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PREFACE

Music Science Today: the Permanent and the Changeable

Editor-in-chief ĒVALDS DAUGULIS

The collection of research papers includes articles of 18 authors from six countries (Latvia, Lithuania, Poland, Russia, Ukraine and Belarus). The range of research themes is broad and is presented in five sections: *Ethnomusicology*, *Aesthetics of Music*, *History of Music*, *Musical Analysis* and *Music Pedagogy*.

In the section *Ethnomusicology* the focus is on the Latgale region and the neighbouring country – Lithuania. The researcher Alfonsas Motuzas (*The Hymns of the Feast of the Assumption of the Blessed Virgin Mary in Latvia: Local Peculiarities and Links with Lithuania*) discovers the link between the Feast of the Assumption of the Blessed Virgin Mary in Aglona and their celebration in Lithuania; Vida Palubinskienė (*Ethnic Instrumental Music Playing in the Surroundings of Vilnius in the 20th Century: the Data of Ethno-Instrumental Expedition*) studies the traditions of folk instrumental music in the region of Vilnius by widely using the data collected during the field studies. The section is concluded by Elenas Savitskaya's paper on individualized interpretation of tonal and modal harmony in rock music (*Specifics of Mode and Harmony Approach in Progressive Rock*).

The section *Aesthetics of Music* contains two studies. Yuliya Nikolayevskaya (*Communicative Mechanisms of the 21st Century Music Interpretation*) comes to the conclusion that in the 21st century, interpretation so vividly manifests itself in various spheres of art that there appears a new type of modern musician / music lover – *Homo interpretatius* (composer, performer, listener). Malgorzata Kaniowska (*The Relationship "Artist-Society" from the Perspective of the "Social" History of Art*) proposes her own conception of the relationships between an artist / musician and the society and pays particular attention to the influence of socio-economic factors.

The section *History of Music* is devoted solely to performing music. Eglė Šeduikytė-Korienė (*Jonas Žukas – Creator of the French Organ School in the Interwar Lithuania*) discusses the

outstanding organ player Jonas Žukas and his contribution to the development of organ art in Lithuania and raising it to the European level. Leonidas Melnikas (*Horizons of Mutual Cooperation: Saulius Sondeckis and Yehudi Menuhin*), in his turn, continues the research commenced in his previous articles on the personality of recently (2016) deceased conductor Saulius Sondeckis. The article by Izabela Piekarczyk (*Music Joins in Generations – the Amateur Opera, One of the Most Important Factors Creating the Culture in Dębica*) is devoted to the activity of amateur opera in the Polish town Dębica. The scholar presents a thorough analysis of the opera repertoire and the musicians' performance.

The section *Musical Analysis* contains seven articles. Two authors consider the oeuvre of the English composer Benjamin Britten from different aspects. Paulė Gudinaitytė (*Word and Music Interaction from the Perspective of Ekphrasis Theory: on the Semantic Analysis of the Vocal Cycle Seven Sonnets of Michelangelo Op. 22 (1940) by Benjamin Britten*) has carried out the analysis of the Vocal Cycle *Seven Sonnets of Michelangelo* by Benjamin Britten from the aspect of interaction between word and music, while Giedrė Muralytė-Eriksonė (*Between Text and Music: Benjamin Britten's Vocal Cycle Winter Words and Britten's Realizations of Henry Purcell Songs*) evaluates the interpretation of Britten's vocal cycle *Winter Words*.

Oksana Aleksandrova in her article (*The Semiotics of Spiritual Space in the Choral Music of Georgy Sviridov*) focuses on the manifestations of spirituality and spiritual symbols in music, in which the author delves into the Russian composer Georgy Sviridov's vocal music, at the same time addressing the sphere of musical philosophy, proposes a possible methodology of analysis for the research of these aspects of music. A similar theme, though from a different perspective, is considered by Tatsiana Mdivani (*New Sacred Music – Composer's Creativity of the Present or New Sacred Music as an Aspect of Modern Com-*

position). She focuses on the stylistic trend – the new spirituality and its manifestations in Russian and Belarusian music.

Nelli Matsaberidze (*Symphony No. 4 “Belaya Rus” (Antiremix) by Oleg Khodosko: To the Problem of Interaction of the Authorial Material and the Non-Authorial Text in Polystilistics*) provides an insight into the contemporary Belarusian music through the prism of the symphony “Belaya Rus” by Oleg Khodosko.

The features of postmodern music are discussed by Virginija Apanavičienė (*Visualisation and Voyeurism in Lithuanian Art Music*); the scholar considers also the multi-media sphere and discusses diverse possibilities of combination of music and other arts offered by various technologies, as well as their manifestation in the contemporary Lithuanian academic music. The interaction of the academic and the non-academic art is discussed in the researcher Ēvalds Daugulis’ article *Prelude and Fugue in Nikolai Kapustin’s Oeuvre*. It con-

siders the rebirth of the Baroque prelude and fugue in the contemporary jazz music.

The section *Music Pedagogy* contains the articles focusing on different stages of pedagogical education. Ewa Kumik (*Ensemble Music-Making as an Important Element of a Young Musician’s Training*) discusses the significance of ensemble music-making in the education of would-be musicians. Rasa Kirliauskienė, Jolanta Abramauskienė (*Music Teacher’s Professional Becoming: Narrative Research*) consider the question of music teachers’ professional education, whereas the article by Marija Jonilienė, Vaiva Jucevičiūtė-Bartkevičienė (*Non-Formal Education: Peculiarities of Pre-School Music Education of Early Age Children*) is devoted to preschool music education.

Many articles include quite a lot of interesting and valuable findings that in future will certainly add to Latvian music science. Therefore, the qualitatively prepared articles deserve publication.



ETHNOMUSICOLOGY

The Hymns of the Feast of the Assumption of the Blessed Virgin Mary in Latvia: Local Peculiarities and Links with Lithuania

Dr. hab. hum., Dr. Ethnology ALFONSAS MOTUZAS
Professor at Vytautas Magnus University (Kaunas)

The Feast of the Assumption of the Blessed Virgin Mary is one of the most popular Catholic feasts in Latvia and Lithuania. In Latvia, it is prominently celebrated in Aglona and in Lithuania – in Krekenava and Pivašiūnai. The decoration of celebrations is the religious hymns. These hymns and music have not been researched in the field of religious ethnology. For this research, the following objectives were set: firstly, to shortly introduce the historical origins of the Feast of the Assumption of the Blessed Virgin Mary; secondly, to reveal these hymns and music; and thirdly, to investigate the origins of literary and music texts of these hymns.

The results of the research validate the hypothesis set at the beginning of the research: the music of the Feast of the Assumption of the Blessed Virgin Mary in Aglona from Lithuania (Krekenava and Pivašiūnai) reveals a wider spectrum of hymns and all these regions are united by the fact that these songs of literary and musical texts are of local origin.

Keywords: Latvia, Lithuania, Aglona, Feast of the Assumption of the Blessed Virgin Mary, music.

INTRODUCTION

Today Latvians and Lithuanians make known their countries by achievements in sport and folk culture, but it would not be wrong to say that many foreigners get touched by a hymn sung by Latvian or Lithuanian, especially if it is dedicated to the Blessed Virgin Mary. Many often answer the question *why the Blessed Virgin Mary is so sincerely esteemed* by saying that *Latvia and Lithuania for more than 600 years have been Christian countries where today Catholic faith is professed, which praises devotion to the Blessed Virgin Mary*. This devotion is especially abundant in folk devotion practices which today are still alive and practiced during calendar holidays, feasts, funerals and other religious events, as well as while visiting pilgrimage sites in churches, open spaces or chapels with paintings and sculptures in churchyards. Their ritual culture is comprised of saying certain prayers, singing hymns, playing musical instruments and performing certain ritual traditions. This ritual culture not only has common

international features, but possesses also local peculiarities that have developed through the influence of the national ethnic culture. This is one of the objects of the research. In Latvia, it is most significantly revealed in Aglona sanctuary; in Lithuania – in Krekenava and Pivašiūnai. The author has presented the ritual culture of these sanctuaries in scientific publication in Latvia (Moryzac 2015) and Lithuania in textbook for higher schools (Motuzas 2005). The culture of esteem for *the Assumption of Virgin Mary* has been depicted by Vladislavs Malahovskis in his article in the encyclopaedian issue *Latgales lingvoteritoriālā vārdnīca* (Malahovskis 2012: 29–33).

The research objectives: first, to shortly introduce the historical origins of the Feast of the Assumption of the Blessed Virgin Mary in Latvia (Aglona) and Lithuania (Krekenava and Pivašiūnai); second, to determine what devotional practices, as well as prayers and hymns, are practiced during this feast; third, to analyse the origins of literary and musical texts of these prayers and hymns; fourth, to reveal the links and differences

of this feast in Latvia (Aglona) and Lithuania (Krekenava and Pivašiūnai).

The research methods: retrospectives, systemic, analysis and synthesis. The hypothesis of the research: comparing to Lithuania, Aglona stands out with its abundance of practiced prayers and hymns during the Feast of the Assumption of the Blessed Virgin Mary. The rosary prayer to the Blessed Virgin Mary unites Latvians and Lithuanians.

In order to justify the hypothesis, firstly, the historiographical material about the origins of the Feast of the Assumption of the Blessed Virgin Mary in Aglona, Krekenava and Pivašiūnai is concisely presented.

HISTORICAL REFLECTIONS OF THE CULTURE OF ESTEEM FOR THE FEAST OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY IN LATVIA (AGLONA) AND LITHUANIA (KREKENAVA AND PIVAŠIŪNAI)

Legends tell that the Blessed Virgin Mary died in Jerusalem. Before her death, the apostles gathered from all around the world to bid farewell to the Mother of the Saviour. After the funeral, the apostles kept vigil at her grave. Apostle Peter saw that Maria had resurrected, therefore he suggested checking her coffin. They did not find Mary's body in the opened coffin – the Lord resurrected her from the dead and took her to heaven. The coffin was layered in flowers. This story is mentioned in St. John of Damascus in his notes in 780 (Motuzas 2005: 103). Historical sources show that even in the 6th century the Feast of the Assumption of the Blessed Virgin Mary was celebrated by East and West Churches. In Rome, this feast was legitimized in the 8th century and was called *Dormitio* ("falling asleep") (*Rituale Sacramentorum* [...] 1892: 571–572). During the middle ages, the devotion of this feast was especially promoted by Franciscan and Dominican monks. Thanks to them this feast reached Poland, Lithuania and also southern part of Latvia – Latgale. In 1621, the feast was confirmed in Petrikov synod of Poland and Lithuania. In 1950, Pope Pius XII announced the dogma of the *Assumption of the Blessed Virgin Mary* and legitimized its celebration on 15 August (Motuzas 2005: 104).

In Latvia, this feast is solemnly celebrated in Aglona. The history of Aglona sanctuary begins at the end of the 17th century when Mikalojus, the son of the local landowner Eva Justina Šostovickā, joined the Dominican monastery. The parents of

monk Mikalojus decided to immolate land and money for the building of monastery. Supported by Nikalojus Poplavskis, the bishop of Livonia, in 1687 they invited Dominican monks from Vilnius, in 1699 they built wooden monastery and in 1700 – wooden church of the monastery and installed a painting of the Mother of God with the Child in its central altar. There are several legends about the origins of this painting. The first one tells that the painting of the Mother of God was brought by Dominican monks from Trakai and its copy was installed in Trakai (D. K. 1999). Another legend tells that the painting in Aglona is a copy of a painting of the Mother of God with the Child in Trakai (Malahovskis 2012: 30). In 1751 in Aglona Dominicans gave the church the name of the *Assumption of the Blessed Virgin Mary* and introduced the celebration of its name on the 15 August (Novickis 1929: 56).

Since 1780, the Feast of the Assumption of the Blessed Virgin Mary had been celebrated not only by liturgy, but also by practices of folk devotion, such as certain dedicated prayers and hymns while walking the 14 station Way of the Cross, which was installed in the sixth gate fence of the churchyard, the monument of Three Crosses and the spring of St. Anthony, known for its healing powers (*Basilica Aglonensis* 2005). Archive sources tell that until World War II there was the so-called "Way of the Rosary" in front of the main gate of the churchyard, made of little stones, which pilgrims took on their knees either silently saying or singing the rosary of the Blessed Virgin Mary (Malahovskis 2012: 30). Today this way does not exist anymore.

On 15 August, pilgrims, who arrive to Aglona church, walk on their knees three times around its central altar with installed painting of the Mother of God with the Child either silently saying or singing in parishes the rosary of the Blessed Virgin Mary (*rožukronis – lat.*). Afterwards they sit on church benches and before or after the liturgy of mass sing hymns: "Jaunava Svāta", "Aglyuna, Aglyuna, Latgolas ilgas", "Mōte Aglyunā"; later they visit the cemetery next to the church, decorate graves with flowers, light candles and sing a few of the Funeral psalms (*Summer Expeditions (outdoor) material* 1996–2004).

What is the history and ethnic religious culture of this feast in Lithuania: in Krekenava and Pivašiūnai?

After gaining the independence in Lithuania, by the decision of Seimas, the Feast of the Assumption of the Blessed Virgin Mary was declared a

national holiday, which is most solemnly celebrated in Krekenava and Pivašiūnai.

The town of Krekenava is located in the middle of Lithuania near the Nevėžis river. Historical sources testify to the fact that even in 1409 there was a chapel which hosted a painting of the Assumption of the Virgin Mary famous for its graces to the people. In 1419, it was taken to a new church built by Vytautas Magnus, which was given the name of the *Assumption of the Blessed Virgin Mary* (Švč. *Mergelės Marijos paveikslas* 2013). Carmelite monks, who lived nearby, took special care of the spread of that folk devotion (Kviklys 1984: 203–204). It is known that for a long time during solemn mass of that feast, a hymn devoted to Mary “The Beloved Queen” was sung (Vaišnora 1958: 331) and the rosary of the Blessed Virgin Mary was said or sung. This tradition is still alive today (*Summer Expeditions (outdoor) material* 1996–2004).

Another prominent sanctuary in Lithuania, known for its Feast of the Assumption of the Blessed Virgin Mary, is Pivašiūnai. This feast is known in South East Lithuania since the 16th century, when the town belonged to Benedictine monks of Trakai. In 1825, a new church was built on the hill with the name of the Assumption of the Blessed Virgin Mary. Stone stairs, which were called by people the “Way of the Rosary”, led to the church. It was famous for the painting the “Mother of God with the Child”, which graced people. The legend about the origin of the painting “Mother of God with the Child” tells that it was brought by some landlord or voivode from Turkey. It is not known when that happened (Kviklys 1987: 305–306). For a long time this painting, which is installed at the central altar, is walked around on knees either silently saying or singing the rosary of the Blessed Virgin Mary. This rosary was also said or sung when taking stone stairs of the “Way of the Rosary”. Today this tradition in Pivašiūnai is rarely practiced. Before or after the mass, pilgrims visit the cemetery and their relatives who are buried there (*Summer Expeditions (outdoor) material* 1996–2004).

This material reveals that the culture of esteem for the *Assumption of the Blessed Virgin Mary* reveals itself in six sacral objects in Latvia (Aglona) in four devotional practices, and in Lithuania: in two sacral objects and two devotional practices in Krekenava, three sacral objects and two devotional practices in Pivašiūnai. Lithuania and Latvia are united by the painting of the Mother

of God, paying respect in cemeteries, as well as the ritual culture of prayers and singing hymns of the rosary of the Blessed Virgin Mary. Lithuanian sanctuaries in Krekenava and Pivašiūnai do not differentiate themselves by originality as does Aglona. There are three original sacral objects (14 station Way of the Cross, installed in the sixth gate fence of the churchyard, monument of “Three Crosses”, the spring of St. Anthony) and two devotional practices (14 station Way of the Cross or prayers and hymns of the Calvary and funeral psalms).

The question arises: who are the authors of literary and musical texts of these hymns and prayers? Maybe there are commonalities between Lithuania and Latvia in their authorship?

ORIGINS/AUTHORSHIP OF LITERARY AND MUSICAL TEXTS OF RELIGIOUS PRAYERS AND HYMNS DEVOTED TO THE FEAST OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY

In Aglona, during the Feast of the Assumption of the Blessed Virgin Mary the following hymns are sung: “Jaunava Svāta”, “Aglyuna, Aglyuna, Latgolas ilgas”, “Mōte Aglyunā”, “Svāto Ontona gūdam”, “Krustaceļš” (*Summer Expeditions (outdoor) material* 1996–2004).

The source “Aglyuna” presents the information that the religious hymn “Jaunava Svāta” was created in Latvia in 1835 and became the hymn of Aglona sanctuary. The authors of its literary and musical texts are not known (Novickis 1929: 52).

When the prayer/hymn of the “14 station Way of the Cross” and the hymn “Aglyuna, Aglyuna, Latgolas ilgas” were written is not recorded. Their literary and musical texts are found in the hymnal “Teicit Kungu. Goreigōs dzīsmes” (*Teicit Kungu* 1987: 144).

The hymn “Mōte Aglyunā” is modern. Its literary and musical texts were written by Ontons Matvejāns (Matvejāns 2006: 19; 38).

The hymn “Svāto Ontona gūdam” is known all around the world. In Poland it is known as “Do św. Antoniego Padewskiego – Jezeli szukasz cudów” (Siedlecki 1994: 439–440), in Lithuania – as “Kaip didis šventasis Antanas” (*Katalikų giesmynas* 2009: 196). It is unknown who created its literary and musical texts in Latvia. Previous ethnomusicology researches show that every one of them is original and represent each nation (Motuzas 2005: 97–99).

Funeral psalms sung in Aglona are part of the “David’s Psalm Book” from the Old Testament. The origins of these psalm texts date back to the pre-Christian times of the formation of Judaism religious tradition, when each time of the day was dedicated to prayer by singing a certain psalm. The first Christians took over that tradition and during the times of Pope Gregory the Great (590–604) it became one of the universally sung prayers (Aglonietis 2016). Latvian researchers note that in the 18th century in Latvia the tradition of singing funereal hours, dedicated to pray for the dead, was formed. In Latgale, they were popularized by Jesuits who worked there. In 1786, they for the first time published psalm texts in the Latgalian dialect in the prayer book “Puotoru gromota” (*Nabożeństwo* [...] 1786: 282–331). At the beginning of the 21st century, new edited hymnals intended for Latgale were published, such as “Krysta gaismā”, which pays special attention to the funeral psalms (Unda 2000: 221–272).

The author’s previous ethno-musicological researches of the melodies of Aglona’s funeral psalms show that these melodies are the copies of Gregorian chant, remade in their own way, and psalms themselves are sung not in one, but two or three voices, i.e. by accompanying which gives them more folk-like character (*Summer Expeditions (outdoor) material* 1996–2004).

Both in Latvia and Lithuania, spoken and sung rosaries of the Blessed Virgin Mary are practiced.

The origins of Christian rosary dates back to the 5th century when Christians had something similar to rosary – a strand of spoken prayers. Later people started to tie around jewels with threads. Such necklace was found in 1160 at the grave of St. Rosalia. The author of the current rosary of the Blessed Virgin Mary (popularly called *rožančius*, polish *różaniec*) is known to be St. Dominic (1170–1221). According to a legend, when he was proclaiming Christianity in 1028 in pagan countries – near Toulouse, France – Mary Mother of God appeared to him at night and explained the meaning of the rosary prayer and asked to preach this prayer everywhere: “That is when the fallen will get sense and will come back to God”. Soon after that, St. Dominic began to teach the prayer of the holy rosary. At the turn of the 14th and the 15th centuries, it became a folk prayer of all faithful (Striokaite 2000: 24–26). When in the 16th century, rosary was popularly spoken, Pope Gregorian XIII (1572–1585)

acknowledged its heavenly origin (*Liturgijos apžvalga* 1996: 79). Soon after that this prayerful practice reached Poland, Lithuania and Latvia. In 1622, in Milan, Dominicans introduced the ritual of sung rosary. According to the example of Milan, in the same year Dominicans in Poland (Krakow), Lithuania and Latvia did the same (Griciūtė 2002: 348–349).

People, who learned to sing it in churches, transferred the rosary prayer to peculiar forms of devotion, such as “Way of the Rosary”, as it was already discussed in Aglona and Pivašiūnai.

The author’s previous ethno-musicological researches of the melodies of rosary prayers and hymns in Latvia and Lithuania show that melodies of these sung prayers are close to the Gregorian chant, adapted to folk traditions (Motuzas 2005: 129).

As it has been previously discussed, in Lithuania in the context of prayers and hymns dedicated to the Feast of the Assumption of the Blessed Virgin Mary, Krekenava is known for the hymn the “Beloved Queen”. Written sources show that it is a copy of the Polish hymn “Najłaskawsza Pani moja, Krolowo Nieba”. The Lithuanian poet Jonas Mačiulis Maironis translated it into Lithuanian in 1915–1918 (Vaišnora 1958: 331). The melody of this hymn is firstly found in the “Hymnal” published in 1920, the author of which is the composer Juozas Naujalis (*Giesmynėlis* 1920: 107). It was not possible to find the melody of the Polish hymn.

CONCLUSIONS

Based on the results of the research it is possible to make the following conclusions:

1. The devotion of the Feast of the Assumption of the Blessed Virgin Mary became known in Aglona in the 18th century, and in Lithuania: in the 15th century – in Krekenava, in the 19th century – in Pivašiūnai.
2. Both in Latvia and Lithuania the initiators of these devotions were monks: in Latvia (Aglona) those were Dominican monks, and in Lithuania: in Krekenava – Carmelites, and in Pivašiūnai – Benedictines.
3. The devotion of the Feast of the Assumption of the Blessed Virgin Mary in Aglona, Krekenava and Pivašiūnai is united by the rosary prayer of the Blessed Virgin Mary, esteem for the painting of the Blessed Virgin Mary and

walking of the “Way of the Rosary”. There are no practices to visit the monument of “Three Crosses” and the spring of St. Anthony in Lithuania.

4. The authorship of the literary texts of religious prayers and hymns dedicated to the Feast of the Assumption of the Blessed Virgin Mary in Latvia (Aglona) and Lithuania (Krekenava, Pivašiūnai) is of church origin, and musical texts – of folk origin or church “turned to folk” origin.

The results of the research justify the hypothesis that Aglona stands out with its abundance of practiced prayers and hymns during the Feast of the Assumption of the Blessed Virgin Mary comparing to Lithuania. Latvians and Lithuanians are united by the rosary prayer of the Blessed Virgin Mary.

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Ethnic Instrumental Music Playing in the Surroundings of Vilnius in the 20th Century: the Data of Ethno-Instrumental Expedition

Dr. Ethnology VIDA PALUBINSKIENĖ

Professor at Lithuanian University of Educational Sciences, Faculty of Education

Based on the written material from the 14th ethnic instrumental expedition (2002) held in Vilnius district, the collected data of the 20th century's folk musicians, their music played and instruments used are analysed and summarized. There is a mention of the best cymbals player of this region, Piotr Kačianovskij. The author conducted the interviewing of 25 informants: 14 of them being bellows players (7 accordions, 5 players of the folk accordions and 2 – of the bayans), 4 fiddles and other instrument players (3 mandolins, 2 cymbals, 1 guitar and 1 balalaika). In Vilnius district there were two major types of instrumental ensembles: string and mixed ensembles. The data obtained from the informants indicate that making music, which was highly popular in the regions of Vilnius at the beginning of the 20th century, is a very old tradition. Numerous folk violinists, bellows instrument players and wind musicians had still remained in the regions of Vilnius during the expedition. The old age musicians mostly used to learn musical compositions aurally.

In the region considered, the traditions of ethnic instrumental music-making almost became extinct during the second half of the 20th century and were barely alive at the end of the century. Nobody has taken over the old musicians' music-making traditions, and the art of their performance is on the brink of extinction. Unfortunately, the materials obtained during the expeditions only reflect the facts of the past or the present. Nevertheless, we should be happy to at least have registered these facts of our near cultural past.

Keywords: ethnic instrumental music-making, ethnic music, folk musicians, traditional ensembles, violin, folk accordion, ethnic and brought repertoire.

INTRODUCTION

On the basis of the material recorded during the 14th ethno-instrumental expedition in the surroundings of Vilnius in 2002, the collected data on the folk musicians of the 20th century, the music performed and musical instruments used are analysed and generalised. Piotr Kačianovskij, the most prominent cymbalist of this region, is remembered. Communication was established with 25 informants and 14 of them were bellows players (7 accordions, 5 folk accordions and 2 bayans), 4 fiddle and other instrument players (3 mandolins, 2 cymbals, 1 guitar and 1 balalaika). Two major types of instrumental ensembles existed in the surroundings of Vilnius at that time, i.e. string and mixed ensembles. In the investigated area, ethnic instrumental music traditions were on the point of extinction in the second part of the

20th century, and at the end of that century they were barely encountered. The traditions of old folk music playing have not been taken over, therefore this performing art is about to die. However, formation of new traditions is also being observed.

The articles that aim at research on instrumental music by the author of this article (Palubinskienė 1998: 35–40; 2013: 219–245; 2014: 145–158; Tarnauskaitė-Palubinskienė 2012: 26–37; 2014: 6–19) state that the research on ethnic music in Lithuania started only at the beginning of the 20th century (Sabaliauskas 1904: 25–39); references to vocal music are found in the sources that date back to the 16th century (Strykowski 1582). In the first half of the 20th century, re-

searchers allocated most considerable attention to archaic music or music regarded as archaic. Ethno-instrumental music, which mainly included international dance melodies that started spreading in Lithuania in the 14th century after the introduction of Christianity (Kirdienė 2005: 110–123), most probably was seen as less unique and thus also less important for ethno-musicological research (Palubinskienė 1998: 35–40).

The works by researchers on ethno-instrumental music such as Romualdas Apanavičius (Baltrėnienė, Apanavičius 1991; Apanavičius 1992; 2009; 2011: 98–102), Marija Baltrėnienė (Baltrėnienė, Apanavičius 1991), Gaila Kirdienė (Kirdienė 2000a: 16–19; 2000b; 2005: 110–123; 2007: 162–178; 2008: 14–34), Rūta Žarskienė (Žarskienė 2007a; 2007b: 103–123; 2007c: 262–277; 2007d: 179–193), Irena Šileikienė (Šileikienė 1991: 234–261), Antanas Auškalnis (Auškalnis 1990: 3–9), Albertas Baika (Baika 1994), a group of co-authors (Apanavičius, Alenskas, Palubinskienė, Visockaitė, Virbašius 1994) and the author of this article (1998: 35–40; 2001; 2009; 2013: 219–245; 2014: 145–158; Tarnauskaitė-Palubinskienė 2012: 26–37; 2014: 6–19) also analyse Lithuanian ethnic instrumental music performing, musical instruments, their music and repertoire from one or another aspect but they do not provide a more comprehensive analysis of the afore-said aspects. In further interpretation of the results of the published studies and the data of ethno-instrumental expeditions attempts are made to characterise the traditions of ethnic instrumental music making in the surroundings of Vilnius in the 20th century, to identify the instruments played, to determine the structure of ensembles as well as the situation of their spreading and music playing, their repertoire and instrumentation, and the development of structures of instrumental ensembles.

Since 1987, the specialists of the Institute of Ethnic Music, the Lithuanian Music and Theatre Academy, and the Lithuanian Folk Culture Centre have been organising ethnic instrumental expeditions. The collected data are stored in the Archives of the Institute of Ethnic Music and the Lithuanian Folk Culture Centre.

During the expedition, the informants are interviewed, their conversations or instrumental music played are registered into specially prepared forms (Auškalnis 1987), audio recorded or digitalised. New photographs are made, old photographs are collected or copied, musical instruments, sheet music and other materials are collected. Filming is also used to collect the data during the expedition.

The list of informants is presented at the end of the article. Such information is necessary to present knowledge of ethnic music playing in the surroundings of Vilnius in the 20th century as accurate as possible.

The object of the research: ethnic instrumental music playing in the surroundings of Vilnius.

The goal of the research: to analyse and generalise the data of the 14th ethno-instrumental expedition about ethnic instrumental music playing in the surroundings of Vilnius.

The objectives of the research: to identify the musical instruments played by folk musicians, the spread of instruments, the ensembles' compositions, and the repertoire performed; to discuss several aspects of the phenomenon of a traditional musician.

The methods: analytical, comparative, synthesis.

THE DATA OF THE ETHNO-INSTRUMENTAL EXPEDITION IN THE SURROUNDINGS OF VILNIUS

The 14th ethno-instrumental expedition was organised on 7–9 August, 2002. 25 participants visited the surrounding of Vilnius, i.e., Avižieniai, Sudervė, Paberžė, Sužioniai, Nemenčinė, Juodšiliai, Marijampolis, Mickūnai, Rudamina, Rukainiai country-side districts and Juodšiliai, Sudervė, Rudamina, Nemenčinė, Mickūnai boroughs (EED EIA 2002¹). The culture specialists of Vilnius district warmly welcomed the participants of the expedition. Having discussed and distributed the tasks, they *immediately spread in the area* (EED EIA 2002).

During the three days of the expedition in Vilnius district, instrumental music records (1 hour and 20 minutes) were made², 26 musicians

¹ XIV *Etninės instrumentinės ekspedicijos duomenys* (Ethno-instrumental expedition data), stored in: Archive of the Institute of Music (EIA).

² During the expedition, 11 musicians were not able to play due to objective reasons (old age, diseases, broken instruments, etc.)

were interviewed and recorded: 14 of them played the bellows instruments (7 accordion players, 5 folk accordion players and 2 bayan players), 4 informants played the fiddle and other instruments (3 mandolin players, 2 cymbal players, 1 guitar and 1 balalaika players).

MUSIC PLAYING TRADITIONS

Musicians started playing one or another instrument because of their family traditions: Piotr Kačianovskij's uncle was an organist; Voicekas, Jozif Taraškevič's brother, played the folk accordion; Bronislov, Stanislov Osipovič's father, played the fiddle and taught his son; Boleslov Stankevičius' brother and uncle were fiddle players; Piotr, Zbigneu Juchnevič's brother, played the fiddle just like Antonijus, the father of them both; Stanislovas, Juzefa Paršuta's father, played the folk accordion and her cousin Veronika played the mandolin; Henrik Naruševič's brother could play the folk accordion; Adomas Ingelevič, cousin of Michal Ingelevič's father, played the folk accordion; Juzef, Česlav Tomaševič's brother, was a folk accordion player; the son of Česlav Savlevič's aunt learnt to play the banjo in the gymnasium, so Česlav learnt from him. Other musicians liked music so much that they went to teach it to their

colleagues. Raksas and Stanislov Pavlavskij were the teachers of Kazimiež Gaidys, a fiddle player; the bayan player Henryk Poplavskij learnt from Marijan Rinkevič, the accordion player Voitek Urbonovič learnt from Mečislov Barnievič or from his friends: the guitar player Vladislav Švaikovskij and the folk accordion player Savelij Rusin.

Several more interesting memories of musicians may be mentioned. Piotr Kačianovskij told that *earlier, during the wedding parties guests would order music compositions and they would pay putting money on the plate. Guests would also leave money under the table-napkin. Musicians would not know who paid and how much. Guests would also put money into a 3-liter jar* (EED EIA 2002). Kazimiež Gaidys remembered that *at the end of the wedding musicians would give money to hostesses (cooks) and would sing to them* (EED EIA 2002). Voitek Urbonovič said: *The musician in the wedding not only plays but also plays, sings, talks [...] an artist, in other words!* (EED EIA 2002). Piotr Juchnevič remembered: *I did not do anything, I only had the folk accordion and loved it very much, I used to keep it in the corner near the pictures of the saints. I would open the window and play it* (EED EIA 2002). Michal Misevič told that he knew how to make reed-pipes and *I would play perfect [...] after my mom spanked me!* (EED EIA 2002)

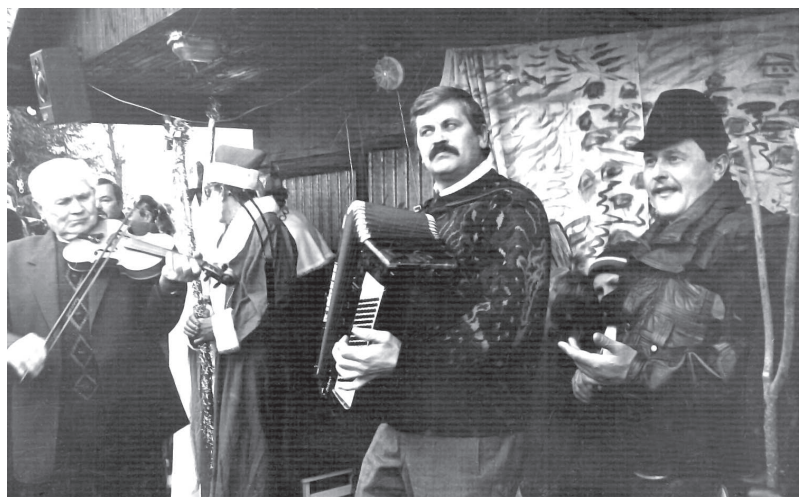


Figure 1. Michal Misevič (the fiddle), born 1925, Vilnius district, Dūkštai eldership, Buivydai village, and his folk music group. EED EIA 2002

Next to their main instrument, the majority of musicians were able to play several of the afore-said instruments:

- Multi-instrumentalists and folk accordion players: Česlav Tomaševič played the fiddle,

the accordion, the piano and the percussion instruments; Savelij Rusin played the accordion, the bayan and the cymbals; Voitek Urbonovič was also able to play the mouth-organ and the drum with “nightingale”; Henrik

Naruševič could play the folk accordion; the mandolin player Juzefa Paršuta was also good at playing the guitar, the balalaika, the banjo and the folk accordion; Leonid Grinevič was also a fiddle, folk accordion, and cymbal player; Česlov Savlevič – the balalaika, the folk accordion;

- The fiddlers: Michal Misevič played the folk accordion, the guitar, the mandolin; Kazimiež Gaidys – the bayan; Stanislov Osipovič – the bayan;
- The accordion players: Marijan Naruševič played the guitar, the synthesizer-keyboard *Jonika*; Vaclav Levickij – the folk accordion; Voicek Taraškevič – the folk accordion; Zbigniev Juchnevič – the folk accordion; the bayan player Henryk Poplavskij – the accordion, the spoons;
- The cymbal players: Jozif Taraškevič played the folk accordion; Piotr Kačianovskij – the folk accordion and the piano.

The biggest number of musicians started playing as early as in their childhood: at the age of seven (Henrikas Viteika), eight (Leonid Grinevič) or ten years (Voitek Urbonovič, Marijan Naruševič, Stanislov Mažeiko). Several interviewed musicians took instruments for the first time being 17 (Juzefa Paršuta), 18 (Francišek Mečkovskij), 20 (Zbigniev Juchnevič) or even 27 (Savelij Rusin) or 30 (Boleslovas Stankevičius) years old. They were most active in music making activities at young age and, moreover, family circumstances did not prevent them from playing then. The numbers of musicians performing in older age decreased (Tarnauskaitė-Palubinskienė 2012: 26–37; 2014: 6–19).

The average music making experience of the interviewed instrument players equals 45.8 years. There were musicians who had played as long as 71.0 years (Stanislav Osipovič). The age of the informants ranged from 24 (Piotr Juchnevič), 33 (Marijan Naruševič) to 75–78 and the eldest musician was 84 years old (Savelij Rusin). The average age of the interviewed musicians was 65.7. The educational background of the informants was more or less equal: completion of the primary school or its several forms. There were musicians, who had never attended any school, but the majority of them were literate. A number of the musicians

were better educated. It can be said that musicians of Vilnius district were self-taught instrument players, who played by ear and only a few of them were able to read notes (Leonid Grinevič, Marijan Naruševič, Vladislav Švaikovskij). Musicians were representatives of various professions and most of them were agricultural workers. The range of their professions and occupations included: a driver, an excavatorman, a tractor driver, a turner, a housepainter, a dairy worker, a farm worker, a gardener, and an alarm master. Two informants indicated several occupations: the accordion player Voitek Urbonovič worked as a mechanic and a beekeeper and the accordion player Voicek Taraškevič was a carpenter and an electrician.

THE COMPOSITION OF INSTRUMENTAL ENSEMBLES

In the first half of the 20th century, string ensembles (fiddles, cymbals, guitars, balalaikas, mandolins, banjo, bassetos, bass) and mixed ensembles of numerous different compositions (string instruments: fiddles, cymbals, guitars, balalaikas, mandolins, banjo, bassetto, bass; bellows instruments: folk accordions of various types, accordions, bayans; wind instruments: clarinets, saxophone, trumpet; percussion instruments: drums, drum with cymbals, drum with “nightingale” (“svistulka”), small drums, spoons and electronic instruments: synthesizer-keyboard *Jonika*, electric guitar, barrel organs) were found in the region of Vilnius. During the expedition the musicians who were able to play the mouthorgan or the piano were met.

The accordion player Česlav Tomaševičus used to play in the folk music group *Čiornogorska*, which consisted of the fiddle, the accordion, the cymbals and the percussion instruments. Together with the saxophone player and the trumpet player, he had played at the wedding parties for 30 years (as many as 50 wedding parties per year!). The accordion player Voitek Urbonovič played with another accordion player V. Žukovskij and a drummer (the informant did not remember his surname). S. Osipovičius used to play at the wedding parties with his folk music group: Slava Potapov³ – the folk accordion, Milevskis⁴ – the

³ Slava Potapov, born 1919, Vilnius district, Pričiūnai village.

⁴ Milevskis, ?, Vilnius district, Mariniškiai village.

cymbals. The mandolin player Česlav Savlevič played at the wedding parties together with the accordion player, a niece of Haidukevič's wife, and around 1942–1943 he belonged to a string ensemble in Sudervė: Savlevič – the balalaika, the mandolin, Raimond Tolkačevski⁵ – the banjo, Jan Krušin – the balalaika, Henrik Gaiževski – the balalaika, Janek Sinkevič – the guitar and the bass. Česlav Savlevič played in the ensemble of Sudervė Culture Centre until 1990, when his health seriously deteriorated. The ensemble consisted of two fiddles, the mandolin, the folk accordion, the accordion and the drums. Savlevič also remembered musicians from Vabalai village: Vincentas Vinkevič – the folk accordion, Aleksandr Krušin – the folk accordion, Sobotovič – the folk accordion. Moreover, the grandfather of Savlevič (mother's father) played the clarinet and possessed the cymbals but there was nobody to play them and they deteriorated. The folk music group of Savlevič' grandfather consisted of the fiddle (Juknevič), the folk accordion, the clarinet and the bassetto. The folk accordion player Savelij Rusin remembered the following compositions of the ensembles: the fiddle, the cymbals; two cymbals; the cymbals, the folk accordion, the drum with the cymbals; the folk accordion and the accordion. The fiddler Boleslovas Stankevičius mentioned that he had played with Vrubliauskas (the folk accordion), Bronius Griškevičius (the drum), later – with Mykolas Misevičius (the accordion). The balalaika player Francišek Mečkovskij remembered the string ensemble of Nemenčinė (its leader – Ivanovas) and the ensemble of railroader school: the guitar, the mandolin, the balalaika and other instruments. The bayan player Stanislov Mažeiko from Gervėčiai said that in his native place there was an ensemble that consisted of the fiddle, the cymbals, the bayan, the trumpet and the accordion. The mandolin player Leonid Grinevič referred to such ensembles: 2 guitars, 2 mandolins, the drums and the fiddle; the cymbals, the folk accordion, and the accordion. The folk accordion player Aleksej Baij remembered the following composition: the fiddle, the guitar, the folk accordion and the small drum. The fiddler Mykolas Misevič mentioned 2–3 fiddles, 1–2 guitars, the mandolin, 1–2 accordions. The guitar player Vladislav Švaidkovskij had established his own group *Unikum*: 2 guitars, the bass guitar, the drum.



Figure 2. Boleslovas Stankevičius (fiddle), born 1924, Vilnius district, Dūkštai eldership, Airėnai village. EED EIA 2002

The accordion player Marijan Naruševič mentioned the following composition of the wedding folk music group: the guitar, the accordion, the synthesizer-keyboard *Jonika*, and the drum. The bayan player Henryk Poplavskij used to play with Marijonas Rinkevič – the bayan, Vladislav Kozlovskij – the cymbals, Kazimiež Kozlovskij (son) – the electric organs, Mečislov Borusevič – the accordion, Mečislov Kozlovskij – the accordion, the saxophone. The accordion player Voicek Taraškevič referred to such compositions of ensembles: the cymbals, the accordion, the small drum; two accordions; the accordion, the bayan; in 1977 – the accordion, the guitar, the saxophone; about 1980 – the accordion, the guitar, the synthesizer-keyboard *Jonika*. When he retired, he did not want to play anymore. The accordion player Henrikas Viteika referred to an ensemble, which used to perform around 1960–1970: Masevič – the fiddle, Stanislovas Griškevič – the accordion, Eduard Tomaševskij – the folk accordion, Henrik Višnevskij – the folk accordion. The mandolin player Juzefa Paršuta remembered an ensemble: the folk accordion (Edvard Ramanovskij), the banjo (Mečislov Miečisk), the mandolin. The cymbal

⁵ Raimond Tolkačevski, ?, Vilnius.

player Josif Taraškevič told that his wife's brothers were very good musicians and played in the folk music group: Feliks Petkevič – the fiddle, Anton Petkevič – the cymbals, Juzef Petkevič – the clarinet. About 1958 he played together with an accordion player, later with the cymbal master Ivan Dunovskij (the cymbals) and an accordion player. He could not remember their surnames. Around 1937, the fiddler Kazimiež Gaidys played in the folk music group of Milkūnai village (Šalčininkai district): Juzef Gaidys – the clarinet, Vincentas Gaidys⁶ – the cymbals, the bayan, Branislav Gaidys – the drum, Kazimiež Gaidys – the fiddle. After the war he played in the ensemble consisting of the fiddle, the clarinet, the bayan, and later – in the folk music group of Sudervė (the leader – S. Sakalovskij – the accordion): Kazimiež Gaidys – the fiddle, Tilingo – the accordion, Jan Lipnelis – the drum. The ensemble of Avižieniai was also mentioned: two fiddles and the accordion. Like in other regions, musicians played most intensively from 1946 to 1967 because *such music was on demand [...]; moreover, contemporary musicians are needed only in funerals. Popular music is played at wedding parties, outside parties for youth are not held and young people do not want and cannot dance anymore*⁷.

REPERTOIRE AND MASTERS OF MUSICAL INSTRUMENTS

The repertoire of ensembles of various compositions and solo musicians consisted mainly of the old ethnic dances (waltzes, polkas, marches, various Lithuanian, Polish, Russian and Belarusian folk songs, hymns, *Bitininkų daina* (The Song of Beekeepers), the song *Damy valsas* (The Waltz of Ladies), *Bitutės polka* (The Polka of a Little Bee), *Polka su ragučiais* (The Polka with Little Horns), *Senoviška polka* (The Ancient Polka), the polka *Lipk ant sienos* (Climb up the Wall), *Senov*

viškas valsas (The Ancient Waltz), own creation polka, the wedding march, the march *Suk, suk ratelį* (Spin the Wheel), the march *Atsisveikinimas su gimtine* (Farewell to Homeland), the waltz *Miške* (In the Forest), padispanas, quadrille (5 parts), quadrille (16 points) and brought dances (waltzes, polkas, marches, foxtrot, tango, the song *Juodoji rožė* (The Black Rose), the Polish song *Tuesi* (You are), the song *Vienas likimas* (One Fate), *Daina apie mano gyvenimą* (The Song About My Life), the song *Rasprigaite chlopcy koni* (Unharness the Horses, the Lads), the waltz *Dunojaus bangos* (The Waves of the Danube), the waltz *Čigonų baronas* (The Gipsy Baron), *Aleksandra, Valčikas, Karobuška*, the Gervėčiai polka, the polka *Janinka*, foxtrots *Vinavata li ja* (Am I Guilty) and *Tanci, tanci moja mila* (Dance, Dance, My Dear), *krakowiak, čigoniškas, maldovanečka* (*maldovanačka*), *oberekas, levonicka, kazačka, mazurpolka* (mazurka), *podarunok, lalinka, Stoliat* (One Hundred Years), *čiasuškos*⁸, which were played by musicians in wedding parties, large outside parties for youth, name day celebrations, name day and christening celebrations, dances and various festivals and entertainments.

A considerable number of musicians from the surroundings of Vilnius were talented people. They used to establish various ensembles and were their leaders⁹, composed songs¹⁰, polkas and waltzes¹¹, were able to repair and make musical instruments¹². The informants from the surroundings of Vilnius mentioned only one good master of cymbals, i.e., Ivan Dunovskij. The majority of musicians were able to make various pipes (4–5 holes) and whistles (from willow, with 3–4 holes, about 40 cm long, without mouthpiece)¹³, drums (wooden carcass, dog's skin processed by rye flour and oak bark – Vaclav Levickij). All the musical instruments were of rather high quality. Fiddles, guitars, mandolins and balalaikas produced nice sound. The drums with the cymbals and the bassettos, which were made by musicians themselves, were of high quality, as well.

⁶ Vincentas Gaidys, 1926–1998, Šalčininkai district, Dieveniškės eldership, Milkūnai village.

⁷ *Etninės instrumentinės ekspedicijos duomenys* (Ethno-instrumental expedition data), stored in: Archive of the Institute of Music (EIA), 1987.

⁸ The names of the dances are written down as presented by musicians.

⁹ Česlav Savlevič, ? Ivanov, Vladislav Švaikovskij, F. Petkevič, Kazimiež Gaidys, S. Sakalovskij.

¹⁰ Voitek Urbonovič, Vladislav Švaikovskij.

¹¹ Voitek Urbonovič, Česlav Tomaševič, Piotr Kačianovskij.

¹² Ivan Dunovskij, a master of musical instruments.

¹³ Stanislov Mažeiko, Leonid Grinevič, Savelij Rusin, Vaclav Levickij, Aleksej Baij, Michal Misevič were able to make instruments.



Figure 3. Piotr Kačianovskij (cymbals), born 1934, Vilnius district, Rudamina borough. EED EIA 2002

The district of Vilnius turned out to be the region of string instruments (fiddles, cymbals, guitars, balalaikas, and mandolins) and, moreover, accordions and folk accordions of various types spread widely after World War II. However, the numbers of self-taught people, who play the aforesaid instruments, have significantly decreased.

CONCLUSIONS

1. Having generalised the analysed material recorded during the expedition, it can be stated that old ethnic instrumental music traditions were continued in the surroundings of Vilnius at the beginning of the 20th century. During the expeditions the string and bellows instrument players, who had played the old ethnical instruments, were still met. They also provided information about such instruments. All the informants-musicians were men and only one woman was interviewed.
2. Family traditions or influence of local instrumental musicians encouraged the adoption of older musicians' art of performing. Musicians most frequently played the instruments produced in factories. The most popular instru-

ments included: the fiddle, the cymbals, the balalaika, the mandolin, the guitar, the banjo, the bayan, the folk accordion, the accordion, and the drum. The biggest number of musicians used musical instruments made in Western Europe and bought in towns, shops or markets of the county, exchanged with other musicians, etc. In the afterwar period, Russian and Belarusian instruments started to spread in Lithuania.

3. Famous musicians learnt to play several instruments in their youth. They would frequently start playing the instruments that were available in their environment (at home or at neighbour's). The majority of the musicians interviewed used to play in instrumental ensembles during the most intensive period of their music making activity. Ensemble music playing prevailed in the surroundings of Vilnius. Most frequently the ensembles would consist of family members and neighbours.
4. Two main types of ensembles may be distinguished in the surroundings of Vilnius: string (the fiddles, the cymbals, the balalaika, the mandolin, and the guitar) and mixed (the fiddle, the folk accordion, the drum, the bassetto) ensembles. In the afterwar period, the accordions were played instead of the folk accordions (or together with them).
5. The data of the expedition revealed that dances and marches prevailed in the repertoire of musicians. Folk songs were seldom accompanied. In the investigated region, just like all over Lithuania, music of brought dances was most popular, though music of ethnic dances occupied a considerable proportion in the repertoire of local folk musicians. The repertoire was influenced by fashion in dances. The impact of music from the east, i.e., dances and musical instruments of Slavonic origin, is obvious in the surroundings of Vilnius.
6. The informants most frequently learnt music compositions by ear. Quite a big number of compositions were learned from the radio or television. This way, the repertoire of amateur folk music groups gradually became unified. The music heard also made a considerable influence on folk musicians as they started playing a uniform repertoire of folk music groups all over Lithuania.
7. Older musicians would play at wedding parties, large outside parties for youth, name days

and christening celebrations, dances and other festivals and celebrations. After the war, a big number of musicians were invited to play solo in folk music groups in rural centres of culture. All the collectives were formed for special occasions. Only very few such folk music groups made music for a longer period of time. Being members of collectives, folk musicians participated in district, regional and republican song contests, festivals, competitions and auditions.

8. The traditions of ethnic music playing in the investigated region almost disappeared in the second half of the 20th century and were hardly alive at the very end of the last century. The old tradition of music playing was not taken over and the art of their performing is on the point of extinction. Even now there are folk musicians in the surroundings of Vilnius, who play in folk music groups of culture centres or go to *play at wedding parties* with their own *fellow musicians* (Tarnauskaitė-Palubinskienė 2012: 35). The composition of ensembles has also changed and folk musicians have started playing together with professional musicians. The birth of a new tradition has been also observed.

THE LIST OF THE INFORMANTS
(Vilnius District, the data of 2002)¹⁴

1. Baj Aleksiej, Petrovičius, born 17 02 1938, Vilnius district, Dūkštai eldership, Airėnai village; folk accordion
2. Gaidys Kazimiež, Martynas' son, born 04 12 1922, Šalčininkai district, Dieveniškiai eldership, Milkūnų village – Vilnius district, Avižieniai village; fiddle, bayan
3. Grinevič Leonid, Stanislovas' son, born 19 12 1927, Russian Federation, Rostov-on-Don – Vilnius district, Marijampolis country-side district, Vilkiškis village; mandolin, fiddle, accordion, cymbals
4. Ingelevič Michal, Vladislovas' son, born 02 10 1929, Vilnius district, Piliakalnis village – Vilnius district, Nemenčinė borough; folk accordion
5. Juchnevič Piotr, Antonijus' son, born 09 08 1978, Širvintos district, Dubiai village – Vilnius; folk accordion
6. Juchnevič Zbigniev, Antonas' son, born 08 08 1935, Vilnius district, Sužioniai eldership, Padubiai village – Vilnius district, Sužioniai eldership, Našiūnai village; accordion, folk accordion
7. Kačianovskij Piotr, Vaclovas' son, born 27 07 1934, Vilnius county, Rudamina volost, Antrupiai village – Vilnius district, Rudamina borough; cymbals, accordion, piano
8. Levickij Vaclav, Mečislavas' son, born 12 06 1943, Vilnius district, Paberžė country-side district, Ratališkės village – Vilnius district, Anaviliai village; accordion, folk accordion
9. Mažeiko Stanislov, Josifas' son, born 28 02 1948, Republic of Belarus, Gardinas volost, Astravas district, Gervėčiai village – Vilnius district, Nemenčinė borough; bayan, small organs
10. Misevič Michal, Juzefas' son, born 15 11 1925, Vilnius district, Dūkštai eldership, Verkšioniai village – Vilnius district, Dūkštai eldership, Buivyčiai village; fiddle, accordion, guitar, mandolin
11. Mečkovskij Francišek, Stanislovas' son, born 01 01 1937, Vilnius district, Gaukštoniai village – Vilnius district, Nemenčinė borough; balalaika
12. Naruševič Henrik, born 15 05 1944, Vilnius district, Paberžė country-side district, Kaušiadala village; folk accordion, accordion
13. Naruševič Marijan, Henrikas' son, born 17 03 1969, Vilnius district, Paberžė country-side district, Kaušiadala village – Vilnius district, Visalaukės village; accordion, guitar, synthesizer-keyboard *Jonika*
14. Osipovič Stanislav, Bronislovas' son, born 04 1919, Vilnius district, Parudaminis village; fiddle, bayan (small bayan)
15. Paršuta Juzefa, Stanislovas' daughter, born 14 06 1935, Vilnius district, Nemenčinė eldership, Eitmeniškiai village – Vilnius district, Sužioniai eldership, Našiūnai village; mandolin, guitar, balalaika, banjo, folk accordion
16. Poplavskij Henryk, Ivanas' son, born 22 05 1945, Vilnius district, Mickūnai eldership – Naujoji Vilnia; bayan, accordion, spoons

¹⁴ The musicians' years of birth, places of birth, and places of living were noted down the way those data were presented by the informants during the expedition in 2002.

17. Rusin Savelij, Ivanas' son, born 20 01 1918, Vilnius district, Beržiškiai village; folk accordion, accordion, bayan, cymbals
18. Savlevič Česlav, Juzefas' son, born 15 12 1926, Vilnius district, Sudervė country-side district, Vobaliai village; mandolin, balalaika, accordion
19. Stankevičius Boleslovas, Boleslovas' son, born 12 05 1924, Širvintos district, Kaimynai country-side district, Paspiriai village – Vilnius district, Dūkštai eldership, Airėnai village; fiddle
20. Švaikovskij Vladislav, Vladislovas' son, born 22 11 1963, Vilnius district, Juodšiliai borough – Vilnius district, Juodšiliai eldership, Šiaudinė village; acoustic guitar, electric guitar, drum
21. Švaikovskij Vladislav, Vladislovas' son, born 22 11 1963, Vilnius district, Juodšiliai borough – Vilnius district, Juodšiliai country-side district, Šiaudinė village; guitar, electric guitar
22. Taraškevič Josif, Stanislovas' son, born 15 07 1939, Vilnius district, Mickūnai eldership; *cymbals, accordion
23. Taraškevič Voitek, Stanislovas' son, born 12 09 1933, Vilnius district, Mickūnai eldership, Naujamiemis village – Vilnius district, Mickūnai village; accordion
24. Tomaševič Česlav, Petras' son, born 11 12 1940, Vilnius district, Juodšiliai country-side district – Vilnius district, Juodšiliai borough; folk accordion, accordion, fiddle, piano, percussion
25. Urbonovič Voitek, Romanas' son, born 10 03 1935, Vilnius district, Rudamina volost, Dvarkščiai village – Vilnius district, Rukoniai eldership, Dvarkščių village; accordion, drum with “nightingale” (“svistulka”)
26. Viteika Henrikas, Adomas' son, born 23 07 1943, Ukmergė – Vilnius district, Sužioniai borough; accordion

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Specifics of Mode and Harmony Approach in Progressive Rock

Dr. art. ELENA SAVITSKAYA
State Institute of Art Studies (Moscow)

The article is dedicated to the issues of mode and harmony in rock music. These means of expression take a special place in rock, despite their seeming simplicity. In rock music, the mode approach is close to modality by its nature because of blues scale specifics and natural (diatonic) modes influences; Western-European (functional) tonality provides an “additional” modal system as well as contemporary modal systems. For progressive rock, mature, highly evolved mode and harmony approach is a style-defining feature. Harmony and mode development in progressive rock goes together with active modulation processes, sequencing, complex chord structures, and colourful chord combinations. All of this shows a significant role of mode and harmony approach in progressive rock and rock music in general.

Keywords: mode, harmony, modality, tonality, rock music, progressive rock, blues.

INTRODUCTION

Despite the seeming simplicity and conservative nature of mode and harmony in rock music, they belong to important means of expression in that genre. Undoubtedly, many rock compositions do not go further than the banal diatonic and infamous “three chords”, being repeated endlessly. But how can one explain the fact that many of popular rock bands, e.g. The Beatles, produce so strong, deep and lasting effect on the listener? They catch an attention in many ways because of modal originality of their melodies and freshness of chords. How to analyse complex compositions of Yes, Procol Harum, King Crimson, Genesis, so intensive with their modulation processes and saturated with the chords verticals that they can even be compared with works of Romantic composers? Surely, “traditionality” and somewhat simplicity of modal approach in rock music became a strong addictive force for the wide audience in times of “intonation crisis” of academic tradition. But speaking of mode/harmony approach specifics in rock music we

must first select what style of rock we are talking about, because there are many of them. There are definitive three-chords styles such as punk rock, but also highly complicated by inner structure such as progressive rock and psychedelic rock. Thereby, the issue of mode and harmony in rock music as an object of research is quite significant and not much explored yet.

The purpose of the article is to show the roots of modal originality and to point out the ways of harmony development in rock music, and to define the main types of mode/harmony approach particularly in progressive rock¹. This style is chosen because of richness of its means of expressions and closeness to the classical tradition. But the observations made on progressive rock material can be applied more broadly and used to analyse other styles of rock music.

The methods of study are based upon the works of Russian and foreign musicologists dedicated to the issues of mode and harmony. In definition of mode, the author follows the formulation of Yuri Holopov: *Mode in the sense of music theory is the system of pitch connections, unified*

¹ Progressive rock is a style of rock music that emerged in Great Britain at the edge of the 1960–70’s and then spread out both in Continental Europe, America and Asia, branched out to many substyles. The common feature is the sophistication of forms and ways of expression, and focus on the stylistic dialogue with art music, folklore and jazz. To read more about progressive rock, refer to the author’s publications (Савицкая 2016 and others).

by central tone or chord, and also the implementation of this system (usually as the scale) (Холопов 2003: 32). The fundamental idea comes from Vyacheslav Medushevsky. He splits all means of musical expression into two kinds: “specific musical” and “non-specific musical” (Медушевский 1976: 39). The first are the means that were born from the evolvement of music itself (tone/pitch relation, harmony, and mode). The second are the characteristics that are used not only for the music (timbre, rhythm, tempo, etc.).

The other researcher, Anatoly Zuker, pointed out the shifting of accents, certain inversion of means of expression (Цукер 1993: 66). He stresses that the main genre-defining features of rock are “non-specific”, those getting straight to the feelings of the listener. Such characteristics as timbre/sound, rhythm and dynamics can, at first listen, overshadow everything else. Specific musical elements, such as mode and harmony, shift to another, deeper layer. However, mode and harmony stay important and style-defining features; they are musical “material” of rock. Also quite important were the conclusions about the revival of modal thinking in the contemporary music made by Ludmila Dyachkova (Дьячкова 2003), Yuri Holopov (Холопов 2003) and other researches. This observation is quite true about rock music, too.

There are not so many works about mode and harmony in rock music, but the main ideas could be taken from researches on blues (blues scale) and jazz. Among the most important publications there are works by Winthrop Sargeant (Sargeant 1987), James Collier (1984), Valentina Konen (Конен 1980), Valery Syrov (Сыров 2008), Yuri Holopov (Холопов 2003). The authors of encyclopaedias and books dedicated to progressive rock, for example, Paul Hegarty and Martin Halliwell (Hegarty, Halliwell 2011), Edward Macan (Macan 1997) and others, also speak about the sophistication and complexity of harmony approach in progressive rock.

The certain difficulty is that the main form of fixation and presentation of rock music is by audio recordings, not by notation. Both researchers and music amateurs (who want to learn and play some song) need to rely solely on their ears.

Mode/harmony approach in progressive rock becomes highly evolved and intense, and that has turned into a definitive feature of the style. Of course, different bands have very individual “personship”, from natural scales and “medieval” modality (Gentle Giant), to key/harmony rela-

tions, closer to art music (Yes), evolved tonal system of late Romanticism (Procol Harum, Genesis) and, in most avant-garde cases, even atonality (Can, Faust, Art Zoyd); from pure triads (which often represents the quintessence of Baroque and Classicism music language) to sophisticated altered chords, polytonal combinations and clusters (King Crimson, Van Der Graaf Generator). Mode and harmony development of compositions are being associated with active modulation processes, sequences, shifting to faraway keys, colourful chord juxtapositions. To reveal the main principles of mode/harmony approach in progressive rock, it is necessary to make an overview of how it has developed in rock music in general.

SOURCES OF MODE/HARMONY APPROACH IN ROCK MUSIC

The main reason of the originality of mode/harmony approach of rock music is in its diverse roots. It grew on mixed cultural and ethnical soil: style and genre forefather of rock is African-American blues, the influences of which could be traced in all modern non-academic culture. A more modern, “electrified” version of blues should also be mentioned – rhythm’n’blues. Somewhat simplified and rhythmically “unbent” version became the basis of rock’n’roll, kind of dance music that conquered the United States in the 1950s. Having spawned to Great Britain, rock’n’roll and rhythm’n’blues cross-bred with European folklore, mainly English (Celtic) ballad, and, in the beginning of the 1960s it gave birth to beat music – the early form of rock.

The impact of European natural scales on early (and not only) rock music is very important. Thus, Valery Syrov in his book *Style Metamorphosis of Rock*, made the analysis of The Beatles’ songs, and explained their charm and modal freshness by the usage of elements of Lydian, Mixolydian and other natural scales (Сыров 2008: 194–196). Creative brightness of The Rolling Stones, The Animals, Jethro Tull, Gryphon and many other British bands was also based on their attraction to natural scales and folk genres. Some performers (The Beatles in the end of the 1960s, Mahavishnu Orchestra and others) became interested in Indian music (such as raga) and Eastern scales, even micro-chromatics.

The end of the 1960s was the time of “weighting” of sound and searching for new ways of

expression. Rock music was splitting into many styles and forms (folk rock, blues rock, psychedelic rock, progressive rock, etc.). Many rock musicians were influenced by Western European composers' tradition, including the pre-classical one. Rockers explored that era quite intentionally, being interested in "higher art" and its beautiful images.

Therefore, three main sources of influence on rock music mode/harmony approach could be mentioned: blues, national (folk) cultures and classical composers' tradition.

BLUES SCALE AND ITS FUNCTIONING IN ROCK MUSIC

Blues scale (mode) could be positioned among the modal scales because of its plagal and non-central specifics. The "enigma" of blues scale has been fascinating the researchers for a long time, but no consensus so far. It is known that the reason for originality of this scale is the so-called "blue notes" – flattened III and VII, and sometimes V degrees. Tone pitches of the mentioned degrees cannot be precisely stated, they shift within the half-tone – the so-called "blues zone". This is the characteristic feature of early folk intonation. In order to achieve it, musicians use specific methods such as "sliding" voice (glissando), bending of guitar strings and so on. "Blue notes" are most often heard in melodies (solo parts), when the accompanying parts usually sound without "detonations". Thus, the effect of "splitting" the mode appears and sounds with very bright sonic colours.

Flattened III and VII are the immanent characteristics of mode, however, V is rarer, and could be heard mainly in more modern examples of blues, as pointed out by the researchers. But for rock music it is very essential. Another important moment is that the specific formula of closing cadence in archaic blues is based on D–S–T sequence, which contradicts the classical logic of functional tendencies (and evokes some associations with plagal cadences in the medieval church music). This chord progression (and whole plagal deviation of blues twelve-bar form) became an archetype of modal approach in rock music. The functions of the main degrees in blues are usually represented by seventh chords; but in rock there are also triads, sometimes octaves/fifths, fourth harmonies (without thirds), which gives more "stability" to the sound.

It must be mentioned that the blues scale in "clear" form or in some easily recognizable modifications is more characteristic of styles belonging to the "stylistic core" of rock music, such as blues rock and hard rock (Led Zeppelin, Nazareth, AC/DC, Whitesnake, etc.). Blues scale (often a pentatonic) is still quite evident here, despite the "blue notes" almost losing their "zonal" nature and turns into tones with definitive pitches. In progressive rock, blues roots are more difficult to notice, sometimes they are almost non-traceable, but the deep influence of blues is still felt.

Cases of modal synthesis could be very interesting and elegant. Making the encounters with natural scales (pentatonic, Dorian, Lydian, Mixolydian, Phrygian), blues scale appears to have commonalities with them, and different scales enrich each other. The result is the combination, melting of several scales – mixodiatonicism (the term coined by Yuri Holopov; Холопов 2003: 43).

MODALITY AS THE MAIN PRINCIPLE OF MODAL APPROACH IN ROCK MUSIC

Modal approach in rock music gravitates to modality by its nature. The reasons are the aforementioned plagal specifics of blues scale, as well as the influence of European folklore and music of the East. On the other hand, modality could be the effect of conscious use of modal principles of Middle Ages, Ars Nova and early Renaissance music, where those principles were dominating both in church and secular music.

Ludmila Dyachkova in her book *Harmony in 20th Century Music* (Дьячкова 2003: 78–82) selects several main characteristics of neo-modal thinking. Applying to rock music, they might look as follows:

- the accent on revealing colour-phonetic features of harmony, timbre-sonoric effects;
- loosening of tonal tendencies;
- the reliance on modal scale and modal "cells" in melody;
- polyphonized type of texture (riffing technique);
- raising the role of harmonies from the subdominant group, when the dominant is often subdued, with no emphasis on the leading tone, in major – often as a minor triad or the seventh chord.

- typical chord progressions: I–IV–I, I–VI–I, VI–IV–I, I–V–IV, VI–VIIb–I, conjunctions of eponymous minor and major (e.g. C major – C minor) and common third keys (e.g. C major – C sharp minor).

The shift to modality does not mean, of course, full cancellation of tonal centres and tendencies. But significant loosening of the latter, the departure from classical European tonality, based on major and minor, the growth of the scale's importance as a foundation of the melodic development, improvised solos and riffs (short rhythmic-intonation formula, mainly in low register) prove that the modal approach is being present in rock music quite definitely.

Such “sparseness”, “admiration” of particular harmonies are typical of psychedelic and progressive trends of rock of the 1960–70s. Such bands as Van Der Graaf Generator, Pink Floyd, Love, King Crimson, Yes, Iron Butterfly, Grateful Dead and many others worked on “delving into subconsciousness” and conveying certain static conditions in their music. In this case, timbral and phonic characteristics of harmony become very important, and chords are sometimes being selected by the rule of “the less expected is the best”. It seems that such discoveries often had “heuristic” character – musicians tried various guitar chords, jammed and improvised until finding something curious. Such search is also highly connected with performance techniques – the convenience of moving fingers on the guitar frets or on the keyboard. Sometimes the whole composition could be built upon one-two chords, repeating riff or chord progressions, leitmotifs and other types of ostinato.

A typical example of modal harmony, where rock musicians turn to medieval music is the song *House with No Door* of British progressive rock band Van der Graaf Generator. *House with No Door* is the metaphor of loneliness, abandonment and despair. There is something distinctively gothic in the music. Rigorous choral piano chords immediately set the restrained, almost religious mood. At the first glance, it is strange that the song is in C major – one of the most neutral, even enlightened keys. But here comes the important fact – major keys in rock music often are being perceived as “sad” and “magnificent” (especially in slow tempo), when the minors in fast tempos could be felt as joyful, energetic and positive. At the beginning of *House with No Door*, after faintly outlined authentic chord progression

(T–D₆–VII₆–T), there are chords of different degrees following each other in parallel movement. If we construct a scale, it will be melodic major – with flattened VI and VII steps, “minored”. The downward motif in the bass line, which makes the composition a bit like passacaglia, remains in the chorus (Example 1).

Verse:

C | G₆ | H₆ C₅₃ | F₆ | e₆ | B₆₄ | d₆ |
C | G₆ | H₆ C₅₃ | F₆ | e₆ | B₆₄ | f₅₃ |

Chorus:

C | e₆₄ | a₅₃ | G₅₃ | F₅₃ |
C | e₆₄ | a₅₃ | G₅₃ | F₅₃ | D

Example 1. Van Der Graaf Generator
House with No Door

Sometimes wandering through the faraway keys with contrast chord comparisons becomes an equivalent of “the trip” of a psychedelic hero. For example, let us consider an excerpt from the music of American band Love (Example 2) – one of the forefathers of progressive rock. In the song *The Red Telephone* the chord succession from the very start takes an unexpected turn, and very quickly we move to the farthest key from the original one – from C major to F sharp major, a kind of jumping to the low fifth of the blues scale. Then, from one major key to another, we linger in A major, which then turns into A minor. Such “a flicker” of eponymous major and minor becomes the basis of the coda of the song.

C | a | G | Fis | F Fis | D G | C E | A | a

Example 2. Love *The Red Telephone*

An interesting example of mixodiatonicism is found in the works of Gentle Giant, a British band that fancied stylizations in the vein of Medieval and Ars Nova music. They elegantly combined natural scales with the blues. In instrumental track *Talybont*, recreating some features of an old dance galliard, there is Mixolydian scale with low VII degree, emphasized by rhythmical accents, and the tune also bears some blues elements.

As mentioned before, blues origins are not widely present in progressive rock, but the notable exceptions could be found in the creative works

of the biggest bands of the genre, such as Pink Floyd, who built their modal approach upon the blues mixodiatonicism.

The fuzziness of functional tendencies, plenty of “soft” plagal melodic phrases, the usage of “blue notes” in guitar parts – these are the main reasons why Pink Floyd sounds so famously “epic”. In their music, blues meets Baroque. The core of well-known *Shine on You Crazy Diamond* theme (B-f-G-E in G minor), on the one hand, giving the shape of tonic “blues seventh chord” with high, i.e. Dorian sixth, and on the other hand, reminds of Johann Sebastian Bach’s “theme of the Cross”. At first, the harmony development in this composition is closer to plagality. The long-awaited and very bright appearance of the major subdominant (C major) after a prolonged period of “tonic array” is stressed by means of sound and rhythm. It feels really like a certain flash! However, after that the melodic and harmony development comes to the increasing role of “leading tones” and the tendency to the tonic: $I-I_2^{+7}-III_{64}-IV_9^{+3}-VI-VI\dim 7-III_{64}-Vnat_7-D_7-I$.

Soft plagal chord progressions became the foundation of harmonic approach of modern Pink Floyd followers – the British band Porcupine Tree and their bandleader Steven Wilson. But typical constructs like $I-IV-I$, $I-VI-I$ often become “sharper” because of some chromatic elements: for example, the repeated chord set $A-a-F-C$ (in C major) brings tension and notes of grief into Wilson’s *The Raven That Refused to Sing*; $a-e-F-f$ (in A minor) – psychedelic twilight to *Stop Swimming* and so on.

Some of progressive metal bands rely on natural scales; most “popular” of them is Phrygian. In the music of Pain of Salvation, Tool and other bands the second low degree becomes an additional way of “minorisation”, bringing more doom

and darkness to the sound. Often such bands also use drop-down guitar tuning, which makes the sound even more viscid and blurry. Phrygian minor can be combined with blues scale (with the emphasis on VII, V flattened degrees) and other modal structures. Thus, the principle of mixodiatonic is at work in this case.

FUNCTIONAL TONALITY IN ROCK MUSIC

Western-European functional tonality, classical and extended (Romantic) one, often serves as a “secondary” modal system for rock music. It is used, on the one hand, in the most “pop” trends, such as pop rock and disco; on the other hand, in the most complex and “artified” kinds of progressive rock, grown on the legacy of Classics and Romanticism.

One of the examples is Procol Harum. This British band was interested both in Baroque music and in the harmony principles of Romanticism. Mode/harmony language of Procol Harum is full of intensive modulation processes with the usage of enharmonisms, ellipses, and sequences. The example of enharmonic modulation can be found at the chorus of “saloon” rock waltz *A Rum Tale* (Example 3). From the main key of F major, through the enharmonic modulation (the tonic of F major is equal to VI low in A major) we instantly move into distant sharp keys; then, after the sequencing of the original progression we return, quite unexpectedly, through the VII degree’s diminished seventh chord to the original key.

Such examples are also typical of such “classically oriented” bands as ELP, Focus, Exception, etc.

$$\begin{array}{l} S - D_7 - | T = VI_H | K_{64} - D - | VII - III = VI | S - D_7 - | T | DDVII_7 - D_7 | T \\ B - C_7 - | F \quad | A_{64} - E - | gis - cis \quad | A - H_7 - | E | Hym 7 - C_7 | F \end{array}$$

Example 3. Procol Harum *A Rum Tale* (chorus)

MODERN MODAL SYSTEMS

It appears that modern modal systems are compatible with rock music, too. Very interesting results are achieved by means of the so-called “artificial” symmetrical scales. It is a paradox, but their structure almost exactly corresponds to the structure of blues scale, if one considers “blue

notes” not as the zones, but rather as fixed low degrees. Between I and V low degrees there is a tritone (a diminished fifth), and octave could be split into two equal parts. Tritonic “cell” could be seen as “blues fifth” that does not need to be resolved, or as tense “interrogative intonation” from Romanticism, or as a certain interval of “infernal irony”.

The British band King Crimson often uses the whole tone/half tone scale and other symmetrical modes. Here comes the full analogy with Nikolay Rimsky-Korsakov's scale, Dmitry Shostakovich's works (minor with flattened II, IV, V, VIII degrees, which is not symmetrical, but has a characteristic emphasis on a tritone). One of

typical examples is the whole tone/half tone (based on a diminished seventh chord) theme of the composition called *Red*. In Example 4 the upper line of the score shows the whole tone/half tone guitar theme, supported by a powerful chord sound and represented as a series of sequences.

The image displays a musical score for the song 'Red' by King Crimson. It consists of two systems of staves. The first system includes staves for electric guitar 1 (el. guit. 1), electric guitar 2 (el. guit. 2), drums, and bass. The tempo is marked as quarter note = 92. The key signature has one sharp (F#). The guitar 1 part features a melodic line with a whole tone/half tone scale. The guitar 2 part provides harmonic support with chords. The drums and bass parts provide a rhythmic foundation. The second system continues the instrumental arrangement with similar instrumentation.

Example 4. King Crimson *Red*

Such modal and harmonic solutions that emphasize chromatic tendencies, accents on a tritone or whole tone/half tone, augmented, chromatic scales could be found in music of many modern bands that play heavier sort of progressive rock, such as Rush, Dream Theatre, Opeth, and so on.

- 2) classical and extended (Romantic) tonality;
- 3) symmetrical scales (which could be considered the modifications of blues scale) and other forms of tone-pitch organization of contemporary music.

The mode/harmony approach of progressive rock is well developed and saturated. The classical European tonality coexists with the features of modal thinking, pre-classical principles being reborn in rock music. The tonal and the modal are manifested in different ways depending on the creative task; sometimes it is difficult to divide them. Mode and harmony as the means of expression might be in the centre of attention, or might go to the background. In case of intentional stylizations, variations in certain style (such as Baroque, Classicism, medieval music) mode and

CONCLUSION

Thereby, three main types of harmonic organization can be encountered in progressive rock. To summarize in brief:

- 1) modality and related modal forms:
 - natural (diatonic) scales;
 - blues mixodiatonicism;

harmony become important stylistic features, allowing to recreate and recognize the era that musicians refers to (ELP, Procol Harum, Van Der Graaf Generator, Gentle Giant). In other cases, those means of expression go to the second layer, but stay important as the ways of shaping the sound “material” of compositions. At the same time, the sonoric side of the chords (emphasized by overtone “extensions” in the sound of electrified instruments and the vocals), the specifics of rock phrasing are closely tied with the “sound image” that music creates and that directly affects the listener’s emotional and sensual perception (Pink Floyd, Porcupine Tree, etc.).

Of course, it is hardly possible to describe in detail all the various types of mode/harmony thinking in one article. But the main conclusion is that the mode/harmony approach of progressive rock is an example of enriching the musical language of rock music, refuting the stereotypes of its primitiveness and predictability.

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AESTHETICS OF MUSIC

Communicative Mechanisms of the 21st Century Music Interpretation

PhD YULIYA NIKOLAYEVSKAYA

Associate professor at the Kharkiv National I. P. Kotlyarevsky University of Arts

The correlation of communication and interpretation exposes through the concept of “communicative strategy”, which is directed to the *communicative transformations* of The Newest art. In the 21st century, communication processes associated with the perception of art and creative self-expression are transformed facilitating the emergence of new forms and mechanisms. These mechanisms include the phenomenon of contonation. Contonation creates a new sign image of the man of modern culture – Homo interpretatius (composer, performer, listener). Cognitive mechanisms actualize the cognitive nature of musical experience and focus on the *openness* as the ontological insight characteristics of the creative consciousness of the contemporary time.

Keywords: The Newest art, interpretation, contonation, communicative strategy, cognitive mechanisms of interpretation.

INTRODUCTION

More than a half of the century has passed since modern culture was mentioned by Jean Baudrillard as the culture of “communication ecstasy”. This thesis appears especially clear according to the art that is called *The Newest music*, as well as to non-academic art (in which the boundaries between composer- and non-composer music are blurred) which is conventionally called *post-art*. The problem of interpretation becomes the one of key problems in its space. Approaching the modern forms of artistic communication, we would like to transfer the focus of our arguments to the space of interpretology. The synthesis of humanitarian knowledge (the newest tendencies in philosophy and Christian anthropology are taken into account) and the whole science of musicology (with cognitive goals to composers’ and performers’ spiritual reflections) is its main feature. Interpretology asks the following questions: what can (should) a modern listener expect from a performer? How is personal experience important for every one of them, how can it realize itself in the process of interpretation and how bilateral is the process of sense-bearing essence comprehension of interpreted work? How is a performer able to change the sense space of intoned text? Each question forms its own

circle of problems, but all of them are directed towards the comprehension of those *communicative transformations* which determine the essence of The Newest art and claim their understanding.

RESEARCH OBJECT, AIM AND OBJECTIVES, RESEARCH METHODOLOGY

If at the beginning of the 20th century, the composer style was the centre of attention, then innovation was to a large extent determined by the transformation of communicative forms and mechanisms up to the beginning of the 21st century. For example, Vladimir Martynov points out the replacement of “presence” by “affection” in the process of historical evolution of the music towards modern situation: *A composer expresses his affections in the form of work, a listener expresses the affection made by a composer in the process of listening to the work; thus, music sphere is related to anxious man who follows abiding man* (Мартынов 2005: 13). Analysing the new sacral space, the researcher writes about four stages of music. And if the periods of cantus planus (“easy singing”) and res facta (“made beforehand”) music are directly related to sacral space, then opus music (“composer music”) places

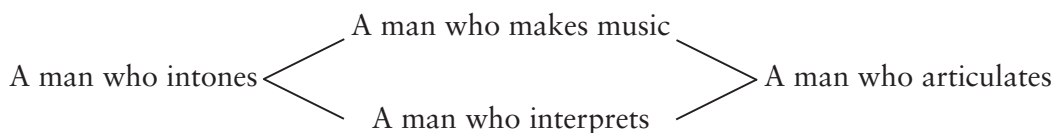
“opus” as all-sufficient value to the centre of the art. At that, the following one and determined by Martynov as *opus post-music* opposes the formed cultural tradition. A “project”, but not an “opus” turns to be the key notion and project initiator (not necessarily a composer) turns to be the key figure. Mark Naydorf points out the same processes (Найдорф 2007). Adding mass-media system to four long-standing types of musically communicated systems (folkloristic, improvisational, dilettantish, concert), the researcher fixes their most active interpenetration in a piece of art: the principle of *presentation* (a creator himself can stay “off-screen”, for example, in the genre of performance). Larisa Berezovchuk stipulates the created entirety of a piece of music, forms the idea of the presence of three realities: *A piece of music always materializes in musical activity like integral phenomena. It takes place as well as in composition as well as in artistic execution, the same as at its comprehension. But the steps of formation of such entirety include different by their nature physiological, psychical and abstract logical mechanisms, going hand in hand with historical cultural methods of content uptaking and models of work. The plurality of mechanisms declares that it is necessary to simultaneously overwork the peculiarity of physical reality of work (acoustic phenomena), the reality of “alien” physical experience which is impressed in it, and also the reality of “cultural tradition”* [marked by the author – Y. N.] (Березовчук 1996: 120). The abovementioned structure is determined by historically formed communicative situation in musical culture and the art of Modern age.

What changes cardinally in the structure of modern musical communication? Obviously, it is the communicative system itself; it displays edges between authorship, comprehension and performance: where is the author? Where is the listener? What is “performance” and what interpretation is possible? How does each subject of interpretation “detect itself in The Other”? Our supposition is as follows: each work as a semantic space of meanings and contexts supposes its decoding in the process of perception/understanding. However, each work is also a communicative space and as such it becomes the *communication space*. The correlation of communication and interpretation exposed through the concept of “communicative strategy”, the experience of its actualization in research on music of The Newest time is the **aim** of this article.

BODY OF THE PAPER

The idea of communicative strategy is aligned with the reframe of “the-man-who-makes-music” status. We start out from the idea of Izaly Zemtsovsky, who imagined “a real existentiality” of music through the unity of three guises of musical subject: *A man who makes music – a man who intonates – A man who articulates* (Земцовский 1996). Making music (as art and performing), intoning (as thinking and semantics) and articulation as structural behavioural realization of making music and intoning represent dialectical unity in the universal of Homo musicus. Nevertheless, the abovementioned trine seems to be incomplete. Firstly, it is because a modern creator needs not to have an observer (even “experiencing”) but needs a co-author. Umberto Eco aimed at determining the special status of the 20th century innovation culture: to take a spectator to co-authors, to move a base wherein it is not possible to become outsider. The second moment is the actualization of interpretative mechanisms concerning all the branches of musical communicative system. Thus, Viktor Moskalenko writes about composer intoning as the main method of his creative work. At that, *a music creator interprets his own and collective musically intoned thesaurus [...]. His actions are oriented to creation of artistically independent and musically intoned program which is a piece of music [...]. A performer (co-author) interprets (“refines”) a program created by the composer. His actions are oriented towards the creation of artistically independent variant – a sounded version of piece of music [...], and the main method of his creative work is performer’s intoning [...]. Finally, a listener who is “co-performer”, not only “listens to performer but also “helps” mentally in creation of music”. The main method of listener’s creative work is co-intoning* (Москаленко 2012).

The appearing of one more *dimension* is rooted in this step towards conceiving consciousness. Zemtsovsky’s idea, which is stated in the context of traditional culture, could be projected to the structure of art music of The Newest time, revealing at that the leading role of interpreter’s individuality which is A Man who Interprets (Homo Interpretate):



In our opinion, a subject field of communication in the art of The Newest time without considering A Man who Interprets loses efficiency. The creations by the composer Valentin Silvestrov, his own variants of the texts of Ukrainian anthem and the prayer *Oratio Dominica*¹ can be considered as examples. Being A Man who *makes music* (the author of the given works), A Man who *intones* (he himself sings his own version) and A Man who *articulates* (the accompaniment of the both vocal compositions is done by Silvestrov, too); in the given example he is to a greater extent A Man who *Interprets* (both vocal compositions are the author's interpretations of culture archetypes – anthem and prayer). The composer entered the position of A Man who Interprets under specified conditions. Silvestrov's interpretation approaches The Other and is based on the exit to It and that is why is devoted to the infinity of sense intentions in the process of interpersonal dialogue of a million listenership with the *Oratio Dominica Anthem*.

Another example when A Man who Interprets changes the vectors of sense is Mikhail Pletnev's treatment of Pyotr Tchaikovsky's creativity. The performer called attention in infrequent interviews: *Every note concerns what is going on. And when a kind of soul motion takes place, it is reflected in music* (Муравьева 2013). Changes that a performer introduces into the text – shifting inside the collections of music pieces of *Children's Album*², transcriptions of concert suite *The Nutcracker* – are declared exactly by their comprehension of “soul motions”. However, the matter is far from text changes – his treatments of Tchaikovsky's works are like revelations – the dialogism of *Autumn Song*, the antinomy of rising intonation on cascading tone in Adagio from *The Nutcracker* suite are conceived exactly in this way. Vera Gornostayeva states about comprehension-ascension of the deepness of Tchaikovsky's creativity by Pletnev: *He has a gift to see and to light up what was in the shade before. It happened, for example,*

with piano-playing Tchaikovsky. [...] Pletnev gave this music to listeners by his performance! (Горностаева 1991: 115). Acoustically it is expressed in the corrections of the author's text: more reserved temps are used, glides are reframed, motives are enlarged, texture is polyphonically corrected (clear exposure of beginning and ending of a motive), a movement to culmination peak and a following “expiration”-recession, etc. The cognitive value of Pletnev's interpretations is in the new, frontier (directed both to the “previous” century and the contemporaneity) projection of sense depth of Tchaikovsky's music.

It is noteworthy that due to the conception of Viktor Moskalenko, “composer intoning” like the interpretation of own and collective musically-intoned thesaurus coincides with the performer's interpretation and is not possible without “co-intonation”, “co-performers” (listeners). However, the above-mentioned examples demonstrate not only *the unity* of Homo Interpretation guises in the context of The Newest time art. Another thing is important: the projection of A Man who Interprets influenced (in every specific case) invariant communicative structure and transformed cooperation inside it. In our opinion, such interpretistic approach, which is focused on the individuality of *the subject of music*, promotes the renewing of conceptual system in the aspect of strengthening the role of *communicative component*. This intention is fixed by a new notion of “communicative strategy” (Москаленко 2012).

According to the author's point of view, the following definitions are topical for interpretology, which studies the mechanisms of communication.

Communicative strategy in broad sense is a method of sense transmission, the necessary choice of communication vector (in the system of “composer-performer-listener”). In the strict sense, the understanding of this category supposes specifying its content, in other words, meaningful position for A Man who Interprets in relation to *The Other*

¹ The composer came forward to the events on the Maidan (2014, February). The diptych can be listened to at: <http://ru.duh-i-litera.com/novyiy-diptyh-valentina-silvestrova/> (last accessed 10 October 2016).

² He was the first performer who restored the unpublished version of the collection. For more see: <http://www.classicalmusicnews.ru/reports/mihail-pletnev-moy-chaykovskiy/> (last accessed 10 October 2016).

(composer, performer, listener). The sought-for position varies the system of values in different ways in such communicative forms: composition, performance, perception, interpretation. By correlation of these forms in the discourse of interpretology, the unity (universalism) of meaning-making mechanisms in the context of different *strategies* is related to work with piece of music text:

- creation strategy – composition – intonation form organization;
- simulation strategy – performance – phonic (sound) form exposure (according to Larisa Berezovchuk; Березовчук 1996);
- strategy of communication as perception – intuitive detection of events which are inherent in text and sounded in the process of performance;
- hermeneutic strategy – interpretation – sense decipher of senses which are inherent in a work (understanding).

CONCLUSIONS

Thus, the notion “communicative strategies” which is considered in this research, imply the different ways of interpreting mind realization and creation of the space of Homo interpretation communication (outside of text, inside of text), the result of which is a new sense space.

Composer strategy is interpretation of text *addressing* (to other subjects of communication, to The Other as the subject of communication). An unbelievably difficult task faced by an author is to create the expected stereotype of a piece of art (in specific genre) and to make it new without repeating the previous variants. By estimating stereotyped reaction he should use new impetuses; otherwise, there will be no communication. A paradoxical example: it is known that Sofia Gubaydullina graphically imagined the structure of her string quartet in the form of splayed from circle vectors – the scheme that is aimed at demonstrating the supreme “subtraction”, “disintegration” of the voices of the quartet. The similar message is used by Karlheinz Stockhausen in *Helicopter String Quartet* (*Helikopter-Streichquartett*; for string quartet, four helicopters with

pilots as well as audio and video equipment and technicians, 1992–1993). Physical subtraction of quartet participants (the performers are leaving the hall and get on helicopters on the square in front of the theatre) is strengthened by the fact that they are in different helicopters.

Performing strategy is the interpretation of the idea of The Other as the *subject of addressing* the sense in immediate sounding space through modality of sounding form. The dynamism of inner characteristics of performing communicative strategies appears in variants of their tactics and forms. Their author’s own selection exposes the hierarchy of interpreting a personality’s communicative priorities and the model of its dialogical cooperation with The Other (“guarding” or traditional, actualizing, simulating (interactive), audio-visual, contonational).

Receptive (listener’s) strategy is the interpretation of sounding performer’s text as *sense bearing* and *modifying* communicative space. The process of interpretation (Umberto Eco) or *the strategy in listeners’ communication* (perceiving music) is based on the mechanisms of intuitive finding out in itself the actions which sound in the text, the mechanism of experience. The next example demonstrates the changing of such communicative situation. It is referred to French minimalist Charlemagne Palestine who used overtone series in his works (on organ, piano, bells). The composer reports that newsworthiness moves to instrument space: *Sometimes people tell that they hear very little in music, the others tell that they hear too much in music. Another thing is important: you think that you hear someone another* [marked by the author – Y. N.] *who is playing unbelievable melodies, harmonies and rhythms on organ, but it is not so! This is an organ which is playing on itself! Simultaneously, I appear inside sounding space. Me and the space are single* (Palestine 2002).

Hermeneutic (explanatory) strategy is the interpretation of communicative action as the process of correlation of speech and outside-of-speech (outside-of-text) context. Scientific interpretation determines two aspects of communicative strategies: linguistic and semiotic (Березовчук 1996). An interesting example is to be found in the quasi-work “The ugliest music in the world”³ which was artificially created by the mathemat-

³ The link to audioresource: <http://www.youtube.com/watch?v=RENk9PK06AQ> (last accessed 10 October 2016).

ician Scott Richard and pointed at essential non-repeatability of what had already sounded. The texture figure of this “work” is connected with pointillism technique, specific facture “disruptiveness” with momentary and fleeting transference from octave to octave and its essential non-hierarchy. It allows making a conclusion that in the context of communicative decisions the similar work paradoxically gets in trail with fragmentary-collaged compositions, confirming the thought about the whole decentralization in the art of The Newest time. As circumference is disappearing on the planet, the same aspiration to circumference disappearing, figuratively speaking, is observable in the texture; and only detailed analysis will allow determining the hierarchy of texture formations.

One more textbook example of cognitive understanding is the direction of Evgeny Kolobov’s opera *Eugene Onegin*. The conductor said in the interview: *It was not lyrical but especially tragical performance. “Oh death, oh death, I am going to search for you!” is the last Onegin’s phrase in the original variant of P. Tchaikovsky’s score and in our performance. And further: The opera “Eugene Onegin” in its essence is a tragedy. Anyway, I hear this opera in that way, I feel it in that way. That is why this performance for me is like a Duel with a capital letter: between Onegin and Lensky, between Lensky and Olga, between Onegin and Tatiana, between Tatiana and Gremin*⁴. After a few years it was written in one review that *Eugeny Kolobov anticipates many revelations of Dmitriy Chernyakov’s “Eugene Onegin” which was performed ten years later in the Bolshoi Theatre with striking expressional treatment: the mechanism of score was taken to pieces until the last screw and collected anew in such a way that public feels that they hear Tchaikovsky’s opera for the first time, as if there has been no preceding-it age-old performing history, as if “Onegin” was not a victim of “big style” which was materialized*

*in the legendary direction of Boris Pokrovsky and Peter Williams in The Bolshoi theatre*⁵.

Thus, exactly with the help of *special mechanisms of communication* A Man who Interprets (composer, performer, listener) can change the field of sense which appears at the levels of “text-work”. Cognitive mechanisms actualize the cognitive essence of musical experience and fix openness as ontology-based essential characteristics of creative consciousness of The Newest time.

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⁴ See the interview about performance consciousness: <https://www.youtube.com/watch?v=VD7km-fy9vA> (last accessed 10 October 2016).

⁵ See: <http://theatretimes.ru/evgenijj-onegin-novojj-opery> (last accessed 10 October 2016).

The Relationship “Artist-Society” from the Perspective of the “Social” History of Art

Dr. hab. art. MALGORZATA KANIOWSKA

Assistant Professor at Faculty of Fine Arts and Music, University of Silesia in Katowice

The paper provides a historical outline of the changes in the relationship between Artist and Society from ancient to contemporary times. Art styles change according to complex transformations in socio-economic organization.

One of the most significant problems is the value of arts to society and artists' freedom of action. The artist must balance his demand for full independence against his need for resources from the society at large. The developing status and function of artists and cultural institutions are necessarily related to the dynamics of social and historical change centred on accepted rules and economic system.

The purpose of this analysis is an attempt to answer the questions concerning the mutual influence of the art and the society.

Keywords: sociology, history of art, music, marketing.

INTRODUCTION

Art comes from the soul of human being. When emotions are born, they are expressed by words, colours, and sounds. These sounds, colours and words give birth to art. One of the significant problems is the value of arts to society and the right to freedom of artistic expression and creativity. The developing status and function of artists and cultural institutions are necessarily related to the dynamics of social and historical change centred on accepted rules and economic system.

The inspiration for the analysis of interactions that occurred and continue to occur on the plane of the eternal stormy *romance* of the artist with the rest of society was an excellent study, discussing important trends in terms of the connections between art and management, as well as locating them in a social context, which is *The Social History of Art* by Arnold Hauser (1999).

The research methods: the analysis of theoretical literature and the hermeneutic analysis of a text and its interpretation.

Here are a few nodes that, if connected in time, become a kind of map, marked by the march of this peculiar marriage of the artist with other members of his community to acquire a shape known to us today.

