation and perception, including the discourse “on *Baņuta*” in the performance. The intermediality in the wide sense is obvious in two different formats and their interrelation, while the self-referentiality that makes transparent particular states, conventions of representation, and perceptions of the different media involved (Ibid.) allows us to state that the creative team of *Baņuta* have found the most satisfactory and honest way to transform the example of national romanticism opera into a contemporary artwork. However, only the future will show whether such an approach in music theater can last similarly to the conceptual and aesthetically diverse re-interpretations of many classical titles in dramatic theater.

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## Santrauka

„Baniuta“, šiuolaikinė latvių opera-filmas (2021 m.) ir muzikinio teatro spektaklis (2022 m.), buvo sukurta pagal Alfredo Kalninio (1879–1951) „tautinę“ latvių operą „Baniuta“ (1920 m.). Naujajame tūkstantmetyje ši opera nebuvo statoma dėl savo sudėtingo statuso Latvijos operos istorijoje – tai buvo nacionalinio romantizmo pavyzdys ir „pirmoji tautinė latviška opera“, pasižyminti gana painia komponavimo ir atlikimo istorija. Pasitelkusi dekonstrukcijos metodą, tarptautinė latvių ir vokiečių menininkų komanda pertvarkė partitūrą ir libretą, praplėtė žanro, stiliaus ir suvokimo ribas ir pasiūlė naują estetinį variantą turinio ir formos atžvilgiu. Tokios temos kaip moterys kare, smurtas, trauminė patirtis ir kitoniškas šiuolaikinių performatyvių strategijų taikymas suaktualina „Baniutą“. Straipsnyje supažindinama su „Baniutoje“ taikomomis meninėmis strategijomis, analizuojant precedento neturintį nacionalinio romantizmo operos transformavimo į šiuolaikinį operos-filmo ir muzikinio teatro spektaklio atvejį tarpmeninės teorijos kontekste.

Dekonstruota ir transformuota į naują, šiuolaikinį meno kūrinį, „Baniuta“ vargiai telpa į įprastą žanrų sistemą. Ji kurta naujam žiūrovui ir naujiems suvokimo kontekstams ir kelia naujų metodologinių išbandymų tyrėjams dėl kompleksinės prieigos prie partitūros, libreto ir teatrinės interpretacijos ekrane ir scenoje, arba tiksliau – atlikimo erdvėje. Dramaturgo Evertso Melnalksnio, kompozitoriaus Jekabo Nimanio ir režisierės Franziskos Kronfoth taikomos tyrimais grįstos meninės strategijos suteikia „Baniutai“ naują estetinį režimą ransjeriškąja prasme, praplečiantį anksčiau nustatytas reprezentacijos ribas.

Scenarijus buvo parengtas nuodugnai išstudijavus operos turinį, kontekstus ir pastatymo istoriją, įskaitant „Baniutos“ panaudojimą galios reprezentacijos kontekste. Be to, siekiant pabrėžti pasirinktąją perspektyvą, įtraukti keli nauji elementai: dokumentiniai moterų-partizanių liudijimai „Miško dukrose“, surinkti folkloristės Sanitos Reinsonės, baltarusių rašytojos Svetlanos Aleksijevič romano „Karo veidas nemoteriškas“ tekstai, Ingos Gailės poezija, Alfredo Kalninio solinės dainos, latvių folkloras (senoviniai vestuvių ir laidotuvių ritualai, tradicinės vidurvasario dainos ir t. t.), galiausiai sukuriant daugiasluoksnį pasakojimą, kuris pakelia siaurą tautinės „Baniutos“ reprezentacijos kontekstą į kitą apibendrinimo ir aktualumo lygmenį. Muzikine prasme naujoji „Baniuta“ įtraukia ryškiausias operos partitūros akcentus, išsaugodama pagrindines veikėjų arijas, kelias svarbiausias choro scenas ir uvertiūrą, perkeltą į spektaklio pabaigą. Partitūra iš dalies dekonstruota ir naujai instrumentuota fortepijonui, kontrabosui, mušamiesiems, vibrafonui, klarinetui, bosiniam klarinetui ir fleitoms; ji taip pat praturtinta Alfredo Kalninio solinėmis dainomis. Naujajame „Baniutos“

scenarijuje paeiliui atliekamas ir tragiškasis finalas, ir „laiminga pabaiga“, siūlomas net trečiasis (šiuolaikinis) finalas.

Partitūros, scenos ir ekrano panaudojimas „Baniutos“ pastatymuose skatina diskusiją apie muzikinio teatro sąvokos supratimą XXI a. antrojo dešimtmečio kontekste ir leidžia daryti išvadą, kad unikali šio filmo / spektaklio estetinė patirtis atitinka vokiečių teatrologės Erikos Fischer-Lichte naujausiose publikacijose aptariamą tarpmeninės raidos procesą. Taikomoji meninė prieiga apima skirtingų menų tarpusavio sąveiką, o per intertekstualias apraiškas praplečia ankstesnįjį siaurą „Baniutos“ reprezentacinį lauką iki socialinės kritikos perspektyvos. Naujojoje „Baniutoje“ įkūnijamas

hibridiškumas, intermedialumas ir performatyvumas, taip pat apmąstomi reprezentacijos ir suvokimo sąlyginumai, įskaitant diskursą „apie Baniutą“ pastatymuose. Intermedialumas plačiąja prasme akivaizdus dviejuose skirtinguose formatuose ir jų tarpusavio sąsajose, o savireferentiškumas, išryškinantis pastatymuose naudojamų medijų būsenas bei reprezentacijos ir suvokimo sąlyginumus, leidžia teigti, kad „Baniutos“ kūrybinė grupė rado tinkamiausią ir sąžiningiausią būdą transformuoti nacionalinio romantizmo operos pavyzdį į šiuolaikinį meno kūrinį.

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# Instrumental Theater in Ukrainian Women Composers' Creativity: The Communication Aspect

*Instrumentinis teatras Ukrainos kompozitorių moterų kūryboje: komunikacijos aspektas*

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## Abstract

Through the prism of musical communication, the article examines the most striking examples of instrumental theater in Ukrainian music of the 1990s and 2000s in the works of female composers Maryna Denysenko-Sapmaz, Liudmyla Yurina, Yuliia Homelska, Anna Korsun, Karmella Tsepkenko, and Victoria Poleva. Based on the concept of communicative syntax, the communicative functions of musical works are investigated. It is proved that the clarifying function is most often realized at the style and stylistic level, and the prognostic function is realized at a higher ideological and conceptual level, which activates receptive processes. The change in the paradigms of writing, performing, and perceiving music; the dominance of the spectacular factor over the actual musical one in many works; and the increasing visualization and theatricalization of the musical process have become evidence of the transformation of contemporary musical thinking.

**Keywords:** Ukrainian music, instrumental performance, musical communication, female composers, visualization, chamber music.

## Anotacija

Pasitelkiant muzikinės komunikacijos priegią straipsnyje aptariami ryškiausi instrumentinio teatro pavyzdžiai XX a. dviejų paskutinių dešimtmečių ukrainiečių muzikoje – moterų kompozitorių Liudmilos Jurinos, Marynos Denysenko-Sapmaz, Julijos Homelskos, Karmelos Cepkolenko, Annos Korsun ir Viktorijos Polevos kūryboje. Remiantis kūrinių klasifikacija pagal dalyvių skaičių, straipsnyje pristatomi instrumentiniai monospektakliai, kameriniai ir masiniai spektakliai. Įrodoma, kad, nepriklausomai nuo žanro, Ukrainos instrumentinio teatro pavyzdžiuose matomas kompozitoriaus ir atlikėjo galių išplėtimas, pirmajam suteikiant režisieriaus, antrajam – dainininko, aktorius ar kalbamojo žanro atlikėjo funkcijas. Muzikos komponavimo, atlikimo ir suvokimo paradigmos kaita, spektaklio veiksnio, o ne muzikos dominavimas daugelyje kūrinių, didėjantis muzikos proceso vizualizavimas ir teatralizavimas liudija šiuolaikinio muzikinio mąstymo transformacijas.

**Reikšminiai žodžiai:** Ukrainos muzika, instrumentinis atlikimas, muzikinė komunikacija, kompozitorės moterys, vizualizacija, kamerinė muzika.

## Introduction

The visualization of cultural and artistic practices, which was called the “visual turn” in modern culture, has gained considerable importance (Shynkarenko 2020: 45). Visualization of musical art is closely related to the twentieth-century trend of genre synthesis, the emergence of so-called hybrid genres: opera-ballet, opera-oratorio, concert-symphony, and symphony-ballet. The tendencies of spectacle, staging, and synthesis of arts, penetrating into the field of instrumental music, led to the emergence of instrumental theater. The synthesis of music and theater led to the genres of so-called musical actionism: happening, performance, role-playing game, sound art, and instrumental multimedia.

The very term “instrumental theater” appeared in the first half of the twentieth century and was originally used to designate composer quests in the field of new understanding

of timbre. Now, researchers note the following key characteristics for instrumental theater: a search for a new musical language, the presence of sound drama, an appeal to the voice and the word as a background or semantic subtext, hidden polyphony, openness to protest and provocation, and the stage game of the musician-performers.

Instrumental theater as a specific phenomenon of musical creativity was first realized in the mid-1960s, when the first definitions, different types of classification, and musical interpretation of samples of instrumental theater appeared. In a recent study of instrumental theater, Jean-François Trubert traced the creative path of Argentinian composer Mauricio Kagel in Germany between 1957 and 1963, focusing on the history of composing his *Sonant* for guitar, harp, double bass, and drums (1960). *Sonant* was one of the first artistic declarations of Kagel's concept of instrumental theater and was the aesthetic positioning of



the composer as a symbolic figure of the European musical avant-garde (Trubert 2022).

Innovation in instrumental theater encompassed three areas of musical performance related to the principles of notation, involvement of advanced performance techniques, and acting (Pittenger 2010: 43). The variety of “instrumental theater” definitions and methodological approaches for how to study performative practice in music point out specific qualities of this genre. For example, Anna Prykhodko focuses on the synthesis of the musical and theatrical in this genre, understanding it as:

[T]he creation of a certain stage action with the involvement of musical instruments, based on a holistic perception of a musical work, which includes not only musical sounds, but and noises, as well as the actions of the performers during the performance of the work. (Prykhodko 2013: 96)

Vladyslav Petrov singles out the visual factor in instrumental theater, by which he understands:

[A] genre whose works are intended for stage realization, which combines musical and theatrical techniques, carry auditory and visual/verbal information, have specific elements of theatricalization aimed at revealing composer's idea. (Petrov 2014)

Petrov records various ways of theatricalization in instrumental performance, from the innovative disposition of instruments and movement of musicians in the space of the stage to psychophysical and technological ways of influencing the listener, while among the original features of instrumental theater he points out:

[The] purpose different from other genres of the instrumental sphere – to visualize musical drama, in connection with which the synthesis of various types of information takes place. (Petrov 2014)

Benjamin Vogels believes that timbre is the main feature that creates performativity in music. Starting from the idea of the commonality of music and speech acts, Vogels proves that performative genres can be analyzed according to the methodology of the analysis of speech acts, and he takes the work of Carlos Mastropietro *Memoria del borde* (1996) as an example of how performativity in music works through timbre (Vogels 2017).

Lediche Fernandez Weiss defends the primacy of the gesture. Considering the problem of the expansion of performing gestures in contemporary music, he applies the concept of (de)construction of gesture in instrumental theater, which is illustrated by the works for guitar by Maurizio Kagel, Helmut Lachenmann, and Artur Campela. Weiss believes that the physical connection of a musician with their instrument and the development of the technique of a musician-performer, which was previously considered a

craft that should be hidden, now becomes one of the means of musical expression, a goal, a stage element. He emphasizes the “valorization” of the performing gesture, that is, giving it ontological value. There is also a study of the physical space of the instrument and around the performer, giving value to the tactile and visual elements of musical performance. The researcher emphasizes a deep paradigm shift that occurs as a result of moving the focus from “the most abstract symbols of musical notation to a holistic sense of continuous sound and movement in relation to our bodies” (Weiss 2021). These considerations resonate with Oleksandr Perepelytsia's opinion:

The performer of a new music is building a certain script of gestures for each particular work. The performing gesture is processed in the same way as the musical text of the work. (Perepelytsia 2013: 31)

According to Elise Pittenger, the principles and methods used by musicologists in the analysis of opera, ballet performances, and other examples of musical theater can be applied in the study of instrumental musical theater.

Instrumental music theatre is music that makes the drama of performance fully intentional. Its material is both visual and acoustic, including the physical gestures of instrumental performance as well as the many relationships between and among musicians, audience members, the score, the stage, and, of course, the sound. (Pittenger 2010: 5)

Reflecting on the relationship between visual representation and musical sound in performative works, Pittenger emphasizes that:

[Relationship] in the instrumental musical theater is articulated intentionally, so that the visual material becomes part of the structure and meaning of the work. The self-awareness imparted to every gesture, relationship, and sound during the performance gives it a new level of significance, more complex than in other instrumental forms. There are often multiple levels of structure and symbolism operating simultaneously: visual material may contribute to the formal integrity of a work, while an acoustic landscape may have its own formal structure. (Pittenger 2010: 7)

Pittenger provides examples of works and excerpts from the statements of the founders of instrumental theater, including Mauricio Kagel, Karlheinz Stockhausen, George Crumb, Helmut Lachenmann, who emphasized the importance of physical movement on stage during the performance of a musical piece, which allows the audience to visualize music.

In Ukraine, a pioneer of instrumental theater was Ivan Karabyts (1945–2002). The features of instrumental theater were inherent in his chamber-instrumental works since the late 1960s. One of the brightest theatricalizations of

the instrumental genre was his *Concert Divertissement* for string quintet and piano (1975), based on the theatrical reproduction of music lessons through the personification of Teacher (piano part) and students (solo and ensemble episodes). Another example is *Concerto for Orchestra* No. 2 (1986) with the original movement of applause from the auditorium to the stage: in the third movement, rhythmic clapping of the orchestra members can be heard, and at the end – real applause. The composer did not leave any notes in the score that could help clarify the purpose of applause by the instrumentalists themselves in his work. In any case, this tool serves to involve the musicians in playing with the listeners and is one of the first examples of instrumental theater in the Ukrainian composer's work.

In Ukrainian music of the following decades, instrumental theater was developed by such composers as Serhii Zazhytko, Volodymyr Runchak, Ivan Nebesnyi, Serhii Yarunskyi, Maxym Shorenkov, Liudmyla Yurina, Yuliia Homelska, Karmella Tsepkoenko, Anna Korsun, Maryna Denysenko-Sapmaz, and Victoria Poleva, who contributed to the development of instrumental theater, and their works represent such varieties of the genre as instrumental mono-performance, instrumental chamber performance, and mass performance. A number of articles by Ukrainian musicologists Solomia Horohivska (Horohivska 2011, 2013), Anna Prykhodko (Prykhodko 2013), Olha Hurkova (Hurkova 2016), Olena Berehova (Berehova 2017), and Liudmyla Yurina (Yurina 2019) are devoted to instrumental theater in modern Ukrainian music. At the same time, the creativity of Ukrainian composers in the field of instrumental theater – both men and women – is practically unexplored, which is why the relevance of the proposed research is determined.

We have chosen the aspect of musical communication as a problematic perspective for the study of Ukrainian instrumental theater samples, since, in our opinion, it is from this perspective that the originality, novelty, and innovative qualities of performative genres in contemporary music become most evident.

Many scientific studies have been devoted to the problem of musical communication and its separate aspects. In the 1960s and 1980s, this problem was studied mainly within the framework of music psychology. The period of the 1990s and early 2000s expanded the context of research and was marked by the emergence of collective monographs and authors' works in which music communication was conceptualized as a complex multilevel system and a holistic phenomenon. Numerous interdisciplinary studies have made significant progress in the development of music communication issues. This was a period of rapid development of neuroscience – cognitive science, neurophysiology, for example – which significantly influenced the formation of new directions in the study of music communication. Of great interest is the collection *Cognitive Foundations of*

*Music Communication* based on the materials of a scientific conference held at Ohio State University (USA) in 1990. This was one of the first books the goal of which was to:

[...] explain the musical, social, and cultural processes that underlie the final realization of an acoustic performance event (by the composer, performer, arranger, and all other involved parties), the means by which they lead to the listener's response, and thus to short- and long-term effects on arousal, cognition, emotion, and subsequent behavior. (*Musical Communication* 2005)

The study, which is deployed in a broad interdisciplinary perspective, proves that music can act as a form of communication, encompassing biological cognitive, cultural, social, educational, therapeutic, and even marketing processes. The book outlines the theoretical framework and prerequisites for the study of music communication with an emphasis on social and psychological approaches, and proposes a model of "reciprocal feedback" that was created by combining two parallel component models: one that identifies the main personal, musical, and situational variables that cause music performance, and the other that explains the response to music in a particular situation (*Musical Communication* 2005).

A systematic approach to musical communication is evident in the works of Oleksandr Yakupov, who set himself the task of separating the study of communication in music into a separate section of art history. Based on the achievements of musicology in the field of musical form, Yakupov perceives musical communication in the context of a complex multidimensional system of musical art that is in constant dynamic motion, analyzes the structures and functional formations of this system, finds out its internal and external relations, and identifies ways to influence communication flows and possibly manage the processes of music distribution and consumption in society (Yakupov 2016).

Xavier Serra studies musical communication in a computer music system (Serra 2002). David Trippett examines music communication in the context of acoustic music research (Trippett 2017). Melle Jan Kromhout is interested in the technical aspects of musical communication, traces the influence of technical media on music, studies the impact of media technologies on sound formation, and focuses on the problem of noise in sound recording (Kromhout 2021).

Ukrainian researchers have made a significant contribution to the development of the problem of musical communication. One of the first developments of this problem in Ukrainian musicology was the works of the author of this article (Berehova 2006, 2009). Other researchers have studied various components of the problem of music communication, from communicative (Oparyk 2006; Korobka 2015) and ontopsychological (Poberezhna 2012) aspects of music performance to art management practices (Zlotnyk,

2019) and music and computer technologies (Yuferova 2020), and interpretive strategies (Nikolaievska 2020).

Receptive studies have become a relevant field of musicological research in recent decades. In the works of the prominent Ukrainian musicologist Oleksandr Kostiuk in the mid-1960s, the foundations of the modern theory of music reception were laid. In particular, the scientist differentiated between the perception of musical phenomena by a trained and unprepared listener and introduced the concept of "culture of perception", by which he meant its structural and functional organization, which makes it possible for a subject to understand music. According to Kostiuk, the level of culture determines the subject's ability to correctly comprehend and properly evaluate the content of a musical work. Studying the processes of visual images in the perception of music (in particular, program music), Kostiuk refuted the idea that the visual-associative type of perception is the most common among listeners. The scientist also drew attention to the feedback and the interdependence of the sender and the recipient in the system of musical communication: for an adequate understanding of music, the listener must be an artistically educated person and take care of improving their own culture of perception, since:

[...] the development of compositional creativity itself is based on the real musical culture of the masses, depends on its level. (Kostiuk 1965: 110)

Researchers note that the patterns of music perception are not well investigated. Many works proclaim the idea that in the process of musical perception, a musical work, which is the result of the productive activity of the composer's consciousness in creating an artistic image, comes into contact with the musical consciousness of the listener. Through the activity of musical consciousness, we perceive and realize music as a specific musical language that generates broad artistic associations. Based on the theory of communication, at the moment of transmission of musical information, the listener's set of associations, perceptions should at least partially coincide with the composer's set of associations and perceptions. The set of such associations in the memory of the composer and the listener is part of the "associative fund" of musical culture. Both the composer, who creates an associative image, and the listener, who perceives it, use this socio-cultural associative fund in the act of musical communication and enrich it at the same time. This is what makes musical communication effective, providing a communicative and aesthetic connection between the composer-creator and his audience.

Oleksandra Samoilenko draws attention to the process of recognizing meanings as a correlation between actual (direct) sound and information stored in memory, which the researcher calls "semantic coding." In her opinion:

[...] for semantic coding, 'contextual stimuli' are especially important, both 'external' – from the side of the perceived text, and 'internal' – from the side of memory reserves. (Samoilenko 2002: 102)

Samoilenko defines the second stage of memory work, which is associated with assigning meanings to stimuli and identifying their sign functions, as "semantic interpretation." As for the processes of comprehension that take place after and beyond the direct perception of a musical composition, according to Samoilenko, this is semantic representation.

However, in contemporary composing and performing practice, there are concepts of deliberate non-communicative music. In this regard, the opinion of Alexei Nikolsky is worthy of attention, as he believes that composers of contemporary music, as a rule, do not consider the issues of perception. The focus on facilitating the creation of music, rather than its perception, is at the heart of fundamentally non-communicative compositional strategies. The idea of the influence of marketing communications on contemporary compositional creativity expressed by Nikolsky is also interesting:

When the communicative function in music fades into the background, and when a composer does not optimize his music to communicate with the listener, the structure of his work is usually subject to the laws of marketing. The composer intuitively begins to look for an organization model that would allow him to be noticed-not necessarily through listening, but through various related factors: the title of the work, the instrumentation, the artistic manifesto, etc. He continues to adjust his product line until he figures out what image works best to generate critical interest. Then he starts to increase brand (product) awareness. If brand awareness falls, he reconfigures the brand elements and launches an update – a new development in his technique. (Nikolski 2021)

Among the considerable variety of approaches to the problem of musical communication, the receptive aspect seems to be the most appropriate for clarifying the communication aspects of the development of instrumental theater in contemporary Ukrainian music. In the context of the chosen topic, we consider it necessary to investigate the communicative functions of a musical work, which are realized through communicative syntax, "the internal structure and general patterns of development of the structural units of a musical work in each specific act of musical communication" (Berehova, 2007: 305).

Communicative syntax is directly involved in the creation of the form of a musical composition, being in accordance with the psychological actions performed by the listener at different stages of entering the artistic world of the work. The communicative functions of a piece of music are a kind of marker of the listener's attention and memory. Here it is appropriate to refer to the terminology of Viacheslav Medushevsky, who proposed the division of the communicative

functions of a musical work into clarifying and heuristic (Medushevsky 2010). Following Medushevsky, we will understand clarifying functions as all techniques that facilitate the recognition of elements of a musical work (anticipation and memorization of music) bring the structure of music into line with the limitations of attention and short-term memory. These are, for example, ways of creating clear expectations, dividing elements into relief and background with the help of emphasis, various kinds of landmarks, all kinds of internal analogies, and disguised and explicit repetitions in the organization of levels and sides of a piece. The clarifying function manifests itself at different levels. It can manifest itself in the highest spheres of musical form, giving rise to a sense of conformity, proportionality, and harmony in the whole work. Its manifestations can also be found at the lowest, background level of the form. The heuristic functions of music (we will call them prognostic) are to influence the mechanisms of activating attention, perception intuitive and conscious thinking processes. They are manifested in the effects of liveliness of presentation, attractiveness, and interest. The tools that serve to activate attention include: deception of the listener's expectations, contradictions (convergence of distant ideas, up to paradox, grotesque, sarcasm, absurdity), struggle of opposing dynamically directed and restraining forces, complications that make perception difficult (veiling, concealment), delays and retardation, understatement and uncertainty, use of prototypes that are new, unusual, peculiar, or deviate from tradition or from life. All of these techniques can be used both constructively and substantively, and their mental effects can be seen in the sphere of recognizing structure and in the sphere of realizing meaning.

Given that the samples of Ukrainian instrumental theater have not yet been considered from the standpoint of musical communication, we will try to apply the theory of communicative syntax and analyze the communicative functions of the works of Ukrainian women composers. We will also try to find out the validity of the hypothesis that the genre of instrumental theater changes the functions of each object of musical communication in the system Composer – Musical Work – Performer – Listener. The material of this study is the work of women composers of Ukraine and the Ukrainian diaspora of the 1990s and 2000s.

### **Clarifying means in an instrumental monoperformance by Marina Denisenko-Sapmaz**

The work of **Maryna Denisenko-Sapmaz**, a member of the Kyiv school of composers who lived and worked in Turkey for the last decade and a half of her life, is a vivid illustration of the masterful dramaturgy of timbres. The main principle that generates performativity in Denisenko-Sapmaz's music is timbre. An original example of instrumental theater

is her piece *Romance-boquetus* for bassoon solo (2008). The very first and most important clarifying tool that makes the idea and content of a piece clear to the listener is its title. The title focuses on the juxtaposition of two different ways of vocal intonation, which belong to different historical eras and stylistic systems. It is interesting that vocal techniques are used in the performance on a wind instrument. As you may know, a romance is a small vocal work of lyrical content accompanied by an instrument or an instrumental ensemble, widespread in music since the eighteenth century. Hoquetus is a technique of polyphonic composition in medieval music of the thirteenth and fourteenth centuries, or a type of texture in which the sounds of a melody are distributed among different voices or groups of instruments, due to which the music becomes discontinuous, as if torn. The composer uses an unusual combination of vocal practices in a solo instrumental piece as a constructive and formative principle. In general, Denisenko-Sapmaz's creative handwriting is characterized by a dialogical echo of antiquity and modernity, for example, a combination of neo-baroque and neo-romantic stylistics (*Concerto for strings and harpsichord*, 1990), French baroque and sonorica (*Three fragments from an ancient suite for chamber ensemble and countertenor*, 1994), delving into little-explored strata of world musical archaism and reconstructing them using modern orchestral tools (*The Longest Sutra* for chamber orchestra, 1993).

*Romance-boquetus* is a typical postmodern genre combination that gives an extremely impressive color effect: the sound palette of the bassoon acquires a vivid volume, eccentricity, and theatricality. Timbral-textural juxtaposition, extremely expressive and flexible use of timbre capabilities of the instrument, and the metaphoricity of Denisenko-Sapmaz's figurative constructions impress with inexhaustible possibilities of free semantic combinations and combinations of musical lexemes capable of producing a multitude of interpretive performance strategies. The composition has two conventional parts, which are demarcated by the type of contrasting intonation comparison (part 1 – mm. 1–23; part 2 – mm. 24–49). There is also a coda in which the material of both parts is presented in an intonational "substrate" (mm. 50–62).

The range of the piece is convenient for performance, which fully allows you to reveal the nature of the "voice" of the bassoon. The fundamental clarifying tool in the play is melodism, which comes from romantic music. Two initial intonations (mm. 1–3) are such "markers" in this work. This is a traditional "formula" of a question – an answer that originates from the contrasting and connecting intonations of the classical-romantic era. Between the first and second sentences (mm. 3–5) the sequential connection and "singing" of two supporting tones – c and b – with the final affirmation of c is important; thus, this construction is

perceived as a period. Open (because it has an asymmetrical rhythmic structure and different resistance sounds of the beginning and end) rising intonation of the “question” *c – d – e-flat – a-flat – e-flat – d* and its “answer” *f – g – a-flat – a – b-flat* also forms the basis of the first period (6 and a half measures). This period has an expositional function in the composition of the play – it contains the main melodic-recitative idea and its variant fixations.

The second periodic structure (mm. 7–23) has a developing character. Sequentiality is the basis of the melody from the first two main phrases. The intonation line expands its range with “steps,” in which the rising fourth intonation, upbeat triplets, or forestroke arpeggiated elements are important (an analogy with the guitar accompaniment of a traditional romance will be appropriate here). In the same section, the supporting notes “at a distance” appear for the first time (as in the masters of the *ars antique* style, from which, in fact, the hoquetus genre originates), which gradually and unobtrusively prepare the intonation-textural basis of the conditional second part of the piece.

The first part is characterized by various, colorful intonation allusions of romantic melody, improvisational elements in the timbre interpretation of registers in jumps and metro-rhythmic freedom. At the same time, the “hidden diphthong” in the intonations of the monophonic melodic line, which is characteristic of the works of the ancient polyphonic schools, is becoming increasingly noticeable. The asymmetric appearance of “vertices” and their “roll call” creates a certain syncopation of the fabric and its dynamism (as in the short connecting episode between the parts (mm. 22–23).

The second part of the piece is based on the genre of medieval polyphonic choral music – hoquetus. The layering of the texture and the rhythmic “raggedness” emphasize the change in the character of the music and form a contrast-juxtaposition with the romantic color of the previous part. Actually, the hoquetus is performed in a light staccato and is based on the active use of pauses in the choral texture (usually in the tenor part), which makes it light, “airy.” When listening to this part of the piece, we sometimes get the impression that there is not one bassoonist on stage, but several who are calling each other.

In the modern understanding, hoquetus is a kind of form of coloristics in genres of strict style limited by the laws of composition. The same intonation base lends itself to coloristic playing (in mm. 42–48) and in the rhythmic pulsation of a somewhat mechanical sound flow. Cadential “romantic” turns appear, which prepare for a smooth transition to the “romantic ideal image” at the end of the piece.

In the coda, the intonations of the romantic recitative, which have a wide range of sound, become somewhat dramatic and pathetic, and at the same time, the fluid image and excited mood easily disappear. There is a change in tempo

between the first and second movements to *allegretto* and again smoothly to *moderato* in the coda.

As Nataliia Tymoshchenko rightly observes:

Maryna Denysenko’s bassoon composition is built on the idea of timbral juxtaposition of polar image-content layers and different types of intonation. (Tymoshchenko 2018: 146)

At the same time, the piece reveals new principles of theatricalization of the instrumental genre thanks to the expansion of the coloristic possibilities of the instrument and the use of genre modes belonging to different historical eras.

Thus, Maryna Denysenko-Sapmaz uses clarifying means at different levels of the work: verbal (title), genre-stylistic (contrast of genres belonging to different historical epochs and stylistic systems), timbre-texture (comparison of different types of intonation), stylistic (melodism, romance, intonation structures of the “question-answer” type, sequential constructions, singing of reference tones, arpeggiated passages), etc.

### **Prognostic Means in Instrumental Pieces by Liudmyla Yurina, Yuliia Homelska, and Anna Korsun**

The composition *As soon as possible* for oboe solo (1997) by Liudmyla Yurina, a member of the Kyiv School of Composers, was written specifically for a master course at the Rheinsberg Academy of Music (Germany) and published by the publishing house Terem-Music Verlag (Basel, Switzerland). Yurina’s reading of Eugene Ionesco’s story *Oriflamme* served as a creative impulse for the appearance of this play. Eugene Ionesco (1909–1994) is a French-Romanian novelist and playwright, one of the founders of the “theater of the absurd.” He possessed the gift of seeing the comic and the satirical in the everyday and banal, and while noticing the funny features in a person, Ionesco at the same time was able to emphasize the tragedy of human existence. The connection between the music of Yurina’s oboe piece and the literary original source is not a plot, but rather an aesthetic one, and it consists in the reliance on absurdity, theatricality as the main characteristics of the figurative content, and the appeal to the principles of compositional drama inherent in the prose of Ionesco, in particular the unpredictability of the development of the plot. Starting with a completely “decent” sound, the piece gradually transforms into an instrumental-theatrical scene that acquires signs of absurdity. The main idea of the work, which is reflected in its program title, was a gradual acceleration of the tempo, from a slow, thoughtful-philosophical introduction to a fast, enchanting climax-cadence. The compositional dramaturgy of the work is solved in a free form of the contrasting-syllabic type with elements of reprise, where each of the sections is further subdivided by tempo

Tempo I

9 *mp* *mf* *mp* *p* *mp*

12 *p* *mp*

15 *p* *mf* *p* *mf* *p* *mf* *p*

18 *mf* *p* *mf* *p* *f* *p* *sh-sh*

♩ = 72 *senza metro*

♩ = 80

Example 1. Liudmyla Yurina, *As soon as possible* for oboe solo (1997), mm. 1–12.

41 *p* *mf* *mp* *p* *mf* *mp* *p* *mp* *mp* *f*

43 *mp* *p*

46 *mp* *p*

48 *mf* *p* *poco a poco più mosso e crescendo*

52 *f* *fast!* *f* *faster!*

54 *f* *faster! faster!* *ff* *stop!* (*ff*)

*senza metro*

♩ = 76

♩ = 64

\*) at the same time stamping your foot

Example 2. Liudmyla Yurina, *As soon as possible* for oboe solo (1997), mm. 49–54.

markings (12 in total). Acting is an important component of the play's dramaturgy. Petrov calls it a "psychophysical way of attracting the attention of the public" (Petrov 2014) and attaches great importance to an actor's art in the context of instrumental theater research. The use of pantomime and gesticulation, particularly the stomping of the feet in the play's finale, combined with the performer's shouts of "Fast! Faster! Faster! Faster! Stop!", according to Yurina's plan, should cause laughter in the audience. The score contains a lot of director's comments about performance techniques and the text that the performer pronounces during the performance. The idea of acceleration, dynamization as the main constructive and form-creating factors of the work is most vividly realized in aleatoric episodes: from durations, extended by the fermata (m. 12, see example 1), through segments of controlled aleatorics to the culminating improvisations-cadences, in which the initial fragment still has written pitch, and the last four accelerations are a continuous improvisation (mm. 49–54, example 2). These features of the piece testify to the composer's appeal to the principles of frame-montage dramaturgy: the alternation of contrasting episodes with an acceleration of the tempo resemble a rapid change of frames on the screen with gradual compression-acceleration at the end.

Another piece by Liudmyla Yurina, *Trombon(o)per(a) Dirk* for trombone solo (2008), was commissioned by the famous German trombonist Dirk Amrein. This work vividly illustrates such important trends in the development of instrumental theater as vocalization, verbalization, and visualization of the performance process. The verbal series of the opus was created on the basis of a poem by the outstanding American poet Edward Estlin Cummings (1894–1962). As you may know, the style of this poet was formed under the influence of European modernist experimentation of the 1910s and 1920s. His radical experiments included deliberate distortion of grammar and punctuation, changing the order of words in an English sentence, and visualizing a poem by scattering words, their fragments, and punctuation marks, in the space on a page. In many of Cummings's poems, a sharp social orientation is felt. They ridicule the shortcomings of the social system, while at the same time deep human feelings of love, friendship, compassion, and mutual assistance are expressed. The poem, which formed the basis of Yurina's trombone piece, focuses the listener's attention on the concepts of life and death, greatness and baseness, the artificial, human-made world of technical progress and the living, vulnerable world of nature. In Yurina's work, the voice is used as a carrier of information, and the text performs a complementary function, as it expresses an image shared with the music and is read simultaneously with its sound. The text dictates the musical embodiment: in an atonal composition written in a transparent form, various techniques are used, including glissando, frullato, sounds

without a clearly defined pitch, and repetitive technique. The visual factor is enhanced thanks to the alternation of solo trombone episodes with elements of the performer's acting: exclamations or voiceless pronunciation of individual words and phrases, clicking fingers, tapping, dancing, or circular hand movements, for example (see example 3). Due to the seriousness of the work's content and the variety of traditional and innovative tools used in it, the composition can be called a small trombone opera.

Yuliia Homelska's work *Dabuba-Pa* for violin solo (2000) can serve as a vivid example of prognostic tools in an instrumental mono-performance. In this composition, the violinist is both a virtuoso soloist and an actor. The dramaturgy is built as a dialogue between the soloist and his instrument. The work was written especially for the famous British violinist Peter Sheppard-Skyerved, who has bright acting skills. Homelska's directorial instructions and comments on the advanced performance techniques used in the work are of great help to Sheppard-Skyerved in preparing the piece for performance. In particular, "the play and pronounce by loud whisper very sharply" (introduction, section 5), "crescendo – press the bow with the effect of gnashing" (section 4), "other side of bridge" (section 11 – cadenza), "don't move!" (section 13 – Coda), and other explanations such as "with passion?" (in section 4). *Dabuba-Pa* can be considered a kind of anthology of the violin's technical capabilities and modern compositional techniques. The dramaturgy of the game (whether the phrases are spoken aloud clearly or in a whisper, or a purely intonationally sung part) is also original, modern, and skillfully constructed. Olha Hurkova points out "intonation segments of limited aleatorics, hidden polyphony, limited aleatorics... sonority... partly pointillism, motive-modal compositional technique" (Hurkova 2016: 146). Interestingly, the title of this play also has a prognostic function rather than a clarifying one. As Homelska herself noted, the quasi-jazz song *Dabuba-Pa!* voiced in an improvisational manner, does not contain any specific meaning but becomes an additional figurative and verbal color with a certain shade of tension and secret energy. The dramaturgy of the acting game-declamation is also original, modern, and skillfully constructed. The verbal component develops from individual exclamations of "Pa!" to whole "monologues" (example 4).

The contrast between the lyrical world of the soloist-virtuoso (violinist) and the dramatic universe of the actor-performer, which is the basis of the work, is resolved according to the principle of dramatization, as in symphonies of the conflict-dramatic type. Symphonism in a piece for solo violin can be understood figuratively, as a dramaturgical principle. Thus, the thematic seed from which the entire composition grows is the introduction section *Espressivo*. Thus, *Dabuba-Pa* for solo violin by Homelska is a vivid example of the principle of instrumental monotheater, where

$\text{♩} = 68-70$

6 (Voice) Rrah! ta-ta yaa..

11 ord. 3 fr.

15 t - t - t t - t - t t - t - t t - t - t

18 fr. ord. t - t - t fr.

22 (senza sord.) ord. tr gliss. poco a poco più mosso

27 a tempo

**Example 3.** Liudmyla Yurina *Trombon(o)per(a)Dirk* for trombone solo (2008), first page of the score.

the protagonist-performer is simultaneously a virtuoso soloist and an actor.

The Ukrainian composer Anna Korsun who now lives and works in Germany has proven herself to be a bright innovator in the field of vocal theater with her characteristic interpretation of the voice as a musical instrument.

Her works include many compositions in which she strives to embody visual pictures and objects with the help of musical means and experiments with new performance

techniques. She uses not the sound of human voices as well as the components of the human vocal apparatus, including the tongue, lips, palate, breathing, whispering, and whistling. For example, in an episode of Korsun's work *Landscapes* for five voices (2011), exhalation is used as a sound, so it is almost entirely built on exhalations, to which are added rustling, whistling, whispering and other non-musical sounds that the voice can produce. Another section is characterized by the pronunciation of various deaf



Subito più mosso ♩=160

sul pont. x 2 times

Da-bu- ba, Da-bu- ba, Da-bu- ba

ord. *f*

Pa! Pa! Pa! Pa! Pa! Pa! *mf*

sul pont. x 2 times

Da-bu- ba, Da-bu- ba, Da-bu- ba

sul pont. x 4 times

Da-bu- ba

ord. *f*

Pa! Pa! Pa! Pa! Pa! Pa! Pa!

sul pont. x 2 times

*ff* Da-bu- ba, Da-bu- ba

s.p. x 2 times

*ff* Da-bu- ba, Da-bu- ba, Da-bu- ba

*ff* x 2 times

Da-bu- ba, Da-bu- ba

*f* Da-bu- ba, Da-bu- ba, Da-bu- ba, Da-bu- ba

*mf*

*mp*

Da-bu- ba, Da-bu- ba, Da-bu- ba, *mf* Pa! Pa! Pa! Pa!

Example 4. Yuliia Homelska, *Dabuba-Pa* for violin solo (2000), score fragment.

hissing and hissing consonants such as s, ts, sh, kh, κ, and ch, sometimes in a certain rhythm, sometimes intermittently, sometimes elongated. In other episodes, it is reflected as the sounds of breathing, whistling, and individual random shouts. All these tools together create impressive pictures of fantastic soundscapes.

Another interesting example is Korsun's *Marevo* for singing instrumental ensemble (2019, the cast: two violins, two cellos, two singing saws, electronic piano). "Marevo" means "mirage" in English. Korsun tries to recreate a rare visual phenomenon in the atmosphere, in which mental pictures of terrestrial objects or mirages appear near the edge of the sky. In order to immerse the listener in the magic of phantom sounds and sonorous spots, the composer uses unusual combinations of instruments and voices in conflict-free static drama. The main performing technique on all instruments is *glissando* (example 5).

Siren-like quiet soft glissandos of instruments in a narrow range and slow tempo periodically converge in unison. The horizontal and vertical are replaced by condensations – rarefactions of the viscous sound mass, which gradually seems to slide down. In this work, Korsun uses the technique of quiet humming she invented earlier, which she called a "croon" (Hnativ 2019: 74). Somewhere in the middle of the piece, the instrumental musicians begin to sing along to themselves with their mouths closed, and the sounds of voices and instruments are almost indistinguishable from each other. Korsun's passion for singing forces her to invent unusual "singing" techniques for instrumentalists as well. In particular, the performance highlight of *Marevo* is the use of two saws: they are played with a double bass bow, and they begin to make sounds similar to singing. The viewer, watching the gestures of the performers on these instruments, which sometimes become extremely complex and

q = 60 *subtle*

Example 5. Anna Korsun, *Landscapes* for singing instrumental ensemble (2019), beginning.

energetic, is struck by the discrepancy between the visual and auditory effects. Towards the end of the piece, violin and cello flaglets in the high register are used together with the high sounds of the electronic piano. At the climax, both cellos play a traditional intense vibrato, after which the glissandi of the instruments gradually cease. Each instrument stops at its sound, as if finding it and repeating it in a repetitive technique.

In the coda, a quiet *glissando* returns briefly, as if a memory of long sonic journeys, but the instruments still stick to the sound positions they have found. The long silence and dissolution in space of barely audible sounds symbolically reproduces the effect of the disappearance of ghostly visions.

In this subsection, we have found that instrumental mono- and chamber performances can successfully use prognostic means aimed at activating the attention and consciousness of the listener. For Liudmila Yurina, it is the absurdity of the plot, the dynamization of the form and the acceleration of the tempo as the semantic core of the composition, the use of aleatorics, atonality, the principles of frame-editing drama and acting. Yuliia Homelska's style is characterized by impulsiveness, jazz improvisation, extended performance techniques, limited aleatorics, pointillism, and motivic-modal compositional technique. Anna Korsun uses new vocal techniques based on experiments with the human vocal apparatus, repetitive techniques, static conflict-free dramaturgy, aleatoric and sonorous means, veiling of vocal and instrumental background effects, etc.

### Superiority of clarifying means over prognostic ones in the instrumental theater of Karmella Tsep-kolenko

Composer from Odessa Karmella Tsep-kolenko, in the work *Night Preference* for clarinet, organ, cello and percussion (1991, also a version with the piano instead of organ), tries to recreate the process of playing cards with combinations of suits and moments of the transfer of the initiative from one player to another by means of instrumental theater, although not without a certain psychologization of images. The program encoded in the work is reflected in the title, which is of a clarifying nature. In this, Tsep-kolenko can be considered a follower of Igor Stravinsky and other composers of past eras, who also turned to the embodiment of the idea of playing cards in music.

The problem of the game as a cultural phenomenon was investigated by the Dutch culturologist Johan Huizinga at the beginning of the twentieth century. It was he who first described such characteristic features of the game as the conscious presence of the players outside of "ordinary" life, in other time and space boundaries in accordance with established rules, entering the game in a certain order, repetition and alternation, and an element of tension (Huizinga 2016). All these attributes of the game are expertly reproduced in the Tsep-kolenko's instrumental theater.

In *Night Preference*, Tsep-kolenko follows the path of combining the principle of concert performance with the idea of theatricalization: the work has its own dramaturgy

with the exposition of playing forces, the development of images, a powerful stressful climax – the peak of excitement. All musician-performers in this work perform their parts and transform into players in the preference, so the score includes individual words and exclamations that are used in this game. The system of leitmotifs is one of the most powerful clarifying tools in this work. In a rather compact instrumental work, Tsepkoenko uses a system of leitmotifs so that the music, reflecting the essence of the game, allows the listener not just to be an outside observer, but to “see” all the details and nuances of the game, to feel the process as if from the inside. In the score, the graphic symbols of the leitmotifs of each card suit are written – “clubs,” “diamonds,” “hearts,” and “spades”. An important role in the work is played by the initial theme of “dealing cards,” which organizes its rondo-like structure. For the first time, this theme is assigned to the percussion, and it is a quadruple repetition of the triplet rhythmic formula with two accented beats at the end. The total number of note durations in the theme (including pauses) is 36 – and this is symbolic because that is how many cards are in the deck for playing preference (example 6).

The theme of “dealing cards” is performed by all the players in turn: clarinetist second, cellist third, and so on. After the “deal,” the players, immediately assessing their strength, make bets. For example, the organist, having “placed” the club, performs a very short but expressive “club” theme, which consists of the repetition of two chords connected by common sounds: an expanded F major triad and an a-moll quarter-sixth chord with a split fifth (example 7).

This topic is permanent, massive, and “heavy.” Self-sufficiency and square closure are inherent in it. Next, the “club” theme sounds in a different, melodic texture, and the sounds of both chords are dispersed in a wave-like movement. Other sounds are added to them, that is, the development of the theme begins. This variation of the theme is more important than the developing episode: its appearance in the piece (in abbreviated form) will always have the same meaning as the original chordal source, and will be associated with the suit of “club.”

The “hearts” motif – a minor sixth and the following major sixth from the same sound, repeated twice in the descending movement – appears for the first time in the cello part. The presence of sixths becomes a defining feature of the theme in the further development, where wide intervals and second motifs of “sigh” prevail. All these signs, together with Tsepkoenko’s remark “cantabile” at the beginning of the theme, create a typically romantic lyrical-sentimental imagery, characteristic of romances and love opera duets. Probably, in the choice of musical and expressive means, Tsepkoenko was guided by the fact that the graphic image of the “hearts” in the cards is precisely the heart (example 8). The diamonds’ theme in

the clarinet begins with a long-accented pitch *e*, which is continued by a series of figurations within the tritone and augmented fifth (example 9).

The organ player, as if realizing the smallness of his chances of winning this game with a “club” bet, “passes” and continues to compete with the flute for the “diamonds,” and the percussionists, having given up the fight for the second time, are eliminated from the game. The “diamonds” motif interpreted by the organ, which occurs in the form of a polyphonic sequence, is intertwined with the clarinet theme, which develops more freely, because it contains trill-like elements, scale-like ascents, and fragments of the actual theme.

The exposition of the most mysterious and fatal suit “spades” is preceded by a not quite ordinary “dealing of cards” (m. 1 before No. 7): firstly, it is incomplete – six triplet groups instead of twelve, and secondly, it begins with drums, to which the organ joins. The “spades” theme is an organ cadence with all its features, including virtuosity, free improvisation of the presentation, and ever-increasing emotional aggravation of the sound. But musically, this theme has almost nothing new. It combines elements of all previous themes, especially “diamonds” and “hearts.”

Encrypted in the cadence, the two leitmotives – “spades” and “clubs” – are a symbolic personification of evil, fate, a fateful event, and hostile mystical forces that are not subject to human will. The ending of the section with a massive chordal sound of the “club” theme, significantly condensed and dynamized compared to the beginning, establishes the negative subtext of the cadence and seems to predict the corresponding result of the entire game (Nos. 7, 8). The separation of the “spades” theme from the process of the game can have another interpretation because, according to the program of the work, the game takes place at night, in a special mysterious atmosphere.

Another solo cadenza, performed by the cello, is almost entirely built on the elements of the “hearts” theme (it should be recalled that it was the cello that carried the lyrical image of the heart in the previous sections of the work). These are melodic moves on wide intervals, pathetic shouting, and lyrical intonations, emphasized by Tsepkoenko’s remark “cantabile.” The exclamation “pass!”, repeated three times during the sound of the cadence (although the game is suspended), can be considered as the refusal of the player who has just received a defeat from participating in the next game. But at a deeper level, this is a completely normal human reaction to the images of the previous organ cadence: fear of an unknown future, an intuitive fear of possible loss, a feeling of stronger rivals.

These two cadences in the work have symbolic meaning: the first symbolizes the fatal sphere of the new gaming reality, in which clearly defined rules and laws operate; the

flauto  
violoncello  
ORGAN  
piano bonghi

flauto  
piano bonghi (2)  
ORGAN  
violoncello

♩ = 152

♩ = 76

Example 6. Karmella Tsepikolenko, *Night Preference* (1991), theme of "dealing cards", first page in the score.

The image shows three systems of handwritten musical notation. Each system consists of five staves: a top staff with a treble clef, two middle staves with alto and bass clefs, and a bottom staff with a bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *mp*, and *pass*. There are also handwritten annotations above the staves, including a circled '3' and a circled '5'. The score is divided into measures by vertical bar lines.

\*Sprechen "pass" und klopfen auf dem Körper des Instrumenten.  
\*\*Sprechen "pass" und klopfen auf dem Decke des Instrumenten.  
27/12/2016

Example 7. Karmella Tsepkenko, *Night Preference* (1991), theme of "clubs", page 5 in the score.

\*\*Sprechen "pass" und schlagen.  
y. g. p. s. m.

Example 8. Karmella Tsepkenko, *Night Preference* (1991), theme of the hearts, page 12 in the score

second symbolizes the sphere of subjective human feelings. Being drawn into the attractive game reality, the player, having realized the senselessness of their struggle with fate, cannot get out of the game's nets – the rules do not allow it. To confirm this opinion, at the end of the cello cadenza, wave-like cluster passages of the organ appear, which seem to convince the player to discard all doubts and continue playing. Against the background of this "dispute" in the flute part, the refrain "dealing cards" arises.

The principles of working with thematism in the Tsepkenko's work resemble the development in sonata form. Thus, the identification of thematic elements and their independent development is a sign of the first wave of development. In No. 10, when the clarinet and cello play the "diamonds" theme and the organ plays the "clubs" one, the tempo of the game accelerates considerably. The cello's "diamonds" theme is dynamized by soaring passages (a symbol of tension, an unbridled desire to win), but suddenly the "clubs" card wins – and the plastic trident chords of the organ are replaced by hard, as if mocking the second clusters (2 measures before No. 12).

In the episode, which by nature resembles the second wave of development in sonata form, drums lead, rhythmically varying the "spades" motif; the clarinet plays fragments of the "spades" and "hearts" themes, and the cello plays long, high flagolts.

The final section of the work contains signs of prognostic communication tools. The last, tenth dealing of cards takes place in an atmosphere of complete chaos, and the excitement of the game reaches its peak. Percussion performs "dealing the cards" motif, the clarinet plays the "diamonds" theme, the organ a fragment of the first "spades" cadence, and the cello plays a pathetic second. "Dealing the cards" (No. 20) ends unexpectedly: one of the players (the clarinet), having decided to play big, declares "miser."

The final part (Nos. 21–24) is the most intense agonistic section of the work, which consists of two parts. The first is actually a game, where the percussion and cello develop separate elements of the "spade" theme, the organ – the "club" one, and the clarinet part does not have any of the themes and is limited to trellis-like figurations. However, with the onset of the climax (No. 23), it becomes clear that the clarinet has lost this part, as evidenced by the "club" motif, repeated in unison many times by the organ, cello, and percussion (the expanded chord of E major, connected to the major a seventh chord from the pitch E-flat). The last "word" of the clarinet is a descending chromatic phrase from n. 18, which was obsessively repeated by the clarinet six times. In this context it is perceived as a motif of despair, disappointed hopes.

Thus, the theme of the night game of preference chosen for the work dictates the figurative and thematic content

The image displays a handwritten musical score for a piece titled "Night Preference" (1991) by Karmella Tsepikolenko, with the theme of "diamonds". The score is arranged in three systems, each containing staves for piano, violin, and cello. The piano part is written in treble clef, while the violin and cello parts are in their respective clefs. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf* and *mf*. A diamond-shaped symbol is present at the beginning of the first system. Above the first system, there is a sequence of numbers in brackets: [ 1 , 2 , 3 , 4 ]. The notation is dense and characteristic of a working draft or a composer's manuscript.

Example 9. Karmella Tsepikolenko, *Night Preference* (1991), theme of "diamonds".

The image displays a handwritten musical score for piano. The top system consists of five staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs), and two more staves at the bottom. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*. A section of the score is enclosed in a box. Below this, a new section begins with a circled number '7' and the title 'Ruota agitata' in a decorative font. Underneath the title, the word 'Solo' is written. The score continues with several systems of grand staves, each with a treble and bass clef. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several rehearsal marks, including a large '46'' and a '47'. The score concludes with a final system of grand staves.

Example 10. Karmella Tsepkoenko, *Night Preference* (1991), theme of spades.



of the composition and its structure. The system of leitmotifs plays a crucial role among the clarifying means in this chamber instrumental performance, each of which, in addition to a purely applied function (suit sign), has one or another semantics, and the neutral theme of "dealing cards" organizes a rondo-like musical form with two solo cadences.

Presentation of the idea of the game in a naked form, the use of classic polyphonic techniques and principles of the rondo form with elements of sonata development in episodes, romantic lyrical-sentimental melody, and modern cluster-like polychord layers in the style of the work correspond to the principles of postmodern aesthetics. At the integral, dramaturgical level of the work, the process of the game, masterfully reproduced by the composer, includes all its attributes, which were also developed by Huizinga. For example, repetition and alternation as one of the most essential properties of the game at the musical level of the work is manifested in the constant return of the refrain – the theme of "dealing cards." Repetition and alternation are clarifying means. However, prognostic tools dominate in the final. A feature of the script of Tsep-kolenko's work is its finale with the apotheosis of tension, after which there is no sense of calmness or relaxation. The hero of Tsep-kolenko's work, not being able to lose with dignity, cannot withstand this tension, reveals the weakness and listlessness of his character, submission to fate. The agony of the game here is brought to the point of absurdity, combined with a sense of rupture, disharmony, spiritual breakdown, the breakdown of human individuality. Tsep-kolenko seems to be entering into an argument with Huizinga, who considered one of the positive and most noble qualities of the game to be its ability to create harmony and order because "it brings temporary, limited perfection into the imperfect world, into the confusion of life" (Huizinga 2016: 17). Tsep-kolenko's work demonstrates the opposite side of the game – its affectation, absurdity, and deformation of the human personality. The presentation of the idea of playing in a "naked" form, the use of a system of leitmotifs, classical polyphonic techniques, and principles of the rondo form with elements of sonata development in episodes, romantic lyrical and sentimental melodies, trills, and scale-like passages are signs of the clarifying function, which is dominant in this work, and as for the prognostic means, they are also present here in the form of cadences with cluster-like polychord constructions, the atmosphere of chaos, agony, and tension in the game created by musical means, which reaches its climax in the final episode of the work.

### **The superiority of prognostic means over clarifying ones in a mass instrumental performance by Victoria Poleva**

An example of a combination of prognostic and clarifying means with the predominance of prognostic ones in an instrumental mass performance is the work *Transforma* for an ensemble of soloists and a symphony orchestra (1993) by Kyivan Victoria Poleva. The work is a complex multi-level composition that combines instrumental theater, orchestral and choral music, electronics, light, and plastic and that Poleva defines as "mystery drama." The title *Transforma* is a sign of a prognostic function aimed at active mental work of the listener. Of great importance for understanding the concept of this work is its program, which outlines the plot that belongs to Poleva herself. The extraordinary style and mastery of the presentation of ideas and the richness of the literary language of the program deserve attention and encourage you to consider it as a separate work of art. *Transforma* reflects the act of creation of the world and humans from raging chaos, the path of destruction and fall of the created, resulting in the "experience of light, wonder and indestructibility of the world" (Poleva 1993: 3). The work consists of three parts, each of which has its own title and cast of performers:

Part I – *Walking in the Emptiness* for an ensemble

Part II – *Langsam* for symphony orchestra

Part III – *Easter Verse* for soprano and women's choir with electronic recording

According to Poleva, *Walking in the Emptiness* is an independent work, but when performed with *Langsam* and *Easter Verse*, they form the overall *Transforma*. But when dividing *Transforma*, the composer identifies five phases: the first three phases mirror the content processes that take place in the first part (*Walking in the Emptiness*), the fourth phase corresponds to *Langsam*, and the fifth to *Easter Verse*. A more detailed analysis of the work based on the manuscript of the score and a video recording, in which leading Ukrainian creative teams and performers took part, will allow a better understanding of the principles of Poleva's instrumental theater.

The section *Walking in the Emptiness* is dominated by prognostic tools, as it is a sonorous and aleatoric composition. The first phase of the plot development, according to the stated program, is:

[...] intuitive "feeling" of empty space. Everything happens as if in a dream. Musicians sit with their heads bowed over their instruments. The conductor enters and calls to play. The soloists gradually liven up, begin to look at each other, laugh, whisper, indistinctly mutter "stirb und werde" ("die and be reborn"), but their movements are mechanistic, and instead

of music, vague noises are heard. The meaning of the scene is the primary encounter of the creator with the material. It is still indistinct, random and like dust, hence the non-intonational, ecmelic embodiment. The creator refuses this attempt. (Poleva 1993: 3)

At first, it is dominated by sounds of an indeterminate pitch in the music of first phase, similar to rustling, tapping, or playing with wooden objects. Then, dull blows and scraping on the strings of the piano, quiet pizzicato of the strings,

soundless blowing in the brass instruments, glissando-like passages of the brass, “shouts” of the flutes, and flageolets of the violin are added to them (example 11).

Further, the sonorous-aleatoric composition is saturated with more events, verbal means are gradually added – the musicians utter individual hissing and whistling sounds (s, sh, f, h) as well as whispering and laughter. Towards the end of the first part, fragments of classical-style melodies begin to appear in the sonorous-aleatoric chaos, real music that

# Трансформа

## I. Прогулки в пустоте

Виктория Полевая

**A.**

Flauto

Clarinetto basso

V-no

Cello

Tubi di bamboo

Batteria

Piano

10'' 7'' 6'' 4'' 5'' 15''

2 Fl. muta in Piccolo

Fl

Cl

V-no

Cello

Batt.

Piano

15'' 7'' 6'' 4'' 4''

Example 11. Victoria Poleva, *Transforma* (1993), beginning of Part I *Walking in the Emptiness*.

seems to break through a hum, and whispers, noises, and rustling. The first part focuses on the most interesting means of theatricalization. In addition to musician-performers and a conductor, actor-performers take part in the performance. The role of actor's plasticity in this part of the work is associated with a clarifying function. At first, these are people in dark cloaks who walk with a lantern onto a dark stage. Next, the action unfolds around a large clay ball that stands on a potter's wheel. One of the actors sits down next to this circle and begins to spin it with his feet, as potters usually do. He performs some magical actions over the ball: strokes it with his hands, spins it, and pours water from a jug. The second phase begins – "filling" the form. According to Poleva:

The conductor comes to the piano and sets the intonation image himself. Subordinates are gradually drawn into the game. Outlines of musical images emerge from the raging magma of the piano background and dissolve in it again. Visions of various musics, vague memories of the sound, fragments of *Langsam's* future float by. Musicians change instruments, try different methods of sound production. Finally, the conductor stops this process with a calm commanding gesture. The meaning of the scene is "fermentation", sculpting-formation of an idea, search and selection of images, as if casting a blanket over invisible objects. (Poleva 1993: 3)

In the music of the second phase, prognostic tools prevail, the sonorous and aleatoric background is condensed and intensified. At the climax of the intense drama, the second conductor appears on the stage and stops the sound with his willful gesture. The actor-performer near the potter's wheel stops working with the ball and looks at it for a few minutes. Subsequently, the sonorous-aleatoric complex is restored by the careful sounds of the piano in the low register, to which are added flageolets of the violin, soft tapping of the drums, and fragments of a beautiful melody in the flute. The work of the "potter" on his creation is also resumed. An actor in a black cloak appears on the stage and says the following words: "I saw a dark sky and high towers and stars. All this seemed very far away, but it was clearly visible." Verbal acting devices perform a clarifying function in the work. Then comes the third phase – the "revival" of chaos. As stated in the score:

The basis is the cabalistic idea of reviving creation – the Golem – by pronouncing the Tetragrammaton, the secret name of God ("whoever can open and pronounce the Tetragrammaton, he will create the world and breathe life into creation"). The conductor ceremoniously raises his hands and, making magical passes, pronounces: "Emet!" ("truth" in ancient Hebrew). He repeats the incantation three times, and the musicians respond with enchanted mystical sounds. However, once given life, the creation goes out of control and begins aggressive actions against its creator. The soloists rise

from their seats and, improvising violently, menacingly move towards the conductor. The scene of a riot. (Poleva 1993: 3)

In the sonorous-aleatoric music of the third phase, fragments of melodies in the classical style begin to appear, and beautiful classical music seems to break through some hum. Whispering, noises, and rustling are heard. Here the cello plays a beautiful passage, then the clarinet, then the violin. The potter stands up from behind the potter's wheel, as if having finished his work. The second conductor approaches him and looks at his work. He shouts the word "Emet!" three times, as if it is an incantation, louder each time. Some strange people appear on the stage. They start running and shouting something like: "This is nonsense!" Sheet music falls on the pianist from somewhere above. Chaos ensues. The faint beat of a gong can be heard.

The second part of the work, *Langsam*, corresponds to the fourth phase of the development of the concept, which is called "taming" of chaos. From Poleva's program:

The conductor sits down at the piano and begins to play a quiet chorale, then hands it over to the pianist. The golem crumbles to dust. It would seem that everything is over, but from somewhere behind, superimposed on the sound of the piano, the orchestral chorale *Langsam* begins to be heard. It grows inexorably, consuming *Walking in the Emptiness*. Thus, there is a transformation – a transition. The earthly microcosm is absorbed by the higher principle, the macrocosm. All vain and vain plans and attempts are absorbed by a single singing monad and dispersed in an endless ocean of sonorities of codas, which turn into the whisper of the whole orchestra: "Ewig" ("forever"). As in Mahler's *Song of the Earth*. Poliova 1993: 3)

In the *Langsam* part, clarifying means prevail, because it is beautiful music in the classical and romantic style, which has allusions to the orchestral works of Bach, Mahler, and Sylvesterov. It begins with strings (see example 12), then in a duet with a pianist. At the end, this beautiful music is played by the entire cast of the symphony orchestra, and at the end an ensemble of vocalists is added to them.

The beautiful melody passes several times in the orchestra, then to violins, then to violas, then to cellos, then the sound is subjected to variation treatment and becomes dynamic. At the climax it becomes somewhat disharmonious but somehow slowly evens out. Harmony eventually wins over drama and expression. At the end of the orchestral fragment, the timbres of the violin, viola, and second violin stand out, playing solo. The long unison of the orchestra begins to be "washed out" from the inside by a sonorous stain, noises, hum, and layering of other sounds until sonority becomes dominant. The sound becomes similar to sound interference on radio waves. A soprano's voice can be heard from afar against the background of this sound "spot." This is the beginning of the last phase of *Transforma*.

**Larghetto** ♩ = 60

Violin I  
Violin II  
Viola  
Cello  
Contrabass

Bsn  
Hn  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Example 12. Victoria Poleva, *Transforma* (1993), beginning of Part II *Langsam*.

In Poleva's program, the last, fifth phase of the work is called "Transformation" and it is stated in relation to it:

The sound of an invisible female choir is superimposed on the orchestral code in the recording, singing the Easter verse, then the choir itself appears from the darkness, as if rising from the very bottom and illuminates the entire space with the brightness of sound. (Poleva 1993: 3)

In a surprising way, the acting plasticity acquires prognostic features, inviting the listener to comprehend and creatively interpret the scene: a potter in a white shirt stands by his clay ball, as if enchanted, and listens to this magical angelic chant while holding the ball in his hands. Suddenly, the ball begins to rise slowly upwards. Women's singing, performing the church's Easter verse, can be heard closer

Виктория Полевая

Вдохновенно ♩ = 96

S solo  
mp  
Воск - ре - се - ни - е Тво - е, Хрис - - - те Спа - се,

S  
p  
Воск - - - - - ре - - - - - се - - - - -

A  
p  
Воск - - - - - ре - - - - - се - - - - -

2  
S solo  
ан - - - ге - лы по - ют на не - бе - сех, и

S  
ни - - - - - е

A  
ни - - - - - е

3  
S solo  
нас на зем ли спо - до - би

S  
mp  
Тво - - - - - е,

A  
mp  
Тво - - - - - е,

4  
S solo  
sub. mp  
чис - тым се - (е) рдцем Те - бе сла - - ви - - - - ти,

S  
sub. pp  
Хрис - - - - - те Спа - - - - - се,

A  
sub. pp  
Хрис - - - - - те Спа - - - - - се,

Example 13. Victoria Poleva, *Transforma* (1993), beginning of Part III *Easter Verse*.

and closer: a female vocal ensemble in white dresses enters the auditorium (example 13). The hum begins to drown out the singing. The light disappears. The hum continues for some time and subsides.

An analysis of the prognostic and clarifying means used in the work *Transforma* helps to understand that it symbolically embodies the idea of the duality of existence as the creation of the world, the birth of beauty and harmony from

chaos and the subsequent absorption of beauty, its dissolution in the sounds of the universe. The first part of the work (*Walking in the Emptiness*) is dominated by a prognostic function, which is manifested in the use of aleatorics and sonority, creating an atmosphere of mystery, uncertainty, chaos, and intense dramatic development. The title and program of the work also have a prognostic function. The presence of two conductors is unexpected. One of them

conducts the first, sonorous aleatoric movement, and the other conducts the parts with orchestra and soloists. The second part (*Langsam*) is dominated by clarifying means, such as classical-style melody, allusions to the works of Bach, Mahler, and Sylvestrov, and choral singing in the Orthodox spiritual tradition. Interestingly, the introduction of professional actors into the cast initially serves a clarifying function, but in the finale, the acting plasticity is transformed and acquires predictive features, as if to involve the listener in rethinking and creatively interpreting the scene.

## Conclusions

So we have reviewed samples of instrumental theater of different types in contemporary Ukrainian music. These were works of Maryna Denysenko-Sapmaz, Liudmyla Yurina, Yuliia Homelska, Anna Korsun, Karmella Tsepkoenko, and Victoria Poleva. The imagery content of the performative compositions turned out to be quite broad: from the drawing of caricature-comic scenes and the embodiment of game aesthetics to the search for truth in questions of the world structure. Due to the depth of the content of the works and the variety of means used in them, the compositions can be called small instrumental operas.

In the process of analyzing the communicative syntax of samples of Ukrainian instrumental theater, it became clear that the clarifying function can be inherent in works of both dramatic and lyrical and contemplative content. Clarifying means can be used at different levels of the work, including verbal, genre-stylistic, and timbre-textural, but most often they are found at the style and stylistic level, as they are often associated with intonation models of certain historical epochs, means of sound imitation, form formation, and stylistic allusions. A vivid example is *Romance-hoquetus* by Maryna Denysenko-Sapmaz, where the instrumental composition combines stylistic features of two types of vocal intonation – the eighteenth-century romance culture and medieval hoquetus choral writing. Karmella Tsepkoenko uses a system of leitmotifs as clarifying means as well as classical polyphonic techniques, principles of rondo form with elements of sonata development in episodes, romantic lyrical and sentimental melodies, trills, and scale-like passages. Victoria Poleva's arsenal of clarifying means includes melody in the classical-romantic style, allusions to the works of Bach, Mahler, and Sylvestrov, and choral singing in the Orthodox spiritual tradition.

The prophetic function is inherent in both active and contemplative compositions. This role is manifested on various levels, ranging from titles that conceal rather than reveal the content of the piece to a more profound ideological and conceptual level, revealing the fundamental innovation,

novel structural elements, and figurative frontiers of the work. It is this prophetic function that “awakens” the listener's consciousness and engages their attention during the musical communication. In the vast majority of examined pieces, this prophetic function is brought to life through compositional and performance techniques, such as aleatorics, sonoristics, atonality, pointillism, repetitive and motivic-modal compositional methods, timbre-phonetic dramaturgy, and the exploration of actors' physicality, vocal experimentation, and more. In large-scale instrumental performances (e.g. by Poleva), an extensive program of the work can serve a prophetic role. Clarifying and prophetic elements can coexist within a single piece, with one often taking precedence over the other, as seen in works by Tsepkoenko and Poleva.

The methods used to stimulate mental perception mechanisms encompass the widespread incorporation of intertextual discourses, a characteristic feature to some extent in nearly all the works being examined. These compositions employ various stylistic references, allusions, reminiscences, postmodernist stylistic interplay, intertextual layering, and transitions within a single work. On one hand, these techniques aim to enhance comprehension and often evoke emotional delight from recognizing the familiar in the new. On the other hand, the web of intertextuality significantly complicates the semantic and figurative dimensions of the works, necessitating the listener's intellectual effort to decipher the composer's conceptual logic from the diverse stylistic cues spanning different eras, and to decode the narratives of their mental and worldview.

On the first link of the system of musical communication (“Composer”), there is an extension of the powers of the composer, giving them the functions of the director. Practically for all considered opuses is the fixation in the scores of the smallest nuances of performance. The composers of the works have a tendency to direct and control the staging process. Sometimes the composers combine their functions with performing functions (for example, Poleva successfully performed the piano part in her own work *Transforma*). Also, for each composition in the field of instrumental theater, its own script of performative actions and communicative strategies is indicated.

On the second link of the system of musical communication (“Musical Work”), the acoustic and visual components of the musical composition undergo major changes. The theatricalization of the instrumental genre involves the expansion of tools through the introduction of non-musical (noise) instruments (for example, two saws in *Marevo* by Korsun). It is about a specific, often different from the established arrangement of instruments, the composers' increased attention to the light and color design of the scene, the use of props, costumes, and multimedia tools. Sometimes female composers look for opportunities

to dramatize the instrumental genre not in the external attributes of musical performance, but in the immanent qualities of music, for example, by expanding the timbral and coloristic possibilities of the instrument, using genre models that were produced in different periods of the history of music (*Romance-boquetus* by Denysenko-Sapmaz). The method of recording all aspects of the performance process in the score undergoes significant changes. Each score contains detailed instructions and unique graphical symbols invented by the composer and instructions for the types and methods of performing the piece.

The functions of “Performer” undergo major changes in the system of musical communication. According to our research, the musician-instrumentalist often has unusual features, such as a singer, actor, or speaker. Specific features include the search for new ways of playing musical instruments, moving performers in the space of the stage, changing traditional concert clothes, and removing the boundaries between the stage and the audience. Poleva changes the traditional idea of the presence of only one conductor on the stage (*Transforma*). Sometimes the performance line-up is expanded due to the introduction of actors and performers. A separate area of innovation in modern instrumental music is the expansion of the limits of performing gestures. The gesture is interpreted broadly, not only as the movement of the performer. Modern composers revise the attitude towards the performer, paying attention not only to their professional skill as well as to their body as part of the performing process. Similar changes apply to the musical instrument/instruments, which Ukrainian women composers are continually exploring for new timbral possibilities, preparing, and inventing new ways of sound production. On the basis of the considered works, we can note two opposite and at the same time interconnected trends: the introduction of vocal techniques into the field of instrumental music (*Romance-boquetus* by Denysenko-Sapmaz) and the interpretation of the voices of instrumentalists as additional instruments (*Marevo* by Korsun).

Changes also took place at the level of the final link of musical communication “Listener,” which was a consequence of the removal of conventional boundaries between the stage and the audience hall, revision of the traditional location of musicians on the stage and listeners in the hall, and activation of the attention of the listener. Actually, all the above-described means of visualization and theatricalization of the instrumental genre serve the purpose of attracting the attention of the public, the desire to surprise, captivate, mesmerize the listener, to involve them in the game, in the end, to create a bright spectacular and meaningful alternative to the template forms of mass media communications and the primitive content of social networks.

Therefore, the change in the paradigms of writing, performance, and perception of music, the dominance of the spectacular factor over the actual musical one in many works, and the increasingly greater visualization and theatricalization of the musical process became evidence of the modification of the functions of objects in the system of musical communication and the transformation of modern musical thinking.

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### Santrauka

Instrumentinis teatras kaip specifinis šiuolaikinės kompozicijos reiškinys pirmą kartą buvo pripažintas XX a. septintojo dešimtmečio viduryje. Vis dėlto šis originalus meno reiškinys ukrainiečių muzikoje tebėra iširtas menkai, nors XX ir XXI a. sandūroje atsirado nemažai tokio pobūdžio kūrinių. Straipsnio tikslas – išnagrinėti instrumentinio teatro pavyzdžius ukrainiečių kompozitorių moterų Liudmilos Jurinos, Marynos Denysenko-Sapmaz, Julijos Homelskos, Karmelos Sepkolenko, Annos Korsun ir Viktorijos Polevos kūryboje. Remiantis kūrinių klasifikacija pagal dalyvių skaičių, pristatomi tokie instrumentinio teatro tipai kaip instrumentinis monospektaklis, kamerinis instrumentinis ir masinis spektakliai.

Ukrainiečių moterų kompozitorių kūryboje gausiausia pasirodė instrumentinių monospektaklių grupė. Daug kūrinių instrumentams solo buvo parašyti konkreitiems atlikėjams arba jų užsakymu (Jurinos, Homelskos kūriniai). Praktiškai visi šiame straipsnyje aptariami instrumentiniai opusai orientuoti ne tik į atlikimo virtuoziško ir profesionalumo demonstravimą, bet ir į atlikėjų aktorinių gebėjimų atskleidimą. Kompozitorės plačiai naudoja tokias aktorines



technikas kaip pantomima, gestai, verbalizacija, vokalizacija, atlikimo proceso vizualizacija. Instrumentiniuose mono- ir kameriniuose spektakliuose atlikėjai dažniausiai derina muzikantų ir aktorių vaidmenis. Masiniame spektaklyje atlikėjai įtraukiami kaip atskira kategorija (žr. Polevos „Transforma“).

Nustatyta, kad, nepaisant žanrinės įvairovės, beveik visi nagrinėjami opusai pasižymi mažiausių atlikimo niuansų fiksavimu partitūrose. Kiekviena kompozicija išsiskiria savitu performatyvių veiksmų ir komunikacijos strategijų scenarijumi. Taip pat gausu duomenų apie kintančias muzikinės komunikacijos objektų funkcijas instrumentiniame teatre.

Pirmajame muzikinės komunikacijos sistemos lygmenyje („Kompozitorius“) išplečiamos kompozitoriaus galios, jam suteikiamos scenarijaus autoriaus ir režisieriaus, kartais – vienos iš kūrinio dalių atlikėjo funkcijos (Poleva).

Antrajame lygmenyje („Muzikos kūrinys“) labiausiai kinta akustiniai ir vizualiniai muzikos kūrinio komponentai. Instrumentinio žanro teatralizavimas apima ne vien atlikimo technikos ar instrumentuotės plėtrą įtraukiant nemuzikinius (triukšmo) instrumentus. Kalbama apie specifinį, dažnai skirtingą nuo jau nusistovėjusio instrumentų išdėstymą, didesnę autorių dėmesį scenos šviesų ir spalvų dizainui, rekvizito, atributikos, kostiumų ir multimedijos naudojimą.

Atlikėjo funkcijos patiria didžiausius pokyčius muzikinės komunikacijos sistemoje. Kaip specifiniai bruožai, minėtini naujų grojimo muzikos instrumentais būdų paieška, atlikėjų judėjimas scenos erdvėje, tradicinių koncertinių

drabužių ar jų elementų keitimas, įprastinių scenos ir salės ribų panaikinimas ir kt. Atskira šiuolaikinės instrumentinės muzikos inovacijų sritis – atlikimo gestų ribų išplėtimas. Panašūs pokyčiai susiję ir su muzikos instrumentais, kurie nuolat tyrinėjami ieškant naujų tembrinių galimybių ir kritiškai analizuojami; randami nauji garso išgavimo būdai. Taip pat matomos dvi priešingos ir kartu tarpusavyje susijusios tendencijos: vokalinių technikų diegimas į instrumentinės muzikos sritį (Denysenko-Sapmaz „Romance Goket“) ir instrumentalistų balsų kaip papildomų instrumentų interpretacija (Korsun „Marevo“).

Pokyčių įvyko ir paskutinės muzikinės komunikacijos grandies – klausytojo – lygmenyje. Visos straipsnyje aprašytos instrumentinio žanro vizualizavimo ir teatralizavimo priemonės padeda pritraukti publikos dėmesį, leidžia nustebinti, pradžiuginti, sužavėti klausytoją, įtraukti jį į žaidimą ir galiausiai sukurti ryškią, efektingą ir prasmingą alternatyvą šabloniškomis masinių medijų komunikacijos formoms ir primityviam socialinių tinklų turiniui.

Muzikos komponavimo, atlikimo ir suvokimo paradigmu kaita, reginio, o ne muzikos dominavimas daugelyje kūrinų, didėjantis muzikos proceso vizualizavimas ir teatralizavimas tapo šiuolaikinio muzikinio mąstymo transformacijos įrodymu. Šias aplinkybes vaizdžiai iliustruoja instrumentinis teatras – palyginti naujas reiškinys tiek pasaulio kultūroje, tiek ukrainiečių muzikoje. Tolesni šio reiškinio tyrinėjimai padės ne tik nustatyti specifinius jo bruožus, bet ir suvokti naujas mūsų laikotarpio dvasines konstantas.

Ketevan CHITADZE

# Mikheil Shugliashvili – A Stranger from the Georgian Avant-Garde

*Micheilis Šugliašvilis – nepažįstamasis iš Sakartvelo avangardo*

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## Abstract

Mikheil Shugliashvili (1941–1996) is one of the founders of Georgian avant-garde music. In the 1960s and '70s, he wrote a series of works that were contemporary with global processes despite the informational vacuum or ideological pressure of that time. His work was in fact “repressed” during the Soviet period, and it has been gaining a new life in recent decades. Shugliashvili’s orchestral and piano pieces are performed with great success both in Georgia and at prestigious European festivals, and both Georgian and foreign researchers show a growing interest in his work.

The perspective of studying Shugliashvili’s music was different until now. The literature included encyclopedia-type articles of general content or concert/radio programs, or it was discussed in a general context with other artistic events. The perspective chosen in the present work differs from all others and focuses on specific theoretical (peculiarities of musical language, notation issues) problems in a historical context. Accordingly, using various methods of musicological research is used in the article.

**Keywords:** Mikheil Shugliashvili, graphic notation, Georgian avant-garde, serialism.

## Anotacija

Micheilis Šugliašvilis (1941–1996) – vienas iš Sakartvelo avangardinės muzikos kūrėjų. XX a. septintajame ir aštuntajame dešimtmečiais jis parašė nemažai kūrinių, kurie, nepaisant tuometinio informacinio vakuumo ar ideologinio spaudimo, sutapo su pasaulinių procesų tendencijomis. Sovietmečiu jo kūryba iš tiesų buvo „represuota“, o pastaraisiais dešimtmečiais ji atgyja naujam gyvenimui. Šugliašvilio kūriniai orkestrui ir fortepijonui su dideliu pasisekimu atliekami Sakartvele ir prestižiniuose Europos festivaliuose, jo kūryba vis labiau domisi Sakartvelo ir užsienio tyrėjai. Naudodamasis akustinių instrumentų ištekliais, kompozitorius kuria visiškai originalią muziką, labai dažnai panašią į elektroninę medžiagą, kurios kiekvienas elementas kvėpuoja savo erdvėje ir laike ir yra kuriamas, plėtojamas ir užbaigiamas klausytojo akivaizdoje. Ieškodamas naujų tembrų įvairiais instrumentais, jis taiko gana įdomias artikuliacijos ir instrumentų mainų technikas, kurios dažnai peržengia tradicinės notacijos ribas ir atsiskleidžia dėmesį prikaustančiu grafiniu vaizdu.

Straipsnyje įvairių kūrinių pavyzdžiu aptariami kai kurie Šugliašvilio muzikinės kalbos bruožai ir komponavimo metodai.

**Reikšminiai žodžiai:** Micheilis Šugliašvilis, grafinė notacija, Sakartvelo avangardas, serializmas.

## Introduction

Mikheil Shugliashvili (1941–1996) is a Georgian avant-garde composer. Interest in his body of work has been increasing in the republic of Georgia as well as outside its borders. Because of his use of mathematical reasoning in music, some researchers have referred to him as a Georgian Xenakis. However, in a way, he reminds us of Edgard Varèse as well. Using acoustic instruments, he creates entirely original music, very often similar to electronic material with every single element breathing within its space and time, and created, developed, and concluded in front of the listener. While looking for new timbres on various instruments, the composer applies interesting techniques of articulation and interchange between instruments, which often goes beyond traditional notation and is displayed in a compelling graphic picture. The composer also very interestingly constructs works whose structuring range

and gradation can be seen from serialism to minimalism. Time is of great importance in Shugliashvili’s music: the structure is usually time accurate both in terms of the whole and its integral parts and is often symmetrical on both the micro- and macro-levels.

Before talking directly about his works and composition methods, I will briefly review Georgian music to present Shugliashvili’s music in its historical context.

## Georgian music and Mikheil Shugliashvili

New Georgian professional music went through an intense evolution process in the twentieth century. Many composers developed various directions and different genres. As a matter of fact, during one century, Georgian music was in “accelerated mode” and went down a path that included the acquisition of classical traditions and

enrichment with national features, which later led to the establishment of new modern directions.

Because of historical fate or misfortune, the entry of European music into Georgia started with a considerable delay, from the second half of the nineteenth century, and this period is considered the beginning of new Georgian professional music (Old Georgian professional music includes hymns developed at a fairly high level in the Middle Ages). Until the second half of the twentieth century in Georgian opus-music, we mainly have organic and sometimes inorganic examples of the combination of folklore and European classicism or romanticism and as usual, mainly vocal genres prevail. This is the process of learning and mastering classical standards and at the same time, revealing national identity. However, it is necessary to note here that in terms of relevance, Georgian music of this period is significantly behind the European and American music of that period (unlike the tenth and eleventh century, when polyphonic chants were already developed in Georgia, as in Europe).

Throughout almost the whole twentieth century (except for the short period of independence in 1918–1921, when a prominent example of Georgian music was created, Zacharia Paliashvili's opera *Abesalom and Eteri*) European culture entered Georgia through Russia, and it was strictly controlled.

Cultural policy of the Soviet Union played an essential role in the musical life of the Soviet Georgia; furthermore, politically driven culture often defined the degree of the interrelation with the “global” musical processes. (Sharikadze 2018: 17)

Social realism did not recognize the modern global processes outside it. Moreover, the system fought against anyone who was even slightly interested in this “forbidden fruit.” Fortunately, the borders were partially opened from time to time, but for a long time Georgian culture was in a vacuum and the modern achievements of European music were, in fact, unknown to it.

In the development of new Georgian music and, in general, Georgian culture, the 1960s to the 1990s are of special importance. In this period the general evolutionary processes that took place in Georgian literature, theater, cinema, and music were caused by the new mood created by the social-political “warming.” After the partial alleviation of isolation, Georgian artists showed great interest in new information, which was still limited. In addition to new information, artists were given more or less creative freedom, which was no less important. In the 1960s, a whole generation of innovative composers appeared. Naturally, they were kept in the shadow of the system, and their names were known only to a narrow circle for a long time, although they created (and some still create) real new Georgian music. Mikheil Shugliashvili, Natela Svanidze, Nodar Mamisashvili, and Teimuraz Bakuradze (and to a

certain extent, Sulkhan Nasidze) were composers who, even in the Soviet period, when everything “new” was associated with a certain risk, took bold steps towards novelty, thus creating Georgian avant-garde. Their new way of thinking was of great importance for the development of modern Georgian music. However, as I have already mentioned, they had no support from the system.

Since the 1960s, new processes were introduced in different ways. One of the important spaces in this regard was the Warsaw Autumn festival, where European, American and Soviet musicians met and exchanged information and experiences.

[...] during the 1956–1991 years Warsaw Autumn Festival had been representing one of the most important zones of cross-border cultural contact during the Cold War, for its eclectic programming featured musical works and performers from both the Soviet and American zones of cultural, political, and economic influence. (Jakelski 2014: 189)

The “contact zone” of the Warsaw festival gave new inspiration to many composers, although there were those who had never been to such a festival due to being on the “black list” and in whose work modern global processes developed by themselves. The achievements of these composers were modern and appropriate to the global processes even in the conditions of information scarcity. Shugliashvili is one of them. In Nana Sharikadze's article, in which she refers to the music of Mikheil Shugliashvili and Natela Svanidze as “repressed,” she writes:

M. Shugliashvili represents unique example of the “impact” without contact due to the fact that he has never been allowed to be part of the so called “contact zone”. (Sharikadze 2019: 24)

Mikheil Shugliashvili was undeniably distinguished among the composers of his generation by his unique talent, original musical language, and compositional methods. However, unfortunately, neither the system nor his contemporaries and colleagues properly understood him. The innovation and originality in his works, which were unacceptable to the Soviet system, were probably the reason why they were rarely performed or published for a long time.

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Mikheil Shugliashvili was born in 1941 in Tbilisi. In 1964, he graduated from the Faculty of Composition of the Tbilisi State Conservatory under the guidance of Andria Balanchivadze. From 1959, he taught music theory and solfeggio in Tbilisi music schools. He had his own original method of teaching, which was very popular among students as well as a circle of commendable colleagues.

Mikho's [friends and students used to call him – K. Ch.] this, it must be said, rather simple method involved adapting/bringing all musical disciplines (including theoretical subjects) to practical music making and was fun, effective, and thus attractive to people of all ages and backgrounds. Whether it was a talented child, whose musicality made his parents decide to “bring him to Mikho”, or a “still in search”, a semi-interested teenager, who had never been interested in music before, or at least – an adult who was introduced to music late, in the middle of his student life (no matter the field of study), if he suddenly decided to devote himself to music [...]. (Kiknadze 2019: 8)

In addition to his pedagogical activity, he was a member of the USSR Composer's Union (1967–1991), and a board member of the USSR Composer's Union (1992–1996). He was also a music editor for the Association of Animated Films at the Georgian Film Cinema-Studio (1975–1978) and an artistic director for the first computer-based music studio at the Kvali Cinema Company.

In the 1960s and 1970s, Shugliashvili created a number of instrumental works in which various compositional techniques are used – from serial counterpoint to meditative minimalism<sup>1</sup>; in addition, he composed music for feature and animation films. Unfortunately, from his already short list of works, a number of scores have been completely or partially lost.<sup>2</sup> Moreover, in the last 17 years of his life (1979–1996) Shugliashvili did not write any music. But in 1996, with the support of the Open Society Georgia Foundation, he founded the first computer music studio in Tbilisi, thus making his dream come true. He was planning to implement many original compositional ideas through the computer, but he died soon after.

### Shugliashvili's style and compositional methods

The musicological literature about Mikheil Shugliashvili is not very diverse. So far, there are only a few sources through which we can get an impression of his musical thinking. For example, in the article for the Oxford Dictionary by prominent Georgian musicologist Leah Dolidze, we read:

His musical thinking was influenced in part by scientific positivism, and also by information theory and structuralism. Much is determined by a cult of the objective, in which his conception of sound is arrived at constructively and logically by means of various number categories inherent in the music, a process to which he attached special importance. In his development of the concept of the transformation of nature in art, he investigated the exterior and interior qualities of structure, analysing its properties from the widest possible range of means. This method led to constant changes in the tension, solidity, rhythm, dynamics and timbre of the structure. In a manner related to some of Stockhausen's experiments,

he tried to unite these parameters into acoustic impulses and subjected the initial cell or group to spatial displacements. Later this method is enriched by the inclination, characteristic of minimalist music, towards the exposure of the semantic meaning of the structure. His music consists of the extended intonating of separate intervals and chords which themselves comprise a single row of overtones; he presupposes the listener's concentration on the micro-details of the sound process. (Dolidze 2001)

Georgian musicologist Marina Kavtaradze writes the following about his composition process:

In his compositional process he is characterized by analytical, structuralist, and rational reasoning. He imitates natural phenomena and provides algorithmic organization to mathematical models, sounds and rhythmic materials. Following a constructivist approach, he developed a new concept of sound in his music through various number of theories. The utilization of such methods brings his pieces, despite their sharp adherence to structures, to permanent variability in the tension, intensity of structure, rhythm, dynamics, and timbre. In Shugliashvili's works, these parameters are transformed into acoustic impulses in order to shed light unto the semantic meanings of the structure, and are enriched with the principles typical of minimalist music. His music is characterized by sustained sound of separate intervals and chords, which make palpable the overtones and urges the listeners to concentrate on the note. (Kavtaradze 2018: 5)

Finally, we can look at the description of Shugliashvili's compositional method by his favorite student, composer, performer, and teacher Rezo Kiknadze:

Mikho's music is based on the world of numbers, by which all parameters of music are described and organized, above all – time: structuring it, organizing the material in time so that it becomes a process – was one of the (main) focuses of Mikho's composition lessons, and it was the quintessence of the composition. Arithmetic sequences called “progressions” leading to large structural accelerandos and ritardandos, pulses of different lengths, superimposed and termed as “polychrony”, – such systematic numerical manipulations are the basis of his compositions and pedagogical concepts. Not a single one of his works is created without a strictly thought-out organizational chart of all parameters, At the same time, the rhythm (sorted into micro-, medio- and macro-rhythms) becomes the main basis for determining the entire textural dramaturgy of the work, and it is equally well and interestingly matched with any sound, whether it is a simple chromatic scale or completely tonal bricks of some quote by Chopin (components, motifs). (Kiknadze 2019: 9)

While working on material about Mikheil Shugliashvili, it was very important for me to listen to the audio recording that he sent to his student Rezo Kiknadze from Tbilisi to Lübeck in the 1990's. In addition to some guidance in the recording, he describes his own composition method. In fact:

[...] you build the dramaturgy of the piece not as a pure harmonic dramaturgy, but as the dramaturgy of the mass of the sound. Like with Xenakis, (he has his own theory), here not a single sound matters by itself, neither does the harmony – simply said, it is the mass of sounds of certain timbres and registers. This way we get not only the timbral dramaturgy, but the dramaturgy of the sound mass. The principals of this dramaturgy can be applied in tonal music. Here, in fact, tonal music loses itself and becomes a framework. The same way cantus firmus was lost in real sound and it was only the fundament, old blueprint, on which a completely new category of music was created. (GPB, Cadenza)

Shugliashvili had a phenomenal perception of the integrity of the construction and time. This was also reflected in his teaching methodology. As Kiknadze writes:

I learned from Mikho that time and its structuring can be done on several levels and that the form of the work is subject to rhythmic contemplation (discussion, analysis) as well as its parts, and parts of the latter, and so on – down to micro rhythms. “Formopanoramas” were not the only method to practice the relationship between material and form during lessons with Mikho: one of the most fun and effective means was when he would play the tape with the piece about to be discussed two times faster on his tape recorder and record it like that. Then he would repeat the same, doubling the speed again and so on, until, for example, the whole sonata allegro form was presented into one short musical phrase, with its specific and meaningful rhythmic structure, which is almost impossible to perceive when listening at normal speed, but after accelerated observation, or rather, in the background of familiarity and knowledge of that harmonic and structural macro-rhythmic – even at normal speed it is extremely interesting and dramatically experienced. The inconvenience of the analog medium (recorder tape) at that time was that it raised the pitch by an octave while doubling the speed, and made our observations finite, and after about 8 times acceleration (up by 3 octaves), it already gave us a rather funny sound, but the harmonic rhythm and therefore the structure was still perceived perfectly and the clarity was not compromised. With digital technology, this aspect is even less of a problem: pitch and speed can be separated and controlled independently from each other, thereby speeding up virtually infinitely while maintaining the same octave location! This is how we deepened and mastered the form as a macro-rhythm, this is how we studied structuring and size-weight, such a noteworthy and cautionary aspect of composition. (Kiknadze 2019: 9)

The micro- and macro-rhythm of the form was the main thing for Mikheil Shugliashvili, and that is why he was known to draw the bar lines in advance and clearly defined the details of the construction from the beginning. He paid special attention to the time setting of the work both as a whole and at the level of its parts, and in many cases (for example, in *Gradations*, *Pastorale* and *Largo e Presto*) the time setting of the component parts of the work (sometimes even measures) were equal.

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Each of Shugliashvili’s piece is distinguished by a sophisticated structure on both the micro- and macro-level. However, in my opinion, one of the last opuses by the composer, *Gradations* for orchestra written in 1979, is the peak of structuring, which can be considered from many angles.

Two compositional methods are simultaneously used in *Gradations*: minimalism and serialism. Minimalism is manifested in the scarcity of material and the extreme economy of its transformation, while serialism is the guiding principle of structuring the construction. The basis of the work is a series, the main element of which is the interval of the fifth. A series of *Gradations* is a sequence of fifths and fourths in which the first and eighth, second and seventh, and fourth and ninth intervals repeat each other (see Figure 1). In fact, this simple-at-first-glance sequence of intervals is the starting point of the concept of the entire work. And, what is most important, both the construction as a whole and its component parts, as well as the series, have a mirror-like (retroverse) look.

Two elements – the interval of the fifth and the chromatic scale – play an important role in the work as a whole and in the series: the series itself begins with the interval A–E and its movements often end on the same interval, while the ninth interval (F–C) is unstable – it acts as a kind of bridge in the series, when the clutch, ostinato repetition of the complete sequence of the series is repeated. If we look at this interval series horizontally, we will find that it consists of two sub-rows. On one hand, it is an ascending chromatic scale from A to F (Figure 2), and on the other hand, it is a combination of seconds and thirds, which, in transposed



Figure 1. Mikheil Shugliashvili, *Gradations* (1979), series of the composition: a sequence of fifths and fourths.

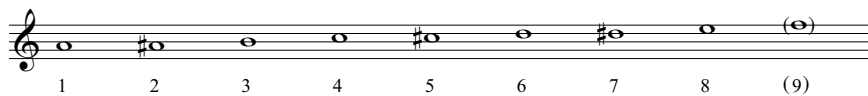


Figure 2. Mikheil Shugliashvili, *Gradations* (1979), ascending chromatic scale from A to F.



Figure 3. Mikheil Shugliashvili, *Gradations* (1979), a combination of seconds and thirds as the monogram BACH.

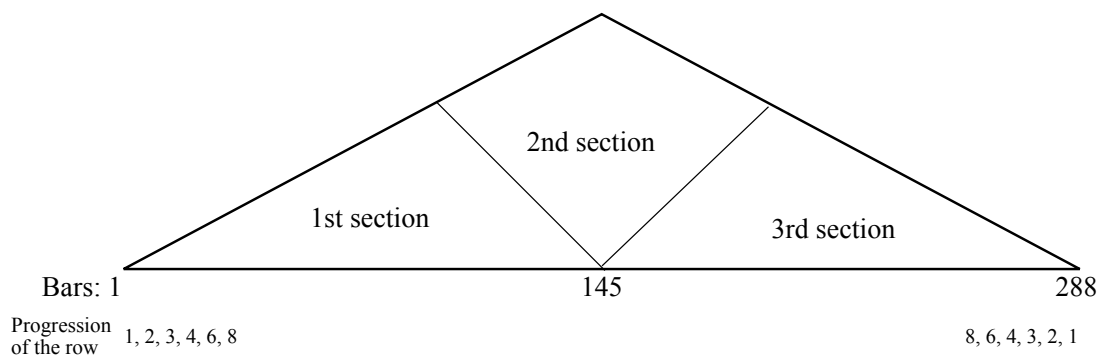
form, from different heights, repeats the monogram BACH (Figure 3), especially beloved and well-known to musicians (perhaps this connection is not at all accidental, because it is known that Bach was one of Mikheil Shugliashvili’s favorite composers).

The abovementioned two elements of the series – the fifth and the chromatic scale – have a special semantic purpose: the interval of the fifth is the cornerstone of the system with tonality as a support, and the chromatic tone can be perceived as the antipode of tonality, a symbol of fluctuation. Thus, throughout the work, the composer shows the beauty of gradations of solidity and fluctuation.

The composer’s work with the series is different both at the macro-level – in each section, and within the sections, in different instrumental parts. It is important to add here that the series is not transposed throughout the work. We only have examples of its various modifications (horizontal, vertical, and diagonal).

*Gradations* consist of three section-waves in equal proportion of time ( $5 + 5 + 5 = 15$ ) and, as already mentioned, represent a mirror structure. It is the different methods of using the series, its modifications and permutations that allow us to precisely define the contours of this symmetrical construction.

In the beginning of *Gradations*, the elements of the series are gradually transposed with the following principle of adding numbers: 1, 2, 3, 4, 6, 8 (9) (a similar principle of numerical increase is found in the *Grand Chromatic Fantasy* and the *Sextet*). Shugliashvili conducts the series with different rhythmic patterns in the parts of different instruments (eighths with flutes, fourths with clarinets, mixed with bassoons, sixteenths with the first piano, and half lengths dominate in the part of the second piano). Despite the rhythmic difference, every part follows the same principal of adding the numbers mentioned above. After completion of the series, its metric variations start. The most intense in this sense is the first piano part that carries the series with the sixteenth notes and accents different intervals metrically with each repetition. Kaleidoscopically, different images are carved from the same material before the listener. In this section the fluctuating, chromatic part of the series spent in the woodwind and piano part is provided by the string instruments as a solid and diatonic background – in their part, the first vertical of the series – the fifth (A–E) – sounds stable. This time, the retroverse modification of the series sounds different with varied string instruments, like the brass and pianos in the expository section. Now in the part of the first and second violins, violas, cellos, and double



Scheme 1. Mikheil Shugliashvili, *Gradations* (1979), structure of the composition.

basses, we have a series with different lengths (half, quarter, mixed, eighth and sixteenth), although in contrast with the first interval section the chromatic horizontal of the series is already emphasized here. The intervals in the vertical of the first and second violoncello are soon “influenced” by the chromatic timbre of the violas, cellos, and double basses. In this section, the chromatic tone and the BACH motif are mixed and imitated. The intensity increases, and the fabric becomes rhythmically diverse. At a certain point, we also have elements of micropolyphony common in sonoristics. The decay of this first wave-section occurs according to the retroverse principle: the diatonic returns to the string part, the intensity decreases, and the series begins to disconnect according to the following principle of numerical decrease: 9, 8, 6, 4, 3, 2, 1.

The second section of *Gradations* includes the build-up, the immediate climax, and the descent. The climax is limited by diatonic sections. This is a kind of intermedia, the sound of which is relatively relaxed and does not contain chromaticisms. In them, the emphasis is still on the interval fifth and A tone. With the woodwinds, the chromaticism is replaced by a diatonic scale, which is built on the principle of gradual increase and decrease of sounds. This principle is identical with all the instruments (numerical increase and decrease are as follows: 2, 3, 4, 5, 6, 7, 8, 9, 8, 7, 6, 5, 4, 3, 2). In this section, there is a gradual movement from the low register to the high register – from the bass clarinet to the piccolo flute – and the mass of the sound increases, while the emphasis is still on the fifth interval with the strings. The gradual inclusion of chromatic elements of the series in the diatonic section indicates a new stage. We hear the descending chromatic scale with the diatonic sounds for every other note (among which A predominates), and the “chromatic-diatonic” order sounds in unison with the first piano and trumpet. The mass of the sound increases, other wind instruments and the second piano join in with the opposite chromatic movement. Through a gradual increase in dynamics and intensity, a climax is prepared, the beginning of which coincides exactly with the middle of the piece (the first wave of the climax begins at bar 145, and the entire piece is 288 bars). At the climax, the brass plays the intervallic series – against piano clusters, woodwind diatonic scales, and string fifths. Here the polar nature of diatonic and chromatic opposition can be felt the most. The principle of numerical decrease 8, 6, 4, 3, 2, 1 is present when taking the intervals of the series with the brass while descending from the climax. The decay of sound is followed by an intermediate section in which the intervals of the series are permuted.

The third section of *Gradations* is reprise-reversal. The principle used in the first section of the series of rhythmic and metrical ostinato variations gradually returns. Unlike the expository section, here both pianos retreat the

chromatic part of the series and emphasize the note A. In this final section, the characteristic elements of all three sections come together. As for the extension of the series, together with the reverse, here the principle of numerical decrease 8, 6, 4, 3, 2, 1 is given. The texture becomes lighter, the sound mass gradually decreases and returns to the point from which it all started – the fifth – A and E.

Thus, *Gradations* is an explicit example of Shugliashvili’s virtuoso mastery of modern compositional methods, creating a monolithic composition from the smallest material (Shugliashvili uses a similar principle in a number of works, which we will talk about below). It is a symmetrical construction on both the micro- and macro-levels. The example of this work clearly shows the depth of Shugliashvili’s structural thinking and his talent – to create a work with a small amount of material and a total principle of organization, whose score breathes freely, is alive, and captures and fascinates the listener from the very first seconds.

### The mass of sound and its visual and acoustic features

The dramaturgy of sound mass, to which the composer attributed a great importance, can be often seen with one glance in Shugliashvili’s scores, the way it is, for example, in his *Polychronia* (1978; Figure 4). However, the elements that often convey different, very interesting sounds contribute to the assembly of the sound mass. In this aspect, among the pieces published by the composer I would single out *Sextet for Two Pianos and String Quartet*, *Pastorale* and *Grand Chromatic Fantasy* (for three pianos).

*Sextet*, which was written between 1973 and 1976 stands out with distinctive and diverse graphic symbols. The composer creates unusually diverse palette of sound mass and interesting dramaturgy using string quartet and two pianos.

The composition is based on alternating sounds with various density and intensity. The constructive elements often unify the sections. In the outer sections, these are two intervals – a minor second and perfect fourth. In the middle sections – a tritone takes the same role. Character-wise there are two – meditative and toccata-based elements taking turns. In toccata-like sections the composer often uses different rhythmic and pitch progressions, while the meditative parts bring associations of the Second Viennese School, especially Webern’s pointillism and symmetry.

The use of the timbres of the string quartet in the *Sextet* is very interesting. In addition to the traditional ways of performing we see the new techniques of the twentieth century, which are displayed through graphic symbols. Part of the symbols are the triangles note-head, those often used in Europe, especially by Penderecki, the

Figure 4. Mikheil Shugliashvili, *Polychronia* (1978), the dramaturgy of sound mass.

founder of sonorism, and signify the lowest and the highest notes in the range. There are some exceptions where Shugliashvili indicates certain pitches next to the triangles. The symbol for playing behind the bridge is also associated with the Polish founder of sonorism (Figure 5). Next to the Penderecki symbols we see the one created by Shugliashvili, which is assumed to signify hitting the body of the instrument (Figure 6). While working on the paper, I talked with the members of the State String Quartet who worked on the piece with the composer in 1976 and had a very successful performance, however, they could not recall such details.

Following the string instruments, there is a lot of symbolic variety in piano parts as well. We have modified notation for clusters, determined by the intentions of the composer. There are rhombus-like note heads, which the composer, supposedly, uses for overtones. Kurt Stone has defined these symbols as:

[...] diamond note-heads for special playing modes or tone production such as half-valve (brass), tablature for string harmonics, falsetto voice, silent depression of keys (piano) etc. (Stone 1980: 31)

Shugliashvili uses combinations of symbols for percussion and string instruments to produce different sounds through hitting or knocking the body of the piano. In the mid-parts of the *Sextet* are improvisational sections, where the composer indicates octaves and graphically hints the pitch, within which the pianist should improvise.

The pieces for three pianos written by the composer are interesting examples of using the timbral resources of piano. It should be noted that three grand pianos are the composer's favorite combination. He has written three pieces for such collaboration, and two of these have attracted our attention because of the used symbols. These are *Pastorale* (1977), *Grand Chromatic Fantasy* (1974–1978), and *Largo e Presto* (1977).

About the *Pastorale*, the composer writes:

[...] it has the form of triptych ( $4,5 + 4,5 + 4,5 = 13,5$ ). Each part has one pastorale figure brought out, which is built on intonations of Ionian mode. Each piano part is the row of mechanical sequence, forming the distinctive sounds only through the ensemble polyphony. Three pastorale moods are conveyed, spread through time and acoustic space. (Kavtaradze 2018: 6)

The way the composer divides *Pastorale* into three parts can be seen visually as well. At the same time, on the micro-level, each has its own concept, and their interval principles remind us of the logic behind the overtones.

The first section is based on octave movements, creating the Ionian D-flat mode. By holding the fifth and the grandpauses so common in his works, the composer prepares the second section, where two other intervals, the fifth





Figure 5. Mikheil Shugliashvili, *Sextet* (1973–1976), symbol for playing behind the bridge as the manifestation of sonorism.



Figure 6. Mikheil Shugliashvili, *Sextet* (1973–1976), Shugliashvili’s symbols to signify hitting the body of the instrument.

and third, come in, which in a way imitates tonal chords. This section is the most intense with its sound mass. In the background we hear signs of tonal harmony, feeling the battle between the pull and the balance, created by the alternating tonic-dominant sound indications and long and short-length notes, conveyed accordingly with notation symbols. The middle part has lots of repetitions and its development reminds us of the principals of the repetitive minimalism – spiral, slow development.

In the third part the focus is on the next interval of the overtone series- the second. The composer uses the rhythmic

and pitch progressions based on the canon imitation principles. As a result, he creates unusual diversity of sound based on the same material.

Similar to the three pianos, although using varied methods, the composer creates different masses of sounds in *Grand Chromatic Fantasy*, which is Shugliashvili’s most monumental and multifaceted work (inspired by Bach’s chromatic fantasy in D minor). This piece was performed for the first time in 2013, in the Recitation Hall of the Tbilisi State Conservatoire, as a part of the Close Encounters musical festival; it was performed by Tamriko Kordzaia,

Tamar Chitadze, and Nino Kasradze. This premiere was soon followed by a concert in Zurich, where the piece and Shugliashvili's figure in general, received great interest and approval from professionals and amateurs.

The chroma – the smallest element of tempered tuning – is shown in various contexts and dimensions (horizontal, vertical, diagonal). The culmination itself is the combination of Shugliashvili's music with Bach's *Chromatic Fantasy*, first in a stylized form, and later in a quoted form.

The piece actually has one goal: after 45 minutes, it goes to what we think of when we read the title: with Bach's *Chromatic Fantasy* (without fugue). Well-known passages run wildly, stop and resume past each other again, almost like an organ. Actually, we are in the "concert temple", in the space of sacred art. Powerfully deep and lingeringly fading keystrokes complete the nearly hour-long piece. (Meyer 2013)

In this hour-long piece, the dramaturgy, construction, and the logic of the sequence of the parts as well as the relation of the sound masses are separate topics, but I think it is important to briefly introduce them because these principles can be applicable to the dramaturgy of the other pieces.

The switch between the parts is often distinguished by silence. It is the sound masses of different intensity and silence, which also change, depending on the context. The sound masses follow the wave logic, and they gradually increase the intensity, reach the climax and then decrease. As for the micro-level, the composer mainly uses repetition and canon imitation methods.

Shugliashvili reaches unusual acoustic effects in *Chromatic Fantasy* using different methods. For example, in the first section, the canon imitation in prima creates the famous effect known in audio engineering as "chorus." In the same section, like *Pastorale*, he uses his own markings to indicate notes with different intensity and duration. It is interesting that only this notation symbol got the attention of Tamara Nagorskaya, who in 1992 published the book *Contemporary Music Notation*. Kurt Stone writes the following about such notation:

A fair number of composers have been unwilling to forego white note-heads altogether, since the psychological effect of white (relatively long) versus black (shorter) and cue-size (very fast) is undeniable and can be very useful. (Stone 1980: 142)

We see the same markings in the chord vertical of *Grand Chromatic Fantasy*, where the silent cluster held by the assistant in the low register gives a whole different sound to the chords played in the upper register.

An interesting sonority is reached in the middle section when the musician knocks on the body of the piano, which is indicated by a different notation symbol and remark by the composer "quasi Batteria." A rhythmic progression

is used in the development of the section, written with numbers in the manuscript (1x1, 2x2, 3x3, 4x4 ... 12x12). X-shape notes are diverse in pitch. They were assigned different pitches by the trio (Kordzaia, Chitadze, and Kasradze) for a performance in Zurich in 2013. However, in general, symbols like this stand for pitches without certain frequency, Shugliashvili wrote them without any key, on different lines for different parts.

[...] x-shaped note-heads for indeterminate pitches, noises, speaking voice and unvoiced sounds, release of certain held notes (organ) for sounds of air blown through an instrument. (Stone 1980: 31).

Similar to *Grand Chromatic Fantasy*, *Largo e Presto* for three pianos stands out with acoustic effects and stereophonic sound. *Largo e Presto* uses two citations from the works of Chopin: one from Prelude No. 20 (*Largo*) and one from the finale (*Presto*) of Sonata No. 2 in B-flat minor. As Shugliashvili has mentioned:

Variations on them are based on the principles of applying register-based and canonical multiplicity and reprisal progressions to the originals, as a result of which a certain kind of sound is created based on acoustic and stereophonic effects. Form-wise, the piece is a triptych, the parts of which, in terms of temporality, have constant ratio with the whole ( $4 + 4 + 4 = 12$ ). The piece expresses epitaphic emotions, the "sinking" into the static of which leads to a dynamic mood. (Kavtaradze 2018: 5)

*Largo e Presto* was first performed in 1978, at concerts in the Recital Hall of the Tbilisi State Conservatoire (performed by Revaz Tavadze, Ethery Djakeli, and Irakli Avalishvili), and dedicated to the memory of the composer's recently deceased wife and the incredible composer, singer and writer, Inola Gurgulia. *Largo e Presto* was preceded by Inola's Georgian translation of the following words of John Donne:

No man is an island entire of itself; every man is a piece of the continent, a part of the main; if a clod be washed away by the sea, Europe is the less, as well as if a promontory were, as well as any manner of thy friends or of thine own were; any man's death diminishes me, because I am involved in mankind.

And therefore, never send to know for whom the bell tolls; it tolls for thee.

(*Meditation XVII* from John Donne's *Devotions upon Emergent Occasions*, 1624)

The first and second phrases/sentences of Chopin's Prelude are the basis of the first and second parts of Shugliashvili's triptych; the third part is based on the finale of Sonata No. 2. In *Largo e Presto*, the composer combined tonally these two works of Chopin – he transposed the Prelude to

the key of the Sonata – B-flat minor. Shugliashvili's choice was probably determined by the mournful character of Chopin's Prelude, which really suits the epitaphic mood, and the finale of the second sonata is its semantic continuation (perhaps it is no coincidence that the following part of Chopin's famous funeral march, which Anton Rubinstein remarked to be "wind howling around the gravestone" was chosen by Shugliashvili for the final section of the epitaphic triptych) and "immersion" in statics is to gradually introduce a dynamic mood.

Chopin's Prelude No. 20 has become a source of inspiration for many musicians throughout history (for example, Ferruccio Busoni composed the set of variations *Variationen und Fuge in freier Form über Fr. Chopin's C-moll Präludium*, and Sergei Rachmaninoff used Prelude No. 20 as his inspiration for *Variations on a Theme of Chopin*, a set of 22 variations in a wide range of keys, tempos, and lengths, Chopin's Prelude also inspired many jazz musicians) and unlike most of them, Shugliashvili's *Largo* is not just variations, but an original example of creating one's own text from someone else's text.

In contrast to *Grand Chromatic Fantasy*, Shugliashvili exposes the other text in *Largo e Presto* from the beginning, without any introduction, and from the very first chords, his attitude to Chopin's Prelude becomes clear. The composer creates his own work from the "bricks" of Chopin's music, in which first the prelude and then the finale of the second sonata is Shugliashvili's acoustic version with a stereophonic effect obtained through canonical imitation.

In the parts of the triptych, Shugliashvili uses different methods of canon multiplication. In the first section, the chords of Chopin's Prelude are immediately imitated: the impulse of the third piano is imitated by the second, and then the first with a delay of one chord/beat. At each repetition of the first movement of Chopin's Prelude (and there are twelve such turns), the composer gradually replaces the opening chords, first in the third, then in the second, and finally in the first piano part, with increasing silence. It is interesting that the logic of numerical increase of silence/pauses is 1, 2, 3, 4, 6, 8, 9, 12, 16, which we find in many of Shugliashvili's works. Each new silence is broken differently. In the first section, each new sound of the first sentence of the prelude is perceived differently, despite the use of similar imitation techniques, because, in addition to silence, the context is changed by the opening chords: In the repetition, the second and first pianos dynamically begin the process of canon imitation of the third piano in the prima after sounding the final chords of the less accented previous sentence. This section is built on the principle of a gradual decrease in dynamics and sound mass from the *fff* of three grand pianos to the *piu ppp* of one grand piano.

Like the functional connection of the first and second sentences of Chopin's Prelude, the first section of Shugliashvili's *Largo e Presto* functionally and dynamically prepares the second, and each repetition of the first sentence ends on the dominant sound of B flat minor, on which in the second section ostinato, in different piano parts and registers, the bell-sounding octave B flat sounds like a logical answer. Throughout the entire second movement, stereophonically, these octave bell cries scattered throughout the entire range and seem to break the chromatic, monotonous, progression of chords from the second movement of Chopin's Prelude.

In the second part, the composer uses a different method of imitation from the first part. In terms of time, the *proposta-risposta* (leader-follower) is much further apart (6 bits) than the first one, and, when multiplying, the ratio between the three pianos decreases to the length of the triplet (which is even more noticeable in the last third). The pulsation of the imitation gradually accelerates. On one hand, the identical principle of material multiplication, and on the other hand, the metric difference creates the effect of statics and dynamics at the same time. Moving to a lower register, increasing sound intensity, dynamics, and the emphasis of the bass's chromatic moves prepares the third, final section of the triptych. The moment of transition directly to the finale is interesting, where the musical material of the second section of the triptych (the final chords of the first and second pianos) already sounds for some time in the background of the musical material of the third section (the finale of Chopin's Sonata) initiated by the third piano.

Perpetuum mobile and chromaticisms are two impulses dominating in the finale of Chopin's Sonata and preserved with Shugliashvili. At the beginning of this section, all three parts of the piano meticulously follow Chopin's text according to the principle of imitation, whose leader-follower this time is further (by 12 bars) apart from each other in terms of time compared to the first and second sections. After the canon inclusion of all three grand pianos, the free interpretation of Chopin's text begins, and the principle of primal imitation is broken during canon multiplication. The whole section from the low register to the high register tends to cover the entire range of the grand piano, with dynamic ups and downs. At the end of the passage, the metric sync of the three pianos is broken (the composer has indicated the remark "Non-Sync"), followed by the coda, where Chopin's text returns with minor changes. In the coda, there is a temporary pause (*Largo*) and the tonal consolidation of B-flat minor at the expense of repetition of the same phrase with an ending point – octaves from the second section (it has to be noted that in some versions of the author's manuscript of this piece, last nine bars are included without notational content. i.e., replaced with rests).

In this way, *Largo e Presto* is a very interesting example of the use of another text, where, unlike Busoni and Rachmaninoff's variations, we are dealing not with melodic or harmonic variants of the sound material, but with its acoustic transformation through canon multiplication. Through this last technique, Shugliashvili creates a completely new, modern, and original sound from old and well-known music.

## Conclusion

Mikheil Shugliashvili's music carries unusual magnetism. Everything is connected here – from the smallest element to the whole composition. As we have seen, Shugliashvili's musical language encompasses both common and individual symbols, which can be interpreted in many ways because of the absence of the composer's exact instructions. This can be a challenge for a performer in a way, but for the piece itself, it is certitude for its constant changeable "life." I think that as Shugliashvili's musical language, most of the used symbols were somehow a compromise, because the resources available to the composer – meaning the lack of computer (he worked on it intensively only for a few months in the end of his life) – did not give him opportunity to completely carry out his ideas. His own words confirm this:

All of my pieces are constructed on original technological ideas, based on the numerical relation principles. I have been working in this system since 1973. Today I think that this technology with its nature relates to "computer music". Perhaps for this reason many of my pieces have not been performed and none has been published. In addition, since my student years I have been working on adequate graphic expression of musical form and other theoretical topics, that can only be solved and implemented through computer technology. (Quoted from Shugliashvili's manuscript.)

Nobody knows what Shugliashvili's music would have been if he had lived in Georgia now, when having a computer is no longer a problem.

In the last quarter of the twentieth century, Shugliashvili was able, when despite the partial opening of the information vacuum, everything new and original was unacceptable and dangerous, to naturally reflect on the global processes and create real, modern, and time-appropriate Georgian avant-garde music. We can freely place him with the great innovator-composers of the twentieth century, such as Stockhausen, Boulez, and Xenakis in one concert program because the pieces created by Shugliashvili are undoubtedly of high value not only for both Georgian and world music.

## Endnotes

- <sup>1</sup> Shugliashvili's instrumental works: *Symphonieta* (1964), *Five scenes from the Knight in the Panther's Skin* for a chamber choir, harp, piano, 12 string instruments, and a kettle-drum (1965, in five parts), *String Quartet* (1966), *Three Sketches* for piano (1966), *Suite* for symphony orchestra (1967, in five parts), *Nine Sketches* for nonet (1966), *Album for Children* (1967, twelve piano pieces), *Exercise* for piano (1972), *Sonata Da capo* for piano (1979), *Inversia* for piano and tape-recorder (1974), *Sextet* for two pianos and string quartet (1972–1974), *Grand Chromatic Fantasy (Symphony)* for three pianos (1974–1978), *Largo e Presto (Epitaph)* (1977), *Pastoral* for three pianos (1977–1978), *Polichronia* for symphony orchestra (1978), *Gradations* for symphony orchestra (1979), and others.
- <sup>2</sup> A complete list of Shugliashvili's works can be found on the website [www.shugliashvili.com](http://www.shugliashvili.com).

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## Santrauka

Micheilis Šugliašvilis (1941–1996) – vienas iš Sakartvelo avangardinės muzikos kūrėjų. XX a. septintajame ir aštuntajame dešimtmečiais jis parašė nemažai kūrinių, kurie, nepaisant tuomečio informacinio vakuumo ar ideologinio spaudimo, sutapo su pasaulinių procesų tendencijomis. Sovietmečiu jo kūryba iš tiesų buvo „represuota“, o pastaraisiais dešimtmečiais ji atgyja naujam gyvenimui. Neatsitiktinai būtent Šugliašvilis 1995 m. Tbilisyje įkūrė pirmąją elektroninės muzikos studiją. Pastaruoju metu Šugliašvilio kūriniai orkestrui ir fortepijonui su dideliu pasisekimu atliekami Sakartvele ir prestižiniuose Europos festivaliuose, jo kūryba vis labiau domisi Sakartvelo ir užsienio tyrėjai.

Šugliašvilis neretai vadinamas „kartvelų Xenakiu“, tačiau jo kūrinuose galima įžvelgti akivaizdžių sąsajų ir su Edgaro Varèse'o muzika. Kaip ir Varèse'as, Šugliašvilis kūrė aštuntajame dešimtmetyje, neturėdamas kompiuterinių

technologijų, tačiau pasitelkdamas gana elementarias priemones jis išgavo originalius akustinius efektus. Naudodamasis akustinių instrumentų ištekliais, kompozitorius eksperimentavo su sąskambiais, jo muzika labai dažnai panaši į elektroninę medžiagą, kurios kiekvienas elementas kvėpuoja savo erdvėje ir laike ir yra kuriamas, plėtojamas ir užbaigiamas klausytojo akivaizdoje. Ieškodamas naujų tembrų įvairiais instrumentais, jis taiko gana įdomias artikuliacijos ir instrumentų mainų technikas, kurios dažnai peržengia tradicinės notacijos ribas ir atsiskleidžia dėmesį prikaustančiu grafiniu vaizdu. Šugliašvilio kūryboje jungiami arba supriešinami minimalizmo, sonorizmo, serijų technikos elementai, originaliai manipuluojama skaičiais ir matematiniais santykiais. Kai kurie Šugliašvilio muzikinės kalbos bruožai ir komponavimo metodai detaliau nagrinėjami jo kūrinių *Polychronia* (1978), *Sextet* (1973–1976), *Gradations* (1979) pavyzdžiu.

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# Silent Film Music: Between Interdisciplinarity and Multidisciplinarity

*Nebyliojo kino muzika: tarp tarpdiscipliniškumo ir daugiadiscipliniškumo*

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## Abstract

The idea of including scholarship on silent film music within the disciplinary field of musicology raises several contradictions. The fact that the musical accompaniment for a silent film can be an object of study for historical musicology has long been a point of controversy, defined by the concurrence of divergent and sometimes irreconcilable demands. The ways music is employed in silent cinema oblige us to face modes of representing and conceptualizing music that do not at all fit within the Adlerian musicological paradigm, that is, that conceptual core of modern *Musikwissenschaft* which identifies the history of music as historical investigation into the musical artwork relying on philological sources.

Given its hiatus from “canonic” objects of historical musicology, scholarship on cinematic music has emerged in the last forty years, across the twentieth and twenty-first centuries and emanating from the English-speaking world, with the awareness that it occupies a disciplinary field with its own peculiarities. Epistemological discourses on film music have emphasized above all the interdisciplinary nature of their object of study, namely its location in a cross-disciplinary space between film studies and musicology. Notwithstanding this, it is worth asking: should silent film music be actually called an “interdisciplinary” or rather a “multidisciplinary” object? Does it really occupy a no-man’s land between disciplines? On closer inspection, the fundamental question of what is the founding basis for film music studies and consequently for scholarship on silent film music has much to do with our answer to the question: what is historical musicology today?

**Keywords:** silent film music, interdisciplinarity, musicology, film music studies.

## Anotacija

Mintis įtraukti nebyliojo kino muzikos tyrinėjimus į muzikologijos disciplinos lauką susiduria su keliais prieštaravimais. Tai, kad nebyliojo kino muzikinis akompanimentas gali būti istorinės muzikologijos tyrimo objektas, jau seniai yra kontroversijų objektas, sąlygojamas vienalaikių skirtingų ir kartais nesuderinamų reikalavimų. Muzikos panaudojimo būdai nebyliajame kine susiję su muzikos reprezentavimo ir konceptualizavimo būdais, kurie netelpa į Adlerio muzikologijos paradigmą, t. y. į tą šiuolaikinės muzikologijos konceptualųjį branduolį, kuris muzikos istoriją tapatina su istoriniu muzikos kūrinių tyrimu, besiremiančiu filologiniais šaltiniais.

Atsižvelgiant į tai, kad kinematografinė muzika yra nutolusi nuo „kanoninių“ istorinės muzikologijos objektų, per pastaruosius keturiasdešimt metų XX ir XXI a. anglakalbiame pasaulyje atsirado kino muzikos tyrinėtojų, suvokiančių, kad ši muzika užima savitą disciplininį lauką. Epistemologiniuose diskursuose apie kino muziką pirmiausia pabrėžiamas tarpdisciplininis jų tyrimo objekto pobūdis, t. y. jo vieta tarpdisciplininėje erdvėje tarp kino studijų ir muzikologijos. Nepaisant to, verta paklausti, ar nebyliojo kino muziką iš tiesų reikėtų vadinti „tarpdisciplininium“, o gal veikia „daugiadisciplininium“ objektu? Ar ji iš tiesų yra „niekieno žemėje“ tarp disciplinų? Atidžiau pažvelgus, pamatinis klausimas, kas yra kino muzikos studijų, taigi ir nebyliojo kino muzikos tyrinėjimų, pagrindas, glaudžiai susijęs su mūsų atsakymu į klausimą: kas šandien yra istorinė muzikologija?

**Reikšminiai žodžiai:** nebyliojo kino muzika, tarpdiscipliniškumas, muzikologija, kino muzikos tyrimai.

And soon historians will feel compelled to add a new chapter to music history. This chapter will be called: Music for Film.

Hans Heinz Stuckenschmidt, 1926<sup>1</sup>

## Extra-disciplinarity

In his *L'esperienza musicale e l'estetica* (1956), an influential book in twentieth-century music scholarship, Italian musicologist Massimo Mila denied cinematic music any artistic dignity, accusing it of having a merely functional nature. For a musicologist like Mila, with a background in

Benedetto Croce's aesthetics, the use of music at the service of another language estranges it from the substance of art: Its “diabolical ability” to evoke semantic effects, its “expressive cynicism,” “does not yet elevate it to the dignity of art.” Here is the critical passage from his book:

The will to expression alone, separated from that phenomenon of involuntary emanation in which artistic expression consists, serves only to produce illustrative music of a utilitarian nature, such as, for example, film scores. Here music is habitually employed not for its artistic value, but for its semantic one, for its possibilities as a language of practical communication.

[...] There is a whole vocabulary of musical locutions, whose expressive efficacy has nothing to do with the expression in which the nature of art consists [...]. [These are] all real effects of music, but of a music that remains, so to speak, outside the interests of aesthetics, since its ability to produce such effects does not yet elevate it to the dignity of art. Effects that any musician who knows his job can produce at will with a sort of expressive cynicism, in which the will to expression operates at its maximum, but from which that unconscious self-expression that is the very substance of the art is entirely excluded. (Mila 1956: 152–153)

Artistic versus semantic value, aesthetic versus functional quality, art versus utility – dichotomies like these pervade the disciplinary discourse on cinematic music throughout the twentieth century. From the silent film era to today, musicologists and composers have been debating the topic, arousing historiographical and aesthetic issues that occasionally call into question the belonging of cinematic music to such disciplinary fields as musicology, aesthetics, cultural history, and film studies.

The idea of including scholarship on silent film music (as well as cinematic music as a whole) within the disciplinary field of musicology (or music aesthetics) raises several contradictions. Even the oscillation of its definition between “music for cinema” (or cinema music) and “music for film” (or film music) reveals its problematic status. Far from constituting a futile lexical dispute, the antinomy “music for cinema” versus “music for film” (and, by analogy, in German *Kinomusik* versus *Filmmusik*, or in Italian *musica da cinema* versus *musica per film*) alludes to a basic distinction in musical production for the cinema already established during the silent film era: one between mood music, designed to accompany stereotyped film situations (therefore planned for cinematic use, but for no film in particular), and a score, whether totally or partially original but nevertheless conceived to accompany a certain movie.<sup>2</sup> The lexical distinction between “music for cinema” and “music for film” anyway solves only part of the problem. Not only does it tend to present as antinomic two solutions which, in reality, coexisted and were co-present for a long time,<sup>3</sup> but it also leaves out a number of other musical practices, from extemporaneous improvisation to accompaniment with mechanical devices, from incidental music (in German *Inzidenzmusik*, in Italian *musica incidentale*) to the use of songs or repertoire pieces (in English, “song score” or “compilation soundtrack”). Given such heterogeneity in musical practices – which is often the cause of terminological and methodological confusion among scholars themselves – my preference, here and in the following, for the hypernym “cinematic music”<sup>4</sup> has the advantage of equidistance both from normative definitions, which in trying to define the object’s essence lead to an unacceptable

*reductio ad unum*, and from generic labels (in Italian *colonna sonora*, in English “music score,” “soundtrack,” etc.) that have become commonplace in the film industry but lack conceptual substance.

Having said this, the fact that “musical commentary on the cinematograph,” as Mila called it, can be an object of study for historical musicology, traditionally understood as the historical study of art music, has long been a point of controversy, defined by the concurrence of divergent and sometimes irreconcilable demands. Indeed, the ways music is employed in cinema oblige us to face modes of representing and conceptualizing music that do not at all fit within the Adlerian musicological paradigm. I allude to that conceptual core of modern *Musikwissenschaft* – built by Guido Adler (1885) at the end of the nineteenth century along positivistic lines – which identifies the history of music as historical investigation into the musical artwork relying on philological sources as concrete “objects of research” that can be described as “natural matters of fact” (Gallo 2001: 16). It is a singular paradox, full of consequences for the purposes of my argument, that the birth of musicology on positivist foundations, in the decisive period of institutionalization of academic disciplines between 1870 and 1910, revealed an intrinsic interdisciplinary root, as Julie Thompson Klein and Robert Frodeman have emphasized (Klein-Frodeman 2017: 147–148). From the beginning, musicology was based on disciplinary influences: it borrowed the concept of stylistic history from the history of art, and the methods of paleography and philology from literary studies. It emphasized a positivist historiography: it was concerned with studying a closed artifact, and the concept of stylistic evolution became a central relief.

Now, when viewed in the light of the positivist paradigm, the historiographic agenda of most cinematic music, and of silent film music if any, cannot but have its main vulnus in the highly problematic status of its sources. It is worth remembering that most of the music for films of the silent era, like many of the movies they accompanied, no longer exist (Anderson 2017: 201–202). Handwritten scores with the orchestration intended by their composers are rare (among the few examples, Luigi Mancinelli’s score for *Frate Sole* by Ugo Falena, 1918, and that by Gottfried Huppertz for Fritz Lang’s *Metropolis*, 1927); in cases where piano scores have been preserved (for example, that of Edmund Meisel for Sergei Eisenstein’s *Battleship Potemkin*, 1926), these were often produced in a different context and for different purposes. In contrast, a large repertoire of mood music pieces for compilation has come down to us from the silent era, which according to its nature, however, could either precede a “musical illustration” (as in the case of the *Filmharmonie* by Werner Richard Heymann, 1927), or descend from it *a posteriori* (as in the case of the

*Fantastisch-romantische Suite* by Hans Erdmann, derived from the accompanying music to the Murnau film *Nosferatu*, 1922). Music materials of such varied nature, which could occupy completely different moments in the compositional process, raise notable problems when they are inserted into a historical narration guided by the notion of “opus.” The musical source then comes into relation or, more often, collides with a source of a different kind – the film print. Each of these two documents has a different ontological value. To say it with Umberto Eco’s words: the film print can be regarded as a “closed text,” which is reproduced mechanically and almost identically at every projection; on the other hand, the music of a silent film is an “open text” renewed and re-produced at each live performance.<sup>5</sup> Moreover, their authors enjoy different statuses: the filmmaker, for all intents and purposes, signs the cinematic text; the composer instead supervises a complementary component, not of the cinematic text but of the screening at the film venue.

Three decisive factors determine the extraneousness of large chapters of cinematic music to the aesthetic model of musical work of art: one of a pragmatic-contextual type, another of a textual nature, and a last one of a theoretical-aesthetic nature.

(1) The first factor is evident in a review written in 1926 by Hans Erdmann, the most important film music theoretician in the German-speaking world, for the film journal *Reichsfilmbblatt* commenting on the inauguration of the Gloria-Palast in Berlin under the ambitious title *Festspielhaus of German Cinema*:

The overture *Orpheus in der Unterwelt* was played at first, not so badly and not so well. Anyways, things like these don’t happen from one day to the next. That applies even more to the *Figaro* Overture inserted before the film, but the fact that the entirety of the overture was broken up by the noise of folding chairs, back and forth running, the search for seats, etc., makes it neither necessary nor “festspielhäulich”. If you don’t take yourself seriously, you won’t be taken seriously. What the audience has accustomed itself to in the opera, must become customary in a serious cinema. (Erdmann 1926: 16)

The reception of the musical accompaniment to a film, even when it is performed as a prelude or interlude to the actual film projection, no longer complies with the only norm of behavior that the nineteenth-century aesthetic model regarded as appropriate to a musical work of art, namely pure contemplation and self-unaware listening. Music in cinema is no longer isolated, detached from the environment; it is no longer the object of immediate and exclusive attention aimed at aesthetic satisfaction. On the contrary, it is relegated to the background and placed within a frame that often deforms it.

(2) The second factor is more proximate to the conditions of music’s existence during the silent era. The live musical accompaniment to a film screening cannot have an “opus” character insofar as it is relegated to the rank of an improvisation or compilation activity. The accompanying music to film projections translates into a praxis, or rather into a variety of performance practices: it is an activity, a process in perennial development, a sort of “music-making” that seldom establishes itself as a work. Temporal transience is its customary condition of existence. Music for silent cinema, therefore, lacks one of the constitutive features of the nineteenth-century aesthetic model – the moment of its consolidation into a closed text.<sup>6</sup>

(3) There is a third, crucial “anti-aesthetic” factor that paradoxically derives from the artistic ambitions of cinema as such. The claim for the aesthetic status of the cinematic text as a whole, as a total artwork, implies a hierarchical subordination of the musical component. Erdmann significantly emphasized the notion in 1926:

I say on purpose “cinematic art” and not “art music for film” precisely because music belongs to the cinematic art. (Erdmann 1926: 36)

Having abandoned the claim for raising the musical component of a film screening to the level of concert music, it finds itself de-classified into the category of “applied music.” The decisive issue is its functionality, its service to a purpose outside itself. Unlike absolute music, the musical accompaniment of a film screening is not an individual entity per se – the *opus perfectum et absolutum*, in Nikolaus Listenius’s well-known definition – but it is part of a larger and superordinate totality to which it belongs.

This also involves acknowledging the fact that the attention of the audience is directed elsewhere. The German music critic Frank Warschauer wrote about this in the *Musikblätter des Anbruch* in 1929:

Whether the music for a film is put together more or less well is ultimately a question of convenience, but it cannot change anything about the judgment cast on the film. In cinema, the focus is essentially on the image, and the music must do everything possible to ensure that the listener focuses on the visuals. [...] What you notice all the time is that you cannot carefully follow the music and the film at the same time, regardless of whether the music is an illustration, such as a potpourri, or an original piece. The musical development not only contributes in no way to the scenic events but takes place on an entirely different level. If you pay attention to the film’s development, you can hear the music only with one ear; it stops in the subconscious, as happens in a cafe when you hear music while speaking or reading. (Warschauer 1929: 132–133)



As Warschauer concluded:

Against this background must the praxis of cinematic music be framed. It lies in the ‘Middle-earth of art.’ (Warschauer 1929: 133)

This Middle-earth is that of “applied music:” not art whose goal lies within itself, but refined craftsmanship whose definition rests on a subtle compromise between autonomy and functionality, between artistic and use value.<sup>7</sup>

On the basis of these assumptions, which were the logical corollary of the methodological horizon of the discipline still until the 1970s, those who aim at writing a history of cinematic music – especially one for the silent film era, which represents, if any, a true and proper *mise en abyme* of the problems under scrutiny – must resign themselves to compiling, so to speak, a minor history or, more precisely, a discourse on music that occupies a territory outside the Adlerian paradigm of the musical artwork. It will be programmatically a “poor” discipline occupying a marginal area in the major narrative on the “history of traditional art music in Western countries” (Karol Berger in Della Seta 2006: 314); its genesis, sources, and genres not only distinguish it from the dominant model but also involve transformations that affect the very notion of music, to the point of obliging rigorous scholars – following Mila’s example – to assert the extra-disciplinarity of cinematic music in relation to the field of historical musicology.<sup>8</sup>

In retrospect, we can say that for cinematic music to emerge from “Middle-earth” and earn a place in the assembly of disciplinary objects, it would have taken more than an upheaval in the foundations of musicology, as we will see below. If cinematic music seems to be on the verge of occupying a permanent place in the structure of musicological studies today, this is not due to the unexpected

discovery of its intrinsic aesthetic surplus value, but to a far more profound change in the epistemological constitution of historical musicology. In the following pages, we will go to the root of this paradigm shift, even if it is not completely resolved and not free of centrifugal forces.

### Interdisciplinarity

Given its intrinsic hiatus from “canonic” objects of historical musicology, scholarship on cinematic music has emerged in the last forty years, across the twentieth and twenty-first centuries and emanating from the English-speaking world, with the awareness that it occupies a disciplinary field with its own peculiarities: a hybrid field, as indicated by the definition of “film music studies,” which combines both the terms “film” and “music” in an attributive function. Even in the English-speaking world, however, the wording “film music” coexists alongside such terms as “film’s music,” “music for film,” “music in film,” “cinema music,” and “film score,” revealing a problem that is far from resolved (cf. Rosar 2002).

The pioneers of film music scholarship were film scholars such as Claudia Gorbman and Kathryn Kalinak or musicians such as Martin Miller Marks (a pianist for silent film) and Gillian B. Anderson (a composer and conductor), while very rarely, not surprisingly, are there musicologists of academic training. In the Italian-speaking world, Sergio Miceli was unique for his historiographical rigor – a uniqueness inscribed in his academic trajectory.

The various origin of the founding fathers of so-called “film music studies” is reflected in epistemological discourses; studies on film music have emphasized above all the interdisciplinary nature of their object of study

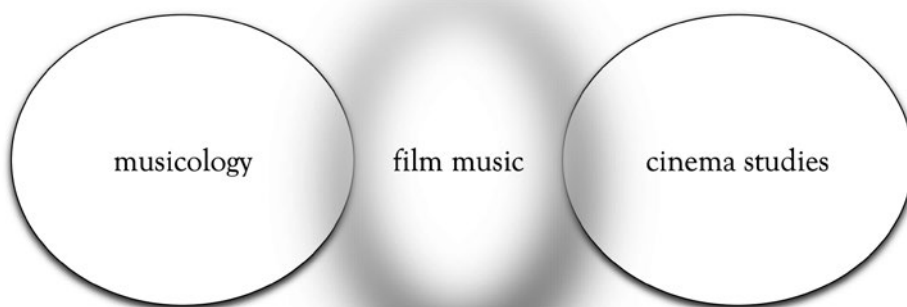


Figure 1. Film music as an “interdisciplinary” object of study.

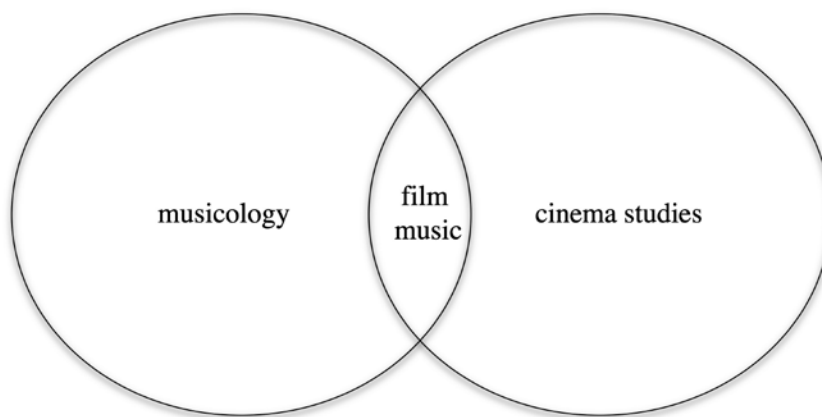


Figure 2. Film music as a “multidisciplinary” object of study.

(Figure 1), namely its location, to quote Peter Franklin, in a “cross-disciplinary site” among three categories of scholars: “academic musicologists, cultural theorists and film scholars” (Franklin 2005: 295). According to James Buhler and in the same vein, the study of music and sound in cinema would occupy a place “in the interdisciplinary space between film studies and musicology” (Buhler 2007: 145).

The definition of film music studies as an interdisciplinary field is certainly seductive but vague – a vagueness inherent to many rhetorics of interdisciplinarity. We speak about borders, spaces, or sites between different territories, in terms of common geopolitical metaphors, with the risk of generating confusion (Rosar 2002: 2). Indeed, while it is clear that an object of study can be shared in common by several disciplines (and film music is definitely one of these), it is much more difficult to understand what it means to study it with an “interdisciplinary” or even “non-disciplinary method” (David Neumeyer, quoting Kalinak, in Neumeyer 2000: 7). What could a “non-disciplinary method” even be? How might we figure out – William Rosar polemically observes (2009: 103) – the gestures of a scholar trained in one academic discipline who wishes to draw conclusions in another discipline by virtue of an alleged “inter-” or “non-disciplinarity”? Rather than employ a method that is placed “between,” “beyond,” or “outside the disciplines” (Neumeyer 2000: 4), it would seem necessary to pool the specific disciplinary competencies of both musicologists and film scholars. The object “film music” should be defined as “multidisciplinary” (Rosar 2009: 103) because it does not occupy a no-man’s land among the disciplines, but is rather shared by several disciplines (Figure 2) and therefore by several categories of scholars, each of whom devotes themselves to it not without a method, but

with specific disciplinary competencies, a technical lexicon, and a methodology *iuxta propria principia*.

An awareness of the multidisciplinary status of cinematic music should translate into a “plurality of methods,” which, according to Tilman Seebass, “is, today, one of the typical features of the humanities” (Seebass 1999: 226). Which means that, as stated by David Neumeyer:

[...] to take fullest advantage of the intellectual resources available, one should be familiar with the literatures and methods of the two separate fields. (Neumeyer 2000: 2)

This should mean first the possibility of comparing respective metalanguages, that is, the knowledge of a specific vocabulary and terminology with which different communities of scholars attempt to describe their object of study. This is where the first problems arise. Martin Miller Marks wrote at the beginning of the 1980s:

Because film communicates (at least potentially) through a conjunction of visual and auditory signals, research into film music requires an understanding of not one but two nonverbal systems of communication, as well as the problematical jargons with which we attempt to describe each of them in speech. In this age of specialized studies, few scholars have been able to master more than half of the subject. Those in film have been preoccupied with the broad essentials of its history and theory, with the result that music has been granted mostly cursory consideration. The subject also stands on the periphery of musicology. (Marks 1979: 282–283)

The consolidation of a common terminological and lexical base, which is still far from being achieved,<sup>9</sup> is an indispensable prerequisite for the development of a *full interdisciplinary* methodology.<sup>10</sup> This term is used to describe a “specialized interdisciplinary bridge” (Cozzens 2001), based on a “systematic integration of knowledge”

(Klein 2017: 29) and made possible by the joint definition of variables and categories, common thematic structures, conceptual and metalinguistic bases shared by several communities of scholars.

In short, an authentically (and not merely rhetorically) interdisciplinary methodology, if any, should translate into a “multispecialism,” which is exactly the opposite of that alleged “non-disciplinarity.” A hybrid methodology with a high degree of disciplinary specialization finds its most appropriate metaphor not in a *no man’s land*, but in a *bridge building* “between complete and firm disciplines” (Jacobs 2017: 36; Klein 2017: 26). The following statement from Neumeyer is therefore to be endorsed:

It may well be that film-music studies will eventually need to adopt a team approach. (Neumeyer 2000: 8)

Only by bridging methods of investigation pertaining to several disciplines would it be possible to extract certain aspects of a movie and its music that emerge from a shared reading. Let’s think of what skills are required to analyze a vast range of aesthetic effects that can be made between the visual and sonic spheres, from rhythmic synchronisms to audiovisual polyrhythms, to agogic congruencies; from visual to spatial synesthesias, to chromoesthesias.

Now, if teamwork, a pluralism of methods, and multispecialism are the prerequisites for a full interdisciplinary study of film music, it cannot but appear to be a contradiction the gesture of those who, imagining film music as a space in itself, a “place between,” if not “beyond,” the consolidated disciplinary territories, have decided to assert its extraterritoriality definitively, as if it were an island to be claimed by means of secession, by giving it a new name and a new flag.

So, in the last twenty years, the expression “film musicology” (apparently coined in Daubney 2000 and taken up

in Davison 2004) has gradually come into use, to indicate not just a hybrid and highly specialized field of study but a discipline distinct and separate from both musicology and filmology (Figure 3). Although Daubney herself has admitted that she coined the expression by chance and without solid preliminary epistemological reflection (cf. Rosar 2009: 101), the expression has become recurrent among filmologists with some musical skills who claim this new disciplinary space as separated from musicology. This has led to a debate about the status of film music studies, between those who argue that it belongs in the field of musicology and those who imagine that it lies outside the boundaries of musicology.<sup>11</sup>

The stakes are high: if *film musicology* were to constitute itself as a discipline in its own right, film music would be condemned to perpetual exile, as an object alien to musicology proper. And so, paradoxically, the extra-disciplinarity kicked out the door would come back in through the window. We would be in the presence of what Jerry Jacobs has called “the paradox of interdisciplinarity” (Jacobs 2017: 36): In claiming the peculiarities of a hybrid field of study and of a multifaceted object, scholars sometimes tend to limit the field of vision as much as possible, confining the supposedly interdisciplinary field to a “niche” (*ibid.*) that turns out to be even more limited than the disciplinary systems that are accused of being limited.

### Intradisciplinarity

The diffusion of “territorial thinking” in epistemological discourse – Seebass observed this at the end of the 1990s in the relationship between historical musicology and ethnomusicology, but the argument can be transferred *mutatis mutandis* to our object of study – has to do above

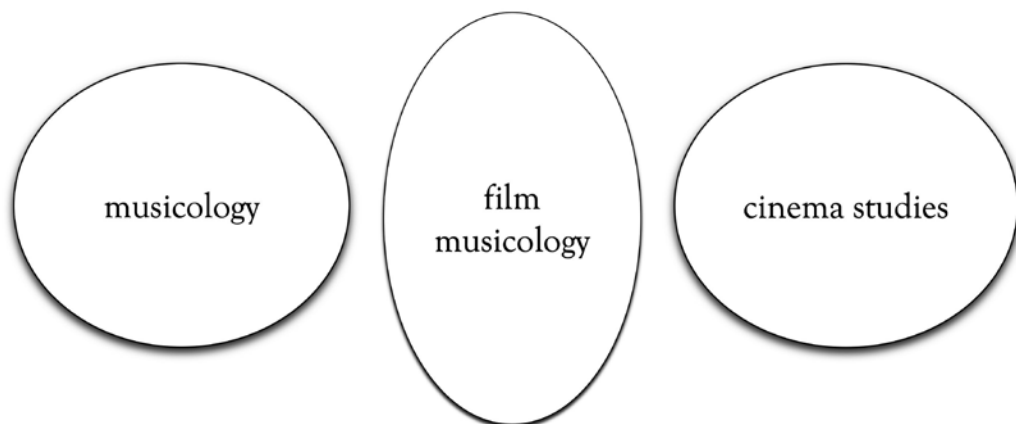


Figure 3. Film musicology as an autonomous disciplinary field.

all “with the educational system and university policy;” but for Seebass the very reason often lies “in the anxiety of not knowing how to master the Other: hence the urgency to take refuge behind defense mechanisms” (Seebass 1999: 226). Indeed, the attempt by some representatives of film music studies to establish an autonomous disciplinary field, with results however destined to run aground in the shallows of a vague albeit fashionable interdisciplinarity, has its roots in a general suspicion of traditional historical musicology. Film music studies need to find their establishing grounds in a “space outside the discipline,” as David Neumeyer wrote, insofar as the discipline appears interested only in preserving a Beethoven-centered canon of musical works (Neumeyer 2000: 3). It seems that we are still stuck with Mila’s objection and the obvious concerns of an aesthetically rooted musicology (Miceli 1996: 192). From the perspective of an historical musicology that understands itself as the history of a musical work of art, the ways music is employed in the “cinematograph” cannot but fall outside its field of interest.<sup>12</sup> It follows logically that anyone who wants to deal with this peculiar object of study can only place him- or herself “on the periphery of musicology” (Marks 1979: 283).

On closer inspection, however, the fundamental question of what the founding basis for film music studies is and consequently for scholarship on silent film music, whether they represent a branch of the tree of historical musicology or of cinema studies (as claimed, for example, by Claudia Gorbman)<sup>13</sup> or even if they are an independent shrub, has much to do with our answer to the question: what is historical musicology today? Is the portrait that some people have painted true – a discipline concerned only with preserving a Beethoven-centered canon of musical works of art – or should this be considered a “crude caricature” (Rosar 2009: 102)? In other words, is the aesthetic concern still valid?

One wonders whether Neumeyer’s discouraging conclusion – “the study of film music is likely to remain always marginal because its irreducible interdisciplinarity alienates it from the one discipline or the other” (Neumeyer 2000: 2) – does not stem not only from a questionable definition of “interdisciplinarity” (the secessionist “niche” rather than the “bridge”), but above all from a limited vision of historical musicology per se, which doesn’t allow him to take into account a change of orientation in the most advanced horizons of the last thirty years: a Copernican turn – to quote Tobias Janz – that can be summarized as the passage from the aesthetic paradigm, which strictly understood historical musicology as the history of the musical artwork, to a more context-sensitive epistemological paradigm, which understands musicological inquiry as the history of musical culture (or better: musical cultures) (Janz 2013). If the first paradigm, as Mila’s judgment proves, denied cinematic

music the status of a musicological object of study, since it seemed to fall outside the idea of autonomy in the art of music, the second can rightfully include in its field of study a spectrum of cultural phenomena and products, from “applied music,” to “functional” or “popular music,” which, albeit reaching well beyond the definition of a musical artwork in an emphatic sense, undeniably constitute, to quote Richard Middleton, “an integral part of the wider biography of a culture” (Middleton 2004: 396). That’s not all. While the aesthetic paradigm, from Adler onwards, was characterized by the identification and analysis of a notated text as the material foundation of the musical artwork, the new historiographical paradigm – as Barbara Boisits points out – has for some time now addressed the history of performance practices, as well as the reconstruction of historical contexts and reception processes in a much broader sense.

Indeed, the crisis of positivist musicology has coincided with a broadening of the discipline’s traditional horizons, once again by borrowing, with an inherently interdisciplinary attitude, methods and paradigms from other fields of knowledge (Klein-Frodeman 2017: 158): from performance studies to media theory, to music informatics; from semiotics to the scientific-systematic fields of acoustics, physiology, psychology; from anthropology to sociology, cultural studies and gender studies. According to Karol Berger, in the same vein, the “musical facts” whose history we aim at writing include “concrete performances,” “composed texts,” as well as “the experiences and interpretations that listeners and readers derive from those performances and from those texts;” but musical facts must also contemplate “the social practices within which such actions take place,” “the personal characteristics and the vicissitudes of the people acting in the world of music, as well as the social circumstances in which they act. And, furthermore, the character of a musician and his or her identity (sexual, racial, economic, social, national, religious), as well as the social and political attitudes of his or her milieu” (Karol Berger in Della Seta 2006: 316).

If this is the current musicological agenda, there’s no reason why film music studies should seek to ground itself outside historical musicology: a discipline that, since its foundation on positivist lines, and even more so since the epistemological turning point at the turn of the twenty-first century, has been characterized by a remarkable widening of horizons, a dynamic and “porous” nature, open to “intellectual amalgams with ideas, metaphors, and methods borrowed from other domains” (Jacobs 2017: 36). On the contrary, the conditions are in place for the study of film music not only to reveal its potential as a hybrid and highly specialized interdisciplinary field, but also to be recognized as an epistemological model for

musicology tout court. Film music, and silent film music within it, can not only be regarded as an intra-disciplinary subject for modern historical musicology,<sup>14</sup> free from aesthetic constraints, but it deserves to be considered a “hyper-musicological” question, that is, one that concerns “a specifically disciplinary identity,” as a case study par excellence of historical musicology understood as *historia civilis*, to use a lofty phrase by Franco Alberto Gallo: that is, a historiographical inquiry into music’s “cultural heritage” (Gallo 2001: 17), which contemplates textual as well as contextual approaches, which pursues philological research and the study of playing techniques on an equal footing, which knows how to reconcile the immanent analysis of musical documents with the reconstruction of performative, receptive, and cultural practices, and which knows how to place the object of research into the largest number of cultural co-texts.

The integration of (silent) film music into historical musicology, which goes hand in hand with the progressive institutionalization of the discipline within academic frameworks, cannot, however, be limited to the “canonization” of its objects. The main risk would be to confuse studying silent film music with a historical investigation that focuses exclusively on original scores and exceptional collaborations involving first-rate composers. There was a time, as Rick Altman wrote, when film music scholars “regularly jumped from one artistically successful film to another,” thus arranging a canon of works selected according to aesthetic criteria (Altman 2004: 6), which can be synthesized in the so-called “auteurist bias” (Corbella 2020). As a sort of conditioned reflex, historical musicology sought itself in cinematic music, referring to original scores, all by art music composers, which were then put together as a sort of minor canon of film music works.

Such “stories” – because a disjointed collection of analyses of work, as Carl Dahlhaus (1985) warned, does not yet constitute a history – “treated cinema as a series of self-contained texts, divorced from material existence and the three-dimensional world” (Altman 2014: xi). On the contrary, there is a common need today to redefine the ontological basis of what we call “film music” “starting from new objects and new programmes” (Altman 2004: 7). Anyone wishing to reconstruct the material existence of music in silent cinema will have to pass from a two-dimensional perspective, limited to the text, to a three-dimensional perspective, more attentive to the manifold performative practices in movie theaters. Historical documentation of the performative dimension of silent film music requires leaving aside certain textual analysis conducted, as it were, *in vitro* in favor of the reconstruction of techniques, conventions, and music practices in concrete performative reality.<sup>15</sup>

## Conclusions

Scholarship on silent film music is not an experiment with an uncertain outcome along the paths of a new discipline that has yet to be defined, but should be considered as a “hyper-musicological” question, that is, one that is rooted in musicology as “a specifically disciplinary identity” (Stefano Castelvechi in Della Seta 2006: 334). Far from being a “niche” or a “no man’s land” between different disciplinary fields, the study of film music has the capacity to establish itself as a true and proper disciplinary orientation of twenty-first-century historical musicology, thus fulfilling the mandate given to it almost one hundred years ago by Hans Heinz Stuckenschmidt (1926: 817).

## Endnotes

- <sup>1</sup> Hans Heinz Stuckenschmidt, 1926:  
Und bald schon werden Historiker sich genötigt sehen, der Musikgeschichte ein neues Kapitel anzuhängen. Dieses Kapitel wird heißen: *Die Musik zum Film*.
- <sup>2</sup> For reflections on this in the English- and German-speaking worlds, see, respectively, Rosar 2002: 4; and Bullerjahn 1996: 282–283.
- <sup>3</sup> More on this topic can be found in Finocchiaro 2016.
- <sup>4</sup> This expression, among others, is adopted in Calabretto 2009.
- <sup>5</sup> Here I resort to the notion of “open” versus “closed” text in clear reference to Eco 1976 and 1979.
- <sup>6</sup> For an ontology of the musical artwork, see Arbo 2013.
- <sup>7</sup> This definition can be found in a seminal essay by Erdmann published in the *Reichsfilmblatt* in 1924 under the title “Film-musik: Ein Problem?,” in which he provides a sort of manifesto of cinematic music as an applied art:  
Let’s define it: the accompanying music in film has the purpose of providing an acoustic balance to the silent events of the visual; so it should follow the plot in a meaningful way, interpret it musically and thereby try to enhance the mood. Film music does not aim for an independent effect as in the concert hall, but rather serves as an artistic means for a task that lies beyond its limits. It will be understood that this concept of a “functional art”, i.e. an artistic means, does not in any way imply a reduction in its intrinsic value: the means are just as important as the goal to be achieved through them. A good music, i.e. a technically and artistically faultless accompanying music, will serve well; an inadequate music – badly. (Erdmann 1924: 28)
- <sup>8</sup> It is worth emphasizing that by embracing Benedetto Croce’s severe judgment, Mila contradicted himself and his early interest in film music, an interest that had already materialized in 1933 in the essay *Musica e cinematografo* (cf. Mila 1933).
- <sup>9</sup> It is enough to go back to the oscillations in terminology that were mentioned at the beginning of this article. On this matter, see David Neumeyer:  
Filmologists (who often come to cinema from literary backgrounds) have had little incentive to learn the highly specialized lexicon of what is perceived, rightly or wrongly,

as a “secondary” element of filmic production and representation. Equally modest seems to be the impulse of musicologists to learn strategies for reading films or to study the circumstances of their production and reception, since film music occupies no place in the “official” canon of twentieth-century music. (Neumeyer 2000: 2)

- <sup>10</sup> On “full or true interdisciplinarity” as opposed to various kinds of “pseudo-interdisciplinarity”, see Boden 1999.
- <sup>11</sup> In addition to Rosar 2009, see also Huvet 2016 for the French-speaking area and Walter 2012 for German-language countries.
- <sup>12</sup> Giovanni Morelli (1990: 444) spoke of “historiographical moralism” as a consequence of the implementation principles of an aesthetic law.
- <sup>13</sup> From the conference *Reviewing the Canon: Borrowed Music in Films*, Stanford University, 2003, quoted in Rosar 2009: 108.
- <sup>14</sup> It is worth highlighting that Huvet’s essay (2016) comes to the same conclusion, by describing, for the French-speaking world, an analogous itinerary of film music from an “object of study unworthy of musicology” (p. 58) to the recent “(intra) disciplinary openings” (p. 63) towards a *musicologie du cinéma* fully institutionalized in the field of historical musicology.
- <sup>15</sup> As far as the history of composition is concerned, several studies published in the last decade have benefited from this innovative historiographical perspective. Among the many examples that can be cited, see Tieber-Windisch 2014, and Colturato 2014.

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## Santrauka

Mintis įtraukti nebyliojo kino muzikos tyrinėjimus į muzikologijos discipliną susiduria su keliais prieštaravimais. Tai, kad nebyliojo kino muzikinis akompanimentas gali būti istorinės muzikologijos tyrimo objektas, jau seniai yra kontroversijų objektas, sąlygojamas vienalaikių skirtingų ir kartais nesuderinamų reikalavimų. Muzikos panaudojimo būdai nebyliajame kine susiję su muzikos reprezentavimo ir konceptualizavimo būdais, kurie netelpa į Adlerio muzikologijos paradigimą, t. y. į tą šiuolaikinės muzikologijos (*Musikwissenschaft*) konceptualųjį branduolį, kuris muzikos istoriją tapatina su istoriniu muzikos kūrinio tyrimu, besiremiančiu filologiniais šaltiniais. Veikiama kino industrijos primestų sąlygų, kinematografinė muzika stokoja tų išskirtinumo ir aukšto dvasinio aktualumo savybių, kurias Vakarų tradicija paprastai sieja su meno objektu. Ji sumenkinama iki „taikomosios muzikos“ kategorijos. Lemiamą reikšmę turi jos funkcionalumas, tarnavimas už jos ribų esančiam tikslui. Kitaip nei absoliuti muzika, muzikinis akompanimentas filme nebėra individualus subjektas *per se – opus perfectum et absolutum* pagal gerai žinomą Nikolauso Listeniaus apibrėžimą.

Atsižvelgiant į atitrūkimą nuo „kanoninių“ istorinės muzikologijos objektų, kinematografinės muzikos tyrimai, atsiradę per pastaruosius keturiasdešimt metų XX ir XXI a. anglakalbiamame pasaulyje, remiasi suvokimu, kad ši muzika užima savitą disciplininį lauką. Skirtinga vadinamųjų „kino muzikos studijų“ kūrėjų kilmė atspindi epistemologiniuose diskursuose; kino muzikos studijos pirmiausia pabrėžia tarpdisciplininį tyrimo objekto pobūdį, būtent jo vietą tarpdisciplininėje erdvėje tarp kino studijų ir muzikologijos. Kino muzikos studijų kaip tarpdisciplininio lauko apibrėžimas yra neabejotinai viliojantis, tačiau neapibrėžtas – toks neapibrėžtumas būdingas daugeliui tarpdiscipliniškumo retorikų. Iš tiesų nors ir aišku, kad tyrimo objektas gali būti bendras kelioms disciplinoms, daug sunkiau suprasti, ką reiškia jį tirti „tarpdisciplininio“ metodu. Kino muzikos objektas turėtų būti apibrėžiamas kaip „daugiadisciplininis“, nes jis neužima „niekieno žemės“ tarp disciplinų, o yra bendras kelioms disciplinoms, taigi ir kelioms mokslininkų kategorijoms, ir kiekviena iš jų tiria jį savuoju metodu, naudodama specifines disciplinines kompetencijas, specifinį leksikoną ir *iuxta propria principia* metodologiją.

Atidžiau panagrinėjus esminį klausimą, kas yra kino muzikos studijų, taigi ir nebyliojo kino muzikos tyrinėjimų, pagrindas, ar jos yra istorinės muzikologijos, ar kinotyros medžio šaka, ar net savarankiškas krūmas, tai turi daug bendro su mūsų atsakymu į klausimą: kas šiandien yra istorinė muzikologija?

Pastarųjų trisdešimties metų pažangiausiuose horizontuose įvyko kopernikiškas posūkis, lėmęs perėjimą nuo estetinės paradigmos, kurioje istorinė muzikologija griežtai

suprantama kaip muzikos kūrinio istorija, prie kontekstui jautresnės epistemologinės paradigmos, kurioje muzikologinis tyrimas suvokiamas kaip muzikinės kultūros (arba dar geriau – muzikinių kultūrų) istorija. Pirmoji paradigma nepripažino kino muzikai muzikologijos tyrimo objekto statuso, nes ji tarsi neatitiko muzikos meno autonomijos idėjos, o antroji į savo tyrimo lauką gali pagrįstai įtraukti visą spektrą kultūros reiškinių ir produktų, kurie, nors ir gerokai pranoksta muzikos meno kūrinio apibrėžtį emfatine prasme, neabejotinai sudaro neatsiejamą platesnės kultūros biografijos dalį. Tai dar ne viskas. Estetinei paradigmai,

pradedant Adleriu, buvo būdingas notacinio teksto, kaip materialaus muzikos meno kūrinio pagrindo, identifikavimas ir analizė, o naujoji istoriografinė paradigma jau kurį laiką daug plačiau imasi atlikimo praktikų istorijos, taip pat istorinių kontekstų ir recepcijos procesų rekonstrukcijos. Esant tokioms sąlygoms, nėra jokios priežasties, dėl kurios kino muzika, kartu ir nebyliojo kino muzika, visais atžvilgiais negalėtų būti laikoma istorinės muzikologijos, suprantamos kaip *historia civilis*, intradisciplininiu objektu, t. y. istoriografiniu muzikos „kultūrinio paveldo“ tyrimu.

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Rebecca PERICLEOUS

# Personal, National, and Cultural Memory: The Treatment of Benjamin Britten's Music in Wes Anderson's *Moonrise Kingdom*

*Asmeninė, tautinė ir kultūrinė atmintis:*

*Benjamino Britteno muzika Weso Andersono „Mėnesienos karalystėje“*

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## Abstract

In this paper, I wish to examine the role of Benjamin Britten's music in Wes Anderson's film *Moonrise Kingdom* (2012). By using *Moonrise Kingdom* as a case study, I will argue that while Benjamin Britten's work is certainly a major backdrop and inspiration for Anderson, the most significant impact on the film is not to be found in the direct application of the music's formal rules and theory but the ideological, socio-cultural, and semiotic connotations that encapsulate Britten's work and life overall. I will demonstrate how Benjamin Britten's *Noye's Fludde* (1958) provides a useful framework through which Anderson can realize his narrative, but further analysis reveals that Britten's own works are revived as theatrical devices throughout the film. Whether Anderson achieves this knowingly or not, the treatment of Britten and his music transforms *Moonrise Kingdom* into a homage to personal, national, and cultural memory. Both Britten and Anderson share a child-friendly ethos and employ theatrical processes of renewal to explore the transformation of the self through communal ritual and myth. While many have labelled the director as an auteur, *Moonrise Kingdom* is a self-protective plea for community.

**Keywords:** film music, community, cultural and national memory, theatrical devices, auteurism, ritual, renewal, Benjamin Britten, Wes Anderson, *Moonrise Kingdom*.

## Anotacija

Straipsnyje analizuojamas Benjamino Britteno muzikos vaidmuo Weso Andersono filme „Mėnesienos karalystė“ (*Moonrise Kingdom*, 2012). Pasitelkdama „Mėnesienos karalystė“ kaip atvejo studiją, teigiū, kad, nors Britteno kūryba yra neabejotinai svarbus Andersono filmo fonas ir įkvėpimo šaltinis, didžiausią poveikį filmui daro ne tiesioginis muzikos formaliųjų taisyklių ir teorijos taikymas, o ideologinės, sociokultūrinės ir semiotinės konotacijos, apimančios visą Britteno kūrybą ir gyvenimą. Pademonstruosiu, kaip Britteno „Nojaus laivas“ (*Noye's Fludde*, 1958) Andersonui pasitarnauja kaip pagrindas savo naratyvui realizuoti, o tolesnė analizė atskleidžia, kad Britteno kūriniai filme atgimsta kaip teatrinės priemonės. Nesvarbu, ar Andersonas siekė to sąmoningai, ar ne, per Britteno ir jo muzikos traktuotę „Mėnesienos karalystė“ atiduoda pagarbą asmeninei, tautinei ir kultūrinei atminčiai. Brittenui ir Andersonui būdingas vaikystei palankus etosas, jie pasitelkia teatrinis atnaujinimo procesus, kad iširtų savę transformaciją per bendruomeninį ritualą ir mitą. Daug kas režisierių linkę vadinti autoriumi; jo „Mėnesienos karalystė“ – savisaugos diktuojamas kvietimas bendrystei.

**Reikšminiai žodžiai:** kino muzika, bendruomenė, kultūrinė ir tautinė atmintis, teatrinės priemonės, autorystė, ritualas, atnaujinimas, Benjaminas Brittenas, Wesas Andersonas, „Mėnesienos karalystė“.

## Introduction: A Note on Auterism

In her influential essay *Auteur Music* (2007), Claudia Gorbman employs the term *auteur mélomane* to describe contemporary directors who have a true passion for music (from Ancient Greek μέλος [mélōs, “song, melody”] and the French suffix *mane* [to indicate “a mania for”]). She classifies this kind of director as inhabiting their own, individual musical “worldview” and having authorial control over the soundtrack of their works, more so than the music supervisor or the composer. Gorbman explains the phenomenon of auteur music as a cultural byproduct

of technological advances in digital music technology and storage, which provides directors with more control and accessibility over the soundtrack of the film. In this way, their personal musical taste is imprinted within the film, creating an authorial signature; she erects a pantheon of auteur mélomanes, most notably Quentin Tarantino, Stanley Kubrick and Jean-Luc Godard. However, Gorbman has not exhausted the definitions or origins of her neologism. She places auteurism in the center of a continuous debate within film studies: at once criticized as merely a simulacrum of outmoded nineteenth-century romantic ideals and yet still employed as an evaluative criterion to determine the worth

of directors and consider their work. Although Gorbman recognizes the auteur as an “ideological construct” that is “increasingly commodified and reified” (2007: 149), she does nothing less but re-invest in this concept and elongate its effect by extending it to musical practices in film. Gorbman’s essay on auteur music is admittedly brief, but if the concept of the auteur is to resonate as relevant, its adversaries will need to pursue the importance of new audiovisual practices, such as the impact of the music video (Ashby 2013: 17). Furthermore, Gorbman seems to privilege the creative praxis of the director at the cost of the sociocultural contexts that encapsulate the appropriated music. As Arved Ashby suggests in *Popular Music and The New Auteur*, “the preexistence of songs, their pre-cinematic lives as co-opted and manipulated by the filmmaker need to be considered.” (2013: 18) Gorbman’s treatment of songs as entities that bear no historical reference is all too reminiscent of Lydia Goehr’s work-concept. In *The Imaginary Museum of Musical Works* (2013), Lydia Goehr argues that the work-concept constructs certain works of music as timeless and universal, an enduring object whose ontology is more similar to that of a static work of art, like a sculpture or a painting, than a process unfolding in time. However, albeit that Goehr’s work concept is most substantial in the Western art music tradition, the historical contingency of her study is not fully realized. Georgina Born observes that Goehr is reluctant “to pursue the significance of technologies of music production and reproduction for the shifting ontology of contemporary music” (2005:10). Technological mediation is a significant vehicle in all constitutional aspects of contemporary musical experience: “creation, performance and reception” (Born 2005:11).

Wes Anderson is an American filmmaker whose films are distinguished by their eccentric characters, colorful and symmetrical visual aesthetic, unique narrative style, and frequent use of ensemble casts. His work often explores themes of nostalgia, loss, innocence, and dysfunctional families. There is an abundance of scholarship valorizing Anderson as a contemporary auteur. Lara Hryjac (2013), for example, goes to great lengths to establish him as an important and indispensable auteur melomane in Gorbman’s pantheon. Indeed, Anderson’s directorial style is highly stylized and instantly recognizable, while his authorial signature is established through both visual and sonic design. However, the persistent presumption of Anderson as the sole responsible creative power remains problematic, as it perpetuates Wordsworth’s romantic ideal of the artist while discriminating the considerable force of the collaborators who populate both Anderson’s film sets and cinematic worlds reference. Anderson, like every artist, is derivative and collaborative, and his distinct style is drawn from his ability to create something new from the wealth of sources he employs and the multiple associates with whom

he has he has ongoing personal and professional relationships, both onscreen and behind the camera. Criticism of all directors, including Anderson, needs to more carefully consider the role of partnerships and collectives in the production of what is an inherently collaborative art form. The closer we examine Hollywood as a historical site of affairs, the less sensible it seems to evaluate films in terms of the individual director. The concept of auteurism can be read as a conspiracy in everybody’s interest and particularly the industry; a large proportion of modern culture revolves around the idea of the carefully curated self-image. Within Western modernity, individual achievement is a desired goal, and thus the money-making image of the auteur is in par with the secularized competitiveness in capitalism that has replaced spiritual fulfillment. However, while we might argue that auteur theory fails because it attributes the work of a group to the result of a single artistic intelligence, thus disregarding the team effort of Hollywood production, we might also suggest it succeeds in a different level of historical resonance for precisely reflecting this failing. As Jeffe Menne argues:

Auteur theory might describe an aporia in the ideology of liberalism tout court, in which it’s somehow suspected, on a rather broad scale, that the individual is no longer the basic unit of market or political agency [...]. Thus, the discourses of various strata of Western societies began to reimagine the dynamic between the individual and institution, and whether the former is subsumed or wholly determined by the latter. (Menne 2008: 4)

The dynamic between the individual and the system has been explored time and time again in film. Whether the result is triumphant or disastrous, the experience for the viewer can be either cathartic or devastating. This thematic exploration of the individual against authority and the system reflects an indirect commentary on the relationship between the auteur and the collective, or the Hollywood System. After the demise of the studio system and the rise of television, the commercial success of cinema was declining. The desperation felt by studios led to innovation and greater risk-taking, allowing more control to individual directors and producers. Thus, the cinema of the American New Wave is defined by a host of young filmmakers who were allowed key authorial control over the studio; this “New Hollywood” phase, although admittedly brief, was a period of revival for cinema. Wes Anderson, heavily influenced by such movements including the French New Wave, employs many filmmaking techniques that adhere to that era.<sup>1</sup> The friction between the individual and the institution, whether that institution is marriage, family, or society overall, is a recurrent theme in his filmography, and *Moonrise Kingdom* is no exception; Benjamin Britten’s music as utilized within the film further saturates and expands this tension.

### Childhood, Community, and Re-enchantment

Benjamin Britten (1913–1976) wished to involve the English musical public by creating more engaging work and thus increasing audiences; he composed theatrical works that renewed, rather than simply reused, historical structures and religious gestures. This process of renewal enabled the composer to engage both amateur performers and the general public, as well as children. I suggest that Britten's practice in forming his work displays a process of theatrical and musical re-enchantment, recovering spiritual and aesthetic resonance to culturally significant sites of heritage. His stage works demonstrate an extraordinary sympathy for the human predicament, expressed in readily accessible but deeply felt music, while experimenting with modern styles and new theatrical environments. Daniel Felsenfeld writes:

Britten's body of work is demure but terrifying, technically bulletproof but emotionally jarring, childlike but erotic. That chiaroscuro duality sets the twee against the profoundly dark, the easy and entertaining against the too horrible to contemplate. (Felsenfeld [no date])

In a similar manner, Anderson places the vitality of community in the center of his narrative. His overall cinematic style juxtaposes innocence and darkness, unveiling the frailty and despair of the human condition, through childlike subjectivity and naivete. Like a living canvas, his films make painterly use of vibrant-colored palettes that soak and wash objects, textures, fabrics, buildings, and environments. Symmetrical shots and miniature settings present the viewer with a childlike perspective on emotionally complex and mature themes: dysfunctional families, lost glory, socially unacceptable relationships, communication, forbidden love, parenthood, death, loss, nostalgia, childhood, and the struggle of growing up. His carefully constructed and highly stylized cinematic worlds stand in stark contrast to the speed and fluidity of late capitalism. They illustrate an ongoing obsession not simply with nostalgic periods, objects, and styles, but with understanding the multifold ways nostalgia creates in us a profound yet foggy relationship to the past. The past he retreats to is flawed and damaged but ultimately where hope and transformation lie. By evoking the memory of childhood and enabling communal modes of cultural nostalgia, Wes Anderson's films become absurdist meditations on modern life. As Sean Redmond and Craig Batty suggest:

What Anderson creates visually in his films is a magical realist world in which adult characters are in part rendered youthful or juvenile simply by the childlike brushstrokes that better paint their arrested lives. (Redmond and Batty 2014)

Both artists have been described as a man-child (Acevedo 2017); their fixation on youthfulness and childhood

functions both as narrative content and stylistic feature, while both share the desire to find in childhood something remarkably powerful. Anderson's films, regardless of how exotically they might be conceived, are always in one form or another a homage to his own analog childhood while also a subtle revolt against the digital age. *Moonrise Kingdom* for example, brings together many of the director's personal memories. As Anderson himself has stated, "it's a memory of a fantasy...the autobiography of something that didn't happen":

I was fixating on a particular experience – there was a girl in my class who was occupying my thoughts – I didn't get to know her. So I dreamed up this scenario of two kids who are very bold and so unhappy in their own circumstances that they actually go to those lengths. (Anderson in Waxman 2012)

Furthermore, halfway through the film Suzy discovers on top of the kitchen's fridge a self-help book with the title *Coping with the Very Troubled Child*; whether her parents have consulted it or not is not clear, but it demonstrates their view of their daughter. Wes Anderson has confessed on multiple occasions that when he was a young boy himself, he found a pamphlet with the same title on the fridge:

I wasn't the only child in the house, but I knew which one was the very troubled child. If my brothers had found it, they would not have looked at themselves. (Anderson in Higgins 2012)

More importantly, Anderson encountered Britten's music, *Noye's Fludde* specifically, when he himself was, as a child, a part of its amateur cast. He comments, regarding *Moonrise Kingdom*:

The play of *Noye's Fludde* that is performed in it – my older brother and I were actually in a production of that when I was ten or eleven, and that music is something I've always remembered, and made a very strong impression on me. (Anderson in Burton-Hill 2014)

Anderson's employment of Britten's music in *Moonrise Kingdom* manifests far beyond the established uses of a "soundtrack." As the New Yorker music critic and composer Russell Platt suggests, "it is not a throwaway detail; it is a burst of life-affirming imagination" (Platt 2012).

Similarly, Britten drew consistently from his personal memory of childhood and early compositions. He was a prolific child prodigy and composed an unusually large number of works during his juvenilia, estimated between 400–700 (Walker 2008: 641). Britten's relationship with his early works informs his later composition in a manner that few composers illustrate, or even admit to, and thus reveals a more complex attachment to his childhood than mere nostalgia (Walker 2008: 645). For example, themes of several early pieces he composed as a child are recycled

into his Simple Symphony, whose Playful Pizzicato features prominently in *Moonrise Kingdom*. He was even happy for some of his juvenile works to be published, unlike most composers, who dismiss their earlier works as unreflective of their eventual ability. Indeed, Britten's compositional timeline seems to be in flux: rather than demonstrating a linear progress from childhood immaturity to fully grown compositional greatness, Britten travelled back and forth to the early works he composed as a child, often to ease the development of the ones he wrote as an adult.

The development between childhood and maturity is also disturbed in *Moonrise Kingdom*. Anderson portrays the relationship between 12-year-old Sam and Suzy as the healthiest, most sincere, and selfless in the film, while the adults around them commit adultery, lie, and are generally unhappy with themselves and others. By presenting children with a grown-up maturity and articulateness, Anderson reveals that the false binary that keeps children at a distance is illusory and self-serving. In the world of *Moonrise Kingdom*, nobody ever matures completely, signaled by Captain Sharp's Island Police cap and boy shorts, Scoutmaster Ward's small Khaki Scout uniform, and Suzy's father's general demeanor. This is not necessarily because growing up is presented as difficult to do, but because it suggests an artificial sense of progress, where childhood and adulthood are wholly distinctive and separate periods of human existence. Anderson exposes what Nick Pinkerton refers to as "a sense in the film [...] of a lost paradise- something that can't be recaptured" (Pinkerton 2012: 17). *Moonrise Kingdom* sheds light on the tension that adulthood is internally corrupted by that which is always childish or adolescent, while adolescence is beleaguered by dark conflicts and emotional burden. The resolution is that of re-enchantment: Anderson blurs the line between adulthood and adolescence, fantasy and reality, to sustain an illusory optimism and sentimentality post-disenchantment; by delving deep into the negative dialectic he reaffirms the value of sentimentality in a modern society that has quickly emptied notions of hope and sanguinity.

Perhaps nowhere else is this more evident than in Britten's own self and life. His self-identification as a "working composer" (Hutcheon 2016) defined his work ethic and musical ethos. Going against much of the fiercely modernist elite and compositional trends that defined the twentieth century, upon receiving the first Aspen award in 1964, Britten commented: "I want my music to be of use to people, to please them, to enhance their lives." Being a composer for the community was one of the two narratives that structured and gave meaning to his life and sense of self. While Britten retained this narrative to the very end, the other form of self-identification, which was far from unproblematic, had to be abandoned: that of being ever youthful. Britten's desire to be around children, and his delight in the company of

young boys, was the topic of much gossip at the time; his friendships with young children would not have been tolerated today. However, his ever-growing affinity for children is seen as rooted in his own nostalgia for the innocence and spontaneity of youth. As one of his biographers put it:

Despite a long and happy relationship with the tenor Peter Pears, he found another happiness in the company of boys. (Oliver 2018: 12)

Indeed, it is evident from his own letters and journals that Britten always enjoyed being around children and held a dear fondness for childhood, especially his own. Even as an adult, Britten himself evoked a sense of childishness; many of his friends and biographers commented on his school-boyish tastes, sense of humor, and general demeanor. In 1937, one of Britten's close friends writes:

He really hates growing up and away from a very happy childhood that ended only with his Mother's death last Christmas. (Humphrey 1993:114–115)

This sense of prolonged nostalgia for the spontaneity and innocence of childhood and his youth manifested in various ways throughout his adult life; from choosing nursery food to excitement with "childish" games and a constant sense of competitive sportiness, Britten is documented as a modern-day Peter Pan,<sup>2</sup> wishing to stay a child forever. Even his desire to live in England's east coast suggests a desire to remain close to his childhood home.

In their influential accounts of Western Modernity, Nietzsche and Weber describe it as a "progressive disenchantment of the world," beginning with the "death of God" (Landy and Saler 2009: 5). Indeed, religion and mystery are dissolving further and further from the Western world, replaced by secular institutions and rational thought. However, there is a vital counter-tendency in modern culture, a strong desire to fill the vacuum left by the departed convictions. Even where such an urge is acknowledged, historians tend to speak merely of old customs re-emerging like suppressed contents in new spaces. Enchantment is, to a large extent, still understood as quasi-mystical, the anti-rational, a source of imaginative artifice and affective indulgence. Modern efforts to re-enchant the world are often framed by loss.<sup>3</sup> Wendy must return from Neverland, and subsequently grows up into an adult. Alice comes back from Wonderland to many more lazy afternoons. Anderson too, evokes the fading of enchantment. The action of the film occurs at the onset of autumn, and Suzy's family home is at Summer's End. When Sam and Suzy are first captured and separated, we hear Benjamin Britten's "Cuckoo" song from *Friday Afternoons* (1934), a collection of songs composed for children. The song is a reiteration of the summer's-end motif – the cuckoo, born in spring, enjoys the summer but must eventually fly. However, at the very end of the film,

Britten's "Cuckoo" song reappears: as Sam is exiting Suzy's room through her window and via a ladder, Anderson's camera slides to reveal the picture that Sam has been painting. Sam has recreated, in the way of modern fairy tales, something that is gone: the beach inlet that Sam and Suzy had set camp during their escape, which was later destroyed by the storm. As if in sympathy with Sam's gesture, the film's closing shot dissolves the artwork into a photographic moving image of the inlet, with their yellow tent now pitched as the credits roll in. Unlike other modern explorations of fairy tales, Anderson allows Sam and Suzy to wake up into a world approximating their dream life (Thompson and Bordwell 2014). Sam escapes the Dickensian orphanage and potential shock therapy as he is now adopted by Captain Sharp, which allows him to stay with Suzy. Of course, it is a meta-exercise, since Anderson and his viewers are consciously employing fairy-tale conventions. But as Sam's paintings, Suzy's fantasy books, and Anderson's film demonstrate, enjoyment of artifice is central to art.

### The Young Person's Guide to their Place in the World

Anderson's fictional characters, not unlike modern portrayals of Benjamin Britten, are often constructed as adults entrapped in arrested development, struggling to let go of the enchantment of childhood and realise their responsibilities. Consider, for example, the patriarch in *The Royal Tenenbaums* (2002), who fakes stomach cancer to get attention from his family, or Steve Zissou in *The Life Aquatic* (2005), who wants to take revenge on a shark. Anderson's narratives feature disheartened parental figures and children who are as gifted as they are troubled; where the adults behave like stubborn children, the children display an adult-like sensibility and sincerity, exemplifying Anderson's trademark structural irony. Sam and Suzy pursue their escape plan with grown-up solemnity while the adult figures around them collapse with crippling anxiety and disappointment. While *Moonrise Kingdom* exhibits Anderson's highly artificial directorial style, the emotional content he elicits is not; Sam and Suzy's dynamic is not particularly deep, but it is sincere and genuine. Their elopement signals the importance of community through alternative familial structures while critiquing various institutions like marriage and family. Anderson treats their love with mock gravity, but there is moral weight in the way they embrace each other's eccentricities.

Wes Anderson's children are usually self-possessed and serious, perceptive, and inherently wise, while the girls, in particular, feel the burden of a developed mind. In *Moonrise Kingdom*, this is further evidenced by Suzy's constant use of binoculars to observe the world around her and her frequent visits to the top of the lighthouse; both habits enhance her

vision and offer her a greater insight, thus fueling her wisdom and ability to perceive. In addition, Suzy's view through her binoculars reverses the "male gaze" of cinema that Laura Mulvey theorizes in *Visual Pleasure and Narrative Cinema* (1999), one of the most influential film texts dealing with gender. Mulvey suggests that the camera assumes a male subject position for the viewer, "through the ego-gratifying identification with the male hero" (Mulvey 1999: 37) and the libidinal portrayal of women. She discusses scopophilia and the pleasure that is derived from it, in forms of entertainment and objectification. The audience is aligned with certain characters in a film and is awarded a gaze into another world, where it is acceptable to stare and tolerable to consume. The object, Mulvey argues, is the unsuspecting female, and the bearer of the look is almost always a male. Suzy demonstrates a radical reversal of this gaze as well as an epistemological privilege to sight at the expense of hearing; her binoculars stand in stark contrast to her mother's use of a bullhorn to communicate with her family. To say "I see," after all, is to suggest that we understand and accept, whereas "I hear you" implies a less agreeable comprehension. The use of binoculars to keep adults under surveillance is a recurrent theme in Anderson's films, while the comic insanity of authority figures is highlighted through absurd actions. Consider, for example, Suzy's father throwing a shoe at Scoutmaster Ward, or his attempt at establishing male dominance when Suzy disappears: "I'll be out back, I am going to find a tree to chop down." Anderson has an idiosyncratic vision of what childhood looks like while adolescence is presented as treacherous territory, signaled by the rough terrain that Sam and Suzy travel through in order to reach their destination. However, Sam and Suzy have learned to share their lives with one another, which is one of the most valuable lessons an adult can learn.

The child-centered sincerity of the film is strengthened through the camerawork. As Anderson comments in an *Indiewire* interview, during intimate scenes the director limited the crew to three people only, while using smaller cameras to not intimidate the young actors:

If you hand hold a camera, a normal 35-millimeter movie camera, you're just practically overwhelming a child. But with these you could hold them down at their level, so they were actually ideal for us. (Anderson in Lyttelton 2012)

This child-friendly ethos is also reflected in Britten's working relationship with children. In his book *Britten's Children* (2007), Bridcut employs the term "paedocratic" to describe these relationships and explain that Britten liked children to be in charge; he never talked down to them, and as is reflected in his compositions for children, he never underestimated their capabilities by over-simplifying his musical writing. Anderson's homage to Britten begins with the design of Suzy Bishop's family home as a nod to Britten's



Figure 1. Britten's childhood home (Britten House 2023).

own childhood home, while the interior is reminiscent of Britten's later home he shared with his lifelong partner and collaborator, tenor Peter Pears, replete with books and record collections.

The soundtrack of the film exemplifies the ability to cross narrational borders, freeing the image from strict realism. In the opening sequence to *Moonrise Kingdom*, a young boy picks out a record of Benjamin Britten's *The Young Person's Guide to the Orchestra*, played on a phonograph within the diegesis of the film. On the record, which is meant to be an introduction to symphonic music for children, a young male narrator dissects Henry Purcell's

second movement, "Rondeau" of the *Abdelazer Suite*, for the "four different families of the orchestra": woodwind, brass, string, and percussion. The composition was originally composed for a documentary film titled *Instruments of the Orchestra*, which was made for the British Ministry of Education in 1946. In the recording, which is taken from one of Leonard Bernstein's Young People's Concerts, each section of the orchestra plays the theme together first, then separately. In a parallel fashion, the camera pans across Suzy's family home, to show each member of the family one by one occupying their own space, engaging with their own activities. This elaborate tracking shot serves to signify the



Figure 2. The Bishop family home (Anderson 2012).



Figure 3. Britten's and Pear's home, "The Red House" (Visit England 2023)

compartmentalized isolation of the Bishop family members. Thus, by isolating individual sections of the orchestra, the music reflects the disconnection of the family unit while drawing attention to the artifice of how orchestral works are "built." As the narration progresses, we witness members of the Bishop family occupying separate rooms but this time within the same frame, suggesting the layered cooperation and role specificity inherent in the internal functions of a typical symphonic orchestra and metaphorically a typical family. While the work's presentation via a child's record player is reminiscent of the novel intent, the track is manipulated to fluctuate between the grainy, diegetic sound

of the player and a richer, fuller live orchestral sound. Thus, *The Young Person's Guide to the Orchestra* is simultaneously a subject of Anderson's world and an external commentary on it.

Didactical compositions for children are used extensively throughout *Moonrise Kingdom*, such as excerpts from Bernstein's rendition of Saint-Saëns's *Carnival of the Animals* and Britten's compositions from his juvenilia, like *Simple Symphony* and songs from *Friday Afternoon*, as well as his later opera *A Midsummer Night's Dream* with its chorus of child fairies. By using "grown-up" music designed for children, Anderson strengthens the



Figure 4. Interior of the Bishop family home (Anderson 2012)

film's child-friendly ethos.<sup>4</sup> Britten is widely respected in the pantheon of twentieth-century composers; however, the qualities of his music are perhaps too relatively subtle to find enough life outside the concert hall. Britten was influenced in equal measure by English composers of the late seventeenth and early eighteenth centuries, particularly Purcell, the German masters Bach, Beethoven, and Brahms, as well as contemporaries such as Debussy, Schoenberg, and Berg. As a result, his music tends to walk a delicate tightrope between nationalism, tradition, and contemporary modernism. It is perhaps the reason why Britten's music is rarely used in cinema, Hollywood or otherwise, especially to this extent. The surprise with which Anderson's choice of Britten was received is evident in several cultural magazines. As music critic and composer Russel Platt writes in *The New Yorker*:

[...] the composer part of me is still pinching itself that the music of a modern giant, Benjamin Britten, was used so extensively in a major motion picture – Wes Anderson's *Moonrise Kingdom*. This sort of thing just isn't supposed to happen, after all. (Platt 2012)

For British pastoral music, directors and music supervisors might turn to Britten's more immediately accessible contemporary, Vaughan-Williams. For distinctly dissonant and violent scores, they might turn to more overtly modernist music like the compositions of Stravinsky. Britten seems to float in the middle of these two extremes, and this in-between state might not easily suit films that need quick extremes and an easy fix.

Perhaps it is precisely this in-betweenness that appeals to the young characters in *Moonrise Kingdom*. Arguably, Sam and Suzy are in-between childhood and adolescence and experience a complex range of emotions and hormonal changes, like dark and destructive bursts of aggressive behavior. Suzy carries a record of Benjamin Britten, among others, in her escapade with Sam, and her younger brothers play the record at home. The children's engagement with the classical compositions of Britten never comes across as imposed by their parents; after all, Suzy carries the record player with her despite having to manage the island's rough and mountainous terrain. Similarly, her younger brothers are enraged to find out that their phonograph has been taken. Britten's didactical compositions might be designed to make orchestral music more accessible to young people, but he does not soften any of the dark material that comes with the music. *The Young Person's Guide to The Orchestra* develops often ominous and tumultuous variations on Purcell's somber minor theme. Just like Anderson's exploration of early adolescence, unpleasant emotions are not simplified for the sake of sentimentality; there is a dark, majestic beauty embedded in Britten's composition. Both

artists created many works about children that nonetheless share the same complexity and sincerity as more ostensibly "grown-up" work, thus emphasizing the emotional capabilities of children, as well as their creative power.

*Moonrise Kingdom* and *The Young Person's Guide to The Orchestra* centralize the child's own viewpoint and experience rather than that of an adult, who, having forgotten their own childlike aspirations, looks upon the child as a being of less developed sensibilities than themselves – whereas a child receives impressions more directly, unhindered by the clutter of compromise and habit that have blunted our own adult sensibilities. Britten acknowledges this fact and makes no artistic concessions in his writing for children, which might account for the pleasure they experience in listening to his compositions. Thus, while the music is intended to crack open and simplify the adult world of orchestral music to children, it serves to expose children to loaded adult emotions that conflate beauty and melancholy. As is often the case with Britten's music for children, an apparent simplicity on the surface can mask a deeper and more meaningful thematic significance, synthesized and diversified by the composer with characteristic resourcefulness. His proclivity towards absolute music was rare indeed. For Sam and Suzy, Britten's variations are a suitable signifier for their own relationship with their surroundings: their outlook might be simple and naïve, yet their innocence does not weaken their capacity for depression or euphoria. In one of the earliest pieces of critical writing on Anderson, Mark Olsen argues that, unlike many contemporary directors, Anderson "does not view his characters from some distant Olympus of irony. He stands beside them – or rather, just behind them," coining the term "New Sincerity" to describe this approach. (Olsen 1999: 12–17).

In *Moonrise Kingdom*, Anderson smartly adopts the theatricality of stage works to evoke the feeling of a child's interpretation of the world while signifying the artificiality of the spectacle. The narrator of *Moonrise Kingdom* (Bob Balaban) plays an undetermined, mercurial role characterized by an apocalyptic quality. He has the omniscient ability and control to address the camera and thus the audience directly, most obviously when he declares that a storm will hit New Penzance within three days, breaking the fourth wall to share knowledge that is unattainable in the narrative's present. At another point, while addressing the audience, the narrator pauses and proceeds to move from his mark and correct the lighting source before returning to continue his narration. He has control over elements of the mise-en-scène and the ability to move between diegetic and extra-diegetic realms, assuming a God-like figure while drawing attention to the artificiality of the spectacle. The acknowledgement of the cinematic apparatus and the audience observing a



spectacle suggests a “cinema of attractions” that frames the film by an intentional theatricality. This is further reinforced by the pageant theatricality that characterizes *Noye's Fludde*, and the didactic *The Young Person's Guide to the Orchestra*, which bookends the narrative of the film like a proscenium containing a play.

In addition, Anderson's visual style is informed by a high degree of formalism, emphasizing colour, line, shape and texture, while the settings look like stage sets: they are carefully staged and arranged, while the periphery of the frame is just as significant as the action in the center. His style is self-reflexive, drawing attention to the very act of looking, through perfectly centered shots and symmetrical compositions. Anderson asks us to look at the edges as much as the center; his thematic obsession with the marginal and the disaffected suggests that that is where real drama, or real life, might be occurring. *Moonrise Kingdom* satirizes the authority we have traditionally given established institutions and systems, such as the theater, family, marriage, school, law, social services, the police, and the church. Even maps, road signs, and painted portraits are presented with the mythic aura we envelope them with as children. These elements combine to highlight what I read as the film's main theme: the rising of the creative individual under the oppressing weight of tradition and history. Similarly, Britten composed numerous works that sought to include amateur singers of younger ages, which are usually left out in most operatic repertory. In this way, both artists support the vision that young people are essential creators and agents of change in the world.

Sam and Suzy's budding relationship is the birth of an Andersonian alternative family unit, like the Max Fischer Players in *Rushmore* or Team Zissou in *The Life Aquatic*. Furthermore, Sam's peers in the Khaki Scouts drastically transform into a surrogate family for the pair. When Sam and Suzy first run away, his fellow scouts are deputized to catch the fugitive and proceed to do so in a vigilante-like fashion, armed with hatches, bludgeons, axes, and other vicious weaponry. These scene sheds light on the internal conflict between the individual and the mob: throughout his adventure into the wild with Suzy, Sam demonstrates an impressive set of survival skills and proves his merit as a Khaki Scout. He is self-sufficient and an excellent guide, arguably virtues that he developed through membership of the Khaki Scouts. But it is also the Khaki Scouts that cannot accept his elopement and eccentric departure from the camp, especially for the love and companionship of a young girl. However, after the duo is captured and separated by the authorities, the Khaki scouts attempt to correct their earlier behavior in a collective effort to re-unite the lovers and provide shelter and support. They become Sam and Suzy's loyal accomplices; their brave and tactical improvisation

leads Sam and Suzy to the non-denominational tent of Cousin Ben, a self-appointed chaplain who unites the pair in a ritual. Sam and Suzy's elopement, relationship and ultimately their union represents “a desire to actively create alternative formations of collectivity that might heal past pain” (Rybin 2014: 77).

The theme of the individual and the mob was central to Britten's life and work, particularly his opera *Peter Grimes*. His own contemporary summation of the work concludes:

A subject very close to my heart – the struggle of the individual against the masses. The more vicious the society, the more vicious the individual. (Britten 1948)

While Britten and his music are well documented on disc and in print, often performed, and hugely respected, particularly by those in the world of opera, he is often stranded outside of the meta-musicological narrative. It is commonly agreed, even by those who view Britten as retrogressive, that he had an extraordinary ability to create a massive-scale work out of the smallest material.<sup>5</sup> His music speaks to an essential British sensibility; he does not rely exclusively on folk tunes and pastorals, but he does not shy away from them either, borrowing from a variety of British sources to mould them into his own musical design. In his music, the grace of classical influences lies with modernist experiments in tonality through a baroque conception of the English countryside. As Felsenfeld suggests:

He need not pluck one style of music and ask you to be impressed by its displacement; Britten's music is itself a displaced style. (Felsenfeld [no date])

While Britten's ability to spin much out of little is what makes his music often strike as overwhelming, his insight into all aspects of the human nature and condition, from light to dark, is what makes it last. His music is a music of conflicts, from the pen of a man of conflicts. Leonard Bernstein put it best, at the introduction of Tony Palmer's documentary on *Benjamin Britten: A Time There Was* (1979):

Ben Britten was a man at odds with the world [...]. It's strange, because on the surface Britten's music would seem to be decorative, positive, charming – and it is so much more than that. When you hear Britten's music, if you really hear it, not just listen to it superficially, you become aware of something very dark – there are gears that are grinding and not quite meshing and they make a great pain. It was a difficult and lonely time [...]. Yes, he was a man at odds with the world. (Bernstein in Palmer, 1979)

Perhaps then, the world with which Britten was at odds with was not simply the world at large – the world was not entirely sympathetic to a homosexual artist who was both timely and ahistorical – but the black-and-white cultural conscience that believed in a single way to make one's art.

### Technology, Communication, and Identity

During his time in the United States, Britten published an article in the journal *Modern Music*, titled “England and the Folk-Art Problem” (1941: 71–75). The article lamented the idea of a national English music rooted in folk material; it is important to note, however, that Britten did not bemoan the possibility of useful folk music but merely challenged the preconceived notions of its authenticity. Writing in 1941, in an unexpected turn at the end, Britten suggests:

The attempt to create a national music is only one symptom of a serious and universal malaise of our time- the refusal to accept the destruction of ‘community’ by the machine. (Britten 1941: 75)

The destruction of community by the machine is subtly but poignantly presented in *Moonrise Kingdom*. Except for *The Grand Budapest Hotel*, Anderson’s films are exceptional for the distinct absence of any markers of modernity, cultural signifiers, or historical specificity. It seems peculiar, then, that *Moonrise Kingdom* is grounded within a very specific temporal period, from 3 to 5 September 1965, with flashbacks to 1964 when Sam and Suzy first met. The specificity of temporality that Anderson cues through precise action and happenings is reminiscent of specific moments in American history that marked the trajectory of the nation, through great events and small ones. One of these events would change the world forever: the launch of the first commercial communications satellite known as “Early Bird” in April 1965. The film is riddled with references to birds: when Sam, whose scout designation is “Pigeon,” first encounters Suzy, dressed as a raven for the performance of *Noye’s Fludde*, he asks her, “What kind of bird are you?” Also, Scout Master Ward, upon seeing that Sam has escaped from the camp, exclaims “Jiminy cricket, he flew the coop!” By staging the collapse of communication within the community, Anderson aptly illustrates how America (and the world) reached out into space to enhance communication with those across the far side of the Earth while unable to communicate with those living in the same house.

To demonstrate, Suzy’s mother Mrs. Bishop uses a bull horn to communicate with her husband and kids at home, calling them to dinner, even if as Mr. Bishop says, they are “right here.” Indeed, the use of communications technology as such features prominently throughout the film. Captain Sharp uses a walkie-talkie to reach out to Sam when he is climbing the church steeple, while the social services lady appears in split screen through person-to-person connected calls. Scout Master Ward records his everyday log of Camp Ivanhoe on a tape recorder as well as his thoughts and personal notes. The disparity between the high-technology gadgets we use today and the quaint communications technology displayed in *Moonrise Kingdom* begs the

question: is technology a means of aiding communication or impeding it? The film’s own tragicomic example occurs when Scout Master Ward informs Sam that his status as an orphan was not recorded in the register, and therefore he did not know about it. Scout Master Ward did not engage in personal conversation with Sam about his parents because he depended on his daily recorded register. Because Ward has made a habit of recording his thoughts and emotions on the tape machine, he does not seek out personal human relationships that would have better enabled him to help Sam; this is further evident by his status as a single and lonely bachelor. Regardless, it is by using the walkie-talkie that Sam is able to accept Captain Sharp’s proposition for adoption and thus escapes the juvenile refuge and shock therapy that social services was determined to place him in.

Anderson reminds us that the bonds and habits we form with technology are not easily overcome or broken. Just like Scout Master Ward, Suzy carries her brother’s record player around both times they escape, even if it is inconvenient. The record player is a form of entertainment that Suzy thoroughly enjoys but is also part of her “baggage” of self-identity because the records she chooses to play express for her what she cannot yet put into words (is that what art does for us all?). Thus, by enlarging and staging Britten’s concern about the destruction of community by the machine, Anderson provides a wise commentary on technology that seems to suggest that the machine’s status is neither “good” nor “bad,” but it is determined by how we use it, for what end and why. As a director who meticulously structures mise en scène with familiar objects of the recent past, his films have spoken to the generation forced to negotiate between the pervasiveness of digital information and the flourishing nostalgic value of the analogue. The phonograph, record collections, and the hard-bound library are recurring objects in Anderson’s films; “their fetish value increases as they provide ever greater respite from the growing tyranny of the digital audio file and the computer tablet” (Palmer 2014). Anderson’s emphasis on older technologies like record players, tape recorders, and so on is indicative of what Nathan Jurgenson refers to our “current obsession with the analog, the vintage, and the retro,” that is, the “fetishization of the offline” (Jurgenson 2012).

Anderson playfully blurs film musicology’s traditionally held distinction between non-diegetic and diegetic modes. While he foregrounds the sound design by anchoring the music visually through close-up shots of record players, tape machines, and radios, the music fluidly moves between localized, grainy sound within the diegesis to a much fuller, meta-diegetic quality. Rick Altman proposes that such audio dissolve signals a transition from the real to the ideal realm, where the diegetic sound source acts as a “bridge between time-bound narrative and the timeless transcendence of supra-diegetic music; [it] exists only to be

silenced, suppressed and left behind" (Altman 1987: 67). Anderson frequently combines this audio manipulation in combination with his trademark slow-motion sequences. In this way, he evokes a sense of dream-like quality, where the music functions like a Greek chorus, commenting on a narrative temporarily frozen into spectacle.

### Cultural Memory and Renewal

To examine the theatrical processes of renewal that both Anderson and Britten engage with, an analysis of *Noye's Fludde* outside the cinematic world of the film is due. *Noye's Fludde* is based on the fifteenth-century Chester "mystery" or "miracle" play that conveys the Old Testament myth of Noah's Ark. It is a pageant that was composed primarily with child performers in mind, and balanced collective ritual of renewal with modernist elements in tonal and instrumental writing. By closely weaving Anglican hymnody into the work, Britten composed *Noye's Fludde* as a singularly local work that consciously integrated familiar melodies to allow for active audience participation. This ethos of inclusion and accessibility is further strengthened by a musical and dramatic aesthetic that enables sophisticated amateur performance without however resorting to instructional modes of communication. Britten repurposed and re-appropriated familiar spaces and bodies, like the church, the sounds of everyday objects, and theatrical frameworks to cultivate an atmosphere of ritual. This process of renewal further enabled the composer to engage both amateur performers and the general public as well as children. *Noye's Fludde* is distinguished by its sheer tightness of construction (clearly anticipating the Church Parables), flexible scoring, and cunning distribution of musical content for the professional forces; the straightforward but far from unsophisticated material for amateurs and children ensures a remarkably democratic aesthetic as well as an inbuilt guarantee of successful effect in performance.

In this way, *Noye's Fludde* is a conscious attempt to provide greater opportunities for amateur performers and young participants as well as cultivate sonically and thematically inclusive sound worlds. While it carries listeners through a narrative of peril and destruction, the outcome is renewal, and with it, the promise of continuity, peace, and community. The first performance at Orford Church, as part of the 1958 Aldeburgh Festival, did not merely repeat this narrative. As Heather Wiebe suggests:

[...] it called on ritual, childhood, the past, the everyday, and the local in a compelling performance of community and regeneration. (Wiebe 2012: 151)

Britten specified that the production should be staged in churches or large halls but not in a theater, highlighting

the democratic nature of his work. Along with Britten's efforts to engage with the English musical past blossomed a commitment to the concept of an English musical culture, one that related to common audiences, founded in ideals of community and traditional practices, integrated with everyday life; thus, the church or a large hall seemed more appropriate than the more exclusive spaces of theater. The work was composed as a means to revive the musical past and familiar theatrical frameworks while immersing the Aldeburgh Festival community in active musical performance through Anglican hymn singing assigned to the "congregation," as Britten referred to the audience. The genre-bending nature of *Noye's Fludde* includes various musical and theatrical gestures to the past and a reaction to the post-war revivalist atmosphere as well as expressions of Britten's own ethics and frustrations. As well as considering the narrative significance of structuring the film around Britten's music, I wish to contemplate the extent to which Anderson is engaging in similar processes of theatrical renewal. By reproducing *Noye's Fludde* as a play within a film, Anderson stages a performative ritual of spiritual and artistic redemption. By cultivating myth and cultural heritage, both Anderson and Britten express similar creative outlooks on children, childhood, and the community. For Anderson, *Noye's Fludde* becomes a repurposed cultural artifact itself, just like the Chester miracle play provides Britten with the means to his own theatrical church parable.

In the 1958 published score for *Noye's Fludde*, Britten includes extensive performance directions specifying the type of space used, the list of performers, notes on dramaturgy, and a section on instrumentation devoted primarily to the unique arrangement of percussion included in the score. Britten writes that while some of the instruments should be expertly made (such as the wind machine and whip), others, like "the slung mugs and sandpaper, can be concocted at home" (Britten 1958). He goes on to explain how these object-instruments can be easily put together at home by the performers, using cheap and readily available materials. It is evident that Britten is speaking from experience, as he had invented the slung mugs himself at home, prior to the work's debut. Though this sense of economy, Britten democratizes his work and makes a genuine attempt to involve the community in every step of the creative process, from preparation to execution. In a similar fashion, Anderson wished to re-create the animal costumes for *Noye's Fludde* with the same cheap, felt material from the production in his childhood. It is believed, however, that the costume designers declined.

Britten designed *Noye's Fludde* around three hymns that subdivide the work into even sections. Sung both by the performers and the congregation, the hymns act as a bridged structure to establish an exchange between

the two groups, thus encouraging a relationship through unified religious gesture. Similarly, the panic that Sam and Suzy cause by escaping acts to animate the adults of the community to establish a better communication and relationship with their younger cohabitants. If the flood story was one of survival and renewal, it was also one of danger and rupture. Both *Moonrise Kingdom* and *Noye's Fludde* take on this tension, asking how struggling traditions or generations can be given new life and purpose in the present. Britten's imaginative integration of the hymns into this work is not simply a revival but a renewal, a way of fusing heritage with progress by making the familiar new. For Britten, this process of renewal was not merely a way to engage with a broader audience for the arts or of a nostalgia for some long lost, romantic concept of art as part of public discourse. Instead, he drew on an even further past, and particularly on the practices of an Anglican Christian tradition, to construct a participatory cultural life, integrated with the everyday as a means to enrich daily life and practices; "through music, this shared past could live in the present" (Wiebe 2012: 20).

Britten's experiences as the organizer of the Aldeburgh Festival were pivotal in his eventual conception of *Noye's Fludde* as a communal, intergenerational work. His desire to compose for children, however, began to take root long before. During his years in the United States, Britten appealed to American composers to write more educational music for schools. With his return to Britain, he was motivated to create his own contributions, like *The Young Person's Guide to the Orchestra* (1945). *Noye's Fludde*, however, was more transgressive than Britten's earlier creations. While *The Young Person's Guide* is an explicit introduction and dissection of art music tradition, *Noye's Fludde* is completely committed to amateur performers, children, professionals, and everyone in between and invites direct and active audience participation. Furthermore, the explicitly didactic nature of *The Young Person's Guide to the Orchestra* is replaced in *Noye's Fludde* by amalgamating educational themes with processes of ritual and renewal. As Heather Wiebe puts it, the original production by Britten and director Colin Graham was a type of "trans-historical collapse, a magical superimposition of medieval faith and the imposed simplicity of modern Suffolk schoolchildren" (Wiebe 2006: 88). Thus, a central strategy of theirs was not to replicate the medieval world but to endow remnants of the past with the resonances of the present. The production's ark was quite literally a reproduction of a medieval carving from a nearby church, animating a distinctly local artefact. But if the production gave new life to past relics, its methods were plainly revealed to the audience, with the stylized ark built in full view and all stage machinery clearly exposed.<sup>6</sup> Similarly, Graham suggested that the children wear everyday dress with only a mask or headdress symbolizing an animal,

literally staging temporal and theatrical duality upon the performers themselves. This intentional transparency is further reflected in the music, which manufactures the sounds of the flood and storm from the toy-like instruments of the slung mugs, sandpaper, and so on.

Mirroring this intentional transparency and artificial aesthetic are Anderson's cinematic toy worlds. The audience cannot infiltrate the constructed world of the film created by Anderson, nor are the purely cinematic characters able to transcend their specific representations. Anderson's signature use of a concluding slow-motion sequence draws attention to the film construct: it signals the end of the narrative and the characters within it. While the audience may have been moved by the narrative and characters, the closing credits ensure that both are irretrievably complete. The performative nature of the cinematic medium is recognized by Anderson in the recurring use of theater, film, and literature, both diegetically and formally. However, his film worlds are more than affectation or pure aestheticism: their artifice performs both narrative and thematic functions. These film worlds mobilize irony and artificiality to mediate sincere emotional and psychological concerns. All film worlds – those filmed on location and those filmed on a set – are artificial constructions.

[In the mainstream Hollywood tradition], the constructed nature of film worlds are consciously and rigorously effaced – conventions of style and structure prescribe the presentation of film worlds to be believable or coherent locations in which immersive or affecting narratives play out. (Wilkins 2016: 59)

Anderson's film worlds, on the other hand, often signal their own artifice. In his introduction to *The Wes Anderson Collection*, Michael Chabon likens Anderson's constructed worlds to Joseph Cornell's boxes. He states that "the cinematic frame becomes a Cornelian gesture, a box drawn around the world of the film" (Chabon 2013) – that is, Anderson's film worlds are assembled and contained collages of various specifically chosen referents and existing artifacts. While *Moonrise Kingdom* might unfold during a specific three-day period, it is defined by familiar but completely fictional places. Both in terms of narrative content and visual form, Anderson's films seem to be in constant dialogue with the "real" world. New Penzance might be a fictitious island, but the setting is easily translatable into a real life equivalent; the look and feel of the island is reminiscent of coastal New England. Regardless, it is a completely fictional island with no reference to real places. The friction between the fictional setting of the film and the familiarity with the world outside constantly urges the audience to engage and reckon with this tension. Furthermore, regardless of the specificity of temporality in which the story occurs, New Penzance seems unaffected by real time and can even be read as existing outside of time, as nothing of what was happening

during that period in the rest of the world seems to intrude upon it. Suzy's fantasy and adventure books remind us that this, too, is "a memory of a fantasy" (Anderson in Waxman 2012). The landscapes themselves have a childish defiance of gravity, evident at the strangely tall poles at the tidal canals and when the Scouts build their tree house impossibly high. The visual structure of the film follows Anderson's ultra-stylized archness: intricately realized storybook settings, deadpan dialogue that obscures melancholy and comedy, life-size dollhouses, and use of particular color palettes reminds us that artifice is central to the enjoyment of art. *Moonrise Kingdom*, as well as *Noye's Fludde*, confronts us with the question of where and how we draw or unwittingly run up against these boundaries between our fictions, our significantly fictive selves, and forms of social life, and the material and nonhuman worlds against and through which they unfold. Wielding the familiar and unfamiliar together, both works achieve theatrical re-enchantment through an expansion of community across temporal, musical, and cultural boundaries.

### Myth, Ritual, and the Transformation of the Self

Benjamin Britten's *Noye's Fludde* is the anchoring musical work of the film; it is the occasion of Sam and Suzy's first meeting and the climactic finale of the film. The pageant<sup>7</sup> utilizes the theatrical framework of the historical myth of Noah's Ark with amateur performance and participation to engage community in a theatrical passage of catharsis. Britten uses three strands of memory to weave together a communal ritual of self-rediscovery. He evokes childhood through the playful staging and accessible instrumentation, national memory through Anglican hymn singing, and cultural memory through the framework of the archetypal flood. Similarly, the parabolic narrative of *Moonrise Kingdom* is replete with religious symbolism; Sam and Suzy employ ritual and myth to create knowledge and as a catalyst for self-transformation. Suzy is an avid reader of mythical fantasy books, while Sam constructs his everyday life around the rituals of Scout life. Through these means, they recreate their place in the world; they interpret and understand their reality, of self and world, and engage with community to form new identities and thus new communities.

Like the community that Britten was composing for, the fundamental values and cultural assumptions of a community in its quest for the sacred come into play. As Sam and Suzy forge their path as a pair, they escape the society that condemns them while surviving the historic storm, which leaves them with a new understanding of their own place in the world. Sam and Suzy eventually set up camp alongside a lagoon-like body of water, where they swim, dance, kiss, and cook dinner. The life they lead there is idyllic, away

from the controlling influence of parents and scoutmasters, and their conversations reveal articulate, sensitive people. At the beach, Sam and Suzy jump together into the water from a small cliff; this is not only a symbolic baptism but also an act of communion and ritual, where water offers purification, signaling Sam and Suzy's renewal of self. Wilfrid Mellers suggests that the opening hymn to *Noye's Fludde*, "Lord Jesus, think on me," functions as a genesis where the mercy of Jesus is prayed for so that purity and innocence may be restored through the flood. Although the flood is in one sense destructive force, it is in another sense (as it was in biblical myth) a necessary return to the unconscious waters. (Mellers 1984: 54)

Myth functions as a passage to the sacred, as a bridge for humans to connect to what is spiritually meaningful to them. It offers individuals a way to understand the world and their place in it; "the primary functions of myths are to make meaning, make memories, and make communities." (Plate 2017: 24–25). Across Anderson's filmography, the construction of a unified community, whether traditional or alternative, is vital to narrative development and themes. As Noah's Ark passes from destruction to creation through the flood, the most prevalent rituals in *Moonrise Kingdom* are rites of passage. The cultural significance of the myth of Noah's Ark has immense value for religious communities and beyond. Plate notes:

Myths may be fictions, but they are believed to be true in a deeper sense than historical investigations can provide because they tell something that the facts alone cannot—they are embodied, performed, and memorable. (Plate 2017: 26)

In his groundbreaking work *The Rites of Passage* (1961), Van Gennep categorizes rites of passage into three distinct phases: rites of separation, transition, and incorporation, otherwise defined as the pre-liminal, the liminal, and the post-liminal stage. In their pilgrimage of escape, Sam and Suzy experience all three stages of passage, but the middle stage, the liminal phase of transition, is the most prevalent in the film's narrative. Upon entering the first rite of separation, Sam and Suzy leave behind their home, family, and status while transitioning into the liminal state. Liminality is characterized by ambiguity, where the individual is no longer identified by their previous state but not yet fully transformed into a new identity or state of being. The in-between state of liminality is populated by those deemed on the margins or society, or like Sam and Suzy, alienated by their peer groups and traditional family units. However, like a caterpillar in a cocoon waiting for metamorphosis, it is in this state of being that creativity manifests, the possibility of rebirth as a new identity awaits. Perhaps one could extend the stage of liminality to describe Britten's musical style. Robin Holloway has observed that there is an inherent "two-sidedness" in Britten's musical language:

[...] it is rather the natural extension of tendencies implicit in his brilliantly wayward mastery of traditional harmony, which, when pressed, can run quite counter to it though still alongside. (Holloway in Allen, 2011: 279)

One possible explanation may be described as the simultaneous co-existence of traditional notions of progress and regress in his musical aesthetic, which fluctuated between folk traditions and modernism. Britten himself can be thought as being “stuck” in this phase of liminality, as at the age of 39, he remarked to Imogen Holst that he was “still thirteen” (Birdcut 2007: 36) in his heart – his own child’s mind was not left behind in childhood. Through the lens of liminality, ordinary rules are suspended and a utopian ideal is invoked instead; “this returns us to the idea that rituals connect the world of “reality” (how things are) with “ideality” (how things ought to be).” (Lyden 2003: 101)

Imitating a structured rite of passage, the narrative of *Moonrise Kingdom* unfolds through three distinct stages. Similarly, Britten constructed *Noye’s Fludde* around three hymns that evenly divide the work. The film starts and ends in Suzy’s family home. However, the reality they experience at the start is entirely different from the reality at the end. Additionally, while the diegesis of the film unfolds over a specific three-day period, the audience is presented with narrative flashbacks of early performances of *Noye’s Fludde*, which provide the site of Sam and Suzy’s first meeting. In a similar fashion, scenes later in the narrative are also performance centered and inform the audience of the cancelled production. The viewer is offered knowledge through these performances, like the functions of myth in the lives of the characters. To consider the importance of myth within the community, to make sense of the world and as a bridge to the sacred, the performances of *Noye’s Fludde* must be examined. Sam and Suzy first meet backstage where the yearly production of Britten’s church parable takes place. A year later, the same production has been cancelled due to the severity of a storm that has hit the island. The church, just like Noah’s Ark, has become a vessel of passage and refuge through the storm. Rachel Joseph illuminates:

The flood, in one rush, brings them together both as a community and as love itself. The floodwater purifies each character and leaves them ready to establish new or refreshed relationships with one another. What began in miniature on the stage is mirrored and magnified in the climactic big storm, scenes where each character’s mettle and connection to one another are tested. (Joseph 2014: 61)

In the historic myth of the Genesis flood, God spares Noah, his family, and a pair of all the world’s animals through the vessel of an ark that endures the world-engulfing flood. As found across various cultures and religions, this myth represents a binary symbolism that is both destruction and creation. Britten’s *Noye’s Fludde* acts as a metaphor for

the literal “storm of the century” that engulfs the island and the transition that Sam and Suzy experience throughout the film. The finale occurs as the destruction brought upon the storm’s flooding waters, in the myth and in their lives, is shown not to be completely negative; the water purifies the past, offering Sam and Suzy a new beginning in a community that has now grown as a result of the plight it had to suffer. When the storm subsides, the characters reveal a new sense of self: Suzy’s mother cuts off the affair with police Captain Sharp and finds renewed purpose as a better mother and wife. Captain Sharp, in turn, adopts Sam and is moved by his predicament as an orphan to challenge the jurisdiction of social services as an institution for child welfare. Scoutmaster Ward rededicates his efforts to stronger leadership of the Khaki Scouts, who start working together as a “family.” The film’s characters, in their journey toward the self, realize their interdependence upon each other, “... their need for communion – and discover the Self in communion with the Other.” (Hancock 2005: 4)

Similarly, the storm transformed not only the people but the physical geography of the island, signifying destruction as a form of creation. As the film’s narrator Bob Balaban says:

The coastal areas of New Penzance were battered and changed forever. But harvest yields the following autumn far exceeded any previously recorded, and the quality of the crops was said to be extraordinary. (Anderson 2012)

## Conclusion

Benjamin Britten weaved together communal singing, the theatricality of pageants, and the relationship of musical sounds to physical happenings, gestures, and common objects to revive the past of cultural traditions, make the sacred tangible, and integrate the community by restoring a sense of wonder and enchantment in everyday life. Similarly, Anderson employs Britten’s works, *Noye’s Fludde* especially, with renewed dramatic agency and emotional resonance. Like Britten’s theatrical processes of renewal, Anderson deconstructs these cultural relics to make them new and manipulates the boundaries of the very world he is constructing. Both artists employ the biblical myth of the flood as a catalyst for creative and spiritual catharsis, while the treatment of Britten and his music transforms *Moonrise Kingdom* into a homage to personal, national, and cultural memory. Both Britten and Anderson share a child-friendly ethos and employ theatrical processes of renewal to explore the transformation of the self through communal ritual and myth.

The centrality of community in Anderson’s film reflects the significance of his filmic crew, which functions as another form of community through which Anderson can realize his personhood and thus his authorial vision.

Anderson and Britten recognize that finding our authentic selves is dependent on the communities and relationships we form. This resonates both with the characters of *Moonrise Kingdom* and for those who work with Anderson on the screenplay, film set, and beyond. Just like Noah in the myth of the historical flood, Sam and Suzy remain faithful to the struggle. Though a devastating storm tears through the island that holds the community, a weather forecast heavy with emotional weight and religious symbolism, all the characters are home by the closing curtain, safe and whole. Art can manage this, and we turn ourselves and children to it, partly to help us and them weather history and partly to understand our own place in the world.

### Endnotes

- 1 See Devin Orgeron's article "La Camera-Crayola: Authorship Comes of Age in the Cinema of Wes Anderson" (in: *Cinema Journal*, Vol. 46, No. 2, 2007, p. 40–65).
- 2 It is interesting to note that while *Moonrise Kingdom* does not make any explicit references to Peter Pan, there are many moments that play homage to the much beloved story of Neverland and the lost boys. Just like Wendy, Suzy is the oldest of three younger brothers and runs away with an orphaned boy. The Khaki Scouts, just like the lost boys and Wendy, gather close to Suzy at night time, where she reads them stories around a campfire. At the end of the film, Sam leaves Suzy's home through her bedroom window, in a typical Peter Pan fashion, while the Scouts' camp Ivanhoe and general characteristics indulge in a Native-American aesthetic, just like the camp, rituals, and clothing of the lost boys.
- 3 There is a stimulating movement in recent conceptualizations of Western modernity that suggests the re-enchantment of a disenchanting world, compatible with secular rationality; see particularly Durning's *Modern Enchantments: The Cultural Power of Secular Magic* (Harvard, 2002), and Jane Bennett's *The Enchantment of Modern Life: Crossings, Attachments, and Ethics* (Princeton, 2002).
- 4 Carrying this approach even further, Anderson designs his closing credits so that Sam's voiceover can anatomize Alexandre Desplat's original score, instrument by instrument. For relationships between existing musical works and newly written music by Alexandre Desplat in *Moonrise Kingdom*, see: Kate McQuiston, "Some Assembly Required: Hybrid Scores in *Moonrise Kingdom* and *The Grand Budapest Hotel*" (in: Miguel Mera, Ronald Sadoff and Ben Winters (eds.), *The Routledge Companion to Screen Music and Sound*, New York: Routledge, 2017).
- 5 See, for example, the opening of *Peter Grimes*, where he oscillates between simple melodic cells to create immense dramatic tension, or *The Turn of The Screw*, which is an entire opera built on a single theme.
- 6 Heather Wiebe suggests that there is something paradoxically mechanical, artificial and exposed, that renders a disenchanting quality to the processes of restoration: If this work approaches renewal through a restoration of historical and spiritual presence, it also plays with the relics of receding pasts: childhood, medieval culture, and perhaps faith itself. (Wiebe 2012: 152)

- 7 While many sources employ the term "opera" to describe this work, I contend its use due to the sophisticated connotations of exclusivity and high art that it carries, which conflicts with Britten's intentions and artistic vision.

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## Supplement

### *Moonrise Kingdom (2012) Synopsis*

*Moonrise Kingdom* follows the story of two troubled 12-year old children in a quixotic attempt to escape the suffocating hegemony of the adult society that surrounds them. The narrative unfolds on the fictional island of New Penzance in 1965. Sam Shakushky (Jared Gilman) is an orphan unable to integrate with the foster families he has been passed around to, while Suzy Bishop (Kara Hayward) is desperate to break free from her own family. Sam and Suzy meet for the first time at a production of Benjamin Britten's intergenerational pageant *Noye's Fludde*, staged at the local church. The climax of the film occurs a year later, when a performance in the same church is interrupted by a Noah-worthy flood that hits the island in the form of a devastating storm, foreshadowing the looming moral crisis of the characters. After a frequent exchange of letters, the two children decide to escape their families and alienated lives. Neither of the two fare well in social situations and have been isolated by their classmates and peers. The various adults of the community dart around in panic after Sam and Suzy run away together into the wild, while Sam's scout peers try



to hunt them down. Bill Murray and Frances McDormand are cast as Suzy's feuding lawyer parents, Bruce Willis as a dim-witted policeman who has an affair with Suzy's mother, Tilda Swinton as the character known only as "Social Services" and Edward Norton as Sam's slightly incompetent but virtuous Scoutmaster Ward. As the two children are captured and separated, Sam's scout peers, while first condescending towards the pair and their escape, decide to help the young couple elope and reunite. As the hurricane intensifies, the community of the island takes refuge in the church, where this year's production of *Noye's Fludde* is cancelled due to the weather conditions. Life imitates art, and the flood wreaks havoc on the island. Sam and Suzy, in their attempt to stay together and escape the adults that are chasing them, climb the church's tower and contemplate suicide. The two children, together with the chief of police, are left dangling rather precariously from a blasted steeple. Happily, Captain Sharp rescues the children, offers to adopt Sam and all three come through just fine (though their rescue is not shown). This is the film's *deus ex machina*; the trio get home safely, without even so much as a fear of heights. After the storm has passed, a new, stronger community has formed on the island. In attempting to create their own private utopia, albeit temporary and doomed to fail, Sam and Suzy's adventure reveals the dichotomy between the inexhaustible optimism of youth and the crippling disappointment and responsibility of adulthood, while drawing a clear distinction between those burdened with genuine care for the runaway children, and those simply weighted by the pretence of duty. Their disappearance mobilizes the community on the island in a united effort to find them, and thus sets in motion the rending, and the subsequent repairing of their immediate society. The film is a Biblical allegory, as seen in its depiction of a miracle, Anderson's moral vision, and the powerful imagery he uses to present that vision. Britten's theatrical work *Noye's Fludde* finds mimesis in *Moonrise Kingdom* through the literal flood that transforms the island's geography and the emblematic cathartic waters that Sam and Suzy's adventure bring upon the community. Noah's Ark, the anchoring myth of the film, tells the story of animals in pairs. *Moonrise Kingdom* brings the isolated together into a community that will have to learn to act as an ark, if its inhabitants are to make the voyage through life.

### Santrauka

Kinas – žaisminga ir kartu griežta aplinka, kurioje įvairios meno rūšys, tokios kaip vaidyba, scenografija, režisūra, muzika, fotografija ir rašymas, kuria sinergiją, kad rastųsi vienas bendras kūrinys. Pasidaliję darbus ir kurdami menininkai įneša savo indelį į didesnės apimties kūrinį. Edwardas Saidas teigia, kad nuorodos ir aliuozijos, neigiamos ir teigiamos, kuria

muzikos pateikimo ir reprezentacijos kontekstą, kuris itin svarbus kino muzikos ir paties kino rezonansui ir aktualumui, o kartu pasižymi malonumo ir atradimų potencialu (1991). Bet kokia muzika kelia kultūrinių asociacijų, o daugumą šių asociacijų dar labiau kodifikuoja muzikos industrija. Filmai savo ruožtu yra kupini tekstinių, intertekstinių ir paratekstinių nuorodų ir aliuozijų. Taip kino kūrinys, dar labiau nei literatūros veikalas, nėra vieno autoriaus produktas; jis susijęs su kitais tekstais, praktikomis ir pačiomis diskurso struktūromis: kaip tik šis intertekstualios interpretacijos faktas leidžia rasti tekstui.

Remiantis tokiu disciplinų ribų peržengimo principu, straipsnyje nagrinėjama Benjamin Britteno muzikos traktuotė Weso Andersono filme „Mėnesienos karalystė“. Ypač daug dėmesio skiriama ideologinėms, sociokultūrinėms ir semiotinėms konotacijoms, kurios apima visą Britteno kūrybą ir gyvenimą, kartu įvertinant šių konotacijų poveikį filmo prasmės kūrimui. Straipsnyje nagrinėjama, kaip Britteno „Nojaus laivas“ (*Noye's Fludde*, 1958) Andersonui pasitarnauja kaip pagrindas savo naratyvui realizuoti, o tolesnė analizė atskleidžia, kad paties Britteno kūriniai filme atgimsta kaip teatrinės priemonės. Šis atgimimas pavertčia „Mėnesienos karalystę“ pagarbos duokle asmeninei, tautinei ir kultūrinei atminčiai. Daug kas režisierių linke vadinti autoriumi; jo „Mėnesienos karalystė“ – savisaugos diktuojamas kvietimas bendrystei.

Straipsnis pradedamas apmąstymais, kaip abu menininkai savo kūrybos praktikoje telkiasi į bendrystės temą, kartu žadindami vaikystės atmintį ir jos kerus ir taip skatindami bendruomeninius kultūrinės nostalgijos būdus. Koncentracija į jaunystę ir vaikystę veikia ir kaip naratyvo turinys, ir kaip stilistinės charakteristikos. Atskleidžiant Andersono režisūrinės praktikos ir Britteno kūrybos etoso bendrumus, parodoma, kaip „Mėnesienos karalystė“ atkuria kerus per dirbtinį ir idėjinį kino ir naratyvo aparatą. Vaikams skirti Britteno kūriniai nagrinėjami kaip įkvėpimo šaltinis pedokratinėi filmo prieigai. Andersono režisūra filme „Mėnesienos karalystė“ dekonstruojama, taip atiduodant pagarbą Britteno gyvenimui ir kūrybai; tiriama garso takelio naratyvinė ir metanaratyvinė funkcijos.

Be to, technologijų naikinamos bendrystės problema subtiliai, bet aštriai pristatoma filme „Mėnesienos karalystė“, atspindint Britteno susirūpinimą modernybės klausimais ir išsaugant ištikimybę Andersono laiko traktuotei. Jo filmai išsiskiria tuo, kad juose nėra jokių istorinės specifikos ar kultūrinių ženklų. Straipsnyje atskleidžiama, kaip Andersonas, pasitelkdamas garsines priemones ir subtilias nuorodas į socialines problemas, pirmiausia iškeltas Britteno, inscenuoja komunikacijos žlugimą bendruomenėje.

Siekiant ištirti teatrinis atnaujinimo procesus, būdingus ir Andersono, ir Britteno kūrybai, straipsnyje Britteno opera vaikams „Nojaus laivas“ pirmiausia analizuojama už filmo kinematografinio pasaulio ribų, o paskui pereinama

prie šio kūrinio panaudojimo „Mėnesienos karalystės“ naratyve. Operos „Nojaus laivas“ žanrą modifikuojantis pobūdis apima įvairius muzikinius ir teatrinis gestus, orientuojančius į praeitį. Naratyvinė filmo struktūrinimo pagal Britteno muziką prasmė nagrinėjama analizuojant būdus, kuriais Andersonas kuria panašius teatrinio atnaujinimo procesus. Kultivuodami mitą ir kultūrinį paveldą, abu kūriniai pasiekia pakartotinį teatrinį žavesį per bendrystės plėtrą, peržengdami laiko, muzikos ir kultūros ribas.

Operoje „Naujaus laivas“ istorinio Nojaus arkos mito teatrinė struktūra panaudojama per mėgėjišką atlikimą

ir dalyvavimą, kad bendruomenė patirtų teatrinį katarsį. Brittenas atgaivina vaikystę žaisminga inscenizacija ir prieinama instrumentuote, tautinę atmintį – anglikonų giesmių giedojimu, o kultūrinę atmintį – archetipinio tvano rėmais. Panašiai alegorinis „Mėnesienos karalystės“ naratyvas kupinas religinės simbolikos; pagrindiniai veikėjai pasitelkia ritualą ir mitą žinioms kurti ir kaip katalizatorių savęs transformacijai. Taip jie atkuria savo vietą pasaulyje, interpretuoja ir supranta savo tikrovę, save ir pasaulį ir įsitraukia į bendruomenę, kad formuotų naujas tapatybes, taigi ir naujas bendruomenes.

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# Music and Mimesis: Revisiting Typologies of Musical Signs Based on Imitation

*Muzika ir mimezė: imitacija paremtų muzikos ženklų tipologijų peržiūra*

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## Abstract

The goal of this article is to propose a typology of musical signs based on imitation, which covers not only tone painting or musical topics, but also musical arrangement and ekphrasis as signs representing other works of art. It seems that combining historical perspective with modern theories can be extremely productive and may result in creating more comprehensive systematics.

**Keywords:** mimesis, tone painting, topic theory, arrangement, semiotics.

## Anotacija

Straipsnyje siūloma imitacija grindžiamų muzikinių ženklų tipologija, kuri apima ne tik garsinę tapybą ar muzikines temas, bet ir muzikinę aranžuotę bei ekfrazę kaip ženklus, vaizduojančius kitokių menų kūrinius. Manytina, kad istorinės perspektyvos derinimas su šiuolaikinėmis teorijomis gali būti itin produktyvus ir padėti sukurti išsamesnę sistematiką.

**Reikšminiai žodžiai:** mimezė, simfoninė poema, topikų teorija, aranžuotė, semiotika.

In reference to the subject of musical meaning, particularly in the eighteenth and nineteenth centuries, some methodological bias is observed among musicologists: in the German-speaking countries, for instance, it is more common to tackle the subject from the historical perspective, including the theory and aesthetics of music of these centuries (see, e.g., Bartel 1997, Kronos 1999, and others). In the Anglophone countries, on the other hand, a tendency is observed to apply modern research tools, mainly derived from twentieth-century semiotics to the same repertoire. The question, which remains valid for us today, is whether it is possible to combine historically informed interpretive analysis of music with modern theories of musical signification, or in other words, to connect retrospective with perspective. What remains of particular interest to this study is how to classify and arrange musical signs into a typology, based on the knowledge of historical background and contemporary research. As an initial attempt to answer this question, the ways in which different methodological approaches can affect the view on the principle of mimesis in music are discussed in this article on several examples from the eighteenth- and nineteenth-century theory and aesthetics of music, as well as the most recent findings in research into musical meaning.

As reflected in the theoretical and aesthetical writings of the late eighteenth century, the principle of mimesis was still considered one of the key vehicles of musical meaning at that time. Towards the decline of the era of mimesis as

default artistic doctrine, Johann Nikolaus Forkel, one of the leading German theorists of music of the late eighteenth century, who clearly remained within the area of influence of Kant's aesthetics, introduced a modern and comprehensive typology of music-rhetorical figures (or, in more contemporary language, musical signs) in his work entitled *Allgemeine Geschichte der Musik* (1788). Yet, although in this study the focus is visibly shifted from the aesthetics of *Nachahmung* (imitation of nature), which had been prevalent in the eighteenth-century theory of music, to the categories of intellectual pleasure (*intellectuelles Vergnügen*) and emotiveness (*Empfindung*), the first category still occupies an important place in his classification.

Forkel divides rhetorical figures into two main groups: figures intended “for the reason” (*Figuren für den Verstand*) and figures designed “for the imagination” (*Figuren für die Einbildungskraft*). The first category, intended for the “reason,” encompassed figures associated with imitative techniques and various forms of canon, which were supposed to evoke the so-called *intellectuelles Vergnügen*, that is, intellectual contentment. The second category, “figures for the imagination,” in turn, is divided into two subcategories, namely the imitative figures, or as Forkel would say, “so genannte musikalische Malereyen,” as well as the “emotive” figures, defined as “Figuren innerer Empfindung” (Forkel 1788: 53–59). Worth noting is that the word *Malereyen*, in Forkel's terms, includes both onomatopoeias and imitations of visual objects (see Table 1).

FIGUREN   FIGURES			
Für den Verstand   for the Reason		Für die Einbildungskraft   for the Imagination	
		“musikalische Malereyen” tone painting (pictorialism)	“Figuren innerer Empfindung” figures of inner feeling/experience
		sichtbar   visual	hörbar   aural

**Table 1.** Johann Nikolaus Forkel's classification of musical figures.

Notwithstanding the “crisis of the mimetic aesthetics,” induced by Immanuel Kant, who first separated the notion of beauty from the imitation of nature, and the prevalence of the idea of absolute music in the nineteenth century, the old Aristotelian principle seems to never have lost its significance entirely. An example is the book *Die Grenzen der Musik und Poesie: eine Studie zur Ästhetik der Tonkunst*, first published in 1856 by August Wilhelm Ambros, to whom the principle of mimesis in music was a relevant, if outdated, topic. Still, the principle of mimesis remains in line with the conviction that the capability of music to imitate natural phenomena is limited; the same conviction that had caused eighteenth-century philosophers to estimate music as an art inferior to painting or poetry.

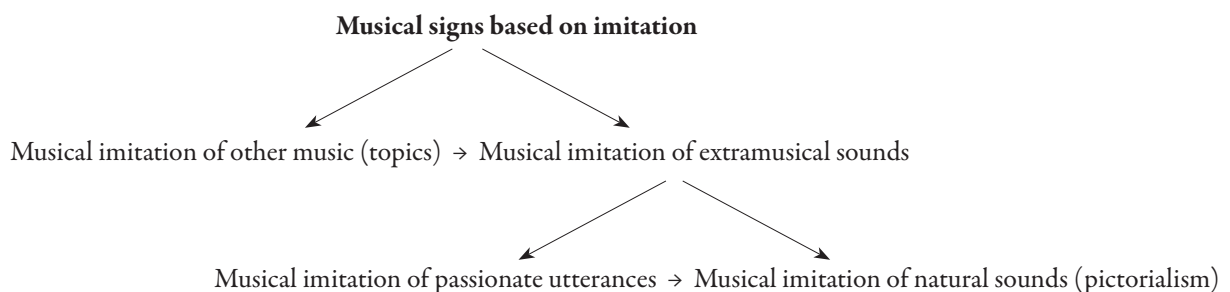
The music [...] is not able to express any single, specific term – strictly speaking, except for the few [...] cases of onomatopoeic and naturalistically true imitations of the sound of the rolling thunder, the calling of the quail and the like, that can still evoke the immediate memory of these natural sounds in anyone who has already heard the real rolling of thunder or quail calling. (Ambros 1885: 72)<sup>1</sup>

The present-day view on mimesis and meaning in music is affected by the still emerging and relatively young field of musical semiotics. One of the grounds for the interpretive approach to musical meaning is the tripartite model of signs developed by Charles S. Peirce (sign-object-interpretant) as well as his classification of signs into iconic, indexical and symbolic. In the Peircean theory of signs, the principle of mimesis is mostly associated with the *iconicity* of the sign, that is, the resemblance of a certain object. Such is, for instance, the case of musical *onomatopoeias*, which are

clearly iconic. In recent years, contributors dealing with the problem of musical meaning have expanded the theory of musical mimesis with new categories, such as musical topics. For example, a typology of musical signs based on imitations by Danuta Mirka encompasses:

[...] two classes of musical signs based on imitation: musical imitation of other music (topics) and imitation of extramusical sounds. The second class can be further subdivided into two types: imitation of passionate utterances and imitation of natural sounds (pictorialism) [...]. Musical imitation of other music – Ratner's topics – lay outside the doctrine of mimesis in the eighteenth century but was subsumed under this doctrine in the twentieth. (Mirka 2014: 36)

Compared to Forkel, Mirka's typology does not include two elements. Firstly, the phenomena subsumed by Forkel into the category “figures for the Reason,” based on imitation of a musical subject (e.g., fugal technique, canon, etc.), albeit intended as an abstract concept of intra-musical imitation (*imitatio thematis*),<sup>2</sup> can also produce meanings – for instance, “fugue” connotes escape, getaway; and imitation of a subject as such might convey the idea of following something or someone. An example to this is an aria *Ich folge Cristo nach* from Bach's cantata *Weinen, Klagen, Sorgen, Zagen*, BWV 12. Johann Mattheson also compared the idea of musical imitation (*Imitatio, vel potius, Aemulatio vocum*) to the lively dialogue between two people (Mattheson 1739: 331). Secondly, while Mirka seems to be mainly preoccupied with aural phenomena, Forkel's classification includes the imitation of visual objects in music. By acknowledging the potential of music to represent, even symbolically and in a very limited way, visual phenomena, the author displayed a



**Figure 1.** Danuta Mirka's classification of signs based on imitation.

<b>Intramusical imitation</b> <b>Music imitating other music</b>	<b>Extramusical imitation</b> <b>Music imitating other phenomena</b>	
<i>Imitatio thematis</i> Imitation as a polyphonic technique (that Forkel referred to as “figures for the Reason”) can produce meanings.	Music imitating other sounds – “audible objects”	Music imitating “visible objects” (graphic representations in the score) → the symbolic meaning of musical notation, etc.
	Musical imitation of passionate utterances	
Musical topics		

**Table 2.** An integral classification of musical signs based on imitation (Mirka 2014: 36, Forkel 1788: 53–59).

surprising sensitivity to the intersemiotic aspect of mimesis, that is, the interaction between image and sound as different sign systems.

On the other hand, the absence of musical topics in Forkel’s classification is no surprise, since the theory of that time did not speak of musical topics as such, or anything close to them. The reason might be that the doctrine of mimesis in eighteenth-century aesthetics was still linked to the imitation of natural phenomena rather than other artifacts in music. From the modern perspective, however, topics may be included in the classification of mimetic musical signs, since they imitate some other music that appears to be taken out of its original context, according to Mirka’s definition. Their character is indexical, since the object of imitation is a musical style or genre, and it points to some extramusical meaning, through associations with the social context in which these genres and styles play a significant role or certain affects or phenomena that they represent. For instance, the operatic topos of *Tempesta* was used to depict “stormy” states of human psyche, such as rage or vengeance (*aria di vendetta*), and so it can also function when transposed to instrumental music. However, musicians, theorists and listeners had certainly been aware of the existence of topics long before the term was coined by Leonard Ratner in 1980, as it is shown in the passage from August Wilhelm Ambros’s *Die Grenzen*, in which the author clearly speaks of the “Pastoral” and “Martial” topics:

If a piece of music mimics the recumbent fifth drones of the bagpipe, which to a certain extent imitates the melodies of the alpine horn, hardly any listener will fail to notice that something shepherd-like is meant; [similarly] with marching rhythms and trumpets blaring on top of them, everyone thinks of warfare and the like. (Ambros 1885: 73)<sup>3</sup>

This commentary shows yet another aspect on typologization of imitative musical signs, namely from the point of view of the different semantic fields to which these signs belong. This concept of a typology was developed by Joan Grimalt in his book *Mapping Musical Signification* (2020). After outlining the main types of musical signs in the introductory chapters (musical signs, madrigalisms, rhetorical

figures, topics, etc.), Grimalt turns the reader’s attention to the main semantic fields of eighteenth- to nineteenth-century music, corresponding to the venues in which music was mostly practiced at that time: sacred (church), martial (army), lyrical (chamber), hunt and pastoral (the outdoors), dance (ballroom), and theatrical (theater) – it is a transition from types of signs to the meanings they generate.

The comparison of different representative typologies of musical signs from different historical periods, carried out without conviction about the superiority of any of them, seem to offer new insights into the many ways in which the doctrine of mimesis functions in music. Still, there seems to be yet another perspective that may bring new reflections, namely the perspective of translation theory. The border between musicology and a relatively young academic interdisciplinary, usually referred to as translation studies, remains an underexplored research area. Meanwhile, translation theory seems to offer tools that might become an invaluable support in the research into musical work and its signification. My own experience with the topic so far has led to the formulation of the term *musical translation*, defined as a rendition of the work in its entirety that involves necessary changes and transformations resulting from the new medium, time, place, and purpose of the new version. Technically, this umbrella term encompasses such musical phenomena as transcription, arrangement, reduction, or cover version in popular music. But it can also refer to intersemiotic translations or transmutations of other works of art into music.

Among many scientific and non-scientific attempts to find out what translation is, one possible way of perceiving it is as an imitation of some other work by the use of means of the new language. The concept of translation as mimesis was particularly close to the German-Jewish philosopher Walter Benjamin, but the idea itself seems to be much older.<sup>4</sup> Based on the triadic model of Peirce, translation can be considered a sign that stands for an original work in the perception of a certain group of recipients. Its key features are similarity – the translation **reflects** the essential features of the original, causality – the translation exists **because** the original exists, and conventionality – the **transformation**

process necessary to fit the work into the context of the new language and culture (Pieczyńska-Sulik 2009: 155–156). Following this line of thought, translation and the translator take on the role of mediators between an object and the act of interpreting. This could be done, among others, by means of iconicity and imitation – for Else Vieira and Haroldo de Campos “translation is an operation in which it is not only the meaning that is translated but the sign itself in all its corporeality (sound properties, visual imageries, all that makes up the iconicity of the aesthetic sign)” (Vieira 1999: 105, cf. de Campos 1992: 35).

Then, if translation is a form of mimesis, it is possible to assume that mimesis is also, in a sense, similar to translation: it involves rendering of an object through some process of artistic elaboration and recreation. Additionally, in the Latin language, the noun *trānslātiō, -ōnis*, signifies “bearing, carrying, bringing something beyond, across or over” something else. This process is obviously not exclusive to the language as a semiotic system, although the question of whether such non-linguistic transfer pertains to the scope of translation theory is still under dispute. In recent years, a South African scholar Kobus Marais has been one of the most avid advocates of a comprehensive translation theory which goes far beyond language. Departing from Peircean model of a sign, Marais makes a distinction between inter-, intra- and extra-systemic translation. Without specifying what a semiotic system must be – except for the fact that it must have semiotic features – the author claims that all systems have their ‘intra,’ ‘inter’ and ‘extra,’ and all of them are subject to intra-, inter-, and extra-systemic translation. Finally, the five senses (visual, auditory, olfactory, tactile, and gustatory), and the medium in which the translated work is materialized (e.g., music, sculpture, architecture) are further tools to help create more specific categories of translation (Marais 2019: 157).

Therefore, when we take a closer look on how *mimesis* works in music, we may perceive tone painting as a kind of translation (e.g., of indeterminate, natural pitches of birdsong to the determinate pitches existing within the musical system of scales). Similarly, musical topics share the aspect of being taken out of their original contexts and placed somewhere else with translation. Mimesis also plays a significant role in the art of transcription: Franz Liszt, in the third of the *Lettres d'un bachelier ès-musique*, addressed to Mr. Adolphe Pictet, speaks of the high imitative qualities of the contemporary piano that allow it to reproduce several effects of other instruments, such as harp-like arpeggios, prolonged notes similar to those played by wind instruments, and *staccato* (Liszt 1838: 59).<sup>5</sup> The idea of imitating other instruments on the piano was also shared by Johannes Brahms, who, in a 1877 letter to Clara Schumann, mentioned Bach's *Chaconne* in D minor and the best way to play it on the piano:

There is only one way I can find: it is when I can play it with my left hand alone, a very diminished, but approximate and completely pure enjoyment of the work! Sometimes I even remember the story of the Egg of Columbus! The similar difficulty, the type of technique, the arpeggiation, it all comes together – to feel like a violinist! (Brahms 1927)<sup>6</sup>

A much more complicated and disputable case of translation<sup>7</sup> occurs when a musical work represents, or points to, another work composed in different sign system, for example, a painting. In translation theory, the term used for such transformation is agreed to be *intersemiotic translation* or *transmutation*, coined by Roman Jakobson (Jakobson 1959: 233). Other alternatives, such as *transduction* (Sebeok 1991: 28), *intersystemic translation*, as formulated by Umberto Eco (Eco 2001: 100), or *extra-systemic translation* (Marais 2019: 157) have not yet replaced the original term entirely. Whichever of these terms is applied, the process of translation between sign systems of different kind is close to the concept of *ekphrasis*, as defined by Siglind Bruhn – that is, “representation in one medium of a real or fictitious text composed in another medium” (Bruhn 2000: 7–8).<sup>8</sup> Here, a musical work as a sign represents, or stands for, another non-musical work of art. The process of intersemiotic translation involves substitution of visual (or verbal) signs with musical signs, as in nineteenth-century programmatic music, for instance. To give but one example, the symphonic poem *Stanisław and Anna Oświęcimowie*, composed by Mieczysław Karłowicz, was inspired by Stanisław Bergmann's painting *Stanisław Oświęcim u zwłok Anny (Stanisław Oświęcim Next to Anna's Corpse)*. In this picture, the bitter end of the legend of the separated siblings Stanisław and Anna, who met by chance as adults and fell in love with each other, is captioned, namely Stanisław kneeling before the body of his late beloved sister. The musical work of Karłowicz “translates” the two characters portrayed in the picture into musical subjects: the agitated theme of Stanisław and the lyrical theme of Anna (see Figure 2 a and b), interwoven with the motif of relentless fate, and the conclusion with a section marked as *Tempo di Marcia funebre*, with Anna's theme in minor mode, representing the woman's death (Szerszenowicz 2008, pp. 305–309):



Figure 2. Mieczysław Karłowicz, *Stanisław i Anna Oświęcimowie*, Op. 12 (1907): a) Stanisław's motif (mm. 2–3), b) Anna's motif (mm. 47–50).



Figure 3. Stanisław Bergmann, *Stanisław Oświęcim Next to Anna's Corpse* (1888).

Still, the problem of equivalence of meanings in the intersemiotic translation remains difficult to resolve; therefore, to such case, when one text is translated into a different system of signs, the words of Umberto Eco seem particularly relevant:

As already mentioned, translating is not only connected with linguistic competence, but with intertextual, psychological, and narrative competence. Similarity in meaning

can only be established by interpretation, and translation is a special case of interpretation, in Peirce's sense (Eco 2001: 16–17).

Remaining in this semiotic line of thought, the inclusion of both musical arrangement and intersemiotic musical translation of other work of art into the classification of the imitative musical signs seems to be the next step towards a yet more comprehensive typology (see Table 3).

	Intramusical imitation	Extramusical imitation	
	Music imitating other music	Music imitating other phenomena	
Signs	<i>Imitatio thematis</i> Imitation as a polyphonic technique, that J. N. Forkel referred to as “figures for the Reason”), can produce meanings.	Music imitating other sounds – “audible objects” Musical imitation of passionate utterances	Music imitating “visible objects”: graphic representations in the score, symbolic meaning of musical notation, illustrating movement, “light and darkness” (high register-low register), etc.
Sets of signs	Musical topics		Translating <i>topoi</i> from literature or fine arts, e.g., <i>locus amoenus</i> (pastoral, hymn), <i>locus terribilis</i> ( <i>ombra, tempesta</i> )
Musical work as a sign representing other work	Musical transcription (arrangement) as a sign representing another musical work		Ekphrasis / intersemiotic translation – musical work representing non-musical work of art

Table 3. A typology of musical signs based on imitation

## Conclusions

Considering the principle of *mimesis* in music both from contemporary and historical perspectives reveals some evolution in the understanding of the term. While in the eighteenth century the notion of *mimesis* was still somehow exclusive to natural phenomena, in contemporary research it may also refer to artificial or abstract objects, for example, other works of art. This extension of the meaning of the term no doubt allows us to construct more comprehensive typologies of signs based on imitation, such as the one proposed above. As a conclusion of this paper, it should be emphasized that overcoming methodological bias in the approach to *mimesis* as the vehicle of musical meanings may offer new insights into the problem of the typologization of musical signs based on imitation.

Finally, analyzing historical writings and musical works entitles us to debunk the myth of the disappearance of the principle of *mimesis* from the nineteenth-century aesthetics of music: quite the contrary, the age of Romanticism, with its idea of *correspondence des arts* and programmatic music, has become a new area for the use of imitative musical signs. Moreover, *mimesis*, in a very traditional sense, that is, imitation of natural sounds, has persisted in the twentieth-century music – with such prominent examples as Olivier Messiaen's *Le Merle noir* or George Crumb's *Vox Balaenae*. Therefore, the age-old Greek doctrine does not, and should not, cease to attract the interest and attention of a musicologist.

## Endnotes

- <sup>1</sup> The original text in German: “Die Musik [...] vermag keinen einzigen bestimmten Begriff auszusprechen – ausgenommen etwa die wenigen [...] Fälle onomatopoeisch und naturalistisch treu nachahmender Tonmalerei des Donnerrollens, des Wachtelschlags u. dgl., die allerdings in jedem, der schon der wirklichen Donner rollen, die wirkliche Wachtel schlagen hörte, die unmittelbare Erinnerung an diese Naturlaute herorzurufen vermögen.”
- <sup>2</sup> For the detailed discussion of Forkel's theory see: Grajter 2018: 502 ff; Grajter 2019: 186 ff.
- <sup>3</sup> The original text in German: “Wenn eine Musik den liegenden Quintenbass der Sackpfeife, die dem Alpenhorn eigenen Melodien bis zu einem gewissen Grade nachahmt, so wird sich kaum ein Zuhörer tauschen, das etwas hirtenmassiges gemeint sei, bei Marschrhythmen mit dareinschmetternden Trompeten denkt jeder an Kriegerisches und dgl.”
- <sup>4</sup> See, e.g., Berman 2018.
- <sup>5</sup> The original text in French: “Nous faisons des arpèges comme la harpe, des notes prolongées comme les instruments à vent et mille autres passages qui jadis semblaient l'apanage spécial de tel ou tel instrument.”
- <sup>6</sup> The original text in German: “Nur auf eine Weise finde ich, schaffe ich mir einen, sehr verkleinerten, aber annähernden

u. ganz reinen Genuß des Werkes – wenn ich es mit der linken Hand allein spiele! Mir fällt sogar dabei bisweilen die Geschichte vom Ei des Columbus ein! Die ähnliche Schwierigkeit, die Art der Technik, das Arpeggiren, alles kommt zusammen mich – wie einen Geiger zu fühlen! Versuche es doch einmal, ich habe es nur Deinetwegen aufgeschrieben. Aber: überanstreng die Hand nicht! Es verlangt gar so viel Ton u. Kraft, spiele es einstweilen *mezza voce*. Auch mache Dir die Griffe handlich u. bequem. Wenn es Dich nicht überanstrengt – was ich aber glaube – müßtest Du viel Spaß daran haben.”

<sup>7</sup> See for example: Dusi 2015.

<sup>8</sup> The problem with ekphrasis is that, for quite a long time, it has been associated exclusively with language as the target medium (sign system) of representation. Siglind Bruhn broadened the understanding of the term so that it would include other semiotic systems as possible “messengers,” allowing the representation of some other work, originally conceived in a different medium (sign system). For a more detailed discussion see: Handley 2020.

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## Santrauka

XVIII a. ir XIX a. sandūroje muzikos estetikoje mimezės principas ir garsinė tapyba vis dar buvo laikomi vienais iš pagrindinių muzikinės reikšmės nešėjų: tai atspindi Johanno Nikolauso Forkelio „Bendrojoje muzikos istorijoje“ („Allgemeine Geschichte der Musik“, 1788) pateiktoje muzikos klasifikacijoje, į kurią dar įtraukti *musikalische Malereyen* („muzikos paveikslai“). Nepaisant „antimimetinio proveržio“ ir absoliučios muzikos idėjos įsigalėjimo XIX a. pradžioje, aristoteliškasis principas niekada neprarado savo reikšmės: daug autorių nuolat ir įvairiais aspektais tyrinėjo muzikos, imituojančios arba save, arba kitus reiškinius, problemą, pavyzdžiui, Augustas Wilhelm Ambrosas („Die Grenzen der Musik und Poesie: eine Studie zur Aesthetik der Tonkunst“ / „Muzikos ir poezijos ribos: garso meno estetikos studija“).

Dabartiniam požiūriui į mimezę įtakos turi besiformuojanti muzikos semiotikos sritis. Nemažai autorių, nagrinėjančių muzikinės reikšmės problemą, praplėtė teoriją naujomis kategorijomis, pavyzdžiui, muzikinėmis *topoi* (Danuta Mirka, „The Oxford Handbook of Topic Theory“ / „Oksfordo *topos* teorijos žinynas“). Žvelgiant iš semiotikos perspektyvos, svarbus vaidmuo tenka ir muzikos bei kitų ženklų sistemų santykiams.

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Sascia PELLEGRINI

# Sound Unheard: The Visual Phantasmata

*Negirdimi garsai: vizualinės fantazijos*

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## Abstract

Music notation is full of optical deceptions: sound is pinned down on a piece of paper (more recently on a laptop screen) in the manner of a symbol, a line, a dot, text, numbers, and geometrical shapes. The music score informs us of the direct and intimate relation between sound and space: the visual artifice of linear representation for a multi-linear, multi-planar, spherical audition of sound; the coalescence of the aural with the visual, of the drawn gesture with the musical gesture. While never actually heard on paper, sound finds its representation in geometrical lines, a series of dots traced on a planar space. By delineating or separating segments and contiguities, the musical gesture is transformed into visual, kinesthetic ones. The sound, unseen, is deciphered within a visual act: congealed, translated, and modified according to an ocular perspective, a gestural *élan vital*.

I argue that *translations* occurring between the mediums of music and visual art, between hearing and sight, between acoustic and visual phenomena, are translations that generate new perspectives, uncharted maps, soundographies, and new morphologies. This article investigates the liminal space of these unheard and unseen signs; the locus of their transformations, translations, and genetic recombination; the emplacement, or displacement, of sound and visual gesture; if and how sound is silenced (or enhanced) by its visual representation; if and how, conversely, the visual sign is obliterated (or magnified) by its aural representation.

**Keywords:** phenomenology, emplacement, sound mapping, visual representation, kinesthetic, acoustic communication, aesthetic.

## Anotacija

Muzikos notacijoje gausu optinių apgaulių; garsas popieriaus lape (o pastaruju metu ir nešiojamojo kompiuterio ekrane) užrašomas kaip simbolis, linija, taškas, tekstas, skaičius ar geometrinė figūra. Muzikos partitūra informuoja apie tiesioginį ir intymų garso ir erdvės santykį – vizualinį daugiaplanio, sferinio garso linijinio perteikimo, nupiešto gesto ir muzikinio gesto susiliejimo dirbtinumą. Nors iš tikrųjų niekada negirdimas popieriuje, garsas vaizduojamas geometrinėmis linijomis ar taškų serijomis, išdėstytomis plokščioje erdvėje. Apibrėžiant ar atskiriant segmentus, gretimybes, muzikinis gestas transformuojamas į vizualinį, kinestetinį. Nematomas garsas iššifruojamas per vizualinį veiksmą: sutirštintas, išverčiamas, modifikuojamas pagal akies perspektyvą, gestų *élan vital* (gyvybės jėgą). Drįsčiau teigti, kad *vertimai*, vykstantys tarp muzikos ir vizualiojo meno medijų, klausos ir regos, akustinių ir vizualiųjų reiškinių, yra vertimai, sukuriantys naujas perspektyvas, ne-nubraižytus žemėlapius, garsografijas, naujas morfologijas. Straipsnyje nagrinėjama šių negirdimų ir nematomų ženklų liminalinė erdvė; jų transformacijų, vertimų ir genetinės rekombinacijos vieta; garso ir vaizdo gestų išdėstymas arba perkėlimas: ar ir kaip garsas nutildomas (arba sustiprinamas) per vaizdinę savo reprezentaciją; ar ir kaip, atvirkščiai, regimasis ženklas ištrinamas (arba paryškintas) per garsinę reprezentaciją. **Reikšminiai žodžiai:** fenomenologija, išdėstymas, garso žemėlapis, vizualinis vaizdavimas, kinestetika, akustinė komunikacija, estetika.

## Introduction

With this article I aim to establish a connection between visual and auditory experiences in the realm of visual art and music. Given this vast field of investigation and its multifarious ramifications, I focus on a few examples taken from the twentieth-century repertoire in music and visual art: behind this choice is an intent to connect artistic outcomes of the early twentieth century in Western art with modern and postmodern philosophical discourses within a phenomenological perspective, which place the body at the center of the experiential process. I will refer to the writings of the Japanese philosopher Kitaro Nishida, one of the main thinkers of the Kyoto School, a group of Japanese scholars who during the twentieth century discussed and elaborated philosophical ideas from the spiritual and intellectual traditions of East Asia, merging them with philosophical

methods and notions of Western philosophical traditions. With this trajectory in mind, I first introduce a case study, and from there I trace ramifications, flight paths, and offshoots branching out from the main area of investigation.

Before proceeding I need to clarify that I use words such as “translation” and “communication” fully aware that these borrowed terms allude to the concerns and conceptual domain of linguistics, and this seems to imply a close structural affinity between text, music, and visuals. In this respect the Greek composer Iannis Xenakis, in a transcribed conversation with American composer Morton Feldman, remarks that music is not a language, and nothing else can be like language, as the latter is alone in having semantics behind its structure (edited by Gasseling and Nieuwenhuizen 1986: 3).

In this article I consider the use of these words in their linguistic-metaphorical context while maintaining awareness of the dissimilarities between language, music, and



# DREI KLAVIERSTÜCKE

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## 1.

Arnold Schoenberg, Op. 11. Nr. 1.

Piano

Mäßige  $\text{♩}$

*p*

langsam

*rit.*

*p*

viel schneller

*mp*

mit Dämpfung bis  $\diamond$   
(3. Pedal)

Die Tasten tonlos niederdrücken!  
Flag. (a)

langsam

*p*

ohne Ped. .... ohne Ped. ....

The image shows the first page of the musical score for Arnold Schoenberg's 'Drei Klavierstücke, Op. 11, Nr. 1'. It is written for piano in 3/4 time. The score consists of four systems of music. The first system begins with a tempo marking 'Mäßige' and a dynamic marking 'p'. The second system includes a 'rit.' (ritardando) marking and a 'p' dynamic. The third system is marked 'viel schneller' (much faster) and 'mp', with a note to use the damper pedal until the third pedal point. The fourth system is marked 'langsam' (slow) and 'p', with instructions to depress the keys tonelessly and to play without the pedal.

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Figure 1. Above: Kandinsky's *Impression III* (1911), Google Arts & Culture, April 7, 2023, <https://artsandculture.google.com/asset/impression-iii-concert/mgHAXu9viwsUPg?hl=en-GB>; below: Schoenberg's 3 *Klavierstücke, Op. 11* (1909), first page of the score.

visual art. I do not intend to flatten the rules and morphological characteristics of language onto the characteristics of music and its notation or otherwise onto visual art and its set of principles. I am only indicating that within the metaphorical implications given by linguistics, “translation” and “communication” can occur between music and visual art, following relational pathways which I will try to delineate in what follows.

I propose we look at Russian painter Vassily Kandinsky’s *Impression III* (1911) and Austrian composer Arnold Schoenberg’s composition *3 Klavierstücke, Op. 11* (1909): this comparison ushers in an evaluation of what transpires between the visual and the musical gesture. Drawing examples taken mainly from *Arnold Schoenberg/Wassily Kandinsky, Letters, Pictures, and Documents* (1984), and Kandinsky’s book *Point and Line to Plane* (first published in 1926), I argue that *translations* that occur between the mediums of music and visual art, between hearing and sight, between acoustic and visual phenomena, generate new perspectives, uncharted maps, soundographies, and new morphologies.

By introducing the artistic exchange between Kandinsky and Schoenberg, based on existing documents available (letters, pictures, and documents), I bring into play other correlations between music and visual art, which appear in the works of British composer Cornelius Cardew and American artist Harry Bertoia. The choice of these two offshoots follows the logic of this article’s investigation into linguistic affinities and synesthetic sensory exploration within the realm of sound and visual stimulations (color, light, shape, rhythm, tone). Cardew’s notational technique in *Treatise* (1963–1967) is a direct response to linguistic implications of Ludwig Wittgenstein’s *Tractatus Logico-Philosophicus* (first published in 1921). By analogy, Bertoia’s *Sonambient* (ca. 1970) sculptures bring into question the sensuous experience of a human body immersed in a specific spatial and acoustic design.

Given these premises, this article investigates the liminal space of these unheard and unseen signs; the locus of their transformations and genetic recombinations; the emplacement, or displacement, of sound and visual gesture; whether and how sound is silenced (or enhanced) by its visual facsimile; and whether and how, conversely, the visual sign is obliterated (or magnified) by its aural facsimile.

### Point and Lines

In his book *Point and Line to Plane*, Kandinsky, by comparing lines and dots arranged on a plane to a Ludwig Van Beethoven score, informs us of the direct and intimate relationship between sound and space. Kandinsky extrapolates a few bars from Beethoven’s Fifth Symphony (1808) and proceeds with a graphical translation of the original

sounds notated on a staff: the painter identifies the geometric point, an invisible and incorporeal thing, whose material form, according to Kandinsky, has been incorporated into writing and its combination of signs (Kandinsky 2016: 25). With the example of Beethoven’s Fifth Symphony, the Russian painter moves from linguistic signs to musical symbols: by combining and sequencing what Kandinsky calls “tonal points,” he creates an alternative notated score of the symphony which can be envisaged solely by means of points (Kandinsky 2016: 43). Notes become points of different size based on their dynamic marking; long tones with a diminuendo become points with a double tail of converging smaller points; relationships of intervals become spatial relationships in which higher pitches are placed somewhere above the lower pitches on the page; a legato melodic line is substituted by a continuous drawn line whose graphic shape follows the contour and direction of the original Beethoven melody, if we take as given the traditional synesthetic equivalent between linear contour and melodic shape.

It may be observed *in primis* that Kandinsky’s interpretation of the traditional Western notation of Beethoven’s score is not simply an alternative representation of the original written music but rather an integral transformation of it: an entirely different set of symbolic relationships, geometric forces, a different spatial composition. In Kandinsky’s “new” score, the staff, key signature, bars, accidentals, articulation, and rests disappear. What is foregrounded is a space formalized by the presence of points and lines of different size carefully positioned in space to maintain musical relationships of pitch, duration, and dynamics. Here questions and doubts surface. What if the score was written at the outset with this system, rather than the other way around? What if Kandinsky’s graphic notation had been the standard notation of the Western musical tradition? This would have required a totally different approach to the interpretation of music, and it would likely have produced different musical results.

By tracing an equivalence between a series of descending and softening musical notes on the staff and a corresponding number of dots, decreasing in size drawn on a plane, Kandinsky seems to allude to a multitude of conflicting interpretative ideas. Or in the opposite direction, he may be reaching for a Platonic ideal where everything is fixed beforehand: a fixed and perfect map of reading. This is something I will return to later in this article, with a closer look at the spectrum of such interpretations.

In this game of decoding mirrors, sound is evanescent, destitute of its physical, tangible presence: translation within translation, metaphor within metaphor, to paraphrase Chinese linguist Yuen Ren Chao (“if language symbolises ideas, writing is the symbol of symbols”; Chao 1968: 8). Following the wandering path Chao traces for me, I encounter

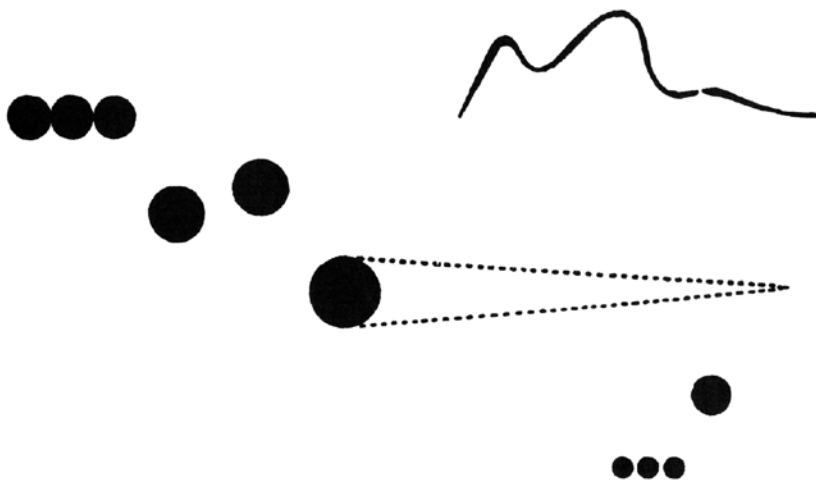


Fig. 11<sup>1</sup>  
Theme 2 translated into points.

<sup>1</sup> In making these translations, I received the valuable aid of Music Superintendent Franz v. Moesslin and for this I extend to him my heartfelt gratitude.

Figure 2. Kandinsky's *Point and Line to Plane* (1926 / 2016), fig. 11, p. 45.

the Mexican poet Octavio Paz, who maintains that each work of translation is a form of inventive elaboration of a unique text: translations of translations of translations (Paz 1987: 187). By intensifying Paz's notion, I argue that *translations* which occur between the mediums of music and visual art, between hearing and sight, between acoustic and visual phenomena, are translations that generate new perspectives, uncharted maps, soundographies, and new morphologies.

Here what is questioned is not solely the consistency and intelligibility of a notational system but rather the presence of sound within the limited space of a piece of paper as well as how this presence is evaluated, transformed, encoded, and decoded by the composer and the performer, let alone by an audience. How close to (or far from) the sound itself is the sign on the paper, the symbols employed in music notation? How much interpretation of the sign is arbitrary, potentially

leading to an interpretation different from the composer's intent? No matter how specific the notation might be, there is inevitably a gap between the gesture of tracing symbols on paper and the gesture of making sounds with a musical instrument. A kinetic device with a specific set of options (a pen or a pencil, with its dimension, design, grip, texture, color of line), traded for another kinetic device with its characteristics (the particular design, specifics of sound production, material, weight of the musical instrument).

I retrace my steps back to the example given in the original text of *Point and Line to Plane*, Kandinsky's rendition of Beethoven's Fifth Symphony: before moving on to *Impression III* and Schonberg's 3 *Klavierstücke*, it is important to further investigate and evaluate Kandinsky's intention in musical representation, as this will help us compare the reading of the Russian painter and the Austrian composer's works that inspired it. The original score, Beethoven's own,

goes as follows, an eight-bar rhythmic and melodic development: eighth note rest, eight B-flat notes repeated three times, E-flat half note, F half note, a sustained lower B-flat note for the duration of two whole notes and a half note; while the sustained B-flat is playing, a quarter notes melody placed one octave up from the sustained B-flat, is heard:

B-flat, E-flat, D, E-flat, F, C, C, B-flat

For simplicity, I omit the last two bars of accompaniment an octave lower. Kandinsky's score: point, point, point (same size = B-flat), point, point (of bigger size = E-flat, F), both lower in space compared to the first 3 points; another point (even bigger = B-flat), lower in space compared to the last 2 points; on top of all the aforementioned point, a curved line for the upper melody:

B-flat, E-flat, D, E-flat, F, C, C, B-flat

The Beethoven score focuses on specificity of rhythm, pitch, relationships of intervals and harmony, and accuracy of rhythmic and dynamic markings. Kandinsky's emphasis is on spatial composition, shape specificity, and the relationships generated by these shapes within the given space. The Beethoven score inevitably requires understanding of Western musical notation standards. Kandinsky's interpretation envisions music as spatial relationships, bypassing the original notational system, and maintaining formal musical proportions solely by means of geometric shapes rather than by symbols whose interpretation is specified by a tradition of notation.

This gap, this interstice, is the place of interpretation, the uncharted place of exchange between the physical and conceptual outcome of the sound and visual material. I should clarify here that by interpretation I do not allude only to the duty of the performer in deciphering the score: this is one of the tasks related to interpretation but not the only one, as I will discuss later in this investigation.

If I am reading and playing Kandinsky's version of the Fifth Symphony for the first time without knowing the traditional version of Beethoven, a few things will certainly happen: the pitches will not be the same, and the dynamics tempo, and articulation will be altered; all these features in the painter's score are to be interpreted at the performer's discretion. However, this does not mean that the painterly score has no relationship to the original. It does indeed, but from a different perspective. The contours and direction and overall shape of the notes and melody is maintained; dynamic changes are considered. There is a musical development which is clearly stated, even if in a rather different fashion from the traditional Beethoven score. What I maintain here is that Kandinsky is thinking musically in his visual score and produces a visual music that he composes with shapes and colors.

## Kandinsky and Schoenberg

Let me proceed now to the following step: the encounter between Schoenberg and Kandinsky, a friendship and mutual esteem based on a fertile artistic exchange. In his painting *Impression III*, Kandinsky refers directly to his experience of listening to Schoenberg's *3 Klavierstücke* at a concert held in Munich in 1911.

Here Kandinsky's work is not the outcome of some sort of specific visual artifice of linear representation of a multi-planar, spherical audition of sound: the painting does not represent, rather it complements and amplifies the palette of musical colors with color pigments and gestural strokes on a canvas. Kandinsky operates on a transformative rather than a representational level. Kandinsky's musical interest and inclination is well known, and his research into the pictorial realm is witness to his attempt at adapting musical aspects into the artistic process of painting.

I regard the spatio-temporal intermezzo of communications between the mediums of sound and visuals as the locus for what Japanese philosopher Kitaro Nishida calls intuitive knowledge. In his *Intuition and Reflection in Self-Consciousness*, Nishida argues that experience and the rumination regarding experiences are not chronologically differentiated, hence the time of the sensuous experience is synchronous and equal to the time of thinking and evaluating the experience, while the former is still evolving. Intuition, Nishida argues, is a form of knowledge (Nishida 1987: 142). What I maintain here is that Kandinsky, while operating within the medium of painting, has an intuitive understanding of the musical aspects (or analogies) related to gestures, strokes, colors, and space. The more he moves away from the traditional treatment of subject matter of pictorial representation, the more his musical treatment of the visual space emerges.

In the post-Cartesian Western philosophical tradition, intuition is not historically regarded as the logos of knowledge, but I argue, following Nishida's notion, that this form of knowledge is closer to the communication, or the morphological equivalence, that occurs between gestures in diverse mediums, and this is the lieu of osmotic interpenetration within and between. I open a second parenthesis here to elucidate important characteristics of the two mediums and how these characteristics may again relate to Nishida's notion of intuitive knowledge.

The ephemerality of a sonic gesture is strikingly different from the brush strokes of a painting. Sound vibration is a tactile experience, but an intangible one, which vanishes from our perceptual horizon the very moment that the sound is heard. Painting remains tactile in its physical and tangible form – colors and strokes are gestural outcomes congealed into concrete matter. I can touch the painting;



Figure 3. Kandinsky and Schoenberg with their wives Nina and Gertrud, 1927 (np.).

I can experience the different textures and the sensuous feedback provoked by the touch, smell, and sight of it.

Sound and music are tactile in principle (a vibration passing through the skin and captured by the eardrum), but they remain impalpable, unseen. The temporality of the painting congeals with the last stroke made by the painter. It is pinned to an instant in time, and shares with photography a certain ghostly remembrance of time past, a la Barthes. In *Camera Lucida* dated 1980, the French philosopher Roland Barthes discusses photography as a medium in which subjects are always depicted in their past, or as dead – a subject becoming an object, a “micro-version of death,” as if “becoming a spectre” (Barthes 1980: 14). On the contrary, the temporality of music is bound to our presence in the present moment. Sound vanishing and disappearing the very moment the notes are heard and extinguished – music can only be recollected from an experience which is always past, never present. While a painting is present in and of itself, it is, so to speak, static, fixed. Music is in this regard, dynamic, continuously disappearing from our conscious horizon into cogitations of a near-past instant.

The question of temporality seems relevant because the spatial aspect of painting deals with a planar perspectivalization of the sense of sight. Therefore, the tempo of the painter’s stroke deals with a space unfolding around the direction of the gesture of the brush. In music an omnidirectionality of acoustic experience poses the question of a temporality that unfolds synchronously with the experience of listening and performing.

In painting the experience of making is asynchronous, while the experience of seeing a painting is complete and

self-contained. I am aware of the presence of particular forms of painting (action painting for example) that tend to depart from this distinction. However, by tracing a trajectory that connects Kandinsky’s *Impression III* and Schoenberg’s *3 Klavierstücke*, my intent is to observe general principles of the relationships between these mediums, rather than the exceptions to these principles, and to evaluate the nature and characteristics of the communicative flare between the two artists taken as example here.

I recall again the words of Nishida, who maintains that experience and rumination regarding experience are not chronologically differentiated; that the time of the sensuous experience is synchronous and equal to the time of thinking and evaluating that experience, while the former is still evolving; and finally, that what he calls an intuition of the experience is a form of knowledge (Nishida 1987: 142).

I would argue that the gestural strokes of Kandinsky’s brush on a canvas have an intuitive relationship with the musical knowledge of Schoenberg, which the former artist transforms into a visual and visible matter through the use of colors, shapes, and forms. I maintain that the experience of listening to Schoenberg’s *3 Klavierstücke*, prompted Kandinsky to transform the musical material into the visual matter of *Impression III* through a process of intuitive transformation of musical knowledge.

In *Concerning the Spiritual in Art* (original edition 1911) Kandinsky discusses his theory of colors, making a formal distinction between three types of painting, which he calls impressions, improvisations, and compositions (Kandinsky 200: 98). Impressions, he says, are based on an external reality that serves as a starting point. Improvisations

and compositions instead depict images emerging from the unconscious – the painting *Impression III*, following Kandinsky's definition, draws inspiration from the concert space of Schoenberg's 3 *Klavierstücke* event. I notice that the musical gesture is followed (in its temporality) by a drawing gesture. Sounds that anticipate and coalesce into colors.

### Cardew and Bertoia

With a fermata I momentarily suspend this investigation into the relationship between Kandinsky and Schoenberg by introducing a work that seems to travel in the opposite direction of meaning-transmission to what operated between *Impression III* and the 3 *Klavierstücke*. Cornelius Cardew's composition *Treatise* (1963–1967) moves from the drawn gesture to musical ones. I consciously desist from drawing further correlations between the work of Kandinsky and Schoenberg, by introducing a third artist (Cardew), who will act as lever between the former two. Cardew's composition *Treatise* has the appearance of a graphic music score where traditional notation is almost completely absent, aside from two five-line musical staves at the bottom of 193 pages that form the totality of the piece. Every individual page is designed with black points and lines, bringing into being geometric shapes of various sizes, and each page is different from the next except for the appearance of the staves at the bottom and a continuous line which appears in the middle of all the pages of the score. Cardew does not accompany the score of *Treatise* with any performance instruction. His explicit intention is to leave the performer to figure out the rules and procedures with which to interpret and perform the music suggested by shapes and lines drawn on the score. This generates music that is never the same twice – every performance is different from the previous or the next one.

When composer Cornelius Cardew's *Treatise* fills hundreds of pages with sophisticated geometric shapes juxtaposed with empty musical staves, it communicates the coalescence of the aural with the visual, of the drawn gesture with the musical gesture. The music notation is full of these optical deceptions; sound is pinned down on a piece of paper (more recently on a laptop screen) in the manner of a symbol, a line, a dot, text, numbers and geometrical shapes.

The score of *Treatise* dramatically poses the question of a relationship between sound, geometric shapes and the symbolic representation of musical gestures. By leaving the musical staves empty at the bottom of the score, Cardew seems to require the performer to find the music and sound somewhere else. The combination of geometrical shapes that constitute the 193 pages of the score demands much more than interpretation from a performer – it requests a

recomposition of unheard musical material, elaboration *ex nihilo* of musical features in a score consisting solely of spatial relationships.

While never actually heard on paper, sound finds its representation in geometrical lines, a series of dots traced on a planar space. By delineating or separating segments, contiguities, the musical gesture is transformed into visual, kinesthetic ones. The sound, unseen, is deciphered within a visual act: congealed, translated, modified according to an ocular perspective, a gestural *élan vital*.

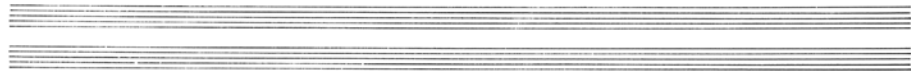
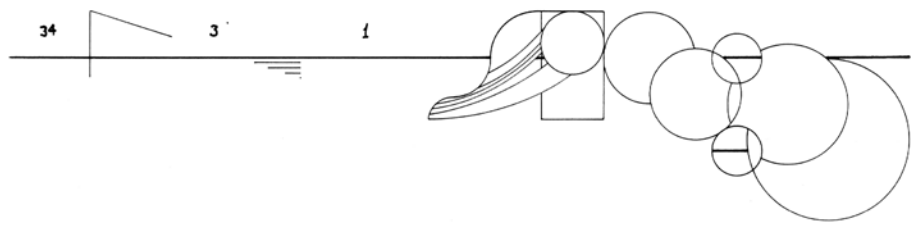
Cardew's proximity to Ludwig Wittgenstein's *Tractatus Logico-Philosophicus* is well known. Also well known is that realization of the score of *Treatise* is not unrelated to Wittgenstein's logical propositions, as introduced in his *Tractatus*. Wittgenstein investigates the limits of language, breaking down proposition after proposition, 525 logical statements to ascertain the relationship between language, reality, and science. And the Austrian philosopher's famous sentence at the very end of the *Tractatus* "what we cannot speak about we must pass over in silence" (Wittgenstein 2001: 89) seems to resonate as one faces the pages of Cardew's *Treatise*.

The composer questions the limits of (musical) language, the logic underlying any form of notation, the consequence of choices made in any logical interpretation of symbols, gestures, space. Moreover, the 193 pages of drawn propositions collected in the Cardew's score, prompts the player to perform an effort of logic and translation which is often beyond the scope of interpretation of a traditional musical score. While a traditional score allows me straightforwardly to imagine an interpretation of musical material as provided to me by the composer through notated signs within an accepted convention; in *Treatise*, Cardew seems to step back from the usual role of the composer as providing rules and strict directions. A white canvas remains to be filled by the performer before any performance might even be envisioned.

This strategy reminds me of three artists, mentioned here in passing, who resonate with the quest for interpretation, the logic of a given medium and (perhaps) questions of authorship: I am thinking of Robert Rauschenberg's *White Paintings* (1951), Nam June Paik's *Zen for Film* (1965), and Pauline Oliveros's *Sonic Rorschach* (1971, part of her *Sonic Meditations*); all of these explore sensorial experiences akin to spatial and acoustic whiteness (emptiness, nothingness, and/or fullness), and all imply a reflection upon meaning-making that is thrown at the observer, listener, and participant. The artists here seem to pose questions rather than answering any of them.

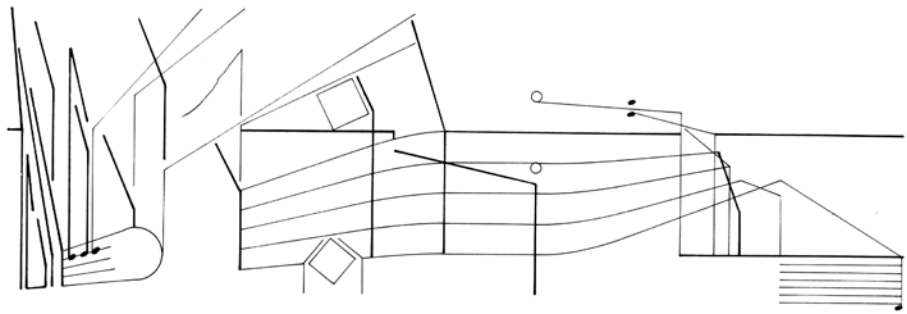
Without delving into details of the *Tractatus*, which are beyond the scope of this article, I am hinting at the meta-linguistic aspect of Cardew's elaboration of the score, which allows me to look back at Kandinsky's *Impression III*,



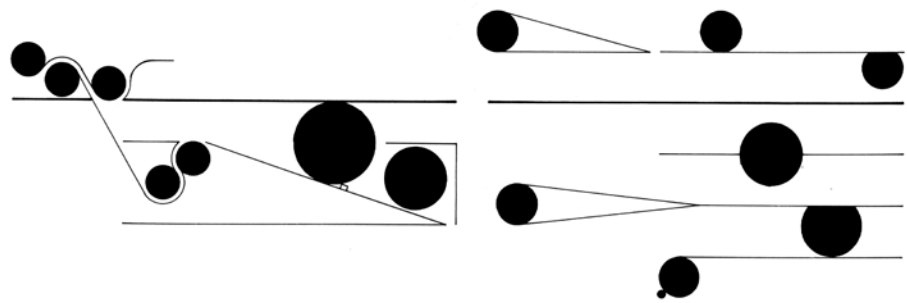


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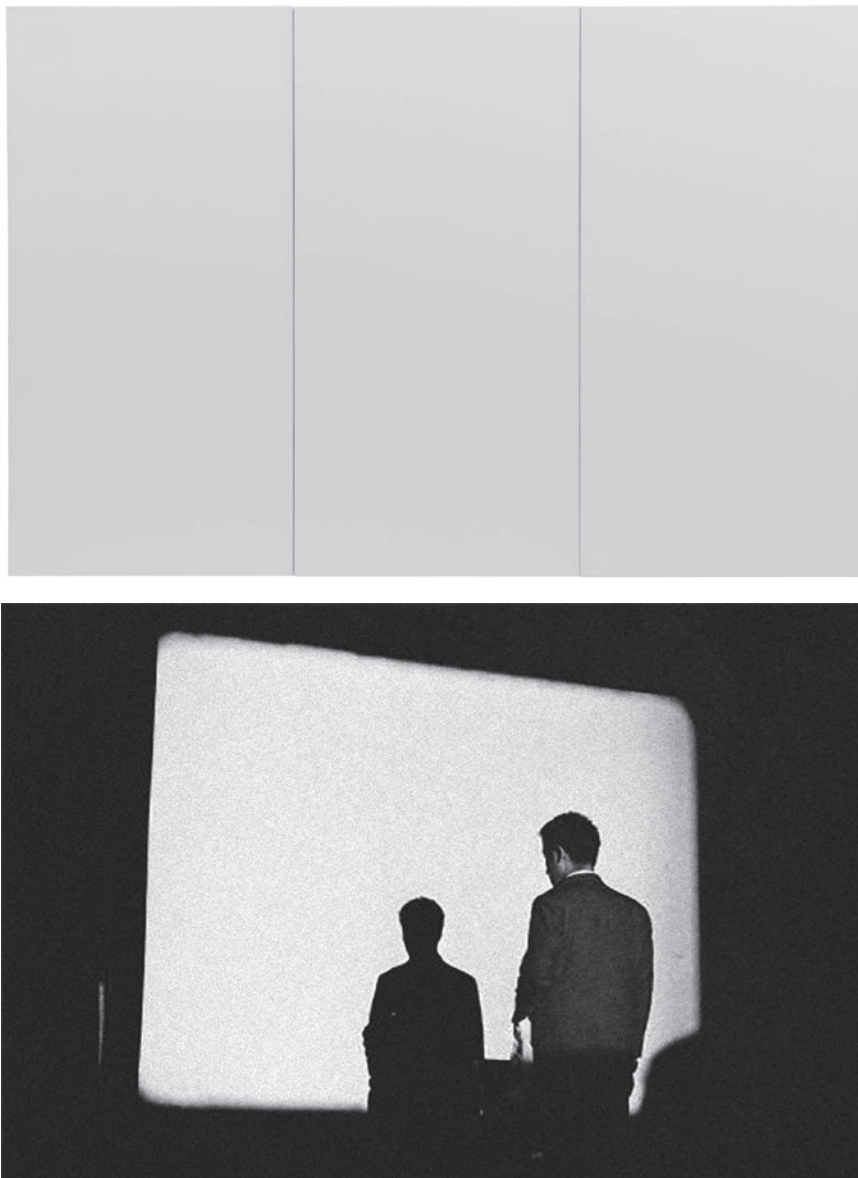


35



131

Figure 4. Cardew's *Treatise* (1967), p. 1, 35, 131.



**Figure 5.** Above: Rauschenberg's *White Paintings* (1951), San Francisco Museum of Modern Art, April 7, 2023, <https://www.sfmoma.org/artwork/98.308.A-C/>; below: Nam June Paik's *Zen for Film* (1965), Kanal, Centre Pompidou, April 7, 2023, <https://kanal.brussels/fr/evenements/zen-film>.

while at the same time anticipating Harry Bertoia's sound sculptures, the so called *sonambient* sculptures.

Earlier, I introduced the relationship between music and visual art as a form of communication, acting upon a translation which allows modification, transformation, and recombination of morphological matrices. I also introduced Nishida's intuitive knowledge that correlates spatiotemporal perceptive processes to the actual current investigation into the multifarious association of sound and visual gestures.

I am now ready to introduce a last example, from the work of Harry Bertoia and his *sonambient* sculptures. This set of sculptures is a series of objects made mostly with metal rods of different sizes, lengths, and thicknesses, welded

together onto concrete bases or pillars. The design of these objects is clean and simple: a series of metal wires aligned in rows and columns creating squares or rectangular shapes, which spread out from the concrete base at different heights. By gently sweeping the hands across them, the wires resonate with each other, creating waves of sustained sounds which can last for a prolonged period of time.

It appears to me that these beckoning, resonating structures result in a syncretic undifferentiation of the temporality of sound and visuals. The sound produced by these structures collapses visual and auditory experience into a form of perceptual participation. By condensing sensorial experience and the ruminations about the unfolding

## Sonic Rorschach

*With a white or random noise generator, flood a darkened room with white noise for thirty minutes or much longer. The band width of the white noise should be as broad as the limits of the audio range. A pre-recorded tape or a mechanical source such as an air compressor may be substituted for the generator, if necessary or desired. All participants should be comfortably seated or lying down for the duration of the meditation. Half way through, introduce one brilliant flash of light or one loud, short pulse. The high intensity flash source could be a photo lamp flash or one pulse of a strobe light. If a sound pulse is substituted for the light flash, it must necessarily be of higher amplitude than the white noise.*

- Variations:**
- a) *Find a natural source of white noise such as a waterfall or the ocean and go there for this meditation.*
  - b) *If the white noise generator is flat, equalize until the source is apparently flat for the human ear.*
  - c) *Do this meditation with a different band width represented in subsequent meditations such as one octave at 5k to 10khz.*

Figure 6. Oliveros's *Sonic Rorschach* n. VI, from *Sonic Meditations* (np.).

experience into an instant of time, Bertoi's work seems to reflect Kitaro Nishida's definition of intuitive knowledge. In Bertoi's *sonambient* sculptures, perceptual knowledge seems to congeal along the pathway of the unfolding experience, synchronously connecting acoustic and visual communication into an intuitive flare, a Bachelardian memento (see also Gaston Bachelard's *Intuition of the Instant* 2013: 29–31).

By being physically immersed in the space containing these resounding structures, my sensorial experience is heightened, and my body is not only part of the space. It becomes itself space and sound, a human body reverberating within and without. On the contrary, I can look at Kandinsky's painting *Impression III* or listen to Schoenberg's 3 *Klavierstücke*, separately, or eventually ignore one or the other. However, I will hardly be able to listen to Bertoi's sonic output without the need to observe the physical structure in action, the texture of the metal rods, the geometries drawn in the air by the rod's swinging, the architectural design shaping the space of the structure; and vice versa – the sculptural structure cannot exist without its sonic counterpart. Here acoustic and visual feedback are given simultaneously. The intertwined relationship between hearing and seeing is demanded more than suggested.

I observe in passing that with Bertoi's *sonambient* sculptures, the quest for the musical score is elegantly bypassed with a work which demands listening rather than reading, audiation instead of any deciphering per symbolic convention. In addition, I notice that Bertoi's *sonambient* concept seems to relate to the notion of "emplacement" as given by anthropologist David Howes. In his introduction to the collected essays *Empire of the Senses*, Howes

emphasizes the recurrence of emplacement as a pivotal term of analysis in relation to the senses. He argues that while "embodiment" alludes to an introspective integration of mind and body, emplacement instead suggests an intertwined relationship of body-mind-environment (Howes 2005: 7).

In the context of this investigation, it seems relevant to observe that Bertoi's work has a unique stance in relation to space. Rather than existing in limbo, the *sonambient* sculptures modify the spatiotemporal environment in which they act. Unlike a score that I can read and perform almost regardless of the space I occupy, unlike a painting that I can look at in a museum, a gallery, or on the Internet (which by adding the latter circumstance, poses questions about the quality of surfaces, or the limited, predetermined ratios of the boxes through which we view the painting, in its frame, within a photograph, or on the screen of an electronic device), Bertoi's *sonambient* sculptures resonate within their space, shaping its temporality, defining the architectural design, even the human bodies nearby. These sculptures are tactile objects that must be touched to resonate. The haptic feedback involved in the gesture of producing the sound is as important as the gesture of a performer in the act of playing a musical instrument.

By touching the *sonambient* sculptures we are the performer, we are in fact the prosthetic extension of a sculpture that needs a human body to resonate: a human body that is also required to hear the sounds of the metal rods swinging, a human body vibrating in the same space and time as Bertoi's resounding objects. The work of the American artist acts as an expansion of the body's emplacement: a space that breathes and lives within the sounds and movements of the *sonambient* sculptures.

### A Circular Path

My trajectory started with the early twentieth century with Kandinsky's *Impression III*, elicited by Schoenberg's *3 Klavierstücke*; this led me to Cardew's mid-twentieth-century *Treatise*, sparked by Wittgenstein's *Tractatus Logico-Philosophicus*; and I ended with Bertoia's *sonambient* sculptures from about the same time period as the *Treatise*. I now return, on a circular path, to the Russian painter and his friend, the Austrian composer.

I have drawn certain observations and analogies on the subject of music and visual art and their relationship, in the context of modern and postmodern art theory in the west. Looking back now at *Impression III*, I notice the use of color as I experience them: a prominence of yellow, which propagates through the right side of the painting; it is present at the bottom of the canvas moving from right to left, with two other isolated "islands" of yellow pigments around the center of the artist's work and another one isolated on the top left side. Contrasting and interpenetrating with the yellow strokes, two stripes of white cross in two distinct

directions from top to bottom, diagonally, ending in the yellow portion. A last white spot encircles the center of the painting, moving around a large blotch of black. A few more colored "islands" of an irregular oval or circular shape are present under the black and white area at the center of the canvas: aquamarine, turquoise, red, azure, and brown. On the top leftmost area of the painting, I notice a few stripes of black standing against a background of red and blue. On the bottom right, I can isolate two black spots over a greyish-white area, next to the big yellow patch.

Kandinsky, in *Concerning the Spiritual in Art*, in the chapter dedicated to the "Language of Form and Colour," observes that the combination of geometric forms and colors creates distinct and different perceptual results: something that he calls "vibration of the human soul" (Kandinsky 1946: 46–47).

Kandinsky identifies a general tendency to differentiate warmth or coldness in a color by its inclination towards yellow or blue, respectively. According to the Russian painter, warm colors move towards the observer on a planar surface, while cold colors tend to retreat from the spectator. This



Figures 7. Bertoia's *Sonambient* sculptures (ca. 1970), examples 1, 2. Harry Bertoia Foundation, April 7, 2023, <https://harrybertoi.org/about-bertoia-sonambient/>.

dynamic tension between warm and cold colors that results in movement is of fundamental importance for Kandinsky. He also feels the tendency of a color to be perceived as cold or warm is of fundamental internal importance to the development of any pictorial form.

Kandinsky saw black and white, and the inclination towards light and dark, as another antithetical pair. And again, he feels this involves a movement to and from the observer. However, this movement is more static or rigid as compared to the more dynamic relationship between yellow and blue. Kandinsky felt the four colors of yellow, blue, black, and white form the base of all movements and spatial exchange in pictorial form (Kandinsky 1946: 60).

As I re-read the color palette of *Impression III*, based on the above, I notice that the yellow encompasses the white, and the latter circles the black. Other colors contribute to this main dynamic exchange of space and counterbalance this general scheme, suggesting a direction that spirals toward the center of the canvas, between a long white horizontal stripe and the big black blotch of paint.

I am not trying to superimpose a formal reading of the painting here. Rather I am tracing connections between Kandinsky's notion of "point," his theory of colors, and his sensitivity to music composition, adding this to my perception of the subject matter in *Impression III* and its explicit association with Schoenberg's *3 Klavierstücke*. I now rope in Cardew's *Treatise* to dialogue with Kandinsky's *Impression III*: it has been said that Cardew's score is more akin to a map to be navigated sonically because of its design governed solely by geometric shapes and lines. Given the premises of Kandinsky's *Impression III*, with its direct implication of the musical material from Schoenberg's composition, I might as well consider his painting a sonic map. By this analogy, more than an equivalence, I could even imagine to "perform" the painting of *Impression III* as a quasi-score of the *3 Klavierstücke*.

Different translations of the same source material: a traditionally notated score and its counterpart, in pictorial form, as a map of sound probabilities. While such an attempt would radically change the music heard, I cannot but wonder whether this is only a matter of degrees of specificity, rather than a comparison between traditional notation and whatever sits outside it. Following this thought, I foresee a continuum or a spectrum of potential forms of music notation, from the most specific (according to some pre-established parameters) to the least (according to the same set of rules). As a consequence, if parameters change (for example, because of different priorities, evaluations, or musical relationships), my distinction about what is precise and what is not must be revised or may even vanish from my musical horizon.

I went as far as to interpret *Impression III* as a music score, an alternative version of Schoenberg's *3 Klavierstücke*: my goal is once again to decipher and investigate the liminal space of unheard and unseen signs, traced on a square of paper; the locus of these transformations, translations, and genetic recombinations; and the emplacement, or displacement, of sound and visual gesture. Again, as I asked myself at the beginning of this inquiry, I wanted to know whether and how sound is silenced (or enhanced) by its visual representation and whether and how, conversely, the visual sign is obliterated (or magnified) by its aural representation.

After this excursus into various aspects of the relationship between music and visual art in the initial decades of the twentieth century, is now the time to attempt to trace possible conclusions as well as perhaps further observations and questions for future studies in the field?

The following quote from a letter by Kandinsky's close friend Franz Marc comes to my aid. This was written to August Macke, after having attended the same concert of Schoenberg's music. I will quote it almost in its entirety:

Can you imagine a music in which tonality [...] is completely suspended? I was constantly reminded of Kandinsky's large *Composition*, which also permits no trace of tonality [...] and also of Kandinsky's "jumping spots" in hearing this music, which allows each tone sounded to stand on its own (a kind of *white canvas* between the spots of colour!). Schoenberg proceeds from the principle that the concepts of consonance and dissonance do not exist at all. A so-called dissonance is only a more remote consonance. (Franz Marc, letter dated 14 January 1911; quoted from Hahl-Koch 1984: 136)

A good number of observations stem from the reading of this excerpt from Marc's letter. The comparison of the music of the *3 Klavierstücke* with Kandinsky's *Composition* (1910–1939): a series of large canvases encompassing the phases of the artist's development of an artistic and musical sensitivity that transcends traditional figurative subject matter. The comparison of tones, from the music heard in Schoenberg's composition, which seem to stand on their own, to "*white canvas* between the spots of colour" (italics in the original) – remember here my previous digression into various forms of spatial whiteness (or emptiness), with the examples of Rauschenberg, Nam June Paik, and Oliveros. Finally, the hypothesis that after the conceptual distinction between consonance and dissonance is removed, this is replaced by a continuum of consonances, distinguished only by proximity or remoteness (dissonance being merely a more remote consonance). Elaborating on this observation, my previous suggestion of a continuum of potential forms of music notation from most to least specific, seems an interesting point of comparison.

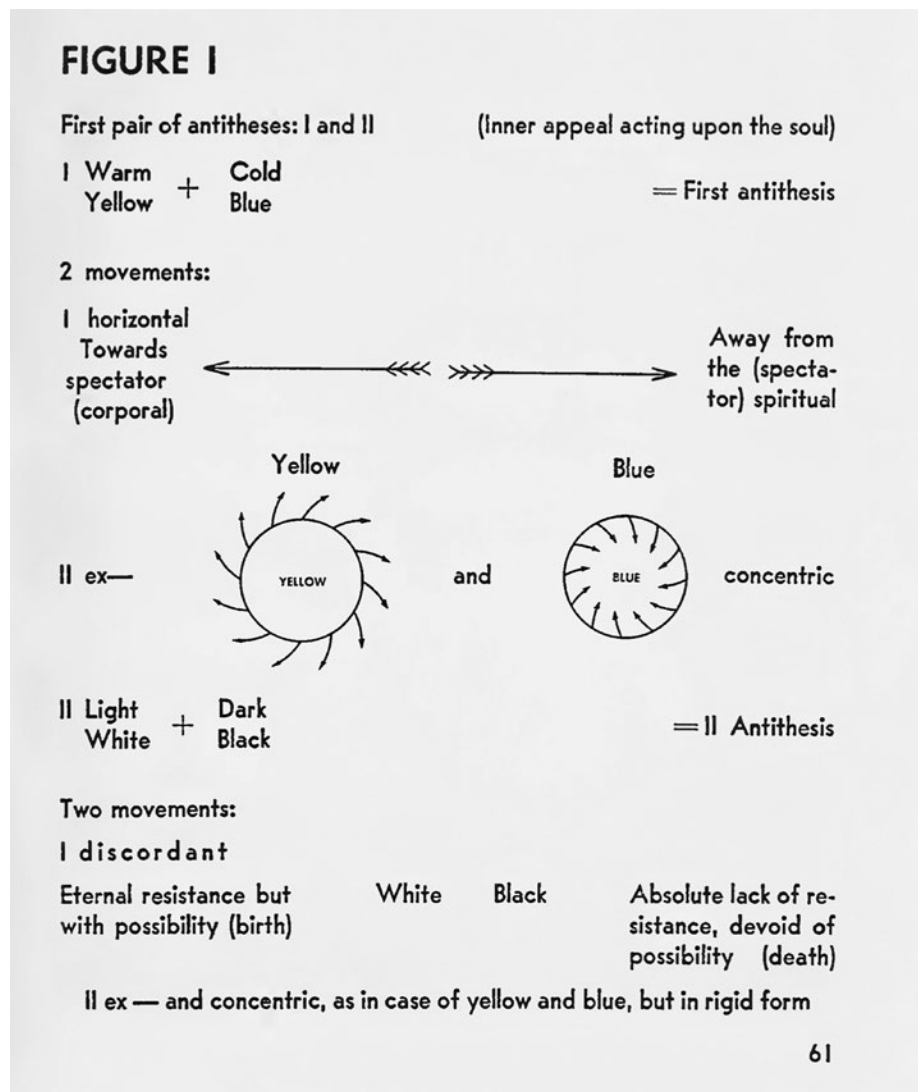


Figure 8. Kandinsky's *Concerning the Spiritual in Art* (1946), Fig. 1 p. 61.

If harmonic relationships can be dissolved into a spectrum where only one element may be considered, say consonance, varying from “stronger” to “weaker,” I can similarly think of tight or loose notational directions, moving from the most sophisticated Western notation system, to a looser, more conceptual system of points and lines per Kandinsky and Cardew. In both cases (the harmonic and the graphical notational system), the similarities prevail in respect to the distinctions between them, creating a continuum of gradations or shades. As if there is an interpenetration of one chosen element (consonance, point, colors), acting across a spectrum of possible gestures (compositional, physical, in time and space).

As the extreme opposites on this spectrum, I could have on one side a score so highly elaborated, so detailed, that it leaves little or no room for interpretation of either visual or musical material, and on the opposite side a score

so receptive, abstract, and formalized with pure geometric forms, shapes, and colors (as per Kandinsky's basic notion) that it opens up a multitude of musical possibilities in sound and visual dimensions, a sort of *uchronian* map. Charles Renouvier's *Uchronie* (originally published in 1876) is a map of stochastic futurabilities of the immediate past. The term and the concept of *uchronia* is similar to alternate history, but *uchronic* times are placed in some unspecified point before current times, and they are occasionally evocative of a fictional universe. *Uchronia* therefore refers to hypothetical time periods of the real world, in antithesis to altogether-fictional universes or lands. Paraphrasing Renouvier's notion, Cardew's *Treatise* is close to a *uchronian* map: a window opening up multiple universes. All the other possibilities in the spectrum of notational sophistication would fall in-between.

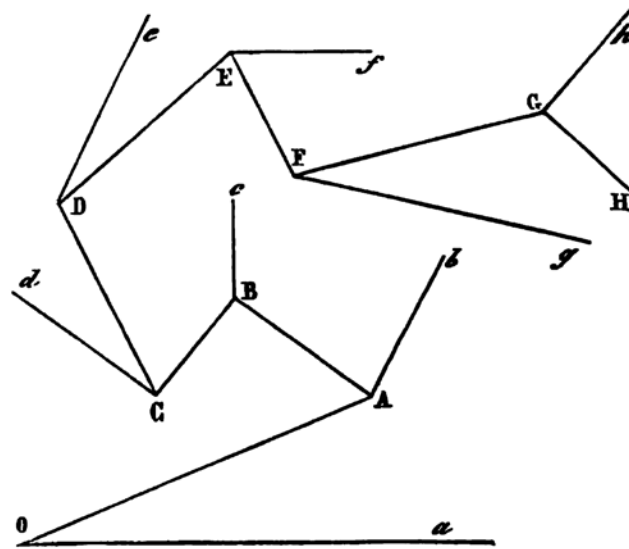


Figure 9. Renouvier's *uchronian* map (1876), from *Cartographies of Time*, 2012, p. 23.

## Conclusions

At the outset of this article, I maintained that *translations* that occur between the mediums of music and visual art, between hearing and sight, and between acoustic and visual phenomena are translations that generate new perspectives, uncharted maps, soundographies, and new morphologies. At the conclusions of this enquiry, I am trying to disentangle some of these nodes and potential directions of interpretation.

By examining the triad, Kandinsky – Schoenberg – Cardew, I have followed a path, back and forth, between a canvas painted from a piece of music (*3 Klavierstücke > Impression III*), and music sketched from a drawing (*Treatise > musical performance*). By proceeding in such a way, I have investigated the continuum of notation systems and harmonic relationships discussed above. It should be noted that rhythmic aspects of notation have been neglected. While I do consider the matter of rhythm to be of fundamental importance, I felt that within the scope of this article, a preliminary investigation of the visual and musical aspects mentioned throughout this research, constitutes a sound base and springboard for further exploration and deeper enquiry.

While I understand that my examples are limited, somewhat idiosyncratic, and capricious, my intention is to provide flight paths, rhizomatic entries for further investigation, and Deleuzian entrails. I also want to provoke questions about the relationship of music and visual art – questions that can hardly be answered *in toto* but nevertheless can, and perhaps should, be examined and discussed.

In conclusion, I hope my brief intrusion into the intertwined relationship between music and visual art can generate deeper inquiry into the liminal spaces revealed by this rather broad preliminary examination.

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## Santrauka

Straipsnyje analizuojami XX a. pradžios rusų tapytojo Vasilijaus Kandinskio „Impresija III“ ir austrų kompozitoriaus Arnoldo Schönbergo „Trys kūriniai klavyriui“ (3 *Klavierstücke*). Lyginti šiuos du menininkus pradedama tyrinėjant Kandinskio veikalus „Taškas ir linija plokštumoje“ ir „Apie dvasingumą mene“. Toliau vertinami kitų menininkų kūriniai, kurie turi bendrų bruožų su Kandinskio ir Schönbergo kūriniais: XX a. vid. Corneliaus Cardew partitūra „Traktatas“, įkvėpta Ludwigo Wittgensteino „Loginio filosofinio traktato“ (*Tractatus Logico-Philosophicus*), ir amerikiečių menininko Harry'io Bertoiis sonambientinės skulptūros, sukurtos maždaug tuo pačiu laikotarpiu kaip ir „Traktatas“. Straipsnyje nustatomos linijinio vaizdavimo vizualinės išmonės ir daigialinijinio, daigiaplanio, sferinio

garso klausymo sąsajos; analizuojama sudėtingų geometriinių formų sugretinimas su tuščiomis muzikinėmis penklinėmis Cardew „Traktate“; Kandinskio muzikinių gestų ir formų plėtojimas tapybos srityje; garsinio ir vizualinio, piešto ir muzikinio gesto susiliejinimas.

Straipsnyje pateikiami įžvalgų dėl *vertimų*, vykstančių tarp muzikos ir vizualiojo meno medijų, klausos ir regos, akustinių ir vizualinių reiškinių: manoma, kad šie vertimai tarp medijų sukuria naujas perspektyvas, nenubraižytus žemėlapius, garsografijas, naujas morfologijas. Galiausiai straipsnyje atkreipiamas dėmesys į galimą garso ir vaizdo tarpusavio santykį: ar ir kaip garsas yra nutildomas (arba sustiprinamas) per savo vaizdinę reprezentaciją; ar ir kaip, atvirkščiai, regimasis ženklas ištrinamas (arba paryšklinamas) per garsinę reprezentaciją.

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Neringa VALUNTONYTĖ

# Akademinės muzikos atlikėjo scenos personos kūrimas: vizualinė tapatybės išraiška

## *Creating an Academic Musician's Stage Persona: A Visual Representation of the Performer's Identity*

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### Anotacija

Per pastaruosius kelis dešimtmečius atlikėjo tapatybė tapo viena pagrindinių muzikinio atlikimo meno tyrimuose nagrinėjamų temų. Analižuodami atlikėjo scenos raišką gyvo pasirodymo metu, muzikologai, atlikimo ir medijų tyrėjai pradėjo vartoti personos sąvoką, kuri leidžia į atlikėjo tapatybę pažvelgti socialiniu aspektu. Nors masinio vartojimo menuose esama įprastos praktikos strategiškai formuoti atlikėjo scenos personą, akademinėje muzikoje vis dar dažnai laikomasi nuomonės, kad didžioji dalis gyvo pasirodymo aspektų yra nesąmoningi ar kultūriškai paremti sprendimai. Tuo pat metu pastebima populiariosios kultūros įtaka akademinės muzikos pasirodymams: pradėta daugiau dėmesio skirti atlikimo vizualumui, kuris populiariojoje muzikoje yra naudojamas kaip viena pagrindinių priemonių strateginei atlikėjų personų išraiškai. Šio straipsnio tikslas – išanalizuoti akademinės muzikos atlikėjų (konkrečiai pianistų) vizualumą scenoje remiantis trimis vizualinėmis dimensijomis – gestais, apranga ir vizualine medija. Taip pat siekiama identifikuoti, kokios yra šių dimensijų galimybės atlikėjui stengiantis sąmoningai išreikšti norimą personos charakteristiką, kokių esama ribų ir besiformuojančių tendencijų šiam veiksmui akademinės muzikos atlikimo kontekste.

**Reikšminiai žodžiai:** atlikimas, tapatybė, scena, persona, gestai, apranga, vizualinė medija.

### Abstract

For the past few decades, a lot of attention in the field of performance studies has been paid to the performer's identity. By analyzing the stage presence of a performer, different researchers who focus on performance, art, and media employed the term persona, which allows us to see the identity of a performer as a social and strategic act when analyzed in the context of a live performance. Although it has been observed that there exists the strategic formation of the stage persona outside the academic music contexts, the field of art music usually suggests that most of the aspects of performance should be considered either as an unconscious or tradition-based decision. When referring to the popular music culture, it has been observed that a lot of strategic persona elements are based on the visibility of the performance. The aim of this article is to analyze the visibility of the academic performance by emphasizing three visual dimensions – gesture, stage attire, and visual media. The main interest is to examine when these dimensions can be used as a strategic act for the performer to express certain characteristics and what are the boundaries as well as forming trends in the context of academic music live performance.

**Keywords:** performance, identity, stage, persona, gestures, attire, visual media.

### Įvadas

Atlikėjo tapatybei tampant vis dažniau aptariamu reiškiniu meno kontekste, dalis muzikologų, medijų, kultūros ir atlikimo studijų atstovų<sup>1</sup> pradėjo kelti klausimą, ar tai, ką žiūrovas mato scenoje, yra tikroji atlikėjo versija. Aprašant šį reiškinių įprasta remtis Carlo Gustavo Jungo (1921) sielos-personos dualumo ir Erwingo Goffmano (1974) rėminės analizės teorijomis, atlikėjo tapatybei scenoje pritaikant muzikinės arba scenos personos sąvoką, suponuojančią identiteto socialumą ir viešumą. Manoma, kad individas scenoje pasižymi tokia asmenybės charakteristika, kuri būdinga tik scenos socialiniam rėmui. Pabrėžtina ir tai, kad, klausantis atlikėjo, „klausomasi jo personos, kuri, nors ir yra vieša tapatybė, turi galimybę sutapti (arba ne) su

atlikėjo „tikruoju“ identitetu“ (Moore 2012: 179). Tačiau net ir esant šiam sutapimui, klausytojui vis tiek pirmiausia pateikiamas išorinis, socialusis atlikėjo „aš“.

Rinkodaros literatūroje<sup>2</sup>, kurioje įprasta atlikėjo personą analizuoti skaitmeniniame kontekste, matoma viešos ir privačios tapatybių samplaika. Ji atsiranda, nes medijoje, ypač socialinėje, žymūs atlikėjai, siekdami save „sužmoginti“ ir pateikti vartotojams kaip „vieną iš jų“, linkę dalytis gana privačia ir intymia informacija. Šiam reiškiniui didelę įtaką padarė ir tai, kad skaitmeninėje erdvėje informaciją apie save gali pateikti pats atlikėjas ir taip sumažinti atskirtį tarp savęs ir jo meną vartojančio individo. Net ir tretiesiems asmenims, pvz., kuruojant atlikėjo socialinio tinklo paskyrą, siekiama sukurti privatumo ir asmeniškumo įspūdį, nes tokia strategija yra paveiki vartotojams. Taigi informacijos, kurią

pasirenkama viešinti, spektras nuolat plečiasi, įtraukdamas įvairias individo sferas į strateginę tapatybės reklamą.

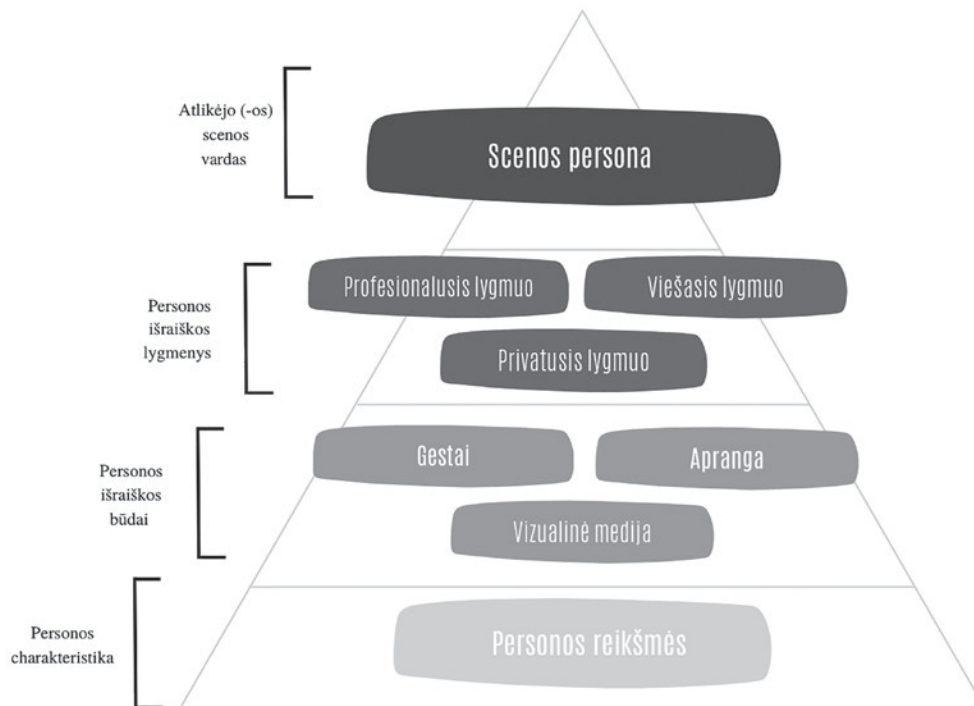
Aprašydami personas judėjimą tarp privačių ir viešų sferų, Davidas Marshallas, Christopheris Moore'as ir Kim Barbour (2020) įvardija tris išraiškos lygmenis – profesionalų, asmeninį ir intymų, kuriais šis judėjimas vyksta. Per profesionalų lygmenį įprastai apibūrinama asmens specialybė, taip pat išskiriamos ypatingos kurios nors srities žinios; per asmeninį lygmenį pateikiama informacija apie asmens pomėgius, interesus ir įvykius, susijusius ne su profesine veikla – „atlikėjas laisvalaikis“; per intymų lygmenį atskleidžiama asmeninė informacija, kuri anksčiau buvo prieinama tik labai artimam ratui – šeimai, draugams ar partneriams (Marshall et al. 2020: 65–67). Šie lygiai gana aiškiai atskleidžia analizuojant skaitmeninę atlikėjo tapatybę, tačiau kalbant apie gyvą pasirodymą būtų kur kas labiau įprasta manyti, kad scenos persona pasireiškia tik per profesionalų lygmenį. Tačiau atliepian Allano Moore'o (2012) mintį, kad esama galimybės atlikėjo personai sutapti su „tikrąja“ tapatybe, galima daryti prielaidą, kad toks sutapimas gali būti strategiškai ir iš anksto suplanuotas procesas, per kurį persona galėtų atsiskleisti ir kitais lygmenimis.

Siekiant pritaikyti personas išraiškos lygių ir jais perduodamos informacijos modelį akademinės muzikos atlikimo kontekstui, straipsnyje nutarta kiek pakeisti jų kategorizaciją. Viena vertus, šie išraiškos lygiai gali būti pritaikomi gana universaliai, kita vertus, akademinės muzikos srities tradicijai būdingos kur kas siauresnės informacijos viešinimo ribos. Ši sąlyga lemia tai, jog tam tikra informacija turėtų

būti priskiriama visai kitam išraiškos lygmeniui. Siūloma tokia personas išraiškos kategorizacija: profesionalusis lygmuo – profesiniai atlikėjo gebėjimai, etiketas; viešasis lygmuo – socialinis, kultūrinis, politinis aktyvumas (įvairūs judėjimai, labdara, papildoma vieša veikla), nuomonė, požiūris, pozicijos ir t. t.; privatusis lygmuo – atlikėjo laisvalaikis, charakterio bruožai, fiziologiniai / psichologiniai aspektai, šeima / santykiai ir t. t.

Straipsnyje siekiama atkreipti dėmesį į atlikėjo personas kūrimo sąmoningumą ir savarankiškumą, tai iliustruojama atlikėjo personas išraiškos modeliu (1 pav.). Šiame modelyje išskiriami keturi pagrindiniai komponentai, kurių pozicija suponuoja personas kūrimo strategijos etapus. Modelio viršuje žymima atlikėjo persona – atlikėjo scenos vardas ar slapyvardis (akademinėje muzikoje įprastai vardas ir pavardė). Antroje modelio skiltyje žymimi atlikėjo personas išraiškos lygmenys. Svarbu pabrėžti, kad atlikėjas šiame etape gali nuspręsti, kuriuos išraiškos lygmenis nori naudoti viešinimui ir kurių atsisako. Čia taip pat turėtų būti atliekama nuodugni atlikėjo savirefleksija, kuria sukuriamas norimas personas įvaizdis. Trečioji modelio skiltis – personas išraiškos būdai. Šiame etape atlikėjas vykdo savo personas išraiškos strategiją, remdamasis antrajame etape pasirinktais išraiškos lygmenimis. Ketvirtoji modelio skiltis – per išraiškos strategiją sukuriama personas charakteristika. Šis etapas turėtų būti realizuojamas per grįžtamąjį ryšį.

Trečiajame šio modelio etape personas išraiškos būdais nutarta pasirinkti vizualinius pasirodymo komponentus. Šis pasirinkimas sietinas su siekiu gyvą pasirodymą vertinti



1 pav. Atlikėjo scenos personas išraiška (autorės modelis)

nūdienos klausytojo žvilgsniu. Pirmiausia vertėtų pabrėžti, kad pasirodymas vertinamas per garsinę ir vizualinę patirtis. Kuri jų svarbesnė – diskusijų keliantis klausimas, nes kiekvienas klausytojas gali skirtingai vertinti šių dviejų komponentų santykį. Tačiau pastebima, kad atlikėjai ir koncertų organizatoriai pradėjo kur kas daugiau dėmesio skirti atlikimo vizualumui, kuris dažnai siejamas su siekiu į akademinės muzikos koncertus pritraukti naują, jauną ir nebūtinai profesionaliai muziką suprantančią auditoriją. Be gebėjimo sudominti naują auditoriją, vizualiniai komponentai, kaip nurodoma toliau šiame straipsnyje, taip pat turi daugiau potencialo būti strategiškai ir sąmoningai kontroliuojami paties atlikėjo, siekiančio norimos savo personas išraiškos. Analizuojant visus įmanomus vizualinius komponentus akademinės muzikos atlikimo kontekste, manytina, kad jie gali būti sutraukiami į tris pagrindinius dėmenis – gestus, scenos aprangą ir vizualinę mediją. Straipsnyje siekiama kuo detaliau apžvelgti šiuos tris vizualinius komponentus ir įvertinti galimą jų strategiškumą kuriant norimas personas reikšmes.

## Gestai

Gestai yra bene viena akivaizdžiausių ir pastebimiausių vizualinių dimensijų. Vieno pasirodymo metu atlikėjas demonstruoja platų gestų spektrą, kuriam įtaką daro įvairūs kultūriniai, socialiniai, fiziologiniai ir psichologiniai dėsniai. Kai kurie iš gestų gali būti naudojami sąmoningai, kitus atlikėjas pasitelkia apie juos net negalvodamas, tačiau bet kuriuo atveju klausytojas kiekvieną išskleidžiamą garsą sieja su konkrečiu judesiu, kurio tikisi arba kurį įsivaizduoja (jei klausomasi, pvz., garso įrašų). Išgirdus fortepijonu išgautą garsą, natūraliai atsiranda sąsaja su piršto judesiu, kurio metu nuspaudžiamas klavišas, o matomas konkretus gestas gali padėti nuspėti, koks garsas bus išgaunamas toliau. Šį suvokimą aprašydamas Philipas Auslanderis tikina, kad garsas iš esmės nėra pakankamas atlikimo patirčiai, ir priduria, kad klausytojas turi matyti atlikėjo pastangas ir įgūdžius, siekdamas suprasti atlikimo esmę (Auslander 2021: 51). Kadangi tam tikri atlikėjo judesiai yra nepakankamai akivaizdūs klausytojams, nesusipažinusiems su instrumento valdymo specifika, vizuali išraiška tampa itin svarbiu atlikimo patirties aspektu. Pasak Auslanderio, klausytojams svarbu pamatyti muzikinio garso išgavimo procesą, kad būtų tikri, jog jų girdimas garsas yra tiesioginis atlikėjo įgūdžio rezultatas: klausytojai nebūtinai gali suprasti tikrą garso išgavimo reiškinį, tačiau bet kuriuo atveju nori tikėti, jog supranta (ibid.: 52).

Kadangi kiekvienas gestas per gyvą pasirodymą sąmoningai ar nesąmoningai sukuria tam tikras atlikėjo personas reikšmes, svarbu gebėti atskirti skirtingas gestų rūšis. Šiam tyrimui pasitelkti įvairių muzikologų ir atlikimo tyrėjų<sup>3</sup>

darbai, kuriuose autoriai pateikia skirtingas gestų kategorizacijas, padedančias geriau suprasti, kurie gestai neišvengiami, kurie priklauso nuo išorinių įtakų, kurie tiesiogiai veikia garsą ir kurie ne. Pritaikant šių autorių teorijas atlikėjo personas nagrinėjimui, straipsnyje siūloma išskirti tris gestų kategorijas – techninius, socialinius ir individualius gestus.

### *Techniniai gestai*

Šiai gestų kategorijai priklauso visi atlikėjo judesiai, kurie būtini siekiant išgauti garsą. Luke'as Windsoras šią kategoriją vadina tiesiogiai garsus išgaunančiais gestais ir teigia, kad jiems priklauso „visi pianistų pirštų judesiai, kurie būtini aktyvuojant fortepijono plaktukus [...]“ (Windsor 2011: 46). Iš visų judesių techniniai gestai matomiausi žiūrovo.

Siekiant charakterizuoti atlikėjo personą pagal techninius gestus pirmiausia pastebimas profesionalusis personas išraiškos lygmuo: esama tam tikrų esminių fiziologinių šablonų, pagal kuriuos atlikėjas formuoja garsą, kaip antai taisyklinga sėdėseną, kūno ir rankų poziciją ir t. t. Vertindamas šiuos atlikimo aspektus klausytojas natūraliai susidaro įspūdį, koks atlikėjo profesionalumas – kaip gebama gerai įvaldyti žinomą taisyklingo grojimo konstrukta ir kokybiškai įvykdyti techninius atliekamos muzikos reikalavimus. Iš šios nuostatos kyla bene kiekvieno žinomo atlikėjo recenzijose esantis virtuozizmo epitetas ar minimi „puikios garso kontrolės“ įgūdžiai.

Įdomu tai, kad techniniai gestai gali turėti variacijų, nes atlikėjai pritaiko skirtingas judesio formavimo strategijas, siekdami to paties tikslo (Dahl et al. 2010: 37). Įprasta žinomus taisyklingo atlikimo šablonus pritaikyti prie atlikėjo fiziologijos ir keisti išbandytas strategijas kitomis, kad būtų pasiekta norimas atlikimo rezultatas. Pasak Linos Navickaitės-Martinelli, techniniai įgūdžiai ir manieros yra tobulinamos visos karjeros metu, kol atlikėjas pasiekia „psichofizinę harmoniją“ (Navickaitė-Martinelli 2014: 95). Autorė taip pat pabrėžia atlikėjo kūniškąjį identitetą, išskirdama tokius fiziologinius aspektus kaip rankų dydis ar kūno anatomija, dėl kurių individas atitinkamai formuoja gestus, siekdamas prisitaikyti prie instrumento (ibid.: 93). Tokiu atveju gestai tampa individualiais bruožais, su kuriais klausytojas geba sieti konkretų atlikėją: Arturo Benedetti'io Michelangeli'io naudojami gana tiesmukiški rankos ir pirštų judesiai formuojant garsą, Marthos Argerich greitai „metamų“ pirštų judesiai ar Vladimiro Horowitzo grojimo tiesiais pirštais iliuzija. Individualumą suponuoja ir atlikėjų sėdėseną, kaip antai Glenno Gouldo polinkis sėdėti žemai, Fazilo Say'aus tendencija sėdėti aukštai, vietomis kojomis nesiekiant žemės ir t. t.

Remiantis šiais pavyzdžiais galima įžvelgti, kad tokios techninių gestų variacijos personas išraišką pateikia ne tik per profesionalųjį, bet ir per privatų lygmenis: ko gero, nesąmoningai, bet neišvengiamai atlikėjas scenoje demonstruoja savo fiziologinius gebėjimus ir trūkumus,

taip pat įvairius nekontroliuojamus impulsus. Prie tokių galima priskirti nevalingus Jano Krzysztofo Brojos žandikaulio judesius – dažnai klausytojams atrodo, kad atlikėjas kramto gumą<sup>4</sup>, ar Keitho Jarretto grojimą pusiau atsistojus (ibid.: 55). Atlikėjai, esantys tokioje pažeidžiamoje ir stresą keliančioje aplinkoje kaip scena, kartais neturi galimybės (ar poreikio) paslėpti tam tikrų manierų, kurios kai kuriais atvejais gali tapti ir išskirtiniais atlikėjo prekės ženklą formuojančiais bruožais. Prekės ženklo sąvoka čia vartojama neatsitiktinai – kai kurios tokios atlikėjo ypatybės gali tapti ir reklamine medžiaga: pvz., pianisto Igorio Levito dažna tendencija prisilenkti arti klaviatūros atliekant subtilaus garso reikalaujančią muziką atsispindi ir jo kompaktinės plokštelės „Encounter“ viršelyje. Taigi nors dažnu atveju atlikėjai patys nepastebi atliekantys tam tikrus gestus, kartais šie gestai gali tapti sąmoninga ir kone pagrindine personos išraiškos strategija, ypač ją perkeliančią į kitus kontekstus.

### *Socialiniai gestai*

Formuojantis atlikėjo scenos personai, svarbus socialinis ir kultūrinis fonas: jau nuo pat mažens atlikėjas mokomas tam tikrų scenos elgesio taisyklių ir etiketo, jo pradeda laikytis nuo pirmų viešų pasirodymų. Šiuo atveju būtina atkreipti dėmesį į Ervingo Goffmano (1974) réminės analizės teoriją, pagal kurią individas sceną turi traktuoti kaip konkrečius dėsnius ir taisykles turintį socialinį rėmą. Atlikėjo demonstruojami gestai šiame kontekste tampa socialiniu reiškiniu – muzikantas atitinka socialinę terpę, kurioje yra.

Žvelgiant į akademinės srities kontekstą, esama tam tikrų gestų, kurie būdingi kone kiekvienam atlikėjui. Kai kurie gali būti sąmoningi ir suvokiami kaip savaime suprantamas scenos etiketas: nusilenkimas, rankos paspaudimai, dėkojimas scenos partneriams (rankų mostai dėkojamojo link) ar klausytojams (linksėjimas galva, rankos prisidėjimas prie krūtinės), oficiali kalbėjimo maniera (nors labiau įprasta atlikėjui visai nekalbėti) ir t. t. Kiti socialiniai gestai gali būti naudojami atlikimo metu: aukštai iškeltos rankos virtuoziško kūrinio pabaigoje, „jausmingos“ veido mimikos atliekant išraiškingą melodiją, galvos linksėjimas atliekant *subito piano*, lėti rankų judesiai tarp kūrinio (sonatos, siuitos ar koncerto) dalių, siekiant nesudrumsti kūrinio nuotaikos, žvilgsnis aukštyn atliekant *dolce* ir t. t. Atliekdamas šiuos gestus, atlikėjas savo personą išreiškia per profesionalų lygmenį, jis korektiškai elgiasi ir patenkina (ne)sąmoningai šių gestų laukiančius klausytojus.

Natūralu, kad socialiniai gestai, net ir turintys tą pačią intenciją, skiriasi priklausomai nuo atliekamos muzikos pobūdžio. Tokius skirtumus bene tiksliausiai iliustruoja Jane Davidson (2017). Ji pateikia dviejų skirtingoms muzikos sritims atstovaujančių atlikėjų Placido Domingo ir Robbie'io Williamso pavyzdžius. Autorė tikina, kad, turėdami tas pačias atlikimo intencijas, atlikėjai naudoja skirtingo spektro

gestus, atitinkančius jų pasirodymų kontekstus: pvz., siekdamas atkreipti klausytojų dėmesį į save kaip individą (autorė vartoja „pamaivos“ tapatybės sąvoką), Domingo'as pasitelkia kur kas gausesnį muzikinių išraiškos priemonių spektrą, o Williamsas įtraukia ne visada su muzika susijusius ir dažnai simbolinę reikšmę turinčius gestus (Davidson 2017: 371). Davidson ši teiginį iliustruoja pavyzdžiu, kai pasirodymo metu Williamsas „metė mikrofoną per petį ir pradėjo jį sukti kaip revolverį“ (ibid.).

Šis pavyzdys galėtų kiek labiau intriguoti, jei būtų mėginama sukeisti atlikėjus vietomis: jeigu akademinės muzikos atstovas pasižymėtų perdėm ekspresyviu ir populiariajai kultūrai būdingu elgesiu, jis greičiausiai būtų vertinamas kaip neprofesionalus ar nepagarbus atlikėjas. Čia aktualios Goffmano „rėmo neatitikimo“ (angl. *misframing*) ir Navickaitės-Martinelli „netinkamo elgesio“ (angl. *misbehaviour*) sąvokos. Atlikėjui neatitinkant nustatytų socialinių normų, jis bus priimamas neigiamai arba liks nesuprastas. Tačiau verta atkreipti dėmesį į socialinio rėmo pokyčio veiksnį: esama nemažai diskusijų, kiek vertėtų pakeisti akademinės muzikos įvaizdį dėl jaunos ir naujos auditorijos pritraukimo, tad vis dažniau susiduriama ir su kur kas lankstesniu požiūriu į scenos etiketą (koncertuose dažniau kalbama, atlikėjai elgiasi laisviau). Galima daryti prielaidą, kad, sąmoningai nesilaikydami įprastų socialinių gestų ir juos keisdami kitais, atlikėjas demonstruoja kintantį požiūrį ar net savotišką maištą prieš nusistovėjusias normas. Tokiu atveju socialiniai gestai tampa personos išraiška ne tik per profesionalų lygmenį, bet ir per viešąjį: nesilaikydami socialinio rėmo atlikėjas rodo savo kritišką arba pažangų požiūrį į egzistuojantį scenos etiketą.

### *Individualūs gestai*

Šalia techninių ir socialinių gestų, esama tokios elgsenos, kuri mažiausiai siejama su garso išgavimu ar kultūriniu kontekstu. Prie individualių gestų galima priskirti tam tikras veido mimikas ar galvos, kūno judesius, kurie nėra reikalingi garsui išgauti. Beveik kiekvienas atlikėjas turi tik sau būdingus individualius gestus, kurie, kaip ir techniniai, gali pasikartoti ir veikti kaip išskirtinis muzikanto bruožas. Tarkime, gana įprasta pianistę Khatią Buniatishvili sieti su staigiu plaukų metimu atgal atlikėjai atliekant veržlius kūrinių epizodus ar ramiu, beveik nė kiek nejudančiu kūnu atliekant lėtą muziką; pianistą Jevgenijų Kisiną – su pulsuojančiais galvos judesiais, sutampančiais su atliekamos muzikos ritminėmis figūromis; Say'ų – su ekspresyviomis veido mimikomis ir plačiais rankų judesiais, tarsi atlikėjas diriguotų pats sau; Lang Langą – taip pat su ekspresyviomis veido mimikomis, dažnai pravira burna, galvos purtymu ir t. t.

Individualūs gestai gana aiškiai matyti atlikėjo elgsenoje prieš atlikimą ir po jo, t. y. ne grojimo metu. Atlikėjas gali lipti į sceną labai greitai, rodydamas veržlų, kone cholerišką charakterį (Jevgenijus Božanovas) arba lėtai, sunėręs

rankas priešais, sudarydamas „mąstytojo“ ir introverto įvaizdį (Andrius Žlabys). Atlikėjas gali ilgai stovėti prieš auditoriją, duoti sau laiko nusilenkti, tarsi mėgdamasis dėmesiu ir megzdamas neverbalinį ryšį su auditorija, demonstruodamas socialaus, savimi pasitikinčio atlikėjo personą (Gintaras Januševičius, Igoris Levitas). Vienas geriausiai šią kategoriją iliustruojančių pavyzdžių – pianisto Lang Lango elgsena po 2018 m. vykusio Wolfgango Amadeaus Mozarto koncerto fortepijonui su orkestru Nr. 24 atlikimo kartu su Atlantos simfoniniu orkestru ir dirigente Mei-Ann Chen.<sup>5</sup> Mėgdamasis gausiais auditorijos aplodimentais pianistas vienam klausytojų įteikė savo nosinaite, kurią naudojo per pasirodymą. Panašaus tipo gestus įprasta matyti roko muzikos koncertuose ar sporto renginiuose, kai žymūs muzikai ar sportininkai gerbėjams atiduoda savo marškinėlius ir taip perša mintį, kad yra geidžiami. Gerbėjai tarpusavyje kovoja, kuris namo parsineš gabalėlį superžvaigždės DNR.

Naudodami individualius gestus, atlikėjai savo personą pristato per individualų lygmenį: pasitelkdami įvairias veido mimikas ar kūno judesius, jie demonstruoja savo emocijas, nuotaiką, charakterį ir vidines savybes. Šie gestai, kaip ir kitos kategorijos, gali būti visiškai nesąmoningi, bet kartu esama potencialo nuodugnai iš anksto juos apgalvoti, siekiant konkrečių personos reikšmių. Taip pat mažai tikėtina, kad klausytojai gali būti tikri, ar jie stebi nesąmoningą (ir galbūt nuoširdų) ar surežisuotą variantą.

### **Scenos apranga**

Analizuojant atlikėjo personą, akivaizdu, kad gestai gali turėti tam tikras ribas: muzikantas įprastai scenoje operuoja dideliu kiekiu informacijos, kurios reikia norint sėkmingai atlikti programą. Natūralu, kad bet koks pašalinis veiksmas, kaip antai surežisuoti gestai, ypač jei atliekami grojimo metu, gali klaidinti, blaškyti atlikėją ir sugadinti pasirodymo kokybę. Tačiau tokia vizualinė dimensija kaip scenos apranga gali būti modeliuojama ir organizuojama prieš pasirodymą, taip pašalinant nekokybiško atlikimo tikimybę. Scenos drabužiai – vieni akivaizdžiausių vizualinių kriterijų, pagal kuriuos klausytojas charakterizuoja atlikėją. Manoma, kad mada yra ženklų kalba. Koduodama informaciją apie individą ar jų grupę, ji atlieka simbolinį ir komunikacinį vaidmenį, nes taip išreiškiamas individo unikalūs stilius, identitetas, profesija, socialinis statusas, priklausymas konkrečiai lyčiai ar grupei (Khrystych 2019: 43). Įdomu tai, kad, priešingai nei gestai, drabužiai gali būti suprantami kaip visiškai sąmoningi paties atlikėjo sprendimai. Šis scenos mados bruožas yra itin naudingas, siekiant geriau suprasti jau esamas akademinės muzikos atlikėjų aprangos tendencijas ir įvertinant jų galimybes perteikti norimas personos reikšmes.

Visų pirma, drabužiai gana aiškiai gali perteikti personos išraišką per profesionalų lygmenį, ypač kai vertinamas kultūrinis ir socialinis atlikimo kontekstas. Prisimenant Goffmano rėminę analizę, galima teigti, kad ir vertinant drabužius esama tam tikrų šio rėmo normų ir taisyklių, kurių tikimasi iš atlikėjų ir klausytojų. Dažniausiai akademinės muzikos atlikėjas siejamas su formalioju aprangos kodu, kuris turi aiškiai apibrėžtus kriterijus ir kuris suponuoja profesionalumą, santūrumą ir pagarbą. Christopheris Smallas (1998) formalųjį aprangos kodą prilygina uniformai, kuri, pasak jo, „primesdama kolektyvinį identitetą, sumenkina ją vilkinčių žmonių individualumą“ (Small 1998: 65). Formaliąją atlikėjų aprangą autorius aprašo turėdamas mintyje orkestro, kuriame natūralu tikėtis kolektyvinio identiteto, suvokiant muzikantų visumą kaip vieną skambantį kūną, pasirodymą. Tiesa, formalusis aprangos kodas aktualus ir solo muzikos pasirodymuose, čia aprangos kuriamus kriterijus atitinkantys atlikėjai demonstruoja akademinės muzikos grupės identitetą (panašiai kaip socialiniai gestai).

Tačiau esama ir kitos reikšmės, kur kas aktualesnės nūdienos kontekstui, nors apie ją Smallas rašė jau XX a. pabaigoje. Autorius teigia, kad formalioji apranga rodo išskirtinumą (ir galbūt arogantiškumą):

Muzikantai lipa į sceną. Visi vilki juoda spalva, vyrai dėvi smokingus, baltus marškinius ir varlytes, o moterys – kulkšnis arba žemę siekiančias juodas sukneles. Nėra jokio ryškaus spalvų spindesio, plačių gestų ar drąsių drabužių, kurie dažnai matomi tarp populiariosios muzikos atlikėjų. [...] Panašu, kad šių atlikėjų elgsenos scenoje suponuoja profesionalų išskirtinumą pasaulyje, į kurį negali patekti žmonės, sėdintys už scenos ribų. (Small 1998: 64)

Aprašydamas simfoninės muzikos koncertą, Smallas labai aiškiai apibūdina muzikantų aprangos kodu siunčiamą išskirtinumo žinią. Šiuo atveju nėra taip svarbu mėginti įžvelgti kiekvieno atlikėjo individualumo atskirai ir vertėtų gilintis į bendrą akademinės muzikos atlikėjų įvaizdžio tendenciją, kuri perteikia šios srities kolektyvinę tapatybę. Manoma, kad formalusis aprangos kodas sukuria psichologinį formalumą, socialinį atstumą ir mažesnio prieinamumo įspūdį (Slepian, Ferber et al. 2015: 661). Auslanderis šį reiškinį aprašė akademinės muzikos atlikimą lygindamas su roko muzikos sritimi. Pasak jo, roko muzikos atlikėjai visada scenoje dėvi tuo laikotarpiu madingus drabužius, tad jie signalizuoja, jog bet kuris žmogus gali tapti „roko žvaigžde“, o akademinės muzikos atlikėjai siunčia išskirtinumo žinią (Auslander 2006: 110).

Mėginant suvokti šios srities sukuriama išskirtinumo iliuziją, verta atkreipti dėmesį į istorinį kontekstą. Jį aprašydamas Smallas akcentuoja klasių ir socialinės nelygybės aspektus. Ankstesniais laikais tai, kas dabar vadinama formaliąja apranga, buvo gana įprasta dėvėti ir kasdienybėje, siekiant pabrėžti savo išskirtinę poziciją visuomenėje (Small

1998: 65). Taip pat žinoma, kad muzikantai koncertuodavo aukštą socialinį statusą turintiems asmenims, tad privalejo atitikti formaliosios aprangos kriterijus (ibid.). Pavyzdys, kurį lyginamas roko ir akademinės muzikos pasirodymus pateikė Auslanderis, atskleidžia nūdienos požiūrį į klases per paprasčiausią vizualinę dimensiją – formalioji apranga rodo individų socialinę atskirtį, o kasdienė – kur kas didesnę prieinamumą „sužmogindama“ šią aprangą dėvinčius atlikėjus.

Šiandien galima matyti gana akivaizdų akademinės muzikos atstovų scenos aprangos kismą: atlikėjai nevengia vilkėti formaliosios aprangos neatitinkančius arba iš dalies ją atitinkančius drabužius, taip demonstruodami ir savotišką kultūrinį pokytį. Šiuo atveju atlikėjo persona atsiskleidžia dvejopai: muzikantas, dėvintis arba atsiskaitantis dėvėti formaliąją aprangą, savo personą pateikia per profesionalųjį ir viešąjį lygmenį. Viena vertus, jo persona gali būti suvokiama kaip profesionali arba ne (formalioji arba neformalioji apranga), antra vertus, atlikėjas šiuo pasirinkimu demonstruoja savo požiūrį ir nuomonę į nusistovėjusias normas (pvz., neformaliais drabužiais sukuriama mažesnės socialinės atskirties efektas). Galiausiai reikšmė priklauso nuo informacijos gavėjo, t. y. klausytojo. Manytina, kad tam tikra auditorija, ypač jaunesnio amžiaus, bus kur kas labiau linkusi priimti atlikėjo pasirinkimą dėvėti neformalius drabužius per viešąjį lygmenį nei vyresni ir konservatyvesniu požiūriu pasižymintys klausytojai.

Vienas geriausiai šį reiškinį iliustruojančių pavyzdžių – pianistė Yuja Wang. Melomanų ji siejama su trumpomis ir gana atviromis suknelėmis. Apibūdindama savo scenos aprangą pianistė teigia „laužanti“ akademinės muzikos atlikimo standartus ir savo drabužius siejanti su atliekama muzika:

[...] bet jeigu muzika yra graži ir jausminga, kodėl prie jos nepritaikius aprangos? Viską lemia jėga ir įtaiga. Galbūt tai yra kiek sadomazochistiška iš mano pusės. Tačiau jei aš apsinuoginsiu su savo muzika, geriau jau tą darysiu patogiai. (Wang, cit. iš Maddocks 2017)

Atlikėja, nepriklausomai nuo atliekamos muzikos, erdvės ar auditorijos, išsiskiria savo aprangos nuoseklumu: galima teigti, kad trumpos suknelės ir aukštakulniai yra svarbi jos prekės ženklų dalis. Tačiau, kalbant apie šią pianistę, taip pat esama jos personos išraiškos dviprasmiškumo: viena vertus, konservatyvesnio požiūrio klausytojas gali laikytis nuostatos, kad jos apranga blaško. Čia tinka kiek kitame kontekste pateikta muzikologo Viktoro Gerulaičio mintis: „[J]uk negaliu aš klausytis Chopino, kai pianistė, apsvilkusi smarkiai priglundusią suknelę, seksualiai sėdi prie fortepijono“ (Gerulaitis, cit. iš Katinaitė 2000: 5). Antra vertus, jaunesni klausytojai yra kur kas atviresni ir palaiko teigiamo moters požiūrio į savo kūną idėją, tad priima tokius sprendimus kur kas liberaliau.

Įdomu, kad naudodama apnuoginimo metaforą atlikėja savo personą pateikia ne tik per viešąjį (tradicijų laužymas), bet ir per privatų lygmenį. Taip ji parodo, kad save pastato į pažeidžiamą poziciją tiek fizine, tiek emocine prasme. Šiuo atveju naudinga kiek nuodugniau panagrinėti apsinuoginimo klausimą šiame kontekste, nes ypač moterys susiduria su kiek problemišku ir dviprasmišku scenos drabužių vertinimu.

Moteriškumo ir seksualumo klausimas yra gana svarbus ir daug dėmesio reikalaujantis aspektas, analizuojant scenos aprangą akademinėje kultūroje. Pirmiausia svarbu pažymėti, kad, lyginant vyrų ir moterų aprangos reikalavimus, daugiau abstraktumo teikiama moterų aprangai. Žvelgiant į reikalavimus vyrams, aprangos kodas gana griežtas (juodas smokingas, balti marškiniai ar lakuoti batai), o moterims įprastai pateikiamas nurodymas dėvėti kelius arba žemę siekiančias sukneles. Nors šiuo atveju egzistuoja kur kas daugiau laisvės, moterys patiria sunkumų siekdamos atitikti lyties stereotipus aprangos ir fizinės išvaizdos aspektais (Griffiths, Davidson 2008: 1723). Pastebima ir tai, kad moteris, pasirinkusi dėvėti atviresnius drabužius, susiduria su kritiškesniu savo profesionalumo vertinimu (ibid.).<sup>6</sup> Tokiu atveju personos charakteristika sukuriamą per profesionalųjį lygmenį, nes, dėvėdama atviresnius drabužius, atlikėja gali sulaukti neigiamo profesinio vertinimo.

Taip pat svarbu pabrėžti, kad šiame kontekste vis dar dažnai susiduriama su diskusijomis, kas padoru ir tinkama šiai sričiai. Dėl to moterys priverčiamos tam tikra prasme ginti kūną pabrėžiančios aprangos pasirinkimą. Vienas tokių atvejų – pianistės Buniatishvili atsakas į provokuojančius komentarus apie scenos įvaizdį:

„Gili iškirptė, aptemptos suknelės, ryškus raudonas lūpdažis.“

„Palauk, apie viską iš eilės: gili iškirptė – vos tik 20–30 proc. mano aprangos; aptemptos suknelės – tai viso labo paprastos suknelės, kurios tiesiog atrodo ant manęs aptemptai, dėl mano figūros.“

„Tu mėgsti demonstruoti savo žavesį, tau patinka būti seksualiai.“

„Ne! Netiesa!“

„Anaipol! Ar daugiau žmonių ateina į tavo koncertus dėl tavo aprangos, ar dėl tavo muzikos?“

„Jie ateina, nes nori išgirsti mano interpretacijas ir pažinti mano asmenybę iš arčiau.“

„Bet ateina ir pažiūrėti.“

„Ne. Jie ateina į gyvą pasirodymą, [...] jie į mane pažiūrėti gali įsijungdami jutubą, [...] bet tie žmonės, kurie ateina į mano koncertus, nori patirti gyvą pasirodymą. Ir aš visai nenoriu būti seksuali savo darbo metu! [...] pasidažau lūpas, nes taip darau kasdien, tas pats tinka ir mano suknelėms – tai mano stilius, jis nieko bendro neturi su mano atlikimu, kaip ir mano atlikimas neturi nieko bendro su mano stiliumi.“ (Buniatishvili 2017)

Pianistės scenos stilius yra vienas geriausių kūną pabrėžiančios aprangos akademinėje muzikoje naudojimo

pavyzdžių, rodančių progresyvų požiūrį į moters seksualumą. Tačiau priešingai nei populiariojoje kultūroje, čia jai tenka apginti savo profesionalumą ir atmesti primetamą sąmoningo seksualumo etiketą. Lyginant Buniatishvili mintis su Wang, pastebima, kad ši yra kur kas labiau linkusi pripažinti savo scenos aprangos pasirinkimo sąmoningumą. Dėl to Wang gali būti labiau vertinama per viešąjį personas išraiškos lygmenį, nes, priešingai nei Buniatishvili, tiesiogiai prisistato kaip tradicijų laužytoja.

Nors ši tema – gana dviprasmiškas ir nuo aprangos interpretuotojo, t. y. klausytojo, priklausantis klausimas, esama kitų su lytimi ir seksualumu susijusių aprangos detalių, kurios priimamos kiek lanksčiau. Pirmiausia svarbu istorinis kontekstas, kuriuo remiantis tiek sąmoningai, tiek nesąmoningai kuriamos ir interpretuojamos su lytimi susijusios aprangos reikšmės. Pravartu atkreipti dėmesį į tai, kad vyrų ir moterų aprangos pasižymi skirtingo tipo reikšmėmis: vyrų apranga atspindi jų socialinį statusą, moterų – patrauklumą (Rubinstein 2001: 104). Taigi esama tam tikrų aprangos detalių, kurios orientuotos į šias reikšmes: moterims atvira apranga kuria patrauklumo efektą, o tokios detalės kaip barzda, ūsai ar prašmatnus švarkas – sėkmingumą ir profesionalumą (Khrystyh 2019: 49).

Žvelgiant į šiandienos tendencijas, natūralu, kad vadovautis kardinalia lyčių atskirtimi nebėra tikslinga, bet svarbu pabrėžti, kad tokiam formaliame kontekste kaip akademinis menas lyties stereotipus suponuojančių detalių (kaip antai medžiagos, spalvos, drabužių formos) maišymas perteikia progresyvumo ir šiuolaikiškumo žinią. Ji personą charakterizuoja per viešąjį lygmenį, nes apranga aiškiai demonstruojamas požiūris į lyčių stereotipus. Tuo pačiu metu persona atsiskleidžia ir per privatų lygmenį: Nina Khrystyh teigia, kad yra daugiau laisvės ir drąsesnių seksualinės orientacijos išraiškos tendencijų, pvz., vyrams naudojant tradiciškai moteriškomis vadinamas medžiagas, kaip antai vilną, šilką ar nailoną, suponuojamas eksperimentinis stilius ir homoseksualumo išraiškos laisvė (ibid.). Žinoma, šiandien svarbi ne tik seksualinės orientacijos reikšmė; populiariojoje kultūroje yra daug pavyzdžių, kai atlikėjai vyrai dėvi ryškias spalvas, atviras formas, sijonus ir t. t., taip demonstruodami pažangų požiūrį į vyriškumą.

Lygiai taip pat galima vertinti tendenciją moterims atlikėjoms scenoje dėvėti kostiumus ar frakas, taip atitraukiant dėmesį nuo siekio perteikti seksualumą ar patrauklumą ir suponuojant charakterį pabrėžiančias personas reikšmes. Atlikėja Hélène Grimaud įprastai scenoje dėvi kelnes, dažnai galima matyti pianistę vilkint švarkus, marškinius ir kitus panašius, stereotipiškai vyriškus drabužius. Grimaud gana aiškiai atsisako seksualizuoto įvaizdžio, taip išreiškdamas savo kaip santūraus ir profesionalaus individo poziciją. Semiotikė Ruth Rubinstein teigia, kad tokio tipo apranga nulemia moters vietą modernioje visuomenėje, kurioje ji užima tokią pačią poziciją kaip ir vyrai (Rubinstein 2001:

113–117). Taigi galima įžvelgti ir pianistės personą, atsiskleidžiančią per viešąjį lygmenį – atlikėja sąmoningai arba nesąmoningai per aprangą išreiškia savo, kaip moters, padėtį nūdienos visuomenėje.

Svarbu atkreipti dėmesį ir į tai, kad šiandien atlikėjams darosi kur kas svarbiau susikurti tam tikras įvaizdžio detales, kurios taptų skiriamuoju jų bruožu. Tokiu pačiu principu, dėl kurio Wang yra nuolat tapatinama su trumpomis suknelėmis, muzikantai ieško individualizuotų drabužių detalių, kurios galėtų atlikti tokį pat vaidmenį. Dar prieš 2000-uosius daug dėmesio sulaukė Petro Geniušo juodas frakas, pasiūtas dizainerės Sandros Straukaitės. Frakas buvo netipiško ilgio ir priminė suknelę, o apykaklės forma atrodė kaip žaibas, juo dizainerė siekė atskleisti pianisto spontaniškumą ir nenusėjamą charakterį (Žigaitytė 2000: 15). Šiuo atveju tipinis formalusis aprangos kodas įgavo atlikėjo charakterio bruožus atspindinčias detales, kurios personas reikšmes pateikė per privatų lygmenį.

Rubinstein individualizuotą aprangą apibūdina „individualios kalbos“ sąvoka ir apibrėžia ją kaip tam tikrą manipuliaciją, kai siekiama išreikšti savo poziciją per asmeninį stilių (Rubinstein 2001: 13). Sąmoningai ar nesąmoningai asmuo pasirenka vilkėti drabužius, kurie siejasi su nuotaika (pvz., spalvos), charakterio savybėmis, patogumu, socialinėmis, politinėmis pažiūromis ir t. t. Pianistai broliai Lucasas ir Arthuras Jussenai scenoje dažnai pasirodo su stačiomis marškinių apykaklėmis, taip suponuodami veržlumą, energiją ir tam tikrą netvarką, pianistė Alice Sara Ott scenoje įprastai skambina basomis kojomis, šį pasirinkimą argumentuodama laisve ir komfortiškumu.

Komfortiškumo aspektas yra itin svarbus, nes individualizuota apranga įprastai pritaikoma prie individo fiziologijos ir profesijos: konkrečiam atlikėjui siuvami scenos drabužiai pirmiausia atitinka tam tikrus komforto standartus. Minėtas pianisto Geniušo „žaibo“ frakas buvo užsakytas su intencija turėti laisvą ir judesį nevaržantį drabužį, taigi pasižymi ne tik individualiomis, bet ir kur kas praktiškesnėmis savybėmis. Noola Griffiths, analizuodama moterų atlikėjų scenos aprangos pasirinkimo priežastis, išskyrė ir tokius aspektus kaip keliavimas, instrumento valdymo reikalavimai, fizinė laisvė ir saugumo jausmas (Griffiths 2009: 110–115). Pavyzdžiui, atlikėjos dėl keliavimo patogumo gali rinktis lengvas ir nesiglamžančias sukneles, o arfininkėms ar violončelininkėms būtų neparanku rinktis trumpas ir siauras sukneles dėl judėjimo laisvės ir instrumentų valdymo ypatybių. Taigi individualizuota scenos apranga turi būti suvokiama ir analizuojama įvairiapusiškai: pvz., moteris atlikėja gali rinktis scenoje dėvėti kelnes, demonstruodama lyčiai primetamų aprangos stereotipų atsisakymą arba dėl to, jog dėvint kelnes patogiau skambinti instrumentu. Taip pat gali būti interpretuojamas ir dažnas vyrų muzikantų pasirinkimas scenoje dėvėti marškinius vietoj viso kostiumo – tai gali suponuoti konvencionalaus formalumo atsisakymą arba fizinę laisvę.<sup>7</sup>

Šiuo atveju dėl patogaus judėjimo gali būti naudojamos ir lengvos medžiagos, tarkime, šilkas, kurios taip pat gali suponuoti pažangų požiūrį į vyriškumą.

Tačiau esama ir tokių aprangos detalių, kurios gali būti interpretuojamos kur kas aiškiau ir gana akivaizdžiai išreiškia atlikėjo personą per viešąjį lygmenį. Ypač šandien, Ukrainoje vykstant karui, atlikėjai kur kas dažniau demonstruoja politinę poziciją. Karo pradžioje jie atlikdavo programas vilkėdami mėlynos ir geltonos spalvų derinį (segės, papuošalai, kojinės ir t. t.), kiti, kaip antai pianistas Kevinas Kenneris, 2022 m. lapkritį koncertavęs Lietuvos nacionalinėje filharmonijoje, dėvėjo vyšyvaną, kurią, pasak atlikėjo, jam padovanojo Ukrainos karo pabėgėliai. Be karo Ukrainoje, esama ir daugiau panašių atlikėjų personų žinučių, matomų jų aprangose, kaip antai pianisto Levito žydišką tapatybę rodantis ir dažnai scenoje mūvimas žiedas su Dovydo žvaigžde.

Išskyrus politines ir socialines žinutes skleidžiančias detales, analizuojant atlikėjų scenos madą, keblu išskirti konkrečius aksesuarus, kurie galėtų turėti vieną ir tą pačią reikšmę. Taip pat yra sunku iš konkrečios aprangos ar drabužio detalės apibrėžti tik vieną numanomą pasirinkimo motyvą. Stebėti scenos aprangą ir bandyti ją charakterizuoti atlikėjo personą – gana lankstus procesas, kurio metu atkreipiamas dėmesys į kitas vizualines išraiškas, su kuriomis siejami dėvimi drabužiai. Tarkime, lyginant minėtų pianisčių Buniatishvili ir Wang pavyzdžius, svarbūs tampa gestai: pirmosios atlikėjos gestai (plaukų metimas atgal, lėtos ir emocionalios veido išraiškos ir t. t.) sutampa su kūną pabrėžiančia apranga ir sustiprina siunčiamą seksualumo žinutę; sąlygiškai neutralūs Wang gestai (rami sėdėseną, daug techninių gestų ir mažai veido mimikos) kur kas mažiau siejasi su jos dėvimais atvirais drabužiais, tad praneša veikiau apie atletškumą.

Atkreipiant dėmesį į aprangos sąmoningumo veiksnį, svarbu pabrėžti, kad ši dimensija, be abejonės, gali būti strategiškai ir tikslingai naudojama siekiant norimų atlikėjo personos reikšmių. Tačiau galima pastebėti, kad apranga, kaip ir gestai, pati savaime negali visapusiškai charakterizuoti atlikėjo personos dėl kelių įmanomų vienos aprangos detalės reikšmių. Siekiant kuo tiksliau apibūdinti atlikėjo personą svarbu įžvelgti visų esamų vizualinių dimensijų suderinamumą ypač atkreipiant dėmesį į atlikimo aplinką ir joje naudojamas papildomas vizualines medijas.

## Vizualinė medija

Šandien vis dažniau papildomi vizualiniai komponentai pritaikomi pasirodymuose kuriant teminius ir konceptualius koncertus. Įdomu, kad, vertinant vizualinių medijų pasirinkimą ir jų pritaikymą koncerte, atsiranda papildomas įrankis atlikėjui „užkoduoti“ savo personos reikšmes. Vizualinės medijos naudojimas pats savaime jau suponuoja

tam tikrą atlikėjo personos bruožą, siejamą su akademinės muzikos modernizavimu ir poreikiu šią meno sritį paversti suprantamesne ir paklausesne jaunesnio amžiaus klausytojams. Wilas Greckelis, pateikdamas ne vieną mažėjančio auditorijos susidomėjimo akademinė muzika priežastį, daug dėmesio skiria atlikimo vizualumui ir teigia, kad ypač jauni žmonės yra labiau pripratę prie vaizdinio patyrimo, kurio negali išgyventi tipiniame akademinės muzikos koncerte (Greckel 1992: 38). Autorius taip pat priduria, kad į auditorijos mažėjimą svarbu žiūrėti labai rimtai:

Negalime vis dar tikėtis, kad plačioji visuomenė [angl. *general public*], ypač nūdienos jaunimas, visada galės mėgautis akademinė muzika „gryna“ jos forma [...] (Ibid.: 48)

Esama daugiau tyrimų<sup>8</sup>, kuriuose aprašomas toks siekis pritraukti jaunesnio amžiaus klausytojus į akademinės muzikos koncertus. Įprastai akcentuojama vizualinių dimensijų integracija, kuri, kaip jau minėta, gali būti gana akivaizdžiai matoma didžiojoje dalyje šandien vykstančių akademinės muzikos renginių. Iš to galima daryti prielaidą, kad koncertai, kuriuose egzistuoja bent menkiausia vizualinės medijos užuomina, jau iš esmės suponuoja bandymą sudominti jaunesnio amžiaus klausytoją ir atliepti jo poreikius. Šiuo pasirinkimu atlikėjas savo personą atskleidžia per viešąjį lygmenį, demonstruodamas savo požiūrį į akademinės muzikos koncertų tradiciją ir skatindamas jos pokytį.

Žinoma, esama ir kur kas daugiau priežasčių vizualiniams sluoksniams įtraukti į pasirodymą: atlikėjui pasitelkiant vaizdinę patirtį gali pavykti kur kas aiškiau pateikti savo personą per kelis įmanomus lygmenis. Peržvelgus esamų akademinės muzikos pasirodymų, kuriuose yra naudojamos įvairios vizualizacijos, tendencijas, matyti trys dažniausi jų panaudojimo būdai: atmosferos kūrimas, bendradarbiavimas ir socialinio aktyvumo išraiška.

### *Atmosferos kūrimas*

Prie šios kategorijos priskiriama tendencija sustiprinti skambančios muzikos patyrimą sukuriant atliekamų kūrinių suvokimą atitinkančias vizualizacijas. Jomis naudodamasis atlikėjas iliustruoja savo požiūrį į atliekamus kūrinius. Vienas akivaizdžiausių tokių vizualizacijų metodų gali būti apšvietimas ir spalvos. Greckelis, skatindamas atlikėjus naudoti vizualizacijas savo pasirodymuose, iškelia keletą svarbių klausimų: kodėl, nepriklausomai nuo programos, fortepijoninės muzikos rečitalių apšvietimas visada yra toks pat?; ar šviesa tikrai turi būti tokia pati atliekant Chopino noktiurnus, kaip ir skambinant Scarlatti'io sonatas? Galbūt jau laikas akademinės muzikos atlikėjams pagalvoti apie apšvietimą [...]? (ibid.: 43). Autorius skatina atlikėjus naudoti apšvietimą savo koncertuose ir teigia, jog nedideli pokyčiai pasirodymo vizualizacijose jau būtų reikšmingas žingsnis į priekį. Konkretizuodamas siūlomas vizualizacijas, jis kalba apie spalvų panaudojimą (daug kur vartoja sinestezijos



terminą) ir tikina, kad „jei atlikėjas įsivaizduoja sodrią rožės atspalvio raudoną spalvą atlikdamas Liszto muziką, kodėl tu nepasidalijus su auditorija?“ (ibid.).

Įdomu, kad atlikėjai dažnai įsivaizduoja spalvas, siekdami suformuoti atliekamo kūrinio garsą ir bendrą viziją, bet dažniausiai tai lieka individo vidiniuose interpretacijos formavimo ir perteikimo procesuose. Spalvų rodymas auditorijai tampa personos išraiška, veikiančia per privatų lygmenį, nes minėti vidiniai procesai perteikiami fiziškai. Vienas tinkamų pavyzdžių tokiam vizualizacijų panaudojimui yra pianisto Dariaus Mažinto 2011 m. spalį įvykęs projektas „Dedikacija Bachui“, kuriame atlikėjas koncerte skambėjusią Bacho muziką papildė spalvų vizualizacijomis. Kiekvieną atskirą kūrinio dalį lydėjo atitinkančios spalvos apšvietimas, kurį pats atlikėjas grindė savo vidiniu spalvų įsivaizdavimu:

Kiekvienai skambėjančių kūrinių daliai parinkau spalvas bei apšvietimą. [...] Skambindamas kūrinį visada galvoju apie spalvas, kitaip grojimas taptų monotoniškas, vienodas. Spalvų įsivaizdavimas padeda jausti instrumento galimybes. [...] Šiuo atveju [vizualiniai] efektai ne užpildo, bet papildo. [...] J. S. Bacho muzika geniali ir kalbanti pati už save. Manau, mėginimas pateikti ją ne tik garsais, bet ir vizualiai, padės įspūdį sustiprinti. (Mažintas 2011)

Pianistas teigia, kad toks spalvų panaudojimo sprendimas turėtų padėti sustiprinti skambančios muzikos efektą. Jis taip pat priduria, kad spalvų, o ne kitokių vizualinių projekcijų naudojimas buvo paremtas siekiu kuo mažiau blaškyti klausytojus ir tiesiog sustiprinti skambančios muzikos emociją (ibid.). Pabrėžtina, kad spalvas rinko jis pats: taip buvo sustiprinama ne tik muzikos, bet ir atlikėjo personos išraiška.

Kiek kitoki, kur kas drąsesnį, pavyzdį pateikia Auslanderis (2021), aprašydamas vargonininko Virgilo Foxo atvejį. Atlikėjas savo programoms, kuriose įprastai atliko Bacho kūrinius, samdėsi šviesų dizainerius, dirbusius psichodelinio roko koncertuose. Atlikėjo naudotos vizualizacijos buvo kur kas intensyvesnės nei Greckelio aprašytas „sodrios rožių atspalvio raudonos spalvos“ apšvietimas atliekant Liszto muziką ar Mažinto vizualizacijos. Pasak Auslanderio, Foxas tokį apšvietimą naudojo kaip tam tikrą protesto prieš tradicinį ir puristinį akademinės muzikos atlikimo formatą formą (Auslander 2021: 61). Remiantis šia mintimi, galima įžvelgti, jog vargonininko persona čia pasireiškia per viešąjį lygmenį, nes perteikia kritišką atlikėjo požiūrį į akademinės muzikos tradiciją.

Tačiau siekdamas sustiprinti skambančios muzikos ar savo personos bruožus, atlikėjas gali rinktis nebūtinai apšvietimą ir spalvas, kaip Mažintas ar Foxas. Išskirdamas konkrečius koncerto vizualizacijos metodus, Greckelis aprašo scenos dizaino aspektą: mini nutapytus peizažus, spalvotą foną, įvairias butaforijas ir specialų atlikėjų bei klausytojų

išdėstymą erdvėje (Greckel 1992: 44). Būtų tikslinga pabrėžti ir pačią erdvę: atlikėjai gali naudotis konkrečia erdve, siekdami įtvirtinti ar pabrėžti savo personas (Auslander 2021: 101). Taigi kiekvienas tikslingas vizualinis komponentas nuo paskirų detalių iki visos koncerto aplinkos gali veikti kaip atlikėjo personos manifestacija. Auslanderis šį reiškinį iliustruoja violončelininko Matto Haimovitzo pavyzdžiu: atlikėjas pasižymėjo jaunatviškumu ir eksperimentiškumu 2002 m. surengęs koncertinį turą, kuriame savo programas atliko ne įprastose salėse, o kavinėse ar klubuose (ibid.: 101–102). Dar vienas, kiek labiau neįprastas ir individualizuotas pasirinkimas galėtų būti Buniatišvili 2013 m. surengtas koncertas miške. Šis koncertas tapo filmo apie ją dalimi, tad erdvė buvo pasirinkta itin personalizuotai. Filmo režisierius Bernhardas Fleisheris prisimena, kaip kilo tokia mintis: „[...] ji [Buniatišvili] pasakė man, kad mėgsta būti miške ir gamtoje ir kad jaučia labai didelį ryšį su mano gimtine ir gamta. Taigi mes pagalvojome, kad galėtume jai surengti mažą koncertą po atviru dangumi miške šalia Berlyno“ (Fleisher 2013).<sup>9</sup> Haimovitzo ir Buniatišvili pavyzdžiai rodo, kad aplinka pritaikoma prie atlikėjų personų per privatų lygmenį, pabrėžiant muzikantų charakterius ir vidines savybes.

Tačiau svarbu pažymėti ir tai, kad ne visada pats atlikėjas gali spręsti, kokios vizualizacijos bus naudojamos atlikimo metu. Esama atvejų, kai koncertų organizatoriai inicijuoja tam tikras vizualizacijas (kaip antai „Yellow Lounge“ ar „Tiny Desk“ koncertų serijos), prie kurių atlikėjai turi prisitaikyti. Tokiu atveju svarbus tampa atlikėjo ir kito ar kelių kitų medijų autorių santykis, priklausantis nuo bendradarbiavimo aplinkybių ir galutinio rezultato.

### *Bendradarbiavimas*

Atlikėjui siekiant įtraukti vizualines medijas į savo pasirodymą, įprasta bendradarbiauti su kitais menininkais. Tokiais atvejais ne tik atlikėjas, bet ir vizualizacijų autorius viename pasirodyme reprezentuoja savo personas. Įdomu, kad personos išraiška tokiu atveju gali būti vertinama dvejopai: viena vertus, būtų žvelgiama į atlikėjo siekį bendradarbiauti (arba ne) su kitais menininkais, t. y. tokios veiklos tęstinumą, kita vertus, būtų vertinama atlikėjo personos išraiška vieno koncerto instaliacijoje.

Pavyzdžiui, jei būtų analizuojama pianisto Daniilo Trifonovo persona pagal jo pasirodymą „Yellow Lounge“ organizuotame koncerte 2019 m. lapkritį<sup>10</sup>, žvelgiant į pasirodymo vizualizacijas (abstrakčios projekcijos ant plytų sienos, neformali erdvė, atlikėją iš visų pusių supantys sėdintys ir stovintys klausytojai) būtų galima prielaida, kad Trifonovas yra jaunatviškas, šiuolaikinis ir netradicinis atlikėjas. Vis dėlto vertinant kitus jo pasirodymus, nuomonė būtų priešinga, nes pianistui kur kas dažniau įprasta pasirodyti tradiciniuose koncertuose. Tačiau jei būtų analizuojamas to paties organizatoriaus surengtas pianistės Alice Saros Ott

pasirodymas 2018 m.<sup>11</sup>, šiuolaikiškos ir jaunatviškos personas charakteristika atlikėjai galiotų ne tik šio pasirodymo kontekste, nes Ott dažnai atlieka programas, naudodama įvairias garsinės ir vaizdinės medijų formas.

Tendencija bendradarbiauti su kitais atlikėjais pasižymi ir pianistė Hélène Grimaud, kurios koncertuose klausytojai laukia neįprastų vizualinių sprendimų. Vieni įdomiausių atlikėjos bendradarbiavimo pavyzdžių yra projektas *tears become... streams become* (2014), kuriame ji dirbo su menininku Douglasu Gordonu, ir Elbės filharmonijoje vykęs koncertas „Woodlands and Beyond“ (2017), kuriame atlikėja į savo pasirodymą įtraukė fotografo Mato Henneko darbus ir kompozitoriaus Nitino Sawhney'aus įrašytą muziką. Analizuojant šiuos atvejus galima išvengti atlikėjos personas išraišką per viešąjį lygmenį, nes Grimaud gana aiškiai rodo norinti atsisakyti tradicinio fortepijoninio rečitalio formato:

Buvo labai įdomu, nes [...] tai [programa] buvo skirta vadinamajam tradiciniam fortepijono rečitaliui. Mąščiau apie daug skirtingų kūrinių, bet galiausiai supratau, kad man nėra įdomu tiesiog surinkti bibliografinį kūrinių, kurie ką nors bendro turėtų su vandeniu, rinkinį. Pamaniau, kad tai yra tiesiog per daug akivaizdu ir tam tikra prasme monotoniška. (Grimaud 2015)

Viešasis personas lygmuo veikia ir vertinant atlikimo tematiką – atlikėjos pasirodymuose gausu vandens ir gamtos nuorodų, kurios gali būti siejamos su labdaringa pianistės veikla, siekiant puoselėti ir saugoti aplinką ir laukinius gyvūnus.

Nors bendraujant su kitais menininkais, visų vaidmenys vizualiniu lygmeniu vienodi, įdomu, kad atlikėja šiuose pasirodymuose tampa savotiška instaliacijos dalimi: „pasigirstant aplodimentams, Grimaud, vis dar įsikūnijusi į savo personažą, paprasčiausiai lėtai nuėjo vandeniu, taip ir nenusilenkusi“ (Tommasini 2014). Klausytojas šiuo atveju vertina atlikėjos įkūnijamo personažo reikšmes, kurios gali sutapti arba ne su pianistės persona. Manytina, kad tokio tipo instaliacijas galima hipotetiškai pasitelkti, siekiant sutapatinti personažą ir personas reikšmes, taip atskleidžiant pastarąją per privatų lygmenį – suponuojant vidines charakterio savybes ir jausmus.

Dar vienas pavyzdys, kai atlikėjo persona tam tikra prasme sutampa su instaliacijos personažo, yra pianisto Levito pasirodymas meno kūrėjos Marinos Abramovič performanse „Goldberg“. Šiame projekte buvo akcentuojamas modernėjančių technologijų išprovokuotas nemokėjimas laukti. Aprašydamas šį įvykį Jasonas Farmanas teigia, kad Abramovič savo menu dažnai pabrėžia skaitmeninio pasaulio įtaką žmonių dėmesiui (Farman 2018: 194). Šis performansas, vykęs Parko alėjos arsenalo Wade'o Thompsono mokymų salėje Niujorke 2015 m., prasidėjo 30 minučių tyla, kurioje garsą izoliuojančias ausines užsidėję

klausytojai turėjo laukti lėtai ant pakyls artėjančio pianisto, prieš tai spintelėse palikę savo telefonus, laikrodžius ir kitus turimus įrenginius (ibid.). Pasibaigus pirmam performanso pusvalandžiui, pianistas pradėjo skambinti Bacho Goldbergo variacijas (ibid.: 195). Įdomu tai, kad šiuo pasirodymu siunčiama socialinės problematikos žinutė glaudžiai siejasi su Levito persona: nors tai buvo bendradarbiavimas, pianistas, būdamas instaliacijos dalis, atitiko savo personas bruožus per viešąjį lygmenį. Atlikėjas yra žinomas dėl savo aktyvaus išitraukimo į įvairias socialines akcijas, tad ir šiuo atveju tai buvo gana akivaizdus šio jo personas bruožo pavyzdys.

### *Socialinio aktyvumo išraiška*

Nors tiek kuriant atmosferą, tiek bendradarbiaujant su kitais menininkais galima susidurti su gana laisvai interpretuojamomis personas reikšmėmis, esama ir kur kas konkretesnių vizualinių medijų panaudojimų, siekiant atlikėjui išreikšti asmeninius įsitikinimus, vykdyti protesto akcijas, demonstracijas ir t. t. Socialinį aktyvumą reprezentuojanti muzika gali būti gana akivaizdžiai papildoma vizualizacijomis, nesvarbu, ar tai būtų instaliacija, spalvos, ar konkreti erdvė. Šiuo atveju verta kiek labiau įsigilinti į pianisto Levito atvejį: agresyvoka atlikėjo retorika viešai išreiškiant savo nuomonę įvairios socialinės ar politinės problematikos klausimais yra sukėlusį jo gyvybei pavojų. Po vis dažnesnių pasisakymų dėl antisemitizmo, antifeminizmo ir rasizmo problematikos Levitas sulaukė net kelių grasinimų pasikėsinti į jo gyvybę. Šie vieši atlikėjo pareiškimai jau iš esmės ir yra tapę didele pianisto personas dalimi, tad gana įprasta jį matyti pasirodant įvairiuose protestuose ir akcijose jam aktualia tematika.

Vienas tokių pavyzdžių yra 2020 m. įvykęs virtualus Eriko Satie „Vexations“ atlikimas, transliuotas tarptautinio Irvigo Gilmore festivalio ir Vokietijos skaitmeninio portalo „Der Spiegel“. <sup>12</sup> Šį 16 valandų performansą pavadinęs „tyliu šauksmu“ atlikėjas pagrindinį dėmesį skyrė tam, kokias pasekmes kultūriniam sektoriui ir psichologinei atlikėjų būsenai sukėlė COVID-19 pandemija. „Vexations“ (galimas vertimas liet. k. – nemalonumas, varginimas, susierzinimas), vos kelių eilučių kūrinys, kurį Satie nurodė kartoti 840 kartų, tapo itin tinkamu pandemijos sukeltos užstrigimo ir nežinojimo būsenos simboliu. Po šio pasirodymo pianistas replikavo:

[...] supratau, kad tai yra puiki sąsaja. Pasirodymo metu galėjau susikoncentruoti į savo emocinę ir psichologinę būseną, kuri buvo mano pasaulio, mano pasirodymų pasaulio būseną – neviltis, sumišimas. Tai išreiškiau „tyliu šauksmu“. (Levit 2021).

Minimalistiškai atrodančioje pasirodymo erdvėje pagrindinį įstrigimo būsenos ir bėgančių dienų simbolį atliko popieriaus lapai – 840 Satie kūrinio kopijų, kurias vieną po kitos pianistas metė ant žemės, kaskart kūrinį pakartojęs.

Šalia fortepijono esantis užkandžių ir gėrimų staliukas, viena vertus, atrodė gyvybiškai būtinas atlikėjui, bet taip pat priminė buitiską ir kiekvieno žmogaus kasdienybę pandemijos metu atspindinčią metaforą. Čia atlikėjas savo personą pateikė per privatų lygmenį: pastatydamas save į fiziškai ir psichologiškai daug išbandymų reikalaujančią situaciją, pianistas reprezentavo sunkią psichologinę savo būseną pandemijos metu.

Šiandien tokio tipo pasirodymai yra itin aktualūs: pasaulį šokiruojantis karas Ukrainoje privertė daug atlikėjų savo pasirodymus kurti solidarumo ar protesto tikslais. Tai atlikėjus savotiškai įtraukė į kur kas labiau funkcinį vaidmenį, nes kiekvienas pasirodymas turi labai aišką ir tiesioginę prasmę, kaip antai paramos rinkimas ar demonstracija. Žvelgiant iš vizualinės medijos perspektyvos, kai kuriems atlikimams simbolinį vaidmenį suteikia jų vieta, kaip antai violončelininko Yo-Yo Ma pasirodymas prie Rusijos ambasados Vašingtone<sup>13</sup> ar pianisto Dariaus Mažinto pasirodymas Irpinėje<sup>14</sup> prie sugriautų miesto kultūros namų. Čia atlikėjai pateikia savo personas per viešąjį lygmenį, skleisdami savo požiūrį ir poziciją karo akivaizdoje.

Vizualinė medija – stiprus įrankis atlikėjui išreikšti savo nuomonę, požiūrį ir charakterį per profesionalųjį, viešąjį ir privatų išraiškos lygmenis. Turint omenyje, kad tokio tipo vizualizacija gali būti režisuojama iš anksto, atlikėjui sukuriama sąlyga sąmoningai formuoti ir atskleisti norimas personas žinutes. Kaip ir kitų vizualinių dimensijų atveju, čia svarbus nuoseklumas, siekiant savo personas tapatinimo su konkrečiomis vizualinėmis išraiškomis (kaip antai pianisčių Ott ir Grimaud pavyzdžiai). Taip pat atkreiptinas dėmesys į apšvietimo ar aplinkos derėjimą su kitomis vizualinėmis dimensijomis: čia galimi įvairūs kūrybiški kontrasto ar suderinamumo principais pateikiami sprendimai.

## Išvados

Vizualumas yra svarbi ir kūrybiška scenos išraiškos priemonė, kuria koduojamos įvairios atlikėjo personas žinutės. Remiantis straipsnyje pateiktais pavyzdžiais, matyti, kad atlikėjai pasirodymų metu pasižymi plačiu sąmoningo ir nesąmoningo vizualumo spektru. Nuosekliai ir dažnai pasikartojančios vaizdinės detalės kai kuriais atvejais yra tapusios vienais pagrindinių atlikėjų skiriamųjų bruožų, galimų naudoti ir reklaminiais tikslais. Pabrėžtinai vizualumo sąmoningumo aspektas: šiuo straipsniu kuriama prielaida, kad esama galimybės atlikėjui strategiškai planuoti ir „koduoti“ savo personas reikšmes. Per skirtingus išraiškos lygmenis galima įvairialypė personas reikšmių komunikacija – nuo privačios informacijos iki įvairių socialinių / politinių pažiūrų demonstravimo. Manytina, kad tokia personas išraiškos įvairovė gali atlikėjui padėti pasiekti klausytoją per

žmogiškąją dimensiją, šiam susitapatinant su pateikiama persona. Sąmoningai naudodamas vizualines priemones atlikėjas gali tinkamai integruotis į įvairius kultūrinius procesus ir, atitinkdamas aktualias tendencijas ir madas, plėsti akademinės muzikos klausytojų ratą.

## Nuorodos

- 1 Žr.: Moore (2021); Auslander (2021); Davidson (2002, 2017); Gelbart (2003); Fairchild ir Marshal (2019).
- 2 Žr.: Marshal, Moore ir Barbour (2019); Arruda (2019); Lieb (2018); Quill (2020).
- 3 Žr.: Navickaitė-Martinelli (2014); Laws (2020); Windsor (2011); Davidson (2002, 2012, 2017); Auslander (2006, 2021); Dahl et al. (2012).
- 4 Iš asmeninio pokalbio su Lina Navickaitė-Martinelli.
- 5 LIVE: Lang Lang with the Atlanta Symphony Orchestra. Prieiga per internetą: <https://www.youtube.com/watch?v=n050RT8Ad-s> [žiūrėta 2023 02 18]. 1:26:17–1:26:25 min.
- 6 Plačiau žr. Griffiths, Davidson (2008).
- 7 Svarbu paminėti ir 1980 m. tarptautiniame Fryderyko Chopino pianistų konkurse daug diskusijų sukėlusį pianisto Ivo Pogorelichiaus scenos stilių – aptemptas kelnes, baltus marškinius ir *string tie* stiliaus kaklaraištį (Tommasini 2006). Ši apranga tapo ne tik neatsiejama pianisto *personos* dalimi, bet ir sektinu pavyzdžiu kitiems atlikėjams, paskatinusiu rinktis patogesnius ir individualesnius scenos drabužius.
- 8 Žr.: Avraam (2018); Muriago (2017); Crapoulet (2008).
- 9 Iš: Pianist Khatia Buniatishvili | Euromaxx. Prieiga per internetą: <https://www.youtube.com/watch?v=T-XrPCK7nQ0> [žiūrėta 2023 02 19]. 3:18–3:36 min.
- 10 Žr. Daniil Trifonov – Scriabin: Etude Op. 8 No. 12 | Yellow Lounge. Prieiga per internetą: [https://www.youtube.com/watch?v=\\_dP8FMZr2sA](https://www.youtube.com/watch?v=_dP8FMZr2sA) [žiūrėta 2022 06 05].
- 11 Žr. Alive Sara Ott – Debussy: Reverie, L. 68 | Yellow Lounge (live from teamLab Borderless Tokyo /2018). Prieiga per internetą: <https://www.youtube.com/watch?v=6B3KrP4sQCI> [žiūrėta 2022 06 05].
- 12 Žr. #igorpianist – Erik Satie Vexations. Prieiga per internetą: [https://www.youtube.com/watch?v=Uu\\_03mUPgHU&t=23533s](https://www.youtube.com/watch?v=Uu_03mUPgHU&t=23533s) [žiūrėta 2022 06 05].
- 13 Žr. Renowned cellist Yo-Yo Ma plays outside Russian embassy in DC. Prieiga per internetą: [https://www.youtube.com/watch?v=z9uWhe\\_jBiU](https://www.youtube.com/watch?v=z9uWhe_jBiU) [žiūrėta 2022 06 04].
- 14 Žr. Looking at the Stars Gifts Chopin to Irpin, Ukraine. Prieiga per internetą: <https://www.youtube.com/watch?v=ba5wY9aWMB0&t=38s> [žiūrėta 2022 06 04].

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## Summary

This article focuses on the strategic expression of an academic musician's stage persona. By trying to structuralize this process, it is necessary to point out that one persona can be expressed at three different levels: professional, public, and private. The professional level focuses on the musician's professional skills and etiquette; the public level deals with the individual's social, cultural, and political views and opinions; the private level is concerned with the performer's physiological and psychological aspects and character. When analyzing each visual dimension and its possibility to be a well-planned aspect of the performance, it is important to consider all three levels of persona expression in order to better understand what meanings does the particular visuality convey.

When researching gestures, we can structuralize the existing movements to technical, social, and individual gestures. Technical gestures express a persona through professional (technical abilities) and private (physiological aspects) levels, social gestures through the professional (performance etiquette), and public (cultural views) levels, and individual gestures through the private (character) level.

In the case of stage attire, specific outfit tendencies were presented that can be summed up as tradition-influenced, sexual/gender identity-related, and individual attire. In the case of tradition-influenced attire, the persona is expressed through the professional (etiquette, tradition) and public (cultural views) levels, sexual/gender identity-related attire through the personal level (physiological, psychological aspects), and individual attire through the personal (character) level.

When analyzing visual media, another three categories can be identified according to their tendency of use: creating atmosphere, collaborating, and expressing social activity. The first category can be seen as a persona expression through the personal (character) level, the second through the public (cultural views) and private (character) levels, and the third through the public (social, cultural, political views) level.

Identifying all the visual categories and then applying the levels of expression is a useful way to better understand the existing trends and movements of visuality and how it characterizes the musician's persona. It also can be helpful for an artist in the process of forming and planning their persona in order express the carefully planned identity in a more successful and mindful way.

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Kamilė RUPEIKAITĖ

# Muzikos instrumentai 150-ojoje psalmėje: vaizdinių interpretacijų pavyzdžiai nuo tradicinio žydų meno iki Ben Shahn

*Musical Instruments in Psalm 150: Examples of Their Visual Interpretation  
from Traditional Jewish Art to Ben Shahn*

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## Anotacija

150-oji psalmė, iškilmingai užbaigianti poetinę hebrajų Šventojo Rašto (Tanacho) Psalmių knygą, išsiskiria minimais net aštuoniais muzikos instrumentais. Dalis jų, mažesniais ansambliais minimi ir kitose Tanacho knygose, byloja apie muzikos svarbą įvairiuose senosios hebrajų visuomenės gyvenimo kontekstuose. Šie instrumentai, išskyrus ragą šofarą, nunyko dėl Jeruzalės šventyklos sugriovimo (70 m.) ir žydų išvairo iš Palestinos, ir liko tik turtingo praeities muzikinio gyvenimo simboliais, ilgainiui atspindėjusiais ir tradiciniame žydų mene, ypač – sinagogų interjerų puošyboje. Išlaikyti tikslios jų tipologijos nepadėjo dar helenizmo epochoje prasidėję Tanacho vertimai į kitas kalbas, paskatinę vertėjus ieškoti bibliinių muzikos instrumentų pavadinimų atitikmenų tarp kitų kultūrų instrumentų. Tolesnei bibliinių muzikos instrumentų interpretacijos raidai didžiulę įtaką turėjo žydų gyvenimas vis platesnėje diasporoje, prisitaikant prie vietinių muzikavimo tradicijų. Šias tendencijas atskleidžia ir vaizdinė 150-ojoje psalmėje minimų muzikos instrumentų interpretacija.

Charakteringi pavyzdžiai straipsnyje aptariami bibliinių muzikos instrumentų funkcijų ir prasmių kontekste, išryškinant šiuos aspektus: 1) 150-ojoje psalmėje minimų muzikos instrumentų ansamblis kaip istorinės atminties ir aktualaus žydų bendruomenių gyvenimo diasporoje saitas (daugiausia tokių sinagogų interjerų puošybos pavyzdžių būta Rytų Europoje nuo XVIII a. iki XX a. I p.); 2) 150-osios psalmės interpretacija moderniajame žydų mene kaip individualaus santykio su psalmės tekstu ir žydų tradicija refleksija (XX a. litvakų dailininkų Marco Chagallo ir Ben Shahn kūrybos pavyzdžiai).

**Reikšminiai žodžiai:** sinagoga, muzikos instrumentai, 150-oji psalmė, šofaras, Biblija, Šventykla.

## Abstract

Psalm 150, which solemnly concludes the poetic book of Psalms of the Hebrew Bible, or the Tanach, stands out for its mention of as many as eight musical instruments. Some of them, in smaller ensembles, are also mentioned in other books of the Tanach and witness the importance of music in various contexts of the life of ancient Hebrew society. These instruments, with the exception of the horn shofar, perished due to the destruction of the Temple of Jerusalem (70 CE) the expulsion of Jews from Palestine, and remained symbols of the rich musical life of the past. Eventually, they were also reflected in traditional Jewish art, especially in the decoration of synagogue interiors. The translations of the Tanach into other languages, which began in the Hellenistic era, did not help to maintain the exact typology of biblical musical instruments, and prompted translators to look for their equivalents among the instruments of surrounding cultures. The further development of the interpretation of biblical musical instruments was greatly influenced by the life of Jews in the ever-widening diaspora, adapting to local musical traditions. These tendencies are also revealed by the visual interpretation of the musical instruments mentioned in Psalm 150.

In the article, characteristic examples are discussed in the context of the functions and meanings of biblical musical instruments, and it highlights the following aspects: 1) The ensemble of musical instruments mentioned in the Psalm 150 as a link between the historical memory of the Temple and the actual life of Jewish communities in the diaspora (most examples of such interior decoration of synagogues were in Eastern Europe from the eighteenth century until the first half of the twentieth century); and 2) Interpretation of Psalm 150 in modern Jewish art as an individual reflection of the relationship with the text of the psalm and the Jewish tradition (examples of the works of twentieth-century Litvak artists Marc Chagall and Ben Shahn).

**Keywords:** synagogue, musical instruments, Psalm 150, shofar, Bible, Temple.

## Įvadas

Hebrajiškoje Biblijoje, arba Tanache, minimų muzikos instrumentų identifikavimo ir interpretacijos problema domina muzikologus, teologus, archeologus, lingvistus jau nuo XVIII a.<sup>1</sup> Vokiečių teologas Augustas Friedrichas

Pfeifferis (1779) ir vokiečių muzikologas Carlas Engelis (1864), tyrinėdami bibliinius instrumentus, vieni pirmųjų pabrėžė tarpdisciplininį aspektą. Bibliinius muzikos instrumentus Artimųjų Rytų kultūrų kontekste analizavo vokiečių teologai Hugo Gressmanas (1903), Hansas Seidelis (1989). Baruchas Finensingeris (1926, 1932)

vienas pirmųjų atkreipė dėmesį į bibliinių muzikos sąvokų komentarus ir interpretacijas Talmude. Senojo Testamento tyrėjas ir archeologas Ovidas R. Sellersas (1941) buvo vienas pirmųjų, bibliiniams muzikos instrumentams identifikuoti pasitelkęs archeologinius tyrinėjimus. Monumentalus yra JAV muzikologo Alfredo Sendrey'io darbas apie muziką senovės Izraelyje (1969).<sup>2</sup> Prie senųjų žydų instrumentų identifikavimo daug prisidėjo Izraelio instrumentologė Bathja Bayer (1963, 1968 ir 1982), reikšmingos yra Izraelio muzikologų Hanocho Avenary'io (1956, 1971, 1979), Edithos Gerson-Kiwi (1974, 1980) publikacijos.<sup>3</sup> XX a. pab.–XXI a. pr. išleisti solidūs, tarpdisciplininėmis studijomis pagrįsti Jungtinės Karalystės organologo Jeremy'io Montagu (2002)<sup>4</sup>, Izraelio muzikologo-instrumentologo Joachimo Brauno (2002), Rusijos muzikologės Jelenos Koliados (Коляда 2003) veikalai. Brauno monografijoje apibendrinama archeologinė medžiaga, susijusi su senovės Palestinos teritorijoje gyvenusių tautų muzikos instrumentais, aptariama Biblijoje minimų instrumentų tipologija, instrumentų naudojimo skirtingais laikotarpiais (nuo akmens amžiaus iki helenistinio – romėniškojo periodo) specifika, muzikos instrumentų vaizdinis simboliškumas. Montagu muzikos instrumentus identifikuoja jų paminėjimo Biblijos knygose eiliškumo tvarka, taip pat pateikia lyginamąjį indeksą su muzikinėmis nuorodomis hebrajiškoje Biblijoje, Septuagintoje, Vulgatoje ir angliškajame karaliaus Jokūbo vertime. Pats būdamas atlikėjas, autorius bando rekonstruoti ir grojimo bibliiniais instrumentais būdus. Koliada, pirmoji rusų muzikologijoje pradėjusi muzikinės biblistikos tyrinėjimus, savo darbe įvertina mokslininkų interpretacijas bibliinių instrumentų identifikavimo klausimu, tiria jų pavadinimų likimą skirtinguose Biblijos vertimuose, ypač į bažnytinę slavų ir rusų kalbą, taip pat atkreipia dėmesį ir į instrumentų simboliškumą. Lietuvoje bibliinių muzikos instrumentų semantiką ir jų identifikavimo ypatumus prieš kelis dešimtmečius ėmėsi tyrinėti šio straipsnio autorė.<sup>5</sup>

Ypač gausaus tyrėjų dėmesio yra sulaukusi Psalmių knyga, turinti svarbią reikšmę ir žydų, ir krikščionių liturgijai. Vieną fundamentaliausių Psalmių knygos analizių XX a. pirmoje pusėje atliko vokiečių teologas Hermannas Gunkelis<sup>6</sup>, o jo mokinio, norvegų teologo Sigmundo Mowinkelio 1962 m. veikalas<sup>7</sup> paskatino ne vieną mokslininką toliau studijuoti Psalmyno reikšmę Jeruzalės šventyklos ir sinagogos apeigose<sup>8</sup>. Psalmių knygos aktualumą rodo nuolat pasirodančios naujos mokslinės įžvalgos, atskleidžiančios viso rinkinio ar pavienių psalmių interpretacijas turinio, struktūros, žanro, tekstų liturginės paskirties, senovės ir dabarties kontekstų, teologinių perspektyvų, etikos ir kitais įvairiausiais aspektais.<sup>9</sup> Atskirai 150-osios psalmės analizę yra atlikęs Seidelis (1981); pastaruoju dešimtmečiu jo pateiktą tyrimo koncepciją plėtojo Pietų Afrikos Respublikos teologas Dirkas Humanas (2011),

britų teologė Susan Gillingham (2012), intertekstinių ryšių aspektu 150-ąją psalmę tyrinėjo vokiečių teologė Friederike Neumann (2020).<sup>10</sup>

Bibliniai muzikos instrumentai, tarp kurių yra judaizmui reikšmingų simbolių, per daugiau nei du tūkstančius metų įkvėpė daugybę vaizdinių sinagogų interjeruose, rankraščiu ir spaudinių iliustracijose, antkapiuose, dailės kūriniuose. Muzikinius vaizdinius tradiciniame žydų mene, ypač Rytų Europos sinagogų interjerų puošyboje, menotyriniu aspektu pastaraisiais dešimtmečiais tyrinėjo Izraelio menotyrininkai Borisas Khaimovichius, Ilija Rodovas<sup>11</sup> ir Ukrainos menotyrininkas Jevgenijus Kotliaras (Котляр 2010; 2012), organologiniu aspektu muzikos instrumentų atvaizdus sinagogų interjeruose tyrė Lenkijos muzikologas Benjaminas Vogelis (2009). Lietuvos muzikologijoje bibliinių muzikos instrumentų vaizdinių tradiciniame žydų mene tema nėra tyrinėtą.

Šio straipsnio tyrimo objektas – 150-ojoje psalmėje minimų aštuonių muzikos instrumentų ansamblio vaizdinės interpretacijos tradiciniame ir moderniajame žydų mene pavyzdžiai. Tyrimo tikslas yra aptarti vaizdines 150-osios psalmės interpretacijas dviem aspektais:

1) kaip vietinės, žydams atpažįstamos muzikinės aplinkos išraišką, sujungiant istorinę atmintį ir aktualų žydų bendruomenių gyvenimą diasporoje (pasitelkiami sinagogų interjero puošybos Izraelio teritorijoje ir Rytų Europoje pavyzdžiai);

2) kaip individualią santykio su psalmės tekstu ir žydiškąją tradiciją refleksiją XX a. litvakų dailininkų Marco Chagallo ir Ben Shabno kūriniuose.

Žydiškoji tradicija šiame tyrime suvokiama kaip istoriškai susiklosčiusių, įsitvirtinusių ir kitusių vaizdinių, idėjų ir simbolių žydų kultūroje visuma.

### 150-oji psalmė ir joje minimi muzikos instrumentai

Psalmių knyga<sup>12</sup> yra pagrindinis senosios hebrajų religinės poezijos rinkinys. Jį sudaro skirtingais laikotarpiais (XI–IV a. pr. Kr.) sukurtų įvairaus turinio 150 giesmių tekstų, iš kurių 73 autorystė priskiriama karaliui Dovydui (valdė 1010 m. pr. Kr.–apie 970 m. pr. Kr.), žymiam senovės Izraelio poetui ir nuzikui. Dauguma dabarties mokslininkų sutaria, kad rinkinio tekstai atspindi liturginę Antrosios Jeruzalės šventyklos (apie 520 m. pr. Kr.–70 m.) praktiką, nors manoma, kad ne visos psalmės buvo skirtos giedoti apeigose.

Pagal žydų tradiciją Psalmynas dalijamas į penkias knygas, kiekviena jų baigiasi doksologija (Viešpaties garbinimo formule). Pirmąją knygą sudaro Ps 1–41, antrąją – Ps 42–72, trečiąją – Ps 73–89, ketvirtąją – Ps 90–106, penktąją – Ps 107–150. Tradicija Psalmyną dalyti į penkias knygas yra susijusi su penkiomis Toros knygomis. Tora ir Psalmynas

laikomi hebrajiškos Biblijos šerdimi: Tora yra Dievo kreipimasis į žmogų, suteikiant jam priesakus ir įstatymų rinkinį, o Psalmių knyga laikoma atgaliniu žmogaus ryšiu Dievui ir atskleidžia įvairias sielos būsenas į Jį kreipiantis ir Jį šlovinant.

Septuagintoje, pirmajame Tanacho vertime į graikų kalbą (II a. pr. Kr.), šiai knygai buvo suteiktas pavadinimas *Psalmoi*<sup>13</sup>, nurodantis, kad poetiniai tekstai buvo giedami pritariant styginiams instrumentams (styginiai minimi ir keliolikoje įvairioms šventėms skirtų psalmių tekstų, raginančių džiaugsmingai šlovinti Viešpatį). Tokia graikiško Psalmyno pavadinimo semantika tikriausiai susiformavo atsižvelgiant į Septuagintos rengimo metu vyravusią psalmių giedojimo Jeruzalės šventykloje praktiką; be to, styginių instrumentų akompanimentą galbūt nurodo sąvoka *mizmôr* (hebr. giesmė, nuo šaknies *zmr*, reiškiančios „braukyti stygas“) 57 psalmių paantraštėse (Michal 2022: 85–86).

Psalmių knygą iškilmingai užbaigianti 150-oji psalmė pagal tematiką, pasikartojančius motyvus ir himno pobūdį priklauso finalinei Halel (šlovinimo) psalmių grupei, kurią sudaro paskutiniai penki tekstai (Ps 146–150). Ši grupė yra tarytum *crescendo*, įamžinantis Dievo šlovinimo temą, kurią pradeda individas (146), pereinama prie bendruomenės (147) ir galiausiai baigiama visa kūrinių (Ps 148 ir 150) (Human 2011: 2). 150-oji psalmė sinagogos liturgijoje skaitoma rytinių pamaldų (šacharit) dalyje *pesukei dezimra*, kurią sudaro šlovinamieji, daugiausia psalmių, tekstai. Ji išsiskiria ne tik pakiliu tonu, ypatingu ritminiu muzikalumu, kurį sukuria kiekvieną eilutę pradedantis raginimas *Halelu-jah* („Šlovinkite Viešpatį“<sup>14</sup>), bet ir minimais net aštuoniais muzikos instrumentais. „Šlovinkite“ yra vienintelis šioje psalmėje minimas veiksmožodis (Savran 2020: 6).

*Šlovinkite Viešpatį!*

<sup>1</sup> *Šlovinkite VIEŠPATĮ!*

*Šlovinkite VIEŠPATĮ jo Šventykloje,  
šlovinkite jį dangaus skliauto galybėje!*

<sup>2</sup> *Šlovinkite jį už jo didžius darbus,  
šlovinkite jį dėl jo iškilios didybės!*

<sup>3</sup> *Šlovinkite jį ragų gaudesiu [be'teka šofar],  
šlovinkite jį arfa ir lyra [be'nevel ve'kinor]!*

<sup>4</sup> *Šlovinkite jį būgnelio žvangučiais ir šokiu [be'tof u'machol],  
šlovinkite jį stygomis ir trimitais [be'minim ve'ugav]!*

<sup>5</sup> *Šlovinkite jį skambiais cimbolais [be'cilcelei šama],  
šlovinkite jį žvangančiais cimbolais [be'cilcelei terua]!*

<sup>6</sup> *Visi, kas gyvas, šlovinkite VIEŠPATĮ!*<sup>15</sup>

Hebrajiškame psalmės tekste išvardyti instrumentai – šofaras, nevelis, kinoras, tofas, minim, ugavas ir dviejų tipų celcelim (arba meciltajim). Dauguma jų, minimi ir kitose Tanacho knygose, byloja apie muzikos svarbą įvairiuose senosios hebrajų visuomenės gyvenimo kontekstuose:

kasdieniuose ir šventiniuose Dievo garbinimo ritualuose, šeimyninėse ceremonijose, liaudies šventėse, procesijose, mūšiuose. Psalmėje išvardyti instrumentai, susiję su kituose Šventraščio tekstuose užfiksuotomis reikšmingomis senovės Izraelio muzikinėmis tradicijomis, pasitarnauja kaip istorinės atminties priemonė (Neumann 2020: 159).

Pats svarbiausias iš visų paminėtų instrumentų yra *šofaras* – signalinis ritualinis ragas, vienas seniausių semitų genčių instrumentų, gaminamas iš natūralaus kalnų ožio, avino ar antilopės rago. Šofaro dydis ir forma priklauso nuo natūralaus gyvulio rago, tad jis gali būti užapvalintas, tiesus arba lenktas. Bibliniais laikais jį pūsdavo, skelbdami didžiąsias metines ar mėnesines šventes, jubiliejinių metų pradžią, karaliaus patepimą, pasninką, pradėdami ar baigdami kovą. Šofaro vaizdiniu Tanacho tekstuose kuriamas Dievo didybės ir jėgos paveikslas – antai ragas, kaip paties Dievo balsas, skambėjo ant Sinajaus kalno, kai žydų tautai Viešpats per pranašą Mozę įteikė Dekalogą (Iš 15), septynių ragų garsai lydėjo Jericho sienų griuvimą užimant miestą (Joz 6) ir kt. Šofaras, Tanache minimas net 74 kartus, vienintelis iš biblinių muzikos instrumentų tebenaudojamas šiandieninėje žydų liturgijoje per žydų Naujuosius metus (Roš Hašana) ir Atpirkimo dieną (Jom Kipurą). Instrumentas pasižymi daugiasluoksne simbolika (Dievo balso, antgamtinės galios, dieviškojo gailestingumo ir teisingumo, teismo, laisvės, pergals, atgailos, dvasinio atgimimo ir kt.) ir yra vienas svarbiausių žydų savimonės bei identiteto simbolių.

*Nevelis* (šiuolaikinėje hebrajų kalboje *nevel* reiškia „arfa“) veikiausiai buvo lyra (Braun 2002: 22; Wright 2002: 203 ir kt.), kiek didesnė už populiariausią ir seniausią žydams žinomą chordofonų rūšies instrumentą *kinorą*. Šis taip pat buvo lyros tipo (šiuolaikinėje hebrajų kalboje *kinor* reiškia „smuiką“) ir Tanache dažnai minimas ansambliuose su kitais instrumentais. Kinoras ir nevelis naudoti ne tik kasdienėse ir šventinėse apeigose kaip giesmių pritariamieji instrumentai, bet taip pat ir liaudies muzikoje, namų muzikavime ir daugiausia sieti su džiaugsmu. Jie buvo gaminami iš eglės, kipariso ir almugo<sup>16</sup> medienos. Tai, kad kinoras buvo populiariausias senovės hebrajų styginis instrumentas, patvirtina gausūs archeologiniai radiniai senovės Kanaano, Palestinos ir Izraelio teritorijose, kur rasta mažiausiai 30 skirtingų formų ir dydžių lyrų atvaizdų (Braun 2002: 28). Tokia kinoro atmainų įvairovė rodo, kad instrumentas buvo plačiai naudotas kasdieniame gyvenime.

*Tofas* buvo rėminis būgnelis, naudotas ir religinėje, ir pasaulietinėje muzikoje, ypač šokant, ir daugiausia sietas su džiaugsmu; dažniausiai jį mušdavo moterys. *Minim* sąvoka (hebr. *min* – styga, *minim* – stygos), paminėta Tanache tik du kartus ir būtent psalmėse (Ps 42, 9 ir Ps 150, 4), nėra aiškiai identifikuota. Dauguma tyrėjų sutaria, kad ši sąvoka reiškia styginius instrumentus apskritai (Коляда 2003: 77–78). *Ugavas*, Tanache minimas keturis kartus, visą laik



vienaskaita ir drauge su styginiais, tikriausiai buvo piemenų fleita, dūdelė (šiuolaikine hebrajų kalba *ugav* reiškia vargonus). Kinoras ir ugavas yra patys pirmieji Tanache minimi muzikos instrumentai, kuriuos esą išrado Kaino palikuonis Jubalas (Pr 4, 21). Kai kurie mokslininkai pirmąjį kinoro ir ugavo paminėjimą interpretuoja kaip dviejų instrumentų rūšių – chordofonų ir aerofonų – metaforas, simbolinius biblinio instrumentarijaus provaizdžius (Shiloah 1992: 39; Коляда 2003: 64).

*Celcelim*, arba *meciltajim*, buvo varinės lėkštės (1 Kr 15, 19), naudotos poromis. Kaip manoma, apibūdinimai *šama* ir *terua* nurodo skirtingo tipo lėkštes: *šama* („skambiomis“) vadintos varinės, mažesnės, kūgio formos ir švelnesnio garso, o *terua* – „triukšmingomis“ – vadintos bronzinės, didesnės ir galingesnio garso lėkštės (Коляда 2003: 144). *Meciltajim* su kinoru ir neveliu sudarė profesionalių Šventyklos muzikų – levitų – ansamblių, kuriame atliko įstojimo ženklo, dėmesio atkreipimo funkciją (Mišna Škalim 5, 1).<sup>17</sup> I a. žydų istorikas Juozapas Flavijus, rašęs graikų kalba, šį ansamblių apibūdino taip:

Kitara turėjo dešimt stygų, užgaunamų lazdele, nabla buvo dvylikastygė, ja skambinta pirštais, o lėkštės buvo didelės, plokščios ir iš vario.<sup>18</sup>

Šiuolaikinėje hebrajų kalboje žodis *meciltajim* išsaugojo savo biblinę reikšmę – jis nurodo perkusinį instrumentą, lėkštės.

XX a. pirmos pusės psalmių tyrėjai teigė, kad instrumentų paminėjimo eiliškumas 150-ojoje psalmėje nurodo tam tikrą liturginių apeigų ir atlikėjų įstojimo tvarką (žr. Neumann 2020: 161–162). XX a. antroje pusėje–XXI a. pr. mokslininkai jau nebėra tokie įsitikinę, kad visos psalmės turėjo liturginę paskirtį. Esama teiginių, kad apibendrinantis 150-osios psalmės pobūdis, atvirumas, kulto ir ne kulto reikmėms naudotų muzikos instrumentų paminėjimas verčia abejoti psalmės liturgine paskirtimi; psalmė veikia buvo sukurta kaip speciali literatūrinė kompozicija, kulminacinė finalinio Halel doksologija (Human 2011: 3–4). Nors pirmoje psalmės eilutėje minima šventovė, galinti reikšti Jeruzalės šventyklą, pasitelkdamas įvairesnius nei vien apeigoms naudotus to meto muzikos instrumentus, psalmės autorius sukūrė idealų ir įsivaizduojamą „orkestrą“, esantį anapus apibrėžtos konkrečios sakralios erdvės ar konkrečios tautos (Human 2011: 7). Pagal Seidelio koncepciją, kalbinei teksto struktūrai ir instrumentų išdėstymui psalmės tekste taikoma Jeruzalės šventyklos struktūros analogija „iš vidaus į išorę“ (Seidel 1981): Šventykla traktuota kaip mitologinis visatos centras ir simbolinė Dievo buveinė, Jo karalystės sfera; ją sudaro vidaus erdvė, kunigų kiemas ir išorinis kiemas, skirtas pasauliečiams. Ragų – signalinių, Dievo galybę ženklinančių instrumentų – gaudesys psalmės trečiosios eilutės pirmoje pusėje simbolizuoja vidinę, švenčiausią

Šventyklos dalį. Šofarui, kaip signaliniam, o ne melodiniam instrumentui, tenka ypatinga pozicija – priešingai kitiems instrumentams, jis minimas be poros ir dėl to išskiriamas (Neumann 2020: 163). Styginiai antroje eilutės pusėje ženklina padėkos giesmes, psalmių giedojimą Šventykloje, tad gali simbolizuoti vidurinę Šventyklos vietą – kunigų kiemą, o liaudies muzikoje paplitę „būgneliai ir šokis“ ketvirtojoje eilutėje žymi pasaulietinę sferą, išorinį Šventyklos kiemą, kur rinkdavosi visa tauta. Galiausiai „skambios“ ir „žvangančios“ lėkštės atveda į kulminaciją ir raginimą šeštojoje eilutėje visoms gyvybės formoms („visa, kas kvėpuoja“ / „gyva“) šlovinti Dievą (Human 2011: 6–7). Šis didingas raginimas psalmi suteikia universalumo, atvirumo ir pakylėja virš vienos religinės tradicijos praktikų ir vaizdinių.

### 150-ojoje psalmėje minimi muzikos instrumentai sinagogų interjerų puošyboje: charakteringi pavyzdžiai

Kaip jau minėta, dauguma 150-ojoje psalmėje minimų instrumentų figūruoja ir kitose Tanacho knygos įvairiuose muzikavimo kontekstuose. Tačiau juose daugiau dėmesio skiriama instrumentų funkcijoms, prasmėms ir skambesio ypatumams (tembrui) apibūdinti nei struktūrai ar formai nusakyti. Instrumentų vaizdinį identifikavimą sunkina ir tai, kad ne visiems šiems išnykusios muzikinės kultūros ženklams yra rasta archeologinių-ikonografinių įrodymų. Sulig Septuaginta (II a. pr. Kr.) prasidėję Tanacho vertimai į kitas kalbas paskatino vertėjus pritaikyti muzikos instrumentų pavadinimų atitikmenis, tad jau helenizmo laikotarpiu išryškėjo skirtumas tarp senojoje hebrajų kultūroje naudotų instrumentų ir jų pavadinimų kitomis kalbomis interpretacijų. Dar didesnę painiavą paskatino istorinių aplinkybių kaita: romėnams sugriovus centralizuotą Dievo garbinimo vietą, Jeruzalės šventyklą (70 m.), sinagogos institucijoje susiformavusioje judaizmo liturgijoje nebuvo ritualų su muzikos instrumentų pritarimu, todėl didžioji dauguma senųjų hebrajų instrumentų, nebetekusių savo funkcijų, ilgainiui nunyko. Pačią sinagogos liturgiją formavo Šventraščio skaitymas (kantiliacija), malda, o giedojimo svarba augo palaiapsniui. Tolstant nuo Šventyklos epochos, senieji hebrajų instrumentai (išskyrus tebe naudojamą šofarą) prarado savo tapatumą ir prasminius tarpusavio ryšius. Nors sinagogose ne tik Toros skaitymu, bet ir vaizduojamais svarbiausiais judaizmo simboliais, tarp jų ir muzikos instrumentais (dažniausiai Rytų Europoje), buvo puoselėjama istorinė atmintis ir kartu bendruomeninė viltis sulaukti Šventyklos atstatymo, žydų bendruomenės prisitaikė prie įvairių lokalių muzikavimo tradicijų, todėl maldos namų puošyboje atsispindėdavo vietinio, gyvenamojoje aplinkoje būdingo instrumentarijaus ypatumai.



1 pav. Šofaras ir menora. Seforio sinagogos grindų mozaikos fragmentas. Fot. K. Rupeikaitės, 2004



2 pav. Dvi chachocros. Seforio sinagogos grindų mozaikos fragmentas. Fot. K. Rupeikaitės, 2004

Antikinio-bizantinio laikotarpio sinagogų interjeruose vienas dažniausiai pasitaikančių vaizdinių simbolių yra šofaras: jo atvaizdas kartu su septynšake žvakide (menora) ir metinės Palapinių šventės simboliais – etrogu (citrusiniu vaisiumi) bei lulavu (palmės ar gluosnio šakele)<sup>19</sup> puošia senųjų šiaurės Izraelio sinagogų grindų mozaikas (Hamat Tiberijoje, III–IV a. Seforyje (Galilėja, V a., žr. 1 pav.), Beit Alfoje (VI a.). Teigiama, kad dažnas šofaro vaizdavimas su kitais kulto reikmenimis, jo „visur buvimas“ aiškiai liudija iškilų kultinį instrumento atkaklumą, dėl kurio jis išlaikė statusą žydų liturgijoje (Braun 2002: 303). Šofaras, kaip gyvoji žydų istorijos atmintis, ir Izraelio teritorijos, ir diasporos sinagogose susieja praeitį, dabartį ir ateitį: jis ne tik primena kertinius istorijos momentus, bet skamba dabartyje (kelis kartus per metus) ir taip pat perteikia ateities viltį, dvasinio atgimimo žinią. Todėl vaizdinė šofaro užuomina sinagogų interjero dekore iš visų instrumentų yra pati svarbiausia.

Itin įdomi yra Seforio – miesto, kuriame antikiniu-bizantiniu laikotarpiu gyveno žydai, krikščionys, pagoniškosios graikų-romėnų bendruomenės ir vietinių Artimųjų Rytų etninių grupių nariai – sinagogos, statytos V a.,

septynių dalių grindų mozaika. Joje Jeruzalės šventyklos atmintis ir regimasis žydiškos tapatybės deklaravimas susilieja su graikų-romėnų bendruomenės kultūriniais ženklais.<sup>20</sup> Mozaikos dalyje, skirtoje deginamųjų aukų atnašavimo scenoms<sup>21</sup>, vaizduojami ir du bibliniai *trimitai* – chachocros (šalia atvaizdų yra ir įrašas תרצוצה – *chacocrot*, žr. 2 pav.), kurias, pagal Skaičių knygoje aprašytus Dievo nurodymus, pūsti galėdavo tik kunigai (Sk 10, 1–10).

Manoma, kad chachocras hebrajai galėjo būti perėmę iš senovės egiptiečių, graikų ir romėnų ar netgi filistiečių ir finikiečių (Braun 2002: 15). Seforio sinagogos laikais chachocros jau buvo išnykusios, bet istorinėje atmintyje figūravo kaip reikšmingas biblinių laikų signalinis instrumentas. Senojoje hebrajų kultūroje chachocros signalai duodavo ženklą bendruomenei klauptis deginamosios aukos atnašavimo ir giedojimo metu (2 Kr 29, 27–28), pranešdavo pavojų, kelionės pradžią, sušaukdavo tautos vyresniusius ir dažnai skambėdavo kartu su šofaru. Jomis pagerbdavo Sandoros skrynią, kurioje buvo laikomos Dekalogo plokštės. Greta įprastinių funkcijų kasdienėse apeigose ir kovose, chachocros skambėdavo per įvairias

iškilmės ir buvo neatskiriama Šventyklos laikų žydų gyvenimo dalis. 150-ojoje psalmėje chacocra nėra minima, bet 98-ojoje psalmėje minimas šofaro, chacocru ir kinoro ansamblis leidžia daryti prielaidą, kad, nors ir būdami signaliniai instrumentai, šofaras ir chacocra galėjo būti derinami ansamblyje su styginiais:

<sup>5</sup> *Giedokite šlovės giesmę VIEŠPAČIUI su lyra; lyra pritarkite savo skambiai giesmei.*

<sup>6</sup> *Trimitais ir vago gaudesiu kelkite džiugųjį klegesį Karaliaus, VIEŠPATIES, Artume.* (Ps 98, 5–6)

Graikų ir romėnų kultūroje trimitas buvo gerokai reikšmingesnis instrumentas nei ragas, todėl ilgainiui išryškėjo šofaro ir chacocros identifikavimo problema, „apvadinuojama“ Talmude:

Tai, kas vadinta šofaru, dabar yra chacocra, o kas vadinta chacocra, dabar tapo šofaru. (Коляда 2003: 139)

Brauno teigimu:

Panašios šių dviejų instrumentų funkcijos ir simbolika leidžia apčiuopti tam tikrą jų tradicijos tęstinumą. Chacocra buvo kulto instrumentas ir autokratinės sakraliai pasaulietinės Antrosios šventyklos laikotarpio jėgos simbolis, o šofaras nuo neatmenamų laikų buvo siejamas su magišku ir mistiniu teofanijos fenomenu. (Braun 2002: 16)

Abiejų instrumentų – šofaro ir chacocros – vaizdiniai derinami ir Europos sinagogose nuo XVIII a. Tarp ryškiausių pavyzdžių – Galicijos dailininko Eliezerio Zusmano interjero tapyba Vokietijos sinagogose: Chorbo sinagogoje (1735) vaizduojami du liūtai, pučiantys trimitus, o virš jų – kabantys, grandinėmis pritvirtinti šofarai; šofarai su trimitais derinami ir kitose to paties autoriaus tapytose sinagogų kompozicijose Kirchheime (1740) ir Bechhofene (1732).

Toje pačioje Seforio mozaikos dalyje taip pat vaizduojama *plokščių lėkščių*, sujungtų grandine, pora; virš jų – pintas krepšys su vaisiais, simbolizuojantis pirmųjų vaisių auką Šventyklai piligriminės šventės Šavuoto metu, kai žydai iš viso Izraelio keliaudavo į Jeruzalę. Esama pastebėjimų, kad tai labai neįprastas dviejų skirtingų motyvų sugretinimas ir vienintelis atvejis romėniškojo ir ankstyvojo bizantiškojo laikotarpio Izraelio mozaikose, kur kartu su muzikos instrumentu pasirodo vaisių krepšelis (Mucznik 2011: 279). Jeruzalės Talmudo traktate *Bikurim* rašoma, kad aukodavusieji pirmuosius vaisius pakeliui į Šventyklą giedodavo 122-ąją psalmę, o jau pasiekę Šventyklą – 150-ąją psalmę.<sup>22</sup> Tad celcelim (meciltajim) atvaizdas (panašiai atrodyti galėjo 150-ojoje psalmėje minimos *ciclei terua* – plokščios didelės bronzinės lėkštės) šioje scenoje galbūt ženklina ir

vieną iš trijų piligriminių žydų metinių švenčių, ir pačią 150-ąją psalmę.

Labai įdomus mozaikoje esantis lyros atvaizdas ir jo kontekstas: tristygė simetriška lyra vaizduojama mozaikos centre esančiame Zodiako rate<sup>23</sup> šalia Dvynių ženklų. Zodiako Dvynių ženklas atitinka žydų sivano mėnesį (gegužė–birželį pagal Grigaliaus kalendorių), kai švenčiama minėta Šavuoto šventė, kurios metu giedama, grojama įvairiais instrumentais ir šokama (Mucznik 2011: 280), tad lyra, kaip ir lėkštės greta esančioje mozaikos dalyje, yra neatsiejamas šios šventės atributas. Kita vertus, Seforio, kaip ir kitų antikinio-bizantinio laikotarpio sinagogų, ikonografiją veikė romėnų vaizduojamojo meno elementai ir simboliai, tad manoma, kad ši mozaika yra:

[...] tikriausiai geriausias pagonių-žydų-krikščionių kultūros sinkretizmo, klestėjusio nuo Romos laikų iki VI a. Palestinos ir sukūrusio daugybę vaizduojamojo ir galbūt muzikos meno kūrinių, įrodymas. (Braun 2002: 270)<sup>24</sup>

Seforio sinagogoje įamžintų bibliinių muzikos instrumentų vaizdiniai byloja žydų bendruomenės siekį išlaikyti istorinei žydų savimonei reikšmingus simbolius, kartu atliepant ir antikinės-bizantinės aplinkos įtaką.

Nors pavienių muzikos instrumentų (dažniausiai šofarų) atvaizdų ar jų nedidelių kompozicijų sinagogų interjero puošyboje pasitaikydavo nuo antikinio-bizantinio laikotarpio, didesnius muzikos instrumentų ansamblius pradėta vaizduoti nuo XVIII a. vidurio. 150-osios psalmės vaizdiniai su įvairiai sukomponuotomis muzikos instrumentų grupėmis ir psalmės citatomis sinagogų puošybos sistemoje susiformuoja gana vėlai, XIX a. antroje pusėje (Котляр 2010: 517, 519)<sup>25</sup>, ir liudija kūrybiškai, pagal vietos muzikavimo tradicijas suklestėjusią bibliinių instrumentų vaizdinę interpretaciją.

150-osios psalmės interpretacija aptinkama sefardų Abuhavo sinagogoje Cfato (Safedo) mieste Aukštutinėje Galilėjoje, kuris nuo XV a. garsėjo kaip žydų misticizmo, grįsto Kabalos mokymais, centras. XVI a. prasidėjo vadinamasis Cfato „aukso amžius“: po 1495 m. žydų išsivymo iš Ispanijos čia atvyko ir įsikūrė daugybė dievobaimingų ir išsilavinusių Ispanijos žydų, rabinų ir mistikų, Cfate buvo parašyti reikšmingi Kabalos mokymo veikalai. Pasak tradicijos, Abuhavo sinagogą XVI a. pradžioje pastatė žytaus Kastilijos rabino ir išminčiaus, kabalisto Isaako Abuhavo (Aboabo, 1433–1493) mokiniai, atvykę į Cfatą po 1492 m. žydų išsivymo iš Ispanijos. Pietinė sinagogos siena yra unikali – joje įrengti net trys aron kodešai; viename iš jų saugoma paties Abuhavo ranka perrašytas Toros ritinys.<sup>26</sup> Per stiprius 1759 ir 1837 metų žemės drebėjimus Abuhavo sinagoga buvo smarkiai sugriauta, stebuklingai išliko tik pietinė siena su aron kodešais. Maldos namai buvo atstatyti 1847 m., italų filantropo rabino Isaako Goyatos (Guetta)



3 pav. Cfato Abuhavo sinagogos lubų skliauto tapybos fragmentai.  
 Fot. K. Rupeikaitės, 2004

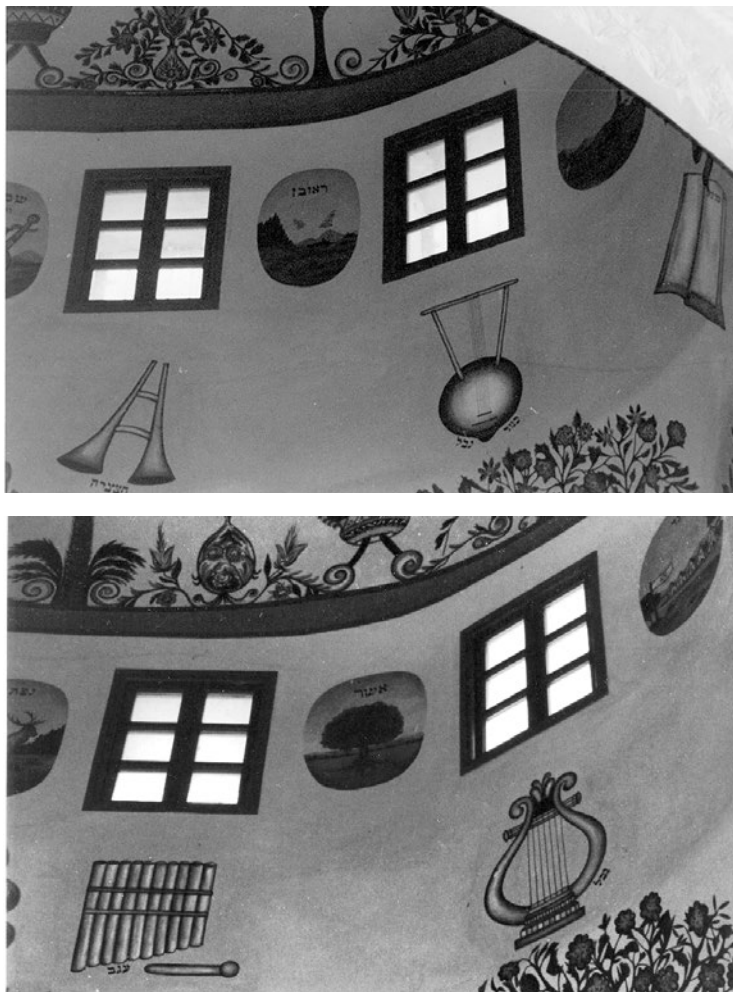
pastangomis ir lėšomis (Walfish 2015: 36). Yra žinoma, kad rengiant sinagogos projektą, Goyata konsultavosi su žemės drebėjimą išgyvenusiais Cfato bendruomenės nariais, kaip atrodė Abuhavo sinagoga iki ją sugriauinant, bet nėra aišku, ar atstatytos sinagogos interjeras buvo atkurtas laikantis surinktos informacijos, ar sukurtas naujas.

Atstatytos Abuhavo sinagogos interjere gausu kabalistinių motyvų. Vyrauja mėlyna spalva, Kabalos mokyme simbolizuojanti dangų. Skliautas virš maldų salės centre esančios bimos puoštas dvylikos Izraelio giminių simboliais, keturiomis karūnomis ir ratu išdėstytų 150-ojoje psalmėje minimų muzikos instrumentų atvaizdais su šalia užrašytais instrumentų pavadinimais (žr. 3 pav.).

Iš viso pavaizduota dvylika instrumentų – keturiais daugiau nei minima 150-ojoje psalmėje. Skaičius dvylika simbolizuoja patriarcho Jokūbo, iš kurio kilo Izraelio giminės, palikuonis, metų mėnesius, dienos ir nakties valandas, Zodiako ženklus; Jeruzalės šventyklos kalną juosė dvylika vartų. Skaičių dvylika galima interpretuoti kaip pilnatvės simbolį, tad tikėtina, kad sinagogos lubų skliaute

pavaizduoti dvylika instrumentų atvaizdų (kai kurie sugrupuoti po kelis) ženklina aptartą 150-osios psalmės žinios visuotinumą, t. y. paskutinėje eilutėje skambantį raginimą visai kūrinių šlovinti Dievą.

Prie daugelio atvaizdų yra užrašai, padedantys identifikuoti muzikos instrumentus. Simetriškos šešiasstygės lyros atvaizdas turi dvigubą pavadinimą – *kinor nevel*. Taigi teisingai identifikuojama, kad abu šie instrumentai buvo lyros tipo. Tai, kad *nevelis* pristatomas kaip lyra, dar labiau sustiprina užrašas *nevel* prie kitos simetriškos septynastygės lyros. Tačiau tokį aiškumą kaipmat suardo kiti styginių atvaizdai: šalia dešimtstygės (reikšminga skaičių simbolika – 10 visų pirma ženklina Dekalogą) kampinės arfos cituojama 137-osios psalmės eilutė „Prie Babilono upių [...] pakabinome savo arfas [kinoroteinu]“ (Ps 137, 1–2) rodo, kad psalmėje minima kinora žymi arfos vaizdiny, o dviejų instrumentų kompozicijoje užrašais įvardytus tofą ir nevelį ženklina tambūrinas, nuo viduramžių buvęs populiarus sefardų instrumentas, ir liutnia. Šis pasirinkimas byloja apie abiem kraštams – ir Ispanijai, ir Izraelio teritorijai – nuo



3 pav. tęsinys

viduramžių būdingą gnaibomojo chordofono tipo muzikos instrumentą. Liutnios prototipas – trumpakaklis arabų ūdas į Europą veikiausiai pateko kartu su Ispaniją užkariavusiais maurais apie 711-uosius ir ilgainiui Ispanijoje paplito iš šio instrumento kilusios įvairios jo atmainos. Dažni jų vaizdiniai rankraščių iliustracijose, tapyboje ir skulptūrose, piešiniuose. Abuhavo sinagogos lubų skliaute instrumentas vaizduojamas iš šono; jo galvutė su užriestu galiuku yra netipiškai priglausta (ūdo galvutė būna atlošta, galiukas užriestas į viršų), o liutnios – beveik stačiu kampu atlenkta), tačiau atvaizdo sąsaja su abiem instrumentais nekelia abejonių.

Chacocra Abuhavo sinagogos lubų skliaute pavaizduota kaip du sujungti trimitai, primenantys tiesius, su plėtėjančiomis žiotimis ispaniškuosius viduramžių karinius trimitus, kilusius iš romėnų bucinos, tik trumpesnius. Greta chacocros esančią trijų instrumentų be užrašų kompoziciją sudaro du ragai ir kastanjetės su ilga rankena. Šofaras vaizduojamas dviem skirtingais ragais – vienas lenktu galu, kitas – prie pūstuko užsuktu galu, panašus į viduramžiais naudotą instrumentą. Manytina, kad kastanjetės, populiarios tradicinėje ispanų ir sėfardų muzikoje, šioje vaizdinėje 150-osios psalmės

kompozicijoje gali ženklinti *cilclei terua* lėkštes, nes kitoje skliauto pusėje esantis nedidelių kūginių lėkščių atvaizdas pažymėtas užrašu *cilclei šama*. Šalia jų vaizduojama išilginė fleita su penkiomis skylutėmis, pavadinta slėpinga fraze *Jonat Elem Rechokim*. Ši frazė Tanache minima vienintelį kartą, 56-osios psalmės paantraštėje. Manoma, kad ji nurodė žinomą biblinio laikotarpio melodiją ar muzikos instrumentą, kuriuo būdavo pritariama giesmei.<sup>27</sup> Vidurinis frazės žodis *elem* siejamas su keliomis šaknimis – viena jų nurodo nebylumą, žodžio ir kalbos išnykimą, kita susijusi su jėgos ir galios samprata (Жотляр 2010: 545). Tokį mistinį instrumentą dėl penkių skylučių galima sieti ne tik su penkiais pagrindiniais žmogaus pojūčiais, bet ir su kabalistine muzikavimo kaip dvasinių pratybių idėja ir su žmogaus kūno kaip muzikos instrumento, kuriuo groja Dievas, analogija. Didis XIII a. Ispanijos žydų mistikas Abraomas Abulafia rašė:

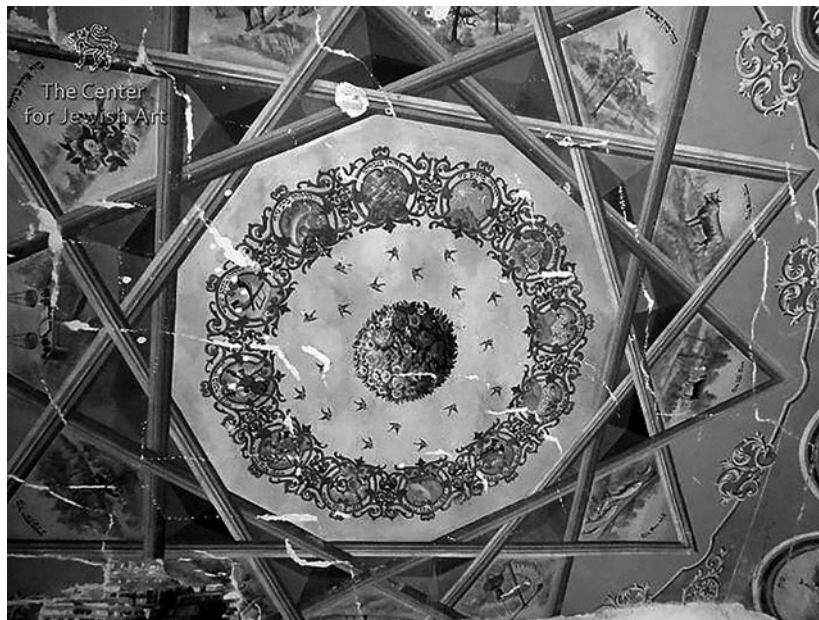
Žinoma, kad garsas girdimas stipresnis toje vietoje, kuri yra tuščia vidurinė arba pradurta, dėl į ją patenkančio dvasinio oro grynumo [...]. Turite žinoti, kad žmogaus kūnas yra „skylės, skylės ir ertmės, ertmės“. Iš to suprasite, kaip Šechina [Dievo Esatis] gyvena kūne, kuris yra pradurtas ir su ertmėmis ir kuris gimdo kalbą. (Idel 1982: 153–154)

Paskutinis dar neapertas instrumentas, ugavas (su užrašu), interpretuojamas kaip dešimties (vėlgi pasitelkiamas simbolinis skaičius) vamzdelių Pano fleita – vienas seniausių muzikos instrumentų, buvęs populiarius etruskų, graikų kultūrose. Atsižvelgiant į tai, kad ugavas kartu su kinoru yra pirmieji Tanache minimi muzikos instrumentai ir galėjo būti seniausi hebrajams žinomi muzikavimo įrankiai, jo vaizdavimą kaip antikos laikų instrumentą galima laikyti logišku; XVIII–XIX a. ugavas gana dažnai buvo traktuojamas kaip Pano fleita (Колыда 2003: 124).

Tiesioginį ryšį su Abuhavo sinagoga rodo netoli Cfato XIX a. pab. įkurto Roš Pinos miesto sinagogos interjero dekoras (Котляр 2010: 531). Roš Pinos sinagogos sienos priešais aron kodešą kampuose yra dvi kompozicijos po keturis instrumentus su užrašytais jų pavadinimais; iš aštuonių instrumentų penki yra tokie patys kaip Abuhavo sinagogoje. Įdomu, kad *cilcei šama* ir *cilcei terua* atvaizdai Roš Pinos

sinagogoje sukeisti vietomis: *cilcei terua* pavaizduotos kaip kūginės lėkštės, *cilcei šama* – kaip kastanjetė, o prie tambūrinio atvaizdo parašyta „šokis“, taip nurodant ne patį instrumentą, o jo asociaciją su judesiu.

Apibendrinant 150-osios psalmės interpretaciją Abuhavo sinagogos interjere, galima teigti, kad vaizdinė bibliinių instrumentų interpretacija atspindi sinagogos priklausomumą sefardų bendruomenei – įvairios daugelio pavaizduotų instrumentų atmainos prigijo ir buvo naudotos Ispanijos ir Portugalijos muzikoje; dalis jų, ypač liutnia ir tambūrinas, buvo populiarius atliekant sefardų balades. Atkreiptinas dėmesys, kad į Abuhavo sinagogoje pavaizduotus instrumentus – trimitus, Pano fleitą, arfą, būgnelius kastanjetes – panašūs instrumentai nupiešti unikalaus XIII a. sukurto 420-ies giesmių rinkinio galisų-portugalų kalba „Cantigas de Santa Maria“ („Šventosios Mergelės giesmės“), kurio autorystė priskiriama Kastilijos ir Leono karaliui Alfonsui



4 pav. Novoselycious sinagogos lubų skliautas (fot. Evos Marios Kraiss, 2021) ir moterų galerijos balkono kompozicija (fot. Vladimiro Konevo). Fotografijų atvaizdai naudojami gavus Jeruzalės hebrajų universiteto Žydų meno centro sutikimą

X Išmintingajam (1221–1284), iliustracijose. Jos atspindi skirtingų tipų viduramžių muzikos instrumentų gausą ir ispanų, arabų ir žydų muzikinius ryšius (yra žinoma, kad kosmopolitinių pažiūrų karalius rūmuose turėjo jungtinių krikščionių, žydų ir arabų muzikantų ansamblių).

Prieš pereinant prie 150-osios psalmės interpretacijų Rytų Europos sinagogų interjeruose, reikėtų atkreipti dėmesį į čia paminėtą faktą, kad Abuhavo sinagogos lubų skliaute šalia kampinės arfos, vaizduojančios kinorą, užrašyti kitos – 137-osios – psalmės pirmų dviejų eilučių fragmentai. Šios psalmės tema yra žydų ištremimas į Babiloniją VI a. pr. Kr., dėl to išgyvenamas sielvartas ir Jeruzalės ilgesys, troškimas grįžti į įprastą, kasdienį gyvenimą gimtojoje žemėje:

<sup>1</sup> *Prie Babilono upių  
mes sėdėjome verkdami,  
Siono kalną atsiminę.*

<sup>2</sup> *Ant to krašto tuopų  
pakabinome savo arfas [kinorotinu],*

<sup>3</sup> *nes mus į nelaisvę išvariusieji  
ten liepė mums giedoti,  
mūsų engėjai vertė mus džiūgauti,  
sakydami: „Pagiedokite mums Siono giesmių!“*

<sup>4</sup> *Kaipgi galime mes giedoti VIEŠPATIES giesmę  
svetimoje žemėje?*

<sup>5</sup> *Jeruzale, jeigu tave užmirščiau,  
tenuwysta mano dešinė!*

<sup>6</sup> *Teprilimpa man liežuvis prie gomurio,  
jei apie tave negalvočiau,  
jei Jeruzalės didžiausiu džiaugsmu nelaikyčiau!*  
(Ps 137, 1–6)

Psalmės emocinį foną perteikia ir išraiškingai liūdesį simbolizuoja tylos vaizdinys: kinoras, vienintelis šioje psalmėje minimas instrumentas, neskamba, svetimoje šalyje kinorai pakabinti ant tuopų (Ps 137, 2). Tremties tema paženklino visą vėlesnę žydų tautos istoriją diasporoje: nors įleido šaknis ir susibūrė į bendruomenes daugelyje šalių, žydai tai suvokė kaip gyvenimą „tremtyje“, iš esmės svetimoje žemėje, toli nuo Siono kalno. Sinagogos liturgijoje nenaudoti, bet per Šventraščio kantiliavimą vis primenami kadaise skambėję muzikos instrumentai, sinagogų interjerų dekore įgavę ir regimą pavidalą, ne tik padėjo puoselėti Šventyklos atmintį, bylojo apie jos ilgesį, bet ir ženklino viltį, kad atėjus Mesijui Šventykla vieną dieną bus atstatyta ir vėl suskambės nutilęs orkestras. Įdomu atkreipti dėmesį, kad Abuhavo sinagoga pastatyta ne diasporoje, t. y. ne „tremtyje“, o Izraelio žemėje, tad tokį pasirinkimą cituoti tremties temai skirtą psalmę galima interpretuoti kelerio-pai: sinagogą įkūrė sefardai tremtiniai iš Ispanijos, o tai yra bendruomenė, istoriškai susiformavusi diasporoje, t. y. „tremtyje“. Kita vertus, sefardai buvo priversti palikti savo

namus po 1492 m. žydų išsivymo iš Ispanijos ir atvykti į Palestiną, todėl tai irgi galima suprasti kaip „tremties“ būseną, nors ir sugrįžtant į istorinę tėvynę.

Rytų Europoje sinagogų interjerų tapyba suklestėjo XVIII a. antroje pusėje, paplitus Podolėje (dabar Ukraina) susiformavusiam žydų mistiniam judėjimui – chasidizmui, kuris didelę reikšmę skiria Dievo garbinimui muzikos garsais. Sinagogų interjerų puošyba siekta maldų salę paversti erdve, kurioje viešpatauja Dievo esatis, Šechina, todėl labai svarbūs Pažadėtosios žemės, Jeruzalės, Šventyklos vaizdai bei simboliai, o kartu ir vietinio žydų gyvenimo atspindėjimo tuometinėje realybėje – tremtyje – temos (Kotlyar 2012: 229–230). Muzikos instrumentai buvo gana paplitę Ukrainos, Rumunijos, Lenkijos sinagogų interjerų tapyboje ir dažniausiai atspindėjo vietinių klezmerių ansamblių sudėtį.<sup>28</sup> Su muzikos instrumentais susiję Rytų Europos sinagogų interjero vaizdiniai dažniausiai skirti dviem kontrastingoms temoms: 137-osios psalmės interpretacijai, kai ant medžių šakų prie Eufrato upės Babilone sukabinti įvairūs instrumentai, sustingę iškalbingoje tyloje, simbolizuoja tremties liūdesį, ir džiugiai 150-ajai psalmėi, kurioje energingas raginimas šlovinti Viešpatį įvaizdinamas skirtingais instrumentų ansambliais. 137-osios psalmės interpretacija laikytina atskira tema ir šiame straipsnyje aptariama tik tokiu atveju, jeigu toje pačioje sinagogoje pasitaiko ir 137-osios, ir 150-osios psalmių vaizdinių.

Vienas unikaliausių pavyzdžių su dviem muzikos instrumentams skirtomis kompozicijomis, interpretuojančiomis abi psalmes (žr. 4 pav.), yra turtinga ir gerai išsilaikiusia sienų bei lubų tapyba pasižyminti mūrinė Naujoji didžioji sinagoga, pastatyta 1919 m. Novoselycioje, šiaurės Besarabijos ir Bukovinos pasienyje (šiandien – Ukrainos teritorija).<sup>29</sup> Šios sinagogos tapyba buvo atrasta tik 2009 m., nuėmus ją dengusius naujesnius tinko sluoksnius (Kotlyar, Sokolyuk ir Pavlova 2020: 116). Sinagogos lubų skliaute visą 150-osios psalmės tekstą iliustruoja dvylika medalionų, iš jų šešiuose vaizduojami muzikos instrumentai: du sukryžiuoti šofarai virš maldaknygės; smuikas (altas?), gitara, klarnetas ir trombonas (?); būgnas ir du klarnetai; tristrygė lyra, gitara ir du klarnetai; plokščios didelės lėkštės ir cimbolai; du trimitai ir du klarnetai. Atkreiptinas dėmesys, kad ši kompozicija iliustruoja vertimo sukeltą bibliinių instrumentų identifikavimo problemą: sąvoka *meciltajim*, graikiškoje Septuagintoje išversta kaip *kymbalon*, tipologiškai teisingai ženklino idiofono tipo instrumentą lėkštės, bet ilgainiui termino reikšmė kito ir *cimbalom* Rytų Europoje (cimbolai Lietuvoje) ėmė žymėti mušamąjį chordofoną, citros rūšies instrumentą. Lietuvoje cimbolai pirmąkart minimi Jono Bretkūno Biblijos vertime (1579–1590). Autorius šį instrumentą galėjo žinoti iš klajojančių muzikantų ansamblių.

Viena iš dviejų moterų galerijos balkoną puošiančių kompozicijų iliustruoja 137-osios psalmės 1–2 eilutes:



5 pav. Lancuto sinagogos (viršuje) ir Tarnuvo Dombrovos sinagogos (apačioje) sienų tapybos fragmentai. Fot. K. Rupeikaitės, 2016



dvylikos muzikos instrumentų, kabančių ant medžių šakų abiejose upės pusėse, ansamblį sudaro trys gitaros, trys klarnetai, ragas (dūdelė?), valtorna, arfa, tūba, smuikas (violončelė?), liutninė gitara (mandolina?, kobza?). Šiose kompozicijose atsispindi XX a. pradžioje pakitusi, variniais papildyta klezmerių muzikos ansamblio sudėtis, taip pat gitarų populiarumas tuometinėje Bukovinoje, kurioje susipynė rumunų, ukrainiečių, vokiečių, lenkų, vengrų ir kitų gyvenusių tautų muzikinių kultūrų bruožai (žr. Kapliyenko-Iliuk 2022: 63).

Stiliškai labai panašios (veikiausiai tapytos to paties meistro), tik muzikos instrumentų tipais ir skaičiumi nuo Novoselycios šiek tiek besiskiriančios dvi kompozicijos, skirtos 150-ajai ir 137-ajai psalmėms, yra keleriais metais vėliau (1923) tame pačiame regione statytoje Černivcų Beit Tfila Benjamino sinagogoje.<sup>30</sup> Novoselycios sinagogos kompozicijoje, skirtoje prie upės kabančių instrumentų ansambliui, yra po lygiai styginių ir pučiamųjų, o Černivcų sinagogos kompozicijoje, išdėstytoje rytinėje sienoje abipus aron kodešo, vyrauja pučiamieji, čia pavaizduoti smuikas, gitara, violončelė ir net šeši trimitai. 150-osios psalmės kompozicija taip pat skiriasi instrumentų skaičiumi: iš dvylikos medalionų muzikos instrumentams taip pat yra skirti šeši, tačiau juose vaizduojami net 24 instrumentai (150-ojoje psalmėje minimi aštuoni): du sukryžiuoti šofarai virš maldaknygės, smuikas, gitara ir klarnetas, gitara, lyra, arfa, du klarnetai ir dūdelė, būgnas, arfa, trimitas ir klarnetas, didelės plokščios lėkštės, arfa ir klarnetas, du klarnetai, mažos kūginės lėkštės ir trys trimitai. Kaip atkreipia dėmesį Kotliaras, 150-ajai psalmėi skirtas medalionų ciklas Novoselycios ir Černivcų sinagose yra išsamiausias šios psalmės vaizdinys, kada nors matytas sinagogos freskose (Котляр 2012: 240).

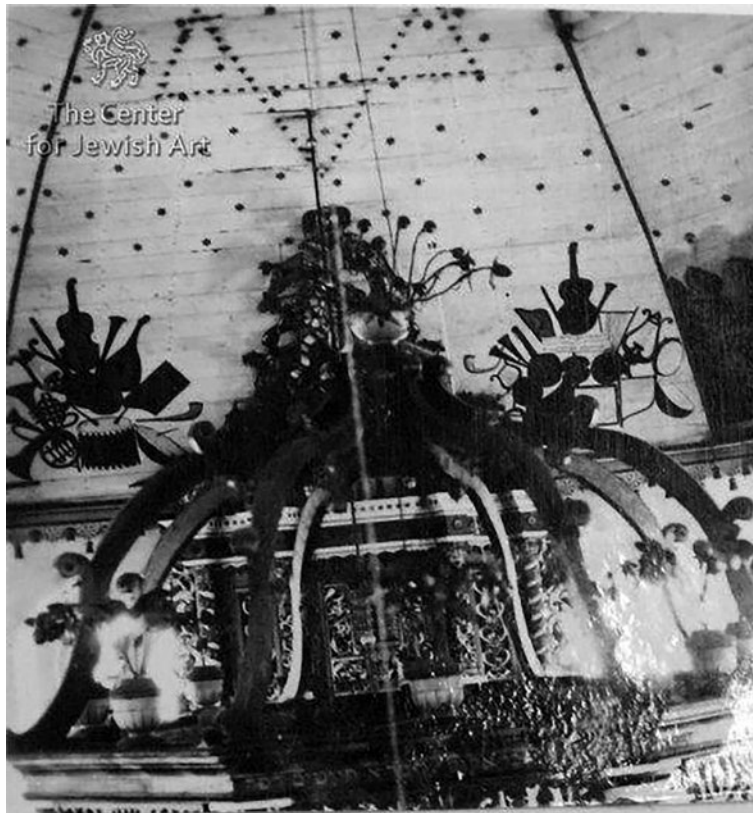
150-ajai psalmėi skirtose šių sinagogų kompozicijose nesilaikoma pažodinės psalmės eilučių interpretacijos, tekstas traktuojamas laisvai ir išplėstai: skirtingų grupių instrumentai dažniausiai vaizduojami viename medalione, neatsižvelgiant į tikslų jų įvardijimą psalmės eilutėje. Pvz., psalmės eilutėje minimas būgnelis ir šokis, o kompozicijoje vaizduojami du klarnetai ir būgnelis; arba psalmės eilutėje minimas nevelis ir kinoras, o vaizduojamas smuikas, gitara, klarnetas, trombonas ir pan. Išimtis yra šofarams skirti medalionai – jokie kiti instrumentai šalia ragų nėra vaizduojami, taip išryškinant šofaro išskirtinumą. Instrumentų gausa Novoselycios ir Černivcų sinagogų 150-osios psalmės interpretacijose veikiausiai siekta sukurti visuotinio džiugesio, iškilmingumo įspūdį, įvairovės efektą, ryškią emociją. Pasitelktas instrumentarijus iš dalies atspindi XX a. pr. Rytų Lenkijos, Lietuvos, Baltarusijos ir Ukrainos teritorijų (tuomet aneksuotų Rusijos imperijos) klezmerių ansambliams būdingą sudėtį, kurią paprastai sudarė keturi smuikai, kontrabosas, skersinė fleita, klarnetas, du trimitai, trombonas ir būgnas (Vogel 2009: 22).

150-ąją psalmę iliustruojanti kompozicija, kurios autorius Gedaliah Altmanas, buvo sukurta ir pietinėje Bukovinoje (Rumunija) išlikusioje Gūra Humorulujaus Didžiojoje sinagogoje (1925).<sup>31</sup> Maldų salės rytinėje sienoje į dešinę nuo aron kodešo, šešiose stačiakampėse ir kvadratinėse kompozicijose, virš užrašytų psalmės eilučių vaizduojami du ragai, liutnia ir trombonas, valtorna ir būgnas, dar vienas būgnas, klarnetas ir smuikas, trimitas. 1643 m. pastatytos Kupos sinagogos Krokuvoje (Mažosios Lenkijos vaivadija, sinagoga restauruota 2002 m.) plokščių lubų keturis kampus puošia keturios geometriniais raštais įrėmintos išraiškingos ir spalvingos muzikos instrumentų kompozicijos, laisvai interpretuojančios 150-osios psalmės eilutes: šofaras, mandolina, trimitas, būgnas su lazdelėmis (Ps 150, 3a), ragas, du klarnetai, liutnia, valtorna, būgnelis su lazdelėmis (Ps 150, 3b), lankinė arfa ir smuikas (Ps 150, 4a), šofaras, gitara, valtorna ir būgnelis su lazdelėmis (Ps 150, 4b).

Kuklesnės muzikos instrumentų kompozicijos, vaizduojančios 150-ąją psalmę, aptinkamos dar dviejų Lenkijos sinagogų sienų tapyboje (žr. 5 pav.): 1761 m. pastatytoje barokinėje Lancuto sinagogoje (pietryčių Lenkija) ir 1865 m. pastatytoje Tarnuvo Dombrovos Didžiojoje sinagogoje (Mažosios Lenkijos vaivadija, anuomet priklausė Austrijos Galicijai); abi sinagogos restauruotos 2012 m. Lancuto sinagogoje virš išrašytų psalmės citatų rytinės sienos kampuose matomi laisvai tekstą interpretuojantys šofaro, smuiko ir citros (šiuo atveju šofaro išskirtinumas neišlaikomas), trimitų, klarnetų ir valtornos ansambliai. Tarnuvo Dombrovos Didžiojoje sinagogoje po psalmės eilutėmis matomos dviejų sukryžiuotų šofarų, smuiko ir gitaros, valtornos, trombono, klarneto ir dviejų fleitų, būgnelio su lazdelėmis ir su lėkščių pora kompozicijos.

Šie deriniai atspindi jau XIX a. išaugusio klezmerių muzikos ansamblio sudėtį: pradžioje daugiausia sudarytą iš styginių, klezmerių muzikos ansamblį XIX a. papildė techniškai išbulintas klarnetas, o amžiaus pabaigoje – ir variniai instrumentai (Vogel 2009: 24).

Įdomių sinagogų interjerų kompozicijų, iliustruojančių 150-ąją psalmę, pavyzdžių yra (būta) ir gerokai daugiau. Kaip netipiškas pavyzdys minimas Vlodavos Didžiosios mūrinės sinagogos (Liubino regionas), pastatytos XVIII a. antroje pusėje, bareljefas abipus aron kodešo, puoštas muzikos instrumentų atvaizdais (Vogel 2009: 12). Senasis medinis aron kodešas (sudegė 1934 m.) su 16 instrumentų atvaizdais (tūba, skersinė fleita, klarnetas, ragas, mandolina (citra?), būgnelis su lazdelėmis, lėkštės, smuikas, bosinė tūba, altas, trimitas, trikampis, tambūrinas, sukryžiuotos fleitos, violončelė ir arfa) „yra geras išplėstinio klezmerio ir bendrojo instrumentarijus pavyzdys, būdingas tiek klasikiniams, tiek kariniams XX a. pradžios orkestrams“ (Vogel 2009: 22). Dabartinį šios sinagogos aron kodešą, pastatytą 1936 m. (restauruotas 2004 m.), kairėje puošia būgnas, trikampis,



6 pav. Marijampolės Didžiosios sinagogos lubų skliauto tapybos fragmentas, apie 1920 m. Žydų meno centras Jeruzalėje. Fotografijos atvaizdas naudojamas gavus Jeruzalės hebrajų universiteto Žydų meno centro sutikimą

lėkštės, klarnetas, fleita, dešinėje – smuikas, šofaras ir, kaip manoma, kapelmeisterio lazdelė (Vogel 2009: 12).

Aptarti 150-osios psalmės interpretacijos pavyzdžiai liudija išplėstinį instrumentarijų, kai vaizduojama gerokai daugiau instrumentų nei minima pačioje psalmėje, gana didelį vaidmenį skiriant instrumentų įvairovei. Pastebėtina varinių instrumentų atvaizdų gausa. Dalis instrumentų, pavyzdžiui, arfa ir gitara, nebuvo naudojami klezmerių muzikoje, tad kompozicijos atspindi platesnį Rytų Europos miestų muzikinio gyvenimo kontekstą.

Daug sinagogų ir jų interjerų Rytų Europoje neišliko dėl Holokausto. Pražuvo ar buvo sunaikinta ir didelė dalis dokumentacijos, fotografijų, todėl dalis 150-osios psalmės vaizdinių interpretacijų negrįžtamai prarasta. Lietuvos sinagogų interjeruose taip pat būta 150-osios psalmės interpretacijų, nors ši tema ir nebuvo tokia dažna kaip Ukrainos, Lenkijos ar Rumunijos sinagogose. Liudytojo Avrahamo Nisano Yaffės, 1941–1942 m. aprašiusio Vilniaus sinagogas ir maldos namus, teigimu, apie 1860 m. pastatytas mūrinis, erdvus Gamarskio kloizas Vilniuje, Kalvarijų gatvėje, buvo „nuostabiai ištaipytas; visi muzikos instrumentai, minimi Aleliuja skyriuje [150-ojoje psalmėje], pavaizduoti ant vienos iš sienų“ (Levin 2012: 334).<sup>32</sup> Lukiškių beit midrašas, arba rabino Haimo Segalvičiaus kloizas netoli Lukiškių kalėjimo,

pastatytas 1815 m., taip pat buvo „gausiai ištaipytas, lubos puoštos vaizdiniais instrumentų, kurie minimi Aleliuja skyriuje [150-ojoje psalmėje] ir kuriais kunigai grojo Šventyklos laikais“ (ibid.: 330).<sup>33</sup> Neišliko nei šie pastatai, nei jų fotografijos, tad nežinia, kokie instrumentai buvo pavaizduoti ir ar minimos kompozicijos turėjo kokių nors panašumų.

To paties liudytojo teigimu, įvairūs muzikos instrumentai puošė ir Opatovo sinagogos (kloizo), pastatytos apie 1850 m. (pastatas neišlikęs), lubų skliautą:

Sinagoga aukšta ir erdvi, gausiai dekoruota, su išdrožintu aron kodešu. Skliautas padengtas nuostabiai sienų tapyba, kurioje vaizduojami muzikos instrumentai, tokie kaip būgnai, fleitos, arfos, smuikai, mandolinos ir kt.<sup>34</sup>

Nors šiuo atveju pačios 150-osios psalmės Yaffė nemini, dėl vaizdinių vietos galima daryti prielaidą, kad būtent jos interpretacija turima omenyje: 150-ajai psalmi pavaizduoti dažnai būdavo renkama lubų skliautą, siejant jį su dangaus, Viešpaties buveinės, iškilmingo šlovinimo įvaizdžiu.

Dvi kompozicijos, skirtos 150-osios psalmės iliustracijai ir sudarytos iš keliolikos muzikos instrumentų, buvo ištaipytos Marijampolės Didžiosios sinagogos, pastatytos 1899 m., aštuonkampiam lubų skliaute abipus aron

kodešo<sup>35</sup> (sinagoga sugriauta Antrojo pasaulinio karo metais; žr. 6 pav.).

Aron kodešo dešinėje pavaizduotų muzikos instrumentų grupę sudaro ragas, lėkštės (?), citra (cimbolai), būgnas su lazdelėmis, mandolina, klarnetas, smuikas, dūdelė, lyra, dvi valtornos, trimitas; arono kodešo kairėje – dvejos lėkštės, net trys skirtingos lyros, dvigubas būgnelis, smuikas, klarnetas, dūdelė, citra (cimbolai), bandža (domra?), dvigubas trimitas, ragas. Abi kompozicijas sudaro bendri styginių, pučiamųjų ir mušamųjų ansambliai, šofarai integruoti jų neišskiriant. Kompozicijose derinami tipologiškai „originalūs“ 150-ojoje psalmėje minimi instrumentai – ragai, lyros, dūdelės, XIX a. orkestruose naudoti (trimitai, valtornos, smuikai, klarnetai) ir klezmerių muzikos instrumentai (mandolina, cimbolai, smuikas, klarnetas).

XIX a. Biblijos vertimuose į lietuvių kalbą pasitelkiami pavadinimai nurodo, kad populiarūs to meto instrumentai buvo citra, smuikas, kanklės, dūdelė, būgnelis, cimbolai. Nuo XIX a. pr. Lietuvoje pradėjo plisti mandolinos kaip namų muzikavimo instrumentas; net ir mažesniuose miestuose kūrėsi jų ansambliai. Įvairiuose Lietuvos regionuose buvo populiarūs smuikai, klarnetas, būgnai, basetlė; XX a. pradžioje madingi buvo cimbolai (Žarskienė 2007: 112–116), tad ir Marijampolės sinagogos interjere muzikos instrumentų kompozicijos daugiausia galėjo atspindėti populiarias vietinio muzikavimo praktikas. Įdomu, kad didelė reikšmė skirta tuometinėje Rytų Europos muzikos praktikoje nenaudotam instrumentui lyrai (kaip minėta, vaizduojami net trys skirtingi jos variantai), lyros įvaizdį pasitelkiant kaip bendrinį muzikos, darnos ir harmonijos simbolį.

Instrumentų atvaizdų gausą ir įvairovę galėtų paaiškinti tai, kad, kaip teigiama senųjų Marijampolės žydų bendruomenės gyventojų prisiminimuose, „nuostabias biblines scenas, vaizduojančias Šventąją žemę [...] ant dangaus mėlynumo lubų [...] ir kitas scenas nutapė menininkai iš Varšuvos ir Odesos“<sup>36</sup>. Kompozicijose atsispindi platesniam Rytų Europos regionui būdingi instrumentai, vienas rečiau pasitaikančių – bandža arba domra; pastarasis galėjo būti naudojamas XX a. pr. Ukrainos klezmerių muzikoje. Jeigu pavaizduotą instrumentą laikytume bandža, tai ji Lietuvoje pradėta naudoti nuo XX a. pradžios populiariosios muzikos ansambliuose.

Apibendrinant aptartus pavyzdžius galima konstatuoti, kad muzikos instrumentų kompozicijos, skirtos 150-osios psalmės interpretacijai Rytų Europos, tarp jų ir Lietuvos, sinagogų interjeruose, yra savitas reiškinys, kuriame susijungia bendruomeninė senosios hebrajų istorijos atmintis, siekis atskleisti 150-ojoje psalmėje minimą Dievo garbinimo priemonių įvairovę, muzikos instrumentų raidos ir migracijos tendencijos. Atkreiptinas dėmesys, kad sinagogų skliautuose pavaizduoti instrumentai dėl asociacijos su

klezmerių muzika taip pat neturėjo bendros (vien teigiamos) reputacijos, bet sinagogų interjeruose nėra jokio sakrališkumo barjero: t. y. nėra Dievui šlovinti netinkamų instrumentų; vaizduojami tipologiškai skirtingi, ir istoriniai, jau nebenaudoti, ir gyvenamojoje aplinkoje populiarūs instrumentai. Skiriasi ir pavaizduotų muzikos instrumentų skaičius – nuo kelių iki daugiau nei dvidešimties; tikriausiai tam įtakos turėjo ne vien interjero meistrų išsilavinimas ir vaizduotė, bet ir finansinės žydų bendruomenių galimybės dekoruojant sinagogas.

150-osios psalmės vaizdinėse interpretacijose nesilaikoma tikslų prasminių atitikmenų; instrumentai kompozicijose dažnai grupuojami ne pagal paminėjimo eiliškumą ir logiką psalmės tekste, o gerokai laisviau. Dalyje kompozicijų šofaras išskirtas kaip ypatingas ženklas, tačiau kitur jis įtraukiamas į bendrą, didesnę įvairių instrumentų ansamblį. Siekiant perteikti 150-ojoje psalmėje užfiksuotą visuotinio džiugesio atmosferą ir intensyvų skambesį, šios psalmės kaip viso Psalmyno kulminacijos aspektą, kai kuriose sinagogose (Novoselycios, Černivcų, Marijampolės) pasitelkiami ypač gausūs instrumentų ansambliai.

Pavaizduoti instrumentai stilizuoti, kai kurie, tikriausiai sukurti liaudies meistrų, yra gana abstraktūs, netikslų proporcijų ar labiau įsivaizduojamos nei tikros sandaros, todėl sudėtinga juos aiškiai identifikuoti, juolab kad gyvenamojoje aplinkoje buvo naudojamos įvairios vietinės tų instrumentų atmainos. Tačiau visi aptarti vaizdiniai byloja apie jų autorių vaizduotę, kūrybiškumą ir vyravusią įvairialypę muzikos kultūrą. Smuikas, kontrabosas (violončelė), klarnetas, trimitas, cimbolai (pastarasis – iki XIX a. pab.) buvo ypač populiarūs klezmerių ansamblių instrumentai, o kiti, kaip antai liutnia, gitara, valtorna, trombonas, naudoti kituose XVIII–XX a. pr. instrumentiniuose ansambliuose.

### 150-osios psalmės vaizdinė interpretacija Marco Chagallo ir Ben Shahno kūriniuose

XX a. litvakų menininkų, dažniausiai augusių religingose šeimose, vaizduotę ugdė ne tik puoselėjamos judaizmo tradicijos, bet ir vaizdiniai, Tanacho istorijos, atsispindėję puošniu ritualinių objektų dekoru, Šventyklos motyvų, gyvūnų, paukščių, augalinių ornamentų ir muzikos instrumentų atvaizdais sinagogų interjerų tapyboje; taip pat įtakos turėjo religinių knygų puošyba. Tarp tokių menininkų buvo Marcas Chagallas, Jacques'as Lipchitzas, Ben Shahnas, kurie „ir vaizdiniais, ir simboliais sukūrė žydiškumo ir visuotiškumo / universalumo sintezę“ (Huberman 1988: 74–75). 150-osios psalmės tematika, kaip aptarta anksčiau, pati suponuoja žydiškumo ir visuotiškumo sintezę. Todėl jos minties atvirumas buvo patrauklus Chagallui ir Shahnui, iš gimtųjų Rytų Europos miestų patekusiems į Vakarų



7 pav. Marco Chagallo 150-ajai psalmei skirtas vitražas Čičesterio katedroje (*The Chagall Window*), 1978. LATGA, Vilnius, 2023. Fot. Ash Mills, 2019. Čičesterio katedros dekanas ir kapitula

didmiesčius ir gerokai platesniame kontekste ieškojusiems būdų įprasminti savo asmeninį santykį su Šventraščio tekstu ir tradicija.

Vitebske gimęs Marcas Chagallas (1887–1985) nuo mažens ne tik buvo imlus dailei, bet ir svajono apie dainininko, smuikininko ar šokėjo kelią (Chagall 2011: 48). Chagallo šeima priklausė chasidų judėjimui, kuris laikė muziką, dainavimą ir šokius labai svarbia ryšio su Dievu priemone, todėl ekstaziškos muzikinės patirtys jį lydėjo nuo vaikystės (Chagallo senelis buvo kantorius, o pats Chagallas vaikystėje buvo kantoriaus padėjėjas sinagogoje per didžiąsias šventes (Chagall 2011: 48)), tad ne tik Šventojo Rašto, bet ir muzikos tema persmelkia visą Chagallo kūrybą.

Gal mano kūryba ir nevaicino jokio vaidmens artimųjų gyvenime, tačiau jų gyvenimas ir jų poelgiai, priešingai, turėjo didelę įtaką mano kūrybai. Kad jūs žinotumėte, kaip aš svaigdavau džiazu šalia senelio sinagogoje. [...] Maldoms susiliejęs į gausmą, dangaus mėlynė man atrodydavo dar mėlynesnė. [...] Jau prasideda bendruomenės pamaldos, ir mano senelis yra kviečiamas prie sakyklos perskaityti maldos. Jis meldžiasi, gieda, su pakartojimais zinguodamas išmoningą melodiją. O man širdyje tarsi suktųsi račiukai ir į kaulus sroventų aliejus. Arba tarsi visomis kūno gyslomis tekėtų šviežias, pirmo sukimo medus. Kai jis ima verkti, aš prisimenu savo neužbaigtą piešinį ir pagalvoju: galgi aš būsiu didis dailininkas? (Chagall 2011: 25)

Įspūdį jaunajam menininkui darydavo ir vestuvių muzikantai klezmeriai gimtajame Vitebske, įtraukdavę į siautulingą muzikinį vyksmą ir visą bendruomenę (Chagall 2011: 41–42). Šios patirtys atsispindėjo Chagallo kūryboje, kurioje, be smuikų ir jais griežiančių muzikantų, jis vaizduoja įvairius muzikos instrumentus – violončeles, mandolinas, arfas, šofarus, fleitas, būgnus ir kt.

Savo kūryboje Chagallas ne kartą ėmėsi psalmių temos; išsamiausiai ją atspindėjo 30 ofortų cikle „Psaumes de David“ („Dovydo psalmės“, 1979). Psalmių kūrėjas Dovydas, puikiai skambinęs kinoru ir laikytas „mylimiausiu giesmininku Izraelyje“ arba „mėgstamiausiu Izraelio dainiumi“ (toks hebrajiškas 2 Sam 23, 1 eilutės tekstas atsispindi ne visuose Šventraščio vertimuose), buvo mėgstamiausias Chagallo biblinis herojus, jam skirta nemažai dailininko įvairių laikotarpių kūrinių.

1978 m., būdamas 91-ų, Čičesterio anglikonų katedrai (Jungtinė Karalystė) Chagallas sukūrė vitražą – 150-osios psalmės interpretaciją (žr. 7 pav.). Įspūdinga kompozicija puošia katedros šiaurinio fasado langą. Pačiame vitražo viršuje, centre, pavaizduotos Dekalogo plokštės, kurios tarytum nuo Sinajaus kalno stebi visą įspūdingą Dievo šlovinimo paveikslą, yra jo priežastis ir įkvėpimas ir ženklina paties Dievo esatį. Vitražas, sudarytas iš dešimties dalių, atliepia Dekalogo struktūrą. Vaizdiniai išeina iš ribų, t. y. nėra griežtai įrėminti savo dalyse – toks meninis sprendimas liudija autoriaus siekį sukurti bendrą reginį, sujungti visus dalyvius bendroje garbinimo scenoje.

Centrinė kompozicijos figūra, didesnė už kitas, – po Dekalogo plokštėmis ant asilėlio sėdintis karalius Dovydas su lyra. Vitraže taip pat vaizduojami muzikos instrumentai: šofaras, plokščios lėkštės, trimitas, klavišiniai (?), smuikas su stryku, klarnetas; jais visais groja atlikėjai – žmonės ir kitos būtybės. Skirtingai nuo pavyzdžių sinagogose, kur, laikantis judaizmo draudimo vaizduoti žmones, dažniausiai aptinkami tik pačių instrumentų atvaizdai (nors pasitaikydavo išimčių), Chagallas vaizduoja harmoningą Dievą šlovinančios kūrinių sceną.

Muzikos instrumentai pavaizduoti abstrakčiai, bet pasirinkti jų tipai liudija, kad daugiausia dailininkas atsižvelgė į psalmės tekstą. Kompozicijoje vyrauja Chagallui gana neįprastas raudonas fonas, sustiprinantis judesio, energijos ir šokio kupiną vitražo atmosferą. Tikėtina, kad ja menininkas savo gyvenimo saulėlydyje reflektavo vaikystės sinagogoje Vitebske išgyventas jausmingas kantorių giesmes ir šokiams kvietusių klezmerių muzikos ansamblio energetiką. Interpretuodamas ir žydų, ir krikščionių liturgijai svarbų 150-osios psalmės tekstą ir įkurdindamas savąją jo versiją krikščioniškoje šventovėje, Chagallas kūrybiškai prisidėjo prie psalmės žinios atvirumo sklaidos, įrodydamas, kad jis pats yra „ryškus tarpkultūrinis reiškinys“ (Safiullina, Batyrshina 2014: 1).

Visai kitaip 150-ąją psalmę interpretuoja Kauno žydų ortodoksų šeimoje gimęs, o nuo ketverių metų Ukmergėje augęs ir netgi turėjęs minčių tapti rabinu, JAV tapytojas ir grafikas Ben Shahnas (1898–1969). Shahnas šeima dėl priešinosi caro režimui patyrė religinį ir politinį persekiojimą. 1902 m. jo tėvas buvo ištremtas į Sibirą, tačiau 1906 m. šeima sugebėjo išvykti į Niujorką. Gyvenimas radikaliai pasikeitė: iš griežtos ortodoksiškos aplinkos, persmelktos nuolatinėmis taisyklėmis, Toros studijomis ir maldomis, jaunasis Shahnas pateko į modernų pasaulį. Savo atsiminimuose apie vaikystę Ukmergėje jis rašė:

Tuo metu mokykloje praleisdavau devynias valandas per dieną, ir visos devynios valandos buvo pašvęstos tikrosios dalykų istorijos, tai yra Biblijos, pažinimui, jos žodžių užrašymui, jos maldų ir psalmių, kurios buvo mano pirmoji muzika ir mano

pirmoji atmintinai išmokta eilutė, mokymuisi. Tuo metu laikas kažin koku keistu būdu man buvo begalinis. Visi Biblijos įvykiai buvo santykinai dabarties įvykiai. (Pohl 1993: 8)

Imigracija į Ameriką sujungino ligtolinio Shahnas pasaulio suvokimo pamatus, praplėtė akiratį, atvėrė iki tol jaunuoliui nepažintą istoriją. Paauglystėje Niujorke jis dirbo padėjėju litografo dirbtuvėje, iš jo išmoko litografijos ir raidžių rašymo, lydėjusio jį visą tolesnę karjerą, ir siekė svajonės dar geriau išmokti piešti – piešimu susidomėjo dar ankstyvojoje vaikystėje Ukmergėje. Nepaisant to, kad Amerikoje susidūrė su modernia aplinka ir kad buvo kairiųjų pažiūrų pasaulietis, socialinio realizmo atstovas dailėje, Shahnas išlaikė savo žydišką tapatybę; jis nemažai kūrė žydiška tema (interpretavo Toros, Ekleziasto, Jobo, pranašų knygas, kabalistinę literatūrą), atskleidamas vaikystėje įgytą Biblijos išmanymą, be to, laikėsi tam tikrų žydiškų tradicijų (Baigell 2006: 95). Shahnas taip pat domėjosi Kabalos mokymu, ypač Abulafios ir Isaaco Lurios darbais, skyrusiais didelį dėmesį hebrajų raidynui.

Intensyvesnis susidomėjimas žydiška tema, judaizmu, bet ne jo organizuotomis formomis, hebrajų abėcėlės raidėmis Shahnas darbuose grįžo po Holokausto (Baigell 2006: 94–95), nors jis nesitapatino su jokia religine bendruomene, laikė save ne žydų menininku, veikiau menininku humanistu (Pohl 1993: 28). Pasak dailininko žmonos, taip pat tapytojos ir litografės Brendos Bryson Shahn:

Paskutiniaisiais gyvenimo metais Beno kūryboje savitai atgijo religiniai vaizdiniai. Man atrodė, kadangi jis jaunystėje gana kategoriškai atsisakė savo religinių saitų ir tradicijų, kad dabar jis gali laisvai prie jų sugrįžti gaiviu žvilgsniu ir nejausdamas moralinės naštos bei įkalinimo, kurį jos kadaise jam teikė. Jis iš naujo atrado mitus, istorijas ir šventąją dvasią, kuri kitados jį įžeidė, bet dabar patraukė didžiuliu žavesiu, net linksnumu ir kurią dabar jis gali pavaizduoti su lengvu prisilietimu ir meilium švelnumu... (Pohl 1993: 28)

„Hallelujah siuite. Psalm 150“ („Aleliuja siuita. 150 psalmė“) buvo sumanyta, kai septintojo dešimtmečio pabaigoje Shahnas buvo pakviestas sukurti mozaikinę freską žydų bendruomenės centrui Rochvilio mieste (Merilando valstijoje). Dailininkas galėjo laisvai pasirinkti temą ir jos įgyvendinimą, tad ėmėsi 150-osios psalmės interpretacijos, kuri, Shahnas žmonos teigimu, buvo jo mėgstamiausia (Baigell 2006: 116). Dailininkas parengė piešinius būsimai freskai ir sudėliojo juos į maketą, bet sumanymo iki galo įgyvendinti nepavyko – 1969 m. Shahnas mirė. Šių piešinių pagrindu po dailininko mirties 1970–1971 m. pasirodė riboto leidimo aštuonių didelio formato litografijų, paimtų iš freskų piešinių, serija ir du riboto leidimo neįrištų 24 litografijų miniatiūrų ciklai: „Aleliuja miniatiūros Nr. 1“ su kaligrafija ir „Aleliuja miniatiūros“ Nr. 2“ be kaligrafijos (Shahn Portfolio: 3; žr. 8 pav.).



**8 pav.** Ben Shahn'o litografijų miniatiūrų ciklo „Aleliuja siuita. 150 psalmė“ fragmentai.

Viršuje: „Jaunuolis, grojantis dvigubu obojumi“ (be kaligrafijos, detalė) (Ben Shahn, *Young Man Playing Double Oboe* (Hallelujah Miniatures No. 2 Without Calligraphy, detail, 1970–1971), Harvard Art Museums/Fogg Museum, Stephen Lee Taller Ben Shahn Archive, Gift of Dolores S. Taller, c Estate of Ben Shahn / Artists Rights Society (ARS), New York, M25577). LATGA, Vilnius, 2023

Apačioje: „Vyras, grojantis kitarą“ (su kaligrafija) (Ben Shahn, *Man Playing Cithara* (Hallelujah Miniatures No. 1 With Calligraphy, 1970–1971), Harvard Art Museums/Fogg Museum, Stephen Lee Taller Ben Shahn Archive, Gift of Dolores S. Taller, c Estate of Ben Shahn / Artists Rights Society (ARS), New York, Photo President and Fellows of Harvard College, M25537). LATGA, Vilnius, 2023

Psalmės, kaip prisiminimuose rašė Shahnas, buvo jo pirmoji muzika vaikystėje. Cikle „Aleliuja siuita. 150 psalmė“ gretinamos 24 skirtingos kompozicijos, atspindinčios Shahn'o susidomėjimą ne tik senovės muzikos instrumentais, bet ir muzikantų individualybėmis. Piešiniai, vaizduojantys ir jaunos, ir vyresnius muzikantus su įvairių tipų instrumentais, yra plastiški, iliustratyvūs, primenantys senovės graikų ir romėnų atvaizdus. Didelis dėmesys skiriamas atlikėjų

rankoms – jos išdidintos ir išraiškingos, pabrėžiama jų svarba muzikos sukūrimo procesui. Shahnas kuria ypatingą, sakralų muzikantų santykį su instrumentais – per užfiksuotą judesį ir plastiką tarytum fiziškai galima išgirsti instrumentų skambesį. Kaip minėta, Shahnas domėjosi Kabalos mokymu, o jame rankų aspektas labai svarbus. Muzikos grojimas rankomis susijęs su dvasinio pakilimo siekiu (Smith 2009: 33); egzistencijos esmė yra rankos, nes jos – kūrimo įrankiai;



**8 pav.** tęsinys. Ben Shahn'o litografijų miniatiūrų ciklo „Aleliuja siuita. 150 psalmė“ fragmentai.

Kairėje: „Vyras, pučiantis ragą“ (be kaligrafijos, detalė) (Ben Shahn, *Man Sounding Shofar* (Hallelujah Miniatures No. 2 Without Calligraphy, detail, 1970–1971), Harvard Art Museums/Fogg Museum, Stephen Lee Taller Ben Shahn Archive, Gift of Dolores S. Taller, c Estate of Ben Shahn / Artists Rights Society (ARS), New York, Photo President and Fellows of Harvard College, M25560). LATGA, Vilnius, 2023

Dešinėje: „Berniukas, grojantis smuiku“ (be kaligrafijos, detalė) (Ben Shahn, *Youth Playing a Violin-Like Instrument* (Hallelujah Miniatures No. 2 Without Calligraphy, detail, 1970–1971), Harvard Art Museums/Fogg Museum, Stephen Lee Taller Ben Shahn Archive, Gift of Dolores S. Taller, c Estate of Ben Shahn / Artists Rights Society (ARS), New York, M25575). LATGA, Vilnius, 2023

grojimas muzikos instrumentu yra ir fizinis, ir dvasinis veiksmas; muzikanto rankos simbolizuoja Dievo ranką, kuri yra visų žmonių dvasių šaltinis (Smith 2009: 34).

Shahn'o instrumentai pranoksta 150-ojoje psalmėje paminėtus – jis vaizduoja vargonus, psalterį, sistrą, dvigubą fleitą, šofarą, kitarą, du skirtingus smuikus (juos muzikantai – jaunuolis ir berniukas – laiko nukreiptus žemyn, kaip tradicinėje klezmerių muzikoje; taip smuikuojančius klezmerius vaizduoja ir Chagallas), lankinę Vello lyrą, trimtą, dvigubą klarnetą, liutnią, lyrą, varpelius, jubiliejinį trimtą, garsiai skambančias lėkštes, žvangančias lėkštes, dvigubą obojų, tambūriną, skirtingų pučiamųjų instrumentų grupės kompoziciją. Dviejose litografijose – „Mergina su garsiai skambančiomis lėkštėmis“ ir „Šokanti mergina“ – vaizduojamos moterys. Shahnas nesilaiko įprastos prielaidos, kad lėkštėmis grodavo levitai Šventyklos ansamblyje, o senovės Izraelyje moterų instrumentas buvo būgnelis (Shahn'o cikle vaizduojamas būgneliu grojantis vyras).

Shahn'o cikle perteikiama muzikos universalumo žinia susieja 150-osios psalmės turinį ir menininko idėją, tačiau žydiški muzikantų bruožai ir hebrajiškų raidžių kaligrafija rodo, kad Shahnas apmąsto savo žydiškas šaknis ir santykį su Tanacho tekstu ir tradicija.

Abu dailininkai šiuose užsakomosios kūrybos pavyzdžiuose pasitelkia skirtingas prieigas prie savo kompozicijų šaltinio – 150-osios psalmės, nors ir Chagallas, ir Shahnas

pateikia išplėstinį 150-osios psalmės turinį, t. y. ne vien muzikos instrumentus, bet ir įsivaizduojamus jais grojančius atlikėjus. Chagallo darbas atskleidžia bendrą potyrį ir ansamblišumą – Dievo šlovinimo paveikslą, pakilią, nežemiško džiaugsmo atmosferą, vientisą dermę, kuriai perteikti nėra svarbus preciziškas instrumentų vaizdavimas (Chagallo vaizdiniai gan abstraktūs), o humanisto Shahn'o muzikantų portretai – individualizuoti, skirtingos ekspresijos. Jo orkestrą sudaro ne visuma, o individualybės. Shahn'o 150-osios psalmės išraiška – kontempliatyvi, kupina litvakiško asketiškumo; jo muzikantų emocijos yra vidinės, asmeniškos. Vizualiai interpretuodami 150-ąją psalmę, Chagallas ir Shahnas kiekvienas savaip gyvenimo pabaigoje atsigręžia į religinius išgyvenimus, patirtus vaikystės namuose, ir kuria autentišką, permąstyta santykį su žydiškąja tradicija; ypač atsizvelgtina, kad abiejų dailininkų 150-osios psalmės interpretacijos, skirtingai nuo aptartų kompozicijų sinagogų interjerų puošyboje, yra sukurtos jau po Holokausto, todėl apima naujus semantinius sluoksnius.

Interpretuojant 150-ojoje psalmėje minimų muzikos instrumentų ikonografijos įvairovę aptartuose pavyzdžiuose, galima prisiminti teiginį, kad universalūs kosminiai vaizdiniai 150-ojoje psalmėje kuria teksto visuotinį atvirumą ir galimybę kiekvienam jos perteikėjui atliepti šią psalmę iš savo paties *Sitz(e) im Leben* perspektyvos (Human 2011: 3).

## Išvados

Paskutinis Psalmių knygos tekstas – 150-oji psalmė – iš visos biblinės poezijos išsiskiria ne tik pakiliu tonu, ypatingu ritmu, minimais net aštuoniais muzikos instrumentais, bet ir pačia retorika sukuriama žinios universalumu. Baigiamoji psalmės eilutė „Visi, kas gyvas, šlovinkite Viešpatį“ pakylėja virš vienos religinės tradicijos praktikų ir vaizdinių ir suponuoja psalmės interpretacijų įvairovę, kas, kaip ir kokiomis priemonėmis turėtų šlovinti Dievą. Siekiant sinagogose išlaikyti simbolinį ryšį su Jeruzalės šventykla ir puoseleėti Šventyklos atstatymo viltį, pasitelkiami istorinei atminčiai svarbių judaizmo simbolių vaizdiniai, tarp jų gana svarbią vietą užima bibliniai muzikos instrumentai. 150-osios psalmės muzikinis turinys ir pakili išraiška buvo paranki muzikiniams vaizdiniais kurti sinagogų interjeruose.

Nors sinagogos liturgijoje nuo pat pradžių muzikos instrumentai nebuvo naudojami (išskyrus ritualinį ragą šofarą), bibliinių muzikos instrumentų atvaizdams nuo pat ankstyvųjų sinagogų mozaikų senovės Izraelyje įtakos turėjo aplinkinės kultūros ir jų vaizdiniai, tekstiniai šaltiniai, hebrajų Biblijos vertimai į vietines kalbas ir regioninės muzikavimo tradicijos. Kad Tanacho vaizdiniai būtų prieinami vietinėms žydų bendruomenėms, sinagogų interjerų puošybai pasitelkti konkrečioje aplinkoje paplitę muzikavimo įrankiai.

Vaizdinė muzikos instrumentų interpretacija aptartose sinagogose labai įvairi. Skiriasi instrumentų tipologija ir skaičius – kai kurios kompozicijos sudarytos vos iš kelių instrumentų, o kitose, ypač Rytų Europos sinagogose, siekiant sukurti gausos ir muzikinės įvairovės įspūdį, vaizduojami keliolika ar net daugiau nei dvidešimt muzikos instrumentų, gerokai laisviau interpretuojant psalmėje minimą ansamblį. 150-oji psalmė tokioms vaizdinėms interpretacijoms buvo atspirties taškas, idėjinės vizijos įkvėpimas, padedantis perteikti konkrečios žydų bendruomenės santykį su savo gyvenamosios aplinkos muzikine kultūra, kasdieniame gyvenime naudotais instrumentais, kartu atspindintis ir kūrybišką santykį su istorine atmintimi.

Dalyje aptartų pavyzdžių ritualinis avino ragas šofaras, nors ir būdamas nuolatinis kiekvienos žydų bendruomenės identiteto simbolis, sujungiantis praeitį, dabartį ir ateitį, įsilieja į bendrą muzikos instrumentų ansamblį, taip tarytum bylodamas ir pačios bendruomenės prisitaikymą prie atitinkamos gyvenamosios aplinkos, ir žvilgsnį į tradiciją iš konkrečios bendruomenės *Sitz im Leben*.

Remiantis išlikusiomis fotografijomis ir liudininkų atsiminimais, teigtina, kad muzikos instrumentų kompozicijos Lietuvos sinagogų interjeruose yra panašios, kaip ir kitose Rytų Europos sinagogose: juose atsispindėjo muzikos instrumentų migracijos tendencijos, gyvenamojoje aplinkoje populiarūs instrumentai, grupuojami įvairiomis

kompozicijomis, kūrybiškai interpretuojant 150-osios psalmės tekstą.

Ypatingas 150-osios psalmės atvirumas, pagal raginimo turinį „Visi, kas gyvas, šlovinkite Viešpatį“ išsiveržiantis iš judaizmo ribų, atsispindi ir laisvesnėse XX a. litvakų dailininkų modernistų Chagallo ir Shahno šios psalmės interpretacijose. Chagallo vitražas atskleidžia bendrą visos kūrinių, dalyvaujančios šlovinant Dievą, paveikslą, neakcentuojant muzikos instrumentų, bet perteikiant visuminę nuotaiką ir atmosferą, į siautulingą muzikinį vyksmą įtraukiant ir įvairias gyvas būtybes, ne vien žmones. Shahno 150-osios psalmės interpretacijos atveju, dėmesys skiriamas muzikos instrumentų ir atlikėjų įvairovei, vizualiai susiejant senovės hebrajų ir kitas Artimųjų Rytų kultūras ir gerokai didesniu nei minima psalmėje muzikos instrumentų skaičiumi sukuriant pilnatvės ir įvairovės pojūtį. Shahnui svarbi 150-ojoje psalmėje pateikiamos žinios jungtis su kultūrinio ir antropologinio kontekstu; jam įdomūs jo kuriamų muzikantų tipažai; tarytum geras stebėtojas, Shahnas fiksuoja skirtingas atlikėjų nuotaikas, būsenas ir išraiškas, jų santykius su savo instrumentais. 150-osios psalmės interpretaciją Chagallo ir Shahno kūryboje, kilusią menininkams apmąstant savo asmeninį santykį su Tanacho tekstu ir religinėmis-kultūrinėmis patirtimis, galima laikyti individualia žydiškosios tradicijos atsinaujinimo ir tęstinumo išraiška.

## Nuorodos

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- <sup>4</sup> Taip pat žr. Jeremy Montagu, *The Shofar: Its History and Use*, Rowman & Littlefield Publishers, 2015.
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- <sup>6</sup> P vz., žr. Hermann Gunkel, *Die Psalmen*, Göttingen: Vandenhoeck & Ruprecht, 1926.
- <sup>7</sup> P vz., žr. Sigmund Mowinckel, *The Psalms in Israel's Worship*, Nashville: Abingdon Press, 1962.
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- <sup>9</sup> Tarp publikacijų minėtinos: Wenham Gordon J. *Psalms as Torah: Reading Biblical Song Ethically* (Studies in Theological Interpretation). Grand Rapids: Baker Academic, 2012; *The Oxford Handbook of the Psalms*. Ed. by William P. Brown, Oxford: Oxford University Press, 2014; Susan Gillingham, *Jewish and Christian Approaches to the Psalms: Conflict and Convergence*, Oxford University Press, 2016; Christian Frevel (Hg.), „By my God I can leap over a wall”. *Interreligious Horizons in Psalms and Psalms Studies*, Verlag Herder GmbH, Freiburg im Breisgau, 2020; Jerome F. D. Creach, *Discovering Psalms: Content, Interpretation, Reception*, London: Society for Promoting Christian Knowledge, 2020; Gavin Michal, Exploring Rabbinic Approaches to the Psalms, in: *Old Testament Essays*, Vol. 35, No. 1, 2022, p. 84–110.
- <sup>10</sup> Taip pat žr. Friederike Neumann, *Schriftgelehrte Hymnen. Gestalt, Theologie und Intention der Psalmen 145 und 146–150*, Berlin-Boston: de Gruyter, 2016.
- <sup>11</sup> Žr.: Борис Хаймович, „Дело рук наших для прославления“. *Росписи синагоги Бейт Тфила Бенъямин в Черновцах: изобразительный язык еврейского мастера*, Киев: Дух и литера, 2008; Ilia Rodov, With Eyes towards Zion: Visions of the Holy Land in Romanian Synagogues, in: *Quest. Issues in Contemporary Jewish History*, Journal of Fondazione CDEC 6, 2013, p. 138–173.
- <sup>12</sup> Hbr. *Tehillim* – šlovinimai; pagal tematiką toks pavadinimas tinka trečdaliui rinkinio giesmių.
- <sup>13</sup> Gr. *psallein* – groti styginiu instrumentu.
- <sup>14</sup> Jah – trumpoji Dievo vardo, kurio žydai netaria, forma, todėl verčiant šį vardą paprastai vartojamas pakaitalas „Viešpats“.
- <sup>15</sup> Čia ir toliau Šventojo Rašto citatos pateikiamos: *Biblija arba Šventasis Raštas. Ekumeninis leidimas*, Vilnius: Lietuvos Biblijos draugija, 1999. Laužtiniuose skliaustuose pateikiami hebrajiški muzikos instrumentų pavadinimai – Kamilės Rupeikaitės transliteracija.
- <sup>16</sup> Manoma, kad almug arba algum, iš kurių buvo gaminami „Judo krašte iki šol neregėti“ styginiai instrumentai (žr. 1 Kar 10, 12 ir 2 Kr 9, 11), buvo viena iš santalo rūšių.
- <sup>17</sup> Jeruzalės Talmudas, traktatas Škalim. Prieiga per internetą: [https://www.sefaria.org/Mishnah\\_Shekalim.5.1?lang=bi](https://www.sefaria.org/Mishnah_Shekalim.5.1?lang=bi) [žiūrėta 2023 03 18].
- <sup>18</sup> Cit pagal: Josephus Flavius, *The Antiquities of the Jews*, Book 7, Chapter 14, transl. by William Whiston, eBook, Project Gutenberg, 2009, <https://www.gutenberg.org/files/2848/2848-h/2848-h.htm#link82HCH0003> [žiūrėta 2023 03 25]. Šie pagrindiniai simboliai dažni ir gerokai vėlesnėse Rytų Europos sinagogose.
- <sup>20</sup> Johannes Bokedal apibendrinimu, tarp mokslininkų nėra bendros nuomonės, kaip geriausia tirti įvairius Seforio sinagogos mozaikos komponentus – ar visų plokščių (angl. *panels*) turinį vertinti kaip vientisą temą, ar kaip skirtingo idėjinio turinio rinkinį; žr. Bokedal 2022: 6.
- <sup>21</sup> Zeevo Weisso teigimu, kilnojamos palapinės ir Šventyklos kultą vaizduojančios scenos iki šiol žinomos tik Seforyje (Weiss 2016: 122).
- <sup>22</sup> Mucznik 2011: 279.
- <sup>23</sup> Jeruzalės Talmudas, traktatas Bikurim. Prieiga per internetą: [https://www.sefaria.org/Jerusalem\\_Talmud\\_Bikkurim?tab=contents](https://www.sefaria.org/Jerusalem_Talmud_Bikkurim?tab=contents) [žiūrėta 2023 03 18].
- <sup>24</sup> Mozaikos su Zodiako ratu rastos ir kitose antikinio-bizantinio laikotarpio sinagogose, tarp jų – Hamat Tiberijoje, Beit Alfoje, Susyaoje. Zodiako ratu, perimtu iš pagoniško meno, siekta pavaizduoti metinį kalendorinį ciklą. Mucznik pastebėjimu, lyros pavaizdavimas Seforio sinagogos mozaikos Zodiako rate atrodo unikalus – iki šiol lyros daugiau nebuvo rasta nei Izraelio teritorijos, nei kitų romėnų ar ankstyvojo Bizantijos pasaulio regionų mozaikose; žr. Mucznik 2011: 279.
- <sup>25</sup> Braunas pastebi, kad lyra Seforio sinagogos grindų mozaikoje yra labai panaši į lyrą Dūra Europo sinagogos (Sirija, III a.) freskoje, Dovydo-Orfėjo rankose, ir skiriasi nuo didelės stiliizuotos kitaros, pavaizduotos VI a. Gazos sinagogos mozaikoje, kur ja groja Orfėjas-Dovydas (Braun 2002: 271).
- <sup>26</sup> Sinagogų, kuriose yra (buvo) 150-osios psalmės vaizdinių, katalogą sudarė Jeruzalės hebrajų universitete 1979 m. įkurtas Žydų meno centras, skirtas žydų vizualinės kultūros dokumentacijai ir tyrimams. Katalogas „Wall Paintings in Central and East European Synagogues“ taip pat publikuojamas internete: <https://cja.huji.ac.il/wpc/browser.php?mode=setbrowse> [žiūrėta 2023 03 25].
- <sup>27</sup> Prieiga per internetą: <https://www.jewishvirtuallibrary.org/the-abuhav-synagogue> [žiūrėta 2023 03 25].
- <sup>28</sup> Ekumeniniame Šventojo Rašto leidime visa ši 56 psalmės paantraštė skamba taip: 1 *Chorvedžiui*. „Balandis ant tolimų ažuolų“ melodija. Dovydo poema, filistinams Gate jį suėmus. (šaltinis: [http://biblija.lt/index.aspx?cmp=reading&doc=BiblijaRKK1998\\_Ps\\_56#561](http://biblija.lt/index.aspx?cmp=reading&doc=BiblijaRKK1998_Ps_56#561)) [žiūrėta 2003 03 25].
- <sup>29</sup> XVII–XVIII a. klezmerių muzikos ansamblių pagrindas buvo smuikas, kontrabosas ir cimbolai. XIX a. pirmoje pusėje pridedėjo skersinę fleitą, klarnetas ir bosinis būgnas su pritvirtinta lėkšte, o XIX a. antroje pusėje klezmerių muzikos ansambliai

- išaugo į gerokai didesnius, prisijungė daugiau smuiku, altas, violončelė, medinės fleitos, trimitai, trombonas (žr. Rubin 2015: 121–122).
- <sup>30</sup> New Great Synagogue in Novoselytsia – Psalm 150, in: *Wall Paintings in Central and East European Synagogues*, The Center for Jewish Art, <https://cja.huji.ac.il/wpc/browser.php?mode=set&cid=797> [žiūrėta 2023 04 01].
- <sup>31</sup> Beit Tfila Benyamin in Chernivtsi (Czernowitz) – Photos of 2004, in: *Wall Paintings in Central and East European Synagogues*, The Center for Jewish Art, <https://cja.huji.ac.il/browser.php?mode=set&cid=9133> [žiūrėta 2023 04 02].
- <sup>32</sup> Great Synagogue in Gura Humorului – Prayer hall – Wall decoration – Psalm 150, in: *Wall Paintings in Central and East European Synagogues*, The Center for Jewish Art, <https://cja.huji.ac.il/browser.php?mode=set&cid=1664> [žiūrėta 2023 04 02].
- <sup>33</sup> Vladimiras Levinas cituoja Avrahamo Nisano Yaffės parodijus, pateiktus 1941 m. pab.–1942 m. pr.
- <sup>34</sup> Cituojami Avrahamo Nisano Yaffės parodijai, pateikti 1941 m. pab.–1942 m. pr.
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## Summary

Psalm 150 stands out for its openness of thought and the call to praise God with eight musical instruments: the shofar, nevel, kinnor, toph, minim, ugav, tizltzlei shama, and tizltzlei terua. Most were used in different rituals and activities of ancient Hebrews. After the destruction of the Temple of Jerusalem and change of rites (the institution of synagogue becoming the center of local community gatherings, activities and rituals), these instruments lost their functions and eventually vanished, except the shofar, the ritual ram’s horn, which was and is used in the synagogue during the Jewish New Year and Day of Atonement. The visual identification of biblical instruments was also complicated by the lack of archaeological-iconographic evidence for this vanished musical culture.

Images of individual musical instruments (usually the shofar) or small compositions have appeared in the interior decoration of synagogues since the Roman-Byzantine period. The shofar sound, as a living memory of Jewish history

and as a symbol of hope for spiritual rebirth, connects the past, the present, and the future. Therefore, the visual cue of the shofar is the most important.

Larger ensembles of musical instruments began to be depicted from the middle of the eighteenth century. The ensemble of musical instruments mentioned in Psalm 150 can be seen as the link between the historical memory of the Temple and the actual life of local Jewish communities in the diaspora, reflecting the development and migration of musical instruments.

For example, the musical instruments that decorate the interior of the Sephardic Abuhav Synagogue in Safed reflect the affiliation of the synagogue to the Sephardic community – the instruments depicted were used in Spanish and Portuguese music. Musical instruments, common in the interior painting of synagogues in Ukraine, Romania, and Poland, usually reflected the composition of local klezmer ensembles. The abundance of the depicted musical instruments, in order to convey the atmosphere of universal joy and intense sound implied in Psalm 150, stands out in the New Great synagogue in Novoselitsia and Beit Tfilah Benjamin synagogue in Chernivtsi (both in Ukraine). These compositions reflect the structure of the klezmer music ensemble, enriched with brass instruments at the beginning of the twentieth century.

The interior decoration of several Lithuanian synagogues also featured interpretations of Psalm 150. For example, two compositions illustrating Psalm 150 and consisting of a dozen musical instruments were painted in the octagonal vault of the Marijampole Great Synagogue, built in 1899. These compositions combine typologically “original” instruments mentioned in Psalm 150 – horns, lyres, and pipes as well as instruments used in nineteenth-century orchestras (trumpets, horns, violins, clarinets) and klezmer musical instruments (mandolin, dulcimer, violin, clarinet).

Visual interpretations of Psalm 150 do not follow exact semantic correspondences; instruments are often grouped not according to the order and logic of their mention in the text of the psalm, but much more freely. In some of the compositions, the shofar is singled out as a special sign, but elsewhere it is included in a general, larger ensemble of various instruments. Instruments are stylized, rather abstract, and of imprecise and more imaginary proportions. The number of musical instruments depicted also varies, from a few to more than 20; it could be determined not only by the education and imagination of the interior designers, but also by the financial capabilities of the Jewish communities.

Modern Litvak artists – Vitebsk-born Marc Chagall and Kaunas-born Ben Shahn – took different approaches to Psalm 150, although both expanded its interpretation, including figures of musicians. A stained-glass window for the Anglican Cathedral in Chichester, created by Chagall in

1978, depicts a common scene of praise, full of an unearthly atmosphere of joy and harmony. The musical instruments – the shofar, lyre, cymbals, trumpet, keyboards, violin, and clarinet – are all played by performers, humans and other creatures, unlike examples in synagogues, where no images of human beings are usually found due to religious law. *Hallelujah Suite. Psalm 150* by American painter and graphic artist Ben Shahn was conceived when Shahn was invited to create a mosaic mural for the Jewish Community Center in Rochville in the late 1960s. In the cycle, Shahn juxtaposes 24 drawings, which depict young and old musicians with various types of instruments, reminiscent of ancient Greek and Roman images. Great attention is paid to the performers' hands – they are enlarged and expressive, emphasizing

their importance in the process of the birth of music. For Shahn, it is important to connect the message of Psalm 150 with the cultural and anthropological context; he, like a good observer, captures the different moods and expressions of the musicians as well as their relationships with their instruments. The orchestra of Psalm 150 in Shahn's compositions is contemplative and consists of individuals.

The interpretation of Psalm 150 in the works of Chagall and Shahn, which arose upon reflection of their personal relationship with the text of the Bible and their own religious-cultural experiences, can be considered an individual expression of the renewal and continuity of the Jewish tradition.

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Heli REIMANN

# The Status of Jazz in the Soviet Union and the Beginning of the Anti-Jazz Rhetoric in the 1920s

*Džiazo situacija Sovietų Sąjungoje. Antidžiazo retorikos pradžia XX a. trečiajame dešimtmetyje*

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## Abstract

This article explores the ambiguities around the status of Soviet jazz. Based on the thoughts of Russian jazz historians, the author's own experience, and a historiographical overview, it first examines the variety of ways jazz has been discussed in popular and academic discourse. The second part of the article provides insights into the socio-cultural and political conditions surrounding the appearance of jazz and demonstrates how following its positive reception, anti-jazz attacks emerged at the end of the 1920s, initiated by the pronouncements of the Russian Association of Proletarian Musicians. Finally, Maxim Gorky's article "The Music of the Gross" from 1928, often considered a symbolic beginning of the anti-jazz rhetoric around jazz, is examined.

**Keywords:** Soviet Union, status of jazz, ambiguities, 1920s.

## Anotacija

Straipsnis skirtas dviprasmiškos sovietinio džiazo situacijos analizei. Remiantis Rusijos džiazo istorikų mintimis, autorės patirtimi ir istoriografinė apžvalga, pirmiausia nagrinėjama džiazo aptarimo būdų populiaresniame ir akademiname diskurse įvairovė. Antroje straipsnio dalyje kalbama apie sociokultūrinės ir politinės džiazo atsiradimo sąlygas ir parodoma, kaip po pradinės teigiamos jo recepcijos XX a. trečiojo dešimtmečio pabaigoje kilo antidžiazo išpuolių, inicijuotų Rusijos proletarinių muzikų asociacijos. Galiausiai apžvelgiamas Maksimo Gorkio 1928 m. straipsnis „Storulių muzika“, dažnai laikomas simboline antidžiazo retorikos pradžia.

**Reikšminiai žodžiai:** Sovietų Sąjunga, džiazo situacija, dviprasmybės, XX a. trečiasis dešimtmetis.

## Introduction

The year 2022 marks the 100<sup>th</sup> anniversary of Soviet jazz. According to Soviet/Russian jazz popularizer and author of the first book on Soviet jazz Alexey Batashev<sup>1</sup> (1972), the date of the birth of the music is October 1, 1922, when Valentin Parnakh arranged the first concert with his First Eccentric Orchestra of the Russian Soviet Federative Socialist Republic – Valentin Parnakh's Jazz Band. Paradoxically, it happened just a few months<sup>2</sup> before the legal formation of the Soviet Union – the conglomerate which, during the 70 years of its existence, established an entire new historical era full of contradictions.

Like all other cultural forms in the Soviet Union, jazz was affected by the ambiguities appearing synchronically in the relationship between power and society, and diachronically with politically sanctioned changes in almost every new decade. We have seen constantly oscillating political tolerance,<sup>3</sup> where jazz was highly accepted, for example, during WWII when it symbolized the friendship between the Allies, disliked during the late-Stalinist ideological campaigns in the climate of the rising Cold War confrontations,

or prized and hated concurrently as demonstrated in 1936, where the official newspapers *Izvestia* and *Pravda* respectively attacked and supported jazz (Beresford 2017: 18). At the same time, state regulations aiming to control the production and dissemination of culture, besides forcing jazz to fit into the Soviet system ideologically and administratively, provided actors the opportunity to take advantage of state sponsorship. On the other hand, jazz settled in urban areas while holding a rather elitist status and involving enthusiastic practitioners who created the music, organizers supporting it, and listeners enjoying it.

This article explores the ambiguities around the status of Soviet jazz, which has meant that jazz in the Soviet Union has been discussed in a variety of ways in popular and academic spheres, in oral and written discourse, or within different language communities. This variability is examined in the first part of the essay, where based on the thoughts of Russian jazz historians and my own experiences, the popular oral discourse is addressed with reference to myth theory. The historiographical overview focuses on investigations by historians of Russian origin writing in their native language and academics part of current jazz scholarship



**Figure 1.** Caricature from *Sovetskaya Muzyka* (1948, No. 5, p. 90) mocking jazz: “Mister Spike Joans organized a sensational jazz orchestra featuring a goat. Who needs emotions and melody in our atomic century? Sing, goat, a requiem to art.”

in the West. The second part of the article illustrates the ambiguous status of Soviet jazz by providing insights into the socio-cultural and political conditions surrounding the appearance of jazz in the early 1920s and demonstrates how anti-jazz attacks first emerged at the end of the decade, initiated by the pronouncements of the Russian Association of Proletarian Musicians (RAPM). According to a common stance, RAPM’s jazz-inimical rhetoric relied on Maxim Gorky’s article “The Music of the Gross” from 1928, introduced in the final part of the article. The lengthy overview discloses the ironic disproportion between the importance that has been attributed to the article in Soviet jazz history and its actual focus, which is irrelevant to jazz.

### Soviet jazz discourse

Since the initial idea of this essay derives from my own experiences with jazz, the discussion is opened with some personal insights into the status of the music. My first encounters with live jazz were from the early 1980s, when as an ardent enthusiast attending the student jazz festivals in Tallinn, I had no idea about the ambiguities circulating around the music. Later, when Estonia had regained its independence in the 1990s, my opinion was undermined during the post-separation legitimization processes designed to strengthen the state at the domestic level and ensure a new political order.<sup>4</sup> Part of those processes were to negativize the entire Soviet legacy and to emphasize the system’s repressiveness. In this context jazz was exposed as something at odds with Soviet power, which consequently led most naturally to its prohibition. A popular dictum which supposedly appeared during the Soviet era illustrates the situation: “Today you play jazz and tomorrow betray your motherland.” As a frequent subject of praise in artworks especially those of socialist realism, the word “motherland”

had special meaning in the Soviet ideologically driven public discourse, symbolizing a particular holiness and a person’s overwhelming love towards their country. According to the simplistic Soviet rhetoric, those who fought for the “motherland” were surrounded by a heroic aura, but those whose actions diverged from ideology-driven aims were blamed for the betrayal of the country.

Afterwards, during the research phase, I faced contradictions in the findings, which indicated that there were constantly changing levels of tolerance towards jazz among the authorities – this information contrasted with the popular simplistic claims about the banned status of the music. In oral discourse, the tendency to present jazz as a forbidden type of music was disclosed, for instance, in the recollections of musicians and music functionaries interviewed during my research, who affectively expressed dissatisfaction with the anti-jazz stance of the regime. This inclination might stem from the particularities of Soviet-era memories, which according to Corner (2009: 12), possess a bias towards being subjective, have been distorted over time, and are likely to idealize events. Memories of dictatorships tend to present the actors as victims of the regime, where culpability is inevitably attached to someone else; therefore, suffering individuals oppose the repressive state. In a similar vein, simplistic oppositions are produced where, on the one hand, Soviet power is blamed for repressing jazz, while, on the other hand, we have the music and musicians whose almost heroic struggle ensured the survival of jazz.

Surprisingly enough, and not uncommonly, I have encountered the need to comment on the question of the “jazz ban” and the resistance acts musicians supposedly exerted towards the prohibitions of the regime. Whether during discussions at conferences or backstage, occasional face-to-face conversations with scholars not familiar with the issues of jazz and the Soviet era, the teaching of the course on Soviet jazz history, or encounters with journalists, my own argumentation in similar cases submits the brief claim that jazz had a constantly changing status in society dependent on the degree of politically initiated tolerance, and that the music was never actually banned in the literal sense of the word.

Against the public claims about jazz as a forbidden music genre in the Soviet Union are the pronouncements of Soviet and Russian jazz historian Vladimir Feiertag,<sup>5</sup> who categorically denies the truthfulness of this narrative. “I am totally against the statement that jazz in Stalin’s times or later was banned,” he stated in the opening of his article “How jazz was banned in Soviet Union” (Feiertag 2016). According to him, there exists no official documents on the prohibition of jazz but:

Soviet society lived in a double morality – we said one thing, thought another and acted the third [...] mismatch.<sup>6</sup>

In those conditions part of peoples' tactics was to learn how to pay lip service to ideological clichés while continuing to fulfil their goals (Feiertag 2018: 177). Cyril Moshkow, a Russian jazz journalist and writer, confirms Feiertag's claims, stating that even in the period 1946–1955, when the word jazz disappeared from public usage, and which Leonid Utyosov later mockingly called “the era of unbending saxophones,” jazz was not explicitly banned but rather furiously criticized, and playing the music was “not recommended” (Moshkow 2017).

The tendency to depict Soviet jazz as a victim of the power has often emerged among those not familiar with the particularities of Soviet jazz. As Feiertag mentioned:

The question I have been frequently asked by foreign journalists and researchers has been, ‘Please tell us how many jazz musicians died in the Gulag?’

I have been in the archives and haven't found any documents proving it. Six persons punished but none of them for playing jazz. One saxophonist, for instance, was arrested because he communicated with Americans and got records and reeds. During the most severe Stalinist period you could be imprisoned and shot just because you existed.<sup>7</sup>

The persistence and power of the spread of unwarranted popular narratives on the forbidden status of jazz in the Soviet Union refer to the myth-making qualities of the idea. The properties of myths are endorsed by Heehs (1994: 2), who defines myth as a “set of propositions, often stated in narrative form, that is accepted uncritically by a culture of speech community and that serves to found to affirm its self-conception,” and claims that myth consists more generally “of any set of related propositions whose ‘truth’ is not demonstrated by the working of logos.”<sup>8</sup> Barthes's (1991) claim about myth as unexamined assumption emphasizes their rootedness in the prevailing political order. Regarding the global politics of jazz during the Cold War era, the status of the music was characterized “by rival interpretations of jazz as a symbol of Western liberal democracy on the one hand, and the sound of cultural imperialism on the other” (Havas 2022: 87).

The historiography of Soviet jazz demonstrates great variations in perspectives. Soviet/Russian authors on jazz publishing predominantly in Russian<sup>9</sup> have shown relatively low interest in the social and political aspects surrounding the music. Rather their focus has been more on the “universal” aesthetic values of the music or its historical course. For instance, the extensive volume of articles from 1987 included chapters on jazz theory and aesthetics, performers, and recordings (see Medvedyev & Medvedyeva 1987). The published heritage of the greatest Soviet jazz authority, an eyewitness of the Soviet/Russian jazz history from the end of WWII, Vladimir Feiertag, comprises a collection of four historical volumes largely based on his

personal recollections. The first book on Soviet jazz is by Alexey Batashev (1972) and gives valuable information on musicians, events, musical developments, and styles. Those politically “neutral” views form a contrast with Yefim Barban's model of jazz-as-resistance, for whom the *Kvadrat* magazine signifies a second, alternative culture, opposed to Soviet agitation propaganda.<sup>10</sup> The *samizdat*<sup>11</sup> publication *Kvadrat*, launched in 1965 and considered foundational in the tradition of Soviet jazz scholarship and criticism, was an elitist journal with a wide range of sophisticated theoretical and analytical writings on jazz aesthetics, philosophy, and the semiotics of jazz improvisation and perception.<sup>12</sup> Among the authors of the bulletin were leading jazz experts and critics: Alexey Batashev, Vladimir Feiertag, Valery Petrov, Dmitry Ukhov, Andrey Solovyov, Tatyana Didenko, Georgy Vasyutochkin, Artemy Troitsky, Alexander Kan, Yuri Vermenich, and Yefim Barban. Recent publications such as the collection of articles *Rossiyskiy dzhaz* (2013) follow the practices of the authors' predecessors in focusing on the biographies of the musicians, their music, and history.

The only comprehensive monograph on Soviet jazz accessible to an English-speaking readership is still Frederick S. Starr's *Red & Hot: The Fate of Jazz in The Soviet Union* (1983), first published 40 years ago. Rich in historical facts and narratives, the reading of it, however, assumes certain reservations in terms of some of the author's claims, which obviously derive from Cold War perspectives.<sup>13</sup> For example, his conclusions contain the argument that “any creative art form will ultimately fail in Russia because moralistic bureaucrats overregulate and overcontrol” (Starr 1983: 317). Although culture in the Soviet Union was highly regulated, it produced a great number of valuable artworks that obtained recognition in domestic and international arenas.

Recent Western scholarship of Soviet jazz,<sup>14</sup> especially in the works of historians of German origin, has significantly increased in quantity during the last ten years. Following the tendencies in Soviet studies,<sup>15</sup> investigations predominantly apply a synthetic approach emphasizing the role of individual agency as well as Soviet power, with ideology-related shifts and turns reflected in the official status of jazz. For Rüdiger Ritter, the field of jazz constituted:

[...] a large playing field in the states of the former Eastern Bloc in that it was as experimental for both artists and social opportunities, yet never failed to also display some of the playful elements typical to jazz. (Ritter 2016: 18)

His critique is targeted against simple black-and-white ways of presenting jazz in the Eastern Bloc, where the artistic field of activity is divided between official and unofficial, where the first is ascribed to conformity and the other to confrontation with “the system” (ibid.).

### The Reception of Jazz in the 1920s

The entry of jazz into the culture of Soviet Russia in the early 1920s was framed by the nurturing environment of the New Economic Policy (NEP) proposed by Vladimir Lenin in 1921 as a strategic retreat from socialism – a transition structuring the possibilities for change (Fitzpatrick 1974: 33). The NEP was assigned to provide a “breathing space” for Soviet society to recover from the cataclysms of the First World War, the revolution, its aftermath, the civil war, and the dictatorial policies of War Communism<sup>16</sup> before achieving socialism (Ginzburg 2019: 24). This new policy facilitated the development of small private entrepreneurship, including the leisure and entertainment industry and the formation of a middle class (the so-called “Nepmen”), which became the main consumers of culture.<sup>17</sup> In the conditions of the NEP, the state was keen to encourage art that broke with tradition, and futurism, with its novelty and extremism, aspired to become a state art. This status was confirmed by Lunacharsky, the People’s Commissar of Enlightenment in October 1918, who officially proclaimed that the arts should be developed on an experimental basis,<sup>18</sup> suggesting relatively harmonious relations between artists and the government. Russian futurists artists, poets, musicians, and architects saw futurism as the artistic equivalent of the revolution’s attempt to rebuild society on a new foundation and enthusiastically embraced the new possibilities.<sup>19</sup>

The relative freedoms in economics and culture enabled connections between the young socialist state and the West, resulting in the incursion of Western culture and its mass media imaginary, including jazz as the first popular musical form disseminated globally. Society returning to civilized existence needed entertainment after the harsh years of the civil war and the period of War Communism. Jazz became one of the many cultural forms serving citizens’ needs for recreation in urban areas, primarily among radically minded representatives of the creative intelligentsia (Kovalenko 2013).

The “infiltration” of jazz into Soviet cultural life was part of two enthusiasms in the early 1920s, when theater and dance swept through the Soviet Union to an unprecedented extent. Dance mania in Russia reflected a postwar European-wide rejection of the sober and self-controlled respectability common to the Victorian era (Gorsuch 1994: 9). Those who danced modern dances felt emotional relief from the traumas of war and post-revolutionary problems (Ginzburg 2019: 24). The term “jazz” described for dancers primarily a wide variety of modish dances from the Charleston to foxtrot, in which syncopated rhythms provided accompaniment for new modes of bodily self-expression (Ginzburg 2019: 31).

Theater mania was considered something unparalleled in European culture since the French Revolution (Ginzburg 2019: 23). Vsevolod Meyerhold, one of the seminal forces in modern theater, employed American popular music for mood and intermission entertainment as well as incorporated it directly in the production (Ginzburg 2019: 29). In 1923 he staged the play *D. E.*,<sup>20</sup> including the transformation of a political review into a musical and dance (Ginzburg 2019: 29). This trial to “ideologize” jazz represented a “decaying West” by “the lascivious dance of the decaying civilization,” which included tangos, shimmies, and foxtrots, performed by Valentin Parnakh’s jazz band. The reviewers generally praised Parnakh’s masterful performance rather than emphasized the satirical condemnation of Western decadence. Furthermore, the scenes depicting capitalist decadence where sexy dancing girls in black mesh hose and tights moving to a pulsating jazz accompaniment were more exciting and “real” than the scenes depicting the good, clean, upright proletarian man (Ginzburg 2019: 31).

Parnakh, a poet, musician, dancer, and choreographer, has been given a place of honor by historians of Russian jazz as a Soviet jazz pioneer who marked the beginning of Russian jazz history with the first concert of the “First Eccentric Orchestra of the Russian Soviet Federative Socialist Republic – Valentin Parnakh’s Jazz Band,” which took place on October 1, 1922, at the State Institute of Theater Art in Moscow (Batashev 1972: 8–12).<sup>21</sup> Parnakh’s first concerts were followed by a wave of press coverage. The reviewers enthused at jazz’s attempt to capture the pulse and rhythm of city life and to theatricalize its movements and gestures. Parnakh’s jazz band was compared to Forreger’s noise orchestra<sup>22</sup> and extolled for its superior melodic and rhythmic qualities. “If there is ‘too little seasoning’ in a jazz band in terms of noise, then in a noise orchestra there is a feeling of ‘too little seasoning’ in terms of music,” they claimed (Kravchinskiy 2015: 110).

Parnakh and his orchestra cooperated with state propaganda activities while performing in the first All Union Exhibition of Agriculture in 1923 for delegates of the Fifth Congress of the Communist International in Summer 1924 (Batashev 1972: 12) and took part in the May Day parade of 1923 (Kravchinskiy 2015: 111). Among Parnakh’s contributions were also the “invention” of the very spelling of the word “jazz” in Russian based on phonetics rather than reproducing the English spelling and the publication of the first article on jazz in Russian called “Jazz Band – Not a Noise Orchestra,” where he insists that jazz orchestras and noise orchestras could not be compared as equal. In his writings Parnakh spoke poetically on the universality of expressive cultures in general and argued that syncopated rhythms, musical lamentations and entreaties, mastery of improvisation, or call-and-response structures have always existed as archetypal, universal, and humanistic artistic



forms historically and socially, making transitions from one cultural milieu to another (Ginzburg 2019: 27). Moreover, the innovative music and dance generated within its “syn-copated entrails” became the primary theme of a number of Parnakh’s early poems (Ginzburg 2019: 25).

One of the distinguishing features of early Soviet jazz, which also explains the lack of wide appeal of the music, was that it remained almost exclusively the property of the intelligentsia – writers, artists, musicians, scientists, and engineers (Kovalenko 2013). Partly because of that, jazz was extensively supported by the progressive, modernist wing of Russia’s musical establishment, the Association of Contemporary Music (ACM),<sup>23</sup> whose main activity was sponsoring concerts, mostly of chamber music, to small, elite audiences.

On the other hand, widely regarded as the main antagonist of early Soviet jazz was the Russian Association of Proletarian Musicians (RAPM).<sup>24</sup> Among its targets was ACM, which it considered as exemplifying the elitism and bankruptcy of bourgeois culture. RAPM, established in 1923, was the sister organization to several ultra-militant arts groups in the 1920s Soviet Union, such as RAPP (Rossiiskaia Associatsiia Proletarskikh Pisatelei, the Russian Association of Proletariat Writers) and the OSE (Obshchestvo Sovetskoi Estrady, the Society of Soviet Estrada), and called for the liquidation of its “bourgeois” opponents and a condemnation of those who did not share its principles as class enemies with primitive cultural tastes (Khiterer 2017: 39). RAPM’s aim was to make Soviet music more “proletarian” in terms of the class background of creative individuals and the content of music, although its platform was vague – it seemed to have very little idea of what the ideologically correct mass music of the proletariat should sound like (Nelson 2002).<sup>25</sup> In any event, RAPM proposed music that was “intelligible to the masses” and was dissatisfied with both the established classical canon (including nineteenth-century Russian composers) as well as with avant-garde “formalist” movement for being too “bourgeois” (Nelson 2004).

RAPM’s particular disdain was directed at “light genres” including jazz, “Gypsy songs,” lyrical romances, and other forms of *estrada*. Such forms of light music were despised especially because of their lyricism and emotive nature, which for RAPMists was a sign of bourgeois individualism that impeded the collectiveness necessary to achieve the industrialization goals of the First Five-Year Plan. The music should be politically and ideologically engaged in the task of enlightening the masses and helping to fulfill the country’s economic goals (Nelson 2004: 118). The fierce criticism towards jazz was intensified especially following the cultural revolution from 1928 to 1932, when RAPMists argued that jazz was an obstacle to mobilizing workers and peasants to fulfill the Five-Year Plan. According to them, jazz

music “fogs [the worker’s] consciousness and leads him away from the ranks of active fighters for socialism” (ibid: 121). Similarly to those who disliked jazz in the West, RAPM members excoriated the connections between jazz and sexuality. Especially dangerous was dancing that encouraged moral laxity (ibid: 124).

### “On Music of the Gross”

RAPM’s anti-jazz stance was strengthened by Maxim Gorky’s infamous article “O muzyke tolstykh” (On Music of the Gross), published in *Pravda*, on April 18, 1928. It was immediately picked up by the leadership of the organization, who turned it into a symbolic articulation of the organization’s hatred of jazz (Starr 1983: 89). This almost unobtrusive article in a newspaper to which Gorky was a frequent contributor supposedly signified an important milestone in the discourse of Soviet jazz history – a kind of symbolic beginning of the Soviet jazz ban rhetoric, heated by the conflicting “creeds” of Soviet ideology and jazz. As claimed by Batashev:

The phrase “Music of the Gross” was repeated since then onwards [...] those words of Gorky were used by some voices as the only exhaustive label for characterising jazz. (Batashev 1972: 31)<sup>26</sup>

Although the title makes reference to music, the focus of article itself is not predominantly about music but rather can be summarized in the mode of the typical Soviet rhetoric – to show the superiority of Soviet life over the “degenerate” West, where modern music is part of this process of decline. The word jazz, in fact, is mentioned only once and even then, not in a way we might expect based on the notoriety of the article as a symbol of the Soviet jazz ban. The following overview of Gorky’s article will shed some light on the dilemmas framing the article.

Gorky wrote his article while living in Sorrento during his second exile.<sup>27</sup> The opening passage is a poetic, picturesque description of an Italian night where the “light streams silently from the silver-chased leaves of the olive trees” and “the orange and yellow fruits also gleam through the transparent silvery haze.”<sup>28</sup> In the absolute silence of the Italian night, his thoughts flow to the “inexhaustible power of labor” and the scientific workers whose contribution enables people to live “in an era when the gap between the wildest fantasies and absolutely practical realities is diminishing with incredible speed.” Subsequent lengthy citations from a letter from somebody called comrade Andrey Bakharev discuss the contributions of “two miracle workers,” who were horticulturists, the American Luther Burbank and “our genius,” Ivan Vladimirovich Michurin. These two men had a lot in common:

Both began their work in early youth, both were poor, both were great thinkers, artists and inventors. Both have made magnificent discoveries in the realm of plant breeding. (From Gorky's article)

Gorky's ruminations are suddenly disturbed by an "idiotic hammer" beating – the foxtrot sound coming from the radio of the neighboring hotel. The following is Gorky's angry description of the music is the best-known part of the article, cited in numerous writings over almost a century.

But, suddenly, in the brooding silence of the night, some idiotic hammer begins to beat starkly. One, two, three, ten, twenty strokes – and then there descends, like a lump of mud falling into crystal, translucent water, a savage howling, whistling, roaring, rattling, shrieking and grinding; inhuman voices rend the air, resembling the neighing of horses; one's ear is assaulted by the grunting of brass pigs, the blare of asses, the amorous quacking of gigantic frogs. All this insulting and insane cacophony is subordinated to a scarcely perceptible rhythm and, listening to this pandemonium for a minute or two, one involuntarily begins to imagine that it is the performance of an orchestra of lunatics, driven mad by sex, and conducted by a human stallion wielding an enormous phallus.<sup>29</sup>

"This is music for the fat men" declares Gorky in his all-encompassing rage, after the rhythm to which "fat men and women are lewdly wriggling their thighs [...] wallowing in obscenity, simulating the procreative act." For those people "love is nothing else but a perversion of the imagination of the passionate urge of the licentious flesh." The fat man is a marauder, a parasite who lives on the labor of others, a semi-human whose motto is "After me, the deluge." In opposition to their love is real love, stimulating "the creative powers of men and women." Finally, Gorky's rage finds its outpouring in anathematizing the "worldwide herd of fat men that are trampling upon culture, and they cannot help realizing that the proletariat is the only power capable of saving culture and of deepening and widening it."

Meanwhile, the "evolution" of degeneracy is characterized by the decline of beauty in music, where the minuet and the animated passion of the waltz are changed by the lewdness of the foxtrot and the convulsions of the Charleston. Oppressed "Negroes" were among the creators of jazz and they "no doubt laugh up their sleeves as they see their masters, the whites, evolving to that savage state from which the American Negroes have risen and which they are leaving farther and farther behind."

The "Music of the Gross" tirade terminates in a deafening crescendo, and then Gorky's thoughts return home. He quotes the rural correspondent who describes the country life in the spirit of Soviet rhetoric, praising the Soviet order and its fertile conditions in which people can finally live. The youthful optimism and flourishing life of the country has made a 72-year-old grandma claim that "I would join the

Young Communists, but, alas, I am too old. Why did it all begin so late!" "It is really wonderful to be living and working in our times," resounds Gorky's summarizing phrase.

Gorky's personal motivation to write this angry piece is argued by Starr (1983: 88) to be the writer's fading reputation in the West. While he had been taken up as an exotic in Western literary circles and became the first Russian novelist to have outsold Tolstoy, his fame had begun to decline, and his bitterness towards modern culture was revenge on the West that had rejected him (Starr 1983: 138). Another source<sup>30</sup> speculates that Gorky wrote "The Music of the Gross" in the evening when he had problems with falling asleep, and to take advantage of his insomnia, he wrote article while empathizing with others who were also awake.

Contradictory claims have been made regarding Gorky's attitude towards jazz. According to Starr (1983: 92), the writer had an animus towards jazz and refers to an incident in a restaurant in which he, after an hour of listening to a Black group playing, stomped out of the hall. According to Russian journalist and music historian Vladimir Marotchkin, Gorky, instead, was positive about jazz. His argument relies on an episode with the musical comedy *Jolly Fellows*,<sup>31</sup> where his acceptance, "Good! I felt like I was on vacation for a month!" became decisive in allowing the film to screen after the ban imposed by Commissar of Education Comrade Bubnov.

### Contradictions of Soviet Jazz

The interpretation of claims of a Soviet jazz ban as a myth directs us to common debates over "truth versus falsity," where history and myths are opposed. This has led, according to Jan Assmann (1997: 14), to "an all-too antiseptic conception of 'pure facts' as opposed to the egocentrism of myth-making memory." The mythical elements of history have, as he claims, nothing to do with its truth values, since history turns into myth as soon as it is woven into the fabric of the present as remembered, narrated and used (Assmann 1997: 14). Assmann's stance inspires me to present the argument that myths, in fact, have their own value because they tell us something that dry facts never do – about human experience and emotions, and what matters is how the myths appear and what is their content, not their truth value. Myths are an integral part of history, and if we ignore them, we also ignore an important part of time and its story. Besides, mythologies possess durable qualities due to their tendency to resonate with us in the present moment by serving an important cultural function, giving form to the codes and conventions by which we live our lives (Whyton 2010: 135). Now, retrospectively, Soviet-era myths express certain often contradictory emotional qualities. For instance, many of those without a lived experience of the era tend to hold

an indisputable wrathful belief that repressions and the Soviet era are synonyms. According to this simplistic pattern, it was almost inherent for Soviet citizens to be resistant to the regime. Alternatively, there are the opinions of those whose life trajectories were part of the era. Here, the nostalgia-driven emotions about the “lost” times could be expressed in the form of jokes and humor, interpreting the paradoxes and inadequacies of the era through the prism of irony and mockery.<sup>32</sup> The straightforward convictions about the possibility of life outside socialist society are expressed by the individuals with escapist tendencies.<sup>33</sup>

Myths are integral also to the discourses on jazz, where, as Whyton has asserted, “the promotion of a teleological, causal narrative has led to history taking on what is often a melodramatic and romanticized character” (Whyton 2010: 134). The topology of jazz myths holds the stories of jazz as an expression of independent African-American culture, of the alignment of the aesthetic status of jazz with classical music, of jazz musicians as often dysfunctional individualistic outsiders and hipsters, “rebels without a cause,” or of jazz as a gesture of freedom (Sanchirico 2012; Whyton 2010; Johnson 2018). This list can be complemented with the Soviet jazz myth, declaring that jazz was a forbidden music under the conditions of the Soviet regime and to play this music was an act of resistance. The myth of the “Soviet jazz ban” derives partly from the premise about the oppositional nature of popular artistic expression in totalitarian or authoritarian societies, as Klenke (2019: 55) claims. This “heroic” model interprets rebellious actions against oppressive conditions by certain musical actors as morally superior examples of *homines politici*. In a similar vein, Havas (2022: 86) argues that calling the inclination to constitute jazz in socialist countries as an inherently political subject with a counter-cultural function is a “revolutionary myth.” The discourse politicizing art was established in order to legitimize or undermine conflicting ideologies during the Cold War era.

When jazz first appeared in the Soviet Union, it found fertile soil. Under the NEP, the state supported art to develop in entirely new ways. Futurism, while becoming a state art, sought to revolutionize artistic language and forms by focusing on continuous forward movement, dynamism, and dialectical self-renewal. Radically minded representatives of the creative intelligentsia oriented towards the modern West avidly discovered the world of jazz among other cultural phenomena while assuring the music’s status in the high strata of culture not opposed to academic music (Kovalenko 2013). In the late 1920s, the RAPM rejected as ideologically corrupt every strand of existing musical culture – modernist concert music, the various kinds of popular music, including jazz, highlighting specific political anxieties of the time related to the major transformation of society – collectivization and industrialization (Kovalenko 2013).

The beginning of anti-jazz attacks in the late 1920s was the moment when the dilemma of global modernity versus the Soviet ideological paradigm appeared. The modernist futuristic tendencies first framing the appearance of jazz were then considered incompatible with the ideas of the conquest of “proletarian hegemony” during the cultural revolution, including the campaign against bourgeois intellectuals, and the proletarianization of culture, meaning the politicization and proletarian seizure of power on the cultural front (Fitzpatrick 1974).

Paradoxically, Gorky’s article, frequently presented as emblematic of a Soviet “jazz ban” was not about jazz but rather a glorification of Soviet life with an angry attack on its antithesis, the Western world, following the typical anti-West patterns of Soviet rhetoric. Furthermore, the music Gorky heard from the radio was not jazz. Undoubtedly, he was outraged by some kind of “restaurant music,” far from “genuine” jazz. Not jazz, but a “fat herd” dancing to vulgar restaurant music: that was Gorky’s main target (Batashev 1972: 30).<sup>34</sup> While writing his infamous article in 1928, it is arguable that Gorky had no intention of initiating any anti-jazz campaigns or proclaim “death” to jazz. But the timing of the appearance of the article was apposite for the RAPM who, in their rage against jazz, seized on the article, making it a symbol of the beginning of the jazz-inimical rhetoric in Soviet jazz discourse. However, there is only minor recorded evidence on the latter argument with Starr’s book as a main source. This inspires us to question the relevancy of the claim on the importance of Gorky’s article and to qualify it rather as another Soviet jazz myth produced on the basis of Starr’s assertion.

Despite the rhetoric initiated by the RAPM, jazz music developed further when, for instance, in 1929 Leonid Utyosov formed his famous *Tea-Jazz* (abbreviation for Theatrical Jazz) band, or Alexander Tsfasman made its first recording and prepared the first jazz radio program in the Soviet Union with his AMA-jazz orchestra in 1928 (Feiertag 2010).

But as we know, the controversies around jazz were not unique to the Soviet Union. In the United States, it was variously perceived as quintessentially American or dangerously un-American (Gusejnova 2016: 29). As an agent of social change, it was threatening to those with a vested interest in maintaining an established cultural hierarchy (Henson 2016: 121). In Europe, jazz was associated with anxieties about modernity. It was an American music representing “chaos, machine, noise,” but also a triumph of “new melody, new color,” which constituted a break from the old-fashioned comforts of an earlier era (Gusejnova 2016: 30).

Finally, against the assertions of those who like to emphasize the exceptional status of jazz in the Soviet Union (and the Eastern Bloc) is the pronouncement by Rüdiger

Ritter (2019: 68), that the structure of jazz history in the Eastern Bloc by no means differs from the structure of jazz history in other parts of the world; only the specific conditions in detail were different. Everywhere in the world, jazz life was and is the result of negotiations and compromises by several parts of society. What makes the situation distinct in different parts of the world are the varying social and cultural conditions under which jazz evolved.

## Endnotes

- <sup>1</sup> Alexey Batashev (Алексей Баташев, 1934–2021) was a Russian jazz critic, historian and popularizer of jazz.
- <sup>2</sup> The Union of Soviet Socialist Republics was established on 30 December 1922.
- <sup>3</sup> For changing tolerance see for instance: Lücke 2007; Beresford 2017.
- <sup>4</sup> On the new narrative strategies about Estonia's past see for instance: Tamm 2008.
- <sup>5</sup> Vladimir Feiertag (Владимир Фейертаг, b. 1934) is a Soviet and Russian jazz historian, popularizer and organizer. He is the author the first comprehensive guide to Russian jazz articles: Владимир Фейертаг, *Джаз в России: краткий энциклопедический справочник* [Jazz in Russia: A Short Encyclopedic Guide], St Petersburg: Skifiia, 2009. His other publications include: 1999. *Джаз от Ленинграда до Петербурга* [Jazz from Leningrad to Petersburg], St Petersburg: Kult Inform Press, 1999; *История джазового исполнительства в России* [History of jazz performance in Russia], St Petersburg: Skifiia, 2010; *А Почему Джаз?* [Why Jazz?], St Petersburg: Skifiia, 2018.
- <sup>6</sup> Interview with Feiertag, 10 March 2018.
- <sup>7</sup> Interview with Feiertag, 10 March 2018.
- <sup>8</sup> Since the time of the Greeks, mythos (the word as decisive, final pronouncement) has been contrasted to logos (the word whose validity or truth can be argued and demonstrated).
- <sup>9</sup> The exception is for instance Feigin, Leo. 1985. *Russian Jazz. New Identity*. New York: Quartet Books Limited.
- <sup>10</sup> The articles of Barban are collected in: Ефим Барбан [Yefim Barban], *Джазовые опыты* [Jazz Experiences], St Petersburg: Kompozitor, 2007.
- <sup>11</sup> Self-publishing, non-censored underground publishing across the Eastern Bloc.
- <sup>12</sup> See Barban 2015.
- <sup>13</sup> In addition, Georg Avakian in his archival papers refers several times to inaccuracies in Starr's book. See, for instance, his comments on Charles Lloyd's visit to the Tallinn '67 jazz festival in George Avakian and Anahid Ajemian's papers in New York Public Library, 61.26. Avakian's letter to Tommy Cecil.
- <sup>14</sup> For recent writings see, for instance: Rüdiger Ritter, Broadcasting Jazz into the Eastern Bloc – Cold War Weapon or Cultural Exchange? The Example of Willis Conover, in: *Jazz Perspectives*, Vol. 7(2), 2013, p. 111–131; Rüdiger Ritter, Negotiated Spaces: Jazz in Moscow after the Thaw, in: *Meanings of Jazz in State Socialism*, eds. Gertrud Pickhan & Rüdiger Ritter (eds.), Frankfurt am Main: Peter Lang, 2016, p. 171–192; Rüdiger Ritter, Jazz in Moscow after Stalinism, in: *Jazz and Totalitarianism*, Bruce Johnson (ed.), London: Routledge, 2017, p. 69–93; Michel Abeser, *Den*
- Jazz sowjetisch machen: Kulturelle Leitbilder. Musikmarkt und Distinktion zwischen 1953 und 1970*, Köln: Bohlau Verlag, 2018; Michel Abeser, Progressiv weil national? Estland und die Neuerfindung des sowjetischen Jazz zwischen 1953 und 1970, in: *Jahrbücher für Geschichte osteuropas*, Vol. 67(3), 2019, p. 424–446; Michel Abeser, Jazz, Soviet Culture, and the Limits of a Bipolar World, 2019, <https://www.zois-berlin.de/en/publications/zois-spotlight/archiv-2019/jazz-soviet-culture-and-the-limits-of-a-bipolar-world>; Martin Lücke, The Postwar Campaign against Jazz in the USSR (1945–1953), in: *Jazz Behind the Iron Curtain*, G. Pickhan and R. Ritter (eds.), Frankfurt am Main: Peter Lang, 2010, p. 83–98; Gleb Tsipursky, Jazz, Power, and Soviet Youth in the Early Cold War, in: *The Journal of musicology*, Vol. 33, No. 3, 2016, p. 332–361. My own works include among others: Heli Reimann, *Tallinn '67 Jazz Festival: Myths and Memories*, Routledge, 2022; Heli Reimann, The (New) Awakening of Soviet Jazz Culture in 1960s, in: *Popular Music and Society*, Vol. 45(4), 2022, p. 467–485; Heli Reimann, Late-Stalinist Ideological Campaigns and the Rupture of Jazz: 'Jazz Talk' in the Soviet Estonian Cultural Newspaper Sirp ja Vasar, in: *Popular Music*, Vol. 33(3), 2014, p. 509–529.
- <sup>15</sup> The perspectives from below and above were joined in the works of the so-called third school in Soviet studies, the "post-revisionism" emerging in the 1990s. For instance, Stephen Kotkin (1995) overcomes the state/society distinction with the application of De Certeau's "grand strategies of the state" and the "little tactics of the habitat"; Mark Edele (2009) argues for the interaction, overlap, or "inter-penetration" between different aspects of the social whole.
- <sup>16</sup> War Communism was the name given to the economic system that existed in Russia from 1918 to 1921.
- <sup>17</sup> NEP was primarily a new agricultural policy.
- <sup>18</sup> "Манифест Летучей Федерации Футуристов" [Manifest Letuchei Federacii Futuristov] ("The Manifesto of the Flying Federation of Futurists"), in: *Gazeta Futuristov*, No. 1, 15 March 1918. As cited in Smirnov & Pchelkina 2011: 1.
- <sup>19</sup> Numerous experimenters included Valery Avraamov, who created one of the world's first synthetic sounds predating synthesizers by 20 years, and Leon Theremin, who created the Thereminvox (also known as the Theremin), the first electronic instrument marketed on the world stage (Smirnov & Pchelkina 2011). The price of the radicalism, however, was a drastic narrowing of the audience for this music, which often degenerated into obscure academicism, as exemplified by the plethora of esoteric research projects inventing new musical instruments as well as scales and tonal systems in early 1920s Russia (Smirnov & Pchelkina 2011).
- <sup>20</sup> *D. E. (Give Us Europe!)*, 1924), based on Ilya Ehrenburg's science fantasy novel, *Trest D. E.* and Bernard Kellerman's *The Tunnels*, and touched upon novels by Pierre Hamp and Upton Sinclair.
- <sup>21</sup> Parnakh himself appeared on stage as a "plastic" dancer.
- <sup>22</sup> *Шумовой оркестр* [Shumovyi orkestr / Noise Orchestra] – this type of orchestra appeared in 1920 as a response to the claim that music should be an expression of the highly collective and cooperative labor of modern society. In addition to musical instruments, they used industrial engines, turbines, dynamos, sirens, hooters, and bells to generate performances within factories.
- <sup>23</sup> The organization was set up in 1923. The music was modernist, rather than avant-garde, in that it sought to be at the cutting

edge of the classical canon, rather than aiming to achieve a rupture with tradition (Abel 2019).

- <sup>24</sup> Boris Schwarz in his book *Music and Musical Life in Soviet Russia 1917–1981* (Indiana University Press, 1983) mentions that RAPM “succeeded in having jazz banned as ‘bourgeois decadence’. Even a writer of the stature of Maxim Gorky spoke out against its capitalist connotations, in *Muzyka tolstykh*.” His reference to Gorky’s article includes incorrect year.
- <sup>25</sup> RAPM was disbanded in 1932, since Stalin had no longer needed militant cultural radicals, who had insisted on continuing the Cultural Revolution.
- <sup>26</sup> Google search by keyword “музыка толстых” (music of the gross) gives thousands of responses indicating that the phrase was synonymous with jazz. Reference to the idea is found also in Ojakäär 2008: 73; and in Moshkow & Filipieva 2013: 4.
- <sup>27</sup> His first exile took place from 1906 to 1913 when he lived on the island of Capri. Second exile took place between 1921–1932.
- <sup>28</sup> Further in the text, all English quotations from Gorky’s article are based on English version “On the Music of the Gross. Maksim Gorky, on the Music of the Degenerate. April 18, 1928”, available at: <https://soviethistory.msu.edu/1936-2/upheaval-in-the-opera/upheaval-in-the-opera-text/on-the-music-of-the-gross/>.
- <sup>29</sup> This frequently cited excerpt is found for instance in Gordinsky’s book (1950: 85) or in online articles: <https://evnreport.com/arts-and-culture/from-censorship-to-state-sponsorship-the-fate-of-jazz-in-the-soviet-union-and-armenia/>, <https://www.x-rayaudio.com/x-rayaudioblog/2017/12/20/totalitarian-jazz>.
- <sup>30</sup> Владимир Марочкин [Vladimir Marotchkin], «Музыка толстых» Голливуда и вырождение культуры США — М. Горький знал? [“Music of the Gross” Hollywood and the Degeneration of US Culture – Did M. Gorky Know?], <https://regnum.ru/news/cultura/3479526.html>.
- <sup>31</sup> he movie, also translated as *Happy-Go-Lucky Guys*, *Moscow Laughs and Jazz Comedy*, is a 1934 popular Soviet musical comedy, directed by Grigory Aleksandrov, and starring his wife Lyubov Orlova and the jazz singer and comic actor Leonid Utyosov. The comedy was an extraordinary success with the audience. In the same year, the film *Merry Fellows* went to the Venice Film Festival, where it received awards for directing and music and was included among the six best films in the world.
- <sup>32</sup> For Soviet nostalgia see, for instance, “Bone Music” (<https://www.x-rayaudio.com/x-rayaudioblog/2017/12/20/totalitarian-jazzlikonja>); Velikonja Mitja, Lost in Transition. Nostalgia for Socialism in Post-socialist Countries, in: *East European Politics and Societies*, Vol. 23(4), 2009, p. 535–551; Kristi Jõesalu, We Were the Children of a Romantic Era: Nostalgia and the Nonideological Everyday Through the Perspective of ‘Silent Generation’, in: *Journal of Baltic Studies*, Vol. 47(4), 2018, p. 557–577.
- <sup>33</sup> On the subject see for instance author’s article on Soviet jazz fandom: Heli Reimann, Those Who Built ‘Socialism with Jazz Face’: Soviet Jazz Fandom in 1960s and Latvian Jazz fan Leonid Nidbalsky, in: *Mūzikas akadēmijas raksti*, Vol. XX, 2022, p. 217–232.
- <sup>34</sup> In this regard, it should be noted that at that time the dance programs were broadcast by European radio stations from several fashionable Restaurants where “Negro orchestras” did not play. “Negro jazz” appeared on the air later, in the 1930s (Batashev, 1972: 31).

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## Santrauka

Straipsnyje nagrinėjami dviprasmiškos sovietinio džiazo situacijos aspektai. Pirmoje dalyje, remiantis Rusijos džiazo istorikų mintimis ir autorės patirtimi, pateikiami populiarūs naratyvai apie džiazo draudimą Sovietų Sąjungoje. Šių nepatikrintų populiarųjų naratyvų paplitimo tvarumas ir įtaigumas implikuoja mitines minėtos idėjos charakteristikas. Tačiau, kaip teigiama išvadose, mitai yra neatsiejama istorijos dalis, pasakojanti tai, ko niekada nepasakys sausi faktai, – apie žmogaus patirtį ir emocijas. Todėl kur kas svarbiau, kaip mitai atsiranda ir koks yra jų turinys, o ne kokia tikroji vertė. Sovietinio džiazo mitas, skelbiantis, kad sovietinio režimo sąlygomis džiazas buvo draudžiama muzika ir groti jį prilygo pasipriešinimui, yra tik vienas iš daugelio kitų mitų džiazo diskurse. Paminėtini, pavyzdžiui, pasakojimai apie džiažą kaip nepriklausomos afroamerikiečių kultūros išraišką arba apie džiažą kaip laisvės gestą. Mitas apie „sovietinį džiazo draudimą“ iš dalies kilo iš prielaidos apie populiariosios meninės raiškos opozicinį pobūdį totalitarinėse ar autoritarinėse visuomenėse, kaip teigia Klenke (2019: 55). Pagal šį „herojišką“ modelį tam tikrų muzikos veikėjų maištingi veiksmai prieš priespaudos sąlygas interpretuojami kaip moraliai pranašesni *homines politici* pavyzdžiai. Panašiai teigia ir Havas (2022: 86). Teiginius apie polinkį kurti džiažą socialistinėse šalyse kaip savo prigimtini politinį objektą, atliekantį kontrkultūrinę funkciją, jis vadina „revoliuciniu mitu“. Meną politizuojantis diskursas buvo įtvirtintas siekiant įteisinti arba pakirsti konfliktuojančias ideologijas šaltojo karo epochoje.

Sovietinio džiazo istoriografijos apžvalga parodė požiūrių skirtumus. Sovietų autoriai, rašantys apie džiažą ir publikuojantys darbus daugiausia rusų kalba, santykinai menkai domėjosi socialiniais ir politiniais muzikos aspektais. Daugiau dėmesio jie skyrė „universalioms“ estetinėms muzikos vertybėms arba jos istoriniam vystymuisi. O Vakarų mokslininkai stebėjo sovietologijos tendencijas ir taikė sintetinį požiūrį, pabrėžiantį individualizmo veiksnio ir sovietinės valdžios vaidmenį, kai su ideologija susiję poslinkiai ir posūkiai atsispindėjo oficialiajame džiazo statuse.

Antroje straipsnio dalyje, siekiant iliustruoti su sovietiniu džiažu susijusias dilemas, grįžtama į XX a. trečiąjį dešimtmetį, kai Sovietų Sąjungoje pirmą kartą buvo atlikta džiazo muzika, o Rusijos proletarinių muzikų asociacijos (RPMA) pareiškimuose pasirodė prieš džiažą nukreipti išpuoliai. Vos tik atsiradęs Rusijoje, džiazas aptiko derlingą dirvą. NEP'o laikais valstybė rėmė naujas meno vystymosi formas. Futurizmas, tapęs valstybiniu menu, siekė revoliucionizuoti meno kalbą ir formas, centruodamasis į nuolatinį judėjimą pirmyn, dinamiškumą ir dialektinį atsinaujinimą. 1928 m. Maksimas Gorkis laikraštyje „Pravda“ paskelbė straipsnį „Storulių muzika“, kuris buvo parankus RPMA: tūždama ant džiazo, asociacija pasinaudojo šiuo straipsniu ir

pavertė jį visos sovietinio džiazio diskurso epochos pradžios simboliu. Paradoksalu, bet straipsnis, dažnai pristatomas kaip sovietinio džiazio draudimo simbolis, buvo skirtas ne džiazui, o veikiau sovietiniam gyvenimui šlovinti ir piktam puolimui prieš jo antitezę – Vakarų pasaulį, laikantis tipišku antikarietiškos sovietinės retorikos modelių.

Antidžiazio išpuolių pradžia trečiojo dešimtmečio pabaigoje buvo tas metas, kai iškilo pasaulinės modernybės ir sovietinės ideologinės paradigmos dilema. Modernistinės futuristinės tendencijos, kurios pirmosios įrėmino džiazio atsiradimą, tuomet buvo laikomos nesuderinamomis su „proletarinės hegemonijos“ pergalės per kultūrinę revoliuciją idėjomis, įskaitant kampaniją prieš buržuazinius intelektualus, ir kultūros proletarizavimu, t. y. politizavimu

ir proletarinės valdžios perėmimu kultūros fronte (Fitzpatrick 1974).

Tačiau su džiazu susijusi polemika buvo būdinga ne vien Sovietų Sąjungai. Jungtinėse Amerikos Valstijose, pavyzdžiui, jis buvo suvokiamas arba kaip kvintesenciškai amerikietiškas, arba kaip pavojingai neamerikietiškas (Gusejnova 2016: 29), o Europoje džiazas buvo siejamas su susirūpinimu dėl modernybės. Mėgstančiųjų pabrėžti išskirtinį džiazio statusą Sovietų Sąjungoje (ir Rytų bloke) teiginiams prieštarauja Rüdigerio Ritterio (2019: 68) pareiškimas, kad džiazio istorijos struktūra Rytų bloke niekuo nesiskiria nuo džiazio istorijos struktūros kituose pasaulio kraštuose; skiriasi tik konkrečių sąlygų detalės.

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Eglė GELAŽIŪTĖ-PRANEVIČIENĖ

# „Kaip vėjas pūtė“: liaudies daina šiandieninėje kultūroje kaip tekstas ir pasakojimo būdas

How the Wind Was Blowing: *Folksong in Contemporary Culture as Text and Narrative Mode*

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## Anotacija

Aptariant lietuvių liaudies rugiapjūtės dainos tipo „Pūtė vėjas ažuolan ažuolėlin“ atvejį, straipsnyje apmąstoma, kaip tas pats liaudies kultūros tekstas pasitelkiamas skirtingiems naratyvams kurti. Derinant fenomenologinę-antropologinę ir naratologinę prieigas pristatomi iš skirtingos prigimties kultūrų sąveikos atsirandantys raiškos ir naratyvumo lygmenys: tradicinės dainos teksto ir melodijos naratyvumas, jo pokytis šiuolaikiniame kontekste, naratyvinis sąmoningumas. Remiantis šiuolaikiniais ir ankstesniais tyrimais, archyviniais ir dabartiniais garso įrašais, straipsnio autorės ir kitų tyrėjų pokalbiais su muzikos kūrėjais ir dainų pateikėjais, išryškinami liaudies dainos veikimo būdai šiandieninėje kultūroje ir galimos papildomos gairės *sušiuolaikinto folkloro* reiškiniui tirti.

**Reikšminiai žodžiai:** sušiuolaikintas folkloras, šiuolaikinė kultūra, lietuvių liaudies daina, muzikos naratyvumas.

## Abstract

While discussing the case of the Lithuanian folk song type *Pūtė vėjas ažuolan ažuolėlin* (The Wind Was Blowing an Oak), the article reflects on how the same folklore text is used to create different cultural narratives. By combining phenomenological-anthropological and narratological approaches, expressive and narrative levels that arise from the interaction of cultures of different natures are presented: the narrative of the text and melody of a traditional song, its change in the modern context, and the concept of narrative consciousness. Based on both contemporary and past research, archival and current audio recordings, and interviews with music makers and songwriters conducted by the author and other researchers, it is highlighted how the folk song functions in contemporary culture while suggesting some additional guidelines for contemporary musical folklore studies.

**Keywords:** contemporized folklore, modern culture, Lithuanian folk song, narrativity in music.

## Įvadas

Muzikos naratyvumo tyrimai – dar gana nauja sritis ne tik Lietuvoje<sup>1</sup>, bet ir pasaulyje, suaktyvėjusi apie 1990-uosius, nukreipta pirmiausia į klasikinius instrumentinius muzikos kūrinius. Pradedant nuo klausimo, ar apskritai įmanoma kalbėti apie muzikos naratyvumą<sup>2</sup>, dar kitaip – gebėjimą pasakoti, pereinama prie skirtingų lygmenų problematikos: instrumentinės muzikos naratyvumo, teksto ir muzikos sąveikos vokalinuose-instrumentiniuose kūriniuose, audiovizualinio naratyvumo aspektų, muzikos kaip būdo pasakoti apie savųjų vietų kultūrą, konstruoti patį pasakojimą<sup>3</sup> ir kitų.

Straipsnyje liaudies daina permaštoma pasitelkiant atskiras kategorijas – suvokiant dainą kaip pasakojimą, jo dalį arba būdą, aptariant dainos, jos konteksto ir paties dainavimo naratyvumą, neatsiejamą nuo nuolat kintančios kultūrinės terpės.

Straipsnio tikslas – derinant naratologinę ir fenomenologinę-antropologinę prieigas, aptarti šiuolaikines lietuviškojo muzikinio folkloro formas, jo buvimo ir patyrimo

būdus, pristatant tiek skirtingas tos pačios liaudies dainos raiškos galimybes, tiek naratyvumo lygmenis, atskleidžiant platesnę problematiką ir išryškinant galimas papildomas gaires *sušiuolaikinto folkloro* reiškiniui tirti. Sušiuolaikintu folkloru<sup>4</sup> darbe laikoma tokia kūryba ir praktika, kurioje lietuvių liaudies dainos sąmoningai arba intuityviai jungiamos su kitos kilmės, dažniausiai globaliai paplitusiais muzikos žanrais. Kalbant apie šiuolaikinę kultūrą, taigi ir patį *sušiuolaikinimo* veiksmą, svarbu turėti omenyje, kad jos turinys – nuolat slenkantis, kintant *gyvenamojo pasaulio*<sup>5</sup> ir jo patyrimo sąlygoms: kultūrinėms, socialinėms, geopolitinėms. Tokiu požiūriu, sušiuolaikintu folkloru laikytina ne tik, pavyzdžiui, dabartinė elektroninė Girių Dvasių (vienas iš Evaldo Azbukausko pseudonimų) šokių muzika su sutartinių intarpais, sunkiojo metalo muzikos festivalyje skambanti karinė liaudies daina ar liaudies instrumentų prisodrinta tamsioji „Vėlių namų“ (Juliaus Mitės projektas) atmosferika, bet ir ankstyvieji tokio kūrybinio vyksmo darbai: folkloro sąjūdis ir pirmosios dainų harmonizacijos XIX a. pab.–XX a. pr., tarpukario ir pokario dainų stilizacijos, tiek ir 7-ajame dešimtmetyje prasidėjęs „etninės muzikos



gaivinimo judėjimas<sup>6</sup>. Taigi ir šio reiškinių<sup>7</sup> turinys, ir pačios *šiuolaikinimo* priemonės kinta priklausomai nuo gyvenamojo pasaulio, todėl labai svarbu įvertinti, kokiame kontekste ir koku laiku gyvena ne tik muzikos kūrėjai, bet ir šio reiškinių tyrėjai ir ką tuomet apima terminas *šiuolaikinis* – šiame darbe sušiuolaikintu folkloru ir laikomas toks folkloras, kuris jungiamas (ir jungiasi) su dabar, tai yra *mūsų* gyvenamuoju laiku, praktikuojamais pasaulinės muzikos žanrais.

Pati liaudies daina veikia kaip atskiras, savaime pakančias kultūrinis tekstas, o būdama kitos muzikinės terpės dalis ji tampa kelių skirtingų naratyvų sąveika, kurią šiame straipsnyje ir siekiama atskleisti: liaudies daina čia pasirodo kaip atskiras visavertis pasakojimo būdas, o jos buvimas šiuolaikinėje kultūroje – kaip naujas naratyvas, muzikos kūrėjui sąmoningai ar intuityviai derinant dviejų ar kelių jam reikšmingų kultūrų visumas, su jomis vienais ar kitais aspektais tapatinantis pačiam, bet ir kuriant naują tapatybinį lauką klausytojams. Tam perteikti pasirinkti kūriniai, kuriuose remiamasi tuo pačiu šaltiniu – šiuo atveju lietuvių liaudies rugiapjūtės dainų „Pūtė vėjas ažuolan ažuolėlin“<sup>8</sup> tipu (LLD VI: 194–199), tapusiu ir toliau tampančiu populiariosios, akademinės ir alternatyviosios muzikos skirtingų žanrų turiniu bent jau nuo praėjusio amžiaus septintojo dešimtmečio. Darbe naudojamos pirmuoju „Lietuvių liaudies dainyno „Darbo dainų“ tomu (toliau – LLD VI), kuriame pateikiamos ir nuorodos į Lietuvių tautosakos rankraštyną.

Pirmoje straipsnio dalyje apsvartomi įvairūs teoriniai aspektai, pristatant ir apmąstant bendrą kultūrinį lauką, kai tradicinės lietuvių liaudies dainos pasitelkiamos šiuolaikinei muzikai kurti, pamažu atskleidžiant tam tikras tendencijas. Remiamasi pokalbiais su muzikos autoriais ir atlikėjais, šiuolaikinės kultūros tyrėju Judith Butler, Hannos Meretojos, Jūratės Černevičiūtės, Jurijaus Dobriakovo, muzikologiniais Genovaitės Četkauskaitės, Jadvygos Čiurlionytės, folkloristų Donato Saukos, Jurgos Sadauskienės, fenomenologiniais Viktorijos Daujotytės-Pakerienės, Giedrės Šmitienės ir kitų darbais. Prie straipsnio pridedamas grojaraštis<sup>9</sup>, kuriuo rekomenduojama naudotis kaip priemone įvairiapusiškiau suvokti aptariamus atvejus.

### Liaudies daina šiuolaikinėje kultūroje kaip naratyvinis sąmoningumas

Šiuolaikinės muzikos kūrėjas į daug labiau paplitusią, įprastesnę (arba tam tikrų bendruomenių praktikuojamą) muzikinę kultūrą įtraukia ir išryškina mažiau girdimą (todėl jau ir mažiau pažįstamą) tradicinę, dar daugiau – savųjų vietų<sup>10</sup> kultūrą. Nors tokia muzika jau gana populiarė, ji vis tiek lieka tame kitame, šiuolaikinei masių palaikomai kultūrai nepriklausančiame (nors neretai į ją visai savaimingai įsiliejančiame) lauke, kurį klausytojas

turi susirasti. Čia paranku pasitelkti suomių naratologės Hannos Meretojos terminą *naratyvinis nesąmoningumas* (angl. *narrative unconscious*):

Kai mes veikiame, visuomet jau interpretuojame (dažniausiai automatiškai, to nė nesuvokdami) kultūrinius mūsų naratyviniame nesąmoningume išsisknijusius naratyvo modelius, kurie formuoja tai, kaip įprasminame savo gyvenimus. (Meretoja 2018: 99)

Iš naratyvinio nesąmoningumo „išeinama“ per savirefleksiją ir savo išankstinio priklausymo įvairiasluksniam socialiniam, kultūriniam, istoriniam ir kitokiam kontekstui suvokimą. Šiuo atveju sąmoningas poslinkis nuo be pastangų pasiekiamos globaliosios kultūros tradicinės ženklų sistemos link ir žymi tai, ką jau būtų galima vadinti *naratyviniu sąmoningumu*, taip muzikos kūrėjams ir atlikėjams kuriant savąjį gyvenimo pasakojimą – tai, ką *aš noriu* pasakoti kitiems, taip dalyvaudamas išsisknijusio, vyraujančio kultūrinio naratyvo formavimo procese.

Amerikiečių poststruktūralizmo filosofė Judith Butler teigia:

Kai *aš* siekia pasakoti apie save [„suteikti sau balsą“ – *give an account of itself*], gali nuo savęs ir pradėti, tuo pat metu suvokdamas, kad šita savastis jau yra implikuota socialiniame laikiškume, peržengiančiame savo paties pasakojimo pajėgumą; tiesą sakant, privalėdamas įtraukti savo paties radimosi sąlygas, *aš* privalo tapti socialiniu teoretiku. (Butler 2003: 8)

Šiuo požiūriu reikalinga nuolat permąstyti, kokia ši nutylėtoji, kartais visai netikrinama terpė, į kurią patenkama gimstant ir kuri tampa savaime priimamų socialinių ir kultūrinių įgūdžių visuma, iš esmės grindžiančia visus mūsų savaime patiriamus, nepermąstomus naratyvus – tiek tai, ką pasakojame ir kokią poziciją užimame patys, tiek tai, kaip dalyvaujame visuomenės, kurios dalis esame, konstruojamame naratyve. Meretoja pabrėžia, kad „naratyvinis savęs supratimas turi tiesiogines etines pasekmes, formuodamas tai, kaip mes veikiame pasaulyje“ (Meretoja 2018: 99). Tam tikra naratyvinė savivoka atsiranda ir nuolat kinta per intencionalų ir intensyvių sąmonės veikimą<sup>11</sup>: aptariamam atveju – šiuolaikinio folkloro muzikos kūrėjai suvokia ir išryškina skirtingų kultūrinių visumų sąveiką ir tam tikros darnos variantus, kurie veikia kaip galimybė tapatintis ne tik jiems patiems, bet ir bendruomenei. Tapatinimasis su tradicine lietuviškąja kultūra ir jos perdavimas, *pasakojimas* kitam gali reikštis tiek kaip iš pajautos kylantis poreikis, tiek kaip sąmoningas permąstymas, atrenkant ir renkantis jos ženklus ir paskleidžiant juos šiandien vyraujančioje globaliojoje (jos turinys taip pat nuolat kinta) ženklų sistemoje, kuri šiandieniam žmogui, išskyrus retus atvejus, yra ta terpė, į kurią patenkama gimstant. Tradicinės vietinės ir šiuolaikinės globaliosios kultūrų darna, kartais ir nedarnumas, nuolatinis jų tarpusavio skambesio ir reikšmės kismas – tai būdas (nors

ir ne vienintelis, bet kur kas savaimingesnis negu, tarkime, instituciškai reglamentuotas „tinkamos būti“ tradicijos skatinimas) lietuviškajai kultūrai būti, vis atsinaujinant raiškomis, bet ir vis grįžtant prie ištakų.

Apskritai, žvelgiant į dabartinio muzikinio folkloro lauką, svarbu pasakyti, kad nors pats kūrybinis veiksmas gali būti ir sąmoningas, ir lemiamas nuojautos, tokio pobūdžio kūrybos priežastys ir tikslai gali būti visiškai skirtingi. Iš pokalbių su muzikos kūrėjais aiškėja, kad dažniausiai tradicinė lietuviškoji kultūra veikia būtent kaip tapatumo ženklų šaltinis, o pati kūryba pasitelkiant folklorą – kaip galimybę tapatintis. Remdamasi antropologu Grantu McCrackenu, kultūrologė Jūratė Černevičiūtė išryškina socialinį tapatybės aspektą ir pastebi, kad tapatumas „gali būti priskirtas arba pasirinktas“, „šiuolaikinėje visuomenėje laikomasi nuomonės, kad tapatumai yra nuolat kuriami“ (Černevičiūtė 2009: 18). Taigi toks skirtingų kultūrinių ženklų sistemų, šiaip jau visiškai pakankamų ir veikiančių kaip su tam tikru laiku, vieta ir jų patyrėjais susieti kultūriniai tekstai, derinimas pasirodo ne tik kaip naujas kultūrinis tekstas, bet ir kaip savosios tapatybės, tai yra savojo pasakojimo sau ir kitiems, kūrimas, kuris, kaip bus matyti, gali reikštis skirtingais lygmenimis: asmeniniu, bendruomeniniu, dvasiniu.

Štai etninio *dub techno*<sup>12</sup> kūrėjo Evaldo Azbukausko (Girių Dvasios) darbuose tokia kūryba atsiskleidžia kaip būdas „įtvirtinti savo tautinę tapatybę, susijungti su savo tautos istorija, pažinti save, rasti lietuviui artimesnę dvasinę tradiciją“<sup>13</sup> (Azbukauskas 2022): jungiant erdvę *dub techno* ir tradicinį dainavimą nuolat praktikuojančių šiuolaikinių dainininkų balsais, iš esmės nepaklūstančiais vyraujančioms populiariosios muzikos vokalumo linkmėms, giedamas sutartinės, klausytojams sukuriamas laukas, kuriame nenuginčijama visiškai skirtingos kultūrinės kilmės darna tampa priebėga ieškantiems būdo priklausyti skirtingoms *savosioms* kultūroms – tradicinei lietuviškajai (kuri neišvengiamai susijusi su tam tikru konkrečiu laiku) ir bet kuriai kitos prigimties, visuomet iš skirtingų dėmenų, jų sluoksnių ir *molekulių* dėl unikalios kiekvieno kūrėjo patirties susidariusiai, jam reikšmingai kultūrai (nuo tėvų klausytos / dainuotos muzikos vaikystėje, paauglystėje draugystės žymėjusių muzikinių potyrių iki eksperimentinio džiazio ir taip toliau – visa tai taip pat susiję su tam tikro laiko ir vietos kultūra, su pačiu gyvenamuoju pasauliu). Vis dėlto kad tekstai ir jų ženklų sistemos galėtų būti intencionaliai ar intuityviai pasitelkiami naujam sąryšingam ir daugiasluoksniam tekstui kurti, o paskui ir jo pasakojimui<sup>14</sup> konstruoti, kuriančiam jam jie privalo būti pažinūs, tai yra – gali būti perskaitomi. Štai folkloristė Rita Černiauskienė pastebi:

Folkloras pasižymi tuo, kad [...] kai tu įeini į tą tradiciją, egzistuoja formulės – jos duoda saugumo jausmą, tu jas atpažįsti ir [...] tarkim, kodėl tu ilgai nebuvęs tame va mūsų klube [Merkinės jaunimo etnokultūros klubas „Kukumbalis“ – E. G.-P.

*past.*], tu *įsipynęs*, jau daugelį formulių žinai – tu jau gali dalyvauti. Ir tada matai žmogų, kuris turi ryšį su folkloru, kuris bent jau namuose yra dainavęs, – jis greitai įsijungia į dainą, jeigu jis neturi jokio ryšio – jis bus klausytojas, [...] kol nepradės tikėti, kad iš tikrųjų jis lyg ir gali dainuoti. (Černiauskienė 2023)

Kad galėtų naudotis tam tikru kultūriniu tekstu, muzikos kūrėjas turi būti tų kultūrų dalyvis<sup>15</sup> – nors ir įmanoma išorinė, tam tikra techninė kūrėjo-stebėtojo prieiga, veikiausiai vidinis prasmų junglumas bus gerokai menkesnis ir lengvai išardomas – gražinamas į pirmines savo formas.

Sauliui Labanauskui (Saulius Spindi) kalbant apie santykį su folkloru pasirodo ryški, bet ne tiesioginė artimo dvasinio lauko paieška:

[...] kai išgirdau Petrą Zalanską, man tai pasirodė kažkoks net ne folkloras (juokiasi). Jis man pasirodė labai savitas, nepaisantis jokių taisyklių. Ir kai jis dainuoja, atrodo, kad transliuoja kažką daugiau – lyg apeigos vyksta su juo, atsiranda ryšys su kažkuo daugiau, kažkur iš anapus. (Labanauskas 2018)

*Kažkas daugiau, kažkur iš anapus, apeigos* čia pasirodo kaip transcendentinė galimybė, kaip tai, kas neįvardyta, kas peržengia įprastų, lengviau pažinių patyrimų jausenas. Dar kitiems tradicinė vietinė kultūra – tai atviras tarpžmogiškųjų santykių temų šaltinis, kviečiant *permaštyti, pasirinkti, keistis*, pavyzdžiui, grupės OKATA nariai apie savo neskubios elektroninės šokių muzikos „Pūtė vėjas“ versiją:

Ši daina yra tarsi kvietimas atrasti ir pakeisti santykį, pagydyti žaizdas, pagaliau išgirsti, o svarbiausia, bent jau norėti tai padaryti. Daugiau jautrumo, daugiau dėmesio – toks mūsų kvietimas. (OKATA 2021)

Muzikos kūrėjas, grupės „Atalyja“ narys Gediminas Žilys dainą apskritai suvokia kaip bendravimo formą:

Daina yra bendravimas. Ji gali būti susiliejimas su pasaulio šventumu. Dainuodami gauname atsakymą. Tas atsakymas – tai nebūtinai žodžiai. Patyrimas gali būti daugiau negu žodžiais. Per dainą patiriame santykį. (Žilys 2020)

Kad tyrimas būtų atviras, būtina priimti, kad šiandieninis žmogus savo tapatybei vertybinių atitikmenų tuo pat metu gali ieškoti ir įvairaus laikmečio vietos tradicijose, ir vakarietiškame „Netflix“<sup>16</sup> seriale ar *transo*<sup>17</sup> muzikos festivalyje. Galiausiai, netgi pernelyg nesvarstant, kodėl liaudies daina virsta šiuolaikinės populiariosios ar alternatyviosios muzikos turiniu, ji ir jos vertybinis kontekstas tampa šiandieninės kultūros plėtiniais:

- teksto lygmeniu: tematika, simbolika, forma ir kt.;
- konteksto lygmeniu: mitologija, pasaulėžiūra, dvasingumu ir kt.;
- garsiniu lygmeniu: harmoniniais, ritminiais, melodiniais ir kt. aspektais, kurie skirtingose situacijose (klausantis, kuriant, atliekant, vėl klausantis) reiškiasi skirtingai.

## Liaudies daina kaip gyvenamojo pasaulio dalis ir jo pasakojimo būdas

Tradicinėje kaimo kultūroje daina buvo gyvenamojo pasaulio dalis, dažnai turėjusi savo funkcijas, veikusi kaip būdas įritminti, vėliau ir pasakoti apie savo gyvenimą – struktūruoti patį gyvenimo pasakojimą<sup>18</sup>. Tokioje, dar technologinės informacinės spartos nepaveiktoje kultūroje augusių žmonių pasakojimuose ir dainos tarsi natūraliai turi savo vietą, išreiškdamos vienas ar kitas būsenas, susijusias su svarbiais gyvenimo įvykiais. Tai pastebi Černiauskienė, dalydamasi įspūdziais renkant tautosaką iš dainų pateikėjos Kazimieros Bulzgienės: kai buvo ne prašoma padainuoti vieną ar kitą dainą, o kalbamasi apie gyvenimą, dainininkei ji tiesiog iliustruojant dainomis, nes pateikėja „žino tradiciją [...]“, bet daina pasensta su ja! Viskas taip natūraliai gyvena, kad tai yra jos savastis, tai yra jai duota“ (Černiauskienė 2023).

Intuityviai šią galią įritminti ir norėtųsi priskirti išskirtinai tradicinės kultūros raiškiai, tačiau negalima pamiršti, kad pasakojimas visuomet yra situatyvus (pavyzdžiui, kintantis kalbant su tautosakos rinkėju, besidominčiu ir dainomis, ir gyvenimo istorijomis). Jei paprašytume, tarkime, XX a. pabaigoje gimusio žmogaus papasakoti apie savo gyvenimą, prisimenant, kokia muzika skambėjo vaikystėje, ką dainavo paauglystėje su draugais, argi tai lygiai taip pat dainų ir muzikos apskritai nežymėtų kaip natūralių ir būtinų gyvenamojo pasaulio dalių, unikalių jo patirties būdų?

Pasak „Darbo dainų“ pirmos dalies sudarytojos Vandos Misevičienės, rugiapjūtės dainos buvo „tvirtai suaugusios su rugiapjūte, paprastai jų niekas nedainuodavo netinkamu joms, ne rugiapjūtės metu“ (LLD VI: 12), jos padėjo „organizuoti, skaidyti į tam tikras dalis sunkaus ir monotoniško darbo dieną, išryškinant rugių pjovėjų tikslus, nuotaikas, savijautą“ (ibid.: 12–13). Sutartinių giedotoja Cecilija Klimašauskienė pažymi, kad rugiapjūtės metu „giedant kartais lengviau krutėt – imi imi, čirkšt čirkšt, supjauni saują, kelies, ir balsas nueina, kap atsikeli“ (Slaviūnas 1958–1959: 32). Sutartinių tyrėjas Zenonas Slaviūnas išryškina ir būtiną pastebėti virsmą:

Iškilingas rugiapjūtės darbo pobūdis, apeigų ir darbo papročių įvairumas sudarė palankesnes sąlygas ir nuotaiką sutartinėms dainuoti. Pradėjus rugius kirsti dalgiais, ėmė nykti tradicija jas dainuoti darbo metu. (Ibid.)

Daina būdavo (nors reikia turėti omenyje, kad ne visada, nes kultūra visuomet yra santykinė, veikiama išorinių kultūrų ir pačių kultūros dalyvių) ne tik empiriškai patiriamo pasaulio dalis ir būdas, bet ir peržengiančio – apeiginio naratyvo, kuriam būdingos ir tam tikros ritualinės tradicijos, dalis:

Dainininkų liudijimu, šios giesmės buvo giedamos pradėdant pirmąjį pradalgį. Tai vadinamosios rugių „ryto giesmės“, kurias

atlikdavo ypatingai: pirmą posmą – pirma pjovėja, antrą – antra ir taip toliau paeiliui, o paskutinį posmą – visos kartu. (Sliužinskas 2006: 38–39)

Tokio atlikimo nė viename sušiuolaikintame variante neaptinkame ir tai nekelia nuostabos, nors paprastai siekiama pasitelkti kuo senesnes liaudies dainas, pražiūrimas kūniškasis-tarpkūniškasis aspektas: dainuojančios moterys keisdavosi, paskui dainuodavo visos kartu. Tai tam tikra prasme atskleidžia tam tikrą dabarčiai būdingą minėtą dainos funkcijos slinktį – nebe daina ir ja žymimas ritualas įritmina gyvenimą: įprastai gyvenimo struktūra šiandien įvirtinama reglamentuotų darbo ir šventinių dienų, taigi yra tam tikra iš viršaus pateikiama sistema. Ir vis dėlto tai nereiškia, kad išnyko ritualo ar šventumo poreikis – čia šlietųsi etnomuzikologės Aušros Žičkienės pastebėjimas, kad niekur nedingo žmogaus kaip socialaus sutvėrimo „poreikis įprasminti, įsimbolinti supantį pasaulį, ieškoti aukštesnės prasmės kasdienybėje, bendrumo jausmo poreikis, reiškiamas apeigomis ir ritualais“ (Žičkienė 2019: 19). Tik reikėtų pasakyti, kad šitos patirtys dabar jau konstruojamos naujai, dažniausiai tai patirtys, kurias reikia susikurti, ir šiandien tai daroma gana nuosekliai, taigi irgi ritmingai – kasmetiniai festivaliai, įtraukiantys, įritualinantys performansai ir daugiasluoksniai muzikos masyvai. Bučinskaitė ir Dobriakovas, perfrazuodami kultūrologę Tessą Thackerą, pateikia tokias priežastis:

Visuotinės politinės, ekologinės ir ekonominės suirutės kontekste imama vis labiau ilgtis „pirmykščio“ bendruomeniškumo, su aplinka suartinančių dvasinių patirčių, apskritai prasmės, stebuklo ir vienovės jausmo. (Bučinskaitė, Dobriakov 2019)

Todėl visiškai suprantamas minėtas daugelio muzikos kūrėjų noras pasiekti ir „prikelti“ kuo senesnį tradicijos sluoksnį<sup>19</sup> kaip tam tikrą asmeninio, bendruomeninio ir dvasinio tapatumo reikšmių šaltinį, tačiau svarbu suvokti, kad jis visuomet priklauso tam tikram laikui ir vyksta tam tikroje vietoje per tam tikrų žmonių patirtis, taigi tokio „grynojo“, nuo kitų tautų kultūrų atsieto folkloro ar visuotinai pripažintų jo praktikų iš esmės nėra ir negali būti. Liaudies dainos gyvavimas visuomet buvo sąlygiškas ir situatyvus, todėl tai, kad šiandien daina tęsiasi naujomis raiškomis ir funkcijomis, išreiškia visiškai natūralų vietos kultūros vystymąsi.

Įdomu pastebėti, kad senajai folklorinei tradicijai priklausančioms liaudies dainoms būdingas tiesioginis jų ryšys su gyvenamuoju pasauliu, išreiškiamas dainos tekstu: dainuojama / pasakojama apie tokį pasaulį, kuriame gyvenama, o dainuojant ne tik perteikiami, bet ir keičiami kai kurie patyrimai (pavyzdžiui, kertant rugius *tampa lengviau*). Šiandien liaudies daina veikia kiek kitu principu – dainos pasakojimas yra ne apie dabartinį, o apie praėjusį laiką – kitų

gyventą pasaulį, išryškėjant tokioms sušiuolaikinto folkloro funkcijoms kaip kitokių patirčių paieška, savosios tapatybės ir ryšio su gamta (at)kūrimas, tam tikro kultūrinio sluoksnio išsaugojimas ar tiesiog patrauklus skambesys ir komercinis populiarumas. Tiesa, kai kuriais atvejais dainos tekstas pritaikomas šiandienai kaip išreiškiantis nekintamas žmogiškąsias vertybes (minėtas grupės OKATA atvejis).

Tautosakos pateikėja Ona Slavinskienė-Burokaitė atskleidžia dar vieną aspektą:

[...] labai dainuodavo per šienapjūtę, [o per rugiapjūtę] dainos aptildavo. Darbas sunkus: vyrai pjauna vienaranke dalge, grėbliuku prilaikydami, o moterys riša rugių pėdus, visi pasilenkę, net prakaitas varva nuo nosies, prie nugaros marškiniui prilimpa, burna išdžiūsta. Atsigeri vandenio iš ąsočio, kur įmerkta duonos pluta, ir vėl prie darbo. (AIVD 1988: 567)

Šiandien dainuojantis kūnas iš esmės nėra vargstantis, jėga tiek, kiek norima, atiduodama dainavimui ar išdalijama dar ir gretutinėms veikloms – elektroniniams muzikos sluoksniams valdyti kompiuteriu ir kitais prietaisais, groti instrumentu ir panašiai.

Taigi rugiapjūtės daina, senosiose praktikose dainuota tik rugiapjūtės metu, dar ir žymėjusi tam tikrą jos etapą, palaipsniui slinkosi, prarasdama įprastą ir įgydama naują funkciškumą, o kartais tapdama naujos ritualinės sistemos dalimi.

### „Pūtė vėjas“: kas pasakojama pačiu tekstu

Vertinant apskritai, šiandieninėje populiariojoje kultūroje, kitaip nei alternatyvesnėje, dainos teksto funkcija pirmiausia yra patraukti, sudominti ar išprovokuoti klausytoją, siekiant kuo daugiau perklausų, taigi ir komercinės sėkmės. Kitokio pobūdžio tekstas (autorinis ar, šiuo atveju, liaudies) populiariąją dainą iškart perkelia į kitą prasmės ir žanro masyvą, kuris dažniausiai telkia kur kas mažesnę, panašių pažiūrų bendruomenę. Pavyzdžiui, aptariamam dainos „Pūtė vėjas ažuolan ažuolėlin“ tipui (D 408, pagal LLD VI) būdinga gamtinio vyksmo ir žmogiškojo gyvenimo paralelė, kuri iš esmės rodo gamtos ir žmogaus prigimties ir ritmų atitikimą, taip pat „duoda dviejų planų perspektyvą, gilumą, kurioje vienas vaizdas užėina už kito, prasišviečia pro kitą“ (Sauka 1970: 138). Toks daugiasluoksnis kalbėjimas, šitas *vaizdų prasišvietimas* kūriniumi iškart suteikia ne tik išraiškos, bet ir prasminio tankio, kuris šiuolaikinės muzikos kūrinių išskiria iš kitų populiariosios muzikos kūrinių, atverdamas galimybę tapti kitų žanrų ir kultūrinių (ir bendruomeninių) vyksmų dalimi.

Čia pažymėtinas alternatyvesnei šiandienos kultūrai, kuri tampa tradicinės vietinės kultūros tęsiniumi, būdingas vis sąmoningesnis grėžimasis į gamtą kaip į kuo grynesnę pasaulio patyrimo formą. Dėl to liaudies dainos savaimingai

pasidaro tokios muzikos kūrybiniu šaltiniu – jose perteikiamas santykis su gamta yra patikrintas, buvęs prigimtine (kita vertus – ir neišvengiama) gyvenamojo pasaulio dalimi. Gamtos tematika grįžta ne tik į pačius kūrinius ir vizualizacijas, bet ir į jų patyrimo erdves – vakarėlius, koncertus, ypač festivalius. Su įvairiais, dažniausiai miškuose, prie upių vykstančiais sąmoningos gyvensenos festivaliais (pavyzdžiui, „Mėnuo Juodaragis“, „Yaga Gathering“ ir kt.) susiję filosofiniai judėjimai: ekologijos, minimalizmo, sąmoningumo, siekiant apmąstyti ir spręsti vartotojiškumo, taršos, dvasinių praktikų trūkumo ir kitas problemas.

Santykio su gamta paieška matyti ne tik iš paties teksto, bet ir iš būdo pasakoti, iš paties medžiagiškumo: pavyzdžiui, įvairaus dydžio akmenys, šeivelė (dambrelis), švilpa (medžio žievės dūdelė), šiaudo birbynė, moliniai būgneliai Broniaus Kutavičiaus pirmoje oratorijos „Iš jotvingių akmens“ dalyje (antroje pereinama prie „šiuolaikiškesnių“ instrumentų); mediniai instrumentai Jūratės Baltramiejūnaitės kompozicijoje. Rasos Serros ir „World Trio“ kūrinyje, instrumentams atmosferiškai palaikant tą pačią tonaciją, Saulius Petreikis improvizuoja balsu, išgaudamas panašių savybių garsus kaip kad vėjui pučiant, bet jo neimituodamas, o kaip tik žaisdamas, sekdamas balsui naudojama efektūra. Be to, vaizduojami įvairūs *gyvūniški* (tiesa, ne Lietuvos gyvūnų) garsai.

Kalbėdamas apie liaudies dainos struktūrą, Donatas Sauka pastebi:

Lietuvių dainų strofa [...] formuojasi melodijos išsivystymo pagrindu, bet susiformavusi, savo ruožtu, ji įgyja savarankiškumo ir tampa svarbia ciliavimo sistemos konstanta, nesigriebdama moderniosios poetikos įrankio – rimo. (Sauka 1970: 156)

Panašu, kad dabar renkantis liaudies dainą šiuolaikinei kūrybai nėra nesusimąstoma apie šiandieninės populiariosios kultūrai dainos neišvengiamą rimą, kurio liaudies dainose, kaip ir „Pūtė vėjas“ dainoje, neretai nėra – vidinė dainos tėkmė ir teksto ryšys su melodija yra visiškai pakankami.

Verta pastebėti ir tam tikrą dainos dalumo nuojautą, žyminčią teksto įtaką ne tik melodijos, bet ir, šiuolaikinės muzikos atveju, harmonijos slinktims. Dainoje kreipinio forma reiškia prašymu *nepūsti / nebarti*, įspėjant apie neišvengiamą virsmą, prašymo neįvykdžius – *rasi rytą*. Štai nemažai aptariamų „Pūtė vėjas“ variantų dermės poslinkis arba ryški melodinė improvizacija, suteikianti šiuolaikinei populiariajai muzikai būdingą struktūrą su bent jau numanomu priedainiu, įvyksta būtent ties tekstu *rasi rytą*: pavyzdžiui, Vytauto Kairiūkščio aranžuotė (dainuoja Irena Jasiūnaitė), ansamblis „Sutartinė“ su Gražina Apanavičiute (panašu, kad tiesiogiai perimtas Kairiūkščio variantas), Tamsaulė, OKATA ir kiti. Priedainio poreikis – be abejonės, vėlesnės ir šiuolaikinės kultūros požymis.

Minėto jaunimo etnokultūros klubo „Kukumbalis“ įkūrėjas Vytautas Černiauskas sako:

Visa šita [tautosakos] poetika – tai vienintelis kelias, kuris gali [...] paaiškinti, kad mums tiesiog privalu kartoti tą patirtį prieš tai gyvenusių ir netgi ją stiprinti, keisti arba gaivinti per pajautimą, jeigu nėra kitokio šaltinio. Ir tas pajautimas dabar labai plinta, iš tiesų. [...] Ir tavyje gaminasi poreikis – arba gali klausyti, kaip kiti dainuoja tą senovišką tekstą, kuris nėra jau labai jau senoviškas, sakykim taip, arba kurti savo tekstą. (Černiauskas 2023)

Ir iš tiesų šis pastebėjimas svarbus dviem lygmenimis, tokiai kūrybai pasirodant tiek kaip naujo literatūrinio, tiek kaip naujo kultūrinio teksto praktikai.

### Nuo teksto prie pasakojimo: dainavimo naratyvumas

Greta dainos teksto ir melodijos, kurie iš esmės yra neatskiriamai susiję, dainai būti yra būtinas pats dainavimo veiksmas – kaip tik jo metu daina įgauna kūniškąjį būvį, atsiradama vis kito žmogaus (ar to paties žmogaus skirtingų būsenų metu) balsu ir kūniškąja raiška. Čia itin reikšminga fenomenologės Giedrės Šmitienės įžvalga, suvokiant ir tiriant dainavimą kaip sakininės kultūros fenomeną: „dainuojančiajam dainavimas yra ne tik galimybė padainuoti vieną ar kitą dainą, bet ir galimybė būti savo balsu“ (Šmitienė 2010: 86). Be to, bet kokio žanro dainos atlikimas suteikia galimybę patirti ne tik skirtingas garsines, bet ir kultūrinės sistemas, kūnui patiriant vis kitokį, pasitelkiant Šmitienės įvardijimą, buvimo būdą. Kartu su instrumentine-harmonine<sup>20</sup> visuma dainavimo veiksmas lemia, kaip kuriamas naratyvas, apimantis tiek muzikinį, tiek tekstinį turinį, tiek santykį su gyvenamuoju pasauliu, išryškinant vienus ar kitus dainos elementus. Tai, kas daina perduodama, nebūtinai sutaps ir su tuo, ką sąmoningai siekiama perduoti (ne tik to nepasiekiant – kartais kaip tik, viršijant tam tikrą natūralų dainos pajėgumą, pernelyg apkraunant), priklausomai nuo įvairių veiksnių: dainos prigimtinio ir gyvenamojo kultūrinio konteksto išmanymo, fizinio pasirengimo, pajautos, gebėjimo improvizuoti, pasitelkiant tiek tekstą, tiek muziką, muzikinio profesionalumo, be to, pačios artikuliacijos, lemiamos ne tik skirtingo kultūrinio konteksto, bet ir tradicijos, nes, cituojant menininkę ir tyrėją Brigitą Bublytę:

[...] skirtingos etninės balsinės tradicijos turi unikalų garsiškumą, skambėjimo visumą, sukuriama per kūnišką ekspresiją. Šis fenomenas vadinamas artikuliacija, jis apima ne tik garso, bet ir elgesio kategorijas. (Bublytė 2018: 21)

Skaitant įvairius susijusius darbus, galima patiems sudėlioti tam tikrą atvirą liaudies dainos tyrimo dėmenų masyvą, padėsiantį pamatyti svarbius aspektus ir gretinti skirtingus atlikimo variantus. Pavyzdžiui, Sauka, kalbėdamas apie melodiją, išryškina jos raišką:

Lėta, daininga melodija, tekanti siauruose kelių tonų rémuose, turi labai išraiškingą ritmą, neramios gyvybės pulsą. Lyrizmas ir melodingumas – artimai susijusios, viena kitą stiprinančios rugiapjūtės dainų raiškos galios. (Sauka 2007: 40)

Prisimindamas dainų pateikėją, įjeznetę O. Navickienę (šaltinyje vardas nenurodomas) universiteto vakaruose dar 1958–1960 m. dainuojant šitą dainą, autorius rašo:

Kuo nuoširdesnis, intymesnis kreipimasis į gamtą, tuo apskritai daina emocingesnė, labiau išreiškia žmogaus esybę. Tai davė polėkį ir lėtai, dainingai, bet įtemptai, nerimastingai dainos melodijai. [...] Aukštai pleveno melodijos viršūnelė ažuolė-ė-ė-lin, nuskaidrindama baugų netikrumą ir nerimą. Už šitą gaidą, nuskaidrintą, paaukštintą nieko nesu girdėjęs gražesnio liaudies muzikoje. (Sauka 2007: 45)

Itin svarbi muzikologės Jadvygos Čiurlionytės įžvalga apie monodijos, kurios vystymosi nevaržė harmoniniai sąskambiai, reikšmę: tokiose vienbalsėse dainose „laisvai panaudojami garsų aukščio santykiai yra svarbiausia išraiškos priemonė ir reikšmingiausias derminės-intonacinės struktūros vystymo pagrindas“ (Čiurlionytė 1969: 206). Četkauskaitė, kalbėdama apie dūkų dainavimą, išryškina interpretavimo laisvę ir improvizaciškumą: „beveik kiekvieną dainą jie vis kitaip interpretuoja, ji nuolatos perkuriama ir variantiškai keičiama“ (Četkauskaitė 1981: 13), tęsdama, kad „emocinio polėkio pagautas, kiekvienas liaudies dainininkas beveik nepakartojamai išreiškia savo santykį su interpretuojama daina“ (ibid.: 15). Autorė taip pat atkreipia dėmesį į „melodijos ir poetinio teksto ryšį bei dainos kūrėjo gebėjimą suldyti šiuos komponentus vieną su kitu“ (ibid.: 18). Šiandien tai aktualu ne tik mąstant apie sušiuolaikintus liaudies dainos variantus, bet ir apskritai vertinant bet kokios populiariosios muzikos dainos atlikimą, teksto ir jo pasakojimo junglumą.

Taigi tiek pačiam dainavimo veiksmui, tiek dainavimo naratyvumui tirti, pasitelkiant vien čia minimus autorius, galima nusibrėžti nemažai gairių, tokių kaip:

- interpretavimo laisvė,
- improvizacinė geba,
- jausminės raiškos gausa,
- emocinis polėkis,
- atlikėjo santykis su tekstu,
- melodijos ir teksto santykis,
- monodinio atlikimo laisvė *versus* derminė priklausomybė.

Sušiuolaikintuose variantuose šie veiksniai pasipildo dar ir instrumentinės dalies įtaka – šiuolaikinės muzikos sudaroma derminė ir ritminė priklausomybė veikia balsinę-emocinę raišką, todėl gali riboti kai kuriuos patirtinius liaudies dainos kaip išbaigto kultūrinio teksto aspektus (jie pakeičiami kitais – instrumentiniais, stilistiniais). Taigi kaip ta pati liaudies daina būna šiuolaikinėje muzikoje?

Šiuolaikiniuose variantuose dainavimas nuo ankstesnių skiriasi įvairiais aspektais, tačiau tai nereiškia, kad daina patiriama ar perteikiama menčiau (kartais gal net pernelyg intensyviai) nei anksčiau. Dainavimas priklauso ne tik nuo minėtų atlikėjo „pasirengimo“ aspektų, bet ir, pavyzdžiui, nuo to, kaip daina perimta. Bublytė, remdamasi Phillipu B. Zarrilli, skiria pirminį ir antrinį orališkumą, mokantis dainą, ir teigia, kad „pirminio orališkumo atveju pagrindinė patirtis yra klausymas, girdėjimas, matymas ir tiesioginis tiek informaciją perduodančio, tiek ją priimančio išgyvenimas toje pačioje laiko sistemoje“ ir kad „tiesioginis etninės balsinės tradicijos perdavimas suteikia laisvę interpretacijai, kitaip tariant, improvizacijai“ (Bublytė 2018: 28).

Taigi gyvo perėmimo metu besimokantįjį pasiekia ne tik garsinė, bet ir vizualioji bei tarpkūniška patirtis – galima būtų įsivaizduoti, kiek šiuolaikinis atlikėjas „sužinotų“, patekęs į minėtą *ryto giesmių* ritualą, vykstantį prigimtinėje terpėje.

Viena anksčiausių *atnaujintos* liaudies dainos „Pūtė vėjas“ versijų 1968 m. atlikta Janinos Miščiukaitės festivalyje-konkurse „Vilniaus bokštai“ (Lauryno Vakario Lopo aranžuotė). Čia dainuojama sodriu, žemu tembru, raiška gyva ir kintanti. Nesunku atpažinti, kada dainuojant pirmiausia kliaujamasi tekstu – būtent tradicinės dainos tekstas, o ne melodija tampa atlikimo pagrindu – galbūt toks raiškos paveikumas, išskyręs estradinio stiliaus kūrinį iš kitų, lėmė tai, kad Miščiukaitė minėtame konkurse užėmė pirmąją vietą.

Muzikologės Jūratės Vyliūtės pastebėjimai apie Irenos Jasiūnaitės dainavimo prigimtį gali būti pasitelkiami ir puičiausiai atpažįstami klausantis jos atliekamos „Pūtė vėjas“ dainos (harm. Vytauto Kairiūkščio):

Audringai bėgo, pakludama savo turtingos kūrybinės prigimties balsui, galingam temperamentui, intuicijai. (LNOBT 2021)

Iš tiesų atliekama kliaujantis nuojauta – gamtinė *pučiančio vėjo* linija atpažįstamai, bet neprimygtinai perteikiama per balso ir fortepijono santykį išryškėjančiu nerimastingumu. Greta šlietūsi kitos ryškios operos solistės Gražinos Apanavičiūtės, kurios balsą muzikologė Rita Aleknaitė-Bieliauskienė apibūdina kaip dramatinį soprana, turtingą spalvų ir obertonų, pasižymintį įtaigos galia (Aleknaitė-Bieliauskienė 2019), atlikimas – lygiai taip pat kupinas nerimastingumo ir gyvasties, be abejonės, kiek kitaip frazuojamas ir vedamas kiek kitos jausminės instrumentinio ansamblio „Sutartinė“ kuriamo akompanimento visumos.

Vienas esminių lietuviškųjų praėjusio amžiaus kūrinių – Broniaus Kutavičiaus oratorija „Iš jotvingių akmens“ (1983), kurios antroje dalyje suskamba jo paties užrašyta daina „Pūtė vėjas“ (tarp kitko, iš aptariamų vienintelė tokio melodinio varianto pagrindu – remiantis LLD VI, tipo

Nr. 52-2 variantas). Pasak Lino Paulauskio, „visą oratoriją galima suvokti tarsi pirmaprads garsinės materijos tapsmą daina“ (IJA 2019: 4):

Sapniškos nuotaikos lėta garsų procesija palaispiui tankėja, prisijungiant kitiems instrumentams ir balsams, kanonu sekantiems vienas kitą; apima kažkokio neišvengiamo virsmo nuojauta – kol visiems staiga sustojus viena likusi dainininkė sudainuoja liaudies dainą jos autentišku pavidalu nuo pradžios iki galo (pati daina, beje, užrašyta Dzūkijos regione, tame pačiame, kur anksčiau gyveno išnykusi jotvingių tauta). (Paulauskis, IJA 2019).

Dainos melodija pradžioje neatpažįstama, susiliejęsi su ta numanoma pirmaprade garsine visuma, iš kurios galiausiai tampa aiškia, atskira forma. Anot fenomenologės Viktorijos Daujotytės-Pakerienės:

[Bronius Kutavičius] atkreipė dėmesį į žmogaus balsą; ne tik kaip aukščiausio rango instrumentą, bet ir į kalbėjimo muziką, į balso tembrą. Balso reikšmės dar nesuvokia pati literatūra. Įspūdinga, kad kompozitorius ieško jo įsivaizduojamą muzikinį skambesį atitinkančio balso tembro... (Daujotytė 2017: 191)

Taigi ir oratorijoje „Iš jotvingių akmens“ karingi vyrų šūksniai – pasisveikinimai, grįsti XVI a. Hieronimo Maleckio užrašytais jotvingių kalbos sakiniais sveikinant gentainius ir kreipiantis į ugnį, neatsitiktinai pereina į skaidrų, bet gilų vienos moters dainavimą: „Pūtė vėjas, pūtė vėjelis užuoluosnan“. Muzikologė Inga Jasinskaitė-Jankauskienė čia praskleidžia dar vieną aspektą – „nepažįstamo“ ir „svetimo“ diskurso lygmenis, kuriuose naudojami tariamai „svetimi“ elementai „pirmoje dalyje suaktyvina „savo“ ir „pažįstamo“ laukimą“ (Jasinskaitė-Jankauskienė 2001: 76). Remdamasi semiotiku Jurijumi Lotmanu, autorė nurodo, kad toks „nors ir laikinas „pažįstamo“ ir „savo“ pavertimas „nepažįstamu“ ir „svetimu“ reikalingas tam, kad stimuliuotų „savą“ tekstą“ (ibid.). Ar tai netiktų ir apmąstant kūrybinį folkloro „sušiuolaikinimo“ vyksmą apskritai?

Visose vėlesnėse, kitų muzikos kūrėjų perteikiamose versijose dainavimo intensyvumas gerokai mažesnis, kai kur atlikimas netgi mediatyvus. Pavyzdžiui, 2003 m. išleistoje Rugiaveidės dainoje „Pūtė vėjas ažuolų“ (Audriaus Balsio aranžuotė) dainuojama lengvai, ilgesingai, *savuoju balsu*<sup>21</sup>, melodiją švelniai ornamentuojant, sekant tekstu. Grupės „Atalyja“ (daina pavadinta „Ažuolėlis“) taip pat dainuojama lengvai ir neskubriai, pasikliaujant skaidriu „viduramžišku“ kanklių pritarimu, balsą formuojant priešakyje, tačiau be jokio intensyvumo ar spaudimo, melodijai leidžiant suskambėti tai balsui, tai indiškai *bansuri* fleitai.

Itin įdomu, kad sušiuolaikintas folkloras, jau pats būdamas nauju tekstu, gali tapti kito teksto dalimi – ir taip be galo... Čia šliejasi kanadiečių kultūros filosofo Marshallo McLuhano įžvalga, kad „medijos“<sup>22</sup> turinys visuomet yra

kita medija“ (McLuhan 2003: 10). Štai 2008 m. pasirodęs Ugniaus mix lėta „Atalyjos“ *ąžuolėlio* meditaciją perkelia į itin aktyvų *drum'n'bass*<sup>23</sup> stilių, kuriame puikiai dera iš originalo perkeltas lėtas dainavimas, kanklės, *bansuri* fleita ir autoriaus pridėti instrumentai – sintetatoriai, elektroninė perkusija, o pirminio teksto atmosferiškumas išplečia įprasto *drum'n'bass* turinį.

Rasos Serros ir „World Trio“ kūrinys, kaip ir būdinga pasaulio muzikos (angl. *world music*) žanrui, kuriami tam tikri tarpinstrumentiniai, tarpgarsiniai atstumai, taip sudarant tolių įspūdį, paliekant erdvės tekstui ir pačiam skambesiu pasireikšti. Baltramiejūnaitės „Pūtė vėjas ąžuolą“ (2004) pradžioje vyrų, o paskui mišraus choro dainavimas vientisas, sodrus, užtikrintas. Pasitelkiamos tik kai kurios teksto frazės – dainuojant jos ištiesiamos, tapdamos pagrindu instrumentinei improvizacijai. Be to, kūrinio pradžia ir pabaigai panaudotas visai kito vokalinio žanro – sutartinės – intarpas „Sadūto tūto“, taip leidžiant sau visiškai laisvai naudotis lietuviškąja kultūra kaip ištekliumi, nepaisant įprastos žanrinės priklausomybės.

[Jūratės Baltramiejūnaitės kūryboje] ritmas remiasi sutartinėms būdingų formulių kartojimu, harmonijai taip pat būdinga sutartinėms artima disonansinė struktūra. Melodinė linija dažniausiai plėtojama polifoniškai, pinant ir gretinant motyvus, frazes ir miniserijas. (Baltramiejūnaitė MIC)

Visuomet įdomūs, intuityvumu pasižymintys yra gyvų pasirodymų įrašai – iš aptariamų – Rasos Serros ir „World Trio“, taip pat Veronikos Povilionienės ir Dainiaus Pulausko. Jų pasirodymas gyvo garso paramos koncerte LRT išsiskiria improvizaciniu lengvumu, pasikliaujant tiesioginiu sambūviu, nuojauta, kai pritariant erdviniam sintetatoriui suteikiama erdvė laisvam, balsinių pagražinimų kupinam dainavimui (be esminio nuokrypio nuo pagrindinės melodijos). Povilionienė ne kartą sakė, kad folkloras iš esmės yra džiazas, kad neįmanoma (ir nereikia) tos pačios dainos stengtis dainuoti taip pat (Povilionienė 2022). Tačiau kalbant ne tik apie gyvų pasirodymus, o apskritai apie sušiuolaikintus liaudies dainų variantus, itin įdomu, kad nors šiuolaikiniai variantai savaime vertinami kaip improvizacija, ši funkcija daugiausia tenka stilistinei-instrumentinei daliai, o ne (arba ne vien) balsui – laisvesnių improvizacijų, nukrypstančių nuo pagrindinės melodijos, yra nedaug (galbūt tai lemia noras išsaugoti kuo grynesnę melodijos versiją, jai ir taip patekus į šiuolaikinės muzikos garsinį kontekstą). Iš tokių „drąsnesni“ minėti operiniai variantai, Lauryno Vakarčio Lopo, grupės OKATA, Tamsaulės (kai kuriose dalyse) kūriniai, Kutavičiaus *pirmąpradės garsinės materijos* tapmas atpažįstama daina. Tai, ko gero, lemia jau intuityvus siekis išsaugoti dainą kuo mažiau pažeistą, jai ir taip patekus į neišvengiamai jos visumą (ypač dermės suvokimą) keičiantį instrumentinį-stilistinį kontekstą.

## Išvados

Sušiuolaikintas muzikinis folkloras<sup>24</sup> šiandien pasirodo kaip naujas kultūrinis tekstas, pasižymintis tam tikru *naratyviniu sąmoningumu*, muzikos kūrėjams renkantis, ką ir kaip jie nori pasakoti – perduoti klausytojams. Skirtingų, paprastai nuo kiekvieno kūrėjo *gyvenamojo pasaulio* priklausančių, jam reikšmingų kultūrinių ženklų sistemų derinimas veikia kaip savosios tapatybės paieška ir praktika, besireiškianti skirtingais lygmenimis: asmeniniu, bendruomeniniu, dvasiniu.

Beveik visuose sušiuolaikintuose „Pūtė vėjas ąžuolą“ dainos tipo variantuose atpažįstami šio melodinio tipo vėlesnės kilmės variantai su kvarttonaline atrama, jie gali būti perteikiami labai skirtingai – nuo meditatyvaus dainavimo sekant tekstu iki emociškai itin intensyvaus operinio atlikimo. Senosiose praktikose dainuota tik rugiapjūtės metu, o dar ir žymėjusi tam tikrą jos etapą, aptartos dainos vieta gyvenamajame pasaulyje pamažu slinkosi, prarasdama įprastą ir įgydama naują funkciškumą, tapdama tiek kūrybiniu ar tapatybiniu šaltiniu, o kartais ir naujos ritualinės sistemos dalimi.

Bent jau nuo praėjusio amžiaus 7 deš. šis dainos tipas ir toliau pasirodo įvairiausiomis raiškomis: jausmingoje estradinėje, operinėje ir chorinėje muzikoje, baltiškajame minimalizme, šokių ir alternatyvioje elektroninėje muzikoje, taip pat – kasdienėje įvairių folkloro klubų praktikoje. Per įvairiuose šiuolaikinės muzikos žanruose skambančios, kiekvienu atveju savitai perteikiamos tos pačios lietuvių liaudies dainos variantus išryškėja šiandieniniai liaudies dainos veikimo būdai ir galimos papildomos šio reiškinio tyrimų gairės:

- daina kaip kultūros tekstas,
- daina kaip pasakojimas,
- daina kaip pasakojimo dalis,
- daina kaip kultūrinis vietos sluoksnis,
- daina kaip dabartinio kultūrinio naratyvo (pa)veikimo būdas.

Be abejonės, darbe aptarti ne visi, o tik dalis sušiuolaikintų „Pūtė vėjas“ variantų, bet iliustruoti skirtingi tradicinės vietinės kultūros pasitelkimo ir veikimo būdai, jų gausa ir galimybių nebaigtinumas, išryškinant tai, kaip vienai kultūrinei terpei priklausęs tekstas gali tapti daugelio vėlesnių tekstų šaltiniu ir šiuolaikinių naratyvų dalimi. Tai yra tik vienas iš atvejų – tai pačiai hipotezei patikrinti galima būtų pasitelkti ir kitas, šiandieninėje muzikoje atsikartojančias liaudies dainas ir jų variantus – taip tik dar labiau pagrindžiant liaudies dainos reikšmę šiandieniniam žmogui, taip pat paties reiškinio savaimingumą.

## Nuorodos

- 1 Čia svarbi naratyvinė muzikologės Ingos Jasinskaitės-Jankauskienės prieiga – muzikinių diskursų analizė, kompozitorės Ritos Mačiliūnaitės-Dočkuvienės muzikinės naracijos komponavimo postdraminiame teatre tyrimai, semiotinės muzikos analizės krypties magistrės Agnės Gecevičiūtės ir dr. Giedrės Smolskaitės darbuose. Tiesa, muzikos naratyvumo aspektai dažnai reiškiasi kaip tam tikra savaiminė (naratyvumu ar diskursu neįvardijama) kitų tyrimų ar disciplinų (pavyzdžiui, muzikos kompozicijos, atlikimo ir pan.) dalis, todėl, kaip ir kiekvienai naujesnei temai, pirmiausia reikia išsigininti raktazodžius, atrasti galimas tarpdalykines sąvokų samplaikas.
- 2 Turima omenyje Jeano-Jacques'o Nattiezo ir Katharine Ellis straipsnis „Can One Speak of Narrativity in Music?“, parengtas po 1988 m. Naujajame Hampšyre vykusios konferencijos „Music and the Verbal Arts. Interactions“ ir vėliau kilusių įvairių diskusijų muzikos naratyvumo tema.
- 3 Pavyzdžiui, straipsnis, kuriame kalbama, kaip per muziką konstruojama juodaodžių muzikos istorija: Samuel A. Floyd Jr., Black Music and Writing Black Music History: American Music and Narrative Strategies, in: *Black Music Research Journal*, 2008, Vol. 28, No. 1, p. 111–121.
- 4 Nors kalbant apie muzikinį folklorą daugeliu aspektų šie reiškiniai sutampa, terminai *šiuolaikintis* ir *šiuolaikinis* nelaiikytini tapačiais, nors galima aptikti įvairiausių tokios vartosenos pavyzdžių. *Šiuolaikintis* dažnai vartojamas reikšme „dabartinis“, taip apimant ne tik lietuviškojo folkloro tąsą per kitus, ne folklorinius žanrus, bet ir greta gyvuojančias senąsias ar tradicines lietuvių liaudies dainų ir ritualų praktikas, veikiančias tam tikrų tradicinių vietos folkloro ženklų ir reikšmių sistemų ribose. Tiek mokslininkų darbuose, tiek muzikos autorių šnekoje terminija yra labai įvairi – nusistovėjusi ji nebent tam tikrose bendruomenėse.
- 5 Straipsnyje pasitelkiama fenomenologinė sąvoka *gyvenamasis pasaulis* (vok. *Lebenswelt*) reiškia „pirminę patirties tvarką – patyrimo kontekstą, įprasminantį bet kokią pavienę patirtį. Gyvenamą pasaulį formuoja ne objektai, bet patirtys – tai yra žmogiškuose veiksmuose savo struktūrą įgyjantis pasaulis“ (Jonutyte VLE).
- 6 Plačiau: Apanavičius et al. 2015; Sadauskienė 2021; Ramoškaitė 2008.
- 7 Apskritai ankstyvasios liaudies dainų aranžavimas galėtų būti laikomas modernistine kūryba (modernizuotu, sumodernintu folkloru), kuriai būdingas didingumas, aiški aukštojo ir žemojo stilių, taip pat aukštosios ir masinės kultūrų perskyra, folkloro „pakėlimas“ į aukštąją, akademinę kultūrą. O vėlesnė kūrybinė tendencija, Lietuvoje ryški nuo 7 dešimtmečio, leidžianti maišyti įvairiausiems stiliams, nepaisant jų prigimties, patektų į postmodernistinės kūrybos ir filosofijos lauką.
- 8 Toliau – „Pūtė vėjas“.
- 9 Prieinama čia: I dalis <https://www.pakartot.lt/playlist/pute-vejas-skirtingi-vienos-dainos-pasakojimai>; II dalis [https://youtube.com/playlist?list=PL0kVUKW7X0pa\\_IOk94kO-dLXV58FZ-P-6j](https://youtube.com/playlist?list=PL0kVUKW7X0pa_IOk94kO-dLXV58FZ-P-6j).
- 10 Įvairiaformės nuorodos į savąsias vietas čia pasirodo ir kaip tapatinimasis su savąja kultūra, ir kaip savųjų vietų pristatymas kitoms kultūroms, šitai muzikai skambant įvairiausių kontekstuose: vietos ir tarptautiniuose muzikos festivaliuose, pasaulinėse muzikos klausymosi platformose, socialiniuose tinkluose. Tai rodo ir kai kurių kūrėjų komunikacija su savo veiklos sekėjais ne tik lietuvių, bet ir anglų kalbomis, pristatant savo darbus, išverčiant lietuviškus dainų pavadinimus į anglų kalbą.
- 11 Teorinės atramos formavosi filosofės Jurgos Jonutytes seminaruose doktorantams.
- 12 *Dub techno* – šokių muzikos požanris, kuriam būdingas lėtas tempas, kitų kūrinių iškarpų naudojimas, dubliavimas, garso efektais kuriamas erdviškumas, ritminių struktūrų kartojimas ir pan.
- 13 Itin įdomus ką tik pasirodęs Evaldo Azbukausko albumas „Nagori“ (2022) kartu su ukrainiečių kūrėja Marushka (Masha Savchenko), praskleidžiantis kitą aspektą – tapatinis ir kitu lygmeniu, bendruomeniškumą. Savo kūrybinėje „Facebook“ paskyroje autorius rašo: „Šiame albume skamba keletas autorinių Maruškos dainų, kupinų meilės gamtai, pagarbos tradicijoms, protėviams ir senovės išminčiai, taip pat keletas ukrainiečių liaudies dainų. Taip jau įvyko, kad albumą išleidžiame sunkiu Ukrainos tautai ir mums visiems nerimą keliančiu metu. Tegul šis albumas bus skirtas taikai ir vienybei atnešti. Tokiu metu mums reikia kreiptis į savo protėvius ir dievus, prašant, kad jie mus vestų.“ (Girių Dvasios FB 2022)
- 14 Tekstas kaip tai, kas pasakojama, o pasakojimas – kaip to teksto perdavimo, jo komunikacijos veiksmas. Taigi tekstas – tai, kas yra dar iki pasakojimo.
- 15 Čia kūrėjas gali atlikti tam tikrą lauko tyrimą stebėjimo dalyvaujant būdu, t. y. kai tiriantysis, o šiuo atveju kuriantysis, pats leidžiasi keičiamas to, ką tiria, atranda, su kuo susipažįsta. Fenomenologas Timas Ingoldas teigia, kad „stebėjimas dalyvaujant [...] yra atliepiamoji praktika – būdas gyventi dėmesingai su tais, tarp kurių mes veikiamė“ (Ingold 2015: 157).
- 16 JAV filmų produkcijos ir srautinių transliacijų kompanija.
- 17 Angl. *trance* arba *psytrance* – XX a. 10 deš. pradžioje išpopuliarėjęs amerikiečių elektroninės šokių muzikos žanras, ritiniu aspektu panašus į technomuziką. Vis dėlto transo muzikoje didelę reikšmę turi melodija ir dainos struktūra, dažnai naudojami įvairūs vokaliniai intarpai, o patys kūriniai lėtai vystomi iki pakilios kulminacijos (Dayal 2013).
- 18 Naratologijoje ir kitose pasakojimus tiriančiose disciplinose sąvoka *gyvenimo pasakojimas* apibūdina „asmens išgyventą unikalią patirtį, kurią formuoja įvairūs socialiniai, kultūriniai, politiniai kontekstai ir aplinkybės, neišvengiamai darančios įtaką savęs suvokimui ir įgytos patirties vertinimui“ (Indriliūnaitė 2016: 93).
- 19 Folkloristė Jurga Sadauskienė yra atkreipusi dėmesį į tai, kad vėlesnio kłodo dainos, „šiandieninio jaunimo tėvų ir senelių repertuaras“ paprastai netampa šiuolaikinės muzikos dalimi (Sadauskienė 2021: 40).
- 20 Kadangi ta pati liaudies daina patenka į skirtingus muzikos žanrus, o jos atlikimas koncertuose kiekvienąkart kinta, dėl straipsnio apimties muzikiniai skirtingų žanrų atlikimo aspektai neaptariami.
- 21 Savojo balso, žyminčio ir visai kitą santykį su pačia daina, ir patį dainavimo būdą, svarbą išryškina pati atlikėja – tikrasis vardas Daiva Urbanavičiūtė-Steponavičienė (Steponavičienė 2022).
- 22 McLuhanui medija reiškia „bet kokią techninę žmogaus raiškos formą, technologiją, išradimą ar net kokios nors veiklos žaliavą (pavyzdžiui, popierius, skaičius, kirvis [...])“ (McLuhan 2003: 7).
- 23 XX a. 10 deš. pr. Anglijoje atsiradęs elektroninės šokių muzikos žanras, pasižymintis itin greitu tempu – dažniausiai nuo 160 dūžių per minutę (Ferrigno 2013).
- 24 Nemažai aptartų aspektų galėtų būti pasitelkiami ne tik muzikiniam, bet ir kitų rūšių folklorui šiuolaikinėje kultūroje tirti.



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## Summary

Contemporized musical folklore today appears as a new cultural text, characterized by a certain narrative consciousness, as music creators choose what they want to tell – to convey to listeners – and how. With reference to music composers, it becomes clear that traditional Lithuanian culture usually functions as a source of signs of identity, while the process of creation appears as a way to identify. This combination of different cultural systems, which usually depend on the “life-world” (German *Lebenswelt*), of each creator, acts as their search for their own identity and practice, which manifests itself on different levels: personal, communal, and spiritual.

In the oldest traditional local practices sung only during or for a certain stage of the rye harvest, as social and global conditions change, the folk song gradually begins to function differently, losing its original functionality and gaining a new one, sometimes even becoming a part of a new ritual system.

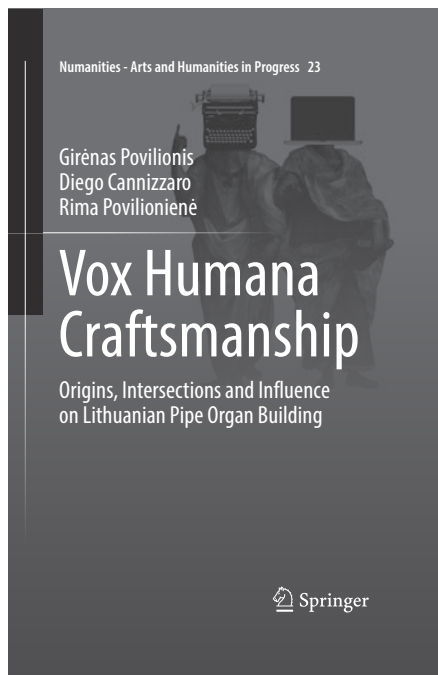
Since at least the end of the 1960s, the folk song *Pūtė vėjas* continues to appear in various forms: from sensual pop, opera, and choral music to Baltic minimalism, dance, and alternative electronic music as well as in the everyday practice of various traditional culture enthusiasts. This song is only one example of this process that could also be illustrated with other folk songs, which only proves the tendency.

Delivered / Straipsnis įteiktas 2023 03 31

# Priedai

Balys VAITKUS

## Ar pavyks įminti registro *Vox humana* paslaptis?



Girėnas Povilonis, Diego Cannizzaro, Rima Povilionienė. *Vox Humana Craftsmanship. Origins, Intersections and Influence on Lithuanian Pipe Organ Building*. Springer; Humanities – Arts and Humanities in Progress, Vol. 23, 2022. XXX+267 p. ISSN 2510-442X, ISBN 978-3-031-10289-9.

Baroko laikotarpio vargondirbystė Lietuvoje pastaruosiu metu sulaukė nemažo pluošto publikacijų, įvairios apimties tyrimų ir keletą monografijų. Tai – aktuali menotyros sritis, glaudžiai susijusi su praktiniu istorinių vargonų atkūrimo, rekonstravimo, restauravimo darbu. Šie procesai nuolat kelia įvairių su paveldosauga, instrumentų išsaugojimu, vertingų jų elementų atkūrimu susijusių klausimų, į kuriuos, matyt, neįmanoma rasti absoliučiai tikslių ir vienareikšmiškų atsakymų. Tačiau įvairiapusis barokinio vargonų paveldo tyrinėjimas, dalijimasis sukaupta patirtimi ir žiniomis neabejotinai daro įtakos visai šalies muzikinei kultūrai. Tad kiekvienas argumentuotas žodis šioje srityje turėtų būti savaip svarbus.

2022-ųjų pabaigoje šveicarų leidykloje „Springer“ (*Springer International Publishing AG*, tęstinė serija *Humanities – Arts and Humanities in Progress*) dienos šviesa išvydo dr. Girėno Povilonio ir jo kolegų, istorinio Sicilijos vargonų paveldo tyrėjo dr. Diego Cannizzaro ir prof. dr. Rimos Povilionienės, parengta knyga anglų kalba „[Registro] *Vox Humana* meistrystė. Kilmė, sankirtos ir įtaka Lietuvos vargondirbystei“. Be abejo, tai – paraiška tarptautinei besidominčių vargonais auditorijai, siekiant, kad būtų aktualizuotas lietuviškasis vargonų landšaftas, jo saitai su Europos vargondirbystės tradicijomis, tačiau kartu – ir nemenkas išbandymas Lietuvos skaitytojams, galbūt dar nespėjusiems įvaldyti svetimų kalbų.

Monografijos tema gana specifinė: jos centre atsiduria vienintelis vargonų registras subtiliu istoriškai susiklosčiusiu vardu „Žmogaus balsas“ – *Vox humana*. Liežuvėlinių balsų atkūrimas restauruojamuose vargonuose – itin jautri, nemažai diskusijų Lietuvoje ir už jos ribų kelianti paveldosaugos sritis. Būdami išskirtiniai savo garsinėmis savybėmis, šios rūšies registrai visuomet sudaro nemažą dažno instrumento spalvinės paletės dalį, o jų konstravimas, juolab – rekonstravimas, išsaugant tinkamas vamzdžių proporcijas, nuo kurių priklauso skambesio kokybė, tampa vargondirbio meistrystės antspaudu.

Septyni monografijos skyriai, sugrupuoti į tris knygos dalis, žingsnis po žingsnio lydi skaitytoją per ilgą ir protarpiais painią vieno seniausių barokinių vargonų registro *Vox humana* atsiradimo ir plitimo Europoje istoriją, nagrinėja techninius jo konstrukcijos, gamybos ir garso išgavimo niuansus. Esminiai turinio akcentai sudėti į registro plėtotę baroko Lietuvoje (Lietuvos Didžiosios Kunigaikštystės (toliau – LDK) areale) ir jo charakteringumą Vilniaus vėlyvojo baroko vargondirbystės mokyklai. Darbe analizuojamos *Vox humana* paplitimo Šiaurės Vokietijos ir Rytų Prūsijos žemių vargonuose ir tapsmo vienu mėgstamiausių liežuvėlinių balsų Vilniaus mokyklos instrumentuose sąsajos.

Pirmasis darbo skyrius „Tikrojo vardo beieškant: *Vox humana* pavadinimo įsigalėjimas“ (autoriai – Girėnas Povilonis ir Rima Povilionienė) – tai istorinė šio specifinio

vargonų registro vardų ir apibūdinimų Europos vargondirbystės kontekste retrospektyva, parodanti visą aptariamo lauko daugialypiškumą. Čia aiškėja, kad net ir pati *Vox humana* šeimai giminių registrų tembrų aprėptis yra gana komplikauta ar net intriguojanti: nuo žemo urzgiančio tono „Meškų švilpynės“ (vok. *Bärpfeife*), nuo drebančio „Senų moteriškių balso“ (isp. *Viejos*) iki „Mergelių regalo“ (vok. *Jungfernregal*, angl. *Virginregal*) ar „Angelų giedojimo“ (lot. *Vox angelica*). Kalbant apibendrintai, liežuvėlinio tipo *Vox humana* registro tembras apima ir švelnų žmogaus balso virpėjimą, ir netreniruotų balsų kakofoniją – vargondirbiai išstisus šimtmečius eksperimentavo su medžiagomis, formomis ir pavidalais, siekdami sukurti išskirtinį vargonų balsą.

Atskirą, lūpinį, registro *Vox humana* tipą aptaria darbo bendraautoris Diego Cannizzaro skyriuje „Nuo *Fiffaro* iki *Voce Umana*: virpančio tono registrai Italijos ir Sicilijos vargondirbystės tradicijoje“. Jame autorius kalba apie giminiško pavadinimo, tačiau visiškai kitokios sandaros itališkuosius vibruojančio tono registrus. Šia prasme šiame skyriuje tarsi nutolstama nuo monografijos ašies – liežuvėlinio tipo registrų, tačiau vargonų specialistams, pasitelkusiems genealogijos priemones, vis dėlto nesunku sekti itališkų tradicijų kelionę per Vokietiją link Lietuvos. Skyriuje analizuojamos vargondirbių giminystės ir amato patirties perdavimo linijos, pateikiami istorinių švilpynių lyginamieji matmenys, pasitarnavę įvairių vargonų restauracijos proceso metu. Italijos muzikinė kultūra visuomet turėjo stiprų sąryšį su žmogaus balsu, tad troškimas jį atkartoti instrumentuose greičiausiai buvo susijęs su poreikiu sujaudinti žmogaus sielą.

Trečiajame skyriuje „*Vox humana* Lietuvos barokiniuose vargonuose“ Povilionis plėtoja prielaidą, kad įvairių šalių vargondirbiai, kūrę instrumentus LDK žemėse, atvežė į mūsų šalį kai kurias laisvojo miesto Hamburgo, Rytų Prūsijos (pirmiausia Karaliaučiaus, Gdansko), Silezijos, iš dalies – Italijos meistrų liežuvėlinių registrų konstrukcijos ypatybes. Užsienio įtakos, sumišusios su vietinėmis meistrystės tradicijomis, davė pradžią Vilniaus vėlyvojo baroko vargondirbystės mokyklai. Šiame skyriuje rekonstruojamos hipotetinės Vilniaus meistrų vargonų dispozicijos ir argumentuojama, kad kaip tik *Trompete* ir *Vox humana* liežuvėliniai balsai tapo kone etaloniniai baroko instrumentuose ir dažnai būdavo detalizuojami naujuose vargonų statybos užsakymuose. Autorius atkreipia dėmesį į keleriopą *Vox humana* registro vamzdyno struktūrą (Budslavas 1781/1783 ir Tytuvėnai 1789, Kurtuvėnai 1791/1793), atskleidžiančią skirtingas įtakas ir besikeičiančius meistrų požiūrius ieškant geriausios liežuvėlinių registrų garso kokybės.

Antrojoje knygos dalyje, apimančioje ketvirtą ir penktą skyrius (aut. Girėnas Povilionis), koncentruojamasi į meistrų Casparinių dinastiją ir jos numanomas sąsajas su barokinės vargondirbystės tradicijomis Lietuvoje. Į LDK vargondirbystės teritoriją Karaliaučiaus meistras Adamas Gottlobas Casparini įžengė su vienu reikšmingiausių

savo darbų – vargonais Šv. Dvasios bažnyčiai Vilniuje (1775–1776). Ketvirtasis darbo skyrius „Du Casparini [meistrų] veiklos šimtmečiai: nuo Šiaurės iki Pietų“ išskleidžia visą Casparinių giminės genealogiją, leidžiančią ieškoti įvairių šalių – Vokietijos, Rytų Prūsijos, Italijos ir Lietuvos – instrumentų tarpusavio jungčių ir paskirų registrų gamybos ypatybių. Galimas dalykas, kad neoficialios kūrybinės privilegijuoto rūmų meistro A. G. Casparini ir kitų iš svečių šalių į Lietuvos sostinę suvažiavusių ir į amatininkų cechą susibūrusių vargondirbių varžytuvės savaip nulėmė susiklosčiusią Vilniaus cecho meistrystės tradiciją ir stilistiką.

Kaip tik Vilniaus meistrams darbe skiriamas penktasis skyrius „Lietuvos vėlyvojo baroko vargondirbių veiklos apžvalga“. Jame siekiama atspindėti bendruosius stilistinius bruožus, vienijančius instrumentų struktūros ir vamzdyno konstrukcijos elementus, pasikartojančius registrų disponavimo atvejus, nusakyti menines kai kurių balsų skambesio ypatybes, leidžiančias sujungti meistrų darbus po vienijančiu mokyklos skėčiu. Šiame skyriuje tampa akivaizdu, kad Vilniaus vėlyvojo baroko vargondirbystės mokykla atpažįstama ne vien dabartinės Lietuvos teritorijoje išlikusiuose vargonuose: pastaruoju metu nemažai atradimų padaroma ir tolimesniuose Mozūrijos, Gudijos ar Latvijos Kuršo kraštuose – dažnai tai būna, anot autoriaus, bendrai vilnietiška stilistikai atstovaujantys mokinių kūriniai. Tam tikrą istorinį-archeologinį detektyvą čia padeda kurti ir ant paskirų vargonų švilpynių randamos instrumentus kūrusių meistrų signatūros, gausiai iliustruojamos knygoje pateikiamomis nuotraukomis.

Trečiają knygos dalį pradedantis šeštasis skyrius „*Vox humana* rezonatorių konstrukcinės charakteristikos“ (aut. Girėnas Povilionis ir Rima Povilionienė) grąžina skaitytoją prie techninių registro *Vox humana* parametrų, kurie jau buvo aptariami pirmojo skyriaus pabaigoje, pakartojant ir kai kurias iliustracijas. Vis dėlto čia susitelkta išimtinai į konstrukcinius liežuvėlinių registrų ypatumus – 6.2–6.4 poskyriuose skaitytojas pirmąsyk tiesiogiai konfrontuoja su tikruoju veikalo herojumi, registru *Vox humana*, jo rezonatorių tipologija (6.2), cilindrine-kūgine (6.3) ir dviguba kūgine ar verpstės formos (6.4) jo vamzdelių sandara. Visa liežuvėlinių balsų struktūrinė įvairovė, atspindima šeštojo skyriaus puslapiuose, dar sykį pabrėžia nuolatines vargondirbių pastangas pasitelkus technologijas kurti idealų registro skambesį.

Septintasis veikalo skyrius „Metalų lydinių ir liežuvėlių bei rezonatorių įvairovė Lietuvos barokiniuose vargonuose“ bene labiausiai specializuotas iš visų: jame pateikiami Povilionio inicijuotų cheminių ir spektrinių (rentgeno spinduliais) analizių duomenys, nurodantys Lietuvoje baroko laikotarpiu liežuvėlinių balsų gamyboje naudotų metalo lydinių sudėtį, sugretinant juos su kiek anksčiau užsienio specialistų atliktais to paties laikotarpio instrumentų

tyrimais. Analizės duomenys, pateikiami gausiomis lentelėmis, leidžia darbo autoriui teigti, kad metalų lydinio proporcijos Lietuvoje esmingai nesiskyrė nuo įprastų kitose šalyse. Vis dėlto šie tyrimų rezultatai praplečia turimų žinių apie vargonų registrus bagažą. Tad atkurdami istorinius liežuvėlinius registrus vargondirbiai nūnai turi neabejotiną galimybę sulygtinti duomenis ir panaudoti maksimaliai autentiškos sudėties lydinius.

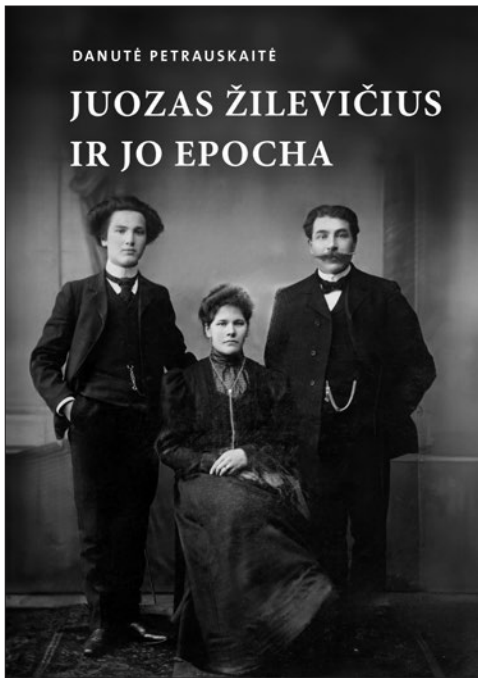
Baigiamuosiuose šio skyriaus ir viso darbo puslapiuose skaitytojo dėmesį patraukia gausus pluoštas nuotraukų su analizei naudotų autentiškų vamzdelių dalių vaizdais ir VŠĮ „Vargonų paveldo centras“ dirbtuvėse, vadovaujant Poviloniui, pagal istorinius pavyzdžius atkurtų liežuvėlinių registrų detalėmis. Juk visa vargonų kūrimo istorija – tai nuolatinė žinių, gebėjimų, talento, kai kada – ir paslapčių, apykaita, kurią aptariamuoju *Vox humana* atveju būtina atsekti ir įrodyti ne vien išorinio panašumo artefaktais. Neabejotinai tam tikros architektoninės, konstrukcinės idėjos migravo tarp vargondirbių ir galėtų būti paliudijamos išlikusių pavyzdžių sugretinimu ar koncepcijų priešiniu. Svarbu praktikoje įsitikinti, kurios meistrystės idėjos buvo istoriškai vertingos ir atvedė prie įtikinamų ir sektinų rezultatų – jomis galėtume vadovautis ir šiandien atkurdami reikšmingiausius išlikusius istorinius instrumentus.

Šio solidaus, plačios istorinės aprėpties, gausiomis iliustracijomis papildyto darbo reikšmę lietuviškuose ir tarptautiniuose kontekstuose, matyt, geriausiai parodys laikas. Jį skaityti ir vertinti – nelengva užduotis, tai įpareigoja turėti nemažai pagrindinių vargonų srities žinių. Šiuolaikinį skaitytoją taip pat turėtų pradžiuginti viename iš priedų (*Appendix C*) pateikiama nuoroda į QR kodu pasiekiamą interaktyvų garso ir vaizdo katalogą, kuriame yra labai išsami dosjė apie liežuvėlinių vargonų vamzdžių gamybą, metalo liejimo procesą, archyvinis *Vox humana* registro brėžinius, įvairiose Europos šalyse išlikusių ar sėkmingai rekonstruotų *Vox humana* vamzdynų pavyzdžius, Lietuvos istorinių vargonų liežuvėlinių balsų pristatymą ir kt. Katalogą vertėtų vartyti turint po ranka monografiją, nes gausiai pateikiama medžiaga jie puikiai papildė vienas kitą.

Bandant galų gale atsakyti į pradinį monografijos apie *Vox humana* apžvalgą klausimą, lieka tik pacituoti monografijos autorių Girėną Povilonį: „Tyrinėjimai ir atradimai vis tęsiasi. Todėl, norėdami atkartoti tikrąjį barokinių vargonų skambesį, esame priversti neignoruoti istoriškai pagrįstų įrankių ir procesų. [...] Gausiai surinktos informacijos analizės rezultatai turi būti lemiantys, siekiant autentiško ir tikslaus šalyje išlikusių vertingiausių instrumentų atkūrimo“ (perfrazuota citata iš p. 221–222).

Darius KUČINSKAS

## Juozas Žilevičius ir jo epocha



Danutė Petrauskaitė. *Juozas Žilevičius ir jo epocha*. Vilnius: Vilniaus dailės akademijos leidykla, 2023, 708 p. ISBN 978-609-447-390-6.

Nauja profesorės dr. Danutės Petrauskaitės monografija „Juozas Žilevičius ir jo epocha“ yra reikšmingas mūsų kultūrinio gyvenimo įvykis. Ją 2023 m. pabaigoje išleido Vilniaus dailės akademijos leidykla. Monografija skirta Matui Šavirai, autorės proseneliui, Žilevičiaus amžininkui ir Rusijos imperijos karinio orkestro muzikantui. Didelės apimties knyga gausiai iliustruota istorinėmis, daugeliu atvejų pirmą kartą skelbiamomis nuotraukomis (iš viso – apie 300). Leidinys dar plačiau atveria duris į ilgus dešimtmečius ribotą, ignoruotą ir sovietmečiu net draustą lietuvių tautos istorijos pusę – tą kultūrinės raidos dalį, kuri natūraliai susiformavo ir netrikdomai vystėsi už Atlanto, kuri rėmėsi ir pratęsė tarpukario nepriklausomos Lietuvos dvasią. Kai pasirodė profesorės knyga apie išsivijusią muzikinę kultūrą<sup>1</sup>, atrodė, kad vargu ar dar įmanoma parengti analogiškos apimties ir kultūrinio svorio darbą. Pasirodo, įmanoma, nes išsivijusios muzikinės veikla yra tokia turtinga ir įvairi, kad vienoje knygoje, kad ir kokia didelė ji būtų, nepavyksta visko sudėti.

Žilevičiaus vardas iki šiol Lietuvos muzikos istorijoje nėra per daug žinomas ir, tiesą sakant, nelabai vertinamas.

Sovietmečiu ignoruotas dėl pasitraukimo į Vakarų, po 1990 m. jis liko tyrėjų nuošalėje, nes nebuvo nei ryškus muzikos atlikėjas, nei labai modernus kompozitorius. Kažkaip net primiršta, kad Žilevičius yra pirmosios lietuviškos simfonijos autorius, pirmasis muzikos teorijos profesorius (profesoriaus vardą 1919 m. jam suteikė Vitebsko konservatorija; Lietuvos konservatorija buvo įsteigta tik 1933 m., bet Žilevičius čia nebuvo pakviestas dėstyti – tikriausiai dar nebuvo užmirštos jo kaip Lietuvos muzikos inspektoriaus kritinės pastabos apie Juozo Naujalio muzikos mokyklą, kurios pagrindu ir susiformavo konservatorija). Žilevičiaus muzikologinė ir archyvinė veikla taip pat neatrodė kuo nors ypatinga, nors mes patys ir pasaulio muzikų bendruomenė lietuvių muziką ir muzikus ilgą laiką pažinome tik per Žilevičiaus sukauptą muzikos archyvą, sudarytus žinykus, straipsnius tarpukario ir pokario periodikoje bei enciklopedijoms (*Lietuvių enciklopedija*<sup>2</sup>, *Encyclopedia Lituanica*<sup>3</sup>, *Riemann Musik Lexicon*<sup>4</sup>, *The Musical Quarterly*<sup>5</sup>). Įdomu, kad Žilevičius buvo vienintelis Petrogrado konservatorijos 1919 m. absolventas, įgijęs kompozitoriaus diplomą (su pačiam kompozitoriui mielesne „laisvojo menininko“ kvalifikacija). Diplomų įteikimo ceremonijoje konservatorijos rektorius Aleksandras Glazunovas apgailėstavo: „Tenka apgailėti, kad Rusijoje, didžiausioje Petrapilio konservatorijoje, Kompozicijos skyrių baigė tik vienas asmuo ir tas pats svetimtautis lietuvis.“<sup>6</sup>

Žilevičiaus veikla buvo labai įvairi ir daugialypė. Ji apėmė platų muzikinės veiklos barą: vargonininkavimą, dirigavimą, muzikos kūrybą, muzikinių renginių organizavimą, muzikos instrumentų ir dokumentų kolekcionavimą, švietimo sistemos formavimą ir administravimą, dėstymą, vadovėlių rašymą, pranešimų rengimą ir skaitymą, kultūrinio gyvenimo recenzavimą, muzikos žurnalo redagavimą, ekspertinį konsultavimą, net diplomatinį Lietuvos kultūros atstovavimą JAV. Tokia veikla padarė Žilevičių savo laiku gerai žinomą visuomenei ir ypač muzikams – nebuvo nė vieno, kuris nepažinojo šio entuziastingo ir energingo veikėjo. Ir Žilevičius taip pat visus pažinojo ir sekė jų kūrybinę-meningą veiklą. Trumpai tariant, pats Žilevičius buvo savo epochos enciklopedinis žinynas, gyva mūsų muzikinės kultūros atmintis. Neatsitiktinai jis apdovanotas Lietuvos didžiojo kunigaikščio Gedimino III laipsnio ordinu (1935 m.).

Danutės Petrauskaitės knyga skirta Žilevičiui. Drauge per jo asmenybę atsiskleidžia visa to meto ilga ir sudėtinga epocha. Tai iš esmės ir visa mūsų profesionaliosios muzikos

istorija, prasidėjusi dar nuo XIX a. tautinio atgimimo ir trunkanti iki šių dienų. Pats Žilevičius nugyveno ilgą amžių – mirė būdamas 94-erių. Atskiri jo gyvenimo laikotarpiai tiesiogiai siejasi su svarbiausiais Lietuvos ir jos muzikos istorijos periodais. Tai spaudos draudimo Lietuva ir to draudimo panaikinimas, ikirevoliucinis ir porevoliucinis Peterburgas (virtęs Petrogradu), mūsų kaimynystėje esantis Vitebskas ir jo trumpas muzikinio gyvenimo renesansas (iki šiol Lietuvos muzikos istorijoje visiškai neapartas ir neįvertintas), nauji faktai ir detalės apie tarpukario Lietuvos muzikinį gyvenimą ir galiausiai JAV lietuvių muzikinė veikla, atsiskleidžianti per Žilevičiaus gyventas vietas – Niujorką ir Čikagą.

Knyga taip ir struktūruota – pradžioje pateikiama plati atitinkamo laikotarpio ir geografinės vietovės istorinė ir muzikinė-kultūrinė panorama, o paskui šiame kontekste pristatoma Žilevičiaus veikla ir darbai. Taip kur kas geriau suprantami ir paaiškinami ne tik šio muziko, bet ir kitų lietuvių bei nelietuvių menininkų gyvenimai, įvairiai susipynę, kartais net giminystės ryšiais, ir tai leidžia dar geriau suprasti tam tikrų asmenybių poelgių, veiksmų priežastis, lėmusias kartais net vieną ar kitą mūsų muzikos raidos vingį. Taigi knygą sudaro šie skyriai: „Rusijos imperijos pakraštyje“, „Petrapilyje“, „Vitebske“, „Laikinojoje Lietuvos sostinėje“, „Klaipėdoje“, „Naujajame pasaulyje“. Taip pat pridėta Žilevičiaus gyvenimo ir veiklos chronologija, asmenvardžių ir slapyvardžių, vietovardžių rodyklės, iliustracijų šaltiniai (Žilevičiaus kūrybos sąvadas ir mokslo darbai planuojami pateikti atskiru leidiniu).

Atrodytų, apie tarpukario Lietuvos muzikinį gyvenimą šiandien beveik viską žinome. Bet knygos autorė sugeba ir čia atrasti ir surinkti į vieną vietą nemažai „smulkmenų“. Taip pirmą kartą detalai ir nuosekliai pateikiama Kauno kariliono istorija, Kauno operos ištakos, atsiskleidžia naujos Kauno ir Klaipėdos konservatorių konkurencijos ir net priešpriešos aplinkybės. Šiame skyriuje taip pat parodytas didžiulis Žilevičiaus vaidmuo formuojant ir prižiūrint Lietuvos muzikos ugdymo sistemą, jos principus ir kryptį.

Vitebsko kultūrinis fenomenas Rusijos revoliucijos laikotarpiu apskritai yra unikalus ir tik pastaruoju metu labiau pradėtas tyrinėti net pačioje Baltarusijoje (Petrauskaitės knygoje remiamasi Baltarusijos tyrėjų Liudmilo Chmelnickajos<sup>7</sup>, Gavriilo Judino<sup>8</sup>, Iolantos Denisovos<sup>9</sup> publikacijomis). Knygoje detalai aprašyta šio fenomeno susiformavimo aplinkybės, Liaudies konservatorijos steigimo istorija, pristatytos tuo metu Vitebske susitelkusios asmenybės (Markas Šagalas, Michailas Bachtinas, Nikolajus Malko), menininkų migracijos, mažiau žinomi dirigento Malko gyvenimo faktai ir ryšiai su Lietuvos muzikine kultūra. Dirbant Vitebsko konservatorijoje Žilevičiui buvo suteiktas profesoriaus vardas.

Žilevičius į JAV išvyko 1929 m., taigi dar prieš Antrąjį pasaulinį karą. Planavęs ten pavišėti laikinai, dėl globalių

politinių pokyčių užsiliko ir save paskyrė JAV lietuvių muzikiniam-kultūriniam gyvenimui. Dabar net sunku pasakyti, kaip būtų pakrypęs ir ar būtų pasiekta kai kurių muzikinių laimėjimų, jei ne Žilevičius. Jo būta visur. Jis tapo viena ryškiausių JAV lietuvių muzikinės kultūros figūrų. Jo darbai kalba patys už save: JAV lietuvių chorų sąjungos steigimas (1933 m.), Vytauto Didžiojo 500 m. jubiliejiniai koncertai (1930 m.), Pirmasis pasaulio lietuvių kongresas (Kaunas, 1935; Žilevičius pristatė per 3000 savo archyvo eksponatų), Lietuvių dainų šventės organizavimas Pasaulinės parodos metu (Niujorkas, 1939 m.; Žilevičius pradėjo šventę ir dirigavo jungtiniam 3000 dainininkų chorui), galiausiai muzikų vardyno rengimas ir skelbimas.

Knygoje taip pat daug dėmesio skiriama lietuviškai muzikos pedagogikai, ypač jos metodologijai – kas, ką, kaip ir iš kokių vadovėlių ar kokios medžiagos dėstė muzikos dalykus, kokia papildoma literatūra naudojosi, kokias užduotis duodavo mokiniams / studentams, kaip vykdavo muzikos pamokos. Kitaip tariant, knygoje (specialiai to nesiekiant) aprašoma Lietuvos muzikos pedagogikos istorija (telkiantis į teorinių dalykų dėstymą), jos formavimosi ypatumai ir išryškėjantys pagrindiniai bruožai. Taip knyga neabejotinai pasitarnaus ir kaip reikšmingas muzikos edukologijos mokslo šaltinis.

Greta pagrindinio teksto, knygoje gausiai cituojami pirminiai šaltiniai – archyvinė, epistoliarinė, periodinė medžiaga. Pagrindinį tekstą labai svariai papildo ir praplečia išnašose pateikiama informacija, ypač apie personalijas. Susiformuoja lyg interaktyvus tekstas, leidžiantis vienoje vietoje apimti daug plačiau ir susieti kur kas gilesnius teksto ir kontekstų sąryšius. Tiesa, čia įtraukiant gausų personalijų ratą, taip pat nepamiršta viena reikšminga istorinė detalė: knygoje aprašyto buvusio Kauno gubernatoriaus Piotro Veriovkino, vėliau išmokusio lietuvių kalbą, gavusio Lietuvos pilietybę ir tarpukariu gyvenusio Lietuvoje, sesuo Mariana Veriovkina. Ji buvo tas asmuo, kuris inicijavo kvietimą Čiurlioniui dalyvauti 1912 m. planuotoje antrojoje grupės „Mėlynasis raitelis“ (vadovas Vasilijus Kandinskis) avangardistų parodoje Miunchene (kaip žinome, Čiurlionis tuo kvietimu nepasinaudojo – jau sirgo ir netrukus mirė).

Malonu knygoje atrasti ir naujausią informaciją apie dabartinę Žilevičiaus archyvo situaciją. 2018 m. Lituanistikos tyrimo ir studijų centras, kuriam priklauso ir Žilevičiaus–Kreivėno muzikologijos archyvas, įsigijo naują pastatą lietuvių apgyvendintame Čikagos priemiestyje Lemonte. 2019 m. archyvas buvo perkeltas į šias patalpas. Bet senoje vietoje, Jaunimo centre Claremont gatvėje (pastatas priklausė jėzuitams), liko dalis garso ir vaizdo archyvo ir biblioteka. 2023 m. gegužės 23 d. jėzuitai perdavė savo patalpas Lietuvių centrui (*Lithuanian Center, Inc.*). Kadangi naujose patalpose (Lemonte) Lituanistikos archyvui taip pat jau darosi ankšta, kita medžiaga greičiausiai liks ten, kur buvo – Jaunimo centre.

Žilevičiaus daugel dešimtmečių rengtas muzikų vardynas buvo išleistas jau po autoriaus mirties. Knygą „Lietuviai muzikai Vakaruose. Žilevičiaus vardynas“ redagavo Saulė K. Jautokaitė, papildymus parengė ir korektūras atliko Kazys Skaisgirys, 1996 m. išleido Amerikos lietuvių bibliotekos leidykla (Stickney, IL).

Apibendrinant galima tik pasidžiaugti, kad knygos autorė gerai „pakedeno“ archyvus, ir tai leido atversti dar vieną mūsų muzikos istorijos lapą. Pasirodo, tie archyvai pasklidę ne tik skirtinguose miestuose, bet ir skirtingose šalyse bei žemynuose. Tai Lietuvos (Vilniaus, Kauno, Klaipėdos), Baltarusijos (Vitebsko), Rusijos (Sankt Peterburgo) ir JAV (Niujorko, Putnamo, Čikagos) archyvai. Apimta, patikrinta ir įtraukta labai daug naujos archyvinės medžiagos. Greta to, autorė naudojo ypač gausią asmeninę archyvine medžiaga apie Žilevičių, pradėta kaupti daugiau nei prieš 40 m., dar iki pirmojo jos apsilankymo Žilevičiaus–Kreivėno lietuviškos muzikos archyve Čikagoje 1991 m. Dabar rengdama knygą ir vedama vien mokslinio tyrimo, Danutė Petrauskaitė nepabūgo dar kartą nuvykti į beveik kare dalyvaujančią Baltarusiją ir patikrinti Vitebsko archyvus. Visa tai leido atkurti labai reljefišką, gyvą ir daugiabriaunį epochos vaizdą.

Naujoji Danutės Petrauskaitės knyga neabejotinai yra vienas ryškiausių pastarųjų metų mūsų muzikologijos darbų. Kartu su ankstesniais autorės darbais šis leidinys dar labiau

priartina ir sugrąžina į mūsų sąmonę ir mokslinę apyvertą antrąją Lietuvos dalį, natūraliai susiformavusią ir iki šiol gyvybingą kitoje Atlanto pusėje. Be jos neįmanoma iki galo suprasti ir suvokti pačios Lietuvos. Džiugu, kad dabar galime matyti ir skaityti profesorės Danutės Petrauskaitės knygoje sujungtą Lietuvą.

<sup>1</sup> Petrauskaitė Danutė, *Lietuvių muzikinė kultūra Jungtinėse Amerikos Valstijose 1870–1990*, Vilnius: Vilniaus dailės akademijos leidykla, 2015, 1088 p. ISBN 9786094471704.

<sup>2</sup> *Lietuvių enciklopedija*, Boston, MA: Lietuvių enciklopedijos leidykla (J. Kapočius), 1953–1985.

<sup>3</sup> *Encyclopedia Lituanica*, Boston, MA: Lietuvių enciklopedijos leidykla (J. Kapočius), 1970–1978.

<sup>4</sup> Riemann Hugo, *Musiklexikon*, 12 neubearb. aufl. Mainz: B. Schott's Söhne, 1959–1975.

<sup>5</sup> Žilevičius Juozas, Native Lithuanian Musical Instruments, *The Musical Quarterly*, Vol. 21, No. 1 (Jan., 1935), p. 99–106.

<sup>6</sup> Petrauskaitė Danutė, *Juozas Žilevičius ir jo epocha*, Vilnius: Vilniaus dailės akademijos leidykla, 2023, p. 202.

<sup>7</sup> Людмила Хмельницкая, *Прогулка со старой картой*, Минск: Издательство «Четыре четверти», 2013.

<sup>8</sup> Гавриил Юдин, *Музыкальная жизнь Витебска в первой четверти XX века*, Минск: Медисонт, 2013.

<sup>9</sup> Иоланта Денисова, *Музыкальное образование Витебской губернии (1802–1924)*, Витебск: ВГУ имени П. М. Машерова, 2020.



# Apie autorius

## Vyr. redaktorė

**Prof. dr. Rūtos Stanevičiūtės** pagrindinė mokslinių interesų sritis – modernizmo ir nacionalizmo ideologijų sklaida XX–XXI a. lietuvių ir užsienio muzikoje, muzikos ir politikos procesų sąveika, muzikos semantikos ir recepcijos tyrimai. Keletą dešimtmečių ji nuosekliai nagrinėja sovietmečio Lietuvos muzikinės kultūros procesus, lietuvių egzodo kultūrą, XX–XXI a. modernios muzikos institucionalizavimą, analizuoja šiuolaikinės muzikos filosofiją, muzikos istoriografijos teoriją. Stažavosi Varšuvos, Kembridžo, Londono Karališkojo koledžo, Berlyno universitetuose ir kt. Monografijos „Modernumo lygtys. Tarptautinė šiuolaikinės muzikos draugija ir muzikinio modernizmo sklaida Lietuvoje“ autorė (2015), su bendraautoriais parašė tris kolektyvines monografijas (2015, 2018, 2020), sudarė ir parengė (su bendraautoriais) 12 mokslo straipsnių ir šaltinių rinktinių, paskelbė daugiau nei 60 mokslo straipsnių. Nuosekliai gilindamasi į XX–XXI a. Lietuvos ir užsienio muzikos modernėjimo procesus bei jų sąveiką su sociopolitine ir sociokultūrine aplinka, muzikologė savo mokslo darbuose taiko tarpdalykinius tyrimo metodus, platų šiuolaikinės istorikos priečių spektrą. Mokslininkė aktyviai dalyvauja muzikos mokslo tyrimų tarptautinėse tinklinėse organizacijose: ji yra Tarptautinės muzikologų draugijos (IMS) studijų grupės „Muzika ir kultūros studijos“ narė, Tarptautinio muzikos signifikacijos projekto narė ir kt. 2005–2010 m. buvo Lietuvos kompozitorių sąjungos Muzikologų sekcijos pirmininkė, 2003–2008 m. Tarptautinės šiuolaikinės muzikos draugijos Lietuvos sekcijos pirmininkė. 2020 m. pelnė Lietuvos nacionalinę kultūros ir meno premiją.

## Vyr. redaktorės pavaduotoja

**Prof. dr. Rima Povilionienė** (g. 1975) – humanitarinių mokslų (menotyra / muzikologija) daktarė, Lietuvos muzikos ir teatro akademijos Muzikologijos katedros profesorė, Lietuvos nacionalinės filharmonijos redaktorė, parengė ir išleido daugiau kaip 15 straipsnių rinktinių, išleido mokslinę monografiją „Musica mathematica. Traditions and Innovations in Contemporary Music“ (Peter Lang, 2016, 288 p.), yra mokslo rinktinės „Of Essence and Context. Between Music and Philosophy“ redaktorė (kartu su Nicku Zangwillu ir Rūta Stanevičiūte, Springer, 2019). Povilionienė buvo Kauno technologijos universiteto Tarptautinio semiotikos instituto bei LMTA Mokslo centro mokslo darbuotoja. Pelnė stipendijas, stažavosi Leipcigo universiteto Muzikologijos institute (2004), IRCAM Paryžiuje (2012, 2019). Paskelbė daugiau kaip 30 mokslo straipsnių ir 150 muzikos

kritikos tekstų. Kaip kvietinė dėstytoja skaitė paskaitas Leipcigo universitete, Tbilisio konservatorijoje, Belgrado menų universitete, Latvijos Jazepo Vytuolio muzikos akademijoje, Vilniaus universitete, Kauno technologijos universitete ir kt. Jos monografija „Musica Mathematica“ (lietuvių k. išleista 2013 m.) pelnė prof. V. Landsbergio fondo premiją geriausių muzikologų darbų konkurse. Yra dviejų mokslo rinktinių (2017, 2019), kurias išleido leidykla „Springer“, redaktorė ir sudarytoja. 2022 m. pabaigoje leidykloje „Springer“ pasirodė kolektyvinė monografija (kartu su Girėnu Povilioniu ir Diego Cannizzaro) *Vox Humana Craftsmanship. Origins, Intersections and Influence on Lithuanian Pipe Organ Building*, 2023 m. su bendraautoriais publikavo monografiją „Garsinės utopijos. Lietuvių muzikos modernėjimo trajektorijos ir kontekstai“ (2023, Vilnius).

## Autoriai / Authors

**Lauma Mellēna-Bartkeviča** (g. 1981) Latvijos universitete įgijo meno daktaro laipsnį (2018) už disertaciją „Richardo Wagnerio operų režisūra XXI amžiuje: „Nibelungo žiedo“ pastatymai Rygoje ir jų kontekstualizavimas“. Ji yra Latvijos Jazepo Vitolo muzikos akademijos mokslo darbuotoja, aktyvi muzikos ir teatro kritikė: tarptautinės teatro kritikų asociacijos AICT/IACT Latvijos nacionalinės sekcijos vadovė ir Latvijos teatro profsąjungos tarptautinių ryšių koordinatore, muzikologijos žurnalo „Mūzikas akadēmijas raksti“ vyriausioji redaktorė, Latvijos teatro interneto svetainės *Krodērs.lv* viena iš redaktorių. 2004–2020 m. kaip laisvai samdoma žurnalistė dirbo įvairiose Latvijos kultūros žiniasklaidos priemonėse, rašė klasikinės muzikos, operos ir teatro temomis. Nuolat skelbia straipsnius nacionaliniuose ir tarptautiniuose muzikos ir teatro žurnaluose. Projekte „Muzikos kultūra Latvijoje 1920–1930 m. ir antroji pusė: pražiūrėti procesai ir klausimai“ pagal Nacionalinės mokslinių tyrimų programos „Latvijos kultūra kaip plėtros išteklis“ vykdydama mokslinių tyrimų projektą „CARD/Kultūrinis kapitalas kaip tvarios plėtros šaltinis“ 2020–2022 m. tyrinėjo latvių operos dainininkų karjerą užsienyje tarpukariu.

**Dr. Rachel Becker** – Boisis valstybinio universiteto (Aidaho valstija) Muzikologijos ir obojaus katedros docentė. Tyrinėja žanro, virtuozizmo, lyties, populiarumo ir medinių pučiamųjų instrumentų raidos klausimus. Šiuo metu

tiria virtuoziškos medinių pučiamųjų muzikos ir jos dėstymo socialines ir kultūrinės implikacijas. Ateityje planuoja formuoti naują požiūrį į instrumentinių kūrinių naratyvą ir tyrinėti medinių pučiamųjų instrumentų virtuozinių solistų atlikimo erdves. Tarptautiniu mastu žinoma kaip obojininkė, aktyviai koncertuojanti orkestruose, operose ir kamerinės muzikos ansambliuose.

Habilituota menotyras daktarė, profesorė **Olena Berehova** – ukrainiečių muzikologė, pedagogė, publicistė. Ukrainos nacionalinės kompozitorių sąjungos narė, Ukrainos nacionalinės meno akademijos Kultūros tyrimų instituto direktoriaus pavaduotoja moksliniams tyrimams. Paskelbė daugiau kaip 80 straipsnių Ukrainos, Lenkijos ir Vokietijos profesiniuose muzikologijos žurnaluose ir 7 monografijas: „Dialogų kultūra: kitoniškumo įvaizdis muzikos visatoje“ (2020), „Integraciniai procesai XX–XXI a. Ukrainos muzikinėje kultūroje“ (2013), „XX–XXI a. muzika. Rytų Europa ir ukrainiečių diaspora“ (2012), „Kultūra ir komunikacija: kultūros raidos diskursai Ukrainoje XXI amžiuje“ (2009), „Komunikacija Ukrainos socialinėje ir kultūrinėje erdvėje: technologijos ar kūrybiškumas?“ (2006), „Postmodernizmas XX a. aštuntojo ir devintojo dešimtmečių Ukrainos kamerinėje muzikoje“ (1999). Daugiau kaip 20 metų vykdo mokslinę ir pedagoginę veiklą Ukrainos nacionalinėje muzikos akademijoje (Kyjivas) ir Dnipro muzikos akademijoje, parengė ir dėsto autorinius Ukrainos muzikos istorijos, XX ir XXI a. Rytų Europos šalių ir ukrainiečių diasporos muzikos, šiuolaikinių komunikacijos technologijų kursus, vadovauja magistro baigiamiesiems darbams ir daktaro disertacijoms, yra oficiali disertacijų gynimo oponentė.

**Ketevan Chitadze** (Čitadzė, g. 1982) – muzikologė, menotyras mokslų daktarė. Baigė Tbilisio V. Saradžyšvilio valstybinės konservatorijos Teorijos skyrių. 2012 m. apgynė daktaro disertaciją „Simfonijos žanrinio modelio transformacija XX a. muzikoje“. Jos mokslinių interesų sritis – XX a. muzika, tradiciniai instrumentinės muzikos žanrai ir naujų žanrų atsiradimas, notacijos ir muzikinio derinimo klausimai. 2015 m. gavo DAAD stipendiją mikrotoninės notacijos tyrimams Hamburgo aukštojoje muzikos ir teatro mokykloje (*Hochschule für Musik und Theater Hamburg*). Knygos „XX a. muzikos analizė“ (2017) bendraautorė (kartu su Ketevan Bolašvili). Parengė ir dėsto kursą „Įvadas į muzikos teoriją“ Tbilisio kūrybinio lavinimo studijoje (CES) ir kursą „Didžioji muzika“ Ilijos valstybiniame universitete. Nuo 2008 m. vaidina Gruzijos valstybiniame rankų šešėlių teatre „Budrugana-Gagra“.

**Francesco Finocchiaro** – Milano universiteto muzikologijos mokslo darbuotojas ir Paduvos universiteto profesorius adjunktas, Bolonijos universiteto muzikologijos daktaras, apgynęs disertaciją apie Arnoldo Schönbergo

kompozicijos teoriją, 2013–2019 m. Vienos universiteto mokslo darbuotojas. Dėstė Bolonijos, Milano, Florencijos, Katanijos, Paduvos ir Peskaros universitetuose.

Mokslinių interesų sritis – kompozicijos, teorijos ir estetikos sąsajų taškai XX a. muzikoje. Tyrėjo studijos skirtos antrajai Vienos mokyklai: pasirodė jo parengto Arnoldo Schönbergo teorinio veikalo „Muzikos idėja“ itališkasis leidimas (Roma: Astrolabio, 2011). Taip pat yra paskelbęs nemažai publikacijų apie kino muziką, ypatingą dėmesį skiria muzikinio modernizmo ir vokiečių kino santykiui (Basingstoke Palgrave MacMillan, 2017). Naujausioje monografijoje „Po organzos šydu“ (*Dietro un velo di organza*, Torino: Accademia University Press, 2020) nagrinėjama nebyliojo kino epochos kino muzikos kritika.

**Eglė Gelažiūtė-Pranevičienė** (g. 1988) – jungtinės Lietuvos literatūros ir tautosakos instituto, Vilniaus universiteto ir Lietuvos muzikos ir teatro akademijos doktorantūros etnologijos krypties doktorantė. Rengia disertaciją „Šiuolaikinis muzikinis folkloras Lietuvoje: skirtingų kultūrų sąveika, raiška ir patyrimo būdai“. Derindama muzikologijos ir fenomenologinės antropologijos prieigas siekia apmąstyti, kaip šiandien patiriamas lietuviškasis muzikinis folkloras ir apskritai tradicinė vietų kultūra, nuolat tampanti įvairių žanrų šiuolaikinės muzikos dalimi ar šaltiniu. Paskelbė mokslinių ir mokslo populiarinimo straipsnių susijusiomis temomis, savo tyrimus nuolat pristato skirtingos krypties konferencijose.

**Małgorzata Grajter** – muzikos teoretikė ir pianistė. Menų magistro ir daktaro laipsnius įgijo Lodzės (Lenkija) muzikos akademijoje, čia šiuo metu dirba docente. Taip pat yra kviestinė Lodzės universiteto mokslo darbuotoja. Dalyvavo daugelyje tarptautinių seminarų ir konferencijų, tarp jų – Tarptautiniame muzikos signifikacijos kongrese, Tarptautinėje Beethoveno konferencijoje (Mančesteris), Kultūros paveldo akademijoje (Siras), *Beethoven-Perspektiven* (Bona). Daktaro disertaciją „Žodžio ir garso santykis Ludwigo van Beethoveno kūryboje“ (*Das Wort-Ton-Verhältnis im Werk von Ludwig van Beethoven*) išleido leidykla „Peter Lang Verlag“ (2019). Straipsnių lenkų, anglų, vokiečių ir portugalų kalbomis, kuriuose nagrinėjami įvairūs kalbos ir muzikos santykio aspektai, autorė.

**Darius Kučinskas** – menotyras mokslų daktaras, Kauno technologijos universiteto profesorius, akredituotas Europos aukštojo mokslo (muzikos) ekspertas (MusiQuE, Belgija). Baigė fortepijono studijas Lietuvos muzikos ir teatro akademijoje, ten pat 2002 m. apgynė disertaciją „Čiurlionio fortepijoninės muzikos tekstas (genezės aspektas)“. Pirmajai publikacijai parengė keliasdešimt dar neskelbtų M. K. Čiurlionio muzikos kūrinių ir jų urtekstų, sudarė „Chronologinį M. K. Čiurlionio kūrybos katalogą“

(2007). Nuo 2010 m. intensyviai tyrinėja lietuviškus muzikos įrašus pianolai, parengė ir publikavo „Pilną lietuviškos muzikos pianolai katalogą“ (2014), kolektyvinę monografiją „Ethnic Piano Rolls in the United States“ (2021), straipsnius Lietuvoje ir užsienyje (*Fontes Artis Musicae*). Lygiagrečiai tyrinėja lietuvių diasporos muzikinę kultūrą ir jos archyvus. Redaguoja ir publikuoja juose atrastus lietuvių autorių kūrinius, rekonstruoja kompozitorių biografijas.

**Sascia Pellegrini** dirba tarpdisciplininių menų srityje, turi patirties muzikos kompozicijos ir choreografijos srityse: yra vedęs kursus Škotijos, Honkongo, Kinijos ir Singapūro akademijose ir universitetuose. Pranešimai ir straipsniai buvo publikuoti simpoziumuose, konferencijose ir žurnaluose JAV, Jungtinėje Karalystėje, Lietuvoje, Slovėnijoje, Honkonge, Singapūre, Korėjoje ir Japonijoje.

Pastaraisiais metais glaudžiai bendradarbiauja su amerikiečių kompozitoriumi Benu Boretzu ir tibetiečių dainininke Yungchen Llamo. Koncertavo Italijoje, Prancūzijoje, Vokietijoje, Kinijoje, Japonijoje, Tailande, Singapūre ir Honkonge, kur bendradarbiavo su žinomiausiomis šokio trupėmis.

Singapūro menų mokyklos kompozicijos ir integruotų menų mokytojas, žurnalo „Open Space Magazine“ (Niujorkas) redaktorius, IAFOR (Tarptautinis akademinis forumas) vyresnysis recenzentas, SAGE (Muzikos psichologija, Jungtinė Karalystė) recenzentas. Goldsmito universitete (Jungtinė Karalystė) įgijo menų pedagogikos ir praktikos magistro laipsnį. Šiuo metu yra Dandi universiteto (Škotija) meno ir dizaino srities doktorantas.

**Rebecca Pericleous** (g. 1994) – Londono Karališkojo koledžo muzikologijos doktorantė ir seminarų vadovė. Mokslinių interesų akiratyje – muzikos, bendruomenės, atminties ir protesto sankirtos, remiantis sociologijos, kino studijų, literatūros, medijų studijų ir politikos teorijomis. Gimusi ir užaugusi susiskaldžiusiame Nikosijos mieste, per visą akademinę praktiką aktyviai dalyvauja socialinėje ir kultūrinėje veiklose. Naudoja menu grįstus metodus ir bendruomenės tyrimus kaip galingas mokslinių tyrimų ir gynimo priemones; be to, moko vaikus ir jaunuolius, kurie dėl mokymosi sutrikimų, psichikos sveikatos problemų ar nepilnamečių nusikaltimų buvo pašalinti iš bendrojo lavinimo mokyklų. Glazgo universitete su pagyrimu baigė muzikologijos magistro studijas.

**Heli Reimann** – džiazo muzikos tyrimų ekspertė, daugiausia dėmesio skirianti šaltojo karo ir sovietmečio laikotarpiui bei muzikologijos, istoriografijos ir kultūros studijų disciplinų sankirtoms. Parašė 14 straipsnių ir išleido monografiją „Talino džiazo festivalis '67: mitai ir prisiminimai“ (*Tallinn'67 Jazz Festival: Myths and Memories*, serija *Routledge Transnational Studies in Jazz*, 2022). Mokslinių

tyrimų idėjos vystėsi nuo nacionalinio lygmens studijų daktaro disertacijoje apie Estijos džiazo istoriją vėlyvojo stalinizmo laikotarpiu iki transnacionalinio lygmens sovietinio ir pasaulinio džiazo tyrimų podoktorantūros darbe apie „Talino '67 džiazo festivalį“.

**Kamilė Rupeikaitė** (g. 1973) – humanitarinių mokslų daktarė, Lietuvos muzikos ir teatro akademijos Muzikologijos katedros docentė, Lietuvos kultūros tyrimų instituto Muzikos ir teatro skyriaus vyresnioji mokslo darbuotoja. 2009–2019 m. Vilniaus Gaono žydų istorijos muziejaus direktoriaus pavaduotoja muziejaus veiklai (nuo 2007 m. – mokslinė sekretorė), 2019–2022 m. – direktorė. Už mokslinę monografiją „Dialogai. Kompozitorius Anatolijus Šenderovas“ (2020) pelnė Lietuvos kompozitorių sąjungos premiją geriausių lietuvių muzikologijos darbų konkurse (2021). Paskelbė apie 20 mokslo straipsnių, skaitė pranešimų tarptautinėse mokslo konferencijose Lietuvoje, Izraelyje, Suomijoje, Jungtinėje Karalystėje, Slovėnijoje, Estijoje, Lenkijoje, Latvijoje ir kitur. Mokslinių interesų sritys: muzika Šventajame Rašte, daugiakultūriai muzikos kontekstai, muzikos instrumentų simbolika, bibliinių motyvų panaudojimas profesionaliojoje muzikoje, Lietuvos žydų muzikos kultūra.

**Balys Vaitkus** (g. 1963) – Lietuvos muzikos ir teatro akademijos Fortepijono ir vargonų katedros docentas, meno daktaras, Nacionalinės vargonininkų asociacijos pirmininkas. LMTA 1985 m. su pagyrimu baigė fortepijono (prof. M. Azizbekovas kl.) ir vargonų (prof. L. Digrio kl.) specialybes, 1994 m. – vargonų aspirantūrą Liubeko aukštojoje muzikos mokykloje (prof. M. Haselböcko kl.). 2007–2008 m. Prahos menų akademijoje studijavo barokinį klavesiną (prof. G. Lukšaitės-Mrázkovos kl.), 2008 m. klavesino specializacijoje stažavosi „Académie de Sablé“ (prof. F. Lengellé), 2013 m. – Hagos Karališkojoje konservatorijoje (prof. J. Ogg), 2013 m. tobulinosi Leipcigo universiteto Muzikologijos instituto Istorinių muzikos instrumentų muziejuje. 2015 m. LMTA baigė meno doktorantūrą (studijų vadovės – prof. G. Lukšaitė-Mrázková ir prof. habil. dr. G. Daunoravičienė). Mokslinių interesų sritis – baroko muzikos interpretacija, dinaminės klavesino galimybės.

B. Vaitkus – tarptautinių pianistų ir vargonininkų konkursų Latvijoje (1984), Čekijoje (1989), Vokietijoje (1993) ir Lietuvoje (Tarptautinis M. K. Čiurlionio vargonininkų konkursas Vilniuje, 1995) laureatas bei prizinininkas. Nuo 1989 m. LMTA dėsto vargonų ir klavesino interpretaciją, senosios muzikos teorines disciplinas. Koncertuoja kaip solistas, su Lietuvos ir užsienio kameriniais bei simfoniniais orkestrais, choris. Dalyvavo įrašant kompaktines plokšteles, tarp kurių – „Lietuvos istoriniai vargonai“ (2008, 2015, 2017, 2023) ir „Vargonų laivė. Didieji Césaro Francko kūriniai vargonams“ (2022).

**Neringa Valuntonytė** yra pianistė, šiuo metu studijuojanti Lietuvos muzikos ir teatro akademijos meno doktorantūroje ir atliekanti meninį tyrimą „Akademinės muzikos atlikėjo personos kūrimas: nuo scenos iki asmeninio prekės ženklo“. Atlikėja gilinasi į akademinės muzikos įvaizdžio keitimosi, savarankiškos vadybos ir antreprenerystės temas. Kaip pianistė, ji rengia conceptualius koncertus, į juos įtraukia šiuolaikinę ir retai girdimą muziką. Koncertavo Lietuvoje, Latvijoje, Estijoje Lenkijoje, Austrijoje, Vokietijoje, Danijoje, Suomijoje ir Ukrainoje, grojo kartu su Lietuvos nacionaliniu simfoniniu, Lietuvos kameriniu, Lvivo kameriniu „Akademia“, Vilniaus universiteto kameriniu ir Ščecino filharmonijos simfoniniu orkestrais.

## About the authors

### Editor-in-chief

**Rūta Stanevičiūtė**, PhD in musicology, is a full-time professor at the Department of Musicology of the Lithuanian Academy of Music and Theatre. Her current fields of interest are modernism and nationalism in twentieth- and twenty-first century music, philosophical and cultural issues in the analysis of contemporary music, music and politics, and studies of music reception. She has conducted research at the universities of Warsaw, Cambridge, and King's College London, the Berlin University of Arts, and other institutions. She is the author of the book *Modernumo lygtys. Tarptautinė šiuolaikinės muzikos draugija ir muzikinio modernizmo sklaida Lietuvoje* (The Figures of Modernity. The International Society for Contemporary Music and the Spread of Musical Modernism in Lithuania, 2015) and co-author of *Nailono uždanga. Šaltasis karas, tarptautiniai mainai ir lietuvių muzika* (The Nylon Curtain: Cold War, International Exchanges and Lithuanian Music, 2018) and *Microtonal Music in Central and Eastern Europe: Historical Outlines and Current Practices* (Ljubljana University Press, 2020). She has also edited and co-edited twelve collections of articles on twentieth- and twenty-first-century musical culture and the history of music reception and prepared the college textbook *Muzika kaip kultūros tekstas* (Music as a Cultural Text, 2007). She is a member of the Music and Cultural Studies group at the International Musicological Society and a member of the International Project on Musical Signification. From 2005 to 2010, she was chair of the Musicological Section at the Lithuanian Composers' Union and from 2003 to 2008 chair of the Lithuanian Section of the International Society for Contemporary Music. In 2020, she was awarded the Lithuanian National Prize.

### Deputy Editor-in-chief

**Rima Povilionienė** (b. 1975), PhD in musicology, is a fulltime professor at the Department of Musicology of the Lithuanian Academy of Music and Theatre, and an editor at the Lithuanian National Philharmonic. She is the author of the monograph *Musica mathematica: Traditions and Innovations in Contemporary Music* (Peter Lang, 2016, 288 p.). Rima is a co-editor (with Nick Zangwill and Rūta Stanevičiūtė) of the *Of Essence and Context: Between Music and Philosophy* collection for Springer (2019). She has held a research position at the International Semiotics Institute (ISI) at Kaunas University of Technology and at the Centre for Science at the Lithuanian Academy of Music and Theatre. Rima also held internships at the Institute of Musicology at Leipzig University (2004) and IRCAM (2012) and

attended Eastman School summer courses in Paris (2019) and Manifeste Academy, IRCAM (2019, 2022, 2023). She has edited over 15 collections and published more than 30 scientific articles and 150 critical reviews. She has been a guest lecturer at such institutions as Leipzig University, the Tbilisi Conservatoire, the Belgrade University of Arts, the J. Vītols Latvian Academy of Music, Vilnius University, and Kaunas University of Technology. Her monograph *Musica Mathematica* (in Lithuanian, 2013) was awarded the Professor Vytautas Landsbergis Foundation Prize for the best musicological work of the year. She is an editor of two collections for Springer (2017 and 2019). At the end of 2022, a monograph (co-authors Girėnas Povilionis and Diego Cannizzaro) *Vox Humana Craftsmanship. Origins, Intersections and Influence on Lithuanian Pipe Organ Building* was published at Springer; in 2023, she published a monograph *Garsinės utopijos. Lietuvių muzikos modernėjimo trajektorijos ir kontekstai* (Sonic Utopias. Trajectories and Contexts in Lithuanian Music Modernization, co-authors Rūta Stanevičiūtė, Vita Gruodytė, Donatas Katkus).

### Authors

**Lauma Mellēna-Bartkeviča** (b. 1981) holds a Dr. art. degree by the University of Latvia (2018) earned for the dissertation *Stage directing of Richard Wagner's Operas in the 21st Century: Productions of 'The Ring of the Nibelung' in Riga and Their Contextualization*. She is a researcher at Jāzeps Vītols Latvian Academy of Music as well active music and theatre critic. Head of Latvian National Section of International Theatre Critics' Association AICT/IACT and coordinator of international relations in Latvian Theatre Labour Association, editor-in-chief of the musicology magazine *Mūzikas akadēmijas raksti* and co-editor of Latvian theatre website *Krodērs.lv*. As a freelancer she has worked for various Latvian culture media, covering themes related to classical music, opera and theatre from 2004 to 2020. Regularly publishes articles in national and international journals of music and theatre. Between 2020 and 2022 researched the careers of Latvian opera singers abroad during the interwar period as a part of the project *Music Culture in Latvia in the 1920s and 1930s, and the second half: overlooked processes, issues* within the framework of the research project *CARD/Culture Capital as a Resource for the Sustainable Development* of the National Research Program *Culture of Latvia – a Resource for Development*.

**Dr. Rachel Becker** is Assistant Professor of Musicology and Oboe at Boise State University. Rachel's research focuses on issues of genre, virtuosity, gender, popularity, and the development of woodwind instruments. She is currently investigating the social and cultural implications of virtuosic woodwind music and instruction. Future research plans include expanding a new approach to narrative in instrumental works and exploring performance spaces of virtuosic woodwind soloists. Rachel remains active internationally as a performing oboist in orchestras, operas, and chamber music.

Dr. Hab. of art criticism, Professor **Olena Berehova** is a Ukrainian musicologist, pedagogue, publicist. She is a member of the National Union of Composers of Ukraine, deputy director for research at the Institute for Cultural Research of the National Academy of Arts of Ukraine. The author of more than 80 articles in professional musicological journals of Ukraine, as well as Poland and Germany, and 7 monographs: *Dialogue of Cultures: The Image of the Other in the Musical Universe* (2020), *Integrative Processes in the Musical Culture of Ukraine of the 20th-21st Centuries* (2013), *Music of the 20th-21st Centuries. Eastern Europe and Ukrainian Diaspora* (2012), *Culture and Communication: Discourses of Cultural Development in Ukraine in the 21st Century* (2009), *Communication in the Social and Cultural Space of Ukraine: Technology or Creativity?* (2006), *Modern Communication Technologies in the Culture of Ukraine* (2006), and *Postmodernism in Ukrainian Chamber Music of the '80s and '90s of the 20th Century* (1999). For more than 20 years, she conducts scientific and pedagogical activities at the National Academy of Music of Ukraine (Kyiv) and Dnipro Musical Academy, developed and teaches author's courses on the history of Ukrainian music, music of Eastern European countries and the Ukrainian diaspora of the 20th-21st centuries, modern communication technologies, manages master's theses and Ph.D. theses, acts as an official opponent at theses defenses.

**Ketevan Chitadze** (b. 1982), musicologist, PhD in Art studies. Graduated from the Theory Department of V. Sarajshvili Tbilisi State Conservatoire; in 2012, she defended her PhD thesis *Transformation of Symphony Genre Model in the 20th-century Music*. Her scientific interests focus on the 20th-century music, traditional instrumental music genres and emergence of new genres, issues of notation, and musical tuning. In 2015, she received scholarship from DAAD for research on microtonal notation, carried out at the Hochschule für Musik und Theater Hamburg. Chitadze is the co-author of the book *Analysis of the 20th-century Music* (2017, together with Ketevan Bolashvili). She initiated and leads the course "Basics of Music Theory" at the Tbilisi Creative Education Studio (CES), and a course

of "Great Music" at the Ilia State University. Since 2008, Chitadze has acted at the Georgian State Hand Shadow Theatre Budrugana-Gagra.

**Francesco Finocchiaro** is a Research Scientist in Musicology at the University of Milan and Adjunct Professor at the University of Padua. Ph.D. in Musicology at the University of Bologna with a dissertation on Arnold Schönberg's theory of composition; Research Scientist from 2013 to 2019 at the University of Vienna. He taught at the Universities of Bologna, Milan, Florence, Catania, Padua, and Pescara.

His research interests focus on the points of connection between composition, theory, and aesthetics in twentieth-century music. He has dedicated his studies to the Second Viennese School and has released the Italian edition of Arnold Schönberg's theoretical work *The Musical Idea* (Rome, Astrolabio, 2011). He has also published extensively on film music, with a special focus on the relationship between musical Modernism and German cinema (Basingstoke, Palgrave MacMillan, 2017). His latest monograph – *Dietro un velo di organza* (Turin, Accademia University Press, 2020) – deals with the film music criticism during the silent film era.

**Eglė Gelažiūtė-Pranevičienė** (b. 1988) is a Ph.D. student of the joint LLTI, VU, and LMTA doctoral studies in ethnology. Gelažiūtė-Pranevičienė is working on a doctoral thesis entitled *Contemporary Musical Folklore in Lithuania: Interaction of Different Cultures, Expression, and Methods of Experience*. By combining the approaches of musicology and phenomenological anthropology, she seeks to reflect on how Lithuanian musical folklore and the traditional local culture, which are constantly becoming a part or source of contemporary music of various genres, exist today and how they are experienced. She has published scientific and popular science articles on related topics and presents her research at various conferences in different fields.

**Małgorzata Grajter** is a Ph. D., music theorist, and pianist. She received her Master of Arts and Ph. D. from the Academy of Music in Łódź, Poland, where she is currently an assistant professor. She is also a guest researcher at the University of Łódź. She has taken part in many international seminars and conferences, including the International Congress on Musical Signification, the International Beethoven Conference (Manchester), the Academy of Cultural Heritages (Syros), and the Beethoven-Perspektiven (Bonn). Her doctoral thesis, *Das Wort-Ton-Verhältnis im Werk von Ludwig van Beethoven* was published by Peter Land Verlag (2019). She has also authored articles in Polish, English, German, and Portuguese, dealing with different aspects of the relationship between language and music.

**Darius Kučinskas** is a professor at Kaunas University of Technology (Lithuania) and an international expert of European High Music Education (MusiQuE, Belgium). He graduated from the Lithuanian Music Academy as a pianist and later turned to musicology and defended his dissertation (2002) on the music of Mikalojus Konstantinas Čiurlionis. A chronological catalogue of Čiurlionis's music and separate urtext editions of his piano and organ music were published by Kučinskas in the last decade. Since 2010, he has been researching Lithuanian piano rolls. The publications *Complete Catalogue of Lithuanian Piano Rolls* (2014), the edited monograph *Ethnic Piano Rolls in the United States* (2021) and several research articles in Lithuania and abroad (*Fontes Artis Musicae*), are the result of this research. In parallel, Kučinskas is conducting research on musical culture and the archives of the Lithuanian diaspora. He edits and publishes discovered music and restores biographies of Lithuanian composers.

**Sascia Pellegrini's** expertise is in intermedia, and interdisciplinary arts, with a strong background in music composition and dance choreography: he has conducted courses in Academies and Universities in Scotland, Hong Kong, China, and Singapore. His contributions and articles have been featured in symposiums, conferences, magazines and journals from the US, the UK, Lithuania, Slovenia, Hong Kong, Singapore, Korea, and Japan.

In recent years Sascia has developed a close collaboration with the American composer Ben Boretz and the Tibetan singer Yungchen Llamo. He has performed in Italy, France, Germany, China, Japan, Thailand, Singapore, and Hong Kong, where he collaborated with major dance companies.

Sascia is a Composition and Integrated Arts Teacher at The School of the Arts of Singapore, Editor for the Open Space Magazine (NY), senior reviewer for IAFOR (The International Academic Forum), and reviewer for SAGE (Psychology of Music, UK). Sascia holds a master's degree in arts, Pedagogy and Practice from Goldsmith University, UK. He is currently a PhD candidate in Art and Design, with the University of Dundee (Scotland).

**Rebecca Pericleous** (b. 1994) is a seminar leader and doctoral student of musicology at King's College London. Her research interests focus on intersections between music, community, memory and protest, while drawing on theories from sociology, film studies, literature, media studies and politics. Born and raised in the divided city of Nicosia, she has engaged with social and cultural work throughout her academic practice. She is committed to using art-based methods and community-engaged scholarship as powerful research and advocacy tools. She is also a teacher for children and young adults who have been excluded from mainstream education for learning disabilities, mental health problems

or youth crime. Rebecca is a University of Glasgow graduate, where she obtained her Master of Musicology degree with Distinction.

**Heli Reimann** is an expert in jazz research with a focus on the Cold War/Soviet era and disciplinary intersections between musicology, historiography and cultural studies with 14 peer-reviewed individual articles and the monograph *Tallinn '67 Jazz Festival: Myths and Memories* published in the Routledge Transnational Studies in Jazz series, 2022. Her research ideas have evolved from the national level in her doctoral thesis on Estonian jazz history during late-Stalinism to the transnational level of Soviet and global jazz during her postdoctoral work on the Tallinn '67 Jazz Festival.

**Kamilė Rupeikaitė** (b. 1973) – PhD in musicology, associate professor at the Department of Musicology of the Lithuanian Academy of Music and Theatre, senior researcher at the Department of Music and Theatre History of the Lithuanian Culture Research Institute. 2007–2022 worked at the Vilna Gaon Museum of Jewish History (2007–2009 as secretary for research, 2009–2019 as deputy director for research, 2019–2022 as director). She is the author of the monograph *Dialogues. Composer Anatolijus Šenderovas* (2020), which was awarded the prize of the Lithuanian Composers' Union in the competition for the best works of Lithuanian musicology (2021). Kamilė has published over 20 scientific articles and has presented papers at international conferences in Lithuania, Israel, Finland, Great Britain, Slovenia, Estonia, Poland, Latvia and elsewhere. Her research interests include music in the Bible, multicultural contexts of music, the symbolism of musical instruments, use of biblical motifs in professional music, musical culture of Lithuanian Jews.

**Balys Vaitkus** (b. 1963) – associated professor at the Piano and Organ Department of the Lithuanian Music and Theatre Academy, Doctor of Arts, Chairman of the National Organists Association. In 1985, graduated *cum laude* from the LMTA as pianist (prof. M. Azizbekova) and organist (prof. L. Digrys). In 1994, he completed his post-graduate (Concert diploma) organ studies at the Musikhochschule Lübeck (prof. M. Haselböck). In 2007–2008, he gained his experience while studying Baroque harpsichord at the Prague Academy of Fine Arts (prof. G. Luksaite-Mrazkova). He received scholarships and grants for artistic and scientific research studies at the Académie de Sablé (2008, prof. Françoise Lengellé), at the Royal Conservatoire in The Hague (2013, prof. Jacques Ogg), and at the Museum for Historic Instruments of Leipzig University (2013). In 2015, under the tutorship of prof. G. Lukšaitė-Mrázková and prof. hab. dr. G. Daunoravičienė, Vaitkus earned the

Doctor of Arts (DMA) degree at the LMTA. The field of his scientific interests covers the performance of Baroque music, and especially the dynamic possibilities of the harpsichord.

Vaitkus is a laureate and prize-winner of several international pianists' and organists' competitions in Latvia (1984), Czech Republic (Prague Spring, 1989), Germany (Gelsenkirchen IOC, 1993), and Lithuania (M. K. Ciurlionis IOC, 1995). Since 1989, he teaches Organ and Harpsichord Interpretation as well as theoretical subjects of Early Music at the LMTA. Vaitkus performs actively as solo-organist and harpsichordist, and with chamber and symphony orchestras as well as the choirs from Lithuania and abroad. He has made broadcasts and CD recordings, among them the CD-Series Lithuanian Historical Organs (2008, 2015, 2017, and 2023) and *The Organ Ship. The Great Organ Works of César Franck* (2022).

**Neringa Valuntonytė** is a pianist and researcher, implementing the artistic doctoral research studies at the Lithuanian Academy of Music and Theatre. She conducts the artistic research on topic "Creating an Academic Musician's *Persona*: From Stage to Personal Brand" and focuses on such subjects as the changing image of academic music, self-branding, self-management, and entrepreneurship. As a pianist she branches out by giving conceptual concerts and giving much attention to rarely heard and modern music. Valuntonytė gave performances in Lithuania, Latvia, Estonia, Poland, Austria, Denmark, Finland, Ukraine and Germany, played with Lithuanian National symphony orchestra, Lithuanian chamber orchestra, Lviv chamber orchestra Akademia, Vilnius University chamber orchestra, and Szczecin Philharmonic Symphony Orchestra.



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Pateiktą straipsnį recenzuoja du redakcinės kolegijos paskirti mokslininkai. Laikomasi nuostatos, kad kiekvienas straipsnis turi turėti dvi recenzijas – vidinę ir išorinę. Jeigu pateikto straipsnio problematika tarpdisciplininė, privaloma gretutinės mokslo srities ar krypties mokslininko rekomendacija.

Straipsnis spausdinamas gavus dviejų mokslininkų rekomendacijas.

### *Bibliografinių nuorodų sistemos reikalavimai*

„Lietuvos muzikologijai“ teikiamuose straipsniuose turi būti laikomasi citavimo tvarkos ir bibliografinių nuorodų sąrašo sudarymo metodikos.

Nuorodose ir literatūros sąrašė bibliografiniai duomenys pateikiami originalo rašyba. Dokumentai kirilica nelotyninami (netransliteruojami). Kinų, japonų, arabų ir kitų kalbų šaltiniai nurodomi naudojantis atitinkamais transliteravimo standartais. Sulotyninti duomenys gali pakeisti vartotuosius originaliame dokumente arba papildyti – tuo atveju suskliausti lauztiniais skliaustais. Didžiųjų raidžių rašyba turi atitikti nurodomo dokumento kalboje susiklosčiusią praktiką.

Tekstinės išnašos įterpiamos į straipsnio tekstą lenktiniuose skliaustuose arba teikiamos kaip pastaba nuorodose darbo gale. Į tekstą įterptose išnašose nurodomas cituojamo teksto autorius arba antraštė, išleidimo metai ir – jei reikia – puslapis, pavyzdžiui, (Čiurlionis 1973: 51). Kelių autorių leidinio nuoroda gali būti trumpinama nurodant pirmojo autoriaus pavardę ir prirašant „et al.“ Nuorodose teikiami bibliografiniai duomenys nurodomi laikantis citavimo tvarkos ir literatūros sąrašo sudarymo metodikos.

Literatūros sąrašas turi būti išdėstytas autorių arba antraščių abėcėlės tvarka. To paties autoriaus darbai rašomi išleidimo chronologine tvarka.

Bibliografinės nuorodos sudaromos laikantis šių reikalavimų:

- a) po autoriaus pavardės ir vardo dedamas kablelis; po kiekvieno asmenvardžio dedamas kabliataškis;
- b) jei autorius nežinomas, nurodoma antraštė (pavadinimas);
- c) jei antraštės nėra, ji keičiama pirmaisiais žodžiais, reiškiančiais baigtinę mintį; po jų dedamas daugtaškis;
- d) toliau eina antraštė – straipsnio arba knygos pavadinimas (kursyvu) originalo kalba;
- e) prieš šaltinį, kuriame išspausdintas straipsnis, rašoma „in:“; šaltinio antraštė išryškinama kursyvu.
- f) jei esama antraštės, t. y. antraštę paaiškinančių duomenų (informacija apie leidinio tipą, žanrą, paskirtį, rengėjus), jie teikiami po antraštės; prieš paantraštę dedamas dvitaškis;
- g) leidinio rengėjų (redaktorių, vertėjų ir pan.) nurodyti neprivalu, tačiau jie gali būti nurodomi po antraštės;

- h) būtini bibliografijos elementai yra išleidimo duomenys – originalo kalba rašomi duomenys: vieta, leidėjas, metai;
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Landsbergis Vytautas, *Geresnės muzikos troškimas*, Vilnius: Vaga, 1990. ISBN 5-415-00635-4.

Račiūnaitė-Vyčiniienė Daiva, Vienbalsumas šiaurės rytų Aukštaitijoje: vėlesnės monofoninės dainos, in: *Lietuvos muzikologija*, Vilnius: Lietuvos muzikos ir teatro akademija, 2005, t. 6, p. 150–160.

- k) toliau nurodomi leidinio dalies (pvz., straipsnio) puslapiai, pavyzdžiui:

Kramer Lawrence, Perspektyvos: postmodernizmas ir muzikologija, in: Goštautienė, Rūta (sud.), *Muzika kaip kultūros tekstas*, Vilnius: Apostrofa, 2007, p. 124–160.

- l) toliau įrašomas knyga, daugiatomius arba serialinius leidinius identifikuojantis standartinis numeris – ISBN, ISMN ar ISSN; po jų nuorodos dedamas taškas; standartinis numeris neprivalomas nurodant knygų, daugiatomių arba serialinių leidinių dalis (straipsnius ir pan.);

- m) cituojant arba nurodant elektroninius dokumentus, būtina nurodyti leidinio autorių, antraštę, elektroninį adresą ir elektroninio leidinio žiūrėjimo datą, pavyzdžiui:

Paulauskis Linas, Bronius Kutavičius: jeigu nėra paslapties – nėra ir muzikos, in: *Lietuvos muzikos link* [interaktyvus], 2005–2006, Nr. 11, <<http://www.mx.lt/lt/classical/info/251>> [žiūrėta 2007 11 05].



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