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Lithuanian Academy of Music and Theatre

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PREFACE

Music Science Today: the Permanent and the Changeable X

Editor-in-chief ĒVALDS DAUGULIS

The collection of research papers includes 23 articles by scholars representing six countries (Latvia, Lithuania, Poland, Russia, Ukraine and Belarus). The thematic scope of researches is broad and papers are organized in four sections: *Music History and Sociology*, *Ethnomusicology*, *Musical Analysis and Performance* and *Music Pedagogy*.

The first broad section includes six research papers. The paper by Eglė Šeduikytė-Korienė *Contradictions of Ideology and Tradition in the Lithuanian Organ School and Performance* continues the theme discussed in several previous volumes of the collection and concerns the development periods of organ culture in Lithuania. Jūrate Petrikaite's article *Concert Activities of Latvian Performers in Lithuania (1918–1940)*, in its turn, touches upon the interaction of Latvian and Lithuanian cultures. The author analyses a great range of the press materials of interwar Lithuania and reveals new information about outstanding Latvian artists' concert activities at an international level.

Valda Čakša's paper *Archival Documents and Oral History Sources on the Rēzekne Music Secondary School Managed by Jānis Ūsītis (1956–1959)* studies a historical period in an educational establishment, namely *Rēzekne Music Secondary School*, in the context of the political atmosphere of the time. The author also discusses the fate of other educational establishments in Latvia during De-Stalinization period.

Leonidas Melnikas' research *The Leopold Godowsky Phenomenon: Autodidacticism vs. Established Canons of Professional Musical Education* is devoted to Leopold Godowsky – an outstanding pianist of the 20th century. The author of the paper puts forward an essential question – How can a piano play be perfected by self-study? The research also provides some answers and poses new questions, which, supposedly, will be approached in some further study.

A musician's personality is considered also in Urszula Mizia's research paper *Jan Sztwiertnia – an Artist, Teacher, and Composer of Unknown Music*, which discloses the composer Jan Sztwiertnia's artistic oeuvre, at the same time thoroughly evaluating the impact of the changing historical contexts and various national cultures on the musician. The section closes with Ewa Kumik's research *The Culture-Making Activity of Amateur Choirs in Their Local Communities on the Example of the Cantilena Choir from Sieradz* concerning the issues in the activity of amateur choirs in Poland.

The section *Ethnomusicology* of this collection of research papers contains three articles. Ēvalds Daugulis in his research paper *Instrumental Folk Music in Latvia in the Second Half of the 20th Century: Styles, Types, Interaction* considers the typology of various forms of instrumental folk music and introduces new notions into Latvian musicology – *authentic style* and *stylized authenticity*. Special attention is paid to the explanation and in-depth understanding of the terms *harmonization* and *arrangement*. The researcher Olesija Platonova in the article *The Marks of African Music in Salsa* considers the popular Latin American dance in various contexts – the musical language, peculiarities of forms, the very process of performance, historical and sociocultural aspects. The last article in this section is Jelena Savitska's *Songs of the Northern Land: The Origins of the National Identity of Swedish Progressive Rock* that discusses the links between Swedish rock and the folk music material and the political life.

In the next broad section, which includes eight articles, much attention is paid to the questions of music philosophy (Mantautas Katinas' research paper *Tradition Musical Performance: Some Insights on the Role of Time and Place*), the consideration of a conductor's activity in various epochs (Malgorzata Kaniowska's *The Art of Conducting from a Historical Perspective*), the review of individual composers' creative work and the

evaluation of compositions that are lesser-known in our region (Rafał Majzner's *Reflections on the Musical and Literary Inspirations of Karol Szymanowski's Early Song Opuses*; Jaroslava Šnitko's paper *Complete Experiment in Incomplete Opus (Benjamin Britten's Variations for Piano)*, the analysis of a composer's activity in a multicultural environment (Irina Gornaja's *Intercultural and National Traditions in Victoria Sergeenko's Works*; Joanna Nowicka's *Henryk Jan Botor's Stań się! / ("Thy Will Be Done!") – Composition Analysis: Between Theory and Interpretation*).

Baiba Jaunslaviete's research *Collage as a Way of Conclusion of Musical Composition in the Context of the 20th/21st Centuries Music Aesthetics* explains the essence of the musical technique *collage* in the context of music aesthetics in accordance with today's scientific knowledge. The author focuses on the manifestation of collage at the concluding stage of a musical work, the question of parallel dramaturgy, the analysis of

compositions from different epochs and by different (including Latvian) composers.

The interaction between ethnomusicology, systematic and historical musicology is studied in the article by Regina Marozienė *Original Solo Repertoire of the Concert Kanklės: Specific Features of Texture and Performance (Second Half of the 20th Century – 1st Decade of the 21st Century)*.

The section *Music Pedagogy* consists of six articles devoted to various stages of pedagogical education. Two authors' research is particularly noteworthy – the research by Lolita Navickienė and Orintas Babilauskaitė *Prenatal Music Education in Lithuania: Pregnant Women's Perspective*, which presents a detailed description of prenatal music education.

All in all, the articles included in the collection are rather concise; they outline the essential features of each object considered, taking into account the historical context and deepening the idea of the multivariate stylistic expressions of music.

MUSIC HISTORY AND SOCIOLOGY

Contradictions of Ideology and Tradition in the Lithuanian Organ School and Performance

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After World War II, soviet occupied Lithuania faced difficulties in trying to return organ performance to public cultural life. The Soviet government viewed organ as a symbol of Church institution. During the 1960s–1980s, the Lithuanian conservatory educated performing organists.

Mikalojus Konstantinas Čiurlionis Piano and Organ Competition and Vilnius Organ Festival had inspired a number of organ works by Lithuanian composers of that time, which became part of the gold fund of the Lithuanian art heritage.

During the last decade of the 20th century, the organ playing traditions from the interwar Lithuania were reborn in the Organ Department of the Conservatory. The profession of church organist returned to the curricula of higher music schools.

Keywords: Lithuanian organ school and performance, Catholic Church tradition, the soviet era ideology, phenomenon of Digrys, organ festivals, competitions, concerts.

INTRODUCTION

This year, the Department of Organ and Harpsichord of the Lithuanian Academy of Music and Theatre is celebrating its 55th anniversary. However, if one takes a closer look into the roots of the department, a double anniversary could be celebrated – 95 years since the establishment of organ class in the Independent Lithuania in 1922, in Kaunas State Music School. This article, by defining the chronological development of organ playing tradition boundaries in Lithuanian history, aims to take a deeper insight into historical, political and sociocultural factors that had formed a particular organ playing in Lithuania. The aim of study is to analyse historical, political and sociocultural factors that had influenced ideological, religious, cultural and musical contradictions in the development of Lithuanian organ performance. The objectives of the study: to define the timeline of Lithuanian organ school and performance; to highlight the stages and personalities that had formed the chronological boundaries; to reveal the political and sociocultural context of the period considered. The research methodology and methods: historical comparative; analysis of archive documents, scientific and methodological literature.

THE ERA OF NAUJALIS AND THE CATHOLIC CHURCH TRADITION OF ORGAN PERFORMANCE (1894–1949)

The first period of teaching organists (1894–1949) marks the era of Juozas Naujalis, who was the advocate of Lithuanian music and the founder of organ school. In the 1920–1930s, the studies at the organ class of the State Music School and conservatory were directed towards playing a church organ, which was based on the European Catholic Church tradition. The founder of the school Juozas Naujalis and Jonas Bendorius who had graduated from higher music schools in Warsaw, Regensburg and Leipzig were the first teachers in the organ class. Shortly, they were joined by Nikodemas Martinonis (1925), a Moscow conservatory graduate, Jonas Žukas (1937), the graduate of Paris conservatory and École Normale de Musique, and Zigmas Aleksandravičius (1939), who had studied at higher schools in Italy and the Czech Republic. Thus, an analytical approach towards the perception of organist's professional competence before the State Music School had become a higher school (Conservatory since 1933) shows that organists' teaching was guided by the curricula of higher Western European

schools which were based on the European Catholic Church tradition. The curricula were brought to Lithuania and implemented by first Lithuanian organ teachers.

The organ section was established in 1922, in Kaunas Conservatory. Teaching there was oriented towards church organ playing. A wide range of mandatory subjects speaks about the overall and serious perception of multiplicity of the organist's profession. From the subjects on music theory, mandatory subjects for future organists included basic music theory, harmony, the art of contrapunctus and the study of musical forms. The knowledge of church liturgy included the theory and practice of liturgy, the history of church music, aesthetics and literature, as well as classes of Latin. The organist's profession was divided into church and concert organists, where students developed their knowledge of organ structure and building the instrument. The piano, conducting, sheet music reading and instrumentation were the subjects that were mandatory for organ class students. To train their voices, they had singing and chanting classes. Alongside Gregorian chant, the emphasis was put on the ability to harmonise chants¹. Students of all specialities had compulsory concert practice.

From 1926 to 1927, the organ section had a chamber ensemble class² that prepared vocal and instrumental ensembles. However, instrumental chamber music was played only on rare occasions. Concerts of organ and vocal ensemble music were popular in Kaunas. When a class of composition started in 1927, organists were encouraged to attend composition classes. There were also certain exchange projects between the departments, for instance, organists (V. Čiulada, B. Budriūnas) took composition lessons and composition class students (A. Budriūnas, A. Dirvanauskas, A. Račiūnas, L. Andrejauskas and J. Nabažas) took organ lessons (Nabažas 1977: 49). In the school year 1930–1931, 7 (out of 25) Organ Department students took composition classes as their second

major³. Meanwhile, other students took it as a supplementary subject.

During the school year of 1930–1931, new subjects of pedagogy and psychology were added to the section of organ and Latin was replaced by Italian. During that year, when symphonic music enjoyed the period of prosperity in Lithuania, instrumentation, a mandatory subject for organ majors, was expanded to that of symphonic and military instrumentation.

The introduction of the former was determined by the fact that in the interwar Lithuania military education received a great deal of attention. Volunteer officers, including a number of distinguished musicians (Kazimieras Viktoras Banaitis, Antanas Kučingis, Petras Oleka, Stasys Sodeika, Kipras Petrauskas, Stasys Šimkus and others), had lectures on art and culture. Many organists who directed military choirs and orchestras, found it useful to be able to arrange music for various military ensembles. Their concerts often took place in churches.

The Second World War and unfavourable political situation in the 5th decade of the 20th century, when Lithuanian national culture was in prosperity, put a stop to cultural life in Lithuania and to the development of Lithuanian organ school.

In 1940, in the established Vilnius Music School (Conservatory since 1945) and organ section there were two students (their teachers were Zigmąs Aleksandravičius and Konradas Kaveckas); however, there was no organ, only a harmonium. In addition, the school library had no literature on organs⁴.

The German occupation in 1944 was replaced by the Soviet one, which, in its turn, pushed out the organ from public cultural life because the new authority viewed it as an instrument of religious cult. Due to this fact, the organist's profession lost its future prospects. The tendency in the conservatory not to choose studying to become an organist increased due to the fact that playing the organ was no longer needed.

¹ Konservatorijos statuto projektas, 1925 [The Statute Project of the Conservatoire, 1925]. Lithuanian Archives of Literature and Art (hereafter LALA), fund 84, record 1, file 2.

² Valstybės muzikos mokykla 1920–1930 metais [The State Music School in 1920–1930]. LALA, fund 46, record 1, file 107, p. 25.

³ Valstybės muzikos mokykla 1920–1930 metais [The State Music School in 1920–1930]. LALA, fund 46, record 1, file 107, p. 29.

⁴ The answer by Zigmąs Aleksandravičius to Leonid Roizman's letter (6 April 1947). LALA, fund 56, record 1, file 29.

In 1949, when the conservatories of Kaunas and Vilnius were merged, the organ class was terminated and the education of organists came to an end. Although concerts of religious music in churches continued for some time, and Stasys Vainiūnas played his premiere, the First Concerto for organ and strings orchestra (1949) in the hall of Vilnius Conservatory, organists could no longer play in public due to the fact that organ was considered an instrument of religious service. Organists were made choose other specialities close to their profession⁵. Zigmas Aleksandravičius, the lecturer at Conservatory, dedicated himself to creative work.

During the Soviet occupation years, churches in Lithuania became warehouses and organs that had been stored there suffered a horrible fate; the instruments were taken to pieces, destroyed and damaged, the pipes were taken away, melted and used for other purposes.

THE PHENOMENON OF PROFESSOR
LEOPOLDAS DIGRYS: THE PROSPERITY OF
PLAYING ORGAN CONCERTS IN THE SOVIET
PERIOD IN LITHUANIA (1962–1990)

After a twelve-year break, organist teaching returned at the beginning of the seventh decade, thanks to a great personality, pianist and organist, Professor Leopoldas Digrys. It is symbolic that Digrys was born just a day earlier, on 8 September, 1934, the same year when Naujalis died on 9 September. It is a rather peculiar reincarnation, as history later showed; it was his fate to continue the mission started by Naujalis and return professional organ performance to Lithuania.

A very active person. He does not seem to be a Samogitian, but is determined and has strong character. It enabled him to reach a lot (Pangonytė 2014: 1). This is a description of Professor Digrys by a famous Lithuanian musicologist, Professor Juozas Antanavičius. Professor Digrys was a graduate of Moscow Conservatory, who had obtained a dual degree in two specialities, the piano in Grigory Ginzburg's class and the organ in Alexander Goedicke and Leonid Roizman's class. Upon his return to Vilnius in 1960, Digrys

started teaching piano playing at the State Conservatory. However, the main objective of that young and energetic man was to establish the organ class as soon as possible. The Conservatory did not possess an organ and the search to get the instrument took nearly two years. Professor had to perform considerable feats and finally a two-manual harmonica with pedals arrived (Pangonytė 2014: 21). Following that, on 11 February, 1962, the organ class was established. Although the instrument was old, there was a great amount of enthusiasm to learn. At that time, only the top piano students were given an opportunity to study the organ as their second major. The reestablishment of the organ class was a remarkable event to the first graduates. Bernardas Vasiliauskas, the laureate of the first Čiurlionis Organ Competition, remembers his teacher's strategy. It was when a famous German organ master from Potsdam Alexander Schuke came to Vilnius to build the organ at the Philharmonic, and was asked to play the old harmonica of the Conservatory. Schuke then said: *I pity you!* This phrase initiated the negotiations to have the real organ built⁶. In that way, thanks to the effort of professor Digrys the organ class expanded in the Conservatory. In 1963, masters from Estonia were invited and the organ of Wacław Biernacki that had stood in the Great hall of the Lithuanian Conservatory was fixed. Students remember the first concerto by professor Digrys on that organ. *The hall was overcrowded; the latecomers were standing on the stairs of the third floor. Later, we, students, were given the opportunity to play. We could play early in the morning, late in the evening or at night. I remember, once I had the time from 2 to 4 in the morning. In the end, the neighbours called the militia*⁷.

In 1964, two classrooms were joined and the organ by Schuke was placed where it is standing up to now. The first graduates remember guarding the organ pipes at night when they were stored in the corridor. People from authorities, who had met the enthusiastic organ promoter Digrys, knew that it was better to give him what he asked because sooner or later he would reach his goals.

As the organ class was intensively expanding in the Lithuanian Conservatory, organists' concert

⁵ Studentų bylos [Files of students]. Pranas Sližys, LALA, f. 84, r. 3, f. 734.

⁶ Extracts from the correspondence between the author of the article and Bernardas Vasiliauskas (12 February 2017, Vilnius).

⁷ Ibid.

life was developing, too. In the autumn of 1963, the first concert organ by Alexander Schuke was built in the Lithuanian National Philharmonic. Čiurlionis Piano Competition, which started in 1965, became the Piano and Organ Competition in 1968. In the same year, Vilnius International organ music festival was opened. International organ music festival was opened. Playing portable (positive) organs, together with the distinguished singers of that time Digrys visited the most remote places in Lithuania with the aim to raise the interest in professional organ music⁸. Later a positive organ “landed” in the Picture Gallery, present day Vilnius Cathedral Basilica of St. Stanislaus and Vladislaus, Chapel of St. Casimir, which could not place all people who wanted to listen to organ music⁹. In that way, in 1969, with the effort of professor Digrys one more organ by Schuke was placed in the then Picture Gallery, and organ concerts were taking place there. After the silence that had lasted for more than a decade, at the beginning of the seventh decade, a grand organ performance world was again opened to the listeners. The events of that time witnessed the “golden organ age”. Gediminas Kviklys, Virginija and Živilė Survilaitės, Jūratė Landsbergytė, Jūratė Bunzaitė, Dainius Sverdiolas and other students of professor Digrys actively performed in concerts. Soon, organ music concerts took place in many other regions of Lithuania. Mikalojus Konstantinas Čiurlionis Piano and Organ Competition and Vilnius Organ Festival had inspired a number of Lithuanian composers of that time to write music for organ. The works by Eduardas Balsys, Julius Juzeliūnas, Stasys Vainiūnas, Antanas Račiūnas, Giedrius Kuprevičius, Bronius Kutavičius, Teisutis Makačinas, Osvaldas Balakauskas, Vytautas Barkauskas, Vidmantas Bartulis and many others have become part of the gold fund of the Lithuanian musical heritage.

Obviously, during the years of the Soviet occupation, performing in churches was impossible. Neither Digrys, nor his students had an opportunity to meet organists of the interwar Lithuania and get to know about the specifics of their work. In the organ class of that time, humanistic ideas relished: [...] *organ music had to give the listeners aesthetic satisfaction, to worship the grandeur of human being, open the*

gate to the world of art (Pangonytė 2014: 25). The authorities of the Conservatory had been warned: *If we receive a note from the Committee for State Security [KGB – Комитетом Государственной Безопасности] that a student is seen in church, the class of organ shall be immediately closed* (Pangonytė 2014: 25). Some students were seen and expelled from the Conservatory, some managed to remain unnoticed... It was risky not only to play in church but also to go there. In the 1970s–1980s, concert organists were prepared in the Lithuanian Conservatory.

RESURRECTION OF CHRISTIAN TRADITIONS IN THE CULTURE OF ORGAN CONCERT IN THE INDEPENDENT LITHUANIA (SINCE 1990)

Lithuanian organ school was reborn together with *Lithuanian Sąjūdis* (Reform movement) and *Atgimimas* (Rebirth). It looked back to the church organ traditions of the interwar Lithuania. Church organist study program was returned in 1990 when professor Digrys was in charge and included a wide range of subjects necessary to become a church organist. In addition to playing the organ and the piano, future organ majors took courses in liturgy practice, Latin, Gregorian chanting, conducting, specific features of working with a choir, trained their voices, sang in organists' choir and familiarized themselves with the structure of the organ. Therefore, during the last decade of the 20th century, the traditions of the organ school from Naujalis times were reborn at the Organ Department.

As the number of students had increased, professor Digrys continued to take care of the instruments, and in a few years' time three more small-size organs were purchased to suit the learning purposes.

According to Juozas Antanavičiaus, the then Rector of the Lithuanian Conservatory, it is a paradox that the Organ Department was established in the classrooms of Marxism Department. New organs were built until all Marxism Department became *the parish of organs* (Pangonytė 2014: 25).

⁸ From the conversation with professor Leopoldas Digrys (14 February 2017, Vilnius).

⁹ Extracts from the correspondence between the author of the article and Bernardas Vasiliauskas (12 February 2017, Vilnius).

In 1995, a famous harpsichordist and organist Gediminas Kviklys became the dean of the Organ Department and a new harpsichord major was introduced. In 1997, the organ majors had to take classes in improvisation and composition, just like it was in the organ class of the interwar Lithuania.

As the new millennium was approaching, the first church organ graduates of the Independent Lithuania graduated from the Conservatory. They received good education, took part in competitions, festivals and performed in concerts. In 2000, eight students received Master's degree of music in organ performance. That time it was like a reflection of the seventh decade's *golden age*, the only difference was that Lithuania was independent. New organizations appeared and helped organize organ music concerts of religious nature. Such concerts have been taking place up to now. Mikalojus Konstantinas Čiurlionis Piano and Organ Competition became international in 1991 and takes place every four years. To strengthen the performance and motivation of young performers, organists' competitions have been organized by Juozas Naujalis (2004) and Jonas Žukas (since 2006). Organ music festivals such as Aukštaitijos Organ Music Festival (1997), *Musica Sacra*, Organ Summer in Nida (since 2001). The Sound of Historic Organ (since 2004) and other took place in different parts of the country. Even the most remote churches in Lithuania have seen the performance of the Organ Department graduates.

When the organist Renata Marcinkutė-Lesieur, the student of professor Virginija Survilaitė, took over the lead of the department in 2009–2015, new contacts were established with higher schools in Europe. Organ majors took part in different international projects, gained European experience and promoted Lithuanian music in other countries. Future organists expanded their horizons by visiting historical organs in Europe (Germany, 2012; the Netherlands, 2013, 2015). During that period the Organ and Harpsichord Department at the Lithuanian Academy of Music and Theatre (LMTA) organized about 30 master courses, seminars, and lectures, which were conducted by famous musicians from Europe.

At present, *Dr. habil.* Leonidas Melnikas is the head of LMTA Organ and Harpsichord Department. There are eleven Bachelor degree students and five students of the Master program. The Organ and Harpsichord Department offers a wide variety of subjects; therefore, it attracts new students. The subject of improvisation returned in 2016. In addition to professional subjects, students of Bachelor degree program take classes in organ structure and tuning, basics of organ registering, basics of accompaniment transcription, *basso continuo* studies and ensemble. Moreover, students study the history of church music, Latin, liturgy and liturgy practice, as well as ear training, singing, choir and conducting choir¹⁰.

In Master's degree program students extend their knowledge of theory and history of music interpretation, history of culture and Christianity, culture policy and development of professional art subjects¹¹. These subjects form a solid basis of competence enabling the graduates to combine soloist performance with work in church. Having completed the studies for Bachelor and Master degrees, an organist becomes a multifunctional musician and can apply the acquired skills and abilities in different music fields. There are a number of organ department graduates working as church organists, some of them are truly dedicated and have been intensively involved in church work. Other organists work as teachers, give concerts and are involved in academic and organizational matters in various fields of the organ performance.

CONCLUSIONS

The historic circumstances and political factors in the second part of the 19th century had a direct influence on the development of Lithuanian music history. In the development of Lithuanian organ school and performance, three contradictory periods can be distinguished.

The first period marks the tradition of Catholic Church, during which the European music traditions were brought to Lithuanian music and the organ performance. The first signs of Lithuanian

¹⁰ Study Program of the Organ Performance. Bachelor's degree studies. Lithuanian Academy of Music and Theatre (LAMT). <http://lmta.lt/get.php?item=f&id=21313> (last accessed 22 March 2017).

¹¹ Study Program of the (Organ) Performance. Master's degree studies, LAMT. <http://lmta.lt/get.php?item=f&id=21294> (last accessed 22 March 2017).

concert organ playing appeared in the framework of liturgy. In the fourth decade of the 20th century they turned into professional, concert organ playing. During the heyday of the national organ school (1920–1940), the repertoire of church organists (which was limited before World War I) was enriched by compositions for organ written by famous European composers and Lithuanians. This period marks Juozas Naujalis era (1894–1949).

During the second period of the Lithuanian organ performance (1962–1990), after the silence that had lasted for more than a decade, the traditions of concert organ flourished. During the period of contradictory Soviet ideology, which found no place for Church and organ performance, the main feature of which by nature is to be spread in church, the phenomenon of professor Digrys emerged. He managed to combine the two contradictory fields. Churches which had not been transformed into warehouses became concert halls where the organs made under the influence of *Orgelbewegung* were built and concerts, competitions and festivals took place. The culture of concert organ flourished in that period, valuable compositions were written by Lithuanian authors. In the years of the Soviet occupation, the aim of organ music in concerts was that of humanistic nature. However, the keen interest in organ performance and its incredible popularity in Lithuania during the soviet period revealed the great longing for spiritual life that people had felt during the long years of the occupation (1940–1990).

In the third period of Independent Lithuania (1990 to present days), concert and church traditions have come to live in harmony. Lithuania having regained the independence, the traditions of playing the organ in church in the interwar Lithuania were remembered. The church organist's profession returned to the curricula of higher music schools, new international relations were established with European schools, and experience

was shared. Organists' unions renewed their activity, organizations of religious music were founded and they helped organize concerts of sacred music. The organ performance in Lithuania regained its primary function – to worship God and it was performed in sacred place, the church.

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Concert Activities of Latvian Performers in Lithuania (1918–1940)

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The idea of Latvian and Lithuanian unity thrived in the interwar period. At the same time the idea of unity of these two Baltic States was also cherished. Its expression was the cooperation in different spheres of culture, the exchange of performers. The soloists of Latvian opera and ballet Milda Brehmane-Štengele, Ādolfs Kaktiņš, Helēna Cinka-Berzinska, Nikolajs Vasiļjevs, Helēna Tangijeva-Birzniece, Osvalds Lēmanis, Edīte Feifere, Harijs Plūcis and others arrived to perform in Kaunas. Choirs of the neighbouring country sang in Lithuania too: the University of Latvia Choir, the Men's choir *Dziedonis*, the Latvian Palace of Labour Choir, the Choir directed by Teodors Reiters and others.

The article surveys the concert activities of such Latvian performers as opera soloists, ballet dancers, choirs, etc. in Lithuania during the interwar period. The research is based on the information available in written press, publications, reviews of opera, ballet performances and concerts published in the newspapers *Lietuvos aidas*, *Lietuvos žinios*, *Lietuva*, etc. The attention is drawn to the cooperation between Latvian and Lithuanian artists that developed in interwar Lithuania.

Keywords: Latvian performers, Latvian opera and ballet, Latvian choirs, Latvian music, Lithuanian music.

INTRODUCTION

Interwar Latvia and Lithuania had a clear idea of the unity of the two countries. In 1921, Jānis Riteris founded the Society of Latvian-Lithuanian Unity in Riga, and Juozas Tumas-Vaižgantas and professor Eduardas Volteris set up the Lithuanian-Latvian Society in Kaunas in 1923. In 1924, the first Latvian-Lithuanian Unity Congress was held in Riga, and the second one was organised in Kaunas in 1925. The Estonians joined that movement in 1930 (Stankevičienė 2009: 719).