SOCIAL HISTORY OF ART – SELECTED ASPECTS

In the Stone Age, the first creator of drawings was a member of a tribe who was endowed with magical powers. How else could the primitive man explain the ability to capture the movement of living beings and immobilize them on the walls of caves?

When the Palaeolithic artist painted an animal on the rock, he produced a real animal. For him the world of fiction and pictures, the sphere of art and mere imitation, was not yet a special province of its own, different and separate from empirical reality; he did not as yet confront the two different spheres, but saw in one the direct, undifferentiated continuation of the other. [...] Religious art created purely to the honour of God, and more or less all works of art designed to lighten the burden that weighs on the artist's heart share this working in secret with the magical art of the Old Stone Age. The Palaeolithic artist who was intent solely on the efficacy of the magic will nevertheless have derived a certain aesthetic satisfaction from his work, even though he considered the aesthetic quality merely as a means to a practical end. The situation is mirrored most clearly in the relationship between mime and magic in the religious dances of primitive peoples [...]. The best

proof that this art was concerned with a magical and not an aesthetic effect, at least in its conscious purpose, lies in the fact that the animals in these pictures were often represented as pierced by spears and arrows or were actually shot at with such weapons after the completion of the work. Doubtless this was a killing in effigy. That Palaeolithic art was connected with magical actions is finally proved by the representations of human figures disguised as animals of which the majority are obviously concerned with the performance of magical-miming dances (Hauser 1999a: 3–4).

Music and dancing, in turn, induced a shaman into different states of consciousness, in which he could communicate with the world of spirits. Thus he would give himself up to a power that was greater than that of a single man. Therefore, it can be argued that the original art was spawned by fear of the unknown forces of nature and death.

The artist-magician, therefore, seems to have been the first representative of specialization and the division of labour. At any rate, he emerges from the undifferentiated mass, alongside the ordinary magician and medicine-man, as the first 'professional' and is, as the possessor of special gifts, the harbinger of the real priestly class, which will later lay claim not only to exceptional abilities and knowledge but also to a kind of charisma and will abstain from all ordinary work. But even the partial exemption of one class from the tasks of direct foodseeking is evidence of comparatively advanced conditions; it means that this society can already afford the luxury of specialists (Hauser 1999a: 9–10).

The development of ancient urban cultures is a contribution to the growth of the professional production of cultural goods. Statues, frescoes and other decorations, including the *musical setting*, are created for the needs of numerous temple complexes. Priests are often thought to have been the first to employ artists.

The first and for a long time the only employers of artists were priests and princes and their most important workshops during the whole period of Ancient-Oriental culture were in temple and palace households. In the workshops of these households they worked either as voluntary or compulsory employees, as labourers able to move about freely or as lifelong slaves. Here far the greatest and most valuable part of the artistic production of the time was accomplished. [...] Both the priesthood and the royal house were part of the same hieratic system, and the tasks which they set the artist, of securing their spiritual

salvation and endowing them with lasting fame, were united in the foundation of all primitive religion, the cult of the dead. Both demanded that the artist should provide solemn, stately and lofty representations, both encouraged the artist to remain static in his outlook and subjected him to the service of their own conservative aims (Hauser 1999a: 14).

The great workshops attached to the royal palace and the temples were the schools in which young artists were trained (Hauser 1999a: 16).

The choral singers form a widespread and well-organized profession so that poets can send out for performance lyrics they have been commissioned to write on the assumption that this will not meet with undue technical difficulties anywhere. Just as today a conductor can expect to find a tolerable orchestra in any big town, so in Greece at that date a poet could count upon finding a trained choir, whether for public or private festivities. These choirs were maintained by the noble families and were an instrument that was completely under their control (Hauser 1999a: 33).

The Middle Ages was the time when monasteries became the primary space for the development of organizational forms associated with culture – libraries providing storage space and protection for priceless collections, often against “unauthorized eyes”; cells for writers; choirs, composition and the theory of music as well as the musical education of future musicians in the service of God.

The monastic estates, like the manor-houses, aspired to become economically as independent as possible and to produce all the necessities of life on their own land. The activity of the monks included work in the fields and gardens as well as handicrafts generally. It is true that even from the very beginning the heaviest physical toil was performed by the free peasants and by serfs attached to the monasteries and later on, apart from the peasants, by lay brothers, but especially in the early period, most of the manual crafts were carried on by the monks themselves; and precisely through its organization of handicraft work, monasticism had the deepest influence on the development of art and culture in the Middle Ages. That the production of art proceeded within the framework of well-ordered, more or less rationally organized workshops with a proper division of labour, and that members of the upper classes could be enlisted for this work, is the merit and achievement of the monastic movement (Hauser 1999a: 80).

Outside the monasteries the applied arts were cultivated only on the royal domains and the biggest estates and even there only in the simplest of forms. But it was precisely in this field that the monasteries excelled. The copying and illustrating of manuscripts was one of their oldest titles to fame. The establishment of libraries and writing-rooms, which Cassiodorus had begun in Vivarium, was imitated by most of the Benedictine monasteries. The writers and book-illustrators of Tours, Fleury, Corbie, Treves, Cologne, Ratisbon, Reichenau, St. Albans and Winchester were already renowned in the early Middle Ages. In the Benedictine foundations, the scriptoria were big, communal work-rooms, and in the other orders, the Cistercians and Carthusians, for example, smaller cells. Large-scale manufacture and small-scale, individual undertakings must have existed side by side (Hauser 1999a: 81).

During the Renaissance, rich families in the city-states dictated the terms of work in the fields of art, by holding economic and administrative control.

Wealth is concentrated in fewer hands. The private interest in art, which spreads to ever widening circles in the first half of the century (Quattrocento), shows a tendency to become confined to narrower circles. Commissions are given mainly by the Medici and a few other families; as a consequence, artistic production takes more an exclusive, more fastidious character (Hauser 1999b: 32).

Three prejudices cast a shadow over the situation of contemporary artists and their social position. First of all, they were considered people of low status as their profession required manual work, then art had links with trade and finally did not require any formal education.

The situation of Renaissance artists was an example of what is now called instability. According to some criteria, the artist was a chosen one of the gods, according to others – an ordinary artisan.

The fundamentally new element in the Renaissance conception of art is the discovery of the concept of genius, and the idea that the work of art is the creation of an autocratic personality, that this personality transcends tradition, theory and rules, even the work itself, is richer and deeper than the work and impossible to express adequately within any objective form. [...] The idea of genius as a gift of God, as an inborn and uniquely individual creative force, the doctrine of the personal and exceptional law which the genius is not only permitted to but must follow, the justification of the individuality and wilfulness of the artist of

genius – this whole trend of thought first arises in Renaissance society [...]. The development of the concept of genius begins with the idea of intellectual property (Hauser 1999b: 61–62).

An exceptional figure, who came across as a proficient artist and entrepreneur, and who remained peerless in the field of theatre, was William Shakespeare.

His sublime artistic sense, unusual linguistic efficiency, talent to spin the plot around the immortal themes of love, hate, betrayal and the fickle favours of fate – combined with a sense for the interdependences between: economically based opportunities for arising theatres, the presence of professional theatre groups, often financed by noble patrons, interest in theatre shown by audiences from different social classes and the need for new, original plays, allowed him to create a brand whose rank and popularity were comparable to contemporary cultural industries.

In these circles of society, even among professional writers, a lyric and epic poet is esteemed more highly than dramatist; he finds a patron more easily and can count upon more generous support. And yet the material existence of a dramatist, writing for the public theatres which are so popular with all classes of society, is more secure than that of the writers dependent on a private patron. It is true that the plays are badly paid for in themselves – Shakespeare acquires his fortune not as a dramatist but as a theatre shareholder – the constant demand guarantees nevertheless, a regular income. Thus almost all writers of the age work for the stage at least for a time; they all try their luck in the theatre, though often with a bad conscience – which is all the remarkable as the Elizabethan theatre originates partly in the courtly or quasi-courtly life of the great houses (Hauser 1999b: 144).

[...] In the Elizabethan age people went to the theatre as we go to the cinema, and agreed in the main in their expectations concerning the performance, however different their intellectual needs were in other respects. The common criterion of the entertaining and the moving, which was current in the various strata of society, made Shakespeare's art possible, though it in no sense created it, and it conditioned its particularity though not its quality (Hauser 1999b: 150).

The biographies of two seventeenth-century painters – Rubens and Rembrandt provide an example of the perversity of fate, which is not always favourable to the most outstanding minds and artists of the time. Rubens was remembered

mainly as a painter bard of corpulent feminine shapes, a man of rare intelligence and extraordinary personal charm, blessed with an outstanding gift of diplomacy. In addition, the rational methods of industrial production used in the process of artistic work allowed him to constantly multiply the contents of the directory of some of the finest works of art.

The relatively small respect that was paid to artists meant that both in France and the Netherlands the profession was taken up exclusively by members of the middle and lower sections of the middle class. Rubens was also an exception in this respect; he was the son of a high state official, received the best schooling and ended his social education in the service of the court. [...] He remained in close contact with court life and court diplomacy throughout his life. In addition to his brilliant position, he acquired princely fortune and ruled over the whole artistic life of his country like a monarch. His organizing abilities played just a great part in all this as his artistic talent. Without such abilities, it would have been impossible for him to carry out the commissions which poured in on him, and which he always fulfilled to the last detail. He was able to cope with them only by applying the methods of industrial manufacture to the organization of artistic work, by the careful choice of expert collaborators and the rational employment of their time and talents (Hauser 1999b: 206).

On the other side of the *barricades* we encounter Rembrandt. At his place, it would be futile to search for rich costumes, so coveted by Dutch burghers, which were a symbol of material and social status of the then arising middle class. It is no wonder that *The Night Watch* did not appeal to the taste of his contemporaries. Instead of a certain number of portraits, the artist only recreated the event, thus opening the door wide for new meanders of painting, while slamming the door in face of his potential clients and condemning himself to a life of vegetation for the price of fidelity to his personal creative vision.

The rejection of his 'Claudius Civilis', painted for the Amsterdam Town Hall, is the first sign of the modern crisis in art. Rembrandt was its first great victim. No earlier age could have moulded him into what he became, but no other would have allowed him to go under in this way. In a conservative courtly culture an artist of his kind would perhaps never have made a name for himself at all, but one recognized, he would probably have been able to hold his own better than in

liberal middle-class Holland where he was allowed to develop in freedom, but which broke him when he refused to submit any longer. The spiritual existence of the artist is always in danger; neither authoritarian nor a liberal order of society is entirely free from peril for him; the one gives him less freedom, the other less security. There are artists who only feel save when they are free, but there are also such as can breathe freely only when they are secure. The seventeenth century was, at any rate, one of the periods farthest removed from ideal of a synthesis of freedom and security (Hauser 1999b: 207–208).

The fate of one of the greatest composers of all times – Wolfgang Amadeus Mozart – seems to fit the same pattern. His life, almost like a paradigm, embodies the fate of the artist–citizen in the service of the court. When a person of lower status decided on a career in court structures, he had to subordinate his dress, manners, even his musical taste to the court canon of behaviour. According to Norbert Elias, Mozart's behaviour, like his music, contained an enormity of unrestricted feelings and spontaneity, thus he never learned the entire courtly hypocrisy, thereby never became a man of high manners in the eighteenth-century sense of the word. Unfortunately for him, Mozart took the decision to become a *free* artist, who followed his own artistic conscience, when the music market hardly existed, and the institutional forms of organization, i.e. ticketed concerts for an audience or publishers selling the works of famous composers and paying royalties to them were in their infancy. By breaking with the existing system, Mozart took a great risk, laying his life and his socially acceptable existence on the line (Elias, Schröter 1993).

Just as with Rembrandt, also in Mozart's case the dilemma of *free* artistic creativity is revealed and felt also by contemporary artists.

The 20th century dream of the universal reception of art leads to a paradox – with increasing universalistic ambitions of art the response produced by the work of artists in society begins to wane. Feeling ever more acutely the lack of interest in art in the public, artists consciously resign from applause and popularity, propagating the slogan “art for art's sake.”

The most inexplicable paradox of the work of art is that it seems to exist for itself and yet not for itself; that it addresses itself to a Concrete, historically and sociologically conditioned public, but seems, at the same time, to want to have no knowledge at all of a public (Hauser 1999c: 12).

Gradually, art ceases to be a general public phenomenon, which it pretended to be in the 19th century. It is not becoming a social event, as it wanted to be in the 18th century. It is slowly evolving towards a kind of mystery for insiders. This changes the position of the artist in the modern society.

CONCLUSIONS

For our contemporaries, the figure of an artist mired in the unreality of his art, suffering misery and humiliation, is no longer distinctive, as opposed to one striding proudly with a raised head through the crowds of philistines with the sense of his uniqueness and mission. As Jose Ortega said, everything in this world that has any value has been created in denial of the general public, by a small group of selected individuals carrying on a courageous fight against the stupidity and envy of the crowds. Adventurous biographies such as François Villon's, Caravaggio's, Gesualdo da Venosa's, Miguel de Cervantes' or Arthur Rimbaud's can hardly be found among contemporary artists absorbed in concert tours, teaching, journalistic or organizational activities. There is no room for personal artistic tragedies, though a kind of tragedy is experienced by the whole of art today. Too often real values are replaced by the pseudo-modernist rebellion against rebellion, throwing modern art into the depths of nihilism or even extremism.

Does the modern world, then, devoid of values that art could engage in a discourse with; the world that seems to fear nothing except, perhaps, economic crises or the loss of financial liquidity, still need artists?

Well, it seems that as long as mankind does not know the answers to the fundamental questions about the nature of the humanity, death and the Absolute, art will, indeed, be needed. Being an artist is not just a profession, it is a vocation, a kind of stigma of hypersensitivity, a gift of insight into the unknowable. It cannot be decreed how many artists there should be in the society, just

as it cannot be predicted when, where and who will create another work of art. As evidenced by the social history of art, artists have always been artists entirely at their own risk and incurred all the consequences of this choice, often including rejection and lack of understanding by their contemporaries, however, always leaving a trail followed by successive generations in the process of development and improvement of the human mind and spirit.

It remains only to give a personal answer to the question: what is art for me? Only Marc Chagall's words seem to be satisfactory: *Art seems to me to be above all a state of soul. All souls are sacred*¹.

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HISTORY OF MUSIC

Jonas Žukas – Creator of French Organ School in Interwar Lithuania

Dr. art. EGLĖ ŠEDUIKYTĖ-KORIENĖ

Lecturer at Lithuanian Academy of Music and Theatre

The Lithuanian organ concert traditions, which started developing at the end of the second decade of the 20th century, developed the worldview of the members of the church community, trained them for the professional art. At the end of the fourth decade of the 20th century, Lithuanian organ art had almost reached the European level – while concert repertoire of organists was rapidly developing, complex concert programmes consisted of organ music masterpieces of all époques by German, French and Italian composers. This period reflecting a particularly obvious rise in Lithuanian organ art was related to organists returning from their studies in France, Italy, the Czech Republic and Germany. Romantic, Neo-romantic and Impressionistic organ literature by German, English composers was performed in churches by Jonas Žukas (1907–2004). Žukas followed his teacher Marcel Dupré's (1886–1971) pedagogical principles that were based on the foundations of improvisation and the approach of free thought. Interpretational organ principles that dominated in the first half of the 20th century are reflected in Marcel Dupré's school. Žukas paid special attention to organ fingering leaving registering to every organist's individual taste. Žukas, who became a student and follower of Marcel Dupré and an establisher of the French organ school in Lithuania, realized his first teacher Juozas Naujalis' goal, i.e. his students' interest in French organ playing traditions, in French organ literature and interpretation.

Keywords: organ concert tradition, Jonas Žukas, Marcel Dupré, tradition of interpretation, improvisation, organ concert repertoire, concert programmes, Romantic, Neo-romantic, Impressionistic organ literature.

INTRODUCTION

This article focuses on the outstanding figures who formed the Lithuanian organ school and shaped its traditions. The majority of the facts referred to in this article are published for the first time on the basis of archival data since the greatest part of archival documents have not been investigated until today. The object of this article is the phenomenon of Jonas Žukas. Only a creative person who maintains his identity is able to create and develop the future of their nation's culture. The above description perfectly suits the personality of Jonas Žukas – a virtuoso performer and improviser at the organ who enriched the Lithuanian organ school with the French traditions of organ-playing. The objectives of the study are as follows: to define the conception of national organ school; to determine the roots, trends and traditions of the Lithuanian organ school; to analyse the traditions of church organ playing and reper-

toire in Lithuania. On the grounds of the object of investigation, traditional historical research methods have been applied.

THE CONCEPTION OF THE LITHUANIAN ORGAN SCHOOL

In discussing any school, it is crucial to be precise in its definition. The concept of "school" is closely related to the process of teaching, learning and education of any kind, which includes the succession and continuity of experience, knowledge and skills of any sphere which may include science, art, crafts or trade. In addition, the process also encompasses the transfer of the worldview or mindset, principles, and standards of conduct. As a result, every school, whatever the form of its manifestation, presupposes the existence of some general components, the most important of which include the following: programme,

teacher/educator, students, place, duration of education and traditions (Ambrazas 2007: 76). Therefore, the most important factor in the spread, realisation and establishment of an artistic school's traditions is the system of professional education that is oriented towards all the above principles, based on these values and exercising them.

The founder of the national organ school was the composer and organist Juozas Naujalis (1869–1934) who was the initiator of the Lithuanian music. All the stages of Lithuanian professional education, i.e. School of Gregorian Chant of Kaunas Cathedral (1894), organist courses organised by St. Gregory (1908), St. Cecilia (1924) societies, Organists' school (1913), organ class of Kaunas Conservatoire (1922) refer to the name of Juozas Naujalis. The Lithuanian organ school worked in the biggest cities of dismembered Lithuania with its centre in Kaunas.

TRENDS OF THE LITHUANIAN ORGAN SCHOOL

In the fourth decade of the 20th century the best students of Naujalis split into a couple of different organ school directions: Jonas Žukas (1907–2004) – to French, Konradas Kaveckas (1905–1996) – to German, French, Zigmas Aleksandravičius (1911–1965) – to Italian, Nikodemus Martinonis (1887–1957) – to Moscow organ school based on German traditions. The Lithuanian organ school led by a few educators that belonged to different movements, possessed universal features typical of the western European organ schools.

Zigmas Aleksandravičius, the developer of the Italian organ traditions in Lithuania, had studied in Paris and Prague, however, having spent three years of studies in Italy he became the promoter and disseminator of Italian organ art traditions in Lithuania. In 1939, when he started teaching at Kaunas Conservatoire, the Lithuanian organ school acquired a new trend and was enriched by Italian organ-playing traditions and repertoire. Aleksandravičius' educational activity was based on the Italian school and relied substantially on the theoretical works of his teacher professor Raffaele Manari, and master of Gregorian chant Paolo Ferretti. In this way Aleksandravičius introduced student organists of the time to relevant Italian organ literature.

The creator of the French organ school in Lithuania was Juozas Naujalis' student Jonas

Žukas who later became a student and follower of the famous French composer and organist Marcel Dupré (1886–1971). Žukas' case is similar to a phenomenon when a student, while creating a new school, maintains and develops the traditions of their teacher and *this newly-formed school functions as a sub-system of the initial school as a system* (Ambrazas 2007: 76). The first decades of the 20th century, when there were no possibilities for Lithuanians to travel to France, Naujalis introduced his students to the theoretical literature of the French organ-playing school and encouraged them to study and maintain their interest in French organ music and its interpretation. Taking over his first teacher's knowledge and experience and having enriched it with the pedagogical and methodological experience obtained in Paris Conservatoire, Žukas realised the expectations of Naujalis. Guided by the educational principles of his teacher Marcel Dupré and grounding his own teaching on improvisation and free interpretation of thought he expanded the local school of Naujalis with French organ-playing traditions. In addition, Žukas' school adopted some of the methodological principles exercised by Konradas Kaveckas which were based on the methodology of Neo-romanticist Alexandre Guilmant (1837–1911).

BIOGRAPHY OF JONAS ŽUKAS

Jonas Žukas was born on November 12, 1907 in Švėkšna, in the district of Tauragė. He studied in the schools of Švėkšna and Ukmergė. In 1926–1933 he studied the organ with Juozas Naujalis in Kaunas Conservatoire. Having completed his studies and having been noticed by his teachers, he received a recommendation from the board of professors for further studies abroad. Granted a state scholarship, in 1934–1937 he studied in Paris State Conservatoire with Marcel Dupré and in École Normale de Musique, where he obtained the highest degree diploma (La Licence d'Execution d'Orgue) and two other diplomas. When he had returned home after studies, in 1937–1943 he worked in Kaunas Conservatoire as a teacher of organ playing, he also taught improvisation and the mandatory course of the piano. When in 1943 the foreign rule closed down all Lithuanian higher education institutions, including State Conservatoire, Žukas moved to his birthplace, he played in concerts and for one year he taught

music in a local gymnasium. In 1944 he moved to Germany, Schwarzwald, where he was an organ-player in German and Lithuanian services. In 1945–1946 he played the organ in the Church of the Capuchin Fathers in Ottersweier (Baden). In 1946–1948 he studied composition with Wolfgang Forner at Heidelberg Institute of Church Music. There he created two piano sonatas and played the organ in Saint Anna Church. In 1949 Žukas moved to the USA, lived in New York and in Baltimore (since 1999). In those places for many years he was famous as a soloist of religious concerts, he was invited to play the organ at the most important celebrations and ceremonies in Lithuanian American communities. Žukas died on May 8, 2004 in Baltimore (USA). He is buried in the cemetery of Moreland.

UNIVERSALITY WITH NO LOSS OF IDENTITY

Jonas Žukas was influenced in his career and life by some outstanding figures: educators Juozas Naujalis – the founder of interwar Lithuanian professional-national music – and Marcel Dupré – the famous French organist, methodologist, composer and performer, who educated a number of world-famous organists including Jehan Alain and Marie-Claire Alain, Jean-Marie Beaudet, Pierre Cochereau, Jeanne Demessieux, Rolande Falcinelli, Jean-Jacques Grunenwald, Jean Guillou, Jean Langlais, Carl Weinrich and Olivier Messiaen. During his studies in Paris Jonas Žukas kept close ties with some of them as well. Jonas Žukas kept close contacts with his both teachers until their death. This is evidenced by sincere letters between Žukas and his teachers which at the same time are historical documents that testify to the close cultural ties with the Western Europe of the time. Both the great music figures addressed Jonas Žukas in a very sincere manner and they would always emphasise and admire Žukas' professionalism and his creative genius. Apart from Žukas' professional respectability, others valued his personal characteristics and personality traits

such as humanism, sincerity, endurance, diligence and internal culture. Naujalis expressed his pride in his student [...] *as a person and as a musician* [...]¹.

These letters still reflect the gap between the professional level of the higher education schools in Europe and independent Lithuania. In 1933, when Kaunas Conservatoire was in its initial stage as a higher education institution, requirements in Paris Conservatoire were considerably higher. However, a graduate of Kaunas Conservatoire who had demonstrated the European level of organ playing making his first teacher exclaim the words *Bravo! Bravissimo! [...] welcome aboard the high "Parnassus"*², and was thereby accepted to Paris Conservatoire and he stayed in Paris to study.

The famous organist Marcel Dupré also confirms the words about Žukas expressed by Naujalis and other outstanding Lithuanian musicians and composers of the time. In his letter of reference from Paris written in 1935, he states: *Jonas Žukas has been an excellent student with respect to perseverance, punctuality, zeal and diligence. The musician has the gift of perfect intuition and he has acquired perfect mastery of technique. I have no doubts that when he completes the rest of the studies, he will do honour to his school as well as his Homeland*³. After a few years, expressing and showing his full confidence, Marcel Dupré evaluates Žukas as an accomplished musician, a mature and harmonious personality in professional as spiritual sense, an outstanding individual with exceptional artistic gift and professional competence: *I am pleased to state how high my estimation is of this outstanding young person not only as a musician but also a special person in many other respects. I rest assured and confirm that he will be the pride of Lithuania*⁴.

Constant communication between Žukas and Dupré not only during but also after studies in Paris is confirmed by correspondence which testifies to their continued professional ties. Dupré always provided the necessary aid to Žukas during times of hardship in emigration. In a somewhat indirect way, Dupré always assisted and accomp-

¹ Juozas Naujalis' letter to Jonas Žukas. March 17, 1934, Kaunas, Jonas Žukas' archive (hereafter, JŽA), which currently is kept and taken care of by the author of this article.

² Juozas Naujalis' letter to Žukas, December 29, 1933, Kaunas. JŽA.

³ Letter of reference written by Marcel Dupré, June 9, 1935, Paris. JŽA.

⁴ Letter of reference by Marcel Dupré written to the Lithuanian Ministry of Education, June 30, 1937, copy from translation. Lithuanian Archive of Literature and Art (hereafter LALA), fund 84, record 4, file 83.

anied his close friend and provided him with useful and necessary information and contacts. Dupré always supported Žukas and encouraged him not to give up in the face of hardships and negative circumstances which were inevitable, especially at the beginning of the emigration.

However, in reading these letters it is easy to note that Žukas was mostly dispirited because of the fact that having left for the USA he could no longer focus all his attention and time on playing the organ and on his professional development. The letters by Žukas to Dupré written during this time are permeated with an increasing apprehension that everything that he experienced in his homeland – studying and later, back from his studies in Paris, when he worked in Kaunas Conservatoire – and all these times full of idealism and professional realisation would never come back during emigration. Knowing his excellent skills is education and pedagogy which he demonstrated in teaching improvisation, organ and piano in Kaunas Conservatoire, it is easy to understand that while living in the USA he did not fully realise his musical vocation.

METHODOLOGICAL PRINCIPLES OF ŽUKAS' WORK

Žukas left no theoretical works, therefore it is only possible to make an account and conclusions about the methodological principles of his work drawing on archival materials, notes that he made on the organ music sheets and on the basis of the principles of the school of his teacher Marcel Dupré, as well as Žukas' articles in press, memories and reflections found in his correspondence and on accounts given by his students. Having completed his studies in Paris, Žukas based his educational activity on the pedagogical principles fostered by his teacher Dupré which were based on improvisation and free interpretation of thought. Dupré's school reflects the principles of interpretation of organ-playing that were dominant in the whole of Europe in the first half of the 20th century. In the words of his students, [...] *from the methodological perspective Žukas paid great attention to the connection of legato*

notes, fingering, playing music by heart. He was very happy if he could close the notes during the exam and see students play by heart. Apart from that, the teacher loved romanticised, slowed-down endings, be it C. Franck or J. S. Bach (Landsbergytė 1998: 71). Trying to play an ideal legato, Jonas Žukas paid special attention to the fingering and pedalling for the organ. However, the teacher left registration for the individual organist's taste by only indicating the background or colour of the sound⁵.

By analysing the programme in all possible detail and considering each sign in the notes, he was known for excellently developed virtuosic technique and carefully thought-over registration. The professional character of Žukas' playing is evidenced by the wide arsenal of his interpretation and not limiting himself to one edition or record. His methodological principles based on the French school of organ-playing were conveyed to the students of the organ class in Kaunas Conservatoire, the majority of whom connected their lives with organ playing after their studies. One of his students, Pranas Sližys, describes his teacher with great respect and gratitude: *He was not hypercritical but tactful, polite and he had exceptional ability to reveal a student's gift and support his students by his pure culture and silent being. Especially in the spiritual sense Žukas was an exceptional personality* (Landsbergytė 1998: 71).

ŽUKAS' CONCERT ACTIVITY

The public was able to admire the organ music by Jonas Žukas in only a few performances. Having returned to Lithuania after his studies in Paris with Marcel Dupré, on November 28, 1937 Žukas organised his first solo concert for organ. His first performance was assessed by music critics (Vladas Jakubėnas, Konradas Kaveckas, J. Karvelis) in the press very positively and according to them, *the young teacher of the Conservatoire was acknowledged as a mature musician, who has developed and obtained excellent organ technique and who was very interesting to listen to*⁶. This organ concert became the point of departure in the organist's successful concert career which

⁵ Jonas Žukas' score library, JŽA.

⁶ This concert was described in *Naujoji Romuva*, December 5, 1937; *Lietuvos Aidas*, November 27, 1937; *Mūsų menas*, November 5, 1937.

lasted for more than 50 years. In the words of the organist himself, his Lithuanian heritage is very humble: after the 1937 concert in the Jesuit Fathers' Church in Kaunas, there were two more performances in Kaunas St. Archangel Michael (Garrison) Church on the new Walcker organ. Following the example of European Catholic Churches, Žukas started concert touring during services. This tradition, which at the time was absolutely new, soon became an adopted and established practice and it was continued and favoured by organists. After Jonas Žukas' last concert in Švėkšna (the organist's birthplace, in 1943), other concerts took place on the other side of the Atlantic Ocean, i.e. in the USA. Here the musician was for many years known as a soloist of religious organ concerts that delighted his listeners by refined, precise style of playing (Kreivėnas 1957). Žukas was invited to play the organ at all the most important celebrations and festivals of Lithuanian American communities. Organ music performed by Žukas was played by Lithuanian emigrants' radio stations as well as in inaugural celebrations of introducing newly built organs. Žukas continued concert activity in his elderly years. In 1987, celebrating his 80th birthday as well as the 50th anniversary of his artistic life, the organist organised two festive organ concerts in Baltimore (February 8, 1987) and Washington (June 26, 1987) performing a solid (each time different) programme at each of them. The majority of his music repertoire consisted of French music. In his recitals performed in the USA, Žukas played the key works by Louis Vierne, Charles Tournemire, Jean Roger-Ducasse, Sigfrid Karg-Elert, Edward Elgar, Robert Twynham, Henri Mulet, Jean Langlais, Léon Boëllmann, César Franck, Julius Reubke and other composers. His concerts were always assessed exceptionally well by reviewers: *Žukas prepares for concerts with special attention and care, devoting countless numbers of hours on that. In his preparation for concerts he is always strict and self-demanding, and, as a result, listeners are never disappointed during his concerts* (Palys 1984). By the way, although it is customary to play the organ from the score, Žukas never used scores in his concerts and was always playing from memory.

CONCLUSIONS

Žukas' special artistic gift and vocation are seen in his own thoughts and ideas: *I leave it for others to judge my concert programmes and progress that I make. An unknown force made me work for the sake of progress and development. I have constantly worked: playing the instrument at home, in a church or without the instrument – in my mind. Music has always been the purpose of my whole life. And I am grateful to God that He created me as a musician and gave the gift, necessary skills as well as a possibility to develop in my profession*⁷.

Love for music was a constant companion of Jonas Žukas. It may be felt in his letters and articles. The love could be felt by the listeners who heard him play the organ. In both his work with students and preparation for concerts, Žukas dedicated himself to creation and work. Alongside concerts and educational activity, Žukas made substantial contribution to the development of Lithuanian organ art. He wrote research articles on the most famous organ composers, performers and organs, which were published in musical and periodical press, including *Muzikos menas* ("Musical Art"), *Muzikos žinios* ("Music News") and *Muzikos barai* ("Domains of Music"). Žukas is mentioned in the German encyclopaedia *Riemann Musik Lexikon*, encyclopaedic collection of emigrant musicians *Lietuviai muzikai vakaruose* ("Lithuanian musicians in the West. Glossary by Juozas Žilevičius) and a 2002 collection of biographies *Lithuanians in the United States of America* published by Lithuanian Science and Encyclopaedia Publishing Institute. In 2003 he was granted the honorary title of the Lithuanian Musical Association of North America (Šeduikytė-Korienė 2003: 24–26). Since 2006, every second year an international young organists' contest named after Jonas Žukas is organised in Lithuania. Jonas Žukas is also mentioned in the *Lithuanian Music Encyclopaedia* issued in 2007.

Jonas Žukas' personality, his devotion as an artist, mission and attainment of goals are best described by the words of Oscar Wilde: *To reveal art and to conceal the artist is the art's aim* (Wilde 2010: 5). Žukas was exactly this kind of an artist.

⁷ Introductory letter of Žukas' personal archive, Woodhaven, NY, August 2, 1997. JŽA.

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Horizons of Mutual Cooperation: Saulius Sondeckis and Yehudi Menuhin

Dr. hab. art. LEONIDAS MELNIKAS

Professor at Lithuanian Academy of Music and Theatre

The Lithuanian conductor Saulius Sondeckis worked with several world-class musical figures, including Yehudi Menuhin. Sondeckis felt the influence of Menuhin's personality throughout the course of his artistic life, both as a virtual factor in artistic development and through direct contact. Menuhin's influence was not limited to the musical or the artistic; Menuhin openly criticised the political repressions in the Soviet Union. In the 1990s, Sondeckis and Menuhin worked together actively, with Menuhin conducting two orchestras led by Sondeckis. The cooperation of two masters resulted in the symbiosis of the easily recognised playing manner of Sondeckis' orchestras and the individuality of Menuhin's interpretations.

Keywords: Yehudi Menuhin, Saulius Sondeckis, Lithuanian Chamber Orchestra, *Camerata Saint Petersburg*.

INTRODUCTION

The creative circles of an artist, and how other artists relate to him, speak volumes about his status in the cultural system. The great commune with their equals. This is not merely a convention or snobbery, but a historically honed ranking mechanism which enables the marking of signal figures in the great mass of artistic endeavour. In the end, this is a form of "natural selection" – thanks to this mechanism there occurs a layering of culture, with a singling out of figures which most express the spirit of their time and become its face.

In his creative work, the Lithuanian conductor Saulius Sondeckis actively cooperated with several musical figures of world importance. One of them was Yehudi Menuhin, his great contemporary, violinist, conductor and public figure.

Sondeckis felt the influence of Menuhin's artistic personality throughout the course of his working artistic life, for almost half a century, even though their direct artistic contact spanned less than a full decade. Menuhin's personality, both as a virtual factor in early artistic development and through later direct contact, in multiple ways determined the parameters of the Lithuanian conductor's performance, influencing the latter's path of creative search.

The purpose of this paper is to determine, from the point of view of the artistic influence of Menuhin on the creative activity of Sondeckis, the meaning of an example of a great Master, and to pinpoint the impulses of artistic growth stemming from it. The paper analyses the actual, dynamic forms and models of creative interaction and their relation to ever changing conditions of artistic and historical context.

THE ARTISTIC ASPECT OF THE INFLUENCE OF PERSONALITY: EXAMPLE FOR INSPIRATION AND FOLLOWING

1928, the year of Sondeckis' birth, was also the year of Menuhin's first artistic triumph. Then, at the age of twelve, Menuhin performed the violin concertos of Bach, Beethoven and Brahms with a symphony orchestra in Berlin. For seven decades afterward, Menuhin was at the epicentre of the development of twentieth century musical culture.

In essence, with his first steps Sondeckis was placed in the magical orbit of Menuhin's name. From his first music teachers in his home town of Siauliai, Sondeckis heard of the wonderful successes of the then-wunderkind Menuhin. Later,

during Sondeckis' conservatory years, Menuhin's image gained more specifics. Sondeckis remembered:

Lithuanian violinists of my generation tried to catch everything that was connected with the magic of the Menuhin's name. In the conservatory library (there was no audio library then), we played his only record with Lalo's "Spanish Symphony" until we utterly wore it out (Sondeckis 1998: 6).

In those years, Sondeckis heard echoes of impressions from Menuhin's 1945 Moscow performances, since after the war, many musicians from Moscow arrived to work at the conservatory, some having witnessed the violinist's triumph. Colleagues and friends also shared their "fresher" impressions about Menuhin's visit to the USSR in 1962, and this again raised interest in the legendary musician.

Sondeckis' close friend Rudolph Barshai, the head of the Moscow Chamber Orchestra, became a source of authentic information. Barshai performed with Menuhin not only during the latter's visit to Moscow, but also later in Great Britain. Barshai's impressions were of even greater interest since in these concerts, Barshai not only conducted but played: in Mozart's *Sinfonia Concertante* he played the viola solo, while Menuhin played the violin solo.

Among the published memoirs of Barshai there are several fragments of his interactions with Menuhin, and, quite possibly, that this is precisely what Sondeckis heard from him. When recounting the performance of the *Sinfonia Concertante*, Barshai compared Menuhin's play with Oistrakh's play (and as a viola soloist, Barshai had performed with both violinists). This is what he said:

Menuhin played totally differently from Oistrakh, more romantically and freely, he allowed more rubato than Oistrakh, while this was not always justified stylistically. But then it was a matter of taste: one could like it, or possibly not (Дорман 2013: 189).

It is unlikely that this mildly critical remark had any effect on Sondeckis' worship of Menuhin, but it did make the latter seem more human.

THE SOCIO-ETHICAL ASPECT OF THE INFLUENCE OF PERSONALITY

At the beginning of the seventies, Menuhin's name began to be mentioned in a totally different context. Huge interest and excitement was engendered by Menuhin's open criticism of the political repressions in the Soviet Union, expressed at the World Musical Congress taking place in Moscow.

Menuhin had already acquired a reputation not only as an outstanding musician, but also as a socially conscious activist. In 1945 he performed in Berlin in a concert with Wilhelm Furtwängler, a famed German conductor who had been accused of ties with Nazism. Although Furtwängler had not been included in lists of Nazi criminals, he was required to undergo a process of denazification. The moral support expressed by Menuhin for Furtwängler was perceived as a symbolic gesture of good will, a call to forgiveness and concord. After the performance, Menuhin gained the status of a moral authority. Sondeckis wrote of him:

He says the truth always and to everyone, defends the aggrieved, calls for unity, teaches tolerance and democracy (Sondeckis 1998: 6).

This side of Menuhin's personality also influenced his perception in the USSR. In the Soviet era, people were supremely cautious about stating their opinions with any degree of openness. As a result, they developed the ability to grasp each other's meaning at the slightest hint, as though reading "between the lines". Dangerous thoughts were wrapped into a subtext which started to play a huge role in social interaction.

In those years, the phenomenon of Menuhin the activist was described, simultaneously with wonder and detachment, by the well-known Russian violin art historian Lev Raaben:

The human and artistic image of Menuhin is clear. He could be called one of the greatest humanists among the musicians of the bourgeois world. This humanism determines his exceptional standing in the world musical culture of our century (Раабен 1967: 248).

This fracturing of the nature of humanism – its implied division into a "bourgeois" version and an unnamed, but presumably more progressive "communist" version – fooled no one. Raaben was precise in pointing out Menuhin's universally respected social activism not less than his virtuosity as a performer. It was precisely in this

“humanism” (now not at all fractured) that the scholar saw the “exceptionality” of his subject.

Raaben’s assessment of Menuhin in the second half of the sixties also carries within the echoes of a brief political “thaw” in the USSR, although the situation started to change fundamentally for the worse just a few years later. This was well shown by the scandal that engulfed the 1971 Moscow 7th International Congress, *Musical Cultures of the Peoples. Traditions and Modernism*, with Menuhin at its epicentre. Menuhin took part in the congress as President of the International Music Council – an organisation that was part of UNESCO and, in reality, organised that Moscow cultural forum.

Many years later, Menuhin recalled the events of those years:

It seemed to me, [...] that I could not simply bask in the general good will, that on the contrary, unanimous election carried with it an obligation to say those things which people less securely positioned could not afford to say. What I said at the Moscow congress was not courageous, for what could be done to me other than banishment from the U.S.S.R.? Herein lay my duty as I saw it. I could speak in Russia as a free person, and as the only person in that situation in the position to speak, I must do so as if the world were normal, without barriers, without prejudices; not to condemn the Soviet Union, not to stand as a representative of capitalism (heaven forbid) and scold the Russians for undemocratic misbehaviour; but to speak frankly and humanly, deploring all our faults, grateful for what did any of us credit, hopeful of a better future. And while I spoke no one would interrupt me. The election of officers ended a morning session; the opening of the public congress was to occur at three o’clock in the afternoon. Between these two events I returned to the hotel and collected my speech, which I had learned in Russian so that I could dispense with an interpreter, and which I had also translated into several languages for distribution to the press. Then I got up on the podium and began my address. I spoke of my feeling for Russia’s contribution to music, of all nations’ interdependence in today’s shrunken world; I balanced the perils of political suppression of art with those of its commercial exploitation, and suggested that such abuses harmed victimiser as well as victim. There was more to come – about man’s need to be himself, able to live where his heart called him; compliments to Russian achievement in musical education, and so forth – but whatever was said

in the second half of my speech, whether covertly reproachful or overtly enthusiastic, broke uselessly against the Russians’ stony faces like waves breaking against granite. My crime was to have named Solzhenitsyn, along with Shostakovich and Yevtushenko, as present-day illustrations of the vision and profundity of Russian art. At the rejected name, the ice age descended upon the hall, and nothing I said subsequently served to lift it. Normally, I gather, a speech by foreign dignitary, a guest of the Soviet Union, would have been noticed in the press, but neither Pravda nor Izvestia nor any other newspaper, nor television, nor radio, carried so much as a word. But the channels of contraband information were in good repair, it seemed, and by that evening and throughout the following days I was enjoying lightning encounters with the anonymous Muscovites who knew all about it. In the streets, in theatre cloakrooms after concerts, I would feel a hand touch me, or a gift slipped into my pocket, and hear a whispered congratulation (Menuhin 1977: 279–280).

Two years after the end of the congress, the USSR published a voluminous edition of the forum’s materials. The introduction promised that *the texts of the main speeches are printed in full, and other speeches – with certain omissions* (Ярустовский 1973: 7). Nevertheless, the speech of the president of the forum’s organiser – Menuhin – was missing. Instead of the full text of the speech, which, incidentally, did not even need translating since it was given by Menuhin in Russian, the edition contained a short summary which was far from faithful to the original:

In his speech to all the participants of the 7th International Congress, the re-elected president of the International Musical Council, Yehudi Menuhin, shared impressions of his stay in Moscow and expressed the certainty that the work of the Congress and the wide exchange of views between all the participants of this forum will serve the cause of friendship and mutual understanding between peoples. “All of us are musicians, our art belongs to the world where it is considered the rule to learn from one another and to share one’s knowledge and capabilities with others,” – said Y. Menuhin. Having given high marks to the scientific and artistic results of the congress, and having expressed warm thanks to the organisers, Y. Menuhin nevertheless found it necessary to note the insufficiently active participation of young musicians in the work of this most important international gathering. “It is difficult to discuss the future of music in the absence of those who

will populate the world after us. It is clear that the organisers of future congresses of the IMC should pay attention to this very important circumstance" (Ярустовский 1973: 369–370).

THE ENERGY OF PERSONAL INTERACTION

In 1991, Sondeckis met Menuhin in person in Saint Petersburg for the first time. Soon thereafter, they started their active artistic cooperation. From then until Menuhin's death in 1999, Menuhin conducted two orchestras led by Sondeckis – the first was the *Camerata Saint Petersburg* and then the Lithuanian Chamber Orchestra.

At first, Menuhin was rather cautious. Saint Petersburg was visited by James Bair, Menuhin's assistant and colleague, who was tasked with getting to know Sondeckis' group "from within". This visit took care of all doubts. The authoritative Saint Petersburg musical professor Mikhail Bialik, who was present at a concert of the *Camerata* with Bair, wrote:

After the concert I visited the musicians, and the conductor spoke concisely of the orchestra: "Fantastic!" (Бялик 1992).

The next concert of the Saint Petersburg orchestra took place in Spain, and that time Menuhin conducted. This was also when work was commenced on George Frideric Handel's *Messiah*. In working on this piece, Sondeckis included Lithuanian performers – at first they were the singer Algirdas Janutas and the Kaunas State Choir, directed by Petras Bingelis. Handel's oratory was put on in a theatrical version. Its performance became one of the central projects of the grand international festival *Old and New Indian Ways*, which coincided with the celebration of 500 years of discovering America.

On 26 October 1992, Handel's *Messiah* was performed in the Kremlin Palace of Congresses in Moscow. In an interview after the concert, Menuhin, in his characteristic philosophical and generalised manner, said:

I love the Moscow public. But the Kremlin is an unusual place to hear a concert. The hall was meant not for music but for commissars in leather jackets and for communists. It does not exude warmth. Not a single message of love until now has emanated from the Kremlin. But Handel won. I would like to repeat this concert in some large church in Moscow or St. Petersburg (Арутюнова, Купинский 1992).

Through Sondeckis' efforts, Menuhin's later musical projects started to include the Lithuanian Chamber Orchestra. Together, the Orchestra and Menuhin played 59 concerts all over the world. With Menuhin conducting, many monumental works were performed in addition to Handel's *Messiah*: Bach's High Mass in B Minor and Haydn's *The Creation of the World*. The symbiosis of Menuhin's original interpretations and the easily-recognisable manner of Sondeckis' orchestras ensured a great artistic result, as noted by the rapturous press reviews.

Sondeckis approached his cooperation with Menuhin very responsibly – he carefully prepared the orchestras for performances and worked on everything down to the smallest details. Menuhin's conducting style was rather unique. Having had the opportunity to watch Menuhin's artistic process up close, Daniel Hope wrote:

He wasn't the most technically gifted conductor and the orchestra players did not always understand him. But nevertheless he had an unbelievable energy and musicality, which immediately spread to the musicians and inspired them (Хоуп 2010: 155–156).

That made Sondeckis' preparatory work all the more important.

Menuhin highly valued Sondeckis' contribution to their artistic efforts. In a letter from Ljubljana dated July 15, 1998, Menuhin admitted:

Very dear friends – our deepening friendship is a source of joy and thankfulness. You have brought me much human and musical joy since we first met, and I have come to appreciate your great talents and your warm humanity. The orchestra you created and conduct is proof of the spirit which marks you and your dear wife – and which now dwells in my heart. All my thanks for what you are continually giving me... (Menuhin 1998).

The Lithuanian Academy of Music and Theatre bestowed an Honorary Doctorate on Menuhin in 1998. In his speech at the award ceremony, Sondeckis spoke of the creative path of the great musician, of his great projects, about how he became a Teacher for his Lithuanian colleagues. But the words engendering the most approval and agreement from the audience were the following:

It is not possible to name the only and best conductor or violinist; only in sport there is someone who can be first, second or third. But the most beloved musician in the world is known to all – this is Yehudi Menuhin (Sondeckis 1998: 6).

CONCLUSIONS

- The example of a great musician has a large, formative and directive meaning in the formation and development of an artist. Yehudi Menuhin was, for Saulius Sondeckis, an example for inspiration and following.
- In the earliest stages of Sondeckis' artistic development, his relationship to Menuhin was dominated by a piety towards the artistic achievements of the great musician.
- In the 1960s and especially the beginning of the 1970s, Menuhin's personality became a political symbol because of his critical stance towards the Soviet reality. In the historical conditions of that time, this was an important factor in fostering a wider understanding of the societal role and obligations of an artist.
- The personal introduction and mutual artistic cooperation of Menuhin and Sondeckis opened new, more direct and human aspects of the great musician's personality to Sondeckis and gave a brand new context to their artistic interaction.

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Music Joins in Generations – the Amateur Opera, One of the Most Important Factors Creating the Culture in Dębica

Mg. art. IZABELA PIEKARCZYK

Doctoral student at Matej Bel University (Banská Bystrica, Slovakia)

Dębica is a small town in the south of Poland with the population ca. 50.000. In 2000, the Association of Musicians and Singers was founded in order to create the amazing word of amateur operas. Since then, the operas, mostly by Stanisław Moniuszko, have been prepared, produced and staged to the public. Throughout the world, operas are performed in specially designed and constructed music theatres. There are twelve such venues in Poland. The Opera in Dębica is a unique project formed entirely by the amateurs who, in love for this art, create the environment and possibilities for opera spectacles to be performed. The aim of this endeavour is to present and spread across the country the uniqueness of the first amateur opera in Poland as well as to raise the awareness of its impact on the cultural life in Dębica. Its goal is also to show how amateurs deal with an extremely difficult task of incorporating the opera's vital pieces: music, signing, choreography and, last but not least, the scenography.

Keywords: opera, amateur opera, culture, culture-factor, arts, amateur.

INTRODUCTION

The article concerns the impact of amateur opera in Dębica on cultural life in the city. The study included 84 people – residents of Dębica, it refers to the impact that has the amateur opera on cultural life in Dębica. The study was conducted using an online survey.

ON CULTURE – A FEW WORDS

In the 19th century it was claimed that there is nothing more indefinite than the word *culture* (Herder 1962: 4). There are many definitions of culture provided by academics, scientists, sociologists.

In Culture Patterns culture is defined as the system of codified rules and patterns of proceedings. Being the conditioning system, culture builds social community providing a human being with the point of reference and the possibility of forming one's own identity (Benedict 2002).

Stefan Czarnowski defines culture as *the whole of objectified elements of social heritage* (Czarnowski 1956).

According to Stanisław Ossowski, culture is the *combination of mental dispositions trans-*

ferred within one community through the social contacts and being dependant on the whole system of inter-human relations (Ossowski 2000: 163).

Sociology perceives culture as an aspect of human communities' life and actions. It is related to the sphere of needs and emotions which are neither of economic nor technical character and are minded in one's spare time (Żygulski 1972: 14–15). As Maciej Kołodziejki puts it: *Art being present in culture is an indispensable value in human life* (Kołodziejki 2016: 183).

CREATION OF DĘBICA ASSOCIATION OF MUSIC AND SINGING

Dębica is a town in Sub-Carpathian Province, the seat of Dębica County, situated upon the river Wisłoka and near Motorway A4. The town lies in the Sub-Carpathian Trough in the northern verge of Strzyżów Foothills. The population of Dębica is 46 706 residents and the town area is 34.14 km².

In 2000, thanks to Paweł Adamek the first opera was created there: *Verbum Nobile* and in 2001 Dębica Association of Music and Singing was established.

AMATEUR OPERA IN DĘBICA

The chairperson of the Association is Mr Paweł Adamek who was born on January 15, 1958 in Nowy Sącz (Poland.) Being the citizen of Nowy Sącz, he completed the first level of the State Music School in the class of violin and subsequently the second level in the vocal department. In 1982 he graduated from Pedagogical University in Kielce in the Institute of Music Education. He moved to Dębica in the same year and took the position of a teacher of music in Primary School No. 2. From the very first moments which he spent in this town, Mr Adamek was a social activist. In 1983 he was employed as the teacher of violin and theory of music and as the conductor of symphonic orchestra. In 1987–1990 he was the music manager at the Centre of Culture and Science Mors. In 1990 he became the conductor of the choir at St. Mary of the Angels parish. Since 1991 he has been the headmaster and the teacher of music at Primary School No. 3 in Dębica. In 1994 he won elections to Dębica Town Council and collaborated at the Committee for Education and Culture. Moreover, he worked at King Wł. Jagiełło Secondary School in Dębica as the teacher of Culture Studies. From 1990 to 2000 he initiated a lot of musical events: jubilee, religious, patriotic concerts, oratorios, mystery plays. For his artistic activity he was awarded the honorary diploma and the badge Distinguished Cultural Service Award by the Minister of Culture and the National Heritage, a medal by the Committee of National Education; in 1992 he was conferred the title of Dębiczanie Roku (Most Distinguished Citizen in Dębica), in 1994 he received the statuette Uskrzydłony (Winged) – this was awarded to mark his individual impact on the development of culture. His love for music is demonstrated in staging operas in Dębica. Mr Paweł Adamek initiated the first opera in Dębica in 2000 and year in year out a new opera is staged. In 2003 he also organised and chaired the Festival of National Opera. As the admirer of Stanisław Moniuszko's operas, he favours the operas by this Polish composer and the creator of national opera to be performed by Dębica Musical Association.

Dębica Association of Music and Singing comprises the pupils of the Krzysztof Penderecki State Music School (1st level) in Dębica, Independent Music School (2nd level) in Dębica, the choir of St. Mary of the Angels parish and the choir of God's Mercy parish.

Opera is a relatively difficult vocal-instrumental work as it unites music presented by the orchestra, singing of soloists and the choir, motion presented by ballet, scenography, acoustics, lights, make-up and costumes. Dębica Association of Music and Singing is a band of amateurs whose main representative, and at the same time the conductor, chairperson, art director and initiator of all artistic events is Mr Paweł Adamek, thanks to whom the artistic actions of the Association are made possible. The uniqueness of the band lies in the fact that the teams-bands incorporating it are amateurs: the orchestra of Krzysztof Penderecki State Music School in Dębica, the choir of parish of St. Mary of the Angels and the choir of God's Mercy. All the participants take part in the performances free of charge and only of their own will. Thanks to such people, a small town of Dębica and its citizens are able to admire such a great enterprise which opera is every year. The phenomenon of amateur opera, even more in a small town in Poland, is a thing of a great uniqueness and worth to be described when it comes to presenting the way in which a group of people who are not professionally related to music is able to stage an opera as well as enlighten the cultural life of a small town. The way in which Dębica Association of Music and Singing performs great works of art and what impact it has on the population of Dębica will be presented in the further part of this paper.

All over the world operas are performed in specially designed and constructed music theatres, opera buildings. There are 12 main opera centres in Poland where staging the operas is the sole occupation of the very professionals. Apart from the opera by Dębica Association of Music and Singing in Dębica, there is no other amateur opera in Poland. It is pretty uncommon to stage and perform an opera in a town with the population of 47.000. It is an important aim to present the uniqueness of the first amateur opera in Poland using the example of operas in 2000–2015 by Dębica-citizens and its influence on the cultural life of Dębica-dwellers.

OPERAS PERFORMED BY DĘBICA ASSOCIATION OF MUSIC AND SINGING

Staging operas by Stanisław Moniuszko is the main activity of Dębica Association of Music and Singing. Operas by Stanisław Moniuszko staged by Dębica Association since 2000: *Verbum Nobile*, *The Raftsmen*, *The Haunted Manor*, *Halka*, *The Countess*, *The New Don Quixote*, or *100 Follies*, *Jawnuta*.

Beginning from 2000 the following operas were staged yearly:

- 2000 *Verbum Nobile* by Stanisław Moniuszko
- 2001 *The Raftsmen* by Stanisław Moniuszko
- 2002 *The Haunted Manor* by Stanisław Moniuszko
- 2003 The Festival of National Opera Moniuszko in Dębica, that is fourth time lucky, premiere of *Halka*
- 2004 *The Presumed Miracle*, or *Krakovians and Highlanders* by Wojciech Bogusławski
- 2005 *The Countess* by Stanisław Moniuszko
- 2006 *Jawnuta* by Stanisław Moniuszko
- 2007 *The New Don Quixote*, or *100 Follies* by Stanisław Moniuszko
- 2008 *Nabucco* by Giuseppe Verdi
- 2009 *Carmen* by Georges Bizet
- 2010 *The Barber of Seville* by Gioachino Rossini
- 2011 *Halka* by Stanisław Moniuszko
- 2012 *La traviata* by Giuseppe Verdi
- 2013 *The Elixir of Love* by Gaetano Donizetti
- 2014 *The Haunted Manor* by Stanisław Moniuszko
- 2015 *The Marriage of Figaro* by Wolfgang Amadeus Mozart

As presented above, apart from the works by Moniuszko, Dębica Association reached for the works by other accomplished foreign composers. Year in year out it opens to new works and deals with more and more demanding performances.

AMATEUR OPERA AS THE CULTURE-MAKING FACTOR

A questionnaire was prepared basing on the research aimed at evaluating the impact of amateur opera in Dębica on the cultural life of the town.

The question “What cultural events in Dębica did you participate in?” was answered by 71% who participated in the performances of amateur opera (Table 1).

Table 1. What cultural events in Dębica did you participate in?

Event name	Given by	Percent
Amateur Opera	60	71%
Concerts in the Centre of Culture	51	60%
Others	39	46%
Days of Arts	23	27%

Another question was asked: Are you pleased with the fact that there is the amateur opera in Dębica? 90% of the respondents admitted that (Table 2).

Table 2. Are you pleased with the fact that there is the amateur opera in Dębica?

Answer	Given by	Percent
Yes	75	90%
Don't know	5	6%
No answer	2	2%
No	2	2%

The next question was: Do you support financially the amateur opera (i.e. money-collection in cans)? 54% admitted doing so (Table 3).

Table 3. Do you support financially the amateur opera (i.e. money-collection in cans)?

Answer	Given by	Percent
Yes	46	54%
No	34	40%
No answer	4	6%

What operas were performed by Dębica Association Music and Singing in Dębica? Most respondents were able to name a few operas, most of all operas by Moniuszko, namely *Halka* (Chart 1).

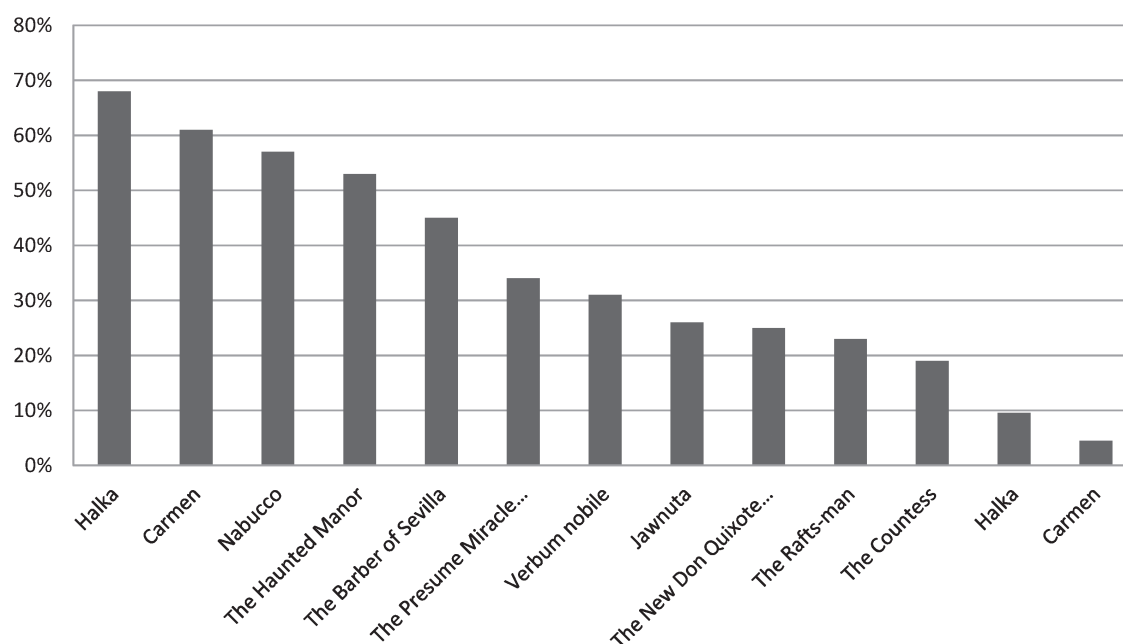


Chart 1. What operas were performed by Dębica Association Music and Singing in Dębica?

What sensations does the amateur opera evoke in your family? 77% of the respondents would like to see an opera again (Table 4).

Table 4. What sensations does the amateur opera evoke in your family?

<i>Answer</i>	<i>Answered by Percent</i>	
We will definitely attend the next performance together	65	77 %
We have not been to opera yet	7	9 %
We are not interested in opera	6	7 %
We have no opinion	5	6 %
No answer	1	1 %

What (type of) music events would you like to see in Dębica in the future? 63% of respondents would like classical music concerts (Table 5).

Table 5. What (type of) music events would you like to see in Dębica in the future?

<i>Event name</i>	<i>Answered by</i>	<i>Percent</i>
Classical music concerts	53	63 %
Pop concerts	52	62 %
Opera	49	58 %
Ballet	41	49 %
Others	17	20 %

CONCLUSIONS

- 71% of the respondents admitted having taken part in the Amateur Opera,
- 63% of the respondents wished to attend some classical music concerts,
- 54% of the respondents would like the opera to transform into a professional opera,
- 54% of the respondents financially support the activities of Dębica Association of Music and Singing.

The analysis of the research results presented that the audience was perfectly aware of what premiere was staged as the most recent one and what operas had been staged by the amateur opera so far. Dębica-dwellers are interested in classical music and would like to see operas staged by Dębica Association of Music and Singing. It is worth to be mentioned that operas are performed by amateur-musicians who do it voluntarily and still the opera maintains its high level of performance.

The opera activities of Dębica Association of Music and Singing have a significant impact on the cultural life of the town Dębica. The confirmation of that are the research results thanks to which it is clear that most of the respondents have taken part in the operas as the audience. Most of them wish the opera activity in Dębica to be continued, since they would like to see the further performances. Most people financially

support the opera which has always been free of entrance fee and only thanks to the financial support of many people – donors and companies – does the opera exist. Staged by amateurs, operas have become widely acclaimed by the audience which appears at the performances every year. The amateur opera is an event of great importance in the cultural life of the town Dębica. There are also some other cultural events but they fail to attract so big an audience like the operas conducted by Mr Paweł Adamek. The local Centre of Culture, where the performances are presented, has the capacity of 1.000 seats all of which are occupied at the time of every performance.

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MUSICAL ANALYSIS

Word and Music Interaction from the Perspective of Ekphrasis Theory: on the Semantic Analysis of the Song Cycle “Seven Sonnets of Michelangelo” Op. 22 (1940) by Benjamin Britten

Mg. art. PAULĖ GUDINAITĖ

Doctoral student at Lithuanian Academy of Music and Theatre

A vocal sonnet is one of the most complex and relatively rare genres that can be found in composers' works. It adapts a sophisticated and refined poetic form in music often associated with the imagery and symbolism of the Renaissance culture.

Based on the musical ekphrasis theory developed by Siglind Bruhn, this article presents the analysis of a song cycle *Seven Sonnets of Michelangelo* Op. 22 for voice and piano by one of the most famous twentieth century English composers Benjamin Britten. The analysis focuses on the following two aspects: the genre-structural transformation and the strategy of cultural translation.

Keywords: ekphrasis theory, sonnet, Benjamin Britten.

INTRODUCTION

The relationship between a word and music is the oldest and most frequent interaction found in various art forms in the world. This relationship is very close in vocal chamber music which incorporates different musical pieces written according to the poetic basis of a sonnet¹ – one

of the oldest and most sophisticated poetic form-genres.

This sophisticated and complicated poetic form-genre has existed for more than 750 years and represents a symbol and cultural image of the Renaissance, and it still attracts poets. Although there are plenty of chamber music pieces, literary sonnet as a poetic basis is not popular among

¹ A sonnet (from Italian *Sonetto* means ‘a little song or sound’) is a 14-line strict poem written in iambic pentameter which originated in the Renaissance period. It accommodates sonority and musicianship deriving from a large quantity of rules describing poem structure and texture, rhyming, content layout and meter. Even specific phrases, exact words with definite vowels and consonants are recommended to be used. At first glance, as a homogenous form, the sonnet has a lot of variability in inner indicators. There are two models of a sonnet:

1. Italian (sonnet structure consists of 2 quatrains and 2 triplets);
2. English (sonnet structure consists of 3 quatrains and 1 couplet).

The most popular rhymes are Italian (ABBA ABBA CDE CDE / ABAB ABAB CDE CDE), English Spenserian (ABAB BCBC CDCD EE), English Shakespearean (ABAB CDCD EFEF GG) and French (ABBA ABBA CCD EED/ ABBA ABBA CCD EDE).

The most significant and atypical poetic feature of a sonnet is the dialectic topic development. The topic embodies thesis, its development, antithesis and synthesis or the idea, its development, the culmination and resolution. The thematic opposition reflects the most important and powerful feature of a sonnet, and it is reached through the interaction between thesis and antithesis expressed respectively in quatrains and triplets in the Italian sonnet and quatrains and a couplet in the English sonnet form. This leads to the idea that dialectic topic development depends on a sonnet form and gives a different structure. The literalists claim that one main idea in the Italian sonnet is conveyed in octet, later the idea is transformed and it ends in sextet. The English form of a sonnet presents different ideas in each quatrain. The idea in a quatrain is closely linked to that in the previous quatrain (thesis – thesis development – antithesis) and the couplet represents an unexpected conclusion (Cuddon 1999: 844).

composers. Comparing with the periods of Classicism and Romanticism, the literary sonnet as a poetic base is used more often only by the 20th century composers in their vocal chamber music works, especially by Benjamin Britten². While analysing the music and word interaction in the vocal chamber music based on a poetic sonnet form, it is important to distinguish not only the semantic aspect but also the genre-structural and cultural transformation of a poetic text in the music.

The ekphrasis theory is one of the most perspective theories in terms of conveying one art medium to another. It allows analysing the relationship between different arts in the music of the 20th century not only semantically but also at various levels such as genre-structure, semantic field and cultural transformation. According to German musicologist Siglind Bruhn, ekphrasis³ is a *text* representation of one medium conveyed to another medium. Referring to traditional ekphrasis, the musical ekphrasis inherits the following three stages: the real or fictitious scene or story; its representation in visual or verbal art; and transference of the representation by musical language (Bruhn 2008: 8). The systematic approach is important while conveying or transferring a poetic or visual art image to a musical medium. In agreement with Hans Lund, this type of ekphrasis in literature methodology is called transformation when one element or a combination of elements manifests itself in front of the readership indirectly, e.g. the picture is described using verbal language. This definition satisfies the case when a poem or a picture is conveyed into music (Bruhn 2000:

45). In the process of transmedialization (musical ekphrasis), the composer becomes a translator who both knowing and comprehending the original work conveys one medium to another medium. It means he expresses the signs by using various musical devices such as rhythm, pitch, interval, contour, timbre, colour, structure, texture, allusion and citation, which differ in range from mimetic (particular) to referential (having a hint). In this process the union of translation, i.e. microstructure (word, phrase, and sentence) and macrostructure (the entire text), is important.

One of the most significant musical sonnets of the 20th century based on a literary sonnet is a song cycle *Seven Sonnets of Michelangelo* Op. 22 for tenor and piano composed by English composer Britten. This article presents Britten's song cycle analysis with reference to the ekphrasis theory in the light of two aspects, i.e. genre-structure and the strategies of cultural translations. The aim of this analysis is to show the position of the composer, who adapts a strict poetic form in music, indicating persistent and evolving characteristics specific to the poetic form of sonnets; to discuss the semantic aspect of the composer's cultural translation strategy.

GENRE-STRUCTURAL TRANSFORMATION

Benjamin Britten's song cycle *Seven Sonnets of Michelangelo* for tenor and piano Op. 22 was composed in Amityville, Long Island in 1940 during the composer's exile to America. This

² The list of Britten's vocal chamber music works consisting of 16 cycles composed for diverse ensembles between 1936 and 1974 contains four different literary sonnet transformations in music. There are two large vocal cycles: *Seven Sonnets of Michelangelo* for tenor and piano Op. 22 (1940) based on the poetic texts by Michelangelo Buonarroti and *The Holy Sonnets of John Donne* for tenor and piano Op. 35 (1945) based on the poetic texts by John Donne. In addition, Britten composed two smaller musical pieces in an attempt to customize a poetic sonnet, i.e. *Sonnet* for tenor, French horn and strings Op. 31 based on the poetic text by John Keats (1943) which appears as the seventh piece in the song cycle named *Serenade* for tenor, French horn and strings Op. 31; and *Sonnet XLIII* for tenor and seven obbligato instruments Op. 60 (1958) based on Shakespeare's sonnet, which appears as the eighth piece in the cycle *Nocturne* for tenor, seven obbligato instruments and strings Op. 60.

³ Ekphrasis (from the Greek *ek* and *phrasis* meaning description) is the literature term known in Western culture from the time of Homer and Theocritus as a transference of visual or other artistic image to a new art medium. Similarly, from the broader perspective, ekphrasis means any form of art used in another form of art (Butkus 2012: 6). While adapting this term to the context of music, the author Bruhn claims that the medium of a primary text could be conveyed not only to a verbal form of art but also to any form of art. Similarly, the transformation from a visual or literal form of art could occur in a musical medium, and there comes the musical ekphrasis. According to Bruhn, *the process of creating is similar and analogous whether it represents the picture in the poetry or the poem and picture in the music* (Bruhn 2000: 7–8).

piece is the first song cycle dedicated to the composer's lifetime partner tenor Peter Pears. The poetic cycle is based on seven sonnets of the Italian model written in Italian by one of the most famous Renaissance artists Michelangelo Buonarroti. In the cycle, the order of sonnets is built on the condition to express drama rather than on a chronological literary order as follows:

- Sonnet No. 1 (XVI) – *Si come nella penna e nell'inchiostrio* (“As pen and ink”)
- Sonnet No. 2 (XXXI) – *A che piu debb'io mai l'intensa voglia* (“Why must I go on venting my ardent desire”)
- Sonnet No. 3 (XXX) – *Veggio co'bei vostri occhi un dolce lume* (“With your lovely eyes I see a sweet light”)
- Sonnet No. 4 (LV) – *Tu sa'ch'io so, signor mie, che tu sai* (“Thou know'st, beloved, that I know thou know'st”)
- Sonnet No. 5 (XXXVIII) – *Rendete a gli occhi miei, o fonte o fiumi* (“Give back to my eyes, you fountains and rivers”)
- Sonnet No. 6 (XXXII) – *S'un casto amor, s'una pieta superna* (“If love be chaste, if pity heavenly”)
- Sonnet No. 7 (XXIV) – *Spirto ben nato, in cui si spechia e vede* (“Noble soul, in whose chaste and dear limbs”).

Poetic texts are transformed to music without reassembling the poem itself. Britten does not get imprisoned by the poetic structure, strophic lines or speech rhythm. Speech rhythm, especially syllables, is modified significantly in order to *highlight specific words, rhetorically* (Low 2013: 71). Britten preserves the sophisticated and refined poetic form of a sonnet. Only occasionally the form is interpreted more freely by repeating sonnet words, phrases or joining single lines of a sonnet by invoking musical devices. Looking from the perspective of a musical form, sonnets No. 3, No. 4, No. 5, No. 6 and No. 7 are written in a binary form, whereas sonnets No. 1 and No. 2 have a ternary form. Hence in terms of the form, the composer preserves a two-part form suggested by the Italian model in five (No. 3,

No. 4, No. 5, No. 6 and No. 7) out of seven sonnets in the cycle, and only in two sonnets (No. 1 and No. 2) he violates the traditional major two-part structure of a literary sonnet⁴.

With reference to the above, I would like to mention sonnet No. 5. Comparing this sonnet to the rest of the cycle, an uncommon pattern can be noticed, i.e. the poem lines / musical sentences in sonnet No. 5 do not follow the literary sonnet structure. The composer ties two single poem lines to the same musical sentence as follows: literary sonnet lines 3 and 4 (mm. 14–18), 5 and 6 (mm. 21–26), 7 and 8 (mm. 27–30), 11 and 12 (mm. 43–50), 13 and 14 (mm. 52–63) are joined together. Moreover, while joining poetic lines 7 and 8, Britten separates the beginning of the seventh poetic line *Rendigle al cor mio lasso* using the piano inserts and later he joins together the rest of the seventh poetic line *e rasserena* and the whole eighth poetic line *Tua scura faccia al mio visivo acume* (Example 1).

Taking into consideration the fact that literary sonnet form is treated freely in the cycle, single words or collocations, phrase repeats and inserts operate either at the end or in the middle of the sonnet. Such repeats could be found only in the 1st, 2nd, 3rd and 5th sonnets and are quite rare. At the end of the first sonnet (mm. 47–48), the composer adds an additional phrase *Signor mio car* from the fifth poetic line of the same sonnet (Example 2). Moreover, in the middle of the second sonnet (mm. 21–25), Britten repeats the first phrase of the sixth poetic line *S'altri pur dee morir* (Example 3) and collocation *men ch'ogni* from the eighth poetic line (mm. 32–35); the last poetic sonnet line *Resto prigion d'un Cavalier armato* (mm. 63–65) is repeated at the end. We can also find repeated words in the third sonnet: *un pondo* from the same (third) poetic sonnet line at the beginning of the sonnet (mm. 13–15) and *Il sole* from the same (last) poetic sonnet line at the end of the sonnet (mm. 63–66). In the eighth bar of the fifth sonnet Britten inserts the same word *rendete*, as this word adds the first line of the poetic sonnet (Example 4).

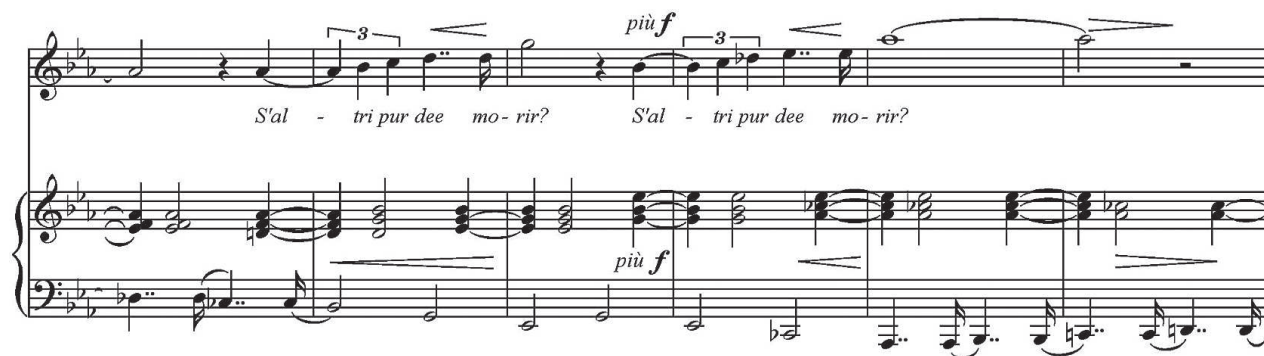
⁴ It is noticeable that sonnet No. 1 consists of three parts yet it essentially follows the literary sonnet form according to music sentence / row structure. On the other hand, sonnet No. 2 is created by destroying sonnet form found in the literature in all respects.

Example 1 shows a musical score for Benjamin Britten's Sonnet No. 5 (Sonetto XXXVIII). The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "de' so- spir miei pie - na, ren - di- gli al cor mio las - so, e ras - se - re - na l'ua scu - ra fac - cia al mio vi - si - vo a - cu - me." The piano accompaniment includes markings such as *ten.*, *pp*, *cresc.*, *animato*, *f*, and *marcato*.

Example 1. Benjamin Britten. Sonnet No. 5 (Sonetto XXXVIII) *Rendete a gli occhi miei, o fonte o fiumi* from the song cycle *Seven Sonnets of Michelangelo* Op. 22, mm. 25–34

Example 2 shows a musical score for Benjamin Britten's Sonnet No. 1 (Sonetto XVI). The score is in D major and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "Sig-nior mio car." The piano accompaniment includes markings such as *con forza*, *precipitato*, *Red.*, and *8vb*.

Example 2. Benjamin Britten. Sonnet No. 1 (Sonetto XVI) *Si come nella penna e nell' inchiostro* from the song cycle *Seven Sonnets of Michelangelo* Op. 22, mm. 46–49



Example 3. Benjamin Britten. Sonnet No. 2 (Sonetto XXXI) *A che piu debb' io mai l'intensa voglia* from the song cycle *Seven Sonnets of Michelangelo* Op. 22, mm. 21–26



Example 4. Benjamin Britten. Sonnet No. 5 (Sonetto XXXVIII) *Rendete a gli occhi miei, o fonte o fiumi* from the song cycle *Seven Sonnets of Michelangelo* Op. 22, mm. 5–8

THE STRATEGY OF CULTURAL TRANSLATION

Britten is not the author who limits himself to only technical transformation from one medium to another or to conversion of one form of art into another. In vocal music he suggests and alters his own personalised interpretation of a poem's meaning, note and character and exploits word colours. He certainly constructs the dialogue or the answer to the poet (Low 2013: 71). In the cycle *Seven Sonnets of Michelangelo* Op. 22, Britten not only reconstructs the form and structure of a literary sonnet but also highlights its meaning and

content and the differences in various musical cultures. In this cycle Britten, a man from the twentieth century, looks at Michelangelo from the Renaissance⁵.

According to the ekphrasis theory, Britten could be named the translator who interprets and conveys literary Michelangelo sonnets from one medium to another by certain musical devices in his song cycle *Seven Sonnets of Michelangelo* Op. 22. Both macro- and microtranslations of Michelangelo literary sonnets could be found in the texts of the cycle, which is achieved by promoting different devices at different levels. The

⁵ There are lots of Britten's vocal work researchers claiming his exceptional talent for attention and sensitiveness to poetic song texts: *In the music of Benjamin Britten, poetry is not simply an element with which music can fuse, but is the foundation for its creation, its genesis [...] creation for Britten began with the ingestion of poetry*, for he analysed the historical context of the poem: addressee, the poet's frame of mind (Bolin 1996: 70). A word and word interpretation (as a result) was extremely important to Britten in the process of transmedialization as he chose an appropriate word to intensify musical devices (rhythm, pitch, melody dynamics, harmony and melismas): *his imagination is so in accordance with poetic inspiration that he is able to find musical devices which amplify already achieved verbal utterances* (Low 2013: 69). Although Britten pays close attention to the word meaning, his music cannot be called neither "logocentric" (having focus on the words not on melody), nor "musicocentric" (having focus on melody and word vocalization). His vocal compositions are a hybrid of music and word.

macrostructure translation referential refers to the level of the entire cycle transmitting the main message or idea of a poem about the union of two souls. The microstructure mimetic translation refers to the level of a single song.

The realisation of the idea about the union of two souls could be noticed following the vertical and horizontal relationship and connection between vocal and piano parts interpreting the vocal part as one soul and the piano part as the other soul. In different songs this relationship constantly changes depending on the text meaning⁶.

In the first sonnet of the cycle (*Sonnet XVI*), the poetic text expresses the result (the sculpture/ combination of two souls calling it “perfect beauty”) which depends on the artist and the person who shows the initiative. It is evident from the vertical song line drawn between the vocal and the piano parts in that the vocal part follows the piano part (Example 5): the single soul is dependent on another soul in the same way as sculpture (being made of marble) depends on Michelangelo, so the vocal part depends on the piano part.

Tempo giusto (♩ = 96)

f marc.
Si co - me nel - la pen - na e nell' in - chio -

f marc.
stro E l'al - to e' l bas - so e' l me - dio - cre sti - le,

Example 5. Benjamin Britten. Sonnet No. 1 (*Sonnetto XVI*) *Si come nella penna e nell' inchiostro* from the song cycle *Seven Sonnets of Michelangelo* Op. 22, mm. 1–7

⁶ Referring to the idea of two souls (or dualism), the composer renders the idea not only by obvious relationship between two actors/performers (vocal and piano parts / vocalist and pianist) but also by the selection of meter and different rhythmic models in the sonnets from the second to the sixth one. In terms of meter, the composer in the cycle uses a duple one, which does not change in the middle of the song yet slightly changes in the fourth (*Sonnet LV*), fifth (*Sonnet XXXVIII*) and seventh (*Sonnet XXIV*) sonnets:

- C – Sonnet No. 1 (*Sonnetto XVI*)
- C (alla breve) – Sonnet No. 2 (*Sonnetto XXXI*)
- 6/4 – Sonnet No. 3 (*Sonnetto XXX*)
- C – Sonnet No. 4 (*Sonnetto LV*)
- 6/8 – Sonnet No. 5 (*Sonnetto XXXVIII*)
- 4/4 – Sonnet No. 6 (*Sonnetto XXXII*)
- 4/4 – Sonnet No. 7 (*Sonnetto XXIV*)

Although the quadruple meter dominates, because of the tempo and certain music organization in the bar, we could see and hear the duple pulsation in the sonnets written in quadruple (4/4) and compound duple meter (6/4 or 6/8) (except for the seventh sonnet).

Poetic text in the second sonnet (*Sonnet XXXI*) represents the juxtaposition of fate which binds two souls together. It could be detected that the vocal part holding the punctuating rhythm model confronts the piano part line specified by the smooth movement of half notes in the left hand (mm. 1–2). Yet analysing the horizontal musical texture of the sonnet, we could notice that the already mentioned vocal part and the piano left hand part lines interchange the same rhythm as being hand in hand (Example 6).

The third sonnet (*Sonnet XXX*) continues the idea that one soul depends on another. The “perfect beauty” can appear only when one accepts and trusts the other: *With your lovely eyes I see a sweet light, // that yet with blind ones I cannot see; // with your feet I carry a weight on my back // which with my lame ones I cannot; // with your wings I, wingless, fly; [...] // My will is in your will alone*⁷. Britten makes the dependence effect of one soul on another explicit by constructing the vocal part from the piano chords (Example 7).

Con moto appassionato (♩ = 120)

A che più debb' io mai l'in-ten - sa vog - lia Sfo

gar con pian - ti o con pa-ro - le mes - te, Se di tal sor - t'el'

Example 6. Benjamin Britten. Sonnet No. 2 (*Sonetto XXXI*) *A che più debb' io mai l'intenza voglia* from the song cycle *Seven Sonnets of Michelangelo* Op. 22, mm. 1–9

tranquillo (♩ = 42 - 46)

Veg - gio co' bei vo - stri oc - chi un dol - ce

pp sempre sost.

Example 7. Benjamin Britten. Sonnet No. 3 (*Sonetto XXX*) *Veggio co' bei vostri occhi un dolce lume* from the song cycle *Seven Sonnets of Michelangelo* Op. 22, mm. 1–4

⁷ Michelangelo *Sonnetto XXX*, lines 1–5, 9.

In the fourth sonnet (*Sonnet LV*) the poem text raises questions why there still exist barriers for the love of two souls and the relationship is still uncertain and ambivalent: *Thou know'st, beloved, that I know thou know'st // that I am come nearer to enjoy thee more; // and thou know'st that I know thou know'st // that I am still the same*⁸. Thus in this sonnet the two souls are completely separated. It could be drawn from the vertical and horizontal perspective of the musical texture that piano and vocal parts are separated, each of them carries its own independent line, and together they neither fit nor could be coordinated (Example 8). The piano part, where three voices appear for the first time, is characterized by one single rhythmic model, i.e. stressed movements of syncope and, comparing with the

vocal part, steady movements of notes in high values. The vocal part combines angular and changeable movement of small value notes which act and vary from weak to strong part of the bar. Following the changes of the poetic text *That which in thy lovely face I yearn for and seek to grasp // is but ill understood by human kind*⁹, Britten combines souls altering the texture, the rhythm of both parts and tempo in bars 27–30. In this place the vocal part is constructed of the chords of the piano part and follows its contour. Nevertheless, in the last line the composer separates the souls again by recapturing the original and primary sonnet sound, because one should die at first in order to experience the union of souls later: *and he that would see it, first must die*¹⁰.

Example 8. Benjamin Britten. Sonnet No. 4 (*Sonetto LV*) *Tu sa' ch'io so, signior mio, che tu sai* from the song cycle *Seven Sonnets of Michelangelo* Op. 22, mm. 1–3

In the fifth sonnet (*Sonnet XXXVIII*), while analysing the vertical line between the vocal and the piano parts, we can see that both parts correspond, and it could be implied that souls are united again. However, here in the poetic text the lyrical hero does not address the other person or soul but rather the nature, i.e. rivers, fog, earth, and asks them to return the past or restore what was previously at the beginning. The impression is that there is only one soul in the poetic text. Only in the last stanza of the literary sonnet the lyrical hero appeals to the other soul: *and you blest pupils give back to my eyes their glances; // that I another time may love another beauty, // since with me you are not satisfied*¹¹. The piano part for this

sonnet is based on the monophonic texture, continuous and uninterrupted movement of eighth notes and *staccato* stroke. What is important to mention is the instruction of the composer for the pianist to play the instrument *dry*, without the pedal. This musical device creates the sound of a guitar. In the historical musical canvas, the vocalist performs the serenade accompanying himself on the guitar. Moreover, at the beginning of the song the composer marks the link to the serenade (*quasi una serenata*). This means that allowing the sound of the guitar to appear in this song, Britten denies the piano sound as the soul sound. Only one soul could be heard, and it is called voice soul with the “guitar” accompaniment.

⁸ Michelangelo *Sonetto LV*, lines 1–4.

⁹ Michelangelo *Sonetto LV*, lines 12–13.

¹⁰ Michelangelo *Sonnetto LV*, line 14.

¹¹ Michelangelo *Sonetto XXXVIII*, lines 12–14.

In the sixth sonnet (*Sonnet XXXII*) the poetic text announces the union of two souls: *If love be chaste, if pity heavenly // if fortune equal between two lovers // if a bitter fate is shared by both and if one spirit // one will rules two hearts*¹². Considering the vertical line of the song, it could be

seen that the piano and the vocal part lines are the same and depend on each other. The composer embodies the movement using small value notes (Example 9). Thus it could be said that the composer joins the souls again.

Example 9. Benjamin Britten. Sonnet No. 6 (*Sonetto XXXII*) *S'un casto amor, s'una pietà superna* from the song cycle *Seven Sonnets of Michelangelo* Op. 22, mm. 5–8

The last seventh sonnet (*Sonnet XXIV*) demonstrates the achievement of goal, i.e. the final union of two souls. The true and overall fulfilment of everything achievable within the union of two souls is represented in the poetic text. Referring to the vertical sonnet line in the first part, the piano and the vocal parts are connected only in the horizontal line: the sonnet begins with the slow, noble introduction of piano arising by the left hand from the contra-octave to the note A of the third octave by the right hand. The highest point is reached when the piano part is captured by the vocal part, and the voice declares dedication and commitment to the soul: *Noble soul, in whose chaste and dear limbs // are reflected all*

*that nature and heaven // can achieve with us, the paragon of their works // graceful soul, within whom one hopes and believes*¹³ (Example 10). Thus, at the beginning of the sonnet Britten allows for two “souls” (the piano and the vocal parts) to exist and talk separately from one another. The voice can deliberately express itself without a pianist’s interruption. According to the idea that perfect beauty could be reached only in the union of two souls, Britten’s decision to allow two souls to exist separately could be interpreted in such a plane that *one could conclude that because of the comfort felt in the total union, each individual has total freedom to express themselves without fear of losing the other* (Bolin 1996: 122). Inter-

¹² Michelangelo *Sonetto XXXII*, lines 1–4.

¹³ Michelangelo *Sonetto XXIV*, lines 1–4.

acting with the poetic text, the composer joins the vertical vocal and piano part lines in the second

part of the sonnet (mm. 28): *Love takes me captive, and Beauty binds me*¹⁴.

Largo (♩ = 48 - 50)

sonore *largamente* *largamente* *f* *ff* *mf* *cresc.*

Spir - to ben na - to, in
cui si spec-chia e ve - de Nel-le tue bel-le mem - bra o - nes-te e ca - re Quan-te na-tu-ra e'lciel tra no' può

Example 10. Benjamin Britten. Sonnet No. 7 (Sonetto XXIV) *Spirto ben nato, in cui si specchia e vede* from the song cycle *Seven Sonnets of Michelangelo* Op. 22, mm. 1-12

The expression of the cycle is concentrated more on the vocal line, while the piano line creates the mood, state and colour. For example, the fanfare sounds in the piano introduction of the first sonnet, which is composed as a musical figure of three decreasing notes, rest on the accented chord in the strong part of the bar (Example 11). This

musical figure referential gives the message of the starting journey and creates monumentality, magnificence and greatness embodied in the sculptures and architecture of Michelangelo. This figure remains throughout the sonnet conducting the entire character for the musical artwork.

¹⁴ Michelangelo *Sonetto XXIV*, line 8.



Example 11. Benjamin Britten. Sonnet No. 1 (*Sonetto XVI*) *Si come nella penna e nell' inchiostro* from the song cycle *Seven Sonnets of Michelangelo* Op. 22, mm. 1–2

The composer uses rhetorical figures for microstructure translations. For example, the words *sospir* (“sights”, mm. 31), *doglie* (“lament”, mm. 32), *pianto* (“weep”), *dolor* (“pain”, mm. 38) in the first sonnet are mimetically translated and conveyed as decreasing minor second figures in the vocal part. The questions from the poetic text are expressed in music mimetically by the interval leap upward (see the first sonnet, mm. 30) or by the figure of an increasing line of melody in the vocal part (see the second sonnet, mm. 21–25). This gives a strong support to the idea that while conveying one medium to another in Michelangelo’s cycle, Britten preserves both the meaning of the poetic text and the text details.

micro- and macrostructures is noticeable though they are manifested at different levels and employed by different musical devices. Two translation strategies applied in the cycle are most evident, i.e. the referential macrostructure translation conveying the main poetical idea about the union of two souls; and the microstructure translation mimetically expressing or illustrating the meaning of a significant poetic word or phrase. The associations, the rhetoric of musical text and the creative transformation of *bel canto* tradition reflecting the composer’s intention to express cultural and historical links to the musical canvas in the cycle deserve careful consideration.

CONCLUSIONS

Considering the genre-structural transformation analysis of Britten’s song cycle *Seven Sonnets of Michelangelo* Op. 22, the composer conveyed poetic sonnets from the literary to the musical medium with some reservations in an attempt to follow a sophisticated literary form of the sonnet. The most convincing and significant genre-structural transformation of the musical form in Britten’s music embodies the poetic sonnet of Italian model with two-part structure (except for the 1st and the 2nd sonnets). Moreover, the minor parts of the sonnet, e.g., poetic lines, are transferred rather freely by combining or separating them. Similarly, the literary form of a sonnet is sometimes destroyed by inserting or repeating a word or a phrase. In the cycle the translation of both

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Between Text and Music: Benjamin Britten's Song Cycle "Winter Words" and Britten's Realizations of Henry Purcell's Songs

GEDRĖ MURALYTĖ-ERIKSONĖ

Licentiate of Art, pianist-accompanist Lithuanian Academy of Music and Theatre

The article presents the results of the analysis of Benjamin Britten's song cycle *Winter Words* and Britten's Realizations of Henry Purcell's songs using the method of Rudolph Réti based on his concept of a "thematic process" in music. The article aims to explain how the song cycle is structured through the use of well-defined thematic structures which form a certain pattern. It has been demonstrated that Britten's work was very much shaped by the thematic structures to be found in Purcell's songs – especially the experimental aspects of Britten's musical language such as the invention of a lively figuration. The use of melismas and appropriate textures can be traced back to the musical legacy of Purcell.

Keywords: Benjamin Britten, Henry Purcell, Rudolph Réti, vocal cycle, realization, musical analysis.

INTRODUCTION

The study of song cycles has raised a number of important questions about interpretation and practice – how to understand the relationship between text and music, how to make sense of a part in relation to the whole. The analysis and particularly the performance of song cycles have been difficult due to the complex nature of this form of vocal music: song cycles are composed to be performed as a whole, yet they consist of individual songs grouped in a particular sequence. Hence, the following research question has been raised – does a song cycle have a unifying structure which brings together individual songs and, if so, how can it be identified and analysed?

In order to tackle this research question, the case of Benjamin Britten's song cycle *Winter Words* has been chosen for the analysis. This song cycle is very suitable for the analysis of the thematic structures since in comparison to his earlier song-cycles, the textures in *Winter Words* are leaner and more straightforward, projecting the text with a particular clarity, thus making it easier to analyse.

The objectives of the article are as follows. First, the article will analyse the structure of the cycle; second, it will be compared with the thematic structures to be found in several of Purcell's songs by trying to establish some common patterns.

Methodologically, the analysis will adopt the perspective of cyclicity based on Rudolf Réti's theory of micro-topicality by explaining an organic cohesion between architectonics of composition and the parts of a vocalist and a pianist. The harmonious language of songs, and different thematic motives and their relationship with a poetic text will be considered. It will be further argued that the cyclicity in the song cycle is created through the cross-links between the textual and musical dramaturgic lines.

THE STRUCTURE OF THE CYCLE

The cycle for the tenor and the piano *Winter Words* (Op. 52, 1953) consists of eight songs written using the poems of Thomas Hardy (1840–1928), an English novelist, a playwright, and a poet – one of the most famous representatives of English critical realism. His poetic work is characterized by psychology, pessimism, and philosophy, often with an added touch of humour and irony. For the song cycle *Winter Words*, Britten selected individual poems from different collections of Hardy's poetry published in the period 1909–1922 and put them in an order according to his own design. The overall title for the cycle was borrowed

from the title of one of Hardy's collections of poems (the last one, published posthumously in 1928) and was meant to reflect the composer's *idée fixe* – the recollection of life towards the end of one's life (Pritchard 1979: 662).

In this article, first, the structure of the poetic text will be analysed by explaining how different forms of the songs contributed to the unifying whole of the cycle through the use of repetitive patterns. Second, the thematic motives that are cross-linked with the poetic text will be uncovered. Third, the tonality of the cycle will be analysed and, finally, the identified patterns will be used to explain the linkages between the musical and the poetic text in Britten's realizations of several of Purcell's songs.

THE STRUCTURE OF THE POETIC TEXT

The cycle *Winter Words* contains the following songs (Britten 1965):

- *At Day-Close in November*
- *Midnight on the Great Western*
- *Wagtail and Baby*
- *The Little Old Table*
- *The Choirmaster's Burial*
- *Proud Songsters*
- *At the Railway Station, Upway*
- *Before Life and After*

According to the musicologist Michael Oliver, Hardy's lyrics are in several ways ideal song texts: they are brief, of various but firm metre, they often proceed from a mundane detail to a deep thought, and frequently refer to some crucial sound that a composer may imitate or parallel (Oliver 1959: 150). Oliver maintains that the poetry chosen by Britten is characterized by narrative, philosophical, and very evocative scenes which are not connected to each other. *Every poem has unique characters, and functions as a stand-alone song. "Winter Words", as well as having no central protagonist or even a central narrator, has no overarching narrative setting (although each of the individual songs projects its own narrative), and no motivic-thematic continuity*" (Oliver 1959: 150).

The composer plays with the text quite freely, repeating some of the phrases in order to emphasize a deeper meaning. We can find a similar repetition of phrases in the songs *Midnight on the Great Western*, *The Little Old Table*, *The Choirmaster's Burial*, *At the Railway Station*, *Upway*, *Before Life and After*. However, the reiterated phrases are not very long (extending to include only one or four words). Often, the repetition of phrases substantially departs from the text, repeating words with a deeper meaning which gives the music a greater comprehensibility.

The songs could be grouped thematically into three categories:

- The songs depicting pictures of nature: the songs *At Day-Close in November*, *Wagtail and Baby*, *Proud Songsters*;
- The songs exposing the philosophy of life: the songs *The Little Old Table*, *The Choirmaster's Burial*, *Before Life and After*;
- The songs featuring social scenes: the songs *Midnight on the Great Western*, *At the Railway Station*, *Upway*.

The main feature of this song cycle is that the musical form of all the songs is very much unified, and it is difficult to identify the constituent parts of each song. The songs are single-structured, featuring one type of piano part. The musical form of the songs contains two or three parts. Though all songs have one facture, two of them (as in the case of *At Day-Close in November* and *The Choirmaster's Burial*) feature a different and inter-changeable musical expression.

The songs are of three kinds: first, the songs composed using a simple ternary form (as, for example, in *Before Life and After*); second, the songs composed using a complex ternary form (*At Day-Close in November*, *Midnight on the Great Western*, *Wagtail and Baby*, *The Choirmaster's Burial*); and, third, the songs having a two-part form (*The Little Old Table*, *Proud Songsters*, *At the Railway Station*, *Upway*).

When analysing how different types of forms are used in the song cycle, one can identify the following order as presented in Table 1.

Table 1. The forms of the songs

Number	Song 1	Song 2	Song 3	Song 4	Song 5	Song 6	Song 7	Song 8
Form of the song	Three parts	Three parts	Three parts	Two parts	Three parts	Two parts	Two parts	Three parts

Different patterns could be discerned from the analysis of the form of the songs in the cycle: songs 1–3 are composed using a ternary form, while songs 4–5 have a commonality with songs 7–8 through the repeated pattern which includes one song composed using a two-part form (songs 4, 7) followed by a song composed using a ternary form (songs 5, 8). Another pattern could be identified involving a set of three songs: songs 4–6 are composed using a ternary form (song 5) preceded and followed by a two-part form song (songs 4 and 6 respectively).

THE STRUCTURE OF THE THEMATIC MOTIVE

The analysis of the cyclicity in the cycle fits very well with Rudolph R  ti's theory of micro-topicality. He proposed to analyse musical works as being structured through a unifying thematic kernel which he called 'a prime cell'. The idea that musical works written with contrasting themes are, in fact, composed by using only one thematic strain has been described in R  ti's seminal work, *The Thematic Process in Music* (R  ti 1951).

The author codified the ways in which one can change the thematic material (such as reduced small structures) to a new form. The following approaches have been identified:

- imitation – the exact repetition of the melody line, also an inversion, a reversion, a counter movement, an interversion;
- variation – a slight change in the melody line (thematic material is easily identifiable);
- transformation – adding a new material while maintaining the original content (substance);
- indirect commonality – building upon independent melody lines with supportive measures;
- the change of tempo, rhythm or emphasis;
- compression or extension of thematic material;
- the change of thematic kernel.

The unifying element of the whole cycle is based on the primary cell which is expressed through a thematic kernel (indicated in the analysed examples with the letter "I"); and its modification (indicated with the notation "I a"); and two individual intervals, namely – an upward rising fifth and sixth.

The function of the thematic kernel is performed by a set of three notes with a clearly defined structure: the rising interval of a second and the lowering interval of a third. The modified thematic kernel (I a) appears three times and is differentiated

from the original set by the expansion of the interval of a third (and the intervals of a fourth, the inversion of a fourth, and a sixth).

In the first song of the cycle (*At Day-Close in November*), both the intervals of a fifth and a sixth, as well as the thematic kernel (mm. 9–11) can be clearly identified (Example 1). The intervals are presented very emphatically (both vertically and horizontally).



Example 1. The thematic kernel (I), a fifth and a sixth in the song *At Day-Close in November*

In the second song (*Midnight on the Great Western*), in the piano introduction, the thematic kernel is slightly transformed by narrowing to a second and emboldening it rhythmically. In bar 7, the original thematic kernel is rhythmically diminished (Example 2). Also the intervals of a fourth and a fifth are clearly expressed.



Example 2. The modified thematic kernel (I1) on the left hand-side; the thematic kernel (I) and a fourth in the song *At Day-Close in November*

In the vocal line, the thematic kernel is modified (Example 3): now it has wider intervals and a changed direction of the motive with a rhythmic diminishing (mm. 14).



Example 3. The modified thematic kernel (I a) in the song *Midnight on the Great Western*



Example 4. The original thematic kernel and a sixth in the song *Wagtail and Baby*

In the third song (*Wagtail and Baby*), in the piano part, the original thematic kernel is rhythmically diminished (Example 4). For the left hand, the distinct sixth chord is dominant (mm. 1–2).

In the vocal part (Example 5), one can find only the intervals of a fourth and a fifth (mm. 3–5).



Example 5. The intervals of a fourth and a fifth in the song *Wagtail and Baby*

In the fourth song (*The Little Old Table*), in the piano part, the thematic kernel and the intervals are more hidden in the score (Example 6); the direction of the theme is changed and the sounds are permuted (in the original thematic kernel it would sound F-E-G). A fifth interval is also covered by subsidiary sounds (mm. 4).



Example 6. The permuted thematic kernel (I) and a fifth in the song *The Little Old Table*

In the vocal line, the theme is in the original version (Example 7) with one tone added (mm. 9–10).

In the fifth song (*The Choirmaster's Burial*), in the piano part (mm. 4–5), one can detect the

dominating chords and the intervals of a fifth and a sixth (Example 8).

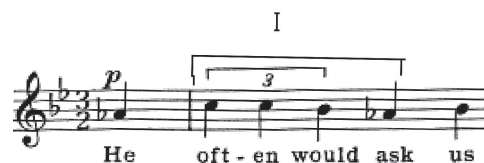


Example 7. The thematic kernel in the vocal line (mm. 9–10) in the song *The Little Old Table*



Example 8. A fifth and a sixth in the song *The Choirmaster's Burial*

In the vocal part of the fifth song (mm. 1–2), one can notice the transformation of the thematic kernel (Example 9) which is similar to the one observed in the previous song (*The Little Old Table*) where notes are permuted (in the original thematic kernel it would sound B-C-A).



Example 9. The transformed thematic kernel (I) in the song *The Choirmaster's Burial*

In the sixth song (*Proud Songsters*), in the piano part, the thematic kernel is transformed through permutation (Example 10); the shift of the interval of a second happens not from above but from below (in the original thematic kernel it would sound D-C-E). For the left hand, the intervals of a fourth dominate vertically (mm. 1).



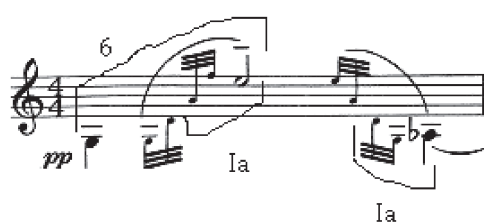
Example 10. The permutated thematic kernel (I) and a fourth in the song *Proud Songsters*

In the vocal part of the sixth song (mm. 4), similarly as in the second song (*Midnight on the Great Western*), there is a distinctive thematic motive described as the modified thematic kernel (Example 11). In both cases the interval is broadened to a fifth (a fourth is the invention of a fifth).



Example 11. The modified thematic kernel (Ia) in the song *Proud Songsters*

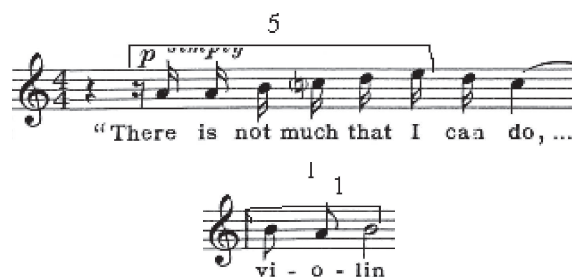
In the seventh song (*At the Railway Station, Upway*), in the piano part, the interval of a sixth is hidden (Example 12). The direction of the modified thematic kernel (Ia) is changed and the interval is extended to a sixth (mm. 1) and to the inverted modified thematic kernel (Ia).



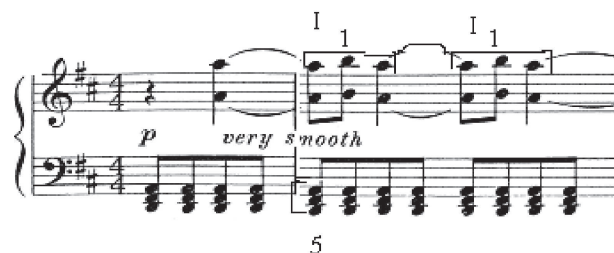
Example 12. The modified thematic kernel (Ia) and a sixth and the inverted modified thematic kernel (Ia) in the song *Proud Songsters*

In the vocal part of the seventh song (*At the Railway Station, Upway*), one can find both a fifth (filled diatonically) and a thematic kernel (Example 13) which is structured similarly to the second song (*Midnight on the Great Western*).

In the eighth song (*Before Life and After*), in the piano part for the right hand, the thematic kernel is partially present (Example 14) while for the left hand there are distinct chords of a fifth (mm. 1–2).



Example 13. A fifth (mm. 5) and the thematic kernel (mm. 10) in the song *At the Railway Station, Upway*



Example 14. The thematic kernel (I1) in the song *Before Life and After*

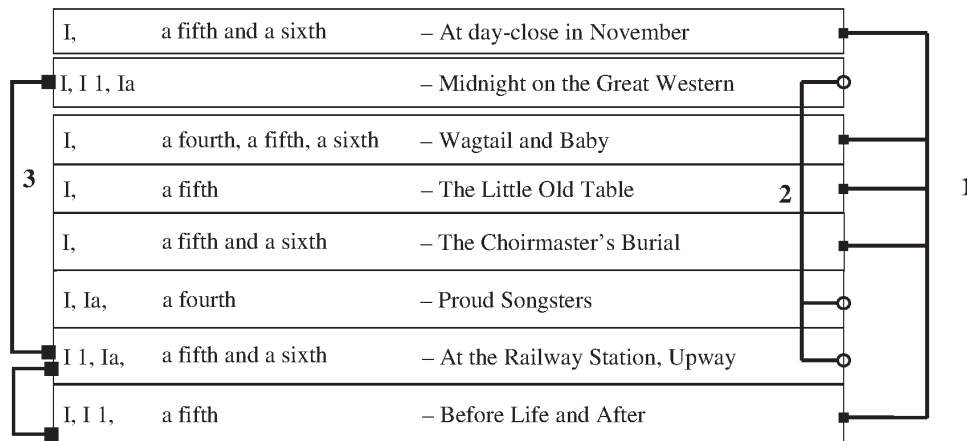
In the vocal part, the thematic kernel is presented in two forms – in a full form and in a partial form (Example 15) as is the case in the piano part.



Example 15. The thematic kernel in a partial form (mm. 2) and in a full form (mm. 4–5) in the song *Before Life and After*

By reducing the analysed vocal cycle, one can identify three groups of different variations of the primary cell (Example 16) which explain how the composer used the thematic kernel and the intervals in the songs:

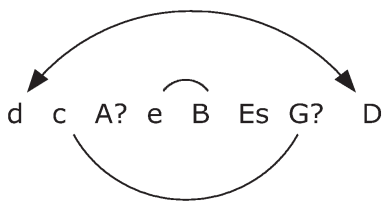
- The first group includes the original thematic kernel (I) and the intervals (a fifth and a sixth);
- The second consists of the modified thematic kernel (Ia) and the intervals (a fourth, a fifth and a sixth);
- The third group contains the thematic kernel (I1) and the intervals (a fourth, a fifth and a sixth).



Example 16. The overall structure of the thematic kernel in the analysed songs of *Winter Words*

TONALITY OF THE CYCLE

The song cycle is made in one tonal arc D minor – D major as in the previous Britten's song cycles *On this Island* (Op. 11) and *The Holy Sonnets of John Donne* (Op. 35).



Example 17. The tonality of the song cycle *Winter Words*

When analysing the tonality of the song cycle, one can also notice the opposite groups of major and minor tonalities: D minor – D major, C minor – G major, E minor – B major. The relationship with D minor could be described as follows:

D minor	C minor	A major	E minor	B-flat minor	E-flat minor	G major	D major
T	VII	V	II	VI	IIb	IV	T
		(major D)				(S)	

In this vocal cycle, the composer expands the limits of tonality by compiling more than one tonality; *the vertical combination of the triads and the use of all twelve chromatic semitones ensure a high degree of instability* (Whittall 1971: 6). Peter Evans has noticed in this respect that

the first song relies on tonal complexity of a kind that is not common in Britten: there are not simply two poles but shifting modulatory processes, in which each chord contains a new contradiction (Evans 1979: 357). Due to the complex nature of tonality, it is even sometimes difficult to identify a single tonal pole in some of the songs in this cycle. However, these measures are not random; they are well thought through – different tonalities in the piano and the vocal parts represent different characters or situations. For example, in the third song (*Wagtail and Baby*), the left hand of the piano part in F major tonality represents the “Baby” character, while the right hand of the piano part is in A major and stands for the “Wagtail”. In another example in the fifth song (*The Choirmaster's Burial*), one can notice a similar vibration of tonality; yet in this case the tonalities are aligned not within the piano parts but between the piano part and the vocal part. Here the voice represents the character of the Choirmaster, while the piano part is echoing the sounds of the church organ.

BRITTEN'S REALIZATIONS OF PURCELL'S SONGS

In order to understand what shaped the thematic structure of the song cycle *Winter Words*, one needs to take into consideration the songs that Britten composed in the preceding years, which heavily employed the use of melismas. This is also because Britten was one of the few 20th century composers who regarded melody as the most important element in music. And he was inspired by Purcell's musical language, which made use of texts in an expressive and free manner (for

example in Purcell's composition *Sound the Trumpet* one can see that Purcell used very illustrative music speech to give the effect of the sound of a trumpet). The echoes of Purcell's melismas could be clearly traced not only in Britten's realizations of Purcell's songs but even in Britten's original vocal pieces including the analysed song cycle *Winter Words*.

The following explanation is provided about the form of realization as implemented by Britten: *To realize – to give a full artistic life to music left by a composer in a contemporary style, e.g., to fill out the continuo bass line of 17th and 18th century composers, to write in ornamentation, to interpret vague directions as to the manner of the performer. Thus one speaks of Britten's realizations of Purcell etc. rather than his arrangements* (Kennedy 2004).

For the purpose of this analysis, four Purcell songs realized by Britten were selected: *Attempt from Love's Sickness to Fly* (1947); *Hark the Ech'ing Air!* (1939) from the collection of songs *Orpheus Britannicus*; *If Music Be the Food of Love* (1948); and *Sweeter than Roses* (1945) (Hendsbee 2007: 36). Additionally, one original Purcell's song *Sound the Trumpet, Beat the Drum* (1687) was included for comparison.

The important aspect that connects Britten to Purcell is the use of melody and melismas. This has been explained by the composer himself in an article in which he laid out the rules and explained the way of thinking behind the realizations of

Purcell's songs. Britten adhered to the bass and harmonies prescribed by the figured bass and filled gaps, but only with material that had *a decent chance of fitting happily on Purcell's music speech, keeping in mind that the texture of a harpsichord, the difference between plucked and hammered strings, honours the form of the song and the mood of the words* (Britten 1959: 7). Further, Britten gave the following explanation about the realizations:

We have these wonderful vocal parts and fine strong basses, but nothing in between (even the figures for the harmony are often missing). But just filling in with these harmonies above the correct notes is not enough; one dimension is still lacking, the dimension of one's personal reaction to the song, which in former days would have been supplied by improvisation. Those dimensions come from the texture of the accompaniment, the way the harmonies are filled in (Britten 1959: 7).

The following are examples from the analysed Purcell's songs as listed above, which show the direct links with the later songs in the cycle *Winter Words*.

In the case of the song *Attempt from Love's Sickness to Fly*, when one compares it with the fifth song from *Winter Words* (Example 18), one can clearly see the use of similar melismas; the direction and the same strong notes F, D, C, H, G are evident in both cases with only one difference – they are in a different rhythm.



Britten's realization of Purcell's *Attempt from Love's Sickness to Fly* (mm. 8–10), 1947



Britten's *The Choirmaster's Burial* from *Winter Words* (mm. 76–77), 1953

Example 18. The comparison of the realization of Purcell's song *Attempt from Love's Sickness to Fly* with the song *The Choirmaster's Burial* from *Winter Words*

When comparing Purcell's song *Hark the Ech'ing Air!* with the fourth song from *Winter Words* (*The Little Old Table*), one can find a similar music line (Example 19) with a difference in directions; in the realization of Purcell's song

the melisma goes up from the tone B till F while in *The Little Old Table* the line goes down and is a bit wider in both directions – one note above (from G) and goes to A flat.



Britten's realization of Purcell's *Hark the Ech'ing Air!* (*Orpheus Britannicus*, mm. 2-3), 1939

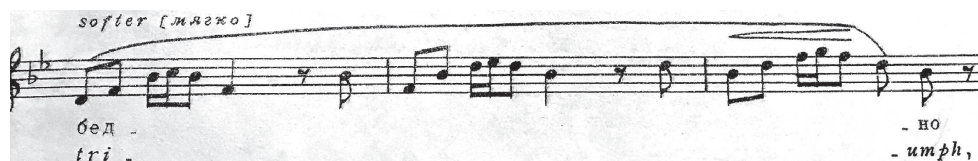


Britten's *The Little Old Table* from *Winter Words* (mm. 17-19), 1953

Example 19. The comparison of the realization of Purcell's song *Hark the Ech'ing Air!* with the song *The Little Old Table* from *Winter Words*

Similarities could be found across different songs. For example, when comparing Purcell's song *Hark the Ech'ing Air!* with the second song from *Winter Words* (*Midnight on the Great Western*), one can notice a similar melodic-rhythmical four-notes motive using the interval of a downward-going fourth and an upward-going trichord (Example 20). These motives can be noticed twice – in the song *Hark the Ech'ing Air!*

one motive starts and finishes from the tone B, then stops with the pause, and the second time starts and ends with the tone D. In Britten's original song the figures also sound twice, but without separation with the pause. Both figures are connected – the first figure starts and finishes from the tone C (the same model as in the realization), and the second figure continues from the same tone C.



Britten's realization of Purcell's *Hark the Ech'ing Air!* (*Orpheus Britannicus*) (mm. 7-9), 1939



Britten's *Midnight on the Great Western* from *Winter Words* (mm. 54-55), 1953

Example 20. The comparison of the realization of Purcell's song *Hark the Ech'ing Air!* and the song *Midnight on the Great Western* from *Winter Words*

It is interesting that similarities could be found not only in the vocal part but also in the piano part. For example, when comparing the realization of Purcell's song *Sweeter than Roses* with the seventh song from *Winter Words* (*At the Railway Station*) one can notice a similar way of composing the music: similarly strong notes, wide figurations of small rhythmical notes, and even similar tones in both songs like G, A sharp, G (Example 21).

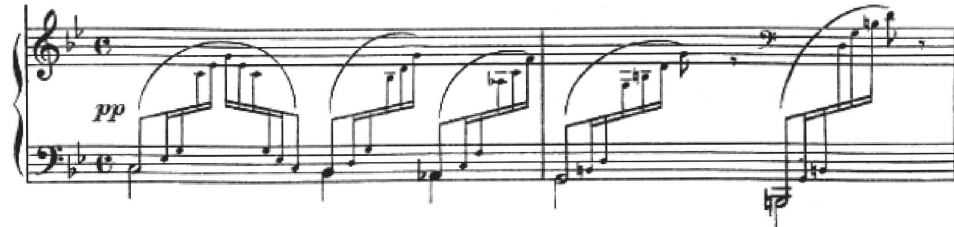
Britten's realizations of Purcell's songs were eccentric and expressive; arrangements were exper-

imental and as if improvising, filled with strong notes diatonically and chromatically. This is, for example, evident in the song *If Music Be the Food of Love* (Example 22).

Further, the echoes of Purcell's melismas could be clearly traced even to Purcell's original songs: for example, when comparing the song *Sound the Trumpet, Beat the Drum* with the fifth song from *Winter Words* (*The Choirmaster's Burial*), one can see similar notes (Example 23).

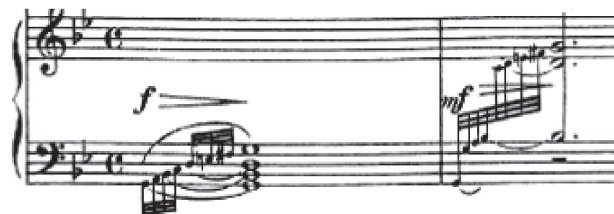


Britten's realization *At the Railway Station*, *Upway* from *Winter Words* (mm. 1–4), 1953



Britten's realization of Purcell's *Sweeter than Roses*, p. 56 (mm. 1–2), 1945

Example 21. The comparison of the realization of Purcell's song *Sweeter than Roses* with the song *At the Railway Station* from *Winter Words*



Example 22. Britten – Purcell, *If Music Be the Food of Love* (mm. 1–2), 1948



Purcell, *Sound the Trumpet, Beat the Drum*, Z. 335 (mm. 42–43), 1687



Britten, *The Choirmaster's Burial* from *Winter Words* (mm. 18–19), 1953

Example 23. The comparison of Purcell's original song *Sound the Trumpet, Beat the Drum* with the song *The Choirmaster's Burial* from *Winter Words* (one can find the same strong notes in both melodies D, C, H)

CONCLUSIONS

The analysis of the cyclicity in the song cycle *Winter Words* using the thematic process approach proposed by Réti (1951), has shown that cyclicity in this cycle is defined by three main characteristics: the sequence of texts that make up a dramatic line, the underlying tonal patterns of the cycle, and the symmetry and character and mood of the songs.

Further, by comparing Britten's realizations of several Purcell's songs from the period preceding the composition of *Winter Words* with the songs from the cycle analysed it has been shown that the *Winter Words* were directly inspired by the musical language of Purcell, especially the experimental aspects of Britten's musical language such as the invention of a lively figuration. The use of melismas and appropriate textures has been drawn

from the musical legacy of Purcell. Britten was particularly inspired by Purcell's illustrative approach to putting together music and text, thus creating fascinating linkages across different historical and musical contexts.

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The Semiotics of Spiritual Space in the Choral Music of Georgy Sviridov

PhD OKSANA ALEKSANDROVA

Associate professor at Kharkiv Humanitarian Pedagogical Academy

Throughout the history of human thought, the concept of “spirit” and its derivatives (“spiritual”, “spirituality”) were accompanied by an attempt of understanding their transcendental nature by the experience of naming the levels of existence, which, being the highest for a human, does not belong to him and is beyond human life abilities. The spiritual symbolics is not invented by someone, it does not arise through conditioning, it is opened by a spirit in the depths of our being. Sviridov’s music is a bottomless art world, where the composer’s creative thought searches, selects, and asserts itself on the way of realization of deep foundations of existence.

Keywords: semiotics, spirit symbols, art, methodology of analysis, choral works.

The thought of composer achieves “transfiguring” strength in the idea of everlasting growth, in ascension, in spiral (as a symbol), but not in circle (Асафьев 1970: 118).

INTRODUCTION

Every national culture is a spiritual space that develops under *its own* laws and that could be estimated only by its inner criteria. National consciousness and spiritual experience of a nation, ideals and its whole culture reference points are formed to the extent of this space.

Musical sound is a unique message-code whereby God *talks* with human and vice versa. Music is a unique bridge between the earthen and the divine. Music is the highest form of the immediate perception of Truth. The phenomena of spiritual harmony are more delicately transferred by musical methods which from the second part of the 20th century are perceived as scientific synergy of the human and God. The value of spiritual experience of music is in discovery and mastering of human-creator’s unity.

Throughout the course of history of human thought and music, the notion *spirit* and its derivatives (*spiritual*, *spirituality*) escorted the understanding of their transcendental nature by experience

of giving names to that rival of being which, by being the highest for the human, does not belong to him and is beyond human possibilities of perception. On the one hand, the spiritual is determined as a life-giving source, a godlike attribute, The Spirit; on the other hand, is an attribute of God-like in human individuality, consciousness (property of human consciousness which is different from *affection*).

Topicality of the research theme is dictated by hot-button necessity of further goal-seeking developments in musicology according to the problems of spiritual content analysis taking into account the experience in musical semiotics. The comprehension of Sviridov’s art senses in the aspect of spiritual symbolics and choral music connection is the most important task of musicology of the beginning of the 21st century.

Degree of knowledge. The priorities of spiritual categories of *Divine Liturgy* and *Vespers vigil* in modern time-space are defended by Nina Gerasimova-Persidskaya (Герасимова-Персидская 2012); Natalja Gulyanitskaya (Гуляницкая 2002) reconstructs the panorama of genres *nova musica sacra*. Ljudmila Shapovalova (Шаповалова 2010) confirms liturgy as *archetype* of *homo credens* art. Ljudmila Romenskaya (Зайтцева) develops the discourse of Christian anthropology (Роменская 2010). The synergy conception of musical work in view of the accordance of world scientific aspect to composer’s art and outlined synthesis

of exact sciences and humanities of the 2nd–3rd millennium frontier is stated in Nadezhda Varavkina-Tarasova's dissertation. However, the methods of spiritual investigation are not taking up the priority position in research; they are not appreciated as generally evidentiary and thus, have not entered universally the academic activity of musical establishments. The comprehension of Sviridov's music in the aspect of the connection of spiritual symbolics in vocal-instrumental works with Christian tradition is the aim of the present article.

Semiotics is a cross-disciplinary science that gives an opportunity to analyse absolutely dissimilar objects. Semiotics analyses cognitive structures that are operated by human. Spiritual symbolics is not thought out by whomever, does not appear at random, it is opened as a spirit in the depths of human consciousness. The basis of symbolics is a secret nature of the human creature: the language of symbols is behind the creative person, it is an integral part of his nature a priori. The universalism of symbol as art category has religious basis; therefore it should be explained in prorated context. In every religious tradition (incidentally in Orthodox), a symbol is not only semiotic but also an ontologistic category, the sense of which (as stated by Pavel Florensky: Флоренский 2010) is that *every existence is space and symbol*. As far as existence manifests itself as a symbol, in so far as the symbol is *a method of Existence perception: a human as spiritualized and sensual creature has to do with only one reality which is A Symbol* (Ефимова 2008: 159). *In the same way that easy words acquire symbols' meaning, in such a way easy sounds should convey the symbolical* (Свиридов 2002: 162).

Body of the paper. At the beginning of the 1990s, Sviridov proposed the following classification in his diary notes: *Music is: a) ecclesiastic (is destined for execution in Church and is a part of canonical, traditional, strictly institutive ceremony); b) secular (is performed in a concert or theatre); c) spiritual (a combination of both. Music which is marked by influence of the Holy Spirit, spiritual art in secular forms. A very solemn spirit of Orthodox divine worship prevails in it* (Свиридов 2002: 205). Many of the composer's works refer exactly to the third category.

The spirituality of Sviridov's music is based on religious feeling which is impressed in his choral music stylistics. For example, the demonstration of spiritual connections with the Orthodox culture is felt in the synergism of Old Russian cantus (for which inseparable unity of Logos-Word

and melody is typical) in new sociocultural and genre-stylistic conditions. The prayerfulness of choral singing restores, in its turn, the spirit of unity which is a keynote of Slavic culture spiritual life. Unity as a world outlook principle, which is realized at the level of musical *genotype* (which includes Sviridov's music), is a special method of spiritual communication that is based, on the one hand, on interpersonal communication (choir – listeners) and spiritual vertical of communion with God on the other hand. Within the boundaries of the only creative method, Sviridov managed to accomplish *modulation* from the secular culture sphere (the poetry of Alexander Pushkin, Sergey Yesenin, Alexander Blok) into the temple-religious sphere of art where spirituality is understood as life in God and deisis in front of Him.

The artistic entirety of Sviridov's compositions is determined by straight or mediated submission of all the ways of musical composition. The synthesis of word and music (structural and semantic simulation of the world – spiritual reality) is life and artistic credo for the composer. This is determined by the composer's worldview position which he posed in such a way: *I am favoured to word as the beginning of beginnings, a secret essence of life and world* (Свиридов 2002: 47). The cycle *Chants and Prayers*, which belongs to the late period, is a key to understanding the whole conception of Sviridov's art. The words of Saint John Chrysostom reveal the composer's attitude to Christianity: *Holy Bible is spiritual food which beautifies mind and makes soul strong, determined and wise* (cit. by Гилярова 1994: 112). The cycle *Chants and Prayers* by Sviridov is the evidence of the spiritual understanding of the world: music of the last work of the great Russian musician-visionist besides sensually tangible intonation imagery discloses something greater which is spiritualized reality.

The difficult dialectics of *spiritual* and *secular* is observed in the history of European music tradition. On the one hand, the contrast in the worldview paradigms between them is obvious, on the other hand, their one-wayness in the move to spiritual vertical is found. Analytical argumentation in the sphere of secular tradition is based on the search for music sense at primary, certain level in the sphere of semantics. All the additives of musical language – melody, harmony, rhythms, composition, syntax – line up autonomous laws of movement and the logics of cooperation towards seeable, deep-felt intonation. Intonation

is able to create portraits and space, events and different types of moves.

Musical sound refers to the world of human culture symbols: musical work is a peculiar message-code. With the help of music a human communicates with the spiritual world. Music is a peculiar bridge between the material and the celestial. Spiritual symbolics codified in musical work most frequently are delivered with the help of the same kind of lyrical modus of statement, not in horizontal (interpersonal) communication, but rather in prayerful, cold-water and ascetical focus on the Other-in-Oneself (God). The methods of analytical detection of musical semiotics are determined by such components as melos, syntax (a kind of breathing which naturally follows the musical speech); metro-rhythmic modes, fret harmony, textural-timbre complexes.

The symbols in Sviridov's music are rather complicated and sometimes cannot be interpreted unambiguously. Thus, the character of Christ is a symbol of general life renewal, spiritual transformation. Exactly in such meaning it appeared in the cantata *Light guest*. The character of revolution is interpreted as a symbol of spiritual fight with the *old world* and aiming to the *new world*. The choir *Peace with the Saints* in the middle of *Pathetic Oratorio* opens a deep sense of the work, raising hymn sounding to spiritual symbol altitude.

Creativity psychology, internal world of music is integral of the author's intonation. In this case we perceive contradiction between creative function of self-consciousness (*I* of creator) and spiritual altitude of music as the language of communion with God and knowledge of God. In this context Sviridov's music as the art of one of the greatest composers, philosophers and visionists of the Newest history of musical culture, claims scientific grounding from adequate constructive methods positions which is spiritual analysis of music based on the experience of humanitarian sciences and spiritual practices (philosophy, semiotics, theology, liturgics).

The cycle *Chants and Prayers* of Sviridov, in spite of sensuously tangible intonation imagery, reveals something more which is *spiritual reality*. The spirituality of the composer's music is based on religious feeling, which is fixed smoothly by the composer in choral writing and is revealed in art stylistics. For example, the manifestation of the choral music spiritual connections with Orthodox culture is felt through the synergy of Old Russian *znamenny* chant, for which the inseparable unity of Word-Logos and chant is typical.

The prayerfulness of choral singing, in its turn, renews the spirit of unity as the keynote of Slavic culture spiritual life. Realized at the level of *genotype*, unity is a special method of spiritual communication which is based, on the one hand, on the interpersonal communication (choir – listeners) and the spiritual vertical of communion with God (human – God) on the other hand.

The opening phase of the musical work sets the tone to the whole further exposition as a key initial *program* of perception. Many cases of writer's or composer's special anxiety about the first *accords* of their work confirm the foregoing. The equal periodic syntax, especially in the unhurried movement, creates *regular breathing*, brings in distanced and ethical narrative to tone presentation. As an opposition to it, the changeable syntax, which is uneven breathing, is connected with transfusion and split.

Pavel Florensky has mentioned that *genuine great work has a special energy of genuine Fairness (as the centre of attraction and justification of the rest) in spite of all the additives sum* (Флоренский 2010: 25). Consequently, sensuality and affection do not possess fullness. In the best works not only aesthetic (hedonistic, at bottom) form of fairness, but also its ontologic depth is exuded. The phenomenon of this Fairness is no longer semantic, but symbolic in the religious context of this word. Its evidence depends on both the logos which is included in text as well on researcher's skill to hear spiritual space which is disposed by musicologist *over* a work, transforming many particulars of the text, opening the new capability to art transformation. Everything in great musical works is filled with manifested and discovered glory of Fairness: it is the symbol of genuine perfection, freedom and beauty. Temporary expansion of music testifies to spiritual transformation by virtue of special kind of musical works finishing which symbolizes personal spiritual feat of the human which is the transformation of corporality, its spiritualization.

The mental disallowance of the author from the sensuous narcissism allows building a special symbolic space in sacred music. This is not the art symbolic, but authentic religious-mystical space and imagery. The denial of the sensuous at the moment of prayerful singing (or icon contemplation) is the departure from artistic aura of work of art and standing immediately in front of God's face. This departure outwards the sensuous is not only the psychological condition of prayerful soul. The religious chastity of chant, which

is coordinated with courageous and generous way of thoughts, is approved in the removal of the sensuous. Intonation generality of themes (voices) in sacred music genres forms a special spatio-temporal development which differs from goal-setting of musical development in secular conceptual genres (symphonies, sonatas) with their transparent way of moving to the final.

In the context of sacred music, the notion *symbol* is used in connection with ecclesial (Biblical) allegory. Choral texture in sacred works, which symbolically sounds religious, world outlook fills the sounding voices with special sense through vertical and hierarchal structure of space and time. Horizontal reading of the sense is difficult; the sounding of melodic lines of voices is in the general texture context. In such conditions hearing fixes the fact of voices prelude, changes of texture exposition. Such are the antiphons, the vertical correlations of which are symbolical, filled with religious sense.

The sense of music is concentrated not only in the theme, but also in the idea of hierarchic sequence by vertical. The theme serves not as artistic information, but rather its formulas that provide the subject of *conversation* are a combined, communal praying-expression. One might note the intonation *clarity* of the theme which points at *other*, becomes a sort of entrance of spirituality without accenting attention on itself. From here the mood of singing soul is not accented at the acrostically visible voice-theme but rather at the individual coherence with the World.

As far as it is known, from the religious point of view, spirituality is not a refusal of body but its transformation. In musical space of sacred works a special method of conciliar statements is manifested while maintaining personal-intonational (spiritual) singing which is a sort of complementariness: vociferous texture combines all the singular statements into one harmonic unit. The artistic-philosophical depth of choral texture as a sound-proof of spiritual space is seen in it.

The intonational analysis of sacred music proves that almost every work of Russian sacred music (on the grounds of *znamenny chant*) evolves on the basis of the single intonational *code*. The whole melodic development is based on the given intonational complex, creating the infinite set of variants-combinations concerning the theme that is ideally conceivable in consciousness. Every voice, every chant amounts to variative transformation of the “invariant” code.

The variation of melodic movement of sacred music harks back to deep antiquity, to the system of eastern Christian eight church modes, by laws of which *canto gregoriano* was based on. The symbolic structure of Gregorian Choral is connected with the technique of combining the variant (*modus*) which lives in inner space. The melodic material of voice in eastern Christian church is also chanted in different ways depending on office categories and celebrations. This melodic hierarchy, as Vladimir Martinov writes, *distributes melodic material of voice on different complexity levels, beginning with the easiest psalmodies on one sound and finishing with extremely developed melodic constructions with the involvement of individuals and fits* (Мартынов 1997: 13). In eastern European church prayerful singing holds in storage the dialectics of *seen and unseen*.

Chants and Prayers is a spiritual devise of the composer, however, it was not written immediately for using during Divine offices. Choirs are suffused with deep prayerfulness, but it is not stylization. Liturgical influences in his music manifest themselves in connections with genres and ways of writing footing on ecclesiastic chants, which, by remelting in genius artist's life experience, are reflected in inimitable spiritual beauty of Sviridov's style intonation.

The linchpin in Sviridov's music is the character of Messiah that is introduced as a set of predicated choirs which discover teachings of Christ and Messiah's character that had appeared in secular works of the composer. One should only think about *These Poor Settlements* (to the words of Fyodor Tiutchev), that is why *Sailed Away Russia* and cantata *Light Guest* (to the words of Sergey Yesenin). In the majority of these works the character of Christ is constantly connected with the character of Russia. His presence is constantly thought in its space, among poor settlements and endless horizons. From here comes the unity of Sviridov's music and symbolic unity of God and human (spiritual/sacred vertical) for which all the stylistic methods “work” to reflex the spiritual centre of Orthodoxy.

The Christian system of values passes historically formed spiritual semiotics that consists of characters and symbols and art characteristics which are fixed in mental structures of liturgy to next generations. *The structural-semantic characteristics which are all rolled into one, allow to realize their paradigmatic meaning in relation to human creativity*, mentions Ljudmila Shapovalova (Шаповалова 2010: 98). In this context

it is difficult to separate Sviridov's sacred works from the secular ones. The evidences of this are the presence of evangelic figures and characters, quotations from Psalter and New Testament, religious symbolics and motives in the poem *Sailed Away Russia*, the cantata *Light Guest*, the choir *A Soul is Sad about Heavens* (all to the words of Sergey Yesenin), in the choral cycle to the words of Alexander Blok *Songs of Timelessness*.

The first work, which could be referred to a kind of "liturgical music" with good reason, is the draft titled *Cant* (1949), which was mentioned by Alexander Belonenko (Белоненко 2001). Later, according to the researcher, Sviridov reproduced by heart the theme *Cant* in the choir *Saint Love*, which was included into the music to incidental music of Aleksey Tolstoy's stage play *Tsar Fedor Ioannovich* in the Maly theatre (in addition to two of the other ones, in the late 1960's). The text of *Penitential Poem* served as one of those texts that are examples of Russian sacred lyrics of the 16th–17th centuries, the words of other one are taken from the liturgical text *Songs of Most Holy Mother of God*. As such, Sviridov's *liturgical music* begins upon "Three choirs" from the music to the tragedy of Aleksey Tolstoy "Tsar Fedor Ioannovich" (1973) (Белоненко 2001: 2).

One of the fundamentals of spiritual/sacred symbolics is the use of mainstream scale in works that are absolutely not involving the revelation of ecclesiastic imagery. Such manifestations are especially meaningful from the point of view of the exposure of national-original sources of the composer's music. Thus, the community with extended everyday system is visible in modal organization of such works of Sviridov as *Pathetic Oratorio* which are far away from religious attitude.

The savor of the key intonation in Sviridov's sacred works is its draft semantics which is focused on a human's conscious self-determination. The expansion of intonation in the choir *It is truly meet* determines it as figurative and sense bearing keynote of the conception of the work. The dynamism of processual aspect of the form achieves the principle of *chain* intergrowth with constant intonational renewal which is broadly analogous to melodic principle of varied anaphora in znamenny chant. Suchlike intonational expansion symbolizes the process of spiritual searching, a way to inner human essence and his soul perception.

One of the most significant sides of musical and sense-bearing semiosphere of Sviridov's

works is that it sounds like a bell; its semantics is connected with Orthodox world, with the character of dear land. *Peal of bells*, Sviridov mentioned, *is not material sounds: it is a symbol, sounds which are filled with a deepest spiritual sense that is beyond words* (Свиридов 2002: 40). Sounding-like-bell in Russian worldview is *A Word and Conscience at one time* (Бекетова 2004: 65). The effect of sounding-like-bell is reached by means of using different methods of textural-harmonic complex significance. It personifies a single sound as well as an interval, common chord, seventh chords, chords with side tones, and polyharmonic verticals. An example is the cycle *Kursk Songs*: No. 1 *Green Oaklet* – the timbre decision of bell peals are the piano, the harp, the celesta; No. 2 *You Praise* – ostinato solos in high range (flutes, trumpets) are simulated by trichord bells with major second (c–d–f–g); No. 3 *Bells are Ringing in the Town* – an organ point on *d* in low register is present in the harp, the piano, the tom-tom, the cello and the contrabass during the whole performance.

Another example is *Poem to the Memory of Sergey Yesenin* – No. 8 *Peasant Boys* is a peal of bells with couplet elements; No. 10 *The Sky is Like a Bell* a peal of bells sounds like global Chime (*the poet clangs a bell of creation*, according to the words of the composer). The archetype of bell-likeness has its own associative array that determines the general keynote of artistic intention beyond the specifics of its particular details.

Symbolics appears in the nature of peal of bells, in its function of determining something metaphysical, which is inexpressible by any other methods, and *brings the Good News*. A bell is a symbol of informing, of Chime. *A peal of bells is absolutely not material sounds, it is a symbol, sounds which are filled with deepest spiritual content which is beyond words* (Свиридов 2002: 128).

Bell-likeness has united nature, *a bell is generally valid; its signal always announces something equally important for everyone, beyond statuses and classes; the addressee of bell signal is the whole Generation as entirety* (Свиридов 2002: 128).

In general, all the above-mentioned is relevant to Sviridov's musical policy. It would be a simplification to search for some single *narrative* figure of bell-likeness. The innate possibility of ostinato repeating symbolizes endless repeat/renewal of the Existence. The thematic complex, which simulates a peal of bells, is a musical symbol

denoting impersonal generally valid events, a code of Christian world in the context of national worldview.

Let us systematize the thematic signs-symbols which are educed from the choral works by Sviridov in the 1950–1970s (secular kind): a symbol of time and Eternity; genre (dignifying, requiem); prayerful (the Lord's, Magnificat); a lot of psalms; nature = Existence; sun (the sun of the Truth); light; spatial ones. Thus, the architecture of cross-domed temple unites two very important moments: the cross (a symbol of Christianity) and the dome (the centre or the head of composition, the personification of Christ as the head of the church). The sky is the personification of temple dome.

By learning to comprehend "the past in the present", the composer searched for creatively adequate reading of the Word of God. Thus, *ostinato* contains properties of the spiritual symbol of *circle*. In the choir *Snow Falls* from the cantata, compositional form is based on closed harmonic turnovers, on the structure adequacy and strict proportionality, culmination of harmonic kind.

On the grounds of repeatability as the principle of development in sacred music of Sviridov the procedures of working with musical material (variational repeatability, *ostinato*) are formed. Variation technique is observable in the inner decoration of Orthodox temple, where numerous variants of images of Messiah, Holy Mother, Saints, adders, walls of temple are included into the composition of iconostasis. The principle of variation technique promotes the abstracting from specifics of the substantial world and educates atemporal essence of spiritual phenomena.

The type of polyphonic development, which consists of thorough progress of variationally renewed musical material, is often used by the composer. A parallel could be drawn between identity, residence in a single sound space with the visage of Orthodox temple which does not remain from the selected point of view and always remains identical to itself. It is the idea of Eternity, out-of-timeness, celestial figure of the world. He gathered the energy of transformation in secular genres and at the new coil of history, at the new boundary of centuries, as Rachmaninov, he revives Old Russian singing tradition in *Chants and Prayers* (and other works on spiritual/sacred thematics).

Active absorption of Pushkin's heritage meant a house to the secret of *Russian word as revelation of spiritual life* for the composer. Through the poet's personal spiritual search the experience

of transformation of Russian existence was accustomed: *to live in the deepest integrity and sincerity, to live by godlike content in a perfect form* (Ильин 1993: 57). Natalja Beketova proposes *the conception of Transformation as a fact of secular Orthodox culture*, from its roots directed to the problem of *inner human*; summarizes its stages: from initial *material – celestial, peculiar – other* to qualitative bounce (the transference from the other to the foreign) and to the resulting coping the foreign by the general, the secular by the sacral (Бекетова 2001: 110). Alike Rachmaninov (according to Beketova), the personality of Sviridov, to our mind, is also the symbol of cultural mind (Бекетова 2001).

CONCLUSIONS

Sviridov's creativity is genial with its easiness and the depth of its expression, musical interpretation of figures and plot that are connected with Christian ideology. By trying to understand and explain its main ideas, we encroach on the secret sphere of creativity (to *the most holy*) where the composer meets God and where a symbol rules in the polysemy of senses. Spiritual symbols are conveyed in living language of music, in intonation and dramaturgic organization of musical works. The whole creativity of Sviridov could be accounted for as the way of spiritual ascension: to the holy Lap of its Orthodox egress, from the secular treatment of spirituality to Christian-Orthodox.

A special point in Sviridov's interpretation of the Prayer book is the selection of prayers of *absolution* only. The choral Christology is one of the most visible occurrences among all the liturgical music of the composer. The definite expression of features of united thinking in the poetics of Sviridov's choral creativity is characterized by the presence of the Transfiguration concept, the prototype of which is the Theandric feat of Christ-Messiah.

The penetration to the sense of Sviridov's music is an endless process and the given article is only an experience of personal *involvement* in it. It is clear that the understanding of his music as an event of national self-consciousness of Orthodox culture is impossible without appealing to spiritual analysis as a cognitive method of musicology.

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New Sacred Music – Composer Creativity of the Present or New Sacred Music as an Aspect of Modern Composition

PhD TATSIANA MDIVANI

Professor, Grand Doctor of Philosophy (Musicology) The Centre for Belarusian Culture,
Language and Literature Research of National Academy of Sciences of Belarus

Spirituality manifests itself in different types and forms. It is possible to speak about spirituality in relation to art. The place of European art music is special as its source was religion and it received the status of art rather recently, at the turn of the 16th–17th centuries. Music and Orthodox chant rotate in different “world spaces”, however, as cultural phenomena they have general *denominator*, i.e. spirituality – the highest in a scale of values. One of the main factors that defined lifestyle, mentality and creative activity of many composers in the former Soviet Union was the Orthodox Christian Church. The main method of creative reception of the Orthodox world is composer’s interpretation, which is expressed in individual view of historical data and remaking of canonical intonation means.

In general the composers of the end the 20th – the beginning of the 21st century managed to create special art environment where Orthodoxy acted as creative force, a source of spiritual sublimation and cultural basis of the contemporary music. The main method of creative reception of the Orthodox world is the interpretation of a composition as the expression of free treatment of historical material and modernization of initial intonational means.

Keywords: New sacred music, Orthodoxy, musical style, chants.

INTRODUCTION

Problem: New sacred music is the actual scope of works by composer in the former Soviet Union. Its study allows for a deeper understanding of the realities of modern culture. Objective: to define a New sacred music. The aim: to reveal New aspects of sacred music. Object: the composer’s work of the post-Soviet period. Method: phenomenological. Scope: musicology (Style of New Church Music), theology, philosophy, cultural studies. Music and Orthodox chant rotate in different *world spaces*; however, as cultural phenomena they have general *denominator* spirituality – the highest in the scale of values. A stylistic marker of the New sacred music is the intonational relationship with liturgical chants of Orthodox church.

There is a secular and a religious view of spirituality. According to Christian tradition, the core point is represented by moral law prescribed by God, common rules that infuse all aspects of

human lives. Athos is attributed to the concepts such as *Holy Spirit*, *Soul*, *Spirit*, and spirit is considered to be divine in advance and inseparable from faith. Religiosity forms the foundation of faith and involves religious ideals and ideology. In their turn, they form the special type of *spiritual individual*.

What concerns secular society, spirituality here is also defined by moral law which human lives are adjusted to. The difference is that it is not Heaven-sent, but rather represents the common cultural experience of human being. Spirituality exists in the world full of values and reveals itself in different forms and appearances. It becomes possible to talk about spirituality as about something more tangible, concrete and fully depicted through art which, being the system of creating and expressing images and also the specific (creative) form of activities, always appeals to one of the most important value criteria – the aesthetic origin.

The European art music has its own distinctive place; having originated from religion it achieved

the status of art not long ago, in the 16th – the 17th centuries. Meanwhile, the correlation between faith and music in Eastern and Western Christian Churches differs a lot: Orthodoxy perceives music as musical accompaniment to the Word but not as an art form. It comes from Byzantine Empire where the opposition of liturgical chant as sacral origin and music as creative origin was formed¹. Since then Orthodox singing of songs or musical reading of the Word represents the choir culture of Eastern Christian Church. The opposition of liturgical chant (due to Church Statute it facilitates the comprehension of liturgical text) and music were therefore expressed in confrontation of musical notations ('hooks' notation – stave notation), the manner of rendering (*a cappella* – with a score), church service chants (liturgy – mass), etc.

Despite the fact that music and Orthodox chants exist in different 'spaces', they both, regarded as cultural phenomena, have common essentials, i.e. spirituality – the highest value. It induces the inevitability of some correlation between the opposed concepts *chants* – *music*, as aesthetics cannot be perceived as something fully formed. The demand for consensus appeared particularly in the post-soviet period on the territory of the former Soviet Union after the legitimization of religiosity as spiritual experience, which comprises specific characteristics of certain phenomena. One of the most important culture-forming factors (but not singular) that defined lifestyle, mentality and creative work of many composers is Orthodox ethos and the Canon of Orthodox chant culture² connected with it. Hence, composers' appeal to church themes and images, to historic experience of their motherland represented in Hagiography and spiritual stories.

The main method of creative reception of the Orthodox world is composer's interpretation, which is expressed in individual view of historical data and remaking of canonical intonation means. New sacred music starts its formation on this basis, it is connected with *old* sacred music (*new flow* appeared at the turn of the 19th–20th centuries) in the way that the *old* is included in the

new one. The stylistic marker of the New sacred music is represented by its intonation similarity to chants of the Orthodox Church, the semantic marker is its liturgical manner. As it was at the end of the 19th – the beginning of the 20th centuries, when New flow of Russian sacred music was formed (Pyotr Tchaikovsky, Alexander Gretchaninov, Sergei Rachmaninov), the revival of Orthodox values also existed in combination with the foundation of Orthodox chants, archaic church singing culture, and concert. As it was 100 years ago, the composers of the post-soviet period oriented towards the views of religious feeling and towards the image of Orthodoxy representing being moral, lofty, divine. But both the feeling and the image were reconsidered through individual consciousness, converted into chromatic audio system and performed at the concert (or on stage at the theatre) and as a result became an amateur interpretation of church canon and an amateur reading of strict iconic chants.

The individuality of creative perception of the Orthodox singing canon is well-demonstrated in the following works: *Chants and Prayers* by Georgy Sviridov, *Litany Holy Russia (Rus' svjataja), Gospodi, prosty* by Andrei Mdivani, *Liturgical Chants* by Yuri Butsko, *Psalms* by Nikolai Siedelnikov, *The Sealed Angel* by Rodion Shchedrin, *Bless My Soul [my stars], To You, Singing, The Holy Face* by Lyudmila Shleg, *Evening Prayer, In the Kingdom of Heaven, The Only-Begotten Son of God, Spell, Giving Absolution* by Andrei Bondarenko, *Vespers* by Sergei Beltyukov.

It is known that the Orthodox Church singing can be distinguished by its strict simplicity and only canonical texts. The New sacred music breaks these rules and the deviation from strict following the ancient common archetype is dominating. It is expressed in the language complication, the saturation of melody due to the chromatic scale, which makes it sound more expressive. There is also the direct relation to the tradition, i.e. with *the* New flow of Russian sacred music based on polyphonic harmony. This relation is observed in citing of canonical melodies (for example, the melody of Feodor Krestyanin in *Penitential Verse*

¹ The opposition was first mentioned in The Book of Daniel where singing in the songs of youths was confronted with the melody of musical instruments (which were believed to accompany the worship of an idol and thus impede the comprehension of the Word).

² The music of Western Christian tradition, particularly Protestant which were learned in the course *History of Music* at Art institutions of higher educations of former Soviet Union as the representation of art music but not as religious practice.

(*Pokajannyj stih*) by Georgy Sviridov while preserving common vocal line and also in the creation of composition based on church voices (*The Kontakion in Memory of Appearance of The Cross in the Sky in Jerusalem Kontakion No. 13 from the Akathist to the Great Evfrosinia of Polotsk, The Troparion for the Great John Kormyanski* by Andrei Bondarenko). The ancient chants are also the source for compositions. Thus, the choirs by Georgy Sviridov *The Prayer (Molitva)* and *Holy Love* present an amateur interpretation of the famous melody through texture – the replacement of monody by homophony.

Compositions, grounded on an amateur view of religious image and the Orthodox singing tradition, are adapted to both religious texts and poems which convey a spiritual meaning. The strengthening of the significance of the Word, an archaic manner of its rendering, the image and symbol based semantics of literary source and its performance by means of choral timbre and its chant reading-singing all define the very essence of the New sacred music. This implies that music based on religious feelings, inspired by Orthodox images and themes, filled with intonations used in Eastern Christian and ancient Slavic chants demonstrates specific aesthetic euphemism (consensus) between the Orthodox church chants and music.

In general the composers of the end of the 20th – the beginning of the 21st centuries succeeded in creating the peculiar art ambience where Orthodoxy performed as creative power, the source of spiritual sublimation, and the ideological and cultural foundations of modern music. The musicians’ appeal to the Orthodox Church singing culture and ethos in general shows their desire to preserve the traditional basis of being and build their lives including creative work according to the ideals of harmony and beauty as spiritual phenomena.

CONCLUSIONS

In general composers of the end of the 20th – the beginning of the 21st centuries managed to create special art environment where Orthodoxy acted as creative force, a source of spiritual sublimation, a world outlook and cultural basis of contemporary music. The main method of creative reception of the Orthodox world is the interpretation of a composition as the expression of free treatment of historical material and modernization of initial intonational means.

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Symphony No. 4 “Belaya Rus” (Antiremix) by Oleg Hodosko: to the Problem of Interaction of the Authorial Material and the Non-Authorial Text in Polystylistics

Dr. art. NELLI MATSABERIDZE

Associate professor at the Belarusian State Academy of Music

Artistic culture of the second half of the 20th century is determined by post-modernism and “polystylistics”. Having appeared as a “technical” device of post-modernism, over time it became the foundation for a new way of thinking, which was able to express various images and “storylines” of modernity. A specific game of “borrowed material” is at its very core, when “one’s own” is understood as many times reflected “someone else’s”. Nowadays it testifies to the new non-classical type of organization.

A vivid example of the reflection of the new organization, which was established in Belorussian art music at the turn of the 20th–21st centuries, is a one-hour symphony *Belaya Rus* (antiremix) by Oleg Hodosko (2000).

The analysis of the symphony considers the problem of the authorship in general artistic context of postmodernism. It is revealed by using the following criteria: the selection of the quoted material, way of its compositional application, general concept of the work and rendering of the genre.

Keywords: postmodernism, polystylistics, the problem of authorship.

INTRODUCTION

Art culture of the second half of the 20th century is defined by postmodernism. Under its influence the artistic creativity and the whole intellectual and spiritual life of the last decades of the 20th – the beginning of the 21st century had undergone significant changes.

Our time is the final stage of more than a thousand years of development of the European music and being a major philosophical and aesthetic category of creativity it brings *reflection*. There is a purposeful awareness of cultural history happening on its basis. Meditation and self-actualization, which faces the depths of historical experience, have become dominant in the works of composers starting from the late 1960s.

During the 20th century another principle of artistic thinking based on those philosophical and aesthetic categories was growing mature. It was named *polystylistics*. It is the ability to capture all events at the same time, to emphasize the uniqueness and importance of each one in the musical integrity.

It has become a creative method of a large number of composers of the 20th–21st centuries.

The popularity and the omnitude of the method has spread on the composition techniques that have started consciously using contrasting styles within the same piece of music. Such examples of musical practice can be found in the works of composers of Western Europe, Baltic countries, Russia and Belarus: Henri Pousseur, Bernd Alois Zimmermann, Luciano Berio and others in Western Europe; Georgs Pelēcis, Andris Vecumnieks, Pēteris Plakidis, Mārgēris Zariņš, Juris Karlsons in Latvia; Eduardas Balsys, Julius Juzeliūnas, Antanas Rekašius, Vidmantas Bartulis in Lithuania; Alfred Schnittke, Edison Denisov, Sergei Slonimsky, Leonid Desyatnikov, Victor Ekimovsky and others in Russia; Dmitry Smolski, Victor Voytik, Vyacheslav Kuznetsov, Konstantin Yaskov, Sergei Beltiukov, Dmitry Lybin, Oleg Hodosko and others in Belarus.

The stage of theoretical conceptualization is associated with Alfred Schnittke, who formulated the principles of organization and typological cha-

racteristics of the writing method in polystylistics (Шнитке 1990: 327).

The frequent appeal to polystylistics as both the conscious device and the creative method, despite its innovations and ability to transfer the artistic image of time, had raised a number of problems. Those problems have been associated with the reception of polystylistics in the mass of unprofessional consciousness. Schnittke had been consistently listing the new problems of perception and evaluation of polystylistic creativity. In particular, he named:

1. *It is not known how many layers of stylistic polyphony can be simultaneously perceived by the listener; the laws of collage installation and gradual stylistic modulation are not known – do they exist at all?*
2. *It is not known where the border between the eclectics and polystylistics is, [and], eventually, [where the border] between polystylistics and plagiarism [is].*
3. *Not only is the problem of authorship complicated legally, but also in its sense: is the individual and national identity of the author kept [?]* (Шнитке 1990: 330).

When analysing this phenomenon, Schnittke has found the criteria which are used to determine the author's creative concept. He wrote that in polystylistics *the author's personality will inevitably manifest itself in the selection of the quoted material or its montage, as well as in the general concept of the work [...]. In addition, the elements of an alien style usually serve only as a modulation space, [which] shades the periphery of its own individual style* (Ивашкин 2015: 127).

In other words, a variety of styles today is the natural context for an artistic work, in which they remain objectively. Polystylistics acts as a universal means of interaction (mutually enriching dialogue) of the authorial text and a multidimensional context of the culture.

But despite all the difficulties and potential dangers of polystylistics, its advantages are obvious: the expansion of the means of expression, the ability to integrate the “low” and the “high” style,

the “banal” and the “refined” – that means [getting] a wider musical world and the general democratization of style; [getting] the documentary objectivity of the musical reality which not only is presented as an individual reflection, but also in citations [...]; [getting] new opportunities for musical and dramatic realization of the “eternal” issues: war and peace, life and death (Ивашкин 2015: 127).

Appearing as a “technical” device in the conditions of postmodernism and becoming the basis of a new thinking, which is able to express different images and “stories” of modernity, polystylistics has formed a new artistic image of the epoch. It is based on a game with “borrowed material” in which “own” refers to many times reflected “borrowed”. “It is unlikely that one would find an equally compelling musical tool for philosophical justification of “time binding” as polystylistics (Ивашкин 2015: 128).

Nowadays it indicates a new type of non-classical musical organization such as, when using a combination of formerly incongruous, a new quality is achieved, which takes into account the historical experience and the existing context.

The parameters mentioned above (the method, the technique, an artistic image) have become the basis for the objective of the present article, which is to show the interaction of the authorial material and non-authorial text (an original material by other composers or the artistic style) in polystylistics via the example of a symphonic piece by the leading Belarusian composer Oleg Hodosko¹.

A striking example of the manifestation of a new type of musical organization, which has entrenched in the Belarusian music at the turn of the 20th–21st centuries, could be a one-movement symphony *Belaya Rus* (antiremix) by Oleg Hodosko (2000). This symphony is the author's reflection on the history and the modernity of his motherland, his attempt to trace the change in the spiritual essence of the nation via the well-known musical symbols of different epochs, and to keep and maintain all historical and social styles simultaneously in the modern creativity

¹ Oleg Hodosko (b. 1964) had graduated from the Belarusian State Conservatory composition class of prof. Anatoly Bogatyrev (1987), and under his direction he had accomplished the post-graduate course (1989). Oleg Hodosko is a member of the Belarusian Union of Composers (1988). The creations of Hodosko are unique and individual for Belarus, as the author equally successfully implements his ideas in various genres: symphonic music, choral music, opera, ballet, in the works for theater and cinema. Still quite young Oleg Hodosko was awarded the State Prize of Belarus (2002) for his first symphony. He was awarded the First Prize of National Theatre (Мдивани 2014: 387) for the music for the play of Yanka Kupala's Theater *Not Mine*.

(Холопова 2015). The symphonic polystylistic opus is the author's appeal to the cultural experience of past generations, and his conversation concerning the problems of modernity.

The problem of interaction of the authorial material and non-authorial text is revealing itself while *the symphony is being reviewed*. It has been reviewed on the basis of the following criteria:

- the general concept of the work,
- the selection of the quoted material, i.e. of the non-authorial text,
- the method of composite applications,
- interpretation of the genre.

The essence of the interaction of the authorial material and the non-authorial text is determined by the artistic goal and the general idea of the piece.

THE GENERAL CONCEPT OF THE PIECE

As already mentioned, postmodernism had expanded the artistic boundaries into the multicultural past and it had synthesized the musical experience of the past and the present (which determine the quality of the new music) on the basis of reflection. The typical signs of a new quality of music are rooted in the development of an individual concept of the musical piece, which is a subjective musical thinking of a composer within the frames of creation of a particular piece.

In this case it is a one-movement concept of a symphony, which consists of several contrasting sections that represent different stages of the development in the history of Belarus. Each section features an appropriate musical style: from echoes chant of the Middle Ages to the chanting culture of the Baroque, then to classicism ("Beethoven's principle" of construction and thematic development), romanticism (lyrical theme from the opera *Faust* by Anthony Henry Radziwiłł), to the 20th century (songs and common instrumental stylistics), and, finally, to the philosophical reflection on finding spirituality in the 21st century.

Thus, the general concept of the piece shows the integrity and continuity of the artistic and historical development of Belarus through the lens of the subjective vision of the artist, and a single dramaturgy of development allows the author to formulate and to answer the philosophical questions of the life of a nation in a modern multicultural space.

THE SELECTION OF A NON-AUTHORIAL TEXT

The symphony portrays the artist's vision of the history of his country, as well as it expresses his attitude to nowadays problems. The author's artistic individuality is implemented through the display and interaction of different musical styles, which, in his opinion, are the unique characters of a particular style. During the process of selection of the non-authorial text the composer tried to show (through citations of styles and epochs) the path, that Belarus had to undergo in the history of its cultural development. The chosen material reflects the national identity (as one of the most important characters in the epoch of postmodernism and the period of globalization of cultural space) in the subjective view of the author.

Hodosko took the material for his symphony from the rich heritage of Belarusian music, connecting not only the differently styled, but also differently scaled elements of musical culture, identifying and emphasizing the national identity and its uniqueness. Thus the author is confirming the words of Alfred Schnittke: [...] *it is the memory of the past that must help us to understand the present. Therefore, for the artist, in addition to a sense of modernity, it is important to have a sense of endlessly continuing life, the one that was before him, is pulsing today and will be [pulsing] tomorrow* (Чигарёва 2012: 13).

Let us specify the non-authorial material of the symphony.

- The *echoes chant*, as an example of the Belarusian Christian hymnography, is represented in the symphony through the author's stylization. This material is linked by the composer to the medieval era of the 10th – the 12th centuries. The record of the echoes chants (a genre of the musical monument) has remained till nowadays. It is known that the genre is country-specific. Thus, the Belarusian echoes chant is notable for its solemn and austere character, which intonationally and imaginatively brings it to the Gregorian chant. The monophonic melody of a small range has also a stylistic unity with the Old Russian (Kiev and Novgorod), as well as with Byzantine chants, but also has notable local specifics, that is, for instance, rigor, sublimity and solemnity.
- The *bell ringing* has a special symbolic (in some cases also a practical) meaning for the Orthodox Culture. The bells and their ringing

are the value of the cultural heritage of the Orthodox people. In the past they were a significant phenomenon in the public life and national culture; they were also a manifestation of the national identity, as well as the part of the musical epos of the people. The bell ringing in the symphony serves as the theme-symbol of sacredness, of eternity, and compassion. It was applied as a generalized image by the composer and it was portrayed in the form of allusion.

- The *chant's culture* marks the epoch of Baroque of the 16th – the first half of the 18th centuries in the symphony. The colloquially known chant of the 16th century (*Voskolebalosya more*) is being quoted in the symphony. As we know, chants were the polyphonic songs, and their colloquial prevalence has become the embodiment of the democratic traditions of the Belarusian Baroque. The music of chants had a borderline position between the professional and the folk culture. Authorial chants had spread among the people, and they have acquired numerous variants and, consequently, have gradually become more and more 'folklorized' (Кочтюковец 2014). In addition, the chants have also been linked with the choral music of the European Reformation². The basis of their musical style is to combine the national identity traits of Belarusian songs with the typical melodic and rhythmic "formulae" of the West-European dances – pavane, sarabande, galliard, etc. Thus, in the chant's culture of Belarus the essential features of the Baroque style had been reflected: the versatility of figurative and semantic solutions, entertain-

ment and allegory. All this allows to speak about the national specifics of the genre in Belorussian musical culture and to perceive this genre as a unique sign of the epoch.

- The second half of the 18th–19th centuries marks the manifestation of the artistic principles of classicism and romanticism. This period in the symphony is portrayed by the lyrical theme from the opera *Faust* by Anthony Henry Radziwiłł³, the opera that was created at the turn of the 18th–19th centuries. Radziwiłł became the first composer, who had embodied the drama of the great Johann Wolfgang von Goethe⁴ in musical culture. In fact, the composer offers the authorial (modified) view of the original theme from the opera, representing the theme of Faust in a broad philosophical sense. Hodosko associates a popular and mysterious romantic image with the theme of the homeland, of going round and round in the circle of doubts, as well as with the theme of social changes and conflicts. It is known that during this historical period Belarus⁵ was looking for the way of getting a political and cultural autonomy by doubting and overcoming the temptations. The duality of the image, that contains both human and demonic origins, is emphasized in the non-authorial text with the predominance of the demonic one (so attuned to nowadays!). The style of the theme in the symphony is sustained in the canons of the classical style.
- The 20th century is the most contradictory, the most ambiguous and the most dynamic. The main concern of the author of the symphony was to make it so that *the twentieth century does not look like a caricature* [...].

² The territory of modern Belarus at that time was a part of the Grand Duchy of Lithuania (up till the 16th century).

³ The Duke Anthony Henry Radziwiłł (1775, Vilnius – 1832, Berlin) was a magnate, politician, composer and philanthropist. From 1795 he lived in Berlin, where his house had become an important center of cultural life. He maintained relationships with Johann Wolfgang von Goethe and Ludwig van Beethoven, who had dedicated a "nominal" overture (Op. 115). Frederic Chopin wrote Polonaise to Radziwiłł (Op. 3) and dedicated a Trio (Op. 8). Radziwiłł also wrote the music for nine songs from *Wilhelm Meister* by Goethe, which was a number of lyrical sentimental songs, vocal duets and trios. His songs and polonaises for piano were popular during his life.

⁴ Radziwiłł is the author of the music for *Faust* by Johann Wolfgang von Goethe (1810–1831, published in 1835 in Berlin, premiered in 1835 in Berlin). In the overture to the *Faust* Radziwiłł used the fugue C minor by Wolfgang Amadeus Mozart. In 1844 Stanisław Moniuszko issued in Vilnius some scenes of this opera in his piano edition. The fragments of *Faust* were first performed in Belarus in 1995, and in 1999 the opera was fully performed at the National Academic Bolshoi Opera and Ballet Theatre of the Republic of Belarus.

⁵ Belarus was a part of the Polish-Lithuanian Commonwealth from the 16th century till 1759, and from the middle of the 18th century till the 19th century Belarus was a part of the Russian Empire.

The most popular pieces are a mirror which reflects our [people's] essence. According to the composer, *in the music of Luchenok and Hanka the spirit of the age is brilliantly portrayed*⁶. The 20th century is portrayed in the symphony by the well-known themes of composers-songwriters of Belarus: Isaac Luban (*Byvaytse zdarovy*⁷), Igor Luchenok (*Mayskiy val's*), Eduard Hanka (*Vy shumite berezy*), Anatoly Bogatyrev (*Lyublyu nash kray*). All melodies of the songs are presented as quotations, allowing the listener to facilitate the process of recognition of the theme, and giving the piece an additional conditionally verbal (semantic) context. The melodies of different authors are united by the common idea and are associated with the different periods of the country's history in the 20th century. The symphony presents the process of the author's philosophical reflection on what is happening to us now through the knowledge and understanding of the lessons of history.

- The intonations of the third layer of music, of the popular culture, which was formed and which was pervasive in the 20th century (often claiming dominance in intonation dictionary of epochs) is presented in the symphony as well. The mass culture is represented by the stylized banal waltz (for marimba and vibraphone), reflecting the specificity of the 20th century with its beautifulness and soulful voice, deliberate simplicity and artlessness. In the figurative sense this intonation for the composer is *the spiritual forces of evil* accumulated in the surrounding world. In fact, it is the entropy, breaking the existing world.
- *Dies irae* is a medieval Catholic hymn (a sequence, the earliest records of which belong to the 12th century). Included in the characteristic of the 20th century the progression expresses the idea of retribution for lack of spirituality, the lack of faith and humanity, as well as it expresses the idea of the Last

Judgment. Chant *Dies Irae* has folk-singing roots, and it differs for its severity and tragic expressiveness. Up until the 20th century the chant has preserved the powerfulness of its imaginative and emotional impact. It was used by composers in their works as a musical image more often than the other chants of the Middle Ages as it embodies the people's notion about the death, and as it is the symbol of all the tragic in human life.

The polysemy and the richness of the image of the 20th century in the author's opinion had resulted in the use of a complex polythematic fugue in the symphony. It is the polyphonic form of fugue that is consonant to the polyphonic aesthetics of the 20th century due to its ability to connect ideas of different styles: the realism of the Soviet song intonation with the postmodern "banality and schlager" and the medieval progression (as a philosophical reminder the impermanence of life – *memento mori*).

- The 21st century is represented by the entry themes: the echoes chant and the bell ringing. In the modern context this thematism sounds philosophically powerful, putting the audience in front of the question *Quo vadis?* ("Where are you going?"). The solution of this problem in the future depends on every single individual. The composer answers the question optimistically – the bell ringing strives upwards (the rhetorical figure of speech anabasis is used) symbolizing the imminent acquisition of spirituality.

Thus, the choice of the thematic material, which is presented by the non-authorial text of the symphony, is the author's vision and his philosophical component of a brief history of Belarus, which is represented by the composer through the national sound intonation. The authorial text is an interpretation of the existing material by the quoting, stylization and allusion techniques of polystylistics.

⁶ Taken from the personal conversation with the composer.

⁷ The usage of the melody of the song has an interesting story. In 1952 Sergey Prokofiev includes this melody in a Symphony-Concerto for cello with orchestra. The simplified material of the well-known song (words by Adam Rusak, music by Isaac Luban) was not chosen by chance. It is this music that associates with the specific historical time for the audience. The caricatural deformation of the melody has emphasized the sarcastic attitude of the composer to his own time.

THE METHOD OF COMPOSITIONAL APPLICATION OF THE THEMATIC MATERIAL

According to the authors of the 20th century, the material, “living its own life”, sculpts “the contents of the form” displaying to the outside its own unique internal conception. The one-part continuous type of composition becomes the most reasonable, as it allows capturing, interesting and keeping the listener’s attention. The composer notes that *the material should live its own life, [and one should strive] to seek and to find an adequate structure for it*⁸.

The symphony *Belaya Rus*, as understood by the author, is a one-movement symphony, which is constructed on the principle of contrast-component form, but internally it is subjected to the laws of the sonata-symphonic cycle with the introduction and the coda. The principles of formation, that are inherent to the symphonic poem of the late romanticism, are also commonly used in the symphony. All the sections are united with “the reflections of a contemporary person”, which intentionally rises up from the echoes chant.

The work connects various principles of the symphonic development:

- the tradition of Ludwig van Beethoven’s symphonies (section 2 of the form),
- Dmitri Shostakovich’s method of “the core and the deployment” (section 4),
- associative thinking, inherent to the symphonism of Alfred Schnittke,
- tragically sublime conceptualism of Giya Kancheli,
- meditateness of the end of the 20th century (the coda of the symphony).

It should also be noted that all non-authorial themes in the work of Hodosko are personified – these are the themes behind which the identity of their authors or periods can be identified, creating a generalized image of Belarus (Belarusian people), and those themes clearly reveal the figurative and semantic content of the work. As a result, not only do the themes get structural and musical features, but they also become the characters, and the symphony becomes theatrically entertaining (Table 1).

Thus, the musical images of Hodosko’s work go beyond the frames of time: it is the confession

of a contemporary person, who is ‘absorbing’ the experience of several centuries. The understanding of music and musical piece as of an opened process is new and at the same time typical for this person. This is achieved by the composer by using the montaging method that allows composing different sections of the work into one. The section ends with either an ellipsis (a general pause), or gets lost in the infinity of time (the coda).

THE INTERPRETATION OF THE GENRE

According to Valentina Holopova, by the turn of the 20th – the 21st centuries the vast amount of the symphonies has departed from the canon resulting in the transformation of the genre. Both the non-canonical symphony and the canonical symphony (which had kept its positions) have become the norm. The genre has become the phenomenon of various ideas, individual structures and terminology, creating techniques, etc. The principle of the canon has given the place to the principle of heuristics.

According to Holopova, *the unfettered personal creative will has led the composers to the individualization of the ideas of works, for instance by giving them individual names, which stand for the specific meanings and ideas of music. The result was the loosening of the main genres of the art music, i.e. opera, symphony, concert; the rapid process of diffusion and transformation of these genres, which led to the loss of their total reference signs, had started* (Холопова 2015: 205) *Anything could be called a symphony, [anything that is] written in any way. [That is written] about anything you want, for any kind of orchestra and quantity of artists*, writes the composer Sergei Slonimsky (Слонимский 2000: 93).

For Hodosko the genre of symphony is a *philosophical treatise in which you can express your innermost thoughts*⁹. Symphony No. 4 “Belaya Rus” is a type of a non-canonical symphony, which can be defined (according to the classification of Holopova) as the symphony *with a program name and with the solo instrument* (that is, the violin). It is also significant that the symphony has a clarifying subtitle of the genre, i.e. the antiremix, which requires some comment.

⁸ Taken from the personal conversation with the composer.

⁹ Taken from the personal conversations with the composer.

Table 1. The special aspects of dramatic-compositional and figurative-semantic content of the symphony

Structure of the piece	Andante (No. 1–11)	Allegro (No. 12–26)	Andante (No. 27–30) / Moderato (No. 30–38)	Andantino (No. 39–66)	Andante (No. 67–71)	Moderato (No. 72–77)
Functions of the section of the symphony	prologue-preamble	sonata allegro	lyrical part	scherzo	epilogue-finale	coda
Dramaturgy of the piece: • artistic and historical context; • polity	The outlook on history from contemporary perspective: High Middle Ages (the 10 th –12 th cent.), ars nova (the 14 th –15 th cent.), Principality of Polotsk (the 10 th –12 th cent.), Grand Duchy of Lithuania (the 13 th –16 th cent.)	The Renaissance (the 15 th –16 th cent.), Baroque (the 12 th – the first half of the 18 th cent.) Polish-Lithuanian Commonwealth (the 16 th –18 th century, until 1759)	Classicism, Romanticism (18 th –19 th cent.) Russian Empire (mid-18 th –19 th cent.)	Realism, Postmodernism (the 20 th century) The collapse of the Russian Empire; Belarusian People's Republic (1918–1922); BSSR (1922–1991) in the USSR; Republic of Belarus (est. 1991)	The 21 st century...	Future...
The themes of the symphony: quotations used	<ul style="list-style-type: none"> • The echoes chant's theme (stylization) • The author's theme (the author's music based on lamento intonation), • The theme of bell ringing (stylization) 	<ul style="list-style-type: none"> • Chant <i>Voskolebalosya more</i> (the 16th century) • The theme of the echoes chant (stylization) 	<ul style="list-style-type: none"> • The author's theme • The intonations of bell ringing • The lyrical theme from Henry Antony Radziwiłł's opera <i>Faust</i> 	The themes of the Belarussian composers' songs: <ul style="list-style-type: none"> • <i>Byvaytse zdarovy</i> by Isaac Luban, • <i>Lyublyu nash kray</i> by Anatoly Bogatyrev, • <i>Mayskiy vals</i> by Igor Luchenok, • <i>Vy shumite, beriozy</i> by Eduard Hanka • Medieval sequence <i>Dies irae</i>, • Instrumental schlager 	<ul style="list-style-type: none"> • The theme of echoes chant (stylization) • The author's theme (the author's music based on lamento intonation), • The theme of bell ringing (stylization) 	
Imaginative and semantic content of the non-authorial themes in the sections of the symphony	<ul style="list-style-type: none"> • The echoes chant is exposed as an example of Belorussian Christian hymnography, • The bell ringing is presented as a symbol of sacredness, eternity, and compassion 	The folklore type of chant is a union of the features of Belorussian songs with the rhythmic formulae of West-European dances, the echoes chant	The theme from Radziwiłł's opera, which combines the lyrical and demonic images of Faust (the image was used as the basis of a musical piece for the first time in the history of musical culture)	The national identity of the time is reflected in the intonations of authorial songs and consumer (instrumental) music. The irony of musical content is also present.	The philosophical comprehension of modernity through the prism of history. The eternity question <i>Quo vadis?</i> ("Where are you going?")	The image of the eternity of time
The structure of the sections and the principles of work with non-authorial material	The montage method (the method of "shots") in the usage of thematic material was applied, which is based on the contrapuntal development of three themes. The end of the section is separated by the general pause.	Sonata form: <i>First subject group</i> – chant <i>Second subject group</i> – the lyrical theme on the basis of echoes chant. Beethoven's principle of thematic development. The section is ended with the general pause.	The section is of a single structure, with the gradual intensification in dynamics, with the sealing texture and a tendency of the intensification of the dissonance and distortion of the intonation. The development of the two elements of the theme. The section is ended with the general pause.	Sophisticated polythematic fugue with sequential addition of themes; there are three sections of the form (exposition, development and recapitulation). The section is ended with the general pause.	Thematic arch to the beginning of the symphony – montage method of material arrangement. The transition to the next section is pauseless.	The intonational modification of the bell ringing theme; the striving upwards (anabasis).

As it is known, the term *remix* refers to “a version of the theme song (or a piece of music) in a new distinctive, processed, modernized style”. In the symphony the composer uses the prefix *anti-* to emphasize the authenticity, originality of the material used in his reflections. He addresses both the non-authorial text and the genre of the symphony as an archetype, not allowing for a new interpretation of them. It is important for the composer to emphasize the figurative and genre model which stands for the epoch and the historical, national way of life. The model also stands for a set of spiritual values, resulting in his work being an acoustic portrait of the modern civilization shown by the interaction of different cultures.

Thus, the problem of the authorial material and the non-authorial text in polystylistics has been solved in the symphony in an individual and creative way. It is not the non-authorial text, which is ‘woven’ into the overall ‘fabric’ of the symphony in the form of quotations, allusions and stylizations, but the nature of the relationship of different styles of music that has become central in Hodosko’s symphony. After all, *it is the memory of the past that must help us to understand the present. That’s why the artist, in addition to a sense of modernity, can have place for a sense of endlessly continuing life, which was before him, which is pulsing today and will live tomorrow*¹⁰.

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¹⁰ Taken from the personal conversations with the composer.

Visualization and Voyeurism in the Lithuanian Art Music

Mg. art. VIRGINIJA APANAVIČIENĖ

Lecturer at Lithuanian Academy of Music and Theatre

Visualisation and voyeurism are new features of art associated with the rapid improvement of technologies. Since ancient Greek philosophers, works of art of different epochs have sought to reflect the world surrounding man. In the 20th century, audio recording and video technologies were made use of to achieve this. These technologies encourage us to go deeper into a work of art extending the time of observing it with the help of different means (mirrors, installations, audio recordings, by combining natural and artificial materials in applied and fine arts; in music they encourage us not only to listen to it but also to watch video, light and colour scores, go deeper into scientific comments). Due to a large flow of information surrounding a modern man, creators of works of art use new means that were unusual earlier to make a consumer get more interested, to involve him to a lesser or greater extent in the process of perceiving art that reflects the modern world.

Keywords: visualization, voyeurism, Lithuanian music, art music, postmodernism.

INTRODUCTION

Visualization and voyeurism in music is related to an increased need to reflect reality more clearly by enriching it with aesthetic possibilities offered by another type of art (video, dance), as well as with the possibilities to use modern techniques of lights, colours and holographic images.

The theory of the reflection of the world developed by the ancient Greek philosophers (Thales, Plato, Aristotle) also reached the Baroque epoch in the aesthetics of music whose tenet that Baroque music as though had to reflect the sounds, passions and feelings of animate and inanimate nature became firmly established. Composers of Baroque polyphonic music, in elaborating the themes, attributed as if the image of the “character” of a musical composition to them, which changed using different imitations of that theme presenting as though various shapes of the features of the character under study.

Classical musical compositions based on rational thinking, using no program music, reflected the world of contradictions in society and personal lives perceived by the artists and reflected that in contrasting, individualised themes that changed in the course of the composition.

The inner world of the artist is reflected in musical compositions of the Romantic era, and his individual experiences were related to literary program and musical narrative.

During the Impressionism period, Achille-Claude Debussy, particularly in his piano works, presented the reflection of the world in a painterly way using parallel chords, arabesques, and literary program of music.

In the second half of the 20th century, during the postmodernism period, an immediate use of a mirror as material supplements the theory of reflection, particularly in fine arts (stained-glass, sculptures, painting), and *mirror art* forms. The reflection of the surroundings is associated with the reflection of the observer of art himself and his inner reflection on the object being observed. The titles of musical compositions – Karlheinz Stockhausen’s *Mirror in Mirror* (1957), pieces by Lithuanian composers under the title of *The Mirror* (Vytautas Barkauskas, piano, 1989; Zigmas Virkšas, flute, piano, 1991; Daiva Rokaitė-Dženkaitienė, ensemble, 1993; Ričardas Kabelis, ensemble, 2003) reveal that the motif of a reflection is sought to be strengthened by the title generalising the program of the composition.

Voyeurism became more active in different kinds of art in the postmodernist period. The rudiments of this method, which later became distinct

in the current creative work of Lithuanian composers, are also noticeable in the program of the modern musical composition *I am Seeing off my Leaving Friend and We are Looking at the February Trees Blanketed with Snow for the Last Time* (1981) by Vidmantas Bartulis, as well as in the postmodern choral composition *Watching the Clouds* (2012) by Justė Janulytė, (words by the Latvian poet Knuts Skujenieks). Music creating technologies (a polychromic, micropolyphonic movement of musical material) used in the composition are related to a new style being created by this composer who uses peculiarly polyphonic means of a musical expression associated with the theory of reflection. Applying the method of deconstruction (Skujenieks' verses are used without vowels, choosing the consonants only), Janulytė creates the impression of observation and introspection – that of reflection of the clouds that are ostensibly being observed (performed by *Sinfonietta Rīga*, Latvian choir *Kamēr...*). The effect of visualization is created by using exclusively musical means.

Justė Janulytė's *Sundials* (2010) for four cellos playing in cloth "cocoons" illuminated by changing colours and uniting observation, which evokes philosophical reflections about time, matter, eternity and the exceptionality of Lithuanian amber, is a vivid example of visualization of a musical composition using the effects of light, colour and holography (producer – Luca Scarzella). Visualization becomes an inseparable part of the musical compositions *Defragmentation* (2013) by Faustas Latėnas, *Post Mortem* (2013) by Gintaras Sodeika, *Sonnet I* (2013) by Zita Bružaitė and others in which video plots are used throughout.

Reflections of voyeurism related to visualization, as well as to the program or the plot of the work are more and more often seen in the works of art. For example, the film *The Silent Night* (2013) produced by the Latvian director Māris Martinsons, the sculpture *A Reliable House* (2012) by Dalia Matulaitė, the compositions of the musical project *Sounding Bodies* (2015) created by Snieguolė Dikčiūtė, Matas Drukteinis and other composers.

Hence, the "observation" phenomenon, together with visualization and new technical possibilities of extracting the sound in musical compositions, enriches the perception of modern Lithuanian music, the aspiration for interdisciplinarity of music, enriches a musical composition even with scientific impressions.

Visualization and voyeurism are the latest features of postmodernism and neo-modernism

in Lithuanian art music, which strengthen the conveyance of the present world in a work of art.

The aim of the article: to assess the peculiarities of visualization and voyeurism in Lithuanian art music and establish the place of these phenomena in the musical culture of Lithuania.

The research data: musical compositions (50) created in the second half of the 20th – the first and the second decades of the 21st century, the data collected from more than 20 books on the issues of philosophy and art criticism, more than 20 articles about musicology published in scientific journals of Lithuania and other countries, as well as 30 articles on musical publicistics. The recent press (2011–2016) on the website and the portal of articles of Scientific Data Base *Lituanistika* (*Lithuanian Philology*) were looked through. Encyclopaedic and statistical data associated with the creative work of Lithuanian composers were also used in the study.

Research methods: the analysis, the comparative and the retrospective methods, and the synthesis.

Research results: the idea is put forward that during the postmodern and neo-modern periods Lithuanian art music was enriched with visual means associated with the latest technologies and this music expressed global, universally human problems of the present-day world and artistic ideas more distinctly than it expressed them without making use of those means. On the other hand, applying visual elements, the boundaries of music itself as independent art are disappearing and music merges with visual art; however, sometimes this raises doubts about which art becomes primary – music or visuality of a video track (film). Interdisciplinarity in music, however, helps express specific, universally human artistic values and reflect, as well as convey, the artist's attitude to the changing global world more clearly.

AESTHETIC PRINCIPLES OF REFLECTION IN THE ART OF ANCIENT GREECE, BAROQUE AND THE 20TH CENTURY

The ancient Greek philosophers (Thales, Plato, Aristotle) devoted much attention to the theory of reflection of the world. According to Juozas Mureika, [...] *the conception of mimesis used in antique aesthetics, which had the meaning of the imitation of life, could, with some reservations, have been considered to be a reflection of the realities of life or nature in art. In Aristotle's view,*

imitation is no longer considered mimicry but is regarded as an act of imaginative creation of things, appearance, human characters, feelings and experiences (Mureika 2010: 50). *In other epochs of art, as for example in Renaissance, the approach prevailed that it was necessary to follow the forms of nature* (Mureika 2010: 50). The principle adopted in the Baroque epoch that art must reflect the sounds, passions and feelings of animate and inanimate nature was also associated with the theory of rhetoric. A reflection of nature in Louis-Claude Daquin's rondo *The Cuckoo*, François Couperin's *The Reeds* relate to emerging program, which accentuated the idea of musical compositions, and links with rhetoric created certain forms (rondo, variations, the forms of sonata) that had been scarcely used in music before. The theory of reflection is noticeable in polyphonic music when the theme (a peculiar "character" of a musical composition) starts to be alternated and is presented in another form – as real and tonal, diminutive (made smaller) and augmented (enlarged), retrograde, rhythmic or as a free imitation. It is stated that this technique of creative work is related in part to the theory of reflection, i.e. the practice of reflecting the theme in different forms. The Baroque music, however, has one theme, one mode prevails in it and "reflections" of what is being reflected are not as distinct as in art music where themes are individualised and recognised as a feature of the style of individual composers.

The idea of a collision between rationality and its opposites (the main "masculine" and the secondary "feminine" theme in a sonata becoming basic elements of a complicated form of a sonata) are reflected in art music. However, music of that period does not abound either in program titles or in the programs of definite compositions, thus it can only be conjectured what is being reflected and how it is reflected. On the contrary, individual experiences of an artist are reflected in the Romantic period, music contains lots of programmatic compositions, remakes of a "narration", literary genres, and deconstructions of the classical form emerge. Romanticism seeks for a more expressive conveyance of program music; however, it was only in the period of Impressionism that particular subtlety was achieved in conveying, for example, "colours of the sound" of other instruments by means of the piano (the carillon – Debussy's *The Engulfed Cathedral*, the guitar – *The Broken*

Serenade). Debussy's preludes for the piano, as well as his symphonic music, abound in the artistically conveyed reflections of nature (the sea, water, wind, snow) and things, buildings (cathedrals, pagodas), for conveyance of which the composer used new combinations of arabesque and harmony (parallel concords). Under the influence of the impressionist painters, Debussy sought to achieve the best possible visualization by means of the timbre of a sound. Debussy's creative work abounds in symbolic elements too (*Prelude to the Afternoon of a Faun* is characteristic of Decadent art of the 19th century¹). This kind of art is characterised by mysticism, sensitivity (Charles Baudelaire, Gustave Flaubert in literature, Richard Wagner in music, Gustav Klimt in art. In part – Mikalojus Konstantinas Čiurlionis, Kazimieras Stabrauskas: cf. Vabalaitė 2010: 98). Some composers who are noted for their synesthetic capabilities seek to enrich the sound with light and colour (Alexander Scriabin). When the transition from silent to sound film became possible, music that strengthened the effect of footage, the actors' body and natural languages were started to be created. However, it was only at the end of the 20th century that the opposite thing happened – ever more often music made use of visuality when the score of light, abstract or filmed images began supplementing the sound of music on the screens or on stages. Postmodern aesthetics based on the conception of deconstruction also influenced the birth of this music. (*De*)construction is the conception introduced by the French philosopher Jacques Derrida which grew in popularity when he cooperated with the literature researchers from Yale University (USA), with Paul de Man, in particular. It defines the philosophical attitude "to demolish the tradition of Western metaphysics, its essential preconditions, conceptions and logic. [...] The stability of the structure was begun to be contrasted with the process of marking: the relation between the signifier and what is being signified is unstable and it does not guarantee the obviousness of speaking about the world, objects and spiritual phenomena" (Rubavičius 2010). Hence, it is obvious that dissatisfaction about an imperfect reflection of the surrounding world in art is voiced and raises the possibility for the creators to look for new possibilities of expressing a work of art, join the elements of different kinds of art of "decomposed construction" into a single whole, into "projects".

¹ *L'école Decadente* is a generalisation of creative work of a group of French artists at the end of the 19th century.

DIVERSITY OF A REFLECTION, VOYEURISM
IN FINE ARTS

It seems that in the postmodern era attempts as though were made to look for the possibility to confirm the old theory of “reflection” in art. The priority is given to the representatives of fine arts: a mirror is incorporated into stained glass and works of sculpture. In the 1960s and 1970s, the first works of *mirror art* appear. The very function of a reflection is being reflected in *mirror art* (Januškaitė 2013: 74–91). Thus, in fine arts, by denying, “deconstructing” the possibilities of an expression of one material, one style, by “adding” a reflection of a mirror, new aesthetics is created and such “unrelated” materials as stone and a mirror are sometimes confronted. For example, the face in Rey Bartkus’ work *Believers* (2004) reflects itself in a mirror many a time, as a “mirror in a mirror” (Januškaitė 2013: 75; Bartkus 2005–2008). The work reveals the study of man’s introspection, his relationship with the surroundings.

Program works related to a mirror are also found in musical compositions: they are Karlheinz Stockhausens’ *Mirror in Mirror* (1957), pieces of Lithuanian composers under the title *The Mirror*: Vytautas Barkauskas’ piece for piano (1989); works by Zigmas Virkšas for the flute and the piano (1991); by Daiva Rokaitė-Dženkaitienė for an ensemble (1993); by Ričardas Kabelis for an ensemble (2003).

After the artists’ desire to look for a reflection in the major source of the material surroundings, namely, a mirror or mirrors, had manifested itself, observation and voyeurism became more active in the postmodern era. For example, Dalia Matulaitė’s work *The Safe Dwelling* (stone, bronze, el. h-149, 2012) devoted to the 300th birth anniversary of Kristijonas Donelaitis, a work encouraged by the continuous project of bronze casting symposiums and exhibitions *Sculptors Read Donelaitis* that has been carried out since 2010 distinguishes itself for an unexpected solution: the central object in it is a small house with a constantly burning flame inside. Around it, quoting Kristijonas Donelaitis’ poem *The Seasons*, there is an inscription next to the “running” bronze rodents declaring that *lords have worn out everyone* (Mikuckytė 2014: 2). Such work requires a longer observation because a certain change is taking place in the work – fire flickers constantly and it is this fire that makes a spectator “observe”. Visualization is related to the latest technologies of the 21st century not only in music but also in other kinds

of art; for example, Monika Pečiulytė’s project displayed in the Art Gallery *Titanikas* in 2012 *J.S.U.N.* (Jupiter, Saturn, Uranus, Neptune) is associated with sound visualization. According to Asta Jackutė, in *Monika’s project, the information spread by the largest planets of the solar system and “caught” by the space stations acquires a visual shape. Visualizations of the sounds made by the planets are projected on a black cube hanging in the air, and a visitor can become acquainted with the exhaustive information about the planets presented visually in the luminous information boards. Graphic visualizations of the sounds produced by the planets are created using open source NodeBox software. NodeBox software developed by an ambitious team of Belgian graphic designers enables a certain visual expression to be attributed to a separate meaning* (Jackutė 2012). Hence, visualization is made a wider use of in the latest works of applied art without neglecting the possibilities of the sound, and, consequently, the work is being observed for a longer time than it would be observed if the possibilities of visualizations were not employed, and in this case if visualizations of the sound were not used. Reflections of voyeurism are noticeable in film art, too (Latvian director Māris Martinsons’ film *The Silent Night*, 2013, where a shard of a mirror is used to observe the action of the characters): the owner of the house is interested in what is going on behind the closed door of the bedroom where his son and his daughter-in-law should be; however, he sees his son’s bedfellow and his son in the bedroom. The image of the space of the room seen in a shard of a mirror finally allows the father to understand the complicated relationships between his son and his daughter-in-law.

Vidmantas Bartulis’ postmodern work *I am Seeing off my Leaving Friend and We are Looking at the February Trees Blanketed with Snow for the Last Time* (1981) is one of the first Lithuanian musical compositions associated with the principle of voyeurism in music. Since “to look”, “to observe” is what by its very title distances one from the sounding text, deconstructs the very essence of music – the integrity of sound is decomposed by the construct “we are looking”. What “is being looked at” is visualised by the title of the composition full of poetical program. In her postmodern composition *Watching the Clouds* (2012) for a choir, two quintets and a string orchestra (words by the Latvian poet Knuts Skujenieks), Justė Janulytė applies micropolyphonic texture as a modern music creating technique.

The composer herself admits that visual way of thinking is characteristic of her, and monochromic music is *certain aesthetics of sounding and the arrangement technique that she invented herself. Most of them are compositions written for the instruments of one kind, for example, merely for the strings, voices, and the winds, it is desirable that they should be written for a larger number of them. [...] Furthermore, the metaphor of monochromic music is a reference to my visual thinking, which is felt in the inner structure of an acoustic composition and is reflected in the title (Textile, Labyrinths, Pendulums, Watching the Clouds), and in the interdisciplinary compositions, with image projections, scenography and a certain special arrangement of the musicians it rises to a visible surface already, becomes an integral part of the composition (Sundials, Breathing Music, Eclipses) (Musteikis 2012).*

Using the method of destruction (the singers see the whole text of the verses by Skujenieks *we have no such beautiful mountains / our clouds are born on earth [...] and when the clouds come together in the sky / they are our mountains* in front of them but they pronounce only the vowels) Janulytė creates the impression of observation and introspection, a reflection towards the clouds ostensibly being observed, and their amorphous change (performed by *Sinfonietta Rīga*, Latvian choir *Kamēr...*). The program title including the word “observation” matches the effect of visualization created by the musical instruments – the diversity of the clouds is reflected by the deconstructed texts pronounced musically by the voice of the choir when only a softer or a sharper sound conveying the diversity of the “clouds” – rain, fog, clouds with hail rather than the very meaning of the text is important. Janulytė states that *processes going on in nature, phenomena, various logics of their existence, structures of objects, certain constructive models, astronomical, physical, biological laws become established especially favourably when writing music and creating acoustic phenomena are inexhaustible sources of inspiration* (Musteikis 2012). Employing the method of destruction, the composer uses the poem of the Latvian poet in *Watching the Clouds* because the poem was commissioned by the Latvian *Cēsis Art Festival*; even the Lithuanians residing in the neighbourhood do not speak or understand the Latvian language well enough, hence, the text performed by a great number of polyphonically intertwining voices, even if it is used without omissions and deconstructions, would become unrecog-

nisable all the same. The moments of visualization and voyeurism, as though encourage the deconstruction of the text: “in watching the clouds” the clouds are as though a mirror to the observer, however, an imperfect “soft” mirror, which “when watching” those clouds, their amorphous mass and the distinct text “turn” into amorphous, inconceivable, and the use of the vowels alone makes it plastic and flexible. Such deconstruction of the text and musical instruments create the effect of visualization of the clouds as matter.

Choir voices use the amorphous text as the colour of the sound supplementing the instrumental score only. Watching the clouds is also related to reflection – what one perceives while watching. Static and monotony are deceitful, the composition is “moving”, and musical “movement” corresponds to the fact that the cloud mass is never stable because it is being formed from humidity rising from the earth and returning to it in different forms.

A musical composition is more effective to the consciousness of a listener and an observer and there are lots of variants of its perception. Observation does not only encourage reflection of a listener but it also encourages more or less introspection, encourages observing one’s own reflection of the sounds of music. Observation in this composition is twofold: watching the clouds, their reflection and one’s own perception, i.e. how this observation is received. Due to an unusual compositional structure of the musical piece, thematic material and reference to observation, such inner individuality of reflection is possible and implied. In this case it is coming closer to “a mirror in mirror” reflection.

From the technological point of view, micro-polyphony, counterpoints and diversity of imitations create a mirror-like nature in a music composing.

VISUALIZATION ACHIEVED BY MEANS OF LIGHTS AND THE ARRANGEMENT OF FOOTAGE

One of the first attempts at visualization of music was John Cage and Mece Cunningham Dance Company’s project *Variations V* (1965). The dancers on the stage determined the style of music performed by the musicians; the music performed was alternated with technical equipment, video images in which shadows of the dancers flashed on the screens.

Nowadays, with technical stage equipment developed, visualization of music is an inseparable part of pop music concerts. Eurovision concerts where not only light scores but also 3D images are used are particularly noted for the inventive measures.

A successful example of visualization of Lithuanian art music using a score of lights is Janulytė's concert installation *Sundials* (2010) for four cellos, which the composer herself defines as a theatre of sound and image, time and space. Four cellists play on the stage in cloth "cocoon" illuminated by changing lights as though embraced by fire, later – by ice, and even later – surrounded by sand, supplementing the sound with live electronics. Thanks to light design and image direction (producer – Luca Scarzella with whom Janulytė carries out interdisciplinary investigations (Mus-teikis 2012), they become as though inclusions in amber – such associations arise when looking at tulle – the "magnified" amber cover; small insects fell into such covers when millions of years ago they were only conifer resin, which became inclusions. Those pieces of amber – old stones – are as though letters from the past like meteors which come flying in the score of visualization. Hence, visualization and observation are associated with deconstruction – separate stones as particles of the deconstructed whole fly in outer space, and this brings about philosophical reflections about time, matter, the eternity, and even about the exceptionality of Lithuanian amber. It is here that visualization is associated with voyeurism – when performing a composition on the stage it must be constantly observed and "visible" against the background of the changing lights. The composer uses "polychrome" in the musical score. Her most often used equipment of musical texture is polyphonic movement of micro-structures. The composition of this type distinguishes itself for its novelty and perhaps this was why during that period it was performed at more than ten contemporary music festivals, including those in Glasgow and Sidney, *Huddersfield Contemporary Music Festival* (the United Kingdom), *MaerzMusik* (Germany), *Imago Dei Kremse* (Austria), *Holland Festival* in Amsterdam (Holland), *Spring Festival* in Warsaw (Poland). Undoubtedly, music is an essential element, and the score of lights and stone images are only accompaniments. It can be stated that visualization has no concrete plot though it is not abstract since the image of stone and sand is not an abstraction.

VISUALIZATION USING A FILMED VIDEO WITHOUT A CONCRETE PLOT

One of the latest examples of visualization of Lithuanian music is compositions by seven composers published in DVD format in 2012. They are 70-minute compositions of seven composers dedicated to the commemoration of the 70th anniversary of the establishment of the Lithuanian Composers' Union: *Defragmentation* by Faustas Latėnas, *Sonnet-I* by Zita Bružaitė, *Post Mortem* by Gintaras Sodeika, *The Memory Ship* by Vaclovas Augustinas, *Asmik Pavana* by Giedrius Puskunigis, *When Leaving* by Linas Rimša and *Different Ferrets* by Algirdas Martinaitis. Video was created by Džiugas Katinas and Grėtė Krivickaitė.

For Latėnas himself, his *Defragmentation* (the term is related to recovering the arrangement of the information on the hard disc) is associated with *the recovery of inner harmony* (Jurkonytė 2013). Due to the video material, the sequence of the images of a five-part composition saturated with the rhythm of an electronic music dance is partly related to the conception of deconstruction characteristic of postmodernism: images of flying chess boards, mottled cows are constantly repeating themselves in the filmed plot, and human arms sticking out of concrete are seen at the end of the composition. A constant repetition of the same thing in a different rhythm is the way to suggest that someday nothing might be left... only fragments. And unfortunately, the expected order is lost irreversible. Hence, in this case the post-modern absence of a plot is actually the deconstructed demonstration of a very clear plot.

A similar theme runs through Bružaitė's *Sonnet-I*. The video plot is quite distinct – the blades of wind farms turning above the water, grey branches of fantastic trees rising above the water, a large ship emerging in that space coming closer to a wrecked brick house on the shore. A musical composition saturated with lyricism developed from a single music nucleus and enriched with the fragments of a woman's voice at the end, which due to its artistic suggestiveness could sound separately too, competes with suggestiveness of visual material and becomes a sound track accompanying it...

Sodeika's *Post Mortem* also abounds in apocalyptic and vanishing moods where at the beginning the image of a real water closet is seen, sounds of the flushed water are heard, they are replaced by the fragments of Muezzin's song heard from the outer space and the image of a propeller of an aircraft flying to the outer space alternates

with the shadows of meteors flying in space... All this puts the musical material into the shadow and becomes another video of an associated theme (*this is how it might happen*).

Thus, visualization in music is a rather specific element overriding the material of the musical composition itself if video creators present a “stunning” complex of images or the composer creates music for the already created video; then music becomes a part of an abstract, postmodern film, which uses the method of deconstruction.

VOYEURISM AND VISUALIZATION IN MUSIC

The interdisciplinary musical project *Sounding Bodies* (*Skambantys kūnai*, 2015-10-02) that has been shown several times to different audiences combines visual arts and medicine. Compositions by six Lithuanian composers reflect functions of the human organs about which short video films are also shown (about the circulation of blood, the vertebral column, skin, the heart and the womb). The score of the project was entrusted to the chamber orchestra *Modus* (the leader and conductor Robertas Bliškevičius). In her composition *Homonautika* the composer Snieguolė Dikčiūtė uses the recording of the sounds of veins and the circulation of blood and performs the part of the violin herself. The author of the visualization, Gintaras Šeputis demonstrates on the screen put on the stage three persons dressed in white medical clothing lying on a plane.

According to Paulina Nalivaikaitė, *the idea to use the sounds emitted by the human organism as a source of concrete music seemed interesting, however, a monotonous sound of the murmur of the blood vessels and the blood being pumped rendered more static character to a rather static part of the orchestra and the prolongation of the composition made that static character even more apparent* (Nalivaikaitė 2015), though later she admitted that *in essence the nature of the composition corresponded with the stability of the blood circulatory system*. The harm done by the sunrays to human skin is revealed in the composition *The Rays* by Linas Baltas. The natural damage done to human skin is demonstrated in Federic Visi visualization. In his composition *Serotonin*, the composer Alvidas Remesa conveys the states of an individual suffering from depression (Kamilė Milašiūtė and Laurynas Bareiša are the authors of visualization). In Matas Drukteinis' compos-

ition *Atlas axis* devoted to the theme of vertebral column and the skeleton, with the orchestra playing, Mykolas Jocy's solo performance is accompanied by the bassoon part. According to Nalivaikaitė, Antanas Kučinskas' composition *From the Heart sounded as if from a film, it caused the sensations of quasi tonality, imagery and the aesthetic pleasure all the time* (Nalivaikaitė 2015). “*Landscapes of the surface*” of a human heart were demonstrated in Džiugas Katinas' visualisation (Nalivaikaitė 2015). For her part (*Sarx*) of the project *Sounding Bodies* Jutta Pranulytė used images of the development of a filmed prenatal condition of an embryo (the producer of the visualisation is Auksė Petrulienė). The suggestibility of the composition was determined by the saxophone jazz improvisation performed by Jan Maksimovič.

The project *Sounding Bodies* unites live music, visualization and observation – voyeurism. The listener is made not only to listen to music but also to observe by going deeper and deeper into the condition of a healthy body when respective, more positive emotions are expressed in the scope of the orchestra, too (*Homonautika*, *From the Heart* [*Iš širdies*], *Atlas axis*). In conveying neurological disorders and those of human organs visually (*The Rays* [*Spinduliai*], *Serotonin*) not only the images but also the emotional background of music create dramatic contrasts necessary to the whole of the composition and consequently avoiding features of a suite or those of an accidental nature. The project involves scientific insights as well, which the physicians share in the filmed interviews. Hence, visualisation and voyeurism unite not only artistic but also scientific information in a musical composition.

CONCLUSIONS

Visualization and voyeurism in Lithuanian art music is a new interdisciplinary phenomenon related to cinema, video art and the appearance of new technologies. On the other hand, visualization is associated with aesthetics of postmodern art, with the paradigm of destruction characteristic of it. One of the major postulates of art – to reflect the surrounding world with the help of artistic expression – in the second half of the 20th century and at the beginning of the 21st century is clearly related to the perception of deconstruction and *vice versa*: elements of music, video, dance, theatre as parts of the deconstructed whole are joined fol-

lowing the principles that differ from those that were in effect earlier (i.e. synthetic opera art) and supplement one another in interdisciplinary projects.

The theory of reflection in applied arts accentuates *mirror art* when absolutely different materials used in different kinds of art are joined (metal and mirrors, stone and a mirror). Unexpected combinations are found also in other kinds of art, when soft fluffy fabric of upholstery is combined with metal needles in textile, metal and chemically produced blazing fire in sculpture (Matulaitė) and abstract video fragments or filmed reality in music.

Visualization of music is very meaningful when light and video installations enrich the images created by music (Janulytė's *Sundials*) thus creating philosophically generalised images of existence, space, time and the eternity. Sometimes, however, video plots, even quite abstract, put into the shade the primary meaningfulness of music as the art of sounds, and music becomes a sound track accompanying a video plot. Even an abstract use of things in a video text is so suggestive and unambiguous that the musical text fades out altogether and such compositions fail to reflect the world by means of musical instruments (Sodeika's *Post Mortem*), though the implied general idea of the composition is original and timely. It could be stated that kinds of new, multidisciplinary art are being formed when it is not necessary to traditionally assign a work of art to one kind (music or video art) but regard it as a kind of collective art, and especially often when instruments of electronic music are used.

Sometimes the theory of reflection and visualization of music is related to voyeurism: in *mirror art* (to observe the thing under observation reflecting itself many times), in cinema art (a mirror enables the action going on to be observed), in music (when an orchestra is playing to observe the lying bodies in whose arteries the blood is flowing loudly; with music being played to observe the human heart beating or the prenatal condition of an embryo, a dancer's abilities to use the system of his skeleton for an artistic expression). Voyeurism, video, observation of a dance when a musical composition is being performed enables the listener, the observer to become more involved in the work of art, widens his perception about the surrounding world because even scientific data enrich works of art.

These examples of the new art made of deconstructed meanings and of separate combinations and details is a logical sequence of neo-modern style being formed after postmodernism that lasted for half a century.

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Prelude and Fugue in Nikolai Kapustin's Oeuvre

Dr. art. ĒVALDS DAUGULIS
Professor at Daugavpils University

In the 1920s, under the influence of jazz there developed the sympho-jazz movement in the art music. The American composer George Gershwin may, to a certain extent, be considered a pioneer of the movement; consider, for instance, his composition *Rhapsody in Blue* (1924). Although, the synthesis of classical and jazz music could be found in other composers' works created some years earlier, for instance, George Antheil's composition *Jazz Sonata for Piano* (1922), *Jazz Symphony* (1925), etc. 20th century also witnessed growing interest in the Baroque polyphony genres. Even preludes and fugues were frequently composed in jazz style.

24 Preludes and fugues Op. 82 (1997) composed by the Russian composer and pianist Nikolai Kapustin are particularly interesting. The way he integrates the expression of art music and the specificity of jazz music is very original.

Keywords: jazz, prelude and fugue, the common and the different.

INTRODUCTION

Polyphony as a means of expression and mode of development (each instrument has its own melodic and rhythmic lines) has always been present in jazz music. In essence, jazz in its early stages of development borrowed a lot from professional art music, while in the second half of the 20th century expressive means and development techniques characteristic of jazz entered art music. Interest in Baroque polyphony genres entering jazz grew in the 1920s. Then there appeared the first jazz sonata, jazz symphony... and then also the fugue. The aim of the present paper is to consider the manifestations of the genres *prelude* and *fugue* in jazz music styles; thereby the methods used are the analytical and the comparative methods.

For a start, let us clarify the essence of the term *polyphony*. The designation *polyphony* is one of those terms that have acquired different explanations in German musicology (this interpretation has been accepted and is continued by Russian researchers) and in English texts (which is basically followed by French theorists). This has been noticed by the Latvian musicologist Georgs Pelēcis; he wrote: *The triad "many-voicedness – polyphony – counterpoint"* (Lv: "daudz balsība – polifonija – kontrapunkts") perfectly corresponds

to the triad in German "Mehrstimmigkeit – Polyphonie – Kontrapunkt". But there is no correspondence in English. The term "polyphony" does not denote polyphony, but rather "many-voice music", but "polyphony" denotes "counterpoint". According to the explanation accepted in the Baltic region, polyphony is a special kind of many-voice composition; but for English speakers – it is only polyphony (Пелецис 2011: 153). This is supported by the explanation provided in *The New Grove Dictionary of Music and Musicians*, which includes the phenomena of different levels – from the number of voices (parts) to a music style: polyphony is a term denoting a variety of important musical categories: first, the music that is more than one part, secondly, music in many parts in general, thirdly, the style of music, in which parts are to a certain degree independent (Frobenius 2001: 74). The third category though refers to polyphony, in which the musical parts move to some extent independently, but it is denoted a musical style, thus including into the description the category of a fundamentally different level. The content of a definition or a concept always depends on certain established criteria. If the criteria are different, also the definitions differ. In the explanations of polyphony elicited from various sources it is possible to distinguish three

groups of different criteria: 1) depending on the number of voices, 2) depending on the linear independence or melody of the voices, 3) depending on the interrelations between the voices (Frobenius 2001: 74).

GENRE TRADITION: *PRELUDE* AND *FUGUE*

Prelude (lat. *praeludium* – a preface) is a free-form instrumental piece, widespread since the 15th century. Initially, it served as an introduction to some other composition. It is believed that prelude has appeared as an improvisation played to check the possibilities of a musical instrument or to get into the mood of the composition to be performed. The first sheet music edition of preludes (*praeambula*) for the organ is to be found with Adam Ileborgh (approx. 1448). Later, in the 16th century prelude appeared as a separate composition in the works by virginalists John Bull (1562–1628) and Orlando Gibbons (1583–1625). Prelude was considered an improvisational introduction. In the 16th century, prelude became an independent composition and was composed mainly in the texture of harmonic chords. For Henry Purcell (1659–1695) and Johann Caspar Ferdinand Fischer (approx. 1670–1746) prelude usually served as the first piece in suites. In the 17th century prelude resembled a toccata. Preludes were composed by Claudio Merulo (1533–1604), Giovanni Maria Trabaci (approx. 1575–1647) and Girolamo Frescobaldi (1583–1643). They all influenced the general development of the genre of prelude. The development of the genre has been considerably influenced by creative works of Jacob Froberger (1616–1667), Louis Couperin (around 1626–1661), and Jean-Henri d'Anglebert (1635–1691). The genre of prelude was extensively applied in organ music (17th–18th century), in which it was made prominent due to the brightness of its concert-like sound (rich figurations, ornamental passages, etc.). Such are Johann Sebastian Bach's organ preludes. Prelude became particularly important as a peculiar introduction to a fugue. Since the 19th century the designation *prelude* has been used to refer to small independent compositions, most commonly composed for the piano. Preludes are often combined into cycles (preludes by Frederic Chopin, Alexander Scriabin, Sergey Rachmaninov, Achille-Claude Debussy, Gabriel Fauré, George Gershwin, Dmitri Shostakovich, etc.) (Ledbetter & Ferguson 2001).

By contrast, the term *fugue*, which was used to denote canon from the 14th century until the 17th century, refers to the continuous imitation in two or more voices. Historically, fugue is close to such genres of hunting songs (canons) as Italian *caccia* and French *chasse*. Hunting depicted in these songs is associated with the “persecution” of the voices imitated; hence the name of the fugue. In the 16th century there existed two types of fugue – strict and free fugues. In the 17th century, strict fugue gradually blended with the concept of canon, while the free fugue transformed into fugue in its modern understanding (Walker 2001). The structure of fugue is based on the expansion of five basic elements: *the subject* – one-voice (*single part*), *structurally rounded expression of the main musical thought*; *the answer* – *the imitation of the subject transposed to the dominant or the sub-dominant tonality*; *countersubject* – *counterpoint to the answer, a melodic line that appears during the first imitation of the subject and that further accompanies both the subject and the answer*; *interlude that connects the statements of the subject and at the same time enhances the development*, and *stretto* – *intense imitation-type statement of the subject: answers start before the subject is finished, ‘piling-up’ more or less tense melodic lines* (Kārklīš 2006: 52).

AN INSIGHT INTO THE HISTORY OF PRELUDE AND FUGUE

Prelude and fugue as separate units were not paired for long. The cycle of prelude and fugue developed gradually and purposefully. This is evidenced by the facts: already in the 16th century there existed the genres – compositions of similar nature: fantasy, prelude, canzone, ricercar and toccata. The first examples of the genres can be found among the works by Hans Kotter (1485–1541) *Fantasia* (around 1520) (Apel 1972: 205), Jacob Praetorius (1586–1651) *Praeambula*, François Couperin (1668–1733) *Preludes*, Johann Jakob Froberger (1616–1667) *Toccatas* (Kirby 1995: 22), and Dieterich Buxtehude (1637–1707) *Toccatas (Preludes)* (Gordon 1996: 45).

The first composer to compose a prelude (toccata) and a fugue in one key was Heinrich Scheidemann (1595–1663). His example was followed by Johann Pachelbel, Johan Krieger (1652–1735) (Kirby 1995: 25–26), Johann Caspar Ferdinand Fischer in the collection *Ariadne Musica*

(1702) (Rudolf 2001: 893–895), Johann Mattheson (1681–1764, 12 *Preludes and Fugues* 1719) (Schulenberg 2006: 93).

Johann Sebastian Bach (1675–1750), in his turn, was well-informed about Fischer's collection. He became the first composer who combined prelude and fugue into a pair and composed preludes and fugues in all twelve major and minor keys (Schulenberg 2006: 201). But in the 19th century the pairs of preludes and fugues mainly covered only twelve diatonic scales. Later, some pairs of preludes and fugues can be found in music of romantic period, but a significant increase in their number occurs in the 20th and the 21st centuries.

PRELUDE AND FUGUE IN JAZZ

It is well known that in the 1920s in Europe under the influence of jazz music there appeared the sympho-jazz movement within art music. To a certain degree, the American composer George Gershwin may be considered a pioneer of that movement; his composition *Rhapsody in Blue* was composed in 1924. However, the facts show that the synthesis of classical tradition and jazz styles can be found in earlier works by other composers, for instance, George Antheil's¹ (1900–1959) com-

position *Jazz Sonata for Piano* (1922). Undeniably, the artistic quality of George Gershwin's *Rhapsody in Blue* is much higher, but facts remain facts.

The cycle of prelude and fugue gradually entered jazz styles. We will proceed with original compositions in jazz style and jazz arrangements of academically composed preludes and fugues. The main focus in the present paper is on the original compositions in the genre of fugue.

We consider the first author of a jazz fugue being the French composer, modernist Darius Milhaud² (1892–1974), who in 1919 composed *Suite symphonique* No. 2 Op. 57, the second part of the five-part suite being *Prelude et Fugue*.

One of the first composers who wrote a cycle of *preludes* and *fugues* in jazz style is Rickard Bellak (b. 1945)³; those were his *Fugal Dreams* (12 *Preludes and fugues in Jazz Style* for piano) composed in 1977 and 1985 (Bellak 2005). By freely integrating classical, jazz and popular music styles, Bellak composes three- and four-voice fugues in various jazz and popular music styles, thus attracting attention by his diverse approach⁴.

Jazz preludes and fugues have been composed by Karl Amadeus Hartmann⁵ (1905–1963), Leonard Bernstein⁶ (1918–1990), Brian Lester⁷ (born 1939), Marius Nordal⁸ (born 1943), Trygve Madsen⁹ (born 1940), Henry Martin's¹⁰ (born

¹ Antheil is an American composer and pianist, the author of 300 compositions of various genres, for instance, *Jazz Symphony* (1925), rearranged in 1955.

² Milhaud emigrated from Europe to the USA in 1939; there he composed music corresponding to that time. All in all he composed about 450 compositions in various genres. He included into jazz compositions polytonality and other contemporary forms of expression. He has been the teacher of jazz legend Dave Brubeck (1920–2012), minimalist Steve Reich (born in 1936) and Philip Glass (born in 1937), as well as Karlheinz Stockhausen (1938–2007), who though left not having finished his studies.

³ Bellak has good musical education. He studied music theory and composition at the University of Pennsylvania with the composers Andre Vauclain, George Rochberg, George Crumb and Richard Wernick. In Princeton University his teachers were the composers Milton Babbitt and Earl Kim; he obtained Master's degree, later in the University of Pennsylvania he obtained the Doctoral degree (*PhD*).

⁴ The expression of disco genre is to be found in *Prelude and Fugue* No. 4, the synthesis of bop and blues – in *Prelude and Fugue* No. 7.

⁵ German composer Karl Amadeus Hartmann's *Jazz Toccata und Fuge* (1928).

⁶ *Cool fugue* by *West Side Story* (1957), *Prelude, Fugue, and Riffs* for solo clarinet and jazz ensemble (1949).

⁷ *5 Jazz Fugues* for guitar (1995).

⁸ Nordal is a jazz pianist, composer, music journalist, and pedagogue. In his early youth Marius was carried away with playing blues and boogie-woogie. He was strongly influenced by the manner of playing of the pianists Oscar Peterson and Errol Garner. His first public appearance took place as early as at the age of 13. He was not indifferent to music of John Coltrane, Herbie Hancock, Keith Jarrett, Chick Corea, The Beatles, and Frank Zappa. But, as to art music, Nordal adored music by John Cage and Krzysztof Eugeniusz Penderecki.

⁹ *24 Preludes and fugues* (1996). These are stylistically rather inconsistent compositions. Counterpoint is rather clearly expressed in the fugues; they are pleasant to listen to.

¹⁰ In Henry Martin's *24 Preludes and Fugues* one can notice the *Third Stream* approach.

1950), Andre Previn¹¹ (born 1929) and others¹²; each composer has his own approach to jazz stylistics, but especially interesting are *24 Preludes and Fugues* Op. 82 by Nikolai Kapustin (born 1937), the Russian composer, pianist and jazz virtuoso. I consider them being among the most artistically enjoyable preludes and fugues composed in jazz styles in which classical and jazz regularities are very organically synthesized.

Kapustin was born in Ukraine, studied at the Moscow Conservatory; his pedagogues were Felix Blumenfeld (Феликс Блуменфельд), Vladimir Horowitz (Владимир Хоровиц) and Alexander Goldenweiser (Александр Гольденвейзер). Kapustin is the author of many symphonies and piano compositions – sonatas, scherzos, ballads, etc. By 2015 he has composed 157 opuses. In his youth, he was seriously carried away with jazz; he played the piano in Oleg Lundstrem's Big Band. His, as a pianist's style has developed under the influence of jazz pianists Erroll Garner (1926–1991), Duke Ellington (1899–1974), and particularly Art Tatum (1909–1956) and the Canadian pianist and composer Oscar Peterson (1925–2007). Kapustin considered Peterson being the jazz pianist No. 1 (Smith 2000). But Peterson's playing style reminds of the playing technique used by Tatum, Garner and the British jazz pianist George Shearing (1919–2011) – motion, energy, a kind of *Perpetuum mobile* (Dobbin 2002).

Kapustin's music style is precisely characterized by the American pianist Randall Creighton: *Kapustin's style features extremely, brilliantly virtuoso complicated rhythms characteristic of ragtime, dense texture, chords involving upper structure extensions (9th, 11th, 13th), diminished chords on various scale degrees, chromatic alterations, emphasis on improvisation, virtuosity, tendency to short melodious sequences, characteristic harmony sequences by the circle of fifths, fast change of harmony supported by walking bass, open, unresolved dissonances* (Creighton 2009).

Kapustin's style in a peculiar way blends formal elements of art music with jazz idioms. Apparently, the Third Stream music launched by Gunther Schuller in 1957 has served as a model (Creighton 2009: 27). As to the expressive means of jazz music, those are harmony, rhythm and

time signatures (4/4, 7/8, 5/8 etc.) that are of special significance. Of course, the compositions by his predecessors should not be denied, for instance, the composition *Golliwog's Cakewalk* by Claude-Achille Debussy (1862–1918), Maurice Ravel's (1875–1937) Piano Concerto in G major and *Valses nobles et sentimentales*, Igor Stravinsky's (Игорь Стравинский, 1882–1971) *Ragtime* (Creighton 2009: 27; Kapustin has been strongly influenced by ragtime as a genre), György Ligeti (1923–2006) *Études pour piano* and other compositions.

As a result, Kapustin created several pieces in jazz stylistics: *Toccata* Op. 8, *Composition* for a big band Op. 12 (1967), *Minuet* for a big band (1974), *Fantasy* for a jazz quartet (1977), *24 Preludes in Jazz Style* for the piano Op. 53 (1988) and *24 Preludes and Fugues* Op. 82 (1997).

Further we will consider Kapustin's cycle of *24 Preludes and Fugues* Op. 82. At first, let us focus on the common features. We will start with the layout of preludes and fugues in terms of the keys. Let us remember, Johann Sebastian Bach in *The Well-Tempered Clavier* (1722, 1744) and Sergey Slonimsky (1995) arranged preludes and fugues in the order of the chromatic scale, including also relative minor scales of the same key signatures, such as C major / C minor, C sharp major / C sharp minor etc. But the fugues by Dmitry Shostakovich (1951) and Rodion Schedrin (1960–1977) move along the circle of fifths, while also covering the parallel minor keys, for example, C major / A minor, G major / E minor, etc. Kapustin proposes another way. His fugues move up by fourths, touching the minor key downwards in the interval of diminished fourth, i.e., C major / G sharp minor, F major / C sharp minor, etc. Such an innovative approach to the sequence of keys is obviously related to the technique favoured in jazz harmony – re-harmonization (usually tritone relations, but other intervals are also possible).

The number of voices used in Kapustin's fugues is of interest, too. In Kapustin's fugues the number of voices vary – there dominate three-voice (Fugues No. 1, 9, 22, etc.) and four-voice fugues (Fugues No. 3, 4, etc.). Sometimes one can find five-voice fugue (Fugue No. 19) and even two-voice fugues¹³ (Fugue No. 18).

¹¹ *5 Preludes* for piano (1974).

¹² The authors of jazz fugues were Igor Stravinsky, Kurt Weill and Russian genius Dmitri Shostakovich.

¹³ An example of two-voice fugue is *Fugue a 2 voci* Op. 87 No. 7 from *7 Polyphonic Pieces for Left Hand* (1998).

The fugues mostly feature the time signature of 4/4 (Fugues No. 1, 12, etc.), other time signatures are also often used: 2/4 (Fugue No. 18), 3/4 (Fugue No. 8), 5/4 (Fugue No. 10) and the time signature 6/8 (Fugue No. 15).

A typical feature of all fugues Op. 82 is the four-bar subject (Fugues No. 1, 3, 5, 7, etc.). Supposedly, such squareness apparently facilitates the improvisational jazz development of the subject.

But there are also the subjects consisting of three bars (Fugues No. 2, 18), two bars (Fugue No. 6, 19, 22, 24) and even one-bar subject (Fugue No. 4). The subjects contain clearly visible impulse (a characteristic intonation or rhythm pattern), the developmental stage of the subject (usually of improvisational nature) and the closing part, for instance, the C major subject of Fugue No. 1 (Example 1).



Example 1. Fugue No. 1 in C major, the subject

It is known that such a concentrated exposition of the themes was characteristic of the fugue subjects of the great Baroque master Johann Sebastian Bach. According to the Russian musicologist Boris Asafyev's (*Борис Асафьев*¹⁴) theory, the subject is based on the triad – impulse, development and generalization (i–m–t) (Асафьев 1971: 77).

Most of the fugues Op. 82 feature ternary form (Fugues No. 1, 12, 16, etc.), quite clearly marked cadences that separate thema in parts of a fugue – exposure, middle entries and recapitulation. In other fugues, in their turn, the division is vague, the development of the subject seamlessly passes into the middle part of improvisational and motoric nature, and then unexpectedly enters the basic key, thereby opening the recapitulation.

The fugues composed in minor keys are played in major. This resembles Bach's tradition, too (Fugues No. 4, 8, 16, 18).

In general, the development parts in all the fugues Op. 82 are characterized by the vertical inversion of the subject, augmentative imitation, stretto, timely developed cadences, gradual, imperceptible transition to the middle part. By contrast, in four-part fugues the middle parts are expanded, as episodes. Similarly, in terms of rhythm, the attention should be paid to the free divisions (triplets) and freely included accents, "Vorschlags" typical of swing genre. In all the fugues the composer correctly preserves the essential elements

of a fugue – the subject, the answer, counterpoint, interlude and stretto.

In fugue statements Kapustin strictly sticks to the generally accepted norms. There is the characteristic first statement of the subject both in the first (Fugues No. 3, 14 (Subject 2), 16, 18, 24), the second (Fugues No. 1, 2, 6, 9, 10, 11, 12, 13, 15, 17, 20, 22), the third (Fugues No. 5, 8, 14 (Subject 1), 19, 21) and the fourth voice (Fugue No. 4, 7, 23). Sometimes the first statement of the subject is accompanied by the counter-subject (for example, Fugues No. 5, 9, 11) as a special rhythmic formula of the accompaniment of the relevant jazz genre. In most cases, in the statement of fugues there sounds a real answer of the subject (Fugues No. 1, 12, 16, 20, etc.). The answer is usually followed by the interlude (T–D) and only then follows the answer in the third or the fourth voice. Vertical inversion is characteristic of the continuation. Sometimes the subject is transposed horizontally (to the right), as well as in the statement of the exposition (for instance, Fugue No. 20 in F minor). One finds also an innovative approach to the presentation of the statement of the subject, for example, in the five-voice Fugue No. 19 in A major the voices are introduced according to the formula T–D–S–T–D. Such a functional inversion is typical of the order of jazz harmonic sequences, while in academically constructed fugues it is an exception.

¹⁴ Boris Asafyev (literary pseudonym – *Игорь Глебов*; 1888–1949) – Soviet Russian musicologist, composer, music critic and social activist.

Let us consider the tonal plan. Usually the middle part of the fugue is introduced by the movement of the subject to the remote key (for example, Fugue No. 1 in C major – C sharp minor, No. 10 in E minor – D minor, No. 17 in E major – A minor), featuring tonal uncertainty. Sometimes in the beginning of the middle part the subject remains in the basic key (No. 12 in A minor). In any case, the determining ones in the further development are the keys of the subdominant group and those of the remote relationships. From the aspect of functionality, the exposition of the fugue may be generalized in the following way: in the statement of the fugue the main tonalities are T–D, in the middle – the scope of the tonalities S–D and the function of T in the recapitulation. Thus the common functional scheme of the form is

crystallized: T–D–S–D–T. It is essential that in all fugues Op. 82 the recapitulation is marked by the return of the subject into the basic key.

For Kapustin the final chord of the fugue is of great significance. It is always dissonant, as it should be in jazz (for example, in Fugue No. 17 in E major – I₁₁⁶). The aspect of genre is no less important. Many fugues feature particular genres. For instance, Fugue No. 1 contains the features of bebop, in Fugues No. 10, 12 one can notice ragtime, swing, blues, etc.

In some fugues, the development is based on two subjects, for example, Fugue No. 1 in C major and No. 14 in D minor.

Further, let us discuss Fugue No. 12 in A minor Op. 82 in detail.



Example 2. Fugue No. 12 in A minor: *the subject*

The Fugue Op. 82 No. 12, illustrated in Example 2, is a four-voice fugue with one subject, a real answer, and a counterpoint in the exposition, consisting of three parts. The subject comprises four bars (2+2) with a marked interval of the fifth (A–E). The tonal basis of the subject is the pentatonic, which can hardly be referred to the rest of the fugue. In the exposition the development of the subject is as follows: at first it appears in the second voice, then in the third and the first voices. The respective functional statement T–D–T–D is present. In the continuation of the fugue, the development is based on the second part of the subject. The counterpoint in bar 5 (E minor) marks the Dorian E minor key (raised sixth scale degree – C sharp, sometimes also raised fourth scale degree – A sharp – B flat), thus again proving the belonging to the world of jazz music (key, melody, rhythm). By contrast, the texture, the autonomy of the voices, the tonal arrangement, the structure and the form are obviously related to art music, the genre and the form of fugue. This is an excellent example of the synthesis of art music and jazz (the form is classical, the content – typical of jazz). Springy rhythm pulsation, expressive melodics, colourful harmony progressions are followed by purposeful and gradually growing inclusion of altered sounds until in the

middle of the fugue the twelve-tone row is reached. Rhythmic counterpoint of the dominant appears logically prior to the beginning of the recapitulation (mm. 74–79) thus creating a kind of acceleration. The recapitulation (mm. 80) is prepared by the cadence, the return to the basic key in A minor, with the stretto between the first and the third voices. Little stretti are encountered also later, and in the bars 80–96 they are very vividly continued until the very end. But the recapitulation is composed in the diatonic pentatonic of A minor. Thus the basis of the key in the exposition is pentatonic, in the middle part – full chromatic system and the recapitulation is again in the diatonic pentatonic of A minor. The masterly complicated rhythm, saturated with constantly variable accents undoubtedly is one of the most expressive means of Kapustin's music stylistics (Table 1).

Summarizing the above-said, we can state that the construction of the fugue form and the basic principles of its composition are borrowed from art music. But jazz has lent freely expanded development of improvisation type, the integration of various jazz styles, for instance, one can notice the techniques of playing and composing music used by Oscar Peterson, Art Tatum, Errol Gardner and other pianists.

Table 1. Formal and harmonic scheme of the fugue¹⁵

Exposition						Thematic statement			
S1:a	S1:e real answer	Interlude	S1:a	Interlude	S1:e	Episode	S1:a inverted	S1:d	Episode
M:1	5	9–10	11	15–21	22	26–35	36	40	44–51
Thematic statement S1:e augmented		Episode	Thematic statement S1:b, d		Episode	Recapitulation In stretto			Tag
						S1:a	S1:a	S1:a	S1:a
52		60–68	69		74–79	80	81	83	86

Now let us consider the arrangements. Arrangements that are still popular are the various jazz interpretations of Johann Sebastian Bach's compositions; they are created for various jazz groups. For instance, the jazz trio arrangement of Toccata and Fugue in D minor¹⁶ by Jacques Loussier, George Barner's arrangement of Johann Sebastian Bach's Fugue in G minor¹⁷ for a jazz quintet, Dave Kriedt's¹⁸ (1922–1994) composition *Fugue on Bop Themes*, etc.

A special role in the synthesis of art music and jazz belongs to Dave Brubeck. In the 1960s, Brubeck's creative style was located between jazz and art music. From early youth Brubeck's favourite musical form was fugue. He acquired this form while studying with Darius Milhaud. Then he worked as an accompanist in a symphonic orchestra. At that time there appeared *Chromatic Fantasy Sonata* (the composer got inspired by Bach's *Chromatic Fantasy and Fugue*). The melody and the rhythm were taken from Bach and then, by creative and

spontaneous improvisation, Brubeck developed *the new sonata* in the form of contrasting three-fifths. This composition has been also played by classical quartets, for example, the Brodsky Quartet, yet it uses rhythms and melodies that evoke the spontaneous improvised nature of jazz. Hence Brubeck tears down the boundaries between art music and jazz. He simply integrates them. His octet¹⁹ is perfect. His *Fugue on Bop Theme* (1950) has been performed a lot, too.

In Europe, the British composer and pianist Alex Templeton's²⁰ arrangements are well known: *Bach Goes to Town*, *Mozart Matriculates*, *Scarlati Stoops to Conga*. Also the composition *Fugue in Swing Tempo Piano Solo*²¹ is very popular.

The arrangements of Bach's preludes and fugues are created also by one of the most prominent Latvian composers, jazz pianist Raimonds Pauls²². In my opinion, the CD issued in 2007 *Bach – Kamēr – Pauls* (in Latvian)²³ is a unique attempt to raise Bach's preludes and fugues from

¹⁵ "S1:a", for example, would indicate the first subject in A minor.

¹⁶ Jacques Loussier – piano, André Arpino – drums, Vincent Charbonier – bass.

¹⁷ Fugue in G major by George Barner(s) Jazz Renaissance Quintet.

¹⁸ Dave van Kriedt – an outstanding jazz musician of his time, tenor saxophonist, composer and music pedagogue. He was born in Berkeley, California, studied at Mills College with Darius Milhaud.

¹⁹ Brubeck's octet: Dave Brubeck – piano, Paul Desmond – alto sax, Bill Smith – clarinet, baritone sax, Ron Crotty – bass, Cal Tjader – drums, Bob Collins – trombone, Dick Collins – trumpet, Dave Van Kriedt – tenor sax. Jazz musicians highly value the arrangement *Blue Rondo à la Turk*.

²⁰ Templeton (1909–1963) was born in the United Kingdom; he lived in Greenwich and Connecticut, died in the USA. Being a pianist, he perfectly performed George Gershwin's *Rhapsody in Blue*, and works by other composers. He acquired musical education in Royal College of Music and Royal Academy of Music. Original compositions – Trio for flute, oboe and piano, *Quartet Pastorale*, *Pocketsize Sonata*, etc.

²¹ This composition exists in a variety of transcription for various groups of players, such as a quartet, clarinet, clarinet choir, etc.

²² Raimonds Pauls (born 1936) – the Latvian composer and outstanding jazz pianist, author of many jazz and popular music compositions.

²³ The album contains nine Bach's preludes and fugues, whose arrangements especially for a choir and a jazz trio have been composed by Raimonds Pauls. The record features the youth chamber choir *Kamēr...*

WTC²⁴ to a new dimension – the stylistics of vocal and instrumental jazz (choir and jazz trio). The chamber choir improvises brilliantly; it handles the expressive melodic and rhythmic lines of the polyphonic fugue textures.

CONCLUSIONS

Over the centuries, the evolution of the genres *prelude* and *fugue* has been purposeful and gradual. Their integration into jazz music is not accidental, but rather logical, because:

- in most cases, jazz musicians were academically educated people and in their previous musical experience they had already faced the genres of prelude and fugue;
- in essence, jazz in its early stages of development borrowed many things from the professional art, while in the second half of the 20th century art music saw the entrance of means of expression and development techniques typical of jazz music;
- interest in the introduction of Baroque polyphony into jazz styles has grown since the 1920s;
- *fugue* as a genre and form preserves its peculiarities also in jazz stylistics;
- jazz arrangements of Bach's preludes (toccatas) and fugues maintain their artistic qualities. They obtain a new life, and one can assert that the genre is developing in a form of expression appropriate for the 21st century.

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conducted by Māris Sirmāis and the trio: Raimonds Pauls – piano, Māris Briežkalns – drums, Toivo Unts – contrabass.

²⁴ Bach, *The Well-Tempered Clavier*.

MUSIC PEDAGOGY

Ensemble Music-Making as an Important Element of a Young Musician's Training

PhD EWA KUMIK

The Grażyna and Kiejstut Bacewicz Academy of Music in Łódź

The discussion on the issue of ensemble music-making has been prompted by the changes taking place in the Polish art education system since 2014, particularly focused on the role of training in various ensembles on each level of education. The main objective of the study is to present the selected aspects of ensemble music-making provided by the Polish music education system. Collective playing and singing requires persistence, as well as strict discipline of the group and a sense of social responsibility. Music-making allows relating to outstanding musical works and enhances sensitivity to beauty, the world of sounds contained in music included. It also has a beneficial influence on the improvement of a general ability of social coexistence, increases motivation for learning and attending extracurricular classes, as well as enhances concentration, persistence, orderliness and self-criticism. Instead of rivalry, what prevails is the aspect of cooperation and joint responsibility for a performance of the piece. It is also much easier to overcome stress and stage fright in concerts, as pupils work as a team, not individually. Ensemble music-making fosters the development of such personality traits as: capability of collaborative work, emotional stability, conscientiousness, creativity. In my reflections, I make references to the subject literature and personal experience gained while conducting different types of vocal ensembles and choirs.

Keywords: music-making, teacher-conductor, school musical ensembles.

INTRODUCTION

No other field of art has such a huge power of direct impact on people as music. The outcome of a human's positive contact with music is an authentic musical experience, which is a completely different phenomenon [...] from the emotions experienced on everyday basis. It is enough to compare 'sad' mood of a musical piece to true sadness evoked by some real-life loss. The two categories should not be mistaken [...]. An aesthetic experience of music would be, therefore, more about accessing these specifically musical emotional qualities, contained within the work itself, about being able to distinguish them from a listener's personal feelings and the composer's emotions (Smoleńska-Zielińska 1991: 28). Music is the kind of art that, in Irena Wojnar's opinion, is a manual of life which stimulates and disturbs, makes one think, affects mind and imagination at the same time, requires self-reliance, criticism, sensitivity, accompanies self-education and human self-aware-

ness (Wojnar 1984: 12). Henryk Neuhaus, the outstanding Russian pianist and pedagogue, believes that *before someone starts learning to play any instrument – irrespective of the fact whether one is a child, adolescent or an adult – one should feel music inside, should cater for it in one's mind, carry it along in one's heart, must hear its sounds. The whole secret of talented people and geniuses lies in the fact that music starts living a full life in such a person's soul long before their first contact with a keyboard, or strings and bow* (Neuhaus 1970: 16). Music plays an important role in everybody's life; it is a source of joy, it accompanies people in sadness, arouses reflection. Music develops and shapes personalities. Discovering valuable music and having frequent contact with it lead to the development and perpetuation of love for music. It provides favourable conditions for meeting and developing natural aesthetic needs of a human, particularly of children and young people, through creating and experiencing beauty in music.

In the Polish educational system, music education is provided on two levels: within the general comprehensive education system, in the form of ordinary music classes and the development of musical interests as part of obligatory school curriculum and additional extracurricular lessons, as well as within music schools that train professional musicians. At each stage of music school education, along with individual classes in instrument performance, solo singing and theory subjects taught in small groups, young aspiring musicians perform in different ensembles.

The aim of the paper is to present selected aspects of ensemble music-making pursued in the Polish music education system at successive educational stages. When introducing the aforementioned problems, I will characterize different types of school ensembles, specify responsibilities of their instructors and describe the benefits stemming from joint music-making. In my reflections, I will make references to the subject literature and personal experience gained while directing various types of vocal ensembles and choirs.

ENSEMBLES IN SCHOOL CURRICULA

When speaking about a music ensemble, we mean two or more musicians, interpreting a piece of music together (Śledziński 1981: 1089). In Polish music schools, the classes of ensemble music-making are a compulsory subject covered by the school's framework curriculum on each level of education. The scope of the subject is defined by ministerial decrees. The analysis of the curricula binding in schools before the 2004 reform shows that all the pupils pursuing the first stage of education are obliged to sing in a choir, play in an orchestra or ensemble six hours a week throughout the entire educational cycle (Kumik 2014: 37). Additionally, apart from piano, accordion and guitar students, they take part in classes with an accompanist. Piano students participate in accompaniment and sight reading lessons as part of their extracurricular classes. The 2nd-level music school provides the classes of choir, orchestra, chamber and vocal ensembles as obligatory school subjects. There are ten hours a week devoted to such lessons within the 6-year educational cycle in an instrumental department (orchestra or choir – 6 hours, chamber ensemble – 4 hours), six hours a week within the 6-year educational cycle in a eurhythmics department, and eight hours a week

within the 4-year cycle in a vocal department: choir – 2 hours, vocal ensemble – 6 hours (Kumik 2011: 214). Piano students follow the course in “accompaniment learning”, whereas other instrumentalists (apart from piano, organ, accordion, harp and guitar students) and pupils from eurhythmics and vocal departments attend classes with an accompanist (Kumik 2011: 209–213).

The reform, introduced to Polish music schools in 2014, induced changes in the curricula. There are now three hours allotted to the classes of choir or orchestra within the 6-year cycle and two hours – within the 4-year cycle in the 1st-level music schools. A new course called *Ensemble* was created and it is followed within the same timeframe as the ensemble classes mentioned above. The legislator recommends that ensembles of eurhythmic, folk, vocal, dance, dramatic-musical, and the like should be formed within that course (Kumik 2015: 49). The classes of school ensembles are conducted in line with pupils' specializations and their progress rate. The number of ensembles and choral groups is established by the school's principal.

RESPONSIBILITIES OF A PERSON CONDUCTING A SCHOOL ENSEMBLE

School ensembles are conducted by teachers who have graduated from higher music education institutions in various faculties and specializations, e.g., conducting, music education, or instrument performance. They are all defined as teachers-conductors, directing a vocal or instrumental ensemble. The person conducting a school ensemble is not only a teacher, mentor but also an artist-musician with the knowledge and skills necessary to interpret musical pieces. When conducting an ensemble, *a conductor sets first and foremost tempo, controls proper rhythmic, takes care of coherence and cohesiveness of the performance* (Lasocki, Powroźniak 1970: 297), gives the piece appropriate artistic expression *in accordance with the composer's intentions* (Lasocki, Powroźniak 1970: 297). Through hand gestures, a conductor expresses the musical content of the work, its character, rhythm, melody and dynamics (Lasocki, Powroźniak 1970: 300). As rightly noticed by Jerzy Zabłocki, a conductor performs his task through his own work and through work with an ensemble both in rehearsals and during the performance of the piece (Zabłocki 1972). Each

stage is important and should be pursued in a fair and consistent manner. The conductor's own work consists in learning the piece, thinking it over and making the operational plan. According to Józef Karol Lasocki, working on the score should adhere to the following agenda:

- getting to know the bibliography and works by the composer of the piece;
- analysing the work in terms of style, form, melodic aspect and intonation, rhythmic, harmony, literary text and its relation to the musical text, as well as tempo and dynamics;
- creating the concept of performance;
- learning the score by heart;
- working on technical issues of conducting;
- developing a detailed plan of collaboration with an ensemble from the very first rehearsal up to the performance in concert (Lasocki, Powroźniak 1970: 302–303).

The knowledge of the composer's biography and the atmosphere he/she lived in, as well as the musical analysis of the piece are supposed to not only facilitate learning and memorizing the score but, first of all, *to draw numerous practical conclusions that will help to work with an ensemble and to avoid many mistakes* (Lasocki, Powroźniak 1970: 303). Tadeusz Wroński, the Polish violinist and pedagogue, writes about it in the following way: *[...] it seems important to plan in your mind's eye, as precisely and clearly as possible, an ideal picture of the piece before starting to practice it. When the plan exists, it plays the role of a framework, filled up with our efforts later on. If there is no plan, our work resembles building a house without an architect and initial project. What is the use of gathering plenty of valuable materials if later we do not know, in fact, how to put them all together?* (Wroński 1965: 32). As rightly noticed by Henryk Neuhaus, *mastery of working on musical pieces [...] lies in the purposefulness of actions and the ability of saving time. The bigger are the roles of volition (purposefulness of intentions) and attention in the process, the more productive the outcomes will be* (Neuhaus 1970: 19). When choosing repertoire for an ensemble, teacher-conductor should evaluate the level of difficulty with regard to the performing potential of all ensemble members. Works should be of high artistic value, coincide with the ensemble members' interests and give them a chance to develop and improve their musical skills. Knowing the potential of a given ensemble, the conductor should adjust to it one's plans and requirements.

The person conducting an ensemble is responsible for creating the atmosphere of an undisturbed dialogue between a conductor and ensemble members, as only mutual trust ensures proper musical development of students. One should know and skilfully direct a group of students, who often have different personalities and technical skills, to be able to form an internally integrated ensemble. It is the ensemble conductor's attitude that enables him/her to spark commitment and willingness to undertake new challenges by ensemble members or, on the contrary, to discourage even those most active and motivated ones from collective music-making. Motivating and encouraging pupils to develop their passions and musical interests pose a challenge to a teacher-conductor.

Working with an ensemble means proper planning of all activities, as well as striving after their realization both in rehearsals and in concerts. It equals skilful organization of didactic, artistic and educational work. The effectiveness of education is determined by the two interconnected processes: teaching and learning. Thanks to them, a learner (or a group of learners) is able *to get to know the world created by nature and the one credited to culture [...]; to prepare for changing the world through the development of [...] abilities and talents, interests and passions, as well as needs and self-teaching skills; to shape one's own personality through the development of a creative attitude and personal approach to moral, social, cognitive, artistic and religious values* (Okon 2007: 201).

One of more important conditions for successful didactic work is the familiarity with the pupils attending the school ensemble classes. What matters is their age and psycho-physical predispositions. It often happens that musical ensembles comprise students of different intellectual potential and practical preparation. When working with instrumental ensembles, a conductor should help one's pupils with, for instance, tuning the instruments, or monitoring the right posture while playing. A person conducting an ensemble *leads each student individually, with respect for the student's emerging individuality* (Konaszkiewicz 2004: 59).

Teacher-conductor should be a role model for young musicians. Thanks to their positive attitude to the world and people, self-acceptance and confidence in one's capability, they can surely set a good example to their pupils, win their respect and have a better contact with them. Zofia Konaszkiewicz adds that a teacher's extensive impact on a student *depends on the three types*

of dispositions: on aesthetic values acknowledged by a teacher and his/her musical-didactic competences; on the system of general values adopted by a teacher; and on the maturity of a teacher's personality. Harmonious combination of all these aspects allows for complete music education (Konaszkiewicz 2002: 79).

CONDUCTOR'S WORK WITH ENSEMBLES

The music education system provides for different musical ensembles. Each of them has its own characteristics but in all of them students can find their musical and artistic self-fulfilment. A conductor's work with an ensemble consists in joint organizational, didactic-educational and artistic pursuits. School ensembles feature pupils of different age and with various levels of proficiency, still it is possible to learn something from each of them.

Each person starting work in a musical ensemble should learn to cooperate within a group, i.e. to obey the rules established there. In an ensemble, everybody is equal and they work together to achieve success. A lot of effort and time are required to make a group of different personalities play and sing together. During rehearsals and in concerts, it is essential that all ensemble members should be present. It is also obligatory for everybody to arrive on time at pre-arranged meetings. Each musician of an ensemble has their own appointed seating he/she must remember.

Effectiveness of the teaching and educational process within an ensemble relies on a conductor. Teaching, according to Wincenty Okoń, is *a teacher's planned and systematic work with pupils, aimed to induce permanent changes in their conduct, dispositions and the entire personality under the influence of learning and gaining knowledge, experiencing values and practical activity* (Okoń 2007: 266). Teacher-conductor, through teaching, facilitates the students attending ensemble's rehearsals to obtain certain knowledge, skills and habits, as well as to develop their abilities and interests. The first stage of educative work is to make students aware of didactic objectives and tasks, to make them interested in team work, to show them how important artistic activity in a group is. The second stage is to familiarize them with a new repertoire material they are going to work on and to present in public later. At that

stage, a student learns new terms and their meanings, starts to improve his/her playing or singing technique, discovers repertoire, new composers. It is also important to develop skills and habits (Okoń 2003: 129–152). Pupils must be motivated to work independently and systematically, and that is why it is so important to convey knowledge in proper portions.

Ensemble classes are practical in their essence; therefore a pupil can automatically improve one's skills in instrument performance. The role of a teacher-conductor is, however, to recommend relevant exercises so that students could see progress in their playing and singing, and simultaneously could feel motivated for further work. Setting requirements that slightly exceed the limits of a student's capabilities has a beneficial influence on their motivation to learn. In an ensemble, systematic and well thought-out work on the repertoire is essential, as well as control over and assessment of learning outcomes in the form of concerts or competitions. An ensemble conductor must know each student, know their strengths and weaknesses. Individual approach to each of them is crucial in the teaching process. Pupils differ not only in terms of their mentality but also the physiology of their bodies, which is of enormous significance for instrument performance and singing. It is necessary to observe closely each ensemble member, talk to them about impressions, feelings and comfort of joint music-making. It is good to inspire and encourage students to some activity: listening to music, watching concerts of renowned musicians or ensembles and, first of all, searching for the sources of valuable information. Didactic work with musical ensembles should allow for accepting the assumptions and meeting the needs of various teaching principles and methods that are most effective, in the conductor's view, for a given ensemble.

In collaborative music-making the educational function of music plays an exceptionally important role; on the one hand it consists in *developing creative skills, positive personality traits and self-reliance, on the other one – in providing children, adolescents and adults with a beneficial relaxation and leisure activity* (Wierszyłowski 1979: 312). Kiejstut Bacewicz, an outstanding chamber musician and pedagogue of the Łódź Academy of Music, believed that *out of all types of ensemble music, it is chamber music that has the greatest educational impact. It requires the biggest self-reliance, initiative, the highest sense of responsibility, provides the most intense and most conscious*

participation in a performance act, the closest contact with compositional elements (Janyst 1986: 7). As noticed by Wiesław Kiser, *a good choral ensemble also makes an excellent vehicle of education: develops the power of cooperation, sense of collective discipline and responsibility, to put it in a nutshell – it is a fantastic school of social coexistence* (Kiser 1971: 74).

CONCLUSIONS

A music school pupil should sing or play in an ensemble, as training provided by group classes gives numerous opportunities of development to each person participating in them. According to Jacques Delors' report, *education should revolve around four foundations of learning which will somehow form the basis of each person's lifetime knowledge* (Delors 1998: 85). Ensemble music-making follows the principles based on the four foundations mentioned in the paper and they are as follows:

1. Learn to live together – playing and singing in ensembles prepare students to assume responsibility for themselves and others, as well as to fulfil entrusted tasks; teach tolerance, cooperation within a group, punctuality, acceptance of challenges for the common good, modesty, respect for others and their capabilities, attentiveness to other people.
2. Learn to know – during joint music-making we perfect sight-reading and playing instruments, develop vocal skills, but we also gain and expand the theoretical knowledge of music, we discover musical literature connected with different composers and distinguish musical styles of various epochs. We also develop our musical ear (especially in terms of harmony), sensitivity to right intonation while playing or singing, rhythmic precision, sensitivity to timbre and dynamics.
3. Learn to act – the development of interests and the knowledge acquired in rehearsals and concerts are applied in a practical and purposeful manner by each ensemble member. The skills gained during ensemble music-making translate into, inter alia, taking up new challenges, solving different problems and selecting the profession pursued in the future.
4. Learn to be – when playing and singing in various ensembles, we take part in many concerts and artistic events. We gain stage exper-

ience and get familiarized with audience, we develop the ability of focusing on a task, controlling our emotions, overcoming stress and stage fright, as well as building relations based on mutual trust through collaboration with other musicians.

Choir, orchestra, vocal, vocal-instrumental and instrumental ensemble classes, provided by the Polish music education system, give students a lot of new opportunities for self-development. Ensemble music-making eliminates competition among young musicians already at the primary school stage. In the context of Józef Karol Lasocki's words: *music – just like a book – may become a man's friend if one loves it, gets to know it and stays with it in a close, everyday contact* (Lasocki, Powroźniak 1970: 40), we can assume that music explored, experienced and practiced together with other friends of similar interests can become a friend doubly. Music-making is, therefore, an important aspect of a young musician's training and affects, in full, the comprehensive development of their personalities, awakening their artistic imagination and creativeness – crucial for undertaking any innovative activity in the 21st century.

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Music Teacher's Professional Becoming: Narrative Research

Dr. soc. RASA KIRLIAUSKIENĖ

Associate professor at the Lithuanian University of Educational Sciences

Dr. soc. JOLANTA ABRAMAUSKIENĖ

Associate professor at the Lithuanian University of Educational Sciences

The article discusses the peculiarities of future music teachers' professional becoming, analyses the various aspects of students' personal becoming. The narrative research revealed the new aspects and confirmed the author's previous research findings: that a greater number of the students have well considered the choice of their profession. The choice was influenced much more by inner motives – desire to gain knowledge, aspire higher education, enjoy musical activity and also by musical abilities and interests.

Keywords: choice of profession, future music teacher, narrative research.

INTRODUCTION

Relevance of the research. According to the humanistic point of view, the notion of professional becoming is very important for teacher's profession. The professional becoming is a creative process, which forms the basis for teachers' professional self-reflection (Šedžuvienė 2005). Scientists stress that the preparation of a qualified teacher acquires sense only when the *positive approach* to the teacher's profession prevails (Poškus 1986) and pedagogical studies are *chosen deliberately* (Kregždė 1988). The profession of the music teacher is exclusive in that youth often make the decision to bind their life with music early enough, thus, the becoming of a representative of this profession is fairly long. Children talented in music start to play and sing in their early childhood, they choose music education activities and specialized schools. As personality matures, cognitive boundaries are expanded, information about pedagogical and musical activities, and knowledge about the profession are gathered. Having evaluated personal skills and interests, studies in appropriate direction are being chosen. Music studies all over the world are recognized as a specific area of higher education (Rimšaitė, Umbrasienė 2012). In contrast to other professions, university accepts persons with already quite a high level of *musical abilities*. Applicants are required to pass

entrance exams, professional music commission checks special musical abilities and selects the best. Furthermore, entrants have a motivation check, which has been introduced in order to improve the teacher training. Of course, *personal qualities* (organization, communication, creativity, flexibility, etc.), *past experience* (successful music education, active participation in musical life and musicianship) and *personal expectations* (maturity of teacher's personality, sincere, based on mutual understanding relationships of teacher and learners, which give a sense to the musical experiences and activities) are significant as well (Rauduvaitė, Ramanauskienė 2010). It can be stated that a wide range of requirements is raised for the music teacher's profession, and the professional becoming of future music teacher is multifaceted and multi-dimensional. Thus, to study the profession of music education means to commit to lifelong learning and go deeper into the inexhaustible area, which is broad and rich, complex and difficult. The professional becoming of a music teacher acquires sense when pedagogical studies are chosen deliberately and responsibly, when musical and professional skills are educated purposefully and consistently (Georgii-Hemming, Westvall 2010). Consequently, it is necessary to scientifically explore various paths that lead to becoming the music teacher and help to better prepare students for teaching in education system. The narrative research revealed

the new aspects and confirmed our previous research findings: that a greater number of students have well considered the choice of their profession. The choice has been influenced much more by inner motives – desire to gain knowledge, aspire a higher education, enjoy musical activity and also by musical abilities and interests. Our research data are similar to those achieved in foreign and Lithuanian scientists' research, in which they say that the most significant motives for students who have chosen the teacher's profession are: love for children, desire to work with them and desire to become a teacher.

Career Design Manual (2005) presents the definition of the rational choice of profession: it is the vocational self-determination, which is reasoned on objective available, personal skills and abilities and the assessment of the demands of the labour market. The choice of profession is closely associated with education of career planning and considered as a complex dynamic system of the personality's formation process, which encompasses the approach to professional working environment, development and realization of spiritual and physical opportunities, and the formation of professional intentions, plans and the realistic image of oneself as an employee. The choice of profession includes self-knowledge development, formation of the system of values, modelling of one's future, and the creation of an ideal image of a representative of the profession.

The aim of the research: to reveal the peculiarities of becoming a music teacher. The research problem: what musical-educational changes create premises for the improvement of music teachers' vocational (self-) education? Thus, the purpose is to analyse the modernity and perspectives of the professional becoming of music teachers. The focus will be on the changes in the vocational (self-) training of music teachers.

Research methods and the respondents: the analysis of academic literature, narrative interviews and the qualitative data analysis. The narrative interview was applied in the study by presenting the key question of the topic (based on Rosenthal 2001). Subjects were asked the question: "Tell us what personal qualities a music teacher must have". The content was analysed by applying the method of qualitative content analysis. 15 students of Years 3 and 4 of the music education study programme implemented at the Department of Music, Lithuanian University of Educational Sciences.

RESEARCH DATA AND DISCUSSION

The narrative analysis is a way to interpret the world in a narrative form, where a person presents himself to the surrounding world – to the social environment (Griffin 1993). According to the narrative paradigm, in order to create a life event or the life experience, a man is trying to verbalize it first (Elliot 2005; Murray 2003). Jerome Bruner (1990) believes that the language helps people to create its value, i.e. its linguistic structure and language "construction" rules. Therefore, the language helps a person to verbalize his feelings and to reveal specific experiences. By interpreting the acts of meaning techniques, you can get to know and understand what a person has experienced in a given situation (Hänninen 2004). This method, according to John Creswell (2007), allows us to look at the situation and the events from a different point of view, because when a person describes events, it is based on his/her subjective experience.

During the analysis of the students, who participated in the music education programme, three major concepts were revealed: personality traits, personal expectations and motives of the modelling their profession. By distinguishing their most common personality characteristics, the respondents show, what is the most important during this stage, what personality traits are the most important and the most appreciated for them and other people. Evaluating oneself as a personality, preparing to become a music teacher, respondents identified the main personal characteristics: *persistence in pursuing their goals, diligence, sensitivity, amiability, friendliness, accountability, punctuality, honesty, faith, idealism, communication, courage, creativity, simplicity, flexibility, positivity*. In multiple interviews the importance of diligence and responsibility has been emphasized: "[...] I want to be like my guitar teacher, because of his pedagogical and training methods, which I find most interesting and rewarding. I think, that an appropriate education plan will help to achieve good results and I am hard-working, reaching my goals, unyielding to difficulties"; "[...] I try to do everything all the way till the end, because only this way the will is fostered and I can achieve something more, and the responsibility that I feel not only for myself, but also towards others – inspires me, therefore, I think, this is a manifestation of my strengths".

Thus, one can assume that some of the positive personal traits could strengthen the need to become

a music teacher. These features are very important not only for the study of the subjects in the study programme (modules) that perform specific tasks, but also trying to enter the labour market. Thus, by choosing to study, students consciously already have those traits that are necessary to become a music teacher.

The study also revealed those personal qualities, which should be improved: *lack of self-confidence, communication deficiency, lack of courage while performing on the stage, lack of responsibility, impatience, lack of optimism, intolerance and the lack of fair time distribution*. Based on the students' opinion: "[...] I would like not to pay attention to everything too hard, don't know how this feature is called"; "[...] sometimes my optimism is too low"; "[...] I shouldn't be like a matchstick, and do not fire up so quickly"; "[...] I should learn to go to sleep earlier and better plan my daily agenda"; "[...] not to postpone my work for the next day"; "[...] to dedicate more time to more important things, not to those which are not so important"; "[...] to have more self-confidence, responsibility, leadership abilities".

One can see the students' inner desire to achieve professional success, but sometimes they are also going through certain frustration: low self-confidence, doubt in the face of the difficulties.

Another aspect of personal traits, which is emphasized by students, is skills. In order to highlight the skills that distinguish the future music teachers, it has been noted that most of them *have good organizational skills, good value to their playing technique, singing and conducting skills, enjoy interacting with children and the ability to work independently*.

The respondents point out the main fundamental values that help in the process of a music teacher's formation: *education, science, family, love, culture, helping the weaker, pleasurable work, faith, respect, happiness, justice*. The following respondent describes it in the best way: "[...] education for me is the most important thing at the moment. The teaching profession fascinated me since the early childhood. I always dreamed of becoming a teacher, because I felt the need to teach others, to give the knowledge and to be proud of it. I am pleased to make this dream come true, I hope that this choice, to become a music teacher, will give me a lot of joy, enthusiasm and satisfaction and will enhance my values".

By analysing the research results, one can reveal the major motifs (Table 1) that prompted to choose the teacher's profession (admiration of the teacher's profession, the need to teach others, the idea of lifelong self-improvement, the desire to help, the encouragement of surrounding people).

Table 1. Personal Expectations When Choosing Music Teacher's Profession

Category	Subcategory	Proving Statements
Motifs that prompted to choose the teacher's profession	Admiration of the teacher's profession	<i>"The teaching profession has fascinated me since childhood". "The teacher, who became my authority, and specifically imagining him, I chose these studies".</i>
	The need to teach others	<i>"I always dreamed of becoming a teacher, because I feel the need to train others, to share the knowledge with others and be proud of that". "I was inspired to choose the teaching profession by the desire to teach other generations and help children choose their further path of life". "The teacher usually knows everything and is a socially developed person, I want to be like this, and educate new generations".</i>
	The idea of lifelong self-improvement	<i>"The idea of lifelong self-improvement and teaching others my experience". "The desire to excel in the field of music, the desire to share the knowledge with children and the desire to help students understand the world of music".</i>
	The desire to help	<i>"My wish is to always help people with their moral issues". "Volunteering with children in the camp". "I love spending time with kids [...] I would like to share what I know with others, to protect children".</i>
	The encouragement of surrounding people	<i>"Teacher, who allowed to test myself in the role of music teacher and showed me that I have properties suitable to be a teacher". "Since I was learning in arts school, music was inseparable thing. After graduating, the head of the school has encouraged me to choose these studies". "Maybe the parents, as well as other people, and the fact that I couldn't see myself in the future in any other field except music".</i>

By analysing the respondents' childhood dreams, it is highlighted, that the majority of them already knew or dreamed to become a teacher one day in the future, because they felt the need to teach others and to give others the knowledge and motivation to choose their future path. They believe, that: "*the teacher usually knows everything, [...] I want to be like this, and educate new generations*". The respondents were admiring the teacher's profession from their childhood, some of them stated that during the school days they met teachers, who were leading examples, therefore " *[...] and specifically imagining him, I chose these studies*". *The desire to help and the idea of lifelong self-improvement* – these are very important motifs of personal expectations when choosing the music teacher's profession. Here are some statements, which reflect the need to help others, to protect children or to volunteer.

Future music teachers are interested in the idea of lifelong self-improvement: " *[...] the desire to share the knowledge with children and desire to help students understand the world of music*". It is necessary to mention that *the encouragement of surrounding people* is one of the major influences to choose the teacher's profession: teachers', relatives' support and certain skills, which are necessary for the teacher's profession. "*Teacher, who allowed to test myself in the role of music teacher and showed me that I have properties suitable to be a teacher*" helped to choose this profession.

In the respondents' narratives another important aspect has been highlighted, namely, modelling their profession. This is the beginning of a student's career, which starts with dreaming about the future of the music teaching profession, developing the vision of the profession, forming close professional relationships. Thus, during the interview it was revealed that the students *would like to become good teachers; to continue improving; develop a sense of responsibility; work for others; inspiring others to achieve their goals; to become a person who could be an example or a leader; to move forward and only forward*. The respondents said: " *[...] in the school I'll strive to create a cozy, artistic environment*"; " *[...] to educate a child and even his family through the different forms of art*"; " *[...] I will work for others and will try to inspire others to achieve their objectives*"; "*My life will be perfect, because me and others will be the most happy...*"; " *[...] I feel more meaningful because I have chosen this profession and to teach children music is the best what we could choose*".

The results suggest, that learning continues during the process of becoming a music teacher, in order to find out if their choice for their profession is right by estimating their individual skills, assessing various objectives and by developing futures teacher's vision.

CONCLUSIONS

The music teacher's professional development could be understood as a combination of personality traits, personal expectations and different motifs of this profession. Professional becoming is not a one-off action, but a long process in which a person manages to tie his/her experiences into a meaningful whole totality of qualities, skills, values, interests, expectations and professional vision.

During the research it was clarified that most of the informants, while evaluating themselves as future music teachers, have identified their strengths and the features that should be improved. They have highlighted their skills and values. Modelling of the profession implies: becoming a good teacher, constant improvement, developing a sense of responsibility, work for the sake of others, inspiring others to achieve their goals, becoming a person who serves as an example for others, going forward and only forward.

Personal expectations while choosing the teacher's profession are related to the admiration of the teacher's profession, the need to teach others, the idea of lifelong self-improvement, the desire to help, and the encouragement of surrounding people.

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Non-Formal Education: Peculiarities of Preschool Music Education of Early Age Children

Dr. soc. MARIJA JONILIENĖ

Associate professor at the Lithuanian University of Educational Sciences

Dr. soc. VAIVA JUCEVIČIŪTĖ-BARTKEVIČIENĖ

Associate professor at the Lithuanian University of Educational Sciences

This article presents the analysis of Lithuania's and some other countries' preschool musical education curricula (at children's early age). In the light of the priorities and the objectives of foreign and Lithuanian education policy, philosophical and psychological directions of children's educational programs, educational curriculum strategies, young children's musical educational goals, objectives, educational content, methods, techniques and children's musical activities are introduced. Great attention is paid to vocal education and singing as one of the most valuable and easily accessible variety of preschool children's musical activities. The attention is paid to the forms of non-formal education – the generalization of the diversity of preschool musical education curricula.

The results reveal that the types of early age children's musical activities presented in the programmes of the countries (Australia, the USA, Canada, Poland, Lithuania, Hungary and Germany) analysed are the following: listening to music, singing, rhythmic activities, playing the instruments, music composition works; singing and vocal education is stressed as an especially significant factor while developing a fully-fledged personality; musical activity is mostly integrated into a child's daily activities, and musical education in foreign countries, contrary to Lithuania is taken care of by the group's educator.

Keywords: music education, children's musical activities, singing, vocal education, non-formal education.

INTRODUCTION

Music education is one of the research-based emotional and social development measures. Preschool aged child's musical activity optimizes the process of socialization and music not only helps to shape communication skills, create the world of values, develop personality, teach to solve communication problems and develop intelligence, but also has a strong influence on their spiritual maturity.

Lithuania's, as European Union member's, education shift nowadays must be consistently supported by both the European development of education cues and common European values. The EU education provisions and objectives, stating that education should be based on the culture of the region and develop the European

citizenship, should *be accessible and qualitative, oriented to the development and upgrading of general human skills* and allowing access to life-long learning, are reflected in the strategic educational documents, initiating qualitative changes in the preschool music education (*Lietuvos švietimo plėtotės* 2002: 78–79).

Since Lithuania is increasingly integrating into the EU, our country in both formal and non-formal education systems faces the challenge to ensure the quality of art education already at children's early age. It is highlighted in various education regulating documents of Lithuania and the EU.

The Law of the Republic of Lithuania on Education (*LR švietimo įstatymas* 2011), Law on Fundamentals of Protection of the Rights of the Child (*LR Vaikų teisių apsaugos įstatymas* 1996) and other documents (*Neformaliojo vaikų*

švietimo koncepcija 2005; *Europos Tarybos Ministrų kabineto priimtų rekomendacijų REC* 2002) emphasize that today, it is especially relevant to develop and ensure high quality and flexible preschool (self-) education services, including children's music education. Accepted by the UNESCO *General Art Education Guidelines* (*Bendrosios meninio ugdymo gairės* 2006), as well as in the European Parliament's *Resolution on the Arts Studies in the European Union* (*Rezoliucija dėl Menų studijų Europos Sąjungoje* 2009) and other documents suggest that arts education should be made compulsory at all levels of education, it is necessary to provide support and consultations on strengthening arts education, to apply the latest information and communication technologies in teaching arts, since art education helps to promote human rights to education and participation in cultural life, to develop individual artistic abilities, to improve the quality of education, and encourage cultural diversity.

These provisions require non-formal music education teachers to closely coordinate the objectives of educational programmes with the needs of children, their parents, the community and the state (*Metodinės rekomendacijos ikimokyklinio ugdymo programai rengti* 2006: 7).

Nowadays, preschool institutions have expanded both in content and functional sense: preschool music education is inseparable from globalization processes in the society, and this requires new music education programmes of high quality, the use of varied forms and methods, new personal competencies.

Since Lithuanian pre-elementary education has refused centralized management, funding and curriculum centralization, there has appeared the need for each preschool institution to develop their own curriculum. All the preschool education teachers, as well as arts education teachers, have participated in the creation of curricula. The curricula were created and started to be implemented since 1 September, 2007.

Due to permanent changes, when almost a decade has passed, the time has come to update the old programs. For this purpose, the *Preschool Education Methodological Recommendations* were released, they intended to *ensure a child-oriented education, recognizing him or her as equivalent partner of the education process* (*Ikimokyklinio ugdymo metodinės rekomendacijos* 2015: 2), and *Preschool-Aged Children's Achievements Description* (*Ikimokyklinio amžiaus vaikų pasiekimų aprašas* 2014) emphasizes that *the center of pre-*

school education is a child and his or her education (*Ikimokyklinio amžiaus vaikų pasiekimų aprašas* 2014: 4).

While renewing the musical part of an institution's education program, it is relevant to analyse and compare the main aims and provisions of the musical part of the Lithuanian and foreign preschool curricula, to look for new, progressive training methods, techniques and ideas.

In the light of the priorities and objectives of foreign and Lithuanian education policy, the philosophical, psychological tendencies of preschool education curricula, educational curriculum strategies, early-age children's music education goals, objectives, educational content, methods, techniques and children's musical activities were analysed. Much attention was paid to vocal education and singing, as to one of the most valuable and easily accessible preschool children's musical activities. The emphasis was put on non-formal forms of education – the generalization of the diversity of preschool music curriculum.

The aim of the research – to find out the peculiarities of preschool aged children's musical education in different countries.

The objectives of the research:

- To reveal the similarities and the differences in preschool music education curricula and descriptions in Australia, the USA, Canada, Poland, Lithuania, Hungary and Germany.
- To analyse types of children's musical activities and each country's priorities presented in these programmes in the context of musical activities.
- To determine the peculiarities of the vocal education of preschool-aged children.

The research methods: research was based on the literature review (8 music education programmes for children from Australia, the USA, Canada, Germany, Poland, Hungary and Lithuania were analysed, invoking theoretical sampling and comparing; also the researches on early age children's vocal education were considered. Primary documentary sources and data were examined. The research for relevant empirical literature was conducted using web-pages and printed publications. The descriptions of music programmes were considered for the inclusion into research if they had all of the following characteristics: 1) included these keywords – preschool music education or early age children's music education, singing; 2) focused on early childhood (age: birth to 6 years; children from 6 years of age have formal education

in Lithuania since 2016); 3) were published in the last two decades (between 1996 and 2016); the exception was made only for the Lithuanian musical programme (curricula) *Vėrinėlis. Vaikų darželių programa* (1993). This literature review focused on music, singing, music / vocal education, but it did not explore dancing, drama / theatre, which form part of preschool (music) education.

The research took place in 2015–2016.

THE RESULTS OF THE RESEARCH

Philosophical approaches and psychological foundation in music education programs. Preschool education is based on a new educational philosophy, systematic thinking concepts and new public educational culture (Neifachas 2008). Modern preschool education is based on a number of philosophical currents, which can guarantee the quality of a child's (self-) education. These are humanistic, existential, reconstructive, positivistic, essentialist, perennial, etc. (Bitinas 2000). Each of these philosophical theories provides some basic ideas that preschool teachers must be aware of. *Modern education is guaranteed by connections of the advanced ideas of philosophical education in curriculum* (Metodinės rekomendacijos ikimokyklinio ugdymo programai rengti 2006: 10).

Analysing the children's music education programmes in Australia (*Victorian Early Years Learning and Development Framework* 2016), the USA (*Music Together* 2016), Canada (*Kindergarten Program Statement* 2008), Germany (*Berliner Bildungsprogramm für Kitas und Kindertagespflege* 2014), Poland (*Program zajęć muzycznych "Jestem muzykantem"* 2013; Kwaśniewska, Żaba-Żabinska, 2009), Hungary (*APPLE TREE Kindergarten & Nursery* 2012) and Lithuania (*Vėrinėlis* 1993), it has been established that the following philosophical approaches serve as the basis for music education programmes in the aforesaid countries: *child-centred*, i.e. humanism, existentialism, phenomenology, and holism. All the educational programmes of the countries considered are based on those philosophical trends; oriented towards *society needs*, i.e., sociocentric – progressivism, reconstructionism; *knowledge-centred*, knowledge development, i.e. *subject-centred* – essentialism, perennialism, and pragmatism. Those philosophical trends are applied least frequently but music education programmes in Poland, Hungary and the USA still follow them.

The conducted research has disclosed that the following theories serve as a psychological foundation for music education programmes:

- oriented towards fulfilment and education of young child's personality, i.e., constructivism-oriented programmes (Jean Piaget, Maria Montessori – USA, Lithuania, Germany, Canada), holism-oriented programmes (Howard Gardner – USA, Lithuania, Canada, Poland, Australia) and theory of social development (Lev Vygotsky – Canada, USA, Lithuania, Poland);
- oriented towards relationship between the child and his/her caretakers and educators, i.e., theories of emotional – social – personality development (Sigmund Freud, Erik Erikson and Alfred Adler and others – Hungary, USA, Germany, USA, Australia), theories of self-concept and self-actualisation, i.e., humanistic theories (Abraham Harold Maslow, Carl Rogers – Australia, Canada, Germany, USA, Poland, Hungary, Lithuania);
- focusing on child's academic teaching, i.e., behaviouristic theory of social learning (Burrhus Frederic Skinner, Albert Bandura – Poland, Hungary, USA, Germany, Canada).

In the majority of the analysed countries, educators apply the pedagogical strategies based on the methods of development of children's musical abilities in their national educational programmes: Carl Orff, Edwin Gordon, Zoltán Kodaly, Émile Jaques-Dalcroze, Shinichi Suzuki, and others. The educational programmes of other countries do not provide for the aim to develop child's musical abilities. The music there plays only a moral, cognitive, therapeutic and entertaining role, and child's musical activities are integrated into other daily activities. Thus, some countries employ pedagogical methods of Friedrich Froebel, Rudolf Steiner, Maria Montessori, and Regio Emilia.

The aims and objectives of preschool music education. As to educational aims, there are numerous similarities and some differences.

- to encourage children's creativity and their creative thinking, providing them with rich educational environment, opportunities to freely express their own thoughts, feelings orally, through song, music, movement, drawing, organising integrated education of children (Hungary: *APPLE TREE Kindergarten & Nursery* 2012).

- taking into account a child's individual musical abilities, to satisfy his/her needs to learn the surrounding world through various musical activities: singing, dancing, playing musical instruments, playing various games, listening to music, acting in performances together with adults; to develop child's creativity, to evoke sensitivity to esthetics of the surrounding environment and phenomena of arts, respect for traditional art, ethnic culture, to encourage self-revelation employing artistic means and other ways (Germany: *Berliner Bildungsprogramm für Kitas und Kindertagespflege* 2014).
- to enable a child to obtain knowledge and certain skills during musical activities, to use strategies of problem-solving, to express his own thoughts through music and its various kinds, including music of other cultures, while experimenting with skills, materials, processes and techniques used in musical activities both individually and in cooperation with other children (Canada: *Kinder-garten Program Statement* 2008).
- to develop ability to listen to music thus developing musical sensitivity, a sense of tempo and dynamics; to develop the ability to differentiate between female and masculine voices singing in a choir and solo; to develop the ability to distinguish sounds of musical instruments: the piano, the flute and the drum (Poland: *Program zajęć muzycznych "Jestem muzykantem"* 2013; Kwaśniewska, Żaba-Żabinska 2009).
- to develop children's musical abilities, skills of music performing (singing, rhythmic, playing), creative imagination, esthetic taste, listening to professional and ethnic music, to satisfy child's individual esthetical needs for self-expression through various kinds of music making (Lithuania: *Vėrinėlis* 1993).
- in musical activities (dance, acting, music) to encourage children to learn to communicate, to take compassion, to compare oneself with others, to self-assess, to behave in a respectful way, to speak about dance, art and music, to be able to express their own ideas, feelings and emotions while playing music, acting and dancing (Australia: *Victorian Early Years Learning and Development Framework* 2016)
- to create favourable conditions for each child to grow as a personality; to enable one year old children to start singing, to investigate their own voice, to beat the rhythm, to play instruments and to listen to music (the USA: *Music Together* 2016).

Kinds of musical activities in the educational programmes. The identified similarities in the educational programmes show that in all the countries considered (Australia, Hungary, USA, Germany, Poland, Canada, Lithuania) the same kinds of musical activities are applied: listening to music, singing, rhythmical patterns and moving according to music, playing musical instruments, studying musical examples of different styles, cultures and genres, analysis of sounds, voice and its qualities (Table 1). It has been identified that musical activities are integrated into child's overall activities except in Lithuania.

Table 1. The content of music education at an early age

Listening to music	Music of different styles, genres and cultures: ethnic, classical, contemporary music included into the programme, popular music, sounds and noises of other cultures, nature and environment.
Singing	National and foreign children's folk songs, originally created children's songs, newest popular songs; vocal imitation of natural, environmental and musical sounds (e.g., <i>howling of wind, murmuring of the sea, imitation of sounds of animals and birds, onomatopoeic words, vowels</i> , etc.); exploration of possibilities of one's own voice; singing for children and with children.
Rhythmic activities	Folk roundelays, elementary musical, traditional and didactic folk games from various countries; elementary rhythmical exercises using musical and "body" instruments, natural and household objects, clapping to the rhythm of songs, roundelays and games; various games using hands, legs and other parts of body to enable children to feel the rhythm.
Music playing	Playing separate sounds, short music extracts and songs on rhythmical musical instruments with a teacher or without him/her; playing various musical instruments (tabor, rattlers, shaker, eggs, bells, whistles), play toys, household objects (pots, frying pans, spoons, cans), natural

Sequel to Table 1 see on the next page

Sequel to Table 1

	objects (sticks, pebbles, wooden boxes), etc., which enable a child to creatively disclose himself or herself; encouragement to show interest in national musical instruments and those of other cultures.
Exploration of sounds of music, creation	Exploration of music and non-music sounds, one's own voice, the variety of objects and sounds produced with the help of various objects, their comparison (e.g., <i>to beat the rhythm of a familiar song using spoons, sticks, pebbles</i> , etc.); exploration of sound production ways and separate music elements; getting used to the use and understanding of music-related words (e.g., <i>fast, quietly, violin, drum, singer</i> , etc.).

The research shows that the content of music education programmes of early age children is selected according to child's age, needs, level of his/her development, individual differences and special needs.

The methods and techniques of music education programmes. It has been established that

early childhood music education is implemented through active engagement of children. The following methods are applied in musical activities: oral, practical, visual, play and activating methods (Table 2).

The techniques of music education depend on the kind of musical activities.

Table 2. Methods and techniques applied in musical activities

Listening to music	A child listens to music and accompanies it by body sounds (claps, stamps, swings, etc.), rhythmical musical instruments, natural and household objects.
Singing	A teacher, parents, caretakers encourage a child by singing to him or her; children learn singing by imitating their parents, teachers or other people; children sing together with a group, sub-groups or solo, a cappella and with instrumental accompaniment; a child sings loudly or quietly; he/she imitates a song by rhythmical movements, accompanies singing by playing, etc.
Rhythmic activities	A child claps, stamps, swings, waves his/her hands, pronounces the names of the surrounding objects in a sonorous and clear way (e.g., <i>gè-lè, sta-las, būg-nas</i>), claps simultaneously and plays the rhythm; children learn to rhythmically form roundelays, to march, etc.
Music playing	A child explores, tests and recognises various musical instruments and plays them; experiments with sounds (e.g., <i>beats the drum to make the sound of thunder, rings the small bell to hear birdsong, plays shaker eggs accompanying the playing instrument</i> , etc.); he/she plays together with everybody else or solo, loudly or quietly, faster or slower; a child accompanies his own singing by playing; he/she accompanies teacher's playing.
Creation, investigation	Children play and create their "own" music, rhythms, they improvise with the help of imagination; they learn to explore themselves: their own voice (e.g., <i>cooing, chattering, chanting, shouting, etc.</i>), their own parts of the body, which can be moved rhythmically (e.g., <i>hands, legs, torso, tongue, etc.</i>), musical instruments, timbre of their sound, volume, techniques of playing, etc.

The significance of vocal education for young children. The programmes analysed above define singing as one of several kinds of musical activities, but particular attention to singing and vocal education is paid in the works of researchers from the USA, Australia and Lithuania. In recent years it has been emphasized that too much attention during the first years of life is paid to reading, writing and arithmetic skills, while not enough of it is devoted to singing (Blythe 2011). Sally Goddard Blythe states that children learn with their bodies before beginning to learn with their brain (Blythe 2011). Thus, singing, which promotes

physiological processes, is valuable in this context as well. Singing combines all the tonal and rhythmic elements of language. Moreover, singing slows down the sounds of speech, prolonging the sounding time of open vowels, thus, facilitating the understanding of sounds and words. Lili M. Levinowitz (1998) writes that a child's voice range is very wide from the very birth. A child can simulate or experiment with his or her vocal apparatus. Expedient vocal education can begin from about twelve months. She also notes that at this age it is already possible to identify the fragments of songs, which were sung to children.

Early music education creates the conditions for *audiation* – process when the music, which does not sound physically (or never did), is heard and perceived in thoughts. The first step to audiation – tonal chirping that a child performs aloud, changing the height of the sound (Reynolds et al. 2004). Since small babies can already feel the little differences between the melodic contour and rhythmic phrases, thus, the beginning of vocal education in the broad sense should be early.

Pam Schiller (2008) states that singing at an early age is a good premise to develop children's phonological sensitivity (together with the phonemic hearing – auditory perception). Vocal education is a significant component that encourages children's wish to read. In order for children to become avid readers, they should acquire the mastery of reading skills, as well as the inclination to do so, which arises from the positive experiences. Songs allow expanding the learner's vocabulary. They also develop listening and thinking skills, which, as well as the phonological sensitivity, are the components of literacy. Singing helps to develop both hemispheres of the brain. Songs, chants and rhymes could help to avoid the various speaking problems later in the life.

The listed findings ascertain that singing and children's vocal education should become a subject of the main focus in preschool musical education curricula, because it can serve as a tool for educators to facilitate the achievement of non-musical objectives. Singing, along with other musical activities, has the added value in every person's education and whole life. As it has been stated in the research project *Being and Becoming Musical: Towards a Cultural Ecological Model of Early Musical Development* (led by the researchers Graham Welch, Vicky Abad, Mary Broughton, Kate Williams from the UK and Australia): *music education in early childhood is a vital tool for supporting the cognitive and social development of children [...] research has accumulated evidence of the effectiveness of music education in accelerating development in IQ, academic and social skills, empathy and self-discipline* (School of Music Research Report 2015: 3). Singing and vocal education are highlighted as significant factors in the development of a fully-fledged personality.

CONCLUSIONS

- The research has revealed numerous *similarities* in music education programmes of early age children (from Australia, Hungary, the USA, Germany, Poland, Canada, Lithuania), because they all are founded on the same philosophical, psychological approaches and educational strategies; a number of *differences* have been identified in the programmes analysed: slight differences are observed in the aims and objectives in national educational programmes of separate countries; differently from all the other analysed countries, two music sessions per week are allocated to children's music activities in Lithuania, where a teacher of arts education has to have special music education; children's music activities are integrated into other daily activities of children in all the countries considered, except in Lithuania; a group teacher is responsible for music education in foreign countries, which is different from Lithuania.
- The educational programmes of the countries studied contain the following kinds of musical activities of young children: listening to music, singing, rhythmic, music playing, creation, exploration; children are provided rich musical environment, where they are free to explore, test and act.
- Singing and vocal education are emphasised as particularly significant factors in education and development of a full-fledged personality. A particular attention is paid to musical activities at an early age, when in addition to their direct impact on music education they also influence the child's overall development. Singing facilitates the understanding of words and sounds; increases the phonological sensitivity, which is a component of literacy (develops phonemic hearing); expands learner's vocabulary; becomes a catalyst for the formation of the child's inclination to reading; helps to prevent a variety of problems with speech skills later in life.

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Daugavpils Universitātes Akadēmiskais apgāds *Saule*
Izdevējdarbības reģistr. apliecība Nr. 2-0197.
Vienības iela 13, Daugavpils, LV-5401, Latvija