The idea of the unity of Latvian and Lithuanian art also evolved at that time. Latvia and Lithuania cooperated in different spheres of art, exchanged performers and art groups. Latvian performers' concert activities in interwar Lithuania were intense; they left distinct traces in Lithuanian musical culture of that time. The concert activities of Latvian opera soloists, ballet dancers, choirs etc. were covered in the interwar Lithuanian press. The Lithuanian musicians Vladas Jakubėnas

(1933–1938), Jonas Bendorius (1930), Viktoras Žadeika (1924, 1926) and others also wrote about them. The subject of the present study is publications and reviews by the above-mentioned and other authors written on the concert activities of Latvian performers during the interwar period in Lithuania. The **aim** of the paper is to review these sources as they could be useful to the present-day researchers of Latvian history of music. The results of the study are as follows: the idea is put forward that the concert activities of Latvian performers became an important and valuable part of musical life in interwar Lithuania. The following research methods were used in the research: a survey, the historical analysis.

TOUR OF LATVIAN OPERA AND BALLET SOLOISTS IN THE NATIONAL THEATRE

Latvian opera soloists and ballet dancers used to come on tour to the National Theatre in Kaunas. They played leading roles in opera performances,

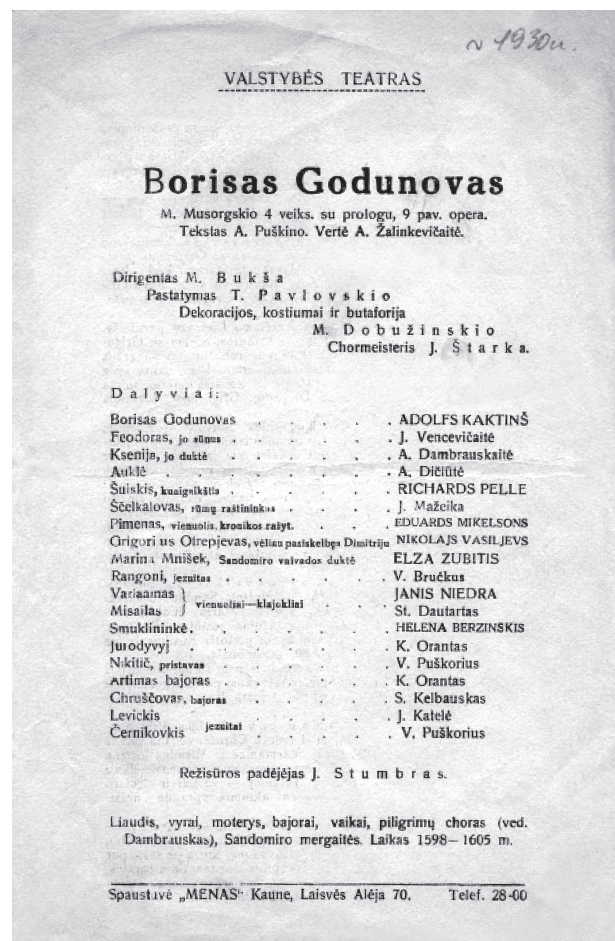
including Giacomo Puccini's *Tosca* with Milda Brehmane-Štengele in 1925, Anton Rubinstein's *The Demon* with Ādolfs Kaktiņš in 1926. In 1933, the following performers took part in Giuseppe Verdi's *Aida*: Brehmane-Štengele (soprano, Aida), Helēna Cinka-Berzinska (mezzosoprano, Amneris), Nikolajs Vasiļjevs (Radamès). In the same year, Brehmane-Štengele and Vasiļjevs performed in Georges Bizet's *Carmen*. In 1936, Grieta Pērkone played Tatyana's role in Pyotr Tchaikovsky's *Eugene Onegin* and the tenor Mariss Vētra appeared as Cavaradossi in *Tosca*. In 1938, *Tosca* was staged with Brehmane-Štengele, Kaktiņš and Vētra, and *Aida* – with Brehmane-Štengele in the cast.

The performer Brehmane-Štengele who appeared in the opera *Tosca* was given glowing reviews: *Tosca played by Ms Brehmane-Štengele was adorable thanks to the honourable artist's rare musical and artistic talents. Ms Brehmane-Štengele has beautiful, pleasant metallic mezzo-soprano, good vocal technique and is highly sophisticated. In Tosca she was unrivalled in singing the prayer in the second act and received thunderous applause. Moreover, Ms Štengele is a good actress, which is a great advantage to a good artist. Rhythm and plasticity are harmonious elements of her performance* (Allegro 1925).

The reviewers of that time also singled out Ādolfs Kaktiņš who performed the Demon's role. *In the Demon's role, Kaktiņš had a chance to demonstrate his extraordinary talent. Kaktiņš' voice of the greatest vocal range, remarkably powerful, of beautiful, soft timbre, of the most perfect technique reached the most perfect expression in a free interpretation. [...] In combining singing and acting, Kaktiņš created the Demon of rare beauty and completeness. With the help of his creative intuition, he revived that monumental character in its all magnificence. Kaktiņš' merit is equal to that of the opera's author where they both serve great art. The Demon played by Kaktiņš, though not on the international stage, would hardly find anything equal to it nowadays* (Žadeika 1926).

In December 1930, the Lithuanian periodic press gave the Latvian National Opera Ensemble extensive coverage. The Ensemble included Kaktiņš, Brehmane-Štengele, Elza Žubīte, Cinka-Berzinska, Jānis Niedra, Eduards Miķelsons, Rihards Pelle, and Vasiļjevs. The press noted that Kaunas had a rare chance to enjoy the performance of three Latvian opera stars only: Kaktiņš,

Brehmane-Štengele and Amanda Liberte-Rebāne; at that time the ensemble of eight soloists and the opera conductor Augusts Prande arrived in Kaunas. It was a return visit as the Lithuanian opera ensemble had paid a visit to Latvia. On December 9, the above mentioned opera soloists performed the following roles in Modest Musorgsky's *Boris Godunov*: Boris was played by Kaktiņš, Dmitriy was performed by Vasiļjevs, Varlaam – by Niedra, Pimen – by Miķelsons, Marina – by Žubīte, and Shuysky – by Rihards Pelle. In *Aida* of December 11, Aida was played by Brehmane-Štengele, Amonasro – by Kaktiņš, Radamès – by Vasiļjevs, Ramfis – by Niedra, and the King of Egypt was performed by Miķelsons.



Example 1. The programme of Modest Mussorgsky's *Boris Godunov*, 1930. From the collections of the Lithuanian Theatre, Music and Cinema Museum

Latvian opera soloists also participated in the commemoration of Latvia's independence. In November 1937, the soloists Niedra, Ērika Saulkalne-Gailīte as well as pianist and composer Jānis Ķepītis arrived in Kaunas. *On the day of the com-*

memoration, the guests gave as many as three performances: during the solemn ceremony at Vytautas Magnus University, in the State Radio-phone Broadcasting Station and during the concert part of the ceremony held at the Officers' Club Ramovė (Jakubėnas 1937c). The concert programme included the musical compositions by Latvian composers Leonīds Vīgners, Paula Līcīte, Emīlis Melngailis, Alfrēds Kalniņš, Jāzeps Vītols, Pauls Šūberts, and Jānis Keķītis. At the end of the review, the author expressed his opinion about occasional concerts of this type: *Though within the narrow framework of such concerts, there is no possibility to form an accurate impression about Latvian music, it was especially pleasant to listen to our fraternal neighbours' compositions in the atmosphere of the commemoration of the independence of their country. Art is the best way to express the spirit of a nation, as well as the most natural and sincere way for two nations to come closer* (Jakubėnas 1937c).

1937—IV—13 d.

Gulbių Ežeras

P. Čaikovskio 3 veikų, 4 p. baletas
 Choreografija M. Petipa
 Dekoracijos ir kostiumai L. Liberto eskizais
 Baletmeisteris A. Fedorova
 Dirigentas R. Stenderis

VEIKIA:

Karalienė	E. Stančikaite
Princas Zigfridas	H. PLUCIS
Benno, jo draugas	V. Aukščiaus
Odetta, gulbių karalienė	E. FEIFERE
Odetos draugė, gulbės	T. Kubickaitė
	G. Čeglokovaitė
Von Rotbardas, piktasis genijus	A. Butkus
Odilija, jo dukterė, panaši į Odettą	E. FEIFERE
Volfgangas, princo auklėtojas	V. Germanas
Tvardarys	J. Ambrazas
Princo draugai, kaimietės, gulbės, dvariškliai, pažai, tarnai ir kt.	
Režisūros padėjėjas A. Butkus	
Solo smuikas koncertmeisteris L. Hajošas	
Solo violončelė koncertmeisteris Dr. P. Berkavičius	
Solo arfa koncertmeisteris Berta Berkavičienė	

Vaidinimo pradžia 19 val. 30 m.
 Pabaiga — 22 val. 10 m.

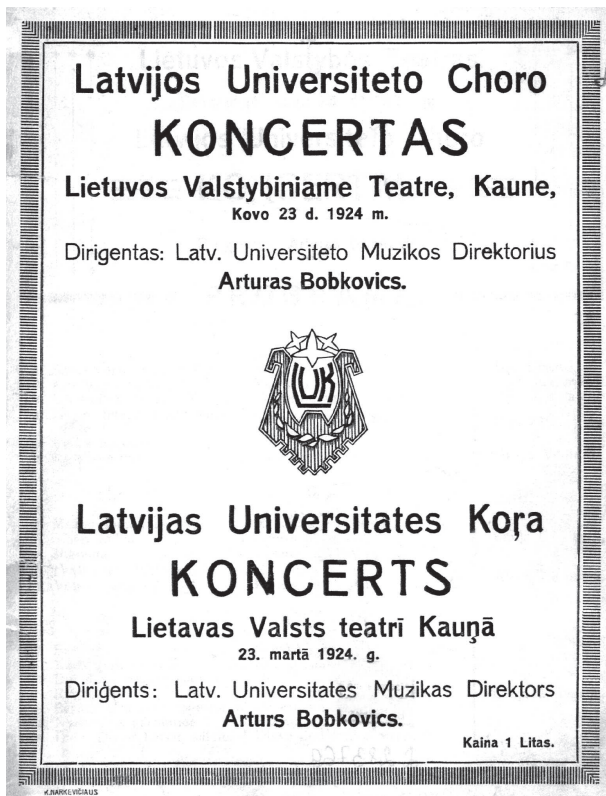
Example 2. The Programme of Tchaikovsky's ballet *Swan Lake*, 1937. From the collections of the Lithuanian Theatre, Music and Cinema Museum

Latvian ballet stars also came on tour to Lithuania. In 1929, Helēna Tangijeva-Birzniece and Osvalds Lēmanis, and in 1937, Edite Feifere and Harijs Plūcis danced the leading roles in Tchaikovsky's *Swan Lake*. Feifere danced on the opening night of Cesare Pugni's ballet *The Little Humpbacked Horse* (A. M. 1937). The scenery for Verdi's *Aida* and Tchaikovsky's ballet *Swan Lake* was created by the Latvian painter Ludolfs Liberts (Bruveris 2006: 87).

THE PERFORMANCES OF LATVIAN CHOIRS IN LITHUANIA

Latvian choirs also gave concerts in Lithuania. The following choirs visited Kaunas between 1924 and 1938: the University of Latvia Choir (the conductor – Artūrs Bobkovics), the Presidium Convent Men's Choir of the University of Latvia (the conductor – Teodors Kalniņš), Men's choir *Dziedonis* (the conductor – Leonīds Vīgners), the Latvian Palace of Labour Choir (the conductor – Jānis Norvilis), Student Choir of the University of Latvia *Dziesmuvara* (the conductor – Ādolfs Ābele), the Latvian Red Cross Youth Choir and, according to the reviewer, the best choir of Latvia directed by Teodors Reiters. The latter ensemble was invited on the initiative of the Society of Latvian-Lithuanian Unity and gave concerts at the National Theatre in 1924. The press coverage of the events ran as follows: *The choir showed a high degree of excellence. Highly coherent convergence of voices, pure intonation, good rhythm and many other smaller signs of excellence showed that members of Mr Reiters' choir were of high musical level. When interpreting the compositions in the programme which were really complicated both from the technical and artistic point of view, the choir proved that its conductor was highly competent in this field and had unrivalled experience of vocal group management. One of the major signs of excellence of the choir is its coherence with the conductor. The members of the choir followed the conductor's every movement: from very tender pianissimo to powerful forte reaching the deepest expression. Mr Reiters made full use of the rhythm, and reached the ultimate expression in powerful forte. All these things prove Mr Reiters to be a professional expert in vocal ensemble. [...] The entire programme of the concert was performed artistically fulfilling all the requirements for professionalism to the minute*

detail. Latvian guests left the audience with a favourable impression (Žadeika 1924).



Example 3. The cover of the programme-booklet of the concert of the University of Latvia Choir at the Lithuanian National Theatre, Kaunas, 1924. From the stocks of Martynas Mažvydas National Library of Lithuania

The Latvian guest Teodors Reiters also performed as the director of the symphony orchestra. The following compositions were included into the concert programme: Jānis Mediņš' First Suite, Ābele's *Vision*, Volfgangs Dārziņš' [First] Piano Concerto, which was performed by the author himself, Hector Berlioz's *Fantastic Symphony*. The reviews underlined the high level of both performing the Latvian compositions in the first part of the concert and the accompaniment of Dārziņš' Concerto. Dārziņš is characterised as *an interesting, suggestive pianist with a strong, masculine touch and good, clean technique* (Jakubėnas 1937a). The outstanding success of both Latvian guests and the significance of that symphonic concert lie in the possibility to have become acquainted with musical compositions of the fraternal Latvian nation (Jakubėnas 1937a).

Concerts of Latvian choirs were mainly reviewed by the music critic Vladas Jakubėnas, who praised them highly. He started his review

of the concert given by the Choir of the University of Latvia with the following words: *Our "country of the song" society once again showed its true face: the football match with the Latvians attracted crowds of people whereas a few people came to listen to the famous Latvian choir. However, those who came derived great satisfaction from listening: the concert was a great artistic event. Unfortunately, we have to admit, that none of our choirs has reached this artistic level that we witnessed when listening to the Latvian student choir. Deep national choral culture is necessary to attain this level. In our country it is only making its first brave steps, while Latvia already has well-established traditions* (Jakubėnas 1934b).

In his review of the concert of the Presidium Convent Men's Choir of the University of Latvia (the conductor – Teodors Kalniņš), Jakubėnas noted the following: *The visiting choir is of rare discipline and coherence; it responds to the minute gesture of the conductor, it is like a perfect instrument. The material of voices is good, though not first class, but of high vocal culture. Especially noteworthy is clear diction, excellently matched to the phonetics of the Latvian language. [...] The concert's programme is rich and interesting, with a great number of composed songs and much fewer (probably even too few) folk songs* (Jakubėnas 1935b). The programme of the choir consisted of the works by Andrejs Jurjāns, Emīlis Melngailis, Jānis Norvilis, Jēkabs Graubiņš and other Latvian composers, including Vītols' *Motto* composed for this men's choir. Jakubėnas also noted that the concert was attended by the President and the Prime Minister of the Republic of Lithuania; at the beginning of the concert the Latvian and Lithuanian anthems were sung. At the end of the concert the guests from Latvia sang the anthem-like Latvian song *Dziesma brīvai Latvijai* (*Lai ligo lepna dziesma*) / "A Song for a Free Latvia" ("Long Live the Great Song") by Jānis Kalniņš, and *Gaudeamus*.

In his review, Jakubėnas attributed the men's choir *Dziedonis* to the best choirs that had visited Lithuania. In his words *the choir's discipline and smoothness were astonishing*. Jakubėnas paid attention to the fact that *there were many mature, elderly people in the choir: in Latvia it was an honour to be a member of a choir; even high officials did not avoid that* (Jakubėnas 1935c). Many nice words of praise were said about the conductor Vīgners' performance: *Deep and temperamental artistic spirit and musical intelligence are felt in his interpretation of the compositions*.

Every composition has a united common line, and at the same time is meticulously detailed. The conductor is especially good at moving from the very tender pianissimo to magnificent forte. His ability to show contrast between soft lyrical and brutal military, disciplined and rhythmical moods is surprising (Jakubėnas 1935c).



Example 4. The cover of the programme-booklet of the concert of the University of Latvia Student Choir *Dziesmuvara* in Kaunas, 1930. From the stocks of Martynas Mažvydas National Library of Lithuania

Performances of Latvian choirs were noted for their warm and friendly atmosphere: the anthems of both fraternal nations and songs in the Latvian and Lithuanian languages were sung; the audience called for an *encore*, the concerts were attended by distinguished public figures. The concerts contributed to establishing closer relations between Lithuanian and Latvian cultures; they could provide a good example to a further development of the Lithuanian choral culture and choral art.

CONCERTS OF LATVIAN VOCALISTS AND INSTRUMENTALISTS IN KAUNAS

Apart from the above mentioned Latvian opera singers, ballet dancers and choirs, other Latvian performers visited Lithuania and gave concerts there, though not too often. In 1928, the Latvian Conservatory organised a concert of Latvian music, which was performed at Kaunas Conservatory. The reviewer of the concert pointed out a mutual use of such concerts. The programme consisted mainly of Vītols' works. The audience also had an opportunity to listen to the compositions by Kalniņš, Dārziņš and other Latvian composers, which were performed by the violinist Mr Eduards Vinerts *whose tone was soft, and who had very light and good technique*, Ms Berzinska *who possessed beautiful, dramatic high range soprano*, the pianist Ms Dzirkale and the good accompanist Mr Kreišmanis (A-gro 1928).

In 1931, the soprano Helēna Erska performed in the halls of the music school and Kaunas Conservatory. She sang Lithuanian, Estonian and Latvian folk songs. She was accompanied by the pianist Alise Dzirkale who played several pieces written by Latvian and Estonian composers. Reviewers praised Erska's nice and beautiful voice, her brilliantly performed concert repertoire and her very long, beautifully plaited hair, as well as her beautiful Latvian national costume. Before arriving in Lithuania, Erska had already performed in more than 20 similar concerts in Latvia, which were a great success. After the concert given in the hall of Kaunas Conservatory, the singer received flowers from the Society of Lithuanian-Latvian Unity (K. V-tis 1931).

CONCLUSIONS

The performances of Latvian artists in opera and ballet performances and concerts form a constituent part of musical life of interwar Lithuania. The reviews by music critics testify to the fact that Latvian opera and ballet soloists (Brehmane-Štengele, Kaktiņš, Vasiļjevs, Feifere and others) and various choirs visited Lithuania more often than did the soloists vocalists and instrumentalists. Latvian performers were welcome in Lithuania; they attracted attention of music critics and the press. Their appearance in opera and ballet performances and in concert halls enlivened and enriched cultural and musical life of Lithuania.

The reviewed events of musical life are moving further away from us with every day. It is only the press publications written by different people that provide us with the possibility to go back and look at them. Those people include the composer, pedagogue, and music critic Jakubėnas (1904–1976), the musician and Head of the National Theatre Viktoras Žadeika (1892–1972), the composer and pedagogue Jonas Bendorius (1889–1954), the publicist Pranas Dailidė (1888–1965; nicknamed Pikulis), the pedagogue Vaclovas Čižiūnas (1900–1980), the theatre critic Pranas Lubickas (1886–1940); nicknamed Vikt. Pr.), and others. Among the above mentioned music critics, Jakubėnas was the most prolific in developing the theme of Latvian music and musicians.

The importance and value of the concert activities of Latvian performers in Lithuania recorded in the press lie in the cognitive aspect of the cultural life of that time. The idea of cooperation and cultural exchange between both fraternal nations remains topical and is being further developed these days.

* **Explanations.** The spelling of Latvian names in quoted publications has been edited. Dr. Agnė Navickaitė-Klišauskienė was consulted on the issues of the Latvian language.

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Archival Documents and Oral History Sources on the Rēzekne Music Secondary School Managed by Jānis Ūsītis (1956–1959)

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The paper is developed on the basis of the documents from the fund *Rēzekne Music Secondary School and Children's Music School* of the structural unit of the National Archives of Latvia – Rēzekne Zonal State Archives and the information elicited from the interviews of the Oral History Archives of Jānis Ivanovs Rēzekne Music Secondary School developed by the author. The research object is the history of Rēzekne Music Secondary School, the subject – the renewal of the secondary school's activity under the circumstances of Khrushchev thaw. The goal of the paper is to reflect the contribution of the principal Ūsītis in ensuring further activity of the Music Secondary School, at the same time describing his personality and personalities of his colleagues – the teachers of the Rēzekne Music Secondary School during the viewed period. To develop the paper, the author used the method of document analysis.

Keywords: Rēzekne Music Secondary School, Jānis Ūsītis, Khrushchev thaw.

INTRODUCTION

A piano teacher and accompanist Jānis Ūsītis (1907–1977) managed the Rēzekne Music Secondary School at the time when it was again renewed after the six years break¹. The time, when Ūsītis was the principal of the Rēzekne Music Secondary School coincided with the so-called *Khrushchev thaw*, when the ideological pressure became “milder” and music life proceeded in a more creative and free manner than during the time of Stalinist ideology. The reforms, which were introduced after the regime change, introduced liberalization tendencies also in the field of music education. When describing the epoch, one must admit that softening of the regime, economic and social reforms in the USSR and the expansion of

communication with foreign countries also in the society of Latvia cast hopes for potential political liberalization. The communists, who were disappointed with the repressive, unconditional practice of obedience, but had not lost the hopes for communism ideals, livened up. Soon the impact of the *thaw* stirred up the revisionist tendencies in the USSR², including the Baltics. Along with the desire for a greater national self-determination, at least in economy, art and social sphere, confrontation between the locals (the national staff) and the number of communists, who were “inserted” at the posts by Moscow, increased. Policy of Nikita Khrushchev³, the initiator of Destalinization, indeed admitted a greater self-determination for the republics, what provided opportunities to restrict several Russification tendencies, for instance,

¹ After the World War II, Jānis Ūsītis together with Klements Mediņš renewed the activity of the Rēzekne Music Secondary School (1944/1945 school year); it worked until 1946. Later, the work of the Secondary School was stopped, and Ūsītis managed the Rēzekne Children's Music School (1949–1956).

² Union of Soviet Socialist Republics.

³ Nikita Khrushchev (*Никита Сергеевич Хрущёв*) was the General Secretary of the Central Committee of the Communist Party of the Soviet Union and actual leader of the USSR from 1953 until 1964, the Chairman of the Council of Ministers of the USSR from 1958 until 1964.

to slow down the invasion of the Russian language, to stop or limit the influence of rapidly growing industry on the environment, to liberalize the trends of cultural life (Laganovskis 2008). Although the phenomena of Destalinization and thaw actually marked out a row of liberal changes, the Soviet Union did not stop being totalitarian, repressive country even for a moment. Despite certain liberalization observed, also art manifestations were put into definite frames of ideology (Laganovskis 2008). However, this period brought onrush of energy for culture workers; it revealed new possibilities also in the development of art and culture. Rehabilitation of the deported and untruly defamed artists held forth hopes; as well the first trips abroad took place, which allowed directly getting acquainted with the directions of art development and ways of expression in the world. Although it was the time of utopias, there arose a hope not only to avoid Russification, but also to return to art without the supreme command of the all-embracing dictate and control. During that time, music life in Latvia started formal development in width, but due to the Soviet regime censorship the Aesopian language flourished. As in other arts, pain and irony about the existing reality often manifested in hints and subtexts, which people learned to take brilliantly. In the classical music, subtext was expressed by some Latin name or indicative intonation, whereas in popular songs and rock songs, music itself attached a greater power to the subtexts in poetry, thus strengthening the feeling of togetherness, freedom aspirations and search for new aesthetics in people. Unfortunately, the thaw was short.

TEACHERS AND LEARNERS OF THE RENEWED SECONDARY SCHOOL

In that political situation, the network of Latvian music education, especially in Latgale, still could not ensure proportional availability of music specialists – teachers, therefore colleagues of Ūsītis and people, who held the same views, had to put a lot of effort to convince the superior bureaucratic organizations of the need in renewal of music secondary school. When the endeavour succeeded, the building of the former trade school (founded by Nikodems Rancāns) was allocated for the needs of music school, where in 1917 the first Latgale Congress took place and the historical decision on Latgale's administrative annexation to Vidzeme, Kurzeme and Zemgale was taken. On September 1, 1956 at 6.00 p.m., in this building, which was then located at 25 Oktobra Street, took place a formal opening of the renewed Secondary School. After the introductory speech of the principal Ūsītis there was a concert, where for the first time during the post-war years the school amateur brass band performed playing three pieces⁴. The address of the music secondary school, due to the adaptation of street titles to the setting of authorities, has changed several times; however, the school still operates in the historical building of Latgale Congress and has a symbolic address after the restoration of independence – 56 Atbrīvošanas aleja.

The material basis of the educational establishment managed by Ūsītis was modest: the total area of the school building was 545 m², and 352 m² of them were arranged as learning premises⁵. In summer, entrance examinations for admission in the renewed secondary school still took place in the old one-storey wooden building at 61 Dārzu Street, which was transformed into learners' dormitory after the school moved to the new premises.

The former learners remember that the *old school building, later dormitory, was located [...] opposite to a park, earlier it was the house of the Ūsītis' family [...]. Then there was children's music*

⁴ Rēzekne Zonal State Archives of the National Archives of Latvia, fund No. 180, *Rēzekne Music Secondary School and Children Music School*, description No. 1, file 28 (Journal of the Minutes of Teachers' Meetings (children's school), January 1956 – September 1958), sheet 2. Hereinafter in references the abbreviations used: National Archives of Latvia – NAL, Rēzekne Zonal State Archives – RZSA, fund – f., description – d., file – fl. NAL RZSA f. 180, d. 1, fl. 28.

⁵ NAL, RZSA, f. 180, d. 1, fl. 30, sheet 5.

*school and [...] I was admitted there [...] in the secondary school*⁶.

In the first school year after the renewal of the secondary school, children music school admitted 34 learners⁷, and first year learners of the secondary school were admitted for specialties of piano, string instruments, choir conductors and solo singers. On entering the music secondary school, examinations were taken in music subjects (singing, basic music theory, solfeggio), the applicants had to write an essay in their native language (Latvian or Russian), as well as take the oral examination, all the applicants had to take the entrance examination on the history of the USSR⁸. Perennial music editor at Latvian Radio Zinaīda Zeltkalne (student Laganovska) – one of the applicants of the “first call-up” at the renewed secondary school, keeps in her memory the examination manner of Ūsis, writing that [...] *the principal Ūsis checked an ear for music, found that I had absolutely no idea about the piano and said: “Damn it! You must apply for choir conductors!” Yes, as I could not do anything else [...]* ⁹. Another former learner has similar evidence about the entrance examination and admits that [...] *I knew no notes, no anything. I went there as a zero, but I sang as a nightingale. Well, yes, an ear for music is good. I could say I was admitted to the music school because of my voice*¹⁰. Also the Maestro of Inčukalns, Vitalis Kikusts remembers that the selection committee consisted of Jānis Ūsis, Staņislavs Silovs and Uldis Balodis, who treated the most gifted applicants rather tolerantly. He became the learner of the Rēzekne Music Secondary School the following year after it was opened, namely, after completing form 7, and at the age of 14 saw the piano for the first time, so the learning process was not that easy to him¹¹. The interview with him convinces that also several other applicants had a great

enough desire to learn music, but they lacked purposeful prior training; therefore, the only opportunity was to apply for the specialty of choir conductors. A great deal of the prospective learners inherited their love to music from the families. One of the memory stories said that the mother liked music a lot, the father, too; they both were very musical people. *The father played the guitar, the mother sang and [...] in [19]57 [...] we – both brothers – went to music school without any doubt*¹². In addition, Kikusts states that he had a great desire to play music, but no purposeful prior training. They sang a lot in the family as [...] *the mother had a good voice. Always, when we could not get to the church, all together we sang at home the songs that were usually performed at a public worship. We also sang with neighbours at various social life events*¹³. In Lieparu Lower Secondary School, where Vitalis Kikusts learned until form 5, several boys played the violin, and showed it a bit to him. At the dancing nights in the village (*vecherinkas*), rural musicians sometimes allowed him to try playing the zither. He liked it a lot, but only in Bērzpils Secondary School, where he completed form 7, the teacher Jānis Melnis worked with musical pupils more seriously. There he obtained the conviction that playing music is his calling of life¹⁴. These episodes, as well as other memory stories prove that the majority of the first learners at the renewed secondary school did not have any corresponding children’s music school experience, but they had a great desire to learn music. Therefore, to acquire the course of the secondary school they had to obtain both the knowledge of the level of children’s school and the volume of the secondary school.

Sometimes, young musical people got into the music teachers’ scope of attention accidentally, and they were offered the opportunity to apply

⁶ Oral History Archives of Jānis Ivanovs Rēzekne Music Secondary School. See: Mežale, Evija. Interview with Vitolds and Antoņina Milaševiči on the 30 April, 2017. Hereinafter in references the abbreviations of interview cipher used: Oral History Archives of Jānis Ivanovs Rēzekne Music Secondary School (OH/RMSSJI), g (graduates), t (teachers), g-t (graduates, future teachers of music school), initials of the interviewees, serial number of an interview, surname of an interviewer, year of an interview.

⁷ NAL RZSA, f. 180, d. 1, fl. 28, sheet 2.

⁸ NAL RZSA, f. 180, fl. 1, fl. 27, sheet 9.

⁹ Laganovska (Zeltkalne), Zinaīda (2012). OH/RMSSJI a – LZ 70.

¹⁰ Maļavko, Kristīne (2017). OH/RMSSJI a – VS 60.

¹¹ Rudzāte, Rasma (2013), Vitalis Kikusts: Katram diriģentam ir sava Gaismas pils [“Each Conductor has Own Castle of Light”]. *Aprīņķis.lv*. <http://www.aprinkis.lv/> (last accessed 14 August 2017).

¹² Satibaldijeva, Valērija (2017). OH/RMSSJI – BI 64.

¹³ Čakša, Valda (2017). OH/RMSSJI g – VK 68.

¹⁴ Ibid.

for studies in the music secondary school. One of the graduates remembers that together with boys he played in a *small band*. He tells that *they were playing and going around Rēzekne and the district. Once in the Secondary School No. 1, where, after a festive event there was dancing, a teacher Martini heard our playing, he taught to play the accordion [...]. He came to me and said: "You definitely must go to study [...] at the music secondary school"*¹⁵.

At the first meeting of the secondary school teachers, which took place on August 8, 1956, the principal Ūsītis informed that in total there were 60 applicants, and 20 applicants were enrolled. As in children's music school, also in music secondary school the studies were organized in two flows, Latvian and Russian. The principal informed the staff that in the first year of the secondary school Antoņina Pukste, Alma Freija, Jānis Ūsītis and Staņislavs Silovs will perform the duties of teachers¹⁶. The mentioned teachers of the renewed secondary school had eminent experience of music education, they possessed creative, concerned attitude towards the work of a teacher and a desire to improve music life in Latgale region. The first order of Ūsītis testifies to the fact that in order to ensure secondary school education, he also hired the following teachers of general education subjects: Jevgeņija Bardovska (Russian), Sofija Strauta (Chemistry), Ludmila Vasiļjeva (Mathematics), Ļubova Sujetina (English), Jānis Loginovs (History), Jadviga Poikāne (German), Antons Kiļups (Physical Education), Pēteris Visockis (Physics, Mathematics) and Elvīra Svarinska (Latvian), who combined their work in music secondary school with their basic work in comprehensive schools in the town, and their full-time salary rate for combined works was 615 roubles a month. All the teachers received additional payment for the hours of work at entrance examinations and final examinations during a year. The teachers of music subjects who had this as a basic workplace depending on their education (secondary vocational or higher) received a bit higher salaries – from 690 to 765 roubles¹⁷.

Jānis Ūsītis had the dormitory for the secondary school students arranged in the building of the former children's music school. Although the premises consisting of eight rooms were not that large (the total area of 124 m²), 20–26 pupils used them every school year¹⁸. This fact proves that a big part of learners came from the countryside, where professional and educated music specialists were crucial. Moreover, the first year learners of the renewed secondary school were mostly from the countryside. Evaluating the life in dormitory, one of the graduates emphasizes that living in dormitory hardened them. Remembering that time, one should say that the ones who lived in dormitory, now all hold leading posts, as there *we were taught to get to know each other, to listen, communicate, get on, understand each other, to deal with various troubles, as well as to keep silent about some troubles [...]. The dormitory thoroughly hardened us*¹⁹. Countryside children needed hardness while learning in town school with two student flows. Life experience of children of the Latvian nationality, who grew up in traditional rural environment of Latgale, was much more modest than that of representatives of the Russian nationality who entered the state in the Soviet times. Alla Maksimenko, a retired teacher, who had taught music literature in children's music school since 1957, points out these differences. Telling about learners in Latvian and Russian groups, she emphasized, that there were more sincere relationships with the Latvian children. *Many of them came from the district and, when they returned from holidays in September, I asked: "Well, where were you, where did you spend your summer?" The Russian group: "We were in the South, we went to Leningrad; we were in Moscow." The Latvian group: "We were at the grandmother's." I felt sorry for them, as they did not have such a chance to go anywhere, and they were much more sincere. In addition, everything I told was something new for them*²⁰. However, in the intensive learning process pupils of the secondary school had no opportunity to feel bored.

¹⁵ Kručena, Zigrīda Imanta (2017). OH/RMSSJI g – DV58.

¹⁶ Ibid.

¹⁷ NAL RZSA, f. 180, d. 2, fl. 24, sheet 2.

¹⁸ NAL RZSA, f. 180, d. 1, fl. 30, sheet 5.

¹⁹ Logina, Liene (2014). OH/RMSSJI t – MB 37.

²⁰ Platace, Ilze (2013). OH/RMSSJI t – AM 12.

At the general meeting (28 October 1956), the principal Jānis Ūsītis described the enrolled pupils, evaluating their eligibility from the point of view of the chosen music specialities. He asked the teachers of specialities to count on the fact that many of the learners coming from rural areas of Latgale have insufficient knowledge for the acquisition of secondary school's curriculum. Addressing the teachers of general subjects, Antoņina Pukste construed the idea, asking them to treat learners with love and understanding of their psychology, instead of using a formal approach to the pupils²¹. Admitting that by means of general subjects teachers have to facilitate the general horizon of learners, Antoņina Pukste nevertheless suggested not to load them with reading literature too much, asking the teachers to take into account the big load of learners in the chosen speciality. The history teacher Jānis Loginovs involved into the polemics by emphasizing that music subjects were certainly important, however, in a secondary school one had to pay attention not only to the speciality, but also to the general development of learners and their poise. In turn, Elvīra Svarinska said that there were no appropriate curriculum for the subjects of general education, including the Latvian language, whereas the teacher Ludmila Vasiļjeva worried about the circumstance that in acquisition of mathematics they had to move on rather fast²², allowing a conclusion that teachers of general education subjects were completely dissatisfied with the prior training of the learners, evident from the entrance examination results.

Every applicant had to take the entrance examinations both in children's music school and music secondary school. The fact that not all the enrolled applicants had brilliant results in the entrance examinations is confirmed by the order of Jānis Ūsītis on awarding scholarships in September: during the first year, 18 learners of the 20 enrolled ones were awarded a scholarship in the amount of 140 roubles²³. The criteria and suggestions for awarding the scholarship were confirmed by the Department of Educational Establishments of the Ministry of Culture of the

LSSR, stipulating that the scholarship was awarded for progress and considering the material conditions of a learner's family. To find out the material conditions, learners had to submit a reference from the local self-government on the family's income, dividing it to every family member²⁴. The archival documents testify that among the enrolled learners – receivers of the scholarships – there were several future teachers of Rēzekne Music Secondary School (Antoņina Keiša /Milaševiča/, Daina Cirpone /Tukiša/, Anna Žugova /Āboliņa/ and Emīlija Slišāne)²⁵.

Scholarship was crucial, as the pecuniary circumstances of a great deal of the learners' parents, especially if they were workers at a collective farm, were rather scarce. If progress was inappropriate, the learner lost the scholarship²⁶, remaining without any livelihood. Also pupils' behaviour influenced the regular reception of scholarship, as it was possible to debar from scholarship for violations of school discipline. Therefore, the teachers of the secondary school at general meetings, when discussing the course teachers' reports on certain situations, often turned to educational work. The reports testify that course teachers, especially Antoņina Pukste, usually tried to find excuses for violations by the learners, thus saving them from losing the scholarship. In such situations Ūsītis was very principled and did not allow any exceptions, which were not supported by the general meeting; he definitely held the view that every department, when solving educational issues, had to be unbiased and the leaders of the departments should not be influenced by the teachers' emotions. Therefore, he was flatly against the department managers simultaneously to carry out the duties of course teachers. Basing on the experience, at one of the general meetings he announced that a good musician is a bad course teacher²⁷.

In this relation, on the grounds of the experience gained over the years when he performed the duties of the principal of Children's Music School (see Čakša 2016), at the general meetings of secondary school teachers Jānis Ūsītis frequently turned to the issues of professional ethics, em-

²¹ NAL RZSA, f. 180, fl. 1, fl. 27, sheet 3.

²² Ibid., sheets 3–4.

²³ NAL RZSA, f. 180, d. 2, fl. 24, sheet 2.

²⁴ NAL RZSA, f. 180, d. 2, fl. 24, sheets 4–5.

²⁵ NAL RZSA, f. 180, d. 2, fl. 23, sheet 43.

²⁶ NAL RZSA, f. 180, d. 2, fl. 24, sheet 6.

²⁷ Ibid.

phasizing that colleagues should solve all the work issues at teacher meetings and not to accrue them and solve together at the end of the school year. He repeatedly reminded that the mistakes which were carefully collected for the purpose of selfish intents, even if there was a desire to get even with some colleague, had to be uttered in time²⁸. As several principal's orders testify, the reminders on complying with the professional ethics had certain grounds; Ūsītis chastised one of the children's school teachers for criticising another teacher in a conversation with a learner²⁹. Archival documents show that, while performing the duties of the principal, Ūsītis always stood up for frank, straightforward language in all the internal affairs and spheres of professional activity of the collective. He required from the teachers to ensure unambiguous guidelines also to the learners, for instance, to have a timetable at each classroom's door, as learners had to know when and in which room they could freely use the musical instrument available there. As an administrator, he followed whether the teachers developed lesson plans for their subjects in time, maintained order in subject record books, performed social duties responsibly, which was mostly related to concerts on national holidays. Remembering him, one of the interviewed learners told that Ūsītis was a classic example of a teacher's image and posture. *At that time, a briefcase was an integral part of a teacher; the learners copied that tendency, and that time fashion already existed, and we all carried briefcases. God knows who had what inside those briefcases; once he carried variety scores for a week, another time something for himself to look at, sometimes – notes for children. Different stuff. I had never seen Ūsītis without his briefcase, and he always wore a tie. He had his scores in the briefcase, he played for a brass band*³⁰.

PRINCIPAL JĀNIS ŪSĪTIS AND HIS COLLEAGUES IN FORMER PUPILS' MEMORIES

Jānis Ūsītis as a principal ran the work of Children's Music School in Rēzekne; therefore, the memories of several pupils of Children's Music

School, as well as the secondary school of the time keep his image. In the interviews, these learners emphasize that the principal Jānis Ūsītis, his spouse Zigrīda Ūsīte and several other teachers were the ones they wanted to thank for the choice of their future way of living. Although, something from the long ago childhood memories had vanished, the teacher of Ludza Music Lower Secondary School Margarita Onufrijeva, on recalling her education process in Rēzekne Music School, mentioned that [...] Ūsītis, yes, I do not remember the name. His wife was the piano teacher, Zigrīda, yes. And she taught me, yes. Well, I did enter the violin department. The teacher Silovs worked then, but Zigrīda Ūsīte taught [...] me [...] the piano. Their dynasty, [...] when I finished the children's music school, persuaded me to continue studies in the music secondary school³¹. Another learner remembers that the spouse of Jānis Ūsītis sometimes gave lessons at home, and then also the principal Ūsītis was present there. *He was very cosy and kindly disposed; he always vigorously treated me with sweets. While the teacher Ūsīte worked with me at the piano, Jānis Ūsītis fell into his works. I remember, Zigrīda Ūsīte had very expressive eyes, when she looked directly, she became very attractive. Her beautiful, womanly look got engraved upon my memory*³². Both Zigrīda Ūsīte and the principal Jānis Ūsītis tirelessly encouraged the pupils of the children's music school to continue education in the music secondary school. They followed the view that the main task of the professional music education by no means was to take a step towards a musician's career, but it was important for the development of creative abilities, imagination and self-awareness of every child, which was important in any future profession. Features of the school's educational process are mostly confirmed by archival documents, whereas the changes in teaching staff and their personalities are mostly kept in the memories of the former learners.

The pupils, who acquired the piano play in children's school and later in the secondary school, with greater or lesser respect mention several teachers. *The first teacher was Klāra Žvirina, she taught me for four years. Then the teacher Timme*

²⁸ Ibid., sheet 9.

²⁹ NAL RZSA, f. 180, d. 2, fl. 24, sheet 9.

³⁰ Mūrniece, Agita (2013). OH/RMSSJI g – RR 11.

³¹ Kiseļova, Viktorija (2014). OH/RMSSJI g – MO 20.

³² Čakša, Valda (2017). OH/RMSSJI g – TT 56.

came. He taught me for a year. Then there was the teacher Aleksandra Kuļikovska. The teacher Kuļikovska was punctilious and strict³³, whereas Zigrīda Ūsīte was always [...] very calm in comparison with the teacher Timme – completely contrary characters – understanding everything, forgiving. There even were cases when I told fibs, but she believed me, or maybe pretended believing. I guess that is why the learners liked her a lot. I still have at home the notes with her indications, for example, what and in which places should be accentuated, what to pay attention to³⁴. A number of graduates speak well of then, as a quite young probationer Anna Žugova (later Āboliņa), who initially led classes in preparatory form of the children's music school. The former pupil mentions as a great success of the young teacher the fact that right away after the preparatory form she was enrolled in form 2 instead of form 1. She remembers that she went to additional classes at the young teacher's home. Later – in form 2 my teacher was Klāra Žvirina, and I have more negative impressions about her [...], but in form 5 I got to Eleonora Minčenko. Daina Ārpone [Tukiša] taught us solfeggio; she was like a mother to us. I remember that in the old school building we sang songs together. Alla Maksimenko taught music literature, she had very interesting lectures, with humour³⁵. Another former student points out that Anna Āboliņa [...] managed to find the compositions that they liked³⁶. From the stories it is evident that the young teachers were closer to the learners, their own people, yet they treated the teachers of older generation with greater reverence, the difference in age determined the distance and the interpretation of a teacher's attitude. Some learners tell that Zigrīda Ūsīte sometimes as though *withdrew into herself*, plunged into thoughts, and looked as if she did not even hear. At my young age, she seemed older than she actually was³⁷. The son of the Ūsītis' couple, the future teacher

of the violin at the music secondary school Juris Ūsītis emphasizes that the mother was his best friend and adviser, but the father – strict and exacting teacher, who impelled him to study. The parents had good relationships with colleagues who, just as his violin teacher Staņislavs Silovs, often participated in their family's music playing evenings³⁸.

LEARNING AND EDUCATION PROCESS, PARTICIPATION IN SOCIAL AND CULTURAL LIFE

During the studies, learners participated in various amateur collectives in the town: choirs, orchestras, as well as the women's vocal quartet *Latgale*, where Emīlija Slišāne, Anna Šņukute and Antoņina Keiša (Milaševiča) sang together with their leader Antoņina Pukste (Mežinska)³⁹. At some point, that vocal ensemble was one of the best in the Latvian SSR, therefore, they had many concerts in Latvia and outside its borders. As part of the commonwealth days for towns, the ensemble, together with the national choir *Dzintars*, gave concerts in Bulgaria (Sofia), participated in concerts in Moldova, Belarus and Ukraine (Zakarpattia a.o.).

After the graduation of the secondary school, commencing their working careers in the Rēzekne Music Secondary School, Emīlija Slišāne and Antoņina Keiša continued to sing in the ensemble led by Antoņina Pukste, but Daina Ārpone (Tukiša) joined them instead of Anna Šņukute. She tells that she participated with that collective in the culture days of the Latvian SSR in Moldova, where the ensemble performed together with the LSSR Folk Dance Ensemble *Ritenītis*. They were a great success, they travelled all over Moldova with concerts, and during another trip they gave concerts also in Georgia⁴⁰.

³³ Isakova, Tatjana (2012). OH/RMSSJI t – SS 18.

³⁴ Čakša, Valda (2017). OH/RMSSJI t – TT 56.

³⁵ Ivanova, Veronika (2017). OH/RMSSJI g-t – AZ 67.

³⁶ Mežale, Evija (2017). OH/RMSSJI g-t – VM; AM 62.

³⁷ Čakša, Valda (2017). OH/RMSSJI g – TT 56.

³⁸ Bogdanova, Zaiga (2009). OH/RMSSJI g-t – JU 73.

³⁹ Suvaizdis, Lauris, & Agnese Urka (2008). Milaševiča Antoņina un Milaševičs Vitolds. *Tilde letonika.lv. Latvijas kultūrvides takas* ["Paths of Latvian Cultural Environment"]. <https://www.letonika.lv/groups/default.aspx?title=88961f23-783e-49db-896c-57958100cc0b> (last accessed 1 May 2017).

⁴⁰ Igaune, Iluta (2008). Dainas Tukišas ceļš uz mūziku ["The Way of Daina Tukiša to Music"]. *Tilde letonika.lv. Latvijas kultūrvides takas* ["Paths of Latvian Cultural Environment"]. <https://www.letonika.lv/groups/default.aspx?title=e57fe532-90d3-4f0b-83a3-5d32e55f5fc1> (last accessed 1 May 2017).

The pupils of the secondary school supplemented all the town's choirs, but the most the learners involved in the choir *Ezerzeme* led by the teacher and choir conductor Uldis Balodis. Antoņina Keiša (Milaševiča) admits that several pupils sang also in the Rēzekne's church choir of Our Lady of Sorrows. The learners' memories of that time testify that there was active social life in the school. Daina Tukiša remembers that she and other learners participated in the dance society of the secondary school. There were a few boys; therefore, the repertoire included also such a dance as *One Boy for the Ladies*. The pupils of the Rēzekne Music Secondary School also acted in the theatre; during the school years they staged several plays, for instance, a play by Andrejs Upītis *On the Birthday Morning*, etc. According to the spirit of those days, the school's team of propagandists maintained the link with the society. The participants of the team prepared event programmes, including in them choir songs, solo songs and other performances, which were then performed in the rural culture houses. Daina Tukiša stresses that the teachers of the secondary school were very responsive; anyone could freely turn to any of the school's teachers for advice. She mostly consulted with Uldis Balodis and Antoņina Pukste (Mežinska), as they were very understanding teachers, always helped, never denied advice, supported and consulted the learners on professional issues⁴¹.

Alla Maksimenko in her memories describes the traditions of the mode of the school's collective's life. She started working in the Rēzekne Children's Music School in 1957. She believes that the *unifying factor for the collective was the requirements of the epoch's ideology as a result of which [...] at that time we all were the members of the Komsomol with fiery hearts. Once one had come, he/she had to work, how could that be otherwise. [...] In general, in our school life we had extremely beautiful [events], especially the 8th of March, 23rd of February and the New Year. Well, together we were just like a family – both the students and the teachers, we all. The teaching staff was very good, united. We had a basic body,*

*the ones who graduated our school, learned and stayed to work with us. Hence former pupils, colleagues and teachers, [...] had very good relationships. None even had an idea to speak only Latvian or only Russian. We did not have any language borders*⁴². One graduate of the secondary school, in her turn, emphasizes that in the urban environment, *interwoven* by the Soviet period Russianness, the Rēzekne Music Secondary School and the Art School were [...] *such, well, such islands of light [...]. First of all, extremely many Latvians, all creative; [...] there was almost no trace of all that communistic, of that all, [...] of that ideology. We knew how to leave that all out. There was such an aura, such a taste, such an atmosphere, such a feeling of freedom!*⁴³

It required a lot of energy from the principal Ūītis not only to renew the personnel, but also to enlarge the material basis of the music secondary school and organize the cultural and educational work for the society. As it is evident from the reports to the Department of Educational Establishments of the Ministry of Culture of the Latvian SSR, since September 1957 the school had purchased a new piano, tape recorder and sheet music. The school's work with the society mostly manifested itself during concerts at the town's Culture House, rural clubs and schools in the neighbourhood. The school's choir, soloists and the symphonic orchestra (the composition of which was supplemented by the teachers and learners from the opened wind-instrument department of the school) led by Uldis Balodis participated in the mentioned concerts. In order to popularize understanding of music and the importance of music education, before the concerts there were lectures at schools, for example, the concerts in Malta Sovkhoz Technical School and Kaunata Secondary School were opened by the lecture of Eduards Belasovs⁴⁴.

The content of the minutes of the general meetings and Ūītis' orders allows concluding that social duties of the music teachers gradually increased, especially in relation to the Latgalian Culture Week events which had to take place in the capital, Riga. In that connection, the teachers

⁴¹ Igaune, Iluta (2008). Dainas Tukišas ceļš uz mūziku [“The Way of Daina Tukiša to Music”]. *Tilde letonika.lv. Latvijas kultūrvides takas* [“Paths of Latvian Cultural Environment”]. <https://www.letonika.lv/groups/default.aspx?title=e57fe532-90d3-4f0b-83a3-5d32e55f5fc1> (last accessed 1 May 2017).

⁴² Platāce, Ilze (2013). OH/RMSSJI t – AM 12.

⁴³ Kanča, Ērika (2014). OH/RMSSJI g – ĀT 19.

⁴⁴ NAL RZSA, f. 180, d. 1, fl. 33, sheet 1.

of the music secondary school undertook the obligation to organize training seminars for the choir conductors in the region. For instance, Antoniņa Pukste led seminars for the choir conductors of Ludza neighbourhood, and Uldis Balodis – for the choir conductors of Daugavpils neighbourhood. An entry in the Book of Orders (16/10/1958) shows that by that time already 14 music teachers and seven teachers of general subjects worked with the classes of the secondary school⁴⁵ and the majority of them involved in the implementation of the events for the Latgalian Culture Week. Those events and the contributed work not only united the school's collective, but also strengthened their cooperation with other creative workers in Latgale. In December 1958, around 800 participants from Latgale's choirs, ethnographic collectives, as well as litterateurs and artists, including the accordion orchestra from Rēzekne Music Secondary School, gathered in Riga. It was the greatest event of Latgalian culture in Latvia during the post-war years. Amateurs from 14 districts and towns of Latgale participated in the events in Riga; there were 18 concerts given. The Latgalian Culture Week gave a new impulse also for the creative activities of Rēzekne music teachers in conducting regional choirs, vocal ensembles and other music collectives. During the Latgalian Culture Week, Uldis Balodis participated in the parties and concerts with the mixed choir *Ezerzeme* (from the Rēzekne town Culture House) and confirmed his conductor's talent. He had taken over the leadership of *Ezerzeme* since 1957. Vitalis Kikusts, who was mentioned before, stated that he liked the studies in Rēzekne Secondary Music School [...] *more and more, as Uldis Balodis was my first teacher. He knew his post and knew how to fascinate also the others. In the choir Ezerzeme, which he conducted, for the first time I felt what it was like to be one of the thousand-voiced choir at the great Song Festival at the Mežaparks open air stage*⁴⁶. Pēteris Keišs, also a student of those days, points out that there were 110 people in *Ezerzeme*, and it gained the title of National

Choir with this big number of singers⁴⁷. Balodis conducted several choirs in Rēzekne and its neighbourhood, but his conductor's career was the most tightly connected with *Ezerzeme*. Keišs emphasizes that in the relevant period that week from all the events of national scale in culture life had left not only thrilling memories and high appreciation in the media, but it also became a stimulus for many of the event's participants to continue their aspirations to maintain and preserve Latgalian culture for the rest of their lives.

The mentioned developments in culture life of the national scale raised high the authority of Uldis Balodis. The god-sent talent of a musician and proficiency of a choir conductor expressed in a free, emotional and passionate music playing, skill to amalgamate and attract singers with his seductive personality⁴⁸. As archival documents do not reflect any problems in Ūsītis' management style or education process in the music secondary school, the only conclusion is that these qualities also fascinated the representatives of authorities, when they offered Balodis the further management of the Rēzekne Music Secondary School. The order No. 3 signed by Balodis testifies that on the grounds of the order No. 1107 by the Ministry of Culture of the Latvian SSR dated December 8, 1958, on December 16, 1958 Jānis Ūsītis stopped fulfilling the duties of the principal of the Rēzekne Music Secondary School⁴⁹, continuing his work as a piano teacher and accompanist.

CONCLUSIONS

Jānis Ūsītis managed the re-opened Rēzekne Music Secondary School for only two school years, however, his contribution in ensuring the work of the secondary school is outstanding:

- 1) ensuring a constant home for the future secondary school's activity;
- 2) organizing and maintaining a dormitory thus providing the youth from the distant districts of Latgale with an opportunity to learn music;

⁴⁵ NAL RZSA, f. 180, d. 2a, fl. 24, sheet 29.

⁴⁶ Rudzāte, Rasma (2013). Vitalis Kikusts: Katram diriģentam ir sava Gaismas pils ["Each Conductor has Own Castle of Light"]. *Aprīņķis.lv*. <http://www.aprinkis.lv/> (last accessed 14 August 2017).

⁴⁷ Inkina, Lāsma (2014). OH/RMSSJI g – PK 36.

⁴⁸ Dziesmotā Latgale ["Songy Latgale"]. *Uldis Balodis*. <http://www.lcb.lv/dziesmotalatgale/?cat=1990&rub=1&id=38> (last accessed 25 June, 2017).

⁴⁹ NAL RZSA, f. 180, d. 2, fl. 24, sheet 2.

- 3) building up a foundation for the traditions of cultural and educational activity of the teachers and learners in the secondary school;
- 4) forming the teaching staff of the secondary school and children's music school, where a part of the graduates of the Rēzekne Music Secondary School started their work along with the graduates of other music educational establishments;
- 5) providing young teachers with a possibility of tuition by correspondence in conservatory; through the work of Ūsītis there was made a basis for the core of teaching staff of the further activity of the Rēzekne Music Secondary School.

ABBREVIATIONS

- d. – description
 f. – fund
 fl. – file
 g – graduates
 g-t – graduates, future teachers of music schools
 NAL RZSA – National Archives of Latvia, Rēzekne Zonal State Archives
 OH/RMSSJI – Oral History Archives of Jānis Ivanovs Rēzekne Music Secondary School
 t – teachers

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The Leopold Godowsky Phenomenon: Autodidacticism vs. Established Canons of Professional Musical Education

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Godowsky's artistic development is a unique event in the history of music. This pianist, who ascended to the pinnacle of fame, always emphasized that he was an autodidact. The highest professionalism and faultless mastery possessed by this musician were not the result of effective pedagogical methods. He did not, under the careful attention of experienced teachers, consistently and with determination master the basics of performance technique and the principles of interpretation. Rather, his achievement was wholly his own doing, thanks to his intuition, internal sense of taste and accumulated listener impressions.

The phenomenon of Godowsky forces us to think about the relationship between the expected and unavoidable on the one hand, and the individual and the unique on the other. Godowsky's environment undoubtedly fostered his induction into a system of developed musical stereotypes of his era: he thought in the understandings of that era and followed its criteria of value. At the same time, however, he became accustomed to the search for his own path by the fact that from early childhood he was not under a pedagogical diktat but rather developed completely independently and had the ability to decide for himself.

Keywords: Leopold Godowsky, autodidact phenomenon, the universalization and canonization of the contemporary system of musical education.

INTRODUCTION

We are imprisoned by our beliefs, we believe that everything is really exactly as we see it. It is difficult for us to imagine that things can be otherwise. At times it is quite useful to see how things were earlier, even before the formation of today's world, which is so understandable, familiar and comfortable for us. This is what the phenomenon of Leopold Godowsky teaches us.

The artistic development of Godowsky is unique in the history of music. The pianist who rose to the peaks of fame, who left a deep imprint on the history of piano performance – was an autodidact. This fact throws into doubt many of our beliefs regarding the sole means by which the secrets of piano performance may be attained and one can become a professional pianist. This issue is all the more relevant in modern conditions, when the system of professional musical education has become mass-based, all-inclusive, strictly

regulated and regimented by many rules, canons and rituals.

Here are just some of the questions which arise in this connection:

- How is Godowsky's historical precedent possible in the absence of the keen attention of experienced teachers using, in their pedagogic practice, meticulously developed and practically tested methods?
- How does this precedent relate to the currently existing teaching practice, and what can it provide that is not provided by the established system of professional musical education?
- How does the canonical essence of the system of musical education affect the creative nature of performance art? To what degree does it permit the development of new skills, the overcoming of existing canons and the birth of new ones?

The subject of the research: the phenomenon of the autodidacticism of Godowsky.

The purpose of the research: to evaluate the phenomenon of Godowsky's autodidacticism in the context of the tendencies of the development of the modern system of musical education.

The goals of the research:

- to effect a factual analysis of the historical documentation of the autodidacticism phenomenon of Godowsky;
- to determine the forms of mutual dependence of musical education and the traditional canons of artistic activity;
- to review the possibilities of individuating activity in the conditions of the universalization of musical education.

The research methods: historical analysis; comparative method.

THE FACTS OF THE ARTISTIC BIOGRAPHY OF GODOWSKY

The disparity between the phenomenon of Godowsky and the views on how the formation of a young pianist is to be achieved first and foremost places into doubt the very fact of the great pianist's autodidacticism. Was it really the case?

The fact of autodidacticism was asserted multiple times by Godowsky himself in his articles and also in his unpublished autobiographical notes. There is no basis to doubt this assertion.

There is not much information about Godowsky's early years. It is known that he was born in the small Lithuanian town of Žasliai. He was orphaned early; according to the pianist, his father, who was a doctor by profession, died in the cholera epidemic which raged in Lithuania when Godowsky was only two. He and his mother, Anna Godowsky, moved to first with her parents in Sirvintai and then to Vilnius. The family was impoverished, and Godowsky was taken under the wing of the family of Louis (other sources call him Chaim) and Minna Passinok (Nicolas 1989: 2–3).

The Passinoks were educated and sophisticated about music. Louis Chaim Passinok even studied for some time at the Leipzig Conservatory, where he attended classes of violin, piano, music theory, composition, and singing¹. There is uncon-

firmed information that the Passinoks owned a music instruments store in Vilnius (Nicolas 1989: 3). Discovering the incontestable musical abilities of their ward, the Passinoks became taken with the idea of making him a violin wunderkind.

The violin lessons advanced quickly. However, an obstacle arose quite unexpectedly – the little musician became enchanted with playing the piano. This is how Godowsky describes his first impressions: *I started on [my uncle's] piano to penetrate the fascinating mystery of the ivory and ebony keys when I was three years old. It all seemed perfectly natural and obvious to me, as though I had always known how to play them. No-one remembers how one learned to feed oneself. Playing the piano was like that to me* (Nicolas 1989: 4).

Indirectly this confirms Godowsky's version regarding autodidacticism: he sat at the piano when his guardian (whom he called his uncle in his memoirs) was not at home, hiding his exercises; he had to do everything independently; he learned to play the piano by himself: *I do not remember whether anybody taught me the value and meaning of notes and the use of the fingers on the keyboard, or whether I acquired my knowledge in an autodidactic way, but I do remember that I had no help from my fifth year on* (Godowsky n.d.: 5).

Here is Godowsky's another statement that in his musical education, teachers were absent: *I would be very glad could I have stated with truth that I was a pupil of Liszt or any other great man, but I was not. I have not three months lessons in my life. I have been told I was playing the piano before I was two. I think, however, an imaginative family perpetrated this story. I cannot vouch for the truth one way or the other. I have had some extraordinary experience, and this may have happened* (Nicolas 1989: 4).

There are some remembrances about how he practiced at the piano. As a substitute for a teacher, he studied a self-study guide on piano playing, then popular in Russia, by Karol Kurpinsky (1785–1857). Studying this methodical edition step by step, he gradually learned the basics of piano play and gained skills of varying types of piano technique (Nicolas 1989, 20). Of course, there remains the question of how much, at the age of four or five, it is possible to improve one's

¹ *Passinok, Chaim*. Archiv der Hochschule für Musik und Theater Felix Mendelssohn-Bartholdy. A, I.2 (1141), A, I.3 (1141).

piano playing independently and consistently, to concentrate one's attention on these things. However, in Godowsky's case, nothing points to the contrary.

One must not forget that hidden self-piano lessons did not at all exclude real lessons on violin playing. Thus, even in early childhood Godowsky actively communed with music from morning till late evening. At the age of five, he played the Violin Concerto in E minor by Felix Mendelssohn-Bartholdi, and when the secret of his piano studies was revealed, he became Passinok's constant "accompanist" in the latter's violin performances.

Approximately at the same time, Godowsky independently composed his first musical piece, which confirmed his ambition to follow his calling even more. The first opus was a Canon, the manuscript of which was saved by his mother. He had planned to place a copy in his memoirs, which remained unpublished. By the way, remembering this work later, he stressed that the piece was written "correctly" from the point of view of composition, even though until then he had neither heard nor played any canons (Godowsky n.d.: 5).

At about that time, having at last stopped studying the violin, Godowsky completely concentrated on the piano, which accelerated even more his movement on the path of perfecting his pianistic mastery.

At nine years of age, Godowsky gave his first public concert in Vilnius, during which he played pieces by Mendelssohn-Bartholdi, Frédéric Chopin and Franz Liszt and also accompanied Louis Passinok, who played pieces by Henryk Wieniawski and Henri Vieuxtemps (Godowsky n.d.: 8). That concert was a turning point in the artistic biography of the little virtuoso – he displayed his achievements publicly, and from that moment did his concert career begin. Very soon he was performing in Kaunas, Grodno, Daugavpils, Minsk, and Bialystok. His success was overwhelming (Godowsky n.d.: 7).

Having aroused interest in himself, Godowsky immediately came face to face with questions regarding the necessity for "serious" music lessons. In the understanding of those surrounding him, autodidacticism utterly failed to correspond with his demonstrated achievements. Sponsors were ready to pay for his studies at the best conservatories of the time – in St. Petersburg or Leipzig (Godowsky n.d.: 9).

While those plans failed to come to fruition, the thought of study at a prestigious institution took root. After Godowsky's concerts in Koenigs-

berg, the banker and philanthropist Solomon Feinberg requested a consultation from Max Brode, the concertmaster of the local opera theatre (and student of Joseph Joachim). The latter gave his spirited support to the idea of such studies, and Godowsky set off for the Royal Conservatory in Berlin (Godowsky n.d.: 12).

As part of the program for the entrance examination to the Berlin Conservatory, Godowsky played Ludwig van Beethoven's Sonata E flat major, Op. 81a, and pieces by Felix Mendelssohn-Bartholdi. That was when another curious incident evidenced the phenomenal abilities of the young pianist: at the examination, the members of the entrance commission asked him to transpose the piece he had played, Mendelssohn's *Rondo Capriccioso*, into a different key. When Godowsky received an explanation of the substance of the request, he did so without difficulty, despite never having done anything like that before (Godowsky n.d.: 14).

Godowsky was accepted to the Conservatory, but his studies turned out to be a huge disappointment. In Godowsky's words, his teacher could have learned more from Godowsky than the other way around (Godowsky n.d.: 15). Nothing came of the studies in Berlin. Godowsky stayed at the Conservatory for only three months before interrupting his studies and leaving with his mother for the USA. He made no further attempts to become a student.

In 1884, Godowsky was thirteen. Having studied independently until then, he could not follow the recommendations of others, and his pianism and artistic individuality could not fit into the confines of traditional schooling. He was already a brilliant pianist and used to being responsible for his own doings; he knew how to reach his artistic goals and did so successfully.

CONNECTION WITH THE ART OF ONE'S TIME AS A CANON

Having accepted Godowsky's autodidacticism as given, let us ask the question – does this engender a break with the traditions of his time and an artistic movement via a completely autonomous, independent trajectory? The answer to this question could be: only partially and very gradually. There is a reason for this.

Godowsky's circle undoubtedly helped involve him into the system of established musical stereo-

types of his time – he thought in the understandings of that period and followed its evaluative criteria. At the same time, the fact that from early childhood he did not submit to the pedagogic diktat, but rather was developing absolutely autonomously and had the ability to make his own decisions, made him used to the search for his own path – and that meant an initial predisposition to non-standard solutions and innovations.

Any studies, even independent ones, as in Godowsky's case, presuppose imitation and copying – following the examples of others, we gradually learn to create our own, and it is precisely in this manner that we utilize accumulated experience. This general, universal experience provides the ability to understand others and to be understood in turn, to speak with one's contemporaries in a commonly understood artistic language. The phenomenon of Godowsky confirms this truth.

Undoubtedly, the first and most decisive factor in this phenomenon is his magnificent giftedness. However, even an outstanding gift requires certain conditions to bloom, gather power, to be realized in full. Precisely because of this, we should be careful in accepting Godowsky's assertion that he learned all of his secrets of piano performance absolutely on his own, without any outside help.

Of course, it is entirely possible that in childhood, Godowsky did not meet anyone who could have given him the required methodical assistance in mastering piano technique, and he independently found his path in art. However, this does not at all mean, that he did not have any influences and never met anyone whose art could have served as an orienting point in his creative search. On the contrary, he was surrounded by the environment which encouraged artistic projects, positively strengthened and resonated with his attempts to establish himself, helped to make his first artistic steps.

Here are but a few examples of such positive influence of the environment. Godowsky grew up in the house of his guardian, Louis Passinok, who had himself studied in Leipzig and, undoubtedly, could provide competent advice so necessary

during the initial stages of learning. Thus, not only was Godowsky immersed in music at an early age, but from the outset this immersion was effected in a professional or near-professional manner.

While Godowsky lived in Vilnius, at the end of the seventies and the beginning of the eighties of the 19th century, the city's musical life also fostered the development of a professional attitude to music. In that era, many a great musician visited Vilnius with concerts (among them, for example, was Anton Rubinstein), and their performance undoubtedly pushed the young Godowsky in the direction of a professional relationship with art, rather than merely amateurish appreciation (which was also quite widespread). Godowsky absorbed and reworked precisely those musical impressions which became formative in the process of the establishment of his talent, and which in the end permitted him to make great artistic discoveries.

Undoubtedly, past experience and then-universal artistic canons prevail at the beginning of the creative path of any artist who subsequently achieves greatness. The artist's recognizable individuality and uniqueness of expression becomes more evident only as the artist moves forward and realizes his creative nature and artistic vision².

It is impossible to become a great pianist on an uninhabited island, since without a proper example it is not possible to make the correct choices, to determine what is good and what is bad, to pave one's own artistic path. In this sense, the repetition of past experience is completely to be expected; the only question is how significant is the ability of the artist to depart from past canons and to blaze his own, individual and unique canon.

Godowsky's autodidacticism does not negate the presence of current canons, but it provides the conditions for overcoming them more successfully and quickly, for departing from them and for the movement towards one's own, often completely novel and original creative priorities. It is thus that generally diffused, universal canons are transformed into individual ones. Godowsky's autodidacticism evidences this precisely.

² A great example of this, in the sphere of visual art, is the Picasso Museum in Barcelona, which displays the artist's works throughout his life beginning with the age of fourteen – the evolution of style of the great master simply astounds!

INDIVIDUALITY AND UNIQUENESS AS A CANON

We are used to evaluating everything based on our own experience. From this point of view, the phenomenon of Godowsky's autodidacticism is an absolutely unique event which totally contradicts the established stereotypes, which proclaim that a musician's professional career must always be preceded by a lengthy, strictly structured, universal and multiply repeated process of musical education. Current notions in professional music have an interesting constant: in his CV, any contemporary pianist first of all lists his venerable pedagogues, whose names ought to evidence not only his level of accumulated knowledge and skills, but the weightiness of his artistic pretensions. The Godowsky phenomenon would be unparalleled in the context of musical practice of the end of the 20th – beginning of the 21st centuries, but in the conditions of the end of the 19th century it does not look so radical.

Godowsky's artistic development took place at an utterly different time and environment. At that moment, a universal, canonical notion of musical education did not yet exist in the form that we know today. Past professional musicians, including the greatest among them, may have had wonderful teachers but might never study at a conservatory. The first German conservatory was founded by Felix Mendelssohn-Bartholdy in 1843 in Leipzig; the first conservatory in Russia was founded by Anton Rubinstein in 1862 in Saint Petersburg. Of course, musical educational institutions existed before then, such as, for example, the boys' choir school Thomanerchor, founded in 1212, also in Leipzig. However, such schools had a more applied function than current conservatories and music academies, which are oriented towards the formation of a completely different type of musical competence. Absolutely clear is the fact that such applied schools did not give any advantage to their graduates in comparison with those who studied "privately" – with their musician parents, local organists, or others.

Godowsky grew up at the time when the then-existing paradigm of professional musical education began to change – precisely at that time, conservatories began to be founded. Like any other novelty, conservatories engendered debate; their purpose did not in any case become an absolute; they themselves had not yet become canonized. On the contrary, contemporaries, having the opportunity to compare what had been before and what was created instead, expressed serious doubts.

David Shor (1867–1942), a Godowsky's contemporary, the professor of the Moscow Conservatory and one of the well-known Russian pianists of the turn of the 19th–20th centuries, noted: *In the past, the musical path was taken exclusively by those gifted and called to it, and they could really give true service to the art. When, with the spread of conservatories and schools, music came to be viewed as a trade, a pursuit that could provide an income, then, naturally, the relationship to art was lowered* (Шоп 2001: 62).

Providing arguments for his doubts, Shor brought up Anton Rubinstein's thought that *playing the piano is the movement of fingers; performing on the piano is the movement of the soul* (Шоп 2001: 64). Shor reasoned as follows: *For every thousand that plays, there are ten that perform. Here it is useful to turn to one of the most important spheres of the spread of music – its teaching. I would probably not be far off from the truth if I said that nowhere is there such lack of preparedness as in the sphere of teaching music. No pedagogue in the world knows fewer pedagogic approaches and rules than music teachers. No other pursuit relies on such a mass of mechanical and unconscious devices as the learning of how to play. At the same time, no other pursuit requires a more multifaceted spiritual development than music. [...] Music, this religion of the soul, presupposes the subtlest understanding of human nature, the knowledge of the most delicate turns of the human soul, the ability to interpret, psychologically correctly, this or that expression of feeling, to mark the relationship between a feeling and its expression, to determine sincerity, depth, truthfulness and subtlety of feeling. [...] Of course, for the purpose of teaching simple "play" there is no need to demand so much of the music teacher. He can have the same qualities as a teacher of dance or gymnastics. But a totally other thing is an interpreter of Mozart, Beethoven, Schumann, etc.* (Шоп 2001: 64).

Shor's memoirs are a most interesting historical document. His writings foretell the changes which took place in the 20th century. The unification of the process of musical education, the development and dispersion of unified models of preparation of specialists, narrow specialization, the rejection of universalism, the lengthening of the period of education – all of these became the typological signs of the current system.

Contemporary musical pedagogy is traditionally based on the principle of gradual, consistent training, when each new step is preceded by the

firm mastery of prior knowledge and skills. Such a strictly “managed” educational process is based on established stereotypes used in the system of musical pedagogical activity and follows clearly declared goals and firmly methodologically tested means of their achievement. All this determines the effectiveness and orientation towards results in the existing system of musical education, but its side effect is unification and similarity.

Undoubtedly, there are exceptions to this rule, which reflect the non-standard path to the process of development of an artist. In this case, pedagogy does not follow a consistent and predictable path but rather develops in leaps, through negating accepted and universally-utilized principles. Most interesting is that these exceptions are not “dead ends”, they do not evidence a “glitch” in the system, but rather to the contrary express its artistic nature and the presence in it of mechanisms of self-renewal. Such exceptions, occurring from time to time in the sphere of musical teaching, foster the critical evaluation of accumulated experience and, as a result, the achievement of a principally new quality, which precisely in this artistic context and at the current historical moment reflects the need to revise foundational artistic principles, the abandonment of stereotypes, the substantive renewal of artistic experience.

Art cannot be like industrial manufacture, when each product is identical to all the others. On the contrary, it is not repetition but difference that determines the meaning and value of artistic activity. Individuality, uniqueness, novelty – this is what an artist seeks, this is what determines his recognisability. This does not fit with unification, which is more or less unavoidable in the current system of musical education.

Godowsky found himself at the very pivotal moment in musical history, when the professional education of a musician was undergoing a substantial transformation: in place of multiple approaches there came to be a canon. Godowsky was an autodidact, and as such he was free in his artistic choice and avoided unification. Contrary to the growing tendency of universalization as a canon, he established as a canon his own individuality and uniqueness.

Nothing limited Godowsky’s flight of fancy. He avoided the romantic stereotypes among which he grew up and became one of the most important creators of the pianism of the 20th century – an

art of a totally different epoch. If he had undergone all stages of musical education, the then-beloved romantic recipes for performing would have taken a stronghold in his consciousness. Undoubtedly, in this situation he would have found it a lot more difficult to overcome them. The pianism which surrounded him in childhood was fully based on romantic traditions, whereas the pianism which he “built” with his performance opened the horizons of yet another era.

CONCLUSIONS

Godowsky’s autodidacticism is a phenomenon in the world pianistic culture. It was to the greatest good that he never underwent pedagogic drilling, which would have gripped his conscience with the unbreakable vice of his teachers’ prescriptions. Instead, he became accustomed to freedom of choice and independent searching and finding answers.

Godowsky astonishes not merely through his ability to independently formulate a faultless pianistic apparatus, but through his artistic and professional self-sufficiency, evident from his earliest childhood, making his example instructive and attractive. In this we can find a criticism of the contemporary system of musical education, when the educational process is unnecessarily stretched in time, the responsibility for artistic decisions is left with the teacher, and the student loses the most important thing – the ability to think on his own, to express that certain something which distinguishes him from others.

The well-tuned system of contemporary musical education provides a mirage of mastery, but this is only the first glimpse and first condition of artistry. The real value is not in this, but in what the artist is capable of expressing with the help of the arsenal he learns. Alas, not the overcoming of the canon, but the canon itself remains in the centre of attention of the strictly regulated system of musical education; everything else ends up beyond what is required.

Every time, musical culture goes still in anticipation of a unique, individual word of the Master. But again and again the word fails to sound – the pianist is too late in remembering it and trying to express it. Godowsky sought it starting from his childhood and was successful in achieving his dream.

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Jan Sztwiertnia – an Artist, Teacher, and Composer of Unknown Music

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Jan Sztwiertnia (1911–1940) combined teaching, cultural animation and constant creative effort. He was an acclaimed social activist, rural primary school teacher and, above all, talented composer. In less than ten years, he became one of the greatest hopes of musical composition in the region of Cieszyn Silesia. His high position was established thanks to the scholarship which he obtained to finance his composition studies in Paris. In his short professional life, he was extremely hard-working. The oeuvre of Jan Sztwiertnia counted 100 works, of which only a few dozen have survived until now. Tortured to death 78 years ago in the Mauthausen-Gusen concentration camp in Upper Austria, Jan Sztwiertnia, a student of the Music Conservatory of Silesia, despite the passage of years is still a widely unknown artist. The preserved chamber music by Sztwiertnia remains in manuscripts. It is a work worthy of wider attention due to its artistic qualities, freshness, enthusiasm and interesting musical ideas.

Keywords: Jan Sztwiertnia, Silesian composer, chamber music, Archives of Silesian Musical Culture, 20th-century music.

INTRODUCTION

Music never performed represents a kind of musical graveyard on library shelves. On the other hand, discovering this kind of music literature, which is not scarce in our libraries, is an extremely exciting activity. One of such interesting collections of chamber music is catalogued in the “R” series stored in the Archives of Silesian Musical Culture in Katowice. The exploration of these compositions, and their author’s biography, is the main subject of this paper. I want to introduce the figure of Jan Sztwiertnia (1911–1940), a composer, his life and especially his musical works, which I had an opportunity both to partly explore and play as an instrumentalist. It should be noted

that some of the legacy of the composer has already been recognized and partially described. This applies mainly to the great vocal-instrumental forms and songs. After the Second World War, they were popularized by Sztwiertnia’s friends, scholars and musicians. It is worth mentioning at least Jerzy Drozd¹, a singer and the composer’s friend, and professor Ryszard Gabryś, a great enthusiast who has propagated Jan Sztwiertnia’s music through lectures, broadcasts on Polskie Radio Katowice, and a number of articles, and who reconstructed several partially preserved compositions². Today, the leading researchers also include Hubert Miśka, Silesia University professor, the author of articles, recordings and the first monograph about Sztwiertnia’s solo vocal compositions (Miśka 2010a), and their excellent performer.

¹ Jerzy Drozd (1907–1981) was a singer, folklorist, singing teacher, choral conductor, organizer of postwar musical education and long-time director of the Music School in Cieszyn. He educated a whole generation of singers. A collector of folk songs, co-organizer of The Beskids’ Culture Week (TKB), and the founder of the Cieszyn Folk Song and Dance Group. He staged the folk opera *Salasznicy* by Jan Sztwiertnia. More in: Krystyna Turek (2010).

² Cf. e.g. Ryszard Gabryś’s introduction and editorial note to Jan Sztwiertnia, *Trzy pieśni do słów Leopolda Staffa: na głos i fortepian* (1940) (1981). Professor Gabryś has also recomposed the missing piano parts in Jan Sztwiertnia’s compositions *Air* and *Kołysanka* (Lullaby) for violin, violoncello and piano (1977).

SPECIAL TALENT

Jan Sztwiertnia was born on June 1, 1911 in Hermanice, a picturesque hamlet situated in the Silesian Beskids. At the time, Hermanice was part of the Austro-Hungarian Empire. In 1910, the majority of the village inhabitants were Polish-speaking (94.9%), and there was a German-speaking minority (5.1%). The population included Protestants (54.7%) and Roman Catholics (44.8%) (Piątkowski 1918: 255, 277). After the First World War, when the Austro-Hungarian Monarchy collapsed, and after the subsequent Poland-Czechoslovakia war, Hermanice became a part of the Second Polish Republic (1918–1945). Jan Sztwiertnia probably never knew his father, since he was born to an unmarried couple. Till the age of six, he grew up in a modest home, where his mother Maria Sztwiertnia took care of him. Due to the birth of another child, the mother entrusted her first-born son to his uncle – Karol Sztwiertnia. During that time, Jan was a citizen of the Austro-Hungarian Empire, but his lineage was associated with the Polish ethnographic group of Cieszyn Vlachs (Polish: *Wąłasi*). The culture of this group was very rich and included:

- a range of customs,
- characteristic wooden houses,
- characteristic folk costumes,
- a tradition of making instruments,
- a tradition of common singing and performing music in a folklore group (Dembiniok 2010: 47).

The difficult financial situation and insufficient livelihood of the family caused Jan to join the Protestant Orphanage in Ustroń. At that time, he was ten years old and already a citizen of the Second Polish Republic. The lack of family warmth was compensated for by an access to a fairly good primary education. As a pupil of Primary School No. 2, Jan stood out with his uncommon musical abilities. His schoolmate, historian and writer Józef Pilch recalled: *He could play any melody on the harmonica, to other instruments he did not have access* (Miśka 2010a: 21). His official musical education was also limited to the basics in this regard. He was a very poor boy, and he

lived and educated himself to become a musician and composer in extremely difficult conditions.

At that time, Cieszyn Silesia was an extraordinary cultural melting pot. Polish, German, Jewish and Czech influences, as well as powerful regional folk, religious and patriotic traditions intersected there. Before regaining independence by Poland, during the formation of the new state, maintaining Polish tradition played a very important role in strengthening the sense of Polishness. In this process, the whole area of music culture played a significant role (Bauman-Szulakowska 2001: 11). The singing traditions, existing music and theatre associations, choirs and orchestras, as well as the huge interest in the native Polish music in the interwar period, created a vivid musical life in the Cieszyn district. In the field of instrumental music (as for 1 September 1932), it is worth mentioning the presence of three school orchestras with a total of 57 members, which operated in public primary and secondary schools, as well as a military band, in the town and district of Cieszyn (Płomieński 1997: 43–60).

As a child brought up in a children's home, Jan Sztwiertnia had to become independent very quickly. He was appointed to the teaching profession. Since 1925 he continued his education at the State Teachers' Seminary in Cieszyn. The school prepared him for teaching in state primary schools. The main subjects were pedagogical disciplines, but among them there were also the basic elements of musical education: solfeggio and rhythmic. In the Seminary he was taught by high-class musicians: Karol Hławiczka³, under whose guidance Jan Sztwiertnia learned to play the piano and the organ, and another teacher, Alfred Nohel⁴. There, he had an opportunity to gain knowledge about instruments, because the school had its own orchestra. He studied all available books about the musical harmony, counterpoint and orchestration. In this way, *he obtained the basics for realizing his creative ideas* (Tacina 1993). Of his own initiative, he also learned to play the violin and violoncello. The earliest youthful vocal compositions originated in this period (Miśka 2010b; Sztwiertnia 2009: 11–16).

His first job as a teacher was in a remote, one-class school in Wisła Równe. Loneliness was

³ Karol Hławiczka (1894–1976) was an organist, pianist, conductor, music historian and composer. He studied in Vienna, Paris (the organ with Marcel Dupré), London and Rome. The author of 12 books on singing didactics, and 100 dissertations and scientific articles about music; a Chopinologist, teacher and music activist.

⁴ Alfred Nohel (1879–1941) was a music teacher.

for Jan Sztwiertnia an extremely creative state in his composer's work. Jan possessed only a violin and an internal musical imagination. The duties of a teacher had to be reconciled with the duties of a conductor of two choirs, social activities in the Protestant Youth Union and in the *Acord* Association. He was also a director, journalist, painter, poet (author of several songs lyrics), actor, and organist in the Protestant Church of Apostles Peter and Paul in the centre of Wisła. Above all, he was an enthusiast of intensive mountain hiking.

Polish composer Jan Maklakiewicz, a member of the jury in a choral competition, was delighted by the personality of the young, *unknown Polish musician*, in his opinion, *a famous composer in the future*. After a visit in Wisła, he reported: *Every moment free from professional occupations is spent by J. Sztwiertnia on studying the works of great masters: S. Moniuszko, F. Chopin, M. Karłowicz, R. Wagner, R. Strauss, etc., or on composing music [...] J. Sztwiertnia listens to the radio, which is going to contribute greatly to deepening his musical knowledge and keeping in touch with the broad breath of Art* (Sławiczek 1937).



Example 1. A photograph of Jan Sztwiertnia.
Author unknown

Jan Sztwiertnia (Example 1) undertook his first proper music studies in 1935. One year later,

he was admitted as a student to the Silesian Music Conservatory in Katowice. In 1939, he graduated from the Faculty of Pedagogy, and in May he held a monographic concert of his compositions. The result of the concert was a scholarship granted to him to continue his studies in Paris.

When the Second World War broke out, Jan Sztwiertnia did not manage to leave for his school in Paris. He was arrested in April 1940 and transferred to Dachau Concentration Camp (the prisoner number 6567), and from there to Mauthausen-Gusen, in Upper Austria (the prisoner number 4660). There, a tragic finale of the promising composer's life took place. He died after several months of work in inhuman conditions and two months of severe illness, at 2.15 p.m. on August 29, 1940. Sztwiertnia had a special talent, and was probably the most promising composer from Cieszyn Silesia.

SZTWIERTNIA'S COMPOSITIONS

Sztwiertnia's oeuvre consists of 100 compositions, from which several dozen have survived to this day. In a monthly periodical *Ku rozrywce i nauce* ("For Entertainment and Study") published by the students of the State Teachers' Seminar in Cieszyn, there appeared his musical piece titled *Modlitwa* ("Prayer"⁵). An important work of the young adult composer is a two-act folk opera *Sałaszownicy*⁶. Jan Sztwiertnia's main inspiration was the surrounding nature. He was amazed by Beskidian landscapes. One outcome of such inspiration is his *Pieśń Michała* ("Michael's Song") written in ecstasy after one of his mountain rambles.

Sztwiertnia's symphonic projects were bold and ambitious. Unfortunately, all compositions of this genre, perhaps the most valuable of all the composer's works, have been lost. The symphonic poem *Śpiący rycerze w Czantorii* ("The Sleeping Knights in Czantoria"), telling the Beskidian legend, carried a noble moral message: inside Mount Czantoria sleep the knights who are waiting to root out evil and bring love and justice to the world. The 101-page-long composition is known solely from the description of Jan Maklakiewicz: *I am playing a few songs and a symphonic poem*

⁵ For the sake of clarity and easy reference, some titles of the compositions mentioned in the article were left in the original, with their English equivalents provided in brackets.

⁶ The name comes from the Cieszyn Silesia dialect and denotes shepherds.

“*The Sleeping Knights in Czantoria.*” *What a wealth of themes inside this young, talented musician. In his pieces, the whole Cieszyn Silesia sings...* (qtd. in Tacina 1993). Another lost piece is *Stylizowane tańce śląskie* (“Stylized Silesian Dances”) for a symphonic orchestra.

Other highly appreciated pieces by Sztwiertnia are songs, especially *Trzy pieśni do słów Leopolda Staffa* (“Three Songs to Lyrics by Leopold Staff”), composed, according to the sources, over one night and inspired by Staff’s volume of poems *Gałąź kwitnąca* (“The Blooming Branch”). Numerous choral pieces are interesting and worth mentioning, they include a cantata *Rycerze* (“Knights”) rewarded for the number of performances with the third place during the 1938 Congress of Polish Choirs in Gdańsk. Sztwiertnia’s vocal-instrumental as well as symphonic works earned him the reputation of “Szymanowski from Wisła.”

CHAMBER COMPOSITIONS

The preserved instrumental pieces by Sztwiertnia remain to this day in manuscripts. The manuscripts were preserved by the head teacher of the school in Wisła Malinka and Sztwiertnia’s best man⁷ Ferdynand Pustówka⁸. After the war he passed them to the Music School in Cieszyn, from where they were moved to the Archives of Silesian Musical Culture. There are eleven manuscripts of chamber music stored in the “R” collection:

- 9R *Prelude and Fugue* for violin, oboe, clarinet, bassoon and violoncello;
- 10R *Prelude and Fugue* on the tune of Polish carols *Jezus malusieńki* and *Jam jest dudka* for oboe, clarinet and two bassoons;
- 11R *Prelude and Fugue* for cor anglais, oboe and bass clarinet;
- 12R *Prelude and Fugue* for two clarinets;
- 13R *Two Preludes* for oboe, clarinet and bassoon;
- 14R *Rondo* for oboe and piano;
- 15R *Nocturne* for oboe and piano;
- 24R *Rondo* for string quartet;

- 27R *Legend* for violin, violoncello and piano;
- 28R *Valse Capriccio* for violin, violoncello and piano;
- 29R *Rondo* for violin and piano.

COMPOSITIONS FOR WIND INSTRUMENTS

Among the still existing musical compositions of Sztwiertnia, a group of works for wind instruments should be given special attention. Only two of them were written for the oboe: 14R *Rondo* and 15R *Nocturne*, meant to be performed with the piano accompaniment. The latter piece was performed during the concert commemorating the 30th anniversary of Sztwiertnia’s death, which took place on December 16, 1970 in the Bolesław Szabelski Hall of the Academy of Music in Katowice. In Polish Radio archives there is a recording of this composition performed by Jerzy Kotyczka (oboe) and Eugeniusz Mończyk (piano) from the turn of the 1970s and the 1980s. The *Nocturne*, in Young Poland style, is remarkable when it comes to its tone and colouring. The remaining works in this group were written for two, three or four wind instruments and represent the Neo-classical, or rather Neo-Baroque style with their counterpoint forms of prelude and fugue. It is worth mentioning the 12R *Prelude and Fugue* for two clarinets inspired by Gershwin-like jazz and the 13R *Two Preludes* for oboe, clarinet and bassoon, of which *Prelude I* was performed during the aforementioned anniversary concert on December 16, 1970 in the Academy of Music in Katowice. The only composition of a typically Polish character is the 10R *Prelude and fugue* for oboe, clarinet and two bassoons. The composer here quotes the tunes of two Christmas carols: *Jezus malusieńki* and *Jam jest dudka*. The use of quotation is very rare in Jan Sztwiertnia’s chamber music. *Jezus malusieńki* is a nostalgic and sorrowful Kujawiak, whereas *Jam jest dudka* is a typically energetic rural Oberek⁹. Apart from that, there exist pre-war testimonies of performances of lost pieces for wind instruments: a *Prelude* for four trombones, performed on March 8, 1938

⁷ On 15 August 1933 Jan Sztwiertnia married Ewa Wandulok, a Goral girl from Wisła Równe; her family house stood next to the one-class primary school managed by Jan Sztwiertnia.

⁸ Ferdynand Pustówka (1879–1969) – a clarinetist, organist, violinist, composer, teacher, and ethnographer; he edited folk songs for amateur groups.

⁹ The Kujawiak and Oberek are two Polish national dances, of different characters, both in the triple meter.

in Katowice, and *Two Preludes* for oboe, clarinet and piano, performed on April 26, 1938, also in Katowice.

The composer's phenomenon of Jan from Wisła was described by Stanisław Hadyna, his colleague from the Seminary and Music School in Cieszyn: *He could think through a whole music piece during a solitary mountain walk and on coming back, he would write it down in such a form and harmonic set, with almost no mistakes* (Hadyna 1991: 130). Inspiration was of great importance for Sztwiertnia's creative work, which can be seen in the preserved manuscripts of chamber music. His writing style was tidy and level. All symbols were placed with special care. Even though he used an ink pen, there were almost no deletions or corrections. The manuscripts emanate peace and focus. The initial page of the first prelude in the 13R *Two Preludes* for oboe, clarinet and bassoon is a place where two small corrections happened, including the addition of literal names of the changed notes and small articulation changes, but these were basically the only flaws in the reviewed manuscripts of chamber music.

COMPOSITIONS FOR STRING INSTRUMENTS

Another group of chamber compositions consists of works for string instruments and string instruments with the piano. The 24R *Rondo* for quartet from 1938 was in the repertoire of the Tadeusz Baird String Quartet. In Polish Radio Archives there is a recording of this piece from the turn of the 1970s and the 1980s (No. 15020 in the CD collection). Another performance of the piece took place at the anniversary concert at the University of Silesia in Cieszyn in 1990, during the unveiling of the composer's statue in Building D of the Institute of Music.

The 27R *Legenda* (Example 2) for violin, violoncello and piano is a very romantic composition. Symbolization and mythologization of art are visible here, and the past is read as a remedy for the future (Bauman-Szulakowska 2001: 13–14). Such an outcome was the result of a desired change in the composer's workshop. The harmony of the composer's late tonal system is visible here, and the melodic line is very spontaneous, rhapsodic and fragmentary, with frequent changes of narration and emotional emphasis.



Example 2. 27R *Legenda* (Legend) – the manuscript; a fragment of the first page of the musical score

28R *Valse Capriccio* (Example 3) is a yet another strong contender on the list of outstanding pieces by Jan Sztwiertnia. This instrumental miniature for violin, violoncello and piano reveals a great sense of the genre of chamber music. A beautiful and elegant melody, lightness and virtuosity make this piece incredibly delightful to play and listen to. Unfortunately, there is no evidence of it being ever performed before the pianist Agata Adamczyk brought it to daylight

from the Archives of Silesian Musical Culture. In May 2014, *Valse Capriccio* was recorded by the University of Silesia Trio, released on CD and, in October, performed publicly for the first time at the 19th Festival of Polish Composers in Bielsko-Biała. The first edition of the two above mentioned trio-works by Jan Sztwiertnia was published by the Silesian University Press in 2016 (Sztwiertnia 2016).



Example 3. 28R *Valse capriccio* – the manuscript of the first page of the musical score

The same CD includes, alongside the *Valse Capriccio* and the *Legend*, another interesting miniature: the 29R *Rondo* for violin and piano. It is most likely a late composition with aesthetics different from Sztwiertnia's previous string pieces, a gentle and original violin line, and a colourful piano accompaniment. This is a Young Poland piece of music, similarly to the oboe *Nocturne* or the last compositions of Sztwiertnia's *Three Songs to the Lyrics by Leopold Staff*.

Cantabile and *Largo-Modlitwa* ("Largo-Prayer") are examples of Jan Sztwiertnia's compositions which survived only in transcripts, without the original prototype (Bias 2012: 36). They testify to the greatness of the composer, whose music was not only frequently performed but also transcribed for other instruments. The first edition of the two compositions, in the transcription for violoncello and organ or piano by Urszula Mizia, was published by the Silesian University Press in 2015 (Sztwiertnia 2015).

CONCLUSIONS

Jan Sztwiertnia had an extraordinary creative potential but, at the same time, insufficient material funds. It should be noted that until the age of fifteen, Jan had not been educated in the musical direction at all. His first "music teachers" were members of the local community – music lovers who sang and played Beskid music associated with Protestant institutions in Ustroń and Wisła. In his professional life Jan Sztwiertnia was extremely hard-working. He combined teaching, cultural

animation and constant creative effort. He was an acclaimed social activist, rural primary school teacher and, above all, outstanding composer. In less than ten years, he had become one of the greatest hopes of musical composition in Cieszyn Silesia. This high position was confirmed by a scholarship he obtained to help him finance his musical composition studies in Paris. Professor Ryszard Gabryś wrote: *Sztwiertnia owed his musical education to himself, his own hard work, enthusiasm and love of the arts* (Gabryś 1982: 100). The chamber music composed by Jan Sztwiertnia is eventful and rich. His eclectic approach was justified by his young age. He kept looking for new stylistic inspirations, from the Romantic enchantment by nature, folklore, dance and fairy tales (*Legend*, Christmas carols, *Valse Capriccio*), which displayed great emotional load in melody and rich harmony, to the Neoclassical trend in which the excellence of composition, rhythm and clarity dominated together with a swift usage of counterpoint and a good sense of form (*Preludes* and *Fugues*). Other interesting examples of Sztwiertnia's work, in which a characteristic poetics originates from a rich melodic line, are compositions with an impressionistic musical language. The chamber music pieces for both wind and string instruments follow European and worldwide trends. They are emotionally diversified, with a medium to high difficulty level. Jolanta Kulawik-Szulakowska, the author of historical books concerning musical culture, wrote: *The Cieszyn type clearly gravitated towards the folk, utilitarian music and intermediate genres, with a high dose of didactic element. In this region the*

most notable is the work of Jan Sztwierzniak, bringing a new, unknown idiom of Young Poland music, with a striking maturity and references to European patterns (Bauman-Szulakowska 2001: 28). However, for the researchers who have had an opportunity to encounter the life work of Jan from the Beskid his music is obviously full of value, the chamber compositions have remained in manuscripts to this day and, in vast part, have never been published as yet.

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The Culture-Making Activity of Amateur Choirs in Their Local Communities on the Example of the Cantilena Choir from Sieradz

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Music plays an important role in the life of every human. It provides favourable conditions for meeting and developing people's natural aesthetic needs through creation and experience of beauty. Frequent exposure to and exploration of valuable music leads to the development and perpetuation of love for music. The paper attempts to answer some questions concerning the tasks that amateur choirs are expected to fulfil in their local communities, the manners in which they perform them, the people singing in such ensembles and the reasons why they pursue this activity. The research conducted on the Cantilena Choir, operating in Sieradz for 15 years, is presented. The reflections are based on the subject literature and the author's personal experience gained in the course of directing different choirs.

Keywords: amateur choirs, conductor, culture, local community.

INTRODUCTION

Art is one of the core human activities belonging to the phenomena which, *like air or ground, are everywhere but which we hardly ever reflect upon*. [...] *One could say that art is present in everything we do to satisfy our senses* (Read 1976: 22). An important place in the world of art is occupied by music, which not only unites nations all over the world but also links an individual with the whole humankind. It also provides favourable conditions for satisfying and developing natural human aesthetic needs through creation and experience of beauty. Music can be perceived as *an autotelic value in human life*. [...] *Affecting senses, mind and emotions, it involves elements equipped with the power of psycho-social catalysts, which can be used for certain cultural, social or political reasons* (Ferenz 2008: 13). Frequent exposition to and knowledge of valuable music lead to the development and preservation of fondness for music. It also offers numerous opportunities and methods of seeking truth and knowledge in all fields of human activity.

In the life of a human, music – similarly to other forms of art – plays two primary roles. The first – of a universal, national and social scope –

is a culture-making function, whereas the other is an educational-nurturing role, wherein music is treated as a means of communication concerning life, the surrounding world and the reality. Both functions are crucial. They contribute to the preservation of national identity and to the integration of a society within different communities; they also foster the development of a human personality in its general dimension and its aesthetic aspect. All members of a given community are co-authors of either their own communal culture, or the closest local culture. One of the definitions describes culture as *the overall material and spiritual acquis of the mankind, an outcome of a human creative activity and a group of values, norms and rules operative in a specific population* (Capała 2004: 187). Culture has always been the focal point drawing passions, potential and personal creation of a human. It occurs in relations and with reference to people, events, objects, phenomena. The culture of a particular community is an inimitable wealth of its members' personalities. It is realized on different levels of a human life: familial, professional, spiritual, ethical and social. As a creative process it undergoes constant changes. Still, its role always consists in recognizing values, creating models, developing and preserving social, moral and aesthetic standards.

The paper attempts to answer some questions regarding the assignments that amateur choirs are supposed to fulfil in their local communities, the methods of their implementation, the people singing in such ensembles and the reasons why they do that. In my reflections one can find references to the subject literature and my own experiences gained while directing different types of choirs. I have discussed the research conducted on the Cantilena Choir, actively working in Sieradz for 15 years now. The research findings presented in the paper make part of a more comprehensive study on the issue of the impact music and choral ensembles exert on a human being.

AMATEUR MUSIC ENSEMBLES

When speaking about a music ensemble, we mean two or more musicians jointly interpreting a piece of music. Depending on the kind of a performing body, one can distinguish the following ensembles: vocal, instrumental, vocal-instrumental and other (e.g. dance, vocal-dance). They may be amateur or professional. What is the difference between an amateur and a professional musician, and between amateur and professional music-making? According to the entry from *Słownik wyrazów obcych* [“Dictionary of Loanwords”], an amateur is an *admirer, enthusiast; somebody occupied with something out of pleasure, non-professionally, [...] on a non-profit basis* (Tokarski 1980: 25). Amateur artistic activity comprises, in turn, *all actions taken by an individual within a given field of art for purely avocational reasons, voluntarily, for fun and with a desire to develop oneself* (Litawa 2014: 191). An amateur musician is, therefore, a person who commences one’s musical activity for pleasure, pursuing it in one’s free time and without pecuniary consideration. Such a person does not have any formal music education. An amateur choral ensemble is a social group, an association of voluntary music enthusiasts, who are *united by the common goal: to serve art and to enjoy choral singing. What is more, it is a truly varied group. An amateur choir consists of people of every age, various professions and different educational background. The basis of and the driving force behind the activity of choir members is, undoubtedly, not fully realized and explicitly expressed desire to achieve personal satisfaction* (Rogalski 1978: 28). Antoni Szaliński adds that amateur choirs *attract people without*

music-vocal education, characterized by their passion for making music. Meetings take place in their leisure time (pastime) and choristers do not receive any remuneration. The rules and regulations specifying general obligations of choristers are basically defined by common law, which does not provide for any penalties for frequent absences from rehearsals or for poor progress in learning the repertoire (Szaliński 1971: 23). On the whole, one can assume that an ensemble consisting of people pursuing their interests and passion for music in their free time is an amateur musical ensemble. Their membership in the ensemble is of a hobbyist nature and is not related to financial remuneration.

The opposite of amateurism is professionalism, *associated with a competent, efficient and effective activity, though sometimes also lacking emotion, whereas amateurism is identified with a more emotional activity, pursued out of passion and from the heart, though often leading to poorer results and considered to be of secondary importance* (Oleksyn 2006: 69–70). A professional, unlike an amateur, is an *expert in a given field, knowing well one’s trade* and professionalism equals *practicing some art professionally [...], lexical collocation characteristic of a specific professional circle* (Tokarski 1980: 602). Professional music ensembles, therefore, consist of people for whom the membership in an ensemble is connected with embarking on a professional musician’s career, to which they got prepared at higher music schools. At times, professional musicians become members of amateur music ensembles. The reasons for that may vary. One of them is that during their studies they get involved in the activity of such ensembles as members, conductors’ assistants or accompanists. After completing formal education, they continue to work for these ensembles because of social contacts, joy and satisfaction from collective music-making as well as for personal reasons, mainly – their need for recognition. It is really important for many musicians who find it hard to fit in a professional orchestra, playing the role of just another instrumentalist or one of choristers in a professional choir. Great expectations of professional musicians, unfulfilled artistic aspirations contribute to their settling in amateur music ensembles, where they feel admired and respected.

Professional musicians expect a conductor to prepare the highest quality performance, while amateurs pursue their professional careers in other occupations and in the choir they are happy to be able to satisfy their passion for singing. There-

fore, it can be assumed that in professional ensembles music becomes a priority, whereas in amateur ensembles it is a human being.

The organization associating Polish amateur musicians, both instrumentalists and choristers, for over a century now is Polski Związek Chórów i Orkiestr (PZCHiO – the Polish Association of Choirs and Orchestras). It is a non-profit organization, currently consisting of 8,308 members associated in 404 amateur music ensembles. The association is divided into 16 town-based branches all over Poland. Among the statutory objectives of PZCHiO, one can find, inter alia, the following: activity in the field of culture and art, protection of cultural assets and traditions, creation and popularization of music culture in the country, promotion of Polish musical works abroad, improvement of the artistic level of the PZCHiO members as part of an amateur musical movement¹.

THE ACTIVITY OF AN AMATEUR CHOIR IN THE LOCAL COMMUNITY

There is a crucial difference between a professional and an amateur choir. In a professional choir, singers have high qualifications and vocal skills, and singing in a choir is their job. Amateur choirs consist of people who do not have preparation and vocal training, and they treat singing in a choir as their passion, followed alongside their professional careers. What differs is also the character and the tempo of work in the aforementioned choirs. The passion of singers performing in an amateur choir cannot be found in professional ensembles.

Like any community member, amateur choristers play an important culture-making role in the community they operate in. Under the direction of their conductors they can take advantage of meetings with music to popularize broadly understood music education. A conductor contributes to the development of culture within the community, working with choristers and together implementing musical projects serving as vehicles of important values. The co-author of the Polish music education concept, Maria Przychodzińska-Kaciczak, believes that *over years music ensembles have not lost any of their educational qualities and their significance in terms of developing a*

platform for social coexistence (Przychodzińska-Kaciczak 1984: 179).

The person who occupies an important place in the process of developing individual attitudes of choristers towards culture is a choirmaster. It is a conductor that shapes the music culture of the whole singing community through his/her actions. Thanks to a scheduled educational process, one enables choir members to develop individually, forms their sensitivity and musical taste. It is a conductor's personality, knowledge, maturity, competences and naturalness in the relations with an ensemble that affect the level of choristers' willingness to participate in artistic culture of the local or regional community. Thanks to his/her leadership, choristers evolve and make part of the social culture. A conductor is a promoter of music culture within the community one operates in. He/she organizes concerts and music presentations connected with different celebrations. Such undertakings enrich the culture of the whole local community. The culture-making activity of a conductor is also associated with his/her work and artistic output for the community of the closest district, town or region. Through music a conductor affects oneself and influences the people with whom one communicates. A conductor plays a few roles in a choral ensemble, e.g., artistic, didactic or educational, and to perform them successfully he/she needs manual, musical, pedagogical-psychological and organizational skills. Not every conductor, however, may feel comfortable about working with an amateur ensemble, as some specific and exceptional predispositions are required. The conductor of an amateur ensemble is first and foremost a person who has a great deal of empathy for people, who can enjoy other people's success, for whom each person is very important. When working with an ensemble, one should remember to keep balance between the skills of particular members. A conductor cannot demand more than a person can actually perform so as not to discourage an individual from making music. What also matters is good and effective communication between the conductor and the ensemble. Aleksandra Zeman, an experienced choirmaster, draws our attention to the need for including the problem of communication into the study curricula for young conductors. She writes that *learning and developing conducting techniques should also involve the issues of developing the*

¹ Polski Związek Chórów i Orkiestr. www.pzchio.org (last accessed 13 February 2017).

skill of communication between a conductor and ensemble, verbal and non-verbal, raising the awareness of existing communication barriers and acquiring necessary skills to overcome them (Zeman 2011: 127–128).

An important asset of singing in an amateur choir is learning to work in a team, i.e. within a group of people jointly acting to develop their musical passion – singing. Sensitizing to music and to beauty, taking a responsible approach to assumed obligations, learning to be systematic and to schedule work, expressing emotions, releasing tensions, realizing the need for acceptance – these are just a few of many benefits connected with singing in an amateur choir. As noticed by Wiesław Kiser, *a good choral ensemble is also a perfect educational method: develops the skill of cooperation, sense of collective discipline and responsibility; in a nutshell – it is a great school of social coexistence* (Kiser 1971: 74). The exceptionality of amateur choirs lies, therefore, in their ability to affect both their members and the audience.

THE CHARACTERISTICS OF THE SIERADZ CANTILENA CHOIR

The founder and leader of the Cantilena Choir is Sr. Alina Kulik, an Ursuline of the Agonizing Heart of Jesus, who is an educated musician – conductor. The ensemble has been working since 2002, affiliated with the convent of the Ursulines of the Agonizing Heart of Jesus in Sieradz. Sieradz is one of the oldest Polish towns, which plays the role of an important administrative-economic centre in the western part of the Łódź province. The website of the Town Council enumerates many cultural institutions operating in the town, such as Sieradzkie Centrum Kultury, Miejska Biblioteka Publiczna, Spółdzielczy Dom Kultury, Zespół Placówek Wychowania Pozaszkolnego, Muzeum Okręgowe, Biuro Wystaw Artystycznych, Powiatowa Biblioteka Publiczna, and among them there is also the aforementioned Cantilena Choir affiliated with the convent of the Ursulines of the Agonizing Heart of Jesus in Sieradz². This shows that the choir plays a significant culture-forming role in the community of Sieradz.

The first rehearsal of the choir took place on February 14, 2002. At first, it was a three-voice mixed choir made up of 24 choristers. Over time, other people joined the ensemble – they were choristers from the St. Urszula Ledóchowska parish church in Monice. The first concert of the ultimately four-voice Cantilena Choir took place at Christmas and it was then that the choristers and their conductor made a joint decision to sing, perform as well as take part in festivals and choral competitions. Regular and intense rehearsals brought about the desired results. For 15 years, the Cantilena Choir has been performing both sacred and secular music. They sing during liturgies in the convent and nearby churches on a regular basis. The choir is actively involved in the charity campaign for the 13th-century convent, organizing numerous concerts and other social events. The ensemble released six CDs. The first two albums – *Wśród nocnej ciszy* (2005) and *Bóg się rodzi* (2007) – include beautiful carols. Next records are *Gorzkie żale* (2012) and live compilation from two concerts: *Z kołędą przez świat* (2013) and *Przypowieść o Narodzeniu Pańskim* (January 17, 2015). On the fifth CD, apart from carols from all over the world, one can find recitations of the works by Ernest Bryll, Roman Brandstaetter and Alessandro Pronzato. The choir has also published two DVDs: *Kołędy świata* (carols recorded during the concert in 2008) and *Cantilena w dziesięciolecie* (2012).

On September 4–6, 2012, the choir took part in the recording session of a promotional CD with all works by Cyprian Bazylik, the 16th-century composer from Sieradz. It was an important and meaningful event in the choir's life. The initiator of the undertaking was Romuald Erenc, the director of Sieradzkie Centrum Kultury. The album titled *Cyprian Bazylik, dzieła wszystkie* was recorded by the choir accompanied by the *Ars Nova* Early Instruments Ensemble and the Subtilior Ensemble. The concert promoting this unique record was held on October 20, 2012 in the convent church as part of the *Muzyka w dawnym Sieradzu* (Music in Old Sieradz) Festival.

The Cantilena Choir is a four-voice mixed choir. Its repertoire covers both sacred and secular pieces, around 300 vocal works in total. An important place is occupied by carols, not only Polish but also those from the farthest corners of

² *Sieradz*. www.urmsieradz.pl (last accessed 13 February 2017).

the world like Canada, Brazil, Argentina, Ukraine, Belarus, Germany and Russia. Among choristers' favourite compositions there are, inter alia, Cyprian Bazylik's works, *8 Pieśni Wielkopostnych* for choir and string quartet arranged by Jakub Kowalewski, *Chieruwimskaja pieśń* by Aleksander Archangielski, *Tebe pojem* by Stevan Stojanovic Mokranjac, *Dostojno jest* by Dmitrij Bortnianski, *Adoramus Te, Christe* by Fabio Fresi, *Stabat Mater* by Zoltán Kodály, *Moja piosnka* by Józef Świder.

For over 15 years of their activity, the Cantilena Choir has performed not only in Sieradz and nearest towns but also in Warsaw, Łódź, Częstochowa, as well as in Germany and Russia. The choir has added splendour to important church ceremonies and participated in the celebrations organized by the local government and cultural institutions. The list of more important events comprises the following:

- concerts of carols held regularly since the formation of the choir,
- the concert on 25th anniversary of Diecezjalne Studium Organistowskie (The Diocesan College for Organists) in the Holy Saviour church in Włocławek (2005),
- concerts during Dni Sieradza (Days of Sieradz) Festival as part of celebrations commemorating the 870th anniversary of the town (2006),
- concerts promoting the release of Cyprian Bazylik, *dzieła wszystkie* CD (since 2012),
- the passion concert *Przez Krzyż ku wolności*, featuring the actor Wiesław Komasa, the alto Mirosława Kacprzak and the guitarist Romuald Erenc (2 April 2010),
- the concert with the *Ars Nova* Early Instruments Ensemble and the soloists: Anna Mikołajczyk and Józef Orliński, given in the St. Karol Boromeuszek chapel in Łowicz as part of the International Day of Landmark Preservation (18 April 2013),
- the concert during the ceremony of bringing in and enshrining the relic of St. Urszula Ledóchowska into the Pantheon of Great Poles in the Divine Providence church in Warsaw. The holy mass was conducted by the archbishop and the metropolitan of Warsaw, cardinal Kazimierz Nycz (15 October 2015),
- the concert on the 1050th anniversary of baptism of Poland, featuring the *Primavera* String Quartet (20 March 2016).

The Cantilena Choir has taken part in many festivals and choral competitions, where they have received numerous prizes. Many times they have participated in concerts organized as part of the Christian Culture Days in the churches of Sieradz; they took part in the 11th Festival of Songs by Polish Composers, where they performed alongside the *Ars Nova* Early Instruments Ensemble at the Stanisławowski Theatre in Łazienki Królewskie in Warsaw. The first important success was the Grand Prix during the 11th *Kolędy świata* Review organized in 2005 by Miejski Dom Kultury in Sieradz. The event attracted many choirs and ensembles from the whole region. The choir sang carols in the Ukrainian language. The following year, during the regional preliminaries in Łódź, the choir got qualified to the final of the prestigious 12th All-Polish Festival of Carols and Christmas Songs in Będzin, where they were awarded an honorary mention³. Another success was the Bronze Diploma in 2007 at the 3rd All-Polish Passion Song Competition in Bydgoszcz. On the choir's website (their blog), one can find a description of the event: *It was a really high-level competition. We had to confront 60-member choirs. Yet, we did not give up and we beautifully performed works by Cyprian Bazylik of Sieradz, thus promoting our town. But it was the holy mass, which all the choristers (about 50 choirs) took part in, that made the biggest impression on all the contestants. It is quite easy to imagine what the singing sounded like during this mass*⁴. The Cantilena Choir performed on May 14, 2014 at the International Orthodox Music Festival in Hajnówka, receiving an honorary mention awarded to them by the international jury. The festival featured 25 choirs. The 15-year-long activity of the Cantilena Choir was noticed and acknowledged in 2016. The choir was granted, for the first time in history, the award of Sejmik Województwa Łódzkiego in the field of culture, to honour the achievements in the field of artistic activity and the popularization and preservation of cultural heritage. The awards ceremony took place in Łódzki Dom Kultury on October 27, 2016. The choir was accompanied by the President of Sieradz,

³ *Blog Chóru Cantilena*. <http://chor-cantilena.blogspot.com> (last accessed 13 February 2017).

⁴ *Ibid*.

Paweł Osiewała, and the Head of Education and Social Welfare Department – Jadwiga Maciejewska.

The four-voice Cantilena Choir is an amateur ensemble, though it works very professionally. It has a well-developed organizational structure – the Board of the Choir, consisting of the Chairman, the treasurer and the board member. The choir has also designated a spokesperson, a photographer and the people responsible for running the yearbook and the choir's website. An important element of the Cantilena Choir's standard functioning, along with rehearsals, concerts, festivals, competitions or choral workshops, is their non-musical activity. It involves very emotional Christmas meetings, choristers' weddings, trips organized during competitions, festivals. Choristers and their families meet on a regular basis. There is also a blog where one can read about the Cantilena Choir's activity and their achievements.

THE AUTHOR'S RESEARCH FINDINGS

I used to work with many different amateur choirs. At first as a choir member, a conductor's assistant and later as a conductor. I collaborated with children's, youth, students and adult choirs. My choral experience of many years prompted me to conduct the research focused on the questions related to the activity and culture-making role of an amateur choir in the local community. In order to do that, I conducted the pilot study on the choir run by Sr. Alina Kulik, with whom I had a pleasure to cooperate during her conducting studies in the Music Education Faculty at the Higher Pedagogical School in Słupsk.

I carried out the research in April 2017 during one of the Cantilena Choir's rehearsals. The choice of this particular choir was deliberate. During the research I applied the method of a diagnostic survey and two techniques: questionnaire and interview. The questionnaires were filled in by choristers, whereas the conductor Sr. Alina Kulik answered the interview questions. The questions from the questionnaire were cafeteria-based: closed, semi-open-ended and conjunctive. The respondents answered the questions regarding the choir's work, selection of repertoire, motivation for singing and the role of the choir in their lives and the life of the local community. The total number of choristers was 20 people: 13 women and 7 men. The dominance of women in the ensemble proves that

they are more interested in group singing than men. The choristers are in the age range of 20–65, of different professional status. There are, *inter alia*, educational sector employees (15%), doctors (10%), administration-clerical staff (15%), students (15%), pensioners (15%), as well as a nurse, a fire-fighter, a police officer, a physiotherapist, a merchant and a businessman. The majority of choristers have higher education (70%). Their choral experience is varied. Eight people have been singing in the choir for 15 years, five people – for 10 years, one person for 5 years and others – for less than 5 years. They learnt about the choir from their friends (60%), from the conductor (30%) and during the choir's concerts. The motivation behind joining the ensemble also varies. The respondents mention, *inter alia*, passion for singing, need to be in a group and their wish to learn music. By singing in a choir, the surveyed maintain family traditions (70%). It turned out that their grandparents, parents, siblings, children, husbands and wives also used to sing in a choir. The family tradition of singing is commenced by 30% of choristers. For a half of the respondents, the Cantilena Choir is the first ensemble they sing in, whereas other members declared their previous experience with church, school and student choirs, vocal-instrumental groups, children's church choirs or the Philharmonic choir. Among the surveyed there are people with music education background. Four people learned at the 1st-level music school, two – in music education centres and four had private classes in instrument performance. The respondents find the improvement of the choir's artistic level and the development of their musical skills to be the most important aspects of singing in a choir. What also matters is collective music-making, establishing a community and getting acquainted with new music literature. According to the surveyed, when performing a choral work it is essential to achieve a good sound, to express the mood and the style of the composer and to enjoy the performance. The respondents like singing difficult but interesting, in terms of performance, pieces (80%). Only six people ticked not too difficult works and three people – easy pieces, possible to learn at one rehearsal. The choristers like the choir's repertoire in general, though some of them (30%) signalled that with some exceptions. The choristers highly appreciate additional forms of working on their vocal technique – group voice production, vocal corrections made while working on a piece and during the warm-up before a rehearsal or concert.

What poses the biggest problem while preparing new pieces is learning the compositions in a foreign language, mainly in French (65%), and for two people – memorizing the pieces. The conductor's work is evaluated highly. Before concerts the conductor checks the choristers' vocal skills in the course of individual auditions as well as in duos, trios and quartets. The respondents believe that singing in a choir has a beneficial effect on the development of musical interests. They started to attend concerts, collect recordings, and collaborate with other music ensembles. The surveyed claim that they make use of the skills developed in the choir in their private lives. They also notice that they are not afraid of getting into contact with other people, their responsibility for others has increased and they organize their work more efficiently. All the choristers believe that the Cantilena Choir is really much-needed in Sieradz, as it is an important visiting card of the town, adds splendour to many festivities. The opinion is shared by the residents of Sieradz, who take pride in having such a choir in the town. The credit goes to the charismatic conductor, who is an educated musician and the Sister Superior of the Ursulines of the Agonizing Heart of Jesus in Sieradz.

CONCLUSIONS

Every music-lover can sing in an amateur choir, irrespective of age, educational background or pursued occupation. It is advisable that one should have basic musical qualities such as musical ear and the sense of rhythm. The conducted research has confirmed a positive impact of an ensemble on a vocal, musical and social activity of choristers. Singing people develop vocally and musically, and they can express themselves, their emotions. The sense of belonging to a group can be observed not only at rehearsals but also in concerts. For many people singing in a choir complements their professional and family routines.

Apart from musical aspects, amateur choirs also fulfil very important social roles. Such groups attract people with similar interests, sensitivity and dreams. It is worth, therefore, cultivating singing traditions in families and in amateur choirs, as

shown by the pilot study in Sieradz. On the cover of the first CD published by the Cantilena Choir, there is an inscription: *We have been bound by love for music, for beautiful liturgy*⁵. It has been lasting for 15 years now and this will hopefully last as long as possible.

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ETHNOMUSICOLOGY

Instrumental Folk Music in Latvia in the Second Half of the 20th Century: Styles, Types, Interactions

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At the beginning of the 21st century the study of traditional Latvian culture is still topical. When characterizing Latvian instrumental folk music it is important to be aware of its main features and qualities common for the whole Latvia.

First, it is the mutual interrelation of instrumental folk music playing with the society: playing music in everyday life and playing music at concerts.

Second, there are several styles and types of the treatment of instrumental folk music: the authentic style, stylized authenticity, arrangements and harmonizations (harmonization as a subtype of authentic style, romantic harmonization, influences from modern instrumental folk music or world music), original compositions for folk music orchestra, ensembles, village bands and kokle¹ ensembles.

Keywords: folk music, everyday life music playing, art music playing, styles and types.

INTRODUCTION

At the beginning of the 21st century, the study of traditional culture in Latvia is still topical. In recent years, many valuable findings have been obtained in terms of understanding Latvian traditional music, but still little attention has been devoted to the comprehensive study of the activities and the significance of village bands and folk music ensembles. *Instrumental folk music* is a sufficiently capacious concept for it to be made terminologically precise.

If the concept of *folk music instruments* is widely discussed and explained by various ethnographers and musicians, for example, as early as in the second half of the 19th century it was discussed by Andrejs Jurjāns and Straumes Jānis, in the 20th century – by Emilis Melngailis, Īrisa Priedīte and Kārlis Brambats, then the explanation of the concept of *instrumental folk music* is very scanty. Some findings are present in the study by the musicologist Joachim Braun concerning the beginnings of instrumental music playing in the

territory of Latvia (Brauns 1975). The issues regarding the development of folk music instruments are discussed only partly. But what about joint playing, village bands, ensembles? There is nothing. Therefore, the aim of the present paper is to summarize the styles and the forms of expression of Latvian traditional instrumental music, as well as their interaction, according to contemporary view. The integration of content and form, as well as other relevant issues should also be addressed, but this time they will not be discussed. The issues of the style and the type of playing, as well as their interaction have not been studied within the Latvian ethnomusicology.

Obviously, Latvian musicology lacks theoretical findings due to an insufficient documentation of the past, meanwhile contemporary practitioners lack theoretical knowledge. Exhaustive research is required. This article will not touch upon the broader explanation of cultural history either, because the focus is on performed folk music, its styles and types.

¹ Kokle – Latvian folk music instrument.

STYLES AND TYPES

In determining the style and the type of playing, the following criteria will be used: instrumentation, repertoire, manner of playing, functional attachment, addressee, amateur or professional, spontaneous improvisation or musical scores writing. Based on my music practitioner's experience and knowledge of music theory and history, I have systematized the styles and the types of traditional instrumental music in the following way:

- authentic style,
- stylized authenticity,
- arrangements and harmonizations (harmonization as a subtype of the authentic style, trying to imitate; romantic harmonization; influences from modern instrumental folk music or world music),
- original compositions for folk music orchestras, ensembles, village bands and kokle ensembles.

I will start by considering **the authentic style**. Here, to the forefront comes a talented folk musician, improviser, amateur artist, who has inherited the tradition of playing in the family or everyday life. His manner of playing is simple; it never repeats literally and is rather uniform. His possibilities to express himself in music more widely are limited (merely the traditional diatonic musical instruments, narrow range, improvisation, variation as a main method of development). The freedom of the compositional plan allows for expressing immediate impressions of the improviser. This reflects the directness of activity, its unpredictability characteristic to the situation of performance. The tendency towards virtuosity created the atmosphere of performance, which is typical of improvisation. Gradually and purposefully, the performance tradition, sounding of instruments, the overall sound and the repertoire are formed. Musical instruments change, as does the repertoire (a specific fashion of domestic dancing), because music playing by ear contributed to the distribution of a specific regional repertoire. The style, the character, the type of playing, etc. depend on the repertoire. Over time, the main types of playing, the organization of keys, the fundamentals of polyphonic, harmonic, rhythmic and musical forms have crystallized. In the studies on ethnographic singing, the German musicologist Curt Sachs (1881–1959) has discovered that in ethnographic singing, as well as in instrument playing, artistic

goals are not in the forefront – the effect is more important, i.e. music or music making is a component of a ritual. Consequently, the status of a village band musician is a folk musician as a symbol, as a part of a mythical ritual. At the same time, Sachs distinguishes between artistic music and ethnographic music (Sachs 1962).

Stylized authenticity. At first, let us find out the essence of the concept of *stylization*. Let us consult professor Ludvigs Kārkliņš' *Mūzikas leksikons* ("Musical Lexicon"): *Stylization* (Fr. *stylisation* < Latin *stilus* – *stils*) – *deliberate imitation of specific features of a certain genre of folk music, era, artistic trend (less often composer's style). Unlike creative perpetuation of traditions or imitation of a certain style of playing, copying stylization means moving away from the chosen sample and turning it into an imaginary object, an object of imitation*. For the author of stylization, the respective object (in our case, the imitation of the authentic playing), *which has attracted him by its unusual nature, remains in both the time distance and the national and individual stylistic distance. Stylization is the transfer of specific features of the author's style [e.g., traditional instrument playing] to a strange environment [e.g., nowadays]. [...] Thus, the essence of stylization lies in its secondary nature. In the process of stylization, the stylized phenomena become as if conditioned, i.e. less valuable in themselves, but more valuable in association with the content of the stylized object* (Kārkliņš 2006: 206). As it is known, stylization in folk music (stylized authenticity) is particularly widespread in 20th century traditional instrumental music. This may be explained by some general phenomena in folk music, as well as by general trends in contemporary art music, and the most important among them is the universality, interest in musical cultures of all regions and eras. This refers to various ways of composition. According to Ludvigs Kārkliņš, *collages and polystylistics are often found as the basis for the dramaturgy of music* (Kārkliņš 2006: 207). Of course, stylization requires musicians to be proficient in playing in order not to turn into eclectic, while listeners have to be able to appreciate *music for music*. On the whole, stylization, however, loses in respect of direct emotion. In this case, an element of the authentic playing becomes the object of stylization. In fact, stylization is an imitation of authentic playing, but time, environment, person, and thinking have changed. Thus the starting point is different. If a

professional musician acquires traditional instrument playing, any music making for this person is associated with aesthetic experience, because s/he already thinks differently. It is positively evaluated if a specific manner of playing, instrumentation, repertoire and functional attachment are chosen for a specific time period (beginning, middle or end of the century).

Emilis Melngailis states: *The ancient sound art has tried to be beautiful, luxurious and diverse in its fullness. By imitating the ancient times, the first step is to avoid boredom. To change the rhythm, change the very instruments, getting out of the dower new ways, new colours* (Melngailis 1949: 43).

The ideas of professor Oļģerts Grāvītis, the most outstanding researcher of Latvian music, concerning the stylization of traditional dance music: *Ensemble playing is deeply rooted in the primitive layers of folk art. However, if in the totality of many folk concerts one too often hears non-melodious music in style of recitative, the predominance of the nasal timbre of the Finnish whistle and the very primitive drumming, then it becomes boring* (Grāvītis 2005: 3650). The professor is right.

Harmonizations and arrangements. Also in this case, not every composition is filled with artistic values either. What are harmonization and arrangement? As recognized by the musicologist Joachim Braun, for the study of instrumental folk music it is essential to clarify the concepts of authenticity, harmonization and arrangement. To be on the safe side, let us consult the musicologist Ludwig Kārklīšs' *Mūzikas leksikons: Harmonization – a set of voices accompanying the melodies; accompaniment. One and the same melody can be [...] harmonized differently, however, the most significant elements are determined by the scale and pitch structure of the tune itself* (Kārklīšs 1990: 16). The term *arrangement*, in its turn, is explained by the author in the following way: 1. *Transfer of the composition for another instrument, another group of performers.* 2. *A reduced presentation of the musical composition.* 3. *In jazz – changes of various types (harmonic, textural) during the performance of a composition according to the improvisational style of performing chosen* (Kārklīšs 2006: 12). Obviously, only the first of these points would suit us.

A similar explanation can be found also in the prestigious encyclopaedia *The New Grove*

Dictionary of Music and Musicians: arrangement is a *reworking of a musical composition, usually for a different medium from that of the original* (Boyd 2001: 65), as well as in the *Encyclopaedia of Music* (Музыкальная энциклопедия 1978: 1070) and *The Music Lexicon* by Yuri Buluchevsky (Юрий Булучевский) and Vitaliy Fomin (Виталий Фомин) (Булучевский, Фомин 1998: 288). To summarize, we conclude that arrangement is a transformation of a composition for another musical instrument or another group of performers.

In my opinion, the concepts of *harmonization* and *arrangement* are often confused. The essence of the difference lies in the fact that arrangement and harmonization have different purposes. The arrangement is directed towards the adaptation of a certain piece of music to specific peculiarities and capabilities of the group of performers, while preserving the original musical image as much as possible, but harmonization, being an object of copyright is a form of composition in which voices (both instrumental and vocal) are created on the basis of the original, by widely using extensive variety of musical means of expression.

How did the arranged instrumental folk music appear? Folk music is an inexhaustible source of ideas and themes in the scores of Latvian art music composers. The intentions of many of their significant works are closely linked to folk music melodies, scales, rhythms, and people's perception of life. The harmony in these compositions is mainly represented by the tonality of the centralized major and minor of classicism and romanticism. The most significant feature of these pieces is the quotation of folk melodies and variation-type development, which reveals the composer's feeling of harmonization. However, the national significance here manifests itself not so much in melody quotations as in the typical motives, tunes and rhythms used.

Of course, in this case, a certain musical piece is brought as close as possible to professional music. For each case, there is a different approach to folk music material as a starting point. However, it can hardly be denied that a given harmonization (creativity driven by a certain style) pertains to both professional performance of folk music and the stylization of the authentic manner, integrating the expressive means and elements of various musical styles. Instruments and means of expression are different. Consequently, the functional attachment and the addressee are different, too.

Harmonization as a subtype of the authentic style. In the 1960s, instrumental folk music playing in Latgale was as popular as singing. The bands of local musicians were widespread; they usually played the so-called domestic dance music as well as music at weddings and other festivities and events. The instruments of those bands usually included violins, double-reed harmonicas, zither, tambourine (called *bubins* in Latgale), dulcimers, cymbals, which was less common. Unlike instruments that mostly function in modern village bands (clarinet, trumpet, accordion), ensembles in Latgale region have partly preserved the ancient traditional folk instruments. Nowadays, the bands rarely contain mandolins and dulcimers, whose intense and powerful sound once united and composed together the whole ensemble, at the same time giving it the foundation of harmony and rhythm.

However, the most common one is the **romantic harmonization**. We conclude that the diversification of bands' repertoire proceeded in various directions. Some were looking for the popularity of emotions and the simplicity of expression (domestic music playing), imitating the simple type of playing that had been established earlier, while others turned to complicated, expanded, ballad-type compositions. In the first case, village band musicians are led by democracy, broad availability, simplicity of musical expression. But there is no doubt that in this case the aesthetic pressure of the popular music genres manifests itself – becoming affectionate with the convenience of superficial world perception. This kind of simplicity will always have its defenders, but in this way, in my opinion, it threatens with the lowering of the level of achievement of instrumental music, and consequently giving up the positions of full-fledged art music. Of course, it can be so, but, for the sake of democracy, it is also possible not to be submissive to eased, rather primitive aesthetics. A new introduction is excessive complexity. Such bands or ensembles have become more manifold and deeper in their expression. The nature of their harmonizations has gradually aimed at the approval of light colours, but the form – at expansion, cyclicity (including the ballad form). They make use of texture and chords, creating beautiful landscape and psychological unity. In some other cases, it is possible to notice the principles of improvisation typical of popular genres (organic blend of elements forms the specifics of music or a certain style). The features

of the best village bands are vivid genres, revitalization of metro-rhythmics and texture.

Modern instrumental folk music (world music). In the late 1980s and early 1990s, a *new wave* of folklorism, or the so-called *postfolklore* made itself known. The emergence of this phenomenon is associated with the activities of a small, musically powerful, creative group. In the interpretation of traditional music, one can see an individual expression, a fairly intuitive, musical composition synthesizing different traditions, minimalism, jazz, rock, and other influences. Unfortunately, village bands do not have such music. At the same time, professional composers have to be encouraged to compose modern harmonizations for village bands and folk music ensembles. In this respect, contemporary compositions (by Valts Pūce, Imants Mežaraups, Valdis Zilveris, and others) have already been created for kokle ensembles. Original compositions for folk music ensembles and orchestras would mark the further development of this style. It would be useful to synthesize the genres – folk music and art music. As known, the oldest principles of folk music making are successfully combined with the techniques of composition of the 20th century, the old folk musical instruments well match with classical and even electronic musical instruments (Daugulis 2000). Summarizing the above-said, it should be concluded that, at the end of the 20th century, the most striking harmonizations of folk music include extensive use of polyphony. Thus, compositions are artistically meaningful, creating a thematic arc with the oldest folk melodies that contain polyphony. In some harmonizations one can also find the polyphonic expression of the burdon, heterophone, thirds and chords. Instrumental harmonizations of the last decade are characterized by a diverse use of the organ point, thus the evolution of this element from the ancient custom and work melodies until the end of the 20th century folk music harmonizations is apparent. Nowadays, also trichord motives are notable for harmonizations, thus linking the old and the new expression.

Features of linear polyfunctionality are also significant as an essential principle of popular musical thinking. Here one notices the similarity with the Lithuanian sutartinės (polytonality).

The samples of the most significant harmonizations of folk melodies are associated with a variety of polyphonic expressions, which are rooted in the expressive classical functional harmony and

the structure of harmonizations, as well as in modal harmony and free-style harmonizations. The use of micro-polyphonic possibilities (sometimes interweaving the entire piece) growing into chord exposition is particularly characteristic. In the most sonorous harmonizations, the means of polyphonic development are simple imitation, canonical imitation, sometimes a vertical-shifting counterpoint and its various modifications. The style of Andrejs Jurjāns' harmonizations has produced a profound effect on the creative expression of the younger generation's composers in the 20th century (Mediņš 1970).

Original compositions for folk music orchestras, ensembles, village bands and kokle ensembles. In addition to direct folk music arrangements and harmonizations, it is also worth mentioning music that by its very nature is composed and regarded as the authors' original works, but by its sounding is not as different from harmonizations or arrangements. In some cases, it can be denoted a stylization, in others – creativity stimulated by a particular style that does not go beyond the limits of this style.

Harmonizations of instrumental folk music or original pieces for folk music ensembles (orchestras) are created by professional musicians who abundantly decorate these simple folk melodies, including all their professional skills when composing them. They intensively search for new techniques and means of expression for the revelation of musical and poetic content of instrumental melodies; they try to find modern harmonic means. In this respect, one can observe in their harmonizations a certain evolution from the rigorous and pure harmonies introduced by Melngailis to the more complicated harmonic complexes of linear motion, which sometimes have a polyfunctional or rather unintentional character. The works of these composers always display sophisticated melodic lines of individual voices, for which the composers seek to give full autonomy and the expression equal to the significance of the basic melody. Such are, for example, the best harmonizations of instrumental folk music by Romualds Jermaks, Gunārs Ordelovskis, Jānis Grigalis, Imants Mežaraups (not often played in Latvia), Jānis Porietis, Juris Vaivods, and others.

CONCLUSIONS

The musical language of harmonization is based on the functional principle, the composition is highly polyphonic, individual plastic voices developed by the composers, which together sometimes form dissonant harmonies, all together create a truly emotional, expressive musical image.

All the said above allows me to make a conclusion that the interplay of different styles and types is of continuous nature. The borrowings are reciprocal, besides, there is much more arrangement than authenticity. The borrowings are endlessly broad: popular German songs (folk songs or original songs) – the so-called *ziņģes* – are transformed and non-transformed, folklorized and non-folklorized. In my opinion, it goes without saying that all forms, styles and trends of traditional instrumental music are equally important, necessary and acceptable. In each case, there is a different approach to folk music material as a starting point. The common thing in this case is that a new piece is created within a particular style. The style of playing harmonizations develops in interaction with professional music and is its most important source. In my opinion, in contemporary context, harmonizations and arrangements of instrumental folk melodies are more attractive, namely, they are more easily subjected to transformations by integrating samples of different styles and genres (folk rock, folk pop, ethno rock, ethno jazz, minimalism, world music, etc.), thus they can find a contemporary expression, hence they are sustainable. The authentic tradition maintains and imitates the former. This is valuable, too. However, it is worth to think more about the future, about the development of music making styles and their correct understanding in musicology.

In summary, it has to be said that Latvian instrumental music is diverse in styles and genres. It includes also the expressions of instrumental folk music (transcribed and arranged folk music) that are close to professional music. Thus, in the evolution of instrumental folk music, we find progressiveness, ambition and diversity.

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The Marks of African Music in Salsa

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The article is dedicated to the analysis of “African component” in a modern Latin American musical genre called salsa. This African impact finds its expression in rhythm and improvisation (both vocal and instrumental), affects vocal style, form (specific two-part structure), patterns of instruments and the whole image of the genre.

The conclusions are made about the underlying genetic relationship that links salsa as a phenomenon of Latin American culture with music of African tradition.

Keywords: salsa, genre, Latin American music, rhythm, improvisation.

Salsa (from Spanish *salsa* – “sauce”) is a modern music genre formed in the 1970s among Latin American immigrants in the USA, as well as a self-titled pair dance. Its features include 4/4, moderate or fast tempo, a complex of rhythmic patterns played by various instruments (claves, contrabass, bass guitar, piano, bongos, congas, etc.) and a specific vocal style with elements of improvisation and antiphonal singing.

The roots of salsa go back to the music of Spanish-speaking countries of Latin America. These are Puerto Rico, Cuba and coastal areas of Venezuela and the Dominican Republic. In addition, its appearance had a strong impact of jazz big bands. This originality of the influences links salsa with the cosmopolitan environment of New York, the largest city in the USA where Latin immigrants, African Americans and white people lived together and where salsa was born.

Having kept its Latin American basis, salsa quickly spread all over the world and acquired the status of an international music and dance phenomenon. Now it is known not only in the USA and Latin America but also in Australia, some countries of Asia (Japan), Africa (Mali, Senegal, Republic of South Africa). Salsa is also extremely common in Europe, including its Eastern regions.

It should be noted that if the USA and Latin America (mainly Cuba and Puerto Rico) have strong traditions of salsa research, in Europe (with its dynamic development in many countries) the

history and problems of the genre have been poorly studied. However, there is a certain need for the analysis and discussion about the roots and the musical features of salsa among dancers and musicians. This in some way accounts for the **relevance and scope of the research**. It also defines the **research object** – salsa as a phenomenon of Latin American culture.

The fast growing popularity of salsa all over the world was provided by its balance of traditional and original elements. On the one hand, it is evidently close to European music due to its deep relations with Spanish culture. These connections can be found in a clear melodic and harmonic language, typical musical forms (period, two-part structure or elements of *rondeau* in salsa), simple Spanish texts that are very close to Western popular music.

On the other hand, there is something exotic and attractive in the plots of songs, rhythm, manner of improvisation and performance. This is undoubtedly associated with the authentic Latin nature of salsa. In its turn, Latin music itself has many faces. Its African, Indian, European and North American components form a quaint mix. Moreover, the African component in the music of the region (as well as salsa itself) remains the least explored. These difficulties can be explained by the fact that African music requires another method of musical analysis. It has another semantic emphasis, a different way of organizing musical material, environment and existence.

These facts can explain the fewness of researches devoted to the music of Africa. Among the Russian-language sources we can note such scientific collections as *Очерки музыкальной культуры народов Тропической Африки* ("Essays on the Musical Culture of the Folks of Tropical Africa", Голден 1973) and *Музыка народов Азии и Африки* ("Music of the Folks of Asia and Africa", Виноградов 1969).

As for salsa, there are curious circumstances. There are a lot of discussions among dancers and musicians about African elements in salsa. At the same time, there are a few theoretical works dedicated to this issue. The seeds of knowledge can be found in articles and researches that focus on the analysis of the specificity of other Latin music genres (Carlos Vega, Argeliers Leon, Fernando Ortiz, Alejo Carpentier, Irina Kryazheva, Vitaly Dotsenko) or in works devoted to the history and the musical analysis of salsa (Christopher Washburn, Vernon Boggs, Larry Crook).

Meanwhile, African elements can be traced at different levels of the musical language of salsa. They permeate the rhythm. They can be heard in vocal improvisations of the soloist and collective responses of the musicians. They can be also expressed in the plastic and movements of the dancers. Special connection between singing, dancing and instrumental improvisation is also related to the presence of the African component in Salsa.

Thus, the **aim of the paper** is searching for African elements in salsa. This aim requires the following **objectives**:

- to identify the main components of salsa, related to African music;
- to analyse the rhythmic features of salsa through the prism of its dialogue with the African tradition;

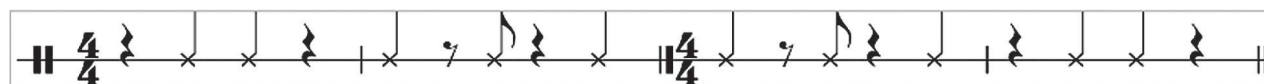
- to identify the role of improvisation in salsa;
- to briefly describe the non-musical components of the influence of African culture.

The specificity of the topic required the use of complex **methods of research** associated with the latest developments in the field of theoretical and historical musicology, ethnomusicology, culturology, sociology and history. For the research it was also necessary to make use of systematic, comparative-historical, textual and musical-analytical techniques.

The general point between salsa and African music is the rhythm. It is the basis of the structure of the genre. In salsa, as well as in African music, the rhythm affects the verbal submission and the manner of singing, musical form and the character of the dance.

Its main impulse comes from the rhythm of the clave (from Spanish – "key"), originating in African folklore (including the religious music of the Yoruba folks). Nowadays, various types of this rhythm are used in some genres of popular music in Cuba (Rumba, Cuban Son, Timba), Brazil (Bossa Nova and Samba), and the USA (Mambo, Cha-cha).

Typically, musicians apply only two variants of this rhythm in salsa. It is the son clave and the rumba clave. They differ only in one detail. The son clave (Example 1) has stronger accentuation. The rumba clave (Example 2) has a pause on the second beat in the 2nd measure.



Example 1. The son clave



Example 2. The rumba clave

The clave rhythm in salsa is something of a metronome, a constant pulse, which beats throughout the musical composition. Its syncopation and

the constant shift of musical accents create the main tone of composition and every part of salsa ensemble. All the rhythms of various percussions

also have their own patterns which depend on the clave rhythm. The rhythm of congas (tumbao pattern), ornamented variations of bongos (martillo pattern), vivid ostinatos of timbales (cascara pattern), as well as soft rumble of guiro and mild rustle of maracas are related to the clave pattern.

If we analyse the parties of percussion separately from other instruments of the ensemble (only in combination with the singers' voices), we will find out that the connection between salsa and African traditional music becomes more obvious. In addition, many of these Latin percussions have ancestors and predecessors among African instruments. These were Nigerian sacred Bata and Bembe drums, the Dahomey Tumbas and Arara, the Congolese Yuka and Makuta that later gained a new life in the land of Latin America. Poly-rhythmic combination, double time and the tendency to syncopation, which are peculiar to African performing, were passed over to the salsa percussion.

Not only does the percussion follow the clave rhythm but also another instrument of the whole salsa ensemble. A special system of salsa patterns includes the piano's guajeo and *bajo anticipado* (performed by a contrabass or a bass guitar) quasi disputing with the main pulse. This system of patterns builds the basis on which further improvisations of the singer and different instruments arise.

Freedom and improvisation are other important qualities of African music which were taken over by Latin American music. Of course, it is impossible to view two different cultures as being equal. But still, just as the music of Africa was born in a fit of momentary inspiration and passed from mouth to mouth, from musician to musician, also salsa was born to sound in a situation of a live concert and a dialogue. In salsa, the singer not only performs his own compositions standing on the stage face to face with the audience, but also tries to involve listeners into co-creation, to give them his energy that they can turn it into a dance.

This is how a special type of singers was born. Cuban musicians name him *sonero*, a skilled master of phrasing and improvisation, who has unique qualities ("afinque"). *Afinque*, in its turn, means *rhythmic control, solidarity, flexibility, musicality, virtuosity, competence, interaction and special taste (sabor) of the performing* (Berrios-Miranda 2002: 34).

The singer shows these qualities in a special salsa form section called *montuno*, which is built on the principle of *question and answer*. Here

the soloist's improvised phrases (*pregón* – literally *call*) contrast to brief replicas of other musicians (Coro – literally *choir*). This section is the focus of the internal energy of salsa songs.

Here musicians show all their emotions. The singer is telling the story, commenting on what is happening by using different spontaneous phrases (*Sabroso! Azucar! Que Rico! Ahí nama! Ave Maria!*) and urges listeners to dance and sing. As it has been rightly pointed out by Vincenzo Perna, *montuno* is the *focus of the song, the hook that captures the attention of the audience* (Perna 2008: 110).

Moreover, improvisations of the singer influence not only the listeners and dancers but also the musicians of the ensemble. Sometimes, the soloist shows it in his own remarks and replicas. *Ay trompetas, Súbelo! Dame la clave ahí. Se acabó!* ("Hay trumpets! Upload it! Give me the clave there. It's over!"), *Oyeme Roland como suena la trompeta, oye Vladimir que rico ese trombón! Oye Felipe como suena el saxofón! José Miguel, dime que tu vas a hacer!* ("Listen, Roland, what the trumpet sounds like! / Listen, Vladimir, how rich is the trombone! / Listen, Felipe, how the saxophone plays! José Miguel, tell me what you are going to do!"). And if musicians follow their leader and have the same skills of creating a new musical material, they create some specific zones of instrumental improvisation. It happens in instrumental sections called *mambo*, which usually alternates with *montuno* sections and makes balance with them.

Certainly, a similar value of improvisation can be found in many other Latin American genres, for example, in Cuban Rumba, which can be determined as one of the predecessors of salsa.

Rumba is a momentary phenomenon passed from musician to musician; in it improvisation encompasses all the levels: song, dance, playing the percussion. Here the presence of African ingredients becomes even more apparent. Unlike rumba, salsa is created by musicians in professional studios. It acquires its shape during the rehearsal process. Salsa has the balance of vocal and instrumental elements, as well as the balance between song and dance. Its spontaneity is always balanced and structured in a certain way:

- 1) introduction,
- 2) the first section,
- 3) bridge,
- 4) the second section –
 - Montuno 1,
 - Mambo 1,

- Montuno 2,
 - Mambo 2,
 - Montuno 3,
 - Mambo 3; etc.;
- 5) finale.

However, the *spice* of African ingredients (as rhythm and improvisation) affects the whole image of the genre. Their traces can be found not only at the level of music, but also among non-musical components of the genre. African elements, for example, influence the lyrics of songs. These elements include the emotional flow of the text, African or African-sounding words (as *bamba*, *aquanile*, *bambalina*, etc.).

African components in dance can be traced in some plastic movements of dancers. There are relaxed, spontaneous movements of the hips and body, springy legs, elements of Cuban Rumba or the ritual dances of Santeria (especially in Salsa Casino dance style).

CONCLUSIONS

Having analysed some of the components of salsa music (such as rhythm and improvisation), we can assert that there is a definite connection between African music and the genre of salsa. Of course, this is not a direct borrowing from African traditions. It is more of a deep genetic relationship associated with the specific ambivalent nature of Latin American Music. In salsa, as in the culture it breeds, the relationships between different traditions can be felt quite definitely.

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“Songs of the Northern Land”: The Origins of the National Identity of Swedish Progressive Rock

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Swedish music miracle proved itself not only in the field of pop music, but also in the sphere of rock music. Swedish progressive rock stands out because of its distinctive sound and rich cultural identity. Some bands directly utilise elements of Scandinavian folklore, blending them with *idioms* of European classics, progressive rock and jazz. Singing in Swedish (which is a very melodic language) and *Nordic* mood make their music even more special. Currently, Swedish progressive rock holds high reputation as one of the most influential and unique national/geographical scenes that keeps a connection to both folk culture and new tendencies of the genre.

Keywords: rock music, progressive rock, Sweden, Swedish rock, folklore, style.

INTRODUCTION

The paper is dedicated to Swedish progressive rock¹, an original national-geographical phenomenon that emerged in the 1970's and possesses a complex of distinctive features such as local folklore motives, native singing language, specifics of sound and distinct *Nordic* mood. The Swedish bands got the priority in reviving interest to the progressive rock in the mid-1990's, which contributed to the renaissance of the style on a global scale.

The **object** of the study is a local Swedish version of European progressive rock. The **relevance** of the study is the importance of national identity issues in the modern world. The manifestation of national and international features in current art becomes essential in rock music, which spreads worldwide, but certainly brings some regional identities. The high artistic value of Swedish bands' works is not questioned; however, they have been studied much less than works of their British colleagues. Thus, the **aim** of the paper is to identify the roots of Swedish progres-

sive rock bands' originality, to trace the ways of how they interact with folklore, church and classical music, and to discover the specifics of creative approach of several important bands.

The methodology of the research combines musicological and socio-cultural approaches. Swedish progressive rock is closely connected with folk music and the cultural traditions of its country, therefore, its study required learning Swedish folk genres as well as the ways of using folk elements in the 20th century professional music. In order to reveal and specify certain *Swedishness*, a quality that gives special feel to the music, as well as to understand the role of various socio-cultural factors in the development of Swedish progressive rock, works on national mentality, sociology, culturology, economics, and linguistics have been studied.

There are several encyclopaedias related to the history of Swedish rock, although there are no books solely dedicated to Swedish progressive rock. But there are also some artists' interviews, biographies and audio materials (music albums) that have been used in the present study.

¹ Progressive rock is a style of rock music, the common feature of which is the sophistication of forms and ways of expression, as well as the focus on the stylistic dialogue with classical music, folklore and jazz. To read more about progressive rock, refer to the author's publications in previous issues of the scientific papers *Music Science Today: The Permanent and the Changeable* (Savitskaya 2017; etc.).

SWEDISH ROCK MUSIC ON THE WORLD STAGE

The achievements of Swedish musicians of the 1970s–2000s are impressive. Swedes are successful in the field of pop, electronic and rock music. This phenomenon is often described as *Swedish music miracle* and is well-studied by journalists and sociologists.

The most well-known examples in pop music are ABBA and Roxette, Ace of Base, E-Type, The Cardigans, Robin, and other stars. There is some Swedish “trace” behind the success of international pop artists – American, German and even Russian, – who use the help of composers, producers and arrangers from Sweden.

Besides popular music, there are several other highly respected genres in Sweden – from experimental electronic to the rock scene, which includes pop rock, indie rock, progressive rock and folk rock, extreme and progressive metal. We name just a few: Europe, Kent (pop rock / glam rock), Hedningarna, Garmarna (folk rock, folk metal), Sabaton (heavy power metal), Meshuggah, In Flames, Dark Tranquillity (melodic death metal), Bathory (black metal), Candemass, Katatonia (doom metal), Amon Amarth (viking metal), Therion (symphonic metal) and, finally, a whole constellation of progressive rock stars from the late 1960s to 1990–2000s: Samla Mammas Manna, Kaipa, Trettioåriga Kriget, Isildurs Bane, Anekdoten, Änglagård, Sinkadus, Landberk, The Flower Kings, Pain of Salvation, Opeth, etc. Undoubtedly, progressive rock has never aimed to the heights of pop success like ABBA – it is more complex, hasn’t been focused on mass popularity and possesses only a narrow niche in the global expansion of the Swedish music. However, it has the essential share of music masterpieces that prove the power of the *Swedish music brand*.

The Swedish-American researcher, PhD Īla Johansson (Johansson 2009: 134–141) cites the following factors for the rapid development of the Swedish music industry: following the role models (ABBA paved the way for other bands); the ability of Swedish culture to quickly adapt the new trends coming from outside; well-developed local music business infrastructure (recording studios, publishing labels, promotion and distribution companies, etc.) and rather small domestic market at the same time (that forces artists to get outside the country in search of new audience,

etc.); high percentage of English-speaking population; government support for musical activity and funding for the artists; the accessibility of music education for children and adults; the development of technology (including Internet); finally, the overall social wealth of the country. The purely musical reasons include the importance of vocal melody in Swedish tradition (in contrast to the Anglo-American popular music with its reliance on the beat and rhythm section).

The list of factors can be continued: children in the regular schools learn to play at least one musical instrument, study classics and folklore. The traditions of amateur choir singing are well developed in the country. Folk music is not a *formal*, but a living form of musical communication. It remains a part of traditional and family holidays, such as Midsommar (Mid-Summer Festival), Christmas and Easter.

It is hardly possible to talk about the uniqueness of Swedish music, its poetics and images without a reference to national mentality issues. These questions attract increasing interest from both the Scandinavians themselves (Daun 1998; etc.) and researchers from other countries (Чеснокова 2008, Иванов 2009). On considering the features of Swedish national character they mention modesty, politeness, diligence, and purposefulness. It is noted that Swedes are very fond of nature, long walks in the forest and in the mountains; they are inclined to individualism and self-searching. Some researchers write about the seriousness, even the gloominess of Swedish character, which can partly be explained by the aforementioned cold climate, the prevailing number of dark days in a year. In any case, Swedes are characterized by restraining of the feelings, reluctance to stand out (in wealth, behaviour, and clothing) among colleagues and neighbours, by the desire to be *in the middle*. One of the main Swedish lexemes – the famous *lagom* (*just enough*) – is one of the main features of national identity (Иванов 2009: 237).

So far, researchers have only begun studying the issue of how national character portrays itself in rock music. Musicologist Valery Syrov considers it on the example of British rock (Сыров 2015). For Swedish progressive rock, it can be described as a combination of restraint, sublimity, *northern melancholy* and brightness, expressiveness, and sometimes a specific kind of humour.

SWEDISH PROGG: ROCK MUSIC AND POLITICS

Swedish progressive rock was developing in a similar way as other European branches of the style, but it had its own peculiarities and origins. As one of the sources, such a unique phenomenon as the Swedish prog (with two letters g) is to be mentioned. This phenomenon, which emerged at the turn of the 1960s and the 1970s, should not be fully identified with classical progressive rock, although its name is derived from the term *Progressive Music Movement*. Swedish prog was a kind of *melting pot*, place of creative experiments, crystallization of ideas, where various future styles were born. Chronologically, the phenomenon lasted about ten years, leaving a rich footprint in the history of Swedish rock music. A source of information about prog is the massive *The Encyclopedia of Swedish Progressive Music, 1967–1979. From Psychedelic Experiment to Political Propaganda* (Pettersson, Henninsson 2007).

Swedish prog was born as a part of European youth movements of the late 1960s, in the wake of protests and rallies against the authorities. One of the first such actions was the *Gärde festival* (*Festival in the Field*), which was held regularly despite the authorities' attempts to ban it. Progressiveness of the movement was mainly not in music, but in lyrics that developed ideas of freedom, equality and brotherhood and often had a clear *leftist* (communist) bias. Prog declares freedom of creativity, experiments with sound, theatrical elements, and interest in folklore. Many groups kept singing in their native Swedish, rather than switching to English. On the one hand, that emphasized the national identity; on the other hand, it made it difficult to advance it in other European countries. The decision to sing in Swedish was thoughtful and deliberate, despite, as it has been said above, the majority of Swedes got no problems with English. Moreover, in the late 1960s all new rock music recordings quickly became available in Sweden, thus fans got new masterpieces of The Rolling Stones and The Doors, Mothers of Invention and Deep Purple, King Crimson and Jeff Beck right upon their release.

In the prog-movement there were two types of groups. The first (Nationalteatern, Blå Tåget, Hoola Bandoola Band, etc.) is characterized by the emphasized simplicity of the ways of expression, plain song structures with accent on politicized texts. The second type of artists moved

away from politics, started to play complicated music with elements of hard rock, psychedelic and progressive rock, enhance their performing skills (Bo Hansson, Träd, Gräs och Stenar, Samla Mammas Manna, Kebnekajse, Kaipa). Some of them became the ancestors of Swedish progressive rock.

About 60 groups across the country joined forces and created the *Kontakt nät* organization to conduct cultural exchange and help each other in making concerts. However, even with such a unique *trade union*, their own record labels, press and radio stations, by the end of the 1970s the movement lost political fervour and popularity. Some artists switched to pop music and achieved commercial success. Nevertheless, the Swedish prog was a spark that ignited similar musical and social phenomena in central Europe. For example, the Rock in Opposition movement united bands from different countries (including Swedish Samla Mammas Manna) and was also based on the ideas of anti-commercial art. In this case, the fate of many bands that had started as prog, for example, Kebnekajse, Kaipa and Samla Mammas Manna, which will be discussed later, was almost the same. In the early 1980s, with the onslaught of new fashions and socio-economic changes, these groups broke up, but much later reunited and continued their creative work.

METHODS OF WORK WITH FOLK MATERIAL

Swedish progressive rock is deeply rooted in local folklore. Many bands directly use elements of Scandinavian folklore, folk instruments, become inspired by church music and folk dances, glorify their native land. Themes of the North, the northern land, polar nights, images of nature, subjects of mythology, ancient beliefs, historical events of the Viking Age and later times appear in the songs and even in the names of groups (Trettioåriga Kriget – *Thirty Years War*, Ura-Kaipa, Kebnekajse, Ragnarök, and others).

The source of detailed information about Swedish folklore and church music is Jan Ling's book *Swedish Folk Music* (Линг 1981). The researcher distinguishes such genres as shepherds' songs (*valvisa*) and instrumental tunes (*låt*), old ballads (knights, fantasy, history, legends and fighting songs), a great number of sing-and-dance genres, playground songs, joke songs and love ballads, *small songs* (performed at work), the art

of *spelmen* (professional village musicians, playing the violin, clarinet, organ, etc.), as well as psalms, spiritual hymns, Easter and Christmas melodies.

Among the style features of Swedish music, the researcher points out the so-called reversed dotted rhythm, broken triad figure at the beginning of themes, numerous sequences and the abundance of *curls* (play-arounds of main steps, trills). Melodies in minor are considered to be older than the ones in major. In terms of mode it is typical to use the so-called *hanging out*, or *sliding tones*, closely accompanied by those considered as *correct* from the professional point of view (Линг 1981: 115). In other words, the uneven temperation is being used. According to Johan Heffner, to whom Ling refers, the Scandinavian music typically uses the so-called *Nordic scale*. It means a natural minor with a slightly raised sixth and seventh degrees up and down (Линг 1981: 117)². However, the influence of urban tradition and the need to produce music sheets with harmonization for piano in the 19th century led to the impact of the classical tonal system and a certain loss of the modal idiosyncrasy.

In search of scientific foundations for the study of the interaction of rock music and folklore, we paid attention to works of Russian ethnomusicologists (Grigory Golovinsky, Izaly Zemtsovsky, Larissa Ivanova, and others). Izaly Zemtsovsky in his book *Folklore and Composer* (Земцовский 1978) distinguishes three main types of how professional composers work with folklore material, depending on how deep is the impact of the original:

- 1) the quotation and arrangement of folk melodies;
- 2) the use of selected melodic turns, rhythm structures, modes, folk approaches in song development;
- 3) *creating music with the national spirit, even without visible signs of folk song* (Земцовский 1978: 8).

With certain remarks, this typology can be applied to rock music. As in classical composers' music of the 19th–20th centuries, rock also deals with the conscious and purposeful use of folklore. Based on a fairly large number of analysed examples,

we can identify three main approaches to folklore in rock music (not only Swedish):

- 1) *electrification*, arrangement of a genuine folk melody for a rock band (keeping the original mostly *as is*);
- 2) the use of individual elements of folk music (melodic, harmonic, modal, rhythmic, timbre, developing etc.) as a part of the overall structure;
- 3) creative rethinking of the folkloric principles, a kind of inversion, the inclusion of folklore elements in a different semantic context.

Let us consider this on the example of three well-known Swedish progressive rock bands of the 1970s.

KEBNEKAJSE: AT THE FOOT OF THE GREAT MOUNTAIN

The first approach to folklore material can be found in the work of Kebnekajse. The band was named after the highest Swedish mountain Kebnekaise, only *i* in the band's title later was changed to *j*. Initially, the band was a part of prog movement; their musical style was close to blues rock. Interest in Swedish folklore sparked in 1971 when Kebnekajse guitarist and leader Kenny Håkansson (*Kenny Hokansson*) started to record and to tour as a session musician with famous Dutch-Swedish singer-songwriter Cornelis Vreeswijk (*Cornelis Vreswik*). There was a virtuoso violin section in the band, and being influenced by these *modern spelmen*, Kenny Håkansson learned to play the violin, too³. He sought to convey the beauty of folk melodies as the great musical wealth of Swedish folk music (Årling 2009).

However, Håkansson's main instrument still was the electric guitar (he invited another violinist to the band soon). Håkansson compared folk melodies with blues, since in both cases the melody can have much variety, giving a space for improvisation. The mix of violins and a heavy guitar sound became the band's trademark. Moreover,

² We can note that many tunes played, for example, by Kebnekajse, are in Dorian scale or in melodic minor and the rudiments of the above mentioned uneven temperation can be heard in violin playing.

³ It is worth mentioning that the violin came to Sweden not earlier than in the middle of the 17th century, but it became widely used in the 18th century, as well as clarinet and accordion (Линг 1981). Many talented rural fiddlers wrote their own music, which later became a part of folk culture.

the presence of an African percussionist Hassan Bach, who moved to Sweden from Guinea, gave the band's sound and stage image a certain exotic character.

The second album (*Kebnekajse II*, 1973) includes arrangements of folk songs such as *Barkbrödslåten*, *Skänklåt från Rättvik* and *Horgalåten*. They are mainly without vocals, and, almost as in the original folk version, guitar and violin play together in unison or interval of third. Severe and proud *Barkbrödslåten* is given as an instrumental version here, but it is known that the lyrics of the vocal version tell the story of cold and hungry winter, when people had to eat bread made from pounded bark (*barkbröd*). Starting with fourth upbeat followed by descending minor triad chord, melody of 5-bars structure slowly broadens up, hanging on the dominant (and a clear S-D-t cadence at the end). The composition consists of several sections that continue the melodic ideas of the main theme.

The next album (*Kebnekajse III*, 1975) almost entirely consists of instrumental pieces in the *polska* genre. *Polska* (not to be confused with polka) is a Swedish and Finnish peasant song and dance genre, close to the Polish *mazurka* and Norwegian *springdance* (Линг 1981: 7). It is believed that *polska* originates from Poland, but this has not been fully proven (Линг 1981: 87). *Polska* features three-four meter, an agile tempo, a direct and reversed dotted rhythm, and the *swirling* sing-arounds of the main steps in melody – the above mentioned *curls*. A good example is *Kebnekajse's* version of the quick and energetic *Eklundapolskan*. The melody has not changed, but it is not just a transcription of the violin tunes for a rock band, but rather the transfer to a different sound environment, thus the tune becomes closer to the younger generation.

Kebnekajse's music was complemented by the picturesque cover arts. It is interesting to trace the evolution of the main symbol of the group constantly emerging on the covers – the mountain. On the first album it appears as a theatre curtain painted in graffiti style, on the second – as an idyllic landscape, on the third one the mountain awakes, turns into mythological mountain-man and protects people who stay peacefully at his foot. It portrays the inseparable unity of man and nature, typical of Scandinavian mythology.

KAIPA: ROCK AND CHORAL

The second approach – the profound reworked interpretation of national genres instead of directly quoting them, could be found in the works of Kaipa, one of the most important groups of Scandinavian prog-rock. They are influenced not just by folklore, but also by Swedish church music and perhaps by the so-called *folk choral* (the performance of choral tunes during home prayers and holidays, in which the melody could significantly differ from the chorale book, enriched with ornaments, chants, etc. – Линг 1981: 36). No less they were also influenced by Western European classical composers – from Johann Sebastian Bach and Georg Frideric Handel to Richard Wagner and Gustav Mahler. It is not surprising, knowing that the hometown of the band, Uppsala, is a place of the beautiful (and the highest in Scandinavia) cathedral and one of the largest universities. The band was formed in 1974 and released three records till the end of the 1970s on the British label Decca. However, the records were sold only in Sweden; the band sang in Swedish and toured mainly in the native country. The attempt to record the English-language album in the late 1970s was not successful.

The origin of the band's name shows ancient historical roots. Originally, it was called *Ura-Kaipa* – that was the place of pagan sacrifices, mentioned in the book *Swedes and Their Leaders*, written at the beginning of the 20th century by Werner von Heidenstam as a kind of history textbook (Nordin 2005). However, there is nothing *pagan* in Kaipa's work. Rather, it is filled with the Christian idea of all-forgiving love and reflection of the divinity in human. Even the name of one of Kaipa's most famous albums, *Inget nytt under solen* ("Nothing New Under the Sun"), echoes the Biblical *Book of Ecclesiastes* (1: 9). However, in Kaipa's case it also sounded a bit self-ironic and reflected the widespread opinion that there cannot be anything new in symphonic rock after such British progressive stars like Genesis and Yes.

The main features of Kaipa's music are the epic unfolding of the compositions, slow tempos, large proportions of musical forms. The generally *spiritual* mood is provided by the dominance of organ-keyboard sound. The melodies of *wide breathing*, decorated with obligatory *curls*, are truly endless, and the modal harmony is saturated

with complicated chords and modulations. An example is the composition *Korståg* (*Crusade*), in which a solemn organ theme blends features of two genres – the march and the church choral. At the same time, a rather striking harmonization (the deviation to the second degree and the sequence of VI_{lower} – VII_{lower} – I at the final cadence) mixes baroque tonality with the medieval modality and even blues. A more lyrical track is *Dagens Port* (“Day’s Gate”), which starts with a harmonically-rich vocal melody in Swedish. High, somewhat strained but memorable voice of singer and keyboardist Hans Lundin conveys the mood of spiritual and philosophical reflection.

It is also noteworthy that singing in Swedish usually affects the melody and the vocal style. It is known that Swedish is one of the most melodic languages. Vowels and consonants vary in longitude. In addition, for Swedish words there are two types of accents – force (dynamic) and musical (tonic), and the latter has different forms of lowering and increasing intonation. When singing, this leads to the effect of *flickering*, vibrating intonation within a single sound, and also provokes to use melismatics, the above mentioned *curls* in the melody. Some Swedish musicians also say that singing in their native language makes lyrics more *intimate and emotional*, while English allows to speak on different topics in a more detached manner (Johansson 2009: 136).

SAMLA MAMMAS MANNA: THE ART OF BEING UNSERIOUS

Finally, the third and the most unusual way of dealing with folklore is to rethink it, to place it in a different context. It is represented by the works of the band Samla Mammass Manna. The difficult-to-pronounce name means *Get Mommies Manna* and originates from a certain children’s book in Swedish. Samla is one of the oldest Swedish bands; it was formed in 1969 (the first album was released in 1971) just in time for the prog-movement. At the end of the 1970s, the band joined another movement, that time all-European – Rock in Opposition. The band was merging, boldly and vividly, twisted progressive rock structures with folk (not only Swedish, but also Anglo-Celtic, German, Balkan), circus and home music, adding to this mixture a fair share of joke. Such *overall fun* was not typical of UK progressive rockers, who insisted to be serious,

with rare exception of a subtle English humour in the spirit of Lewis Carroll. The same could also be said about most of the Scandinavian bands. This love for good irony was rather aligning Samla Mammass Manna with their colleagues from France and Japan, as well as the great American rock-mocker Frank Zappa.

The main distinctive feature of Samla’s sound was the keyboards, and, later on, the accordion, both skilfully played by the bandleader Lars Hollmer. The mix of circus fanfares, marches, polkas, polskas and waltzes, accompaniment in the vein of the village ensemble and high-energetic psychedelic improvisations, yodel and blues became the trademark of the unique Samla style. Add to this the *clownish* vocal, mockingly high-pitched half-singing/half-yelling, screams, mutterings and almost cackling! However, this approach does not look like an evil mockery of folklore; it rather is a very warm, personal treatment of music, which, as the saying goes, is soaked with the mother’s milk.

All this cheerful fooling-around can be considered a manifestation of the carnival spirit, which is one of the most important aspects of rock culture. Thus, rock continues the traditions of the medieval carnival, of which, according to Mikhail Bakhtin, *various types of parodies and travesties* are typical (Бахтин 1990: 6). This was especially evident in the live performances of Samla Mammass Manna, where the circus-like show involved the musicians, the show host and the audience (as at the British TV recording of *Klossa kapitatet* album, 1974). One can draw a lot of parallels with art music – from the ballet *Petrushka* by Igor Stravinsky to the orchestral concert *The Naughty Limericks* by Rodion Shchedrin.

THE NEW WAVE OF SWEDISH PROG-ROCK

In the 1980s, Swedish progressive scene, like everywhere, was in decline. However, in the mid-1990s, it was Sweden that first started to revive the style. The *new wave* of Swedish progressive rock began in the first half of the 1990s. Some new bands wanted to play music in the vein of the 1970s progressive; they did not aim for the commercial success, they just wrote music purely for self-artistic pleasure. Such bands as Landberk, Anekdoten, Änglagård, a little later – The Flower Kings (the band created by Kaipa guitarist Roine Stolt) and Sinkadus were inspired by the works

of *classics* – both British and their fellow countrymen. They searched for old recordings to be re-released, and one of the young musicians (Stephan Dimle of Landberk) founded the label *Mellotronen* for the reissue of Swedish prog-rock classics. Folk music was rediscovered, too⁴. And in the late 1990s and 2000s, some old progressive groups were reunited: Samla Mammas Manna, Trettioåriga Kriget, Kebnekajse and Kaipa among them (the latter – even in two versions). There is also strong Swedish progressive metal scene – including Pain of Salvation, Opeth etc.

At the same time, works of the *new Swedish progsters* show even more inclination towards melancholy, and sometimes even outright gloom. There were inspired not by cheerful polskas, but rather by slow medieval ballads and pastoral motifs. Many groups use cello, various flutes, and as a *bourdon* – electric keyboard instrument named *Mellotron*, imitating the sound of strings, choirs and flutes. Some bands also play on the old Swedish string-bow instrument *Nykkelharpa* (key harp). For example, it is used by the band Ritual, the creators of Moomin's musical saga, along with the mandola, the pipe and the harmonium.

CONCLUSION

Swedish progressive rock is an important and original type of European progressive rock, firmly rooted in musical and cultural traditions of the country. Nowadays it remains one of the most respected and distinctive national-geographical branches of style, at the same time, closely connected with the European and world tendencies. The emergence of such a style is possible only in the country that provides attention to its cultural traditions, gives opportunities for creative growth and self-realization of an individual, and, this is important, with a stable economy and confidence in the future.

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⁴ A good example is Änglagård band – their love towards folk, progressive and psychedelic rock was inspired by the school music teacher who had a huge collection of folk and rock records from the 1960s–70s.

MUSIC PERFORMANCE AND ANALYSIS

Tradition of Musical Performance: Some Thoughts on the Role of Time and Place

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This paper aims to offer new thoughts on the ways of approaching the tradition of musical performance from the viewpoint of time and place. It appears that temporal and spatial factors can be crucial for the existence of tradition at various stages of its life cycle. An important place in the field of musical interpretation belongs to schools (in particular – national schools), which act as carriers of tradition and ensure its continuity and diversity. The formation and unification of national schools play a significant role in the historical evolution of musical performance.

Keywords: tradition, school, interpretation, time, place.

INTRODUCTION

The paper analyses the role that time and place (i.e. temporal and spatial factors) play in the life of tradition of musical performance. It concentrates on the tradition of the Western art music, yet some of the issues can be applied to other performing practices as well.

The first half of the paper presents the research on the processes that are essential for the existence of tradition, while the second half is a more detailed analysis of the influence that time and place have on the tradition through national schools. The author of the paper is a pianist; therefore, the range of schools has been limited to the piano schools only. Nonetheless, most of the processes discussed in this paper can be applied to other schools of Western art music, too.

There are numerous works devoted to the problems of the tradition of piano performance and national as well as individual piano schools, most notably such fundamental studies as *Defining National Piano Schools: Perceptions and Challenges* (2016) by Wojciech Wisniewski, *French Pianism: A Historical Perspective* (1999) by Charles Timbrell, *The Great Pianists: From Mozart to the Present* (1987) by Harold Schonberg and *Фортепианная музыка XX века: Очерки* (1990) by Leonid Gakkel (Леонид Гаккель). However, this paper pays particular attention to the time

and place as key factors in the research of the tradition and offers some relatively new remarks on how the tradition and the school of musical performance can be approached.

TRADITION OF MUSICAL PERFORMANCE IN A HISTORICAL CONTEXT

Written musical text cannot be understood, embodied into a musical composition and conveyed without the knowledge of the tradition. Ethnomusicologist Charles Seeger has written that *writing cannot be read – either in song or upon an instrument – without recourse to [...] oral tradition* (Taruskin 1992: 313). He has also observed that musicians refer to the oral tradition as plain ‘tradition’ – the tradition of Joachim, Caruso, or De Reszke, or of Palestrina or Bach. In the former cases [Joseph Joachim, Enrico Caruso, Jean de Reszke], they would be referring to very concrete musical realities [‘performance practice’], transmitted largely by word of mouth. In the latter [Giovanni Pierluigi da Palestrina, Johann Sebastian Bach], they would be referring to substantial stylistic generalizations [‘counterpoint’] conventionally dealt with in written words (Taruskin 1992: 313). It is noteworthy that *musical reality* and *performance practice* mentioned here are closely related to the concept of school, there-

fore, sometimes there is no strict border separating the fields of the tradition and the school.

In the life of the tradition, the parameters of time and place intertwine with each other. The tradition emerges, develops and settles itself, spreads, reaches the peak of its creative potential, transforms and dies, and thus its life in many ways resembles the life of a physical organism, whose existence is enframed both geographically and historically. On the one hand, the tradition represents a set of established rules or views applied to musical performance; on the other hand, it is a continuous process, the vitality of which is guaranteed by an uninterrupted transmission of certain knowledge to other generations. Tradition is being formed in a specific cultural environment of a specific place. However, it tends to expand its spatial and temporal borders. It can exist in different regions at the same time (but only if they share common cultural setting capable of encoding information the tradition transfers). Any intermission in the existence of the tradition usually marks the end of its practical life. It is not possible for a tradition to be resurrected.

The factors of time and place can hardly be separated in the context of culture. The mission of a performer is to make his art recognised. Thus he appears in many different places and absorbs many different cultural traditions throughout his professional life.

None of cultural phenomena can emerge just on its own with no impact from other cultural factors. Semiotician Yuri Lotman observed that *in a history of a mankind a totally isolated cultural evolution cannot exist without direct or indirect interaction between and impact of different [cultural] fields* (Lotman 2004: 119). He also added that *cultural development of a particular field is not possible without a constant flow of texts from other cultural areas* (Lotman 2004: 127). It is true for any cultural process including the tradition of musical performance. A comparative approach is expressed by the music historian Leonidas Melnikas. He notices that *a whole musical culture emerges from close relationship, dependence and interaction of numerous, sometimes incompatible yet influential artistic phenomenon, integrated into unified musical-historical process* (Мельникас 2000: 96).

The tradition of musical performance is predominantly related to the musical score it interprets: it obeys the laws, patterns and principles of musical performance encoded in the written text of a composer. Nonetheless, cultural environment

surrounding a certain place at a certain time, historical circumstances and social structure as well as technical and natural factors are important contributors to the process of interpreting music – they suggest that the tradition can be viewed as an autonomous phenomenon, which is not subordinate to the written text of a composer only.

Traditions of composing and performing music can impact each other in two ways: on the one hand, a new musical work transforms and adapts the established tradition of musical performance, enabling it to express the artistic conception of the music; on the other hand, the tradition of musical performance brings its models of musical thinking to the new repertoire.

In the first case, new repertoire stimulates a necessity for the tradition to evolve and to adapt itself to the tasks of the new musical style. A relevant example would be the impact that the music of impressionists, Bela Bartok or Sergei Prokofiev made on the established piano performing patterns of the 19th century – their music fundamentally changed the sound of piano by creating new timbres and new ways of producing sound. In the second case, as mentioned before, an established style of performance impacts the perception of a new musical work.

The knowledge gained from the new repertoire can also be applied to the old repertoire: when performers become familiar with new ways of approaching the sound of piano, their attitude towards music of earlier periods also starts to change. I.e., when the arsenal of artistic and technical means of expression is upgraded with the new qualities of the piano sound, some of them consciously or unconsciously are being applied to the old repertoire, thus enriching it with new possibilities. It is particularly obvious in the adaptation of the contemporary tradition of musical performance to the works of the Renaissance and Baroque. Some performers believe it is possible to restore an authentic performing style of the mentioned era. However, opposite to the later periods of Classicism and Romanticism, there is no direct link between the tradition that connects a contemporary musician and an interpretation of the Early music as it appeared 300 years ago.

An important role in the termination of the authentic tradition of the Early music should be attributed to the temporal factor, as it was caused by a long historical break during which the Early music was never performed. The efforts to restore the original interpretation, in other words, the

reinvention of its tradition of musical performance started in the 19th century and it will probably never end. However, it cannot and will never be resurrected.

Here we face an interesting phenomenon – the same repertoire can experience more than one circle of life of the tradition – the Early music movement reveals its birth, growth and expansion. Yet many performers are convinced they are playing in a way musicians did three centuries ago.

The adaptation of the modern performance style to the repertoire of the Renaissance and Baroque was vividly discussed by the musicologist Richard Taruskin, who called it the *tradition of the new* (Taruskin 1992: 313). According to Taruskin, *the main claim that Early music performers were making – that what they were doing was actually rediscovering and reapplying the performance practice of bygone centuries, wasn't really true and it couldn't possibly be true. There is no way that we could know the things that people were claiming to know [...]. What they were actually accomplishing was making the old music newly relevant to us by adapting it to modern taste [...]. Now it speaks to 20th century ears* (Taruskin 2014).

In regard to the impact time makes on the tradition, a related point to consider is the claim of some musicologists that even an uninterrupted tradition (one that spans from Classical and Romantic period to present days) can dramatically change over time. As stated by the American musicologist Neal Zaslaw, *it is now clear beyond reasonable doubt that each generation modified what it received from its teachers' generation until the manner of playing music of the Classical period had been altered almost beyond recognition* (Taruskin 1992: 314). A similar though less assertive view was expressed by the co-author of *The New Grove Dictionary of Musical Instruments* Robert Winter, who wrote that *on closer examination neither the assumption of an unbroken performing history nor the corollary of an unbroken performance tradition stands up* (Sadie 1985: 53). However, the latter and the previous claim cannot be proven since there are no sound recordings of Viennese classics or their students or students of their students available to compare them to contemporary performances. It still demonstrates that a research of the tradition from the viewpoint of time can encourage further discussions about and offer different interpretations on a historical process of musical performance.

It is noteworthy that the tradition of musical performance remains alive and continues to evolve even when the compositional tradition or style, which established a certain style of performance, has long been vanished. It makes us believe that the tradition of musical performance, though bound to its core object – the musical work it interprets – at the same time lives its own independent life. It is particularly obvious in the present repertoire that dominates the concert stages worldwide. Though compositional styles of Classicism and Romanticism have long been forgotten, the traditions of performance, representing these styles, are deeply rooted in musical education and musical thinking of performers of our time. Moreover, for many modern musicians they are more familiar than the styles of the contemporary music performance.

The tradition, though unceasingly transmitted from one generation to the other, is changing, transforming and is being modified by various cultural, historical and technological factors, such as the development of musical instruments, changing conditions of acoustics, prevalence of sound recording and engineering and similar phenomena. The continuation and evolution of the tradition is stimulated not only by objective factors but also by individual, subjective attitude to musical process which belongs to the interpreter. A human factor plays an equally essential role in transmitting and absorbing the tradition.

The interpreter is enframed by specific historical and geographical circumstances. He is intensely influenced by the epoch he lives in. As observed by Melnikas, *a musician, whose artistic personality is being formed at a certain stylistic setting, is gradually developing a self-expression manner characteristic to his time. He implements his conception and ideas through the framework of the artistic means typical of his era* (Мельник 2000: 141). It would be difficult to deny that the same musical work would have a distinctly different meaning to musicians or listeners of different epochs – the tradition that is valuable for a contemporary musician could have been incomprehensible and of no use to the Baroque era performers.

The tradition is not only being transferred – it is being further developed and transformed to correspond to the artistic taste of a modern musician and listener. This continuous process – a constant circulation of traditions on temporal and spatial levels – creates a *spiral of multi-tradi-*

*tionalism*¹. Every forthcoming epoch carries the cultural legacy of previous periods of time. A modern musician has significantly different understanding of various possibilities of interpreting music than, for example, a performer of the Classical era. Moreover, interpretational preferences of musicians of the same epoch also differ from each other and largely depend on the school of performance they represent, which by itself is a result of a complicated process shaped by historical and geographical, social and individual circumstances.

SCHOOL AS A CARRIER OF TRADITION

The life of a tradition would not be possible without a school of performance which is instrumental in the process of carrying and transferring it. The concept of school is usually related to a particular instrument as well as particular national culture or personality. It ranges over a wide field of different areas such as process of teaching/learning, interpreting music, cultural environment and sometimes even state policies. School as a carrier of tradition is closely related to and often shares the same meaning with *style*. However, as observed by Polish-Australian pianist and scholar Wojciech Wisniewski, *the main difference between these terms lies in the fact that the term 'school' implies a set of deliberate actions ('schooling'), leading to a situation wherein traditions are preserved, passed on to and continued by the next generation, which the word 'style' does not imply* (Wisniewski 2015: 3–4).

Each national and individual school of piano or any other instrument or voice possesses its own intellectual content related to its technique, aesthetics and tradition it defends and preserves. The origin of this content comes from many cultural, social, technological, political and other phenomena that surround it. Consequently, scholars willing to define a particular school face the problem of its complex and multidimensional

nature, which therefore is reluctant to be described in specific terms. As stated by Lithuanian musicologist Lina Navickaitė-Martinelli in her article (*School as a Tradition and Inspiration: Cultural Identities of Lithuanian Pianists*), *it is tremendously difficult to describe characteristics of a structure, that is undoubtedly heterogeneous by its nature, and that is constantly changing* (Navickaitė-Martinelli 2013: 113). Therefore, the descriptions of aesthetics and even technique typical of a particular school are often rather obscure and abstract.

There are many examples of effort to clarify the distinguishing features of a national or individual school, e.g. Marguerite Long describes French pianism in the following manner: *Pianists as different as Planté, Diémer, Pugno, Risler, Saint-Saëns and Delaborde were united by an innate kinship of technique and style made up of clarity, ease, moderation, elegance and tact. French playing is lucid, precise and slender. [...] it does not bow to any other in its power, profundity, and inner emotion* (Timbrell 1999: 251). Though the French school (as well as German and Russian) undoubtedly existed², it is worth mentioning that distinct characteristics which, according to Long, were exclusively specific to French pianists, could have been successfully attributed to the best examples of any other national piano school. Moreover, power and profundity were the qualities that the French *jeu perlé* technique made especially difficult to achieve: e.g., Charles Timbrell described the first recordings of piano concertos by Pyotr Tchaikovsky, Johannes Brahms and Sergei Rachmaninoff performed by French pianists as *lacking in sufficient personality, large sonority, and architectural projection*; he also mentioned a lack of rich sound when performing Russian music (Timbrell 1999: 254).

It is important to understand that any description claiming to express the character and soul of a specific school should be viewed with reserve considering the specific cultural and historical context of a particular place.

¹ The concept of the *spiral of multi-traditionalism* was first mentioned in the article *Leopold Godowsky, Vlado Perlemuter and Sulamita Aronovsky in Lithuania and in the World: Preconditions of a Historical Multi-traditionalism* (Katinas 2017: 179) by Mantautas Katinas.

² At least three fundamental studies confirm the historical presence of French, German and Russian piano schools: *Defining National Piano Schools: Perceptions and challenges* (2016) by Wojciech Wisniewski, *French Pianism: a Historical Perspective* (1999) by Charles Timbrell and *The Great Pianists: From Mozart to the Present* (1987) by Harold Schonberg.

Considering national schools from the viewpoint of time, it may be observed that during the 19th and at the beginning of the 20th century, national identity had gradually become an object of pride and exceptionality. It was important then to validate the national particularity of various cultural phenomena with no exception of the piano school. However, in many cases characteristics attributed to it had little to do with the national concept.

From the viewpoint of space (or place), no European country was as open as it is nowadays. Musicians did not have many possibilities to hear the best exponents belonging to other schools. Consequently, they believed that the highest artistic and musical achievements were concentrated within their cultural environment.

Significant differences between the traditions of piano performance were present until the middle of the 20th century. Richard Crocker claims that *throughout the nineteenth century we know of the important role of the performer as 'interpreter', under which rubric he or she could do and did an endless variety of individual things to whatever written record there was* (Kerman 1983: 110). This tradition was alive until the end of the career of its prominent representative Ignacy Jan Paderewski. At the same time pianists such as Leopold Godowsky, Josef Hofmann, Alexander Goldenweiser and many others observed the written text of a composer with considerable attention, and it has become the leading tendency for most of the 20th century pianists.

Even greater differences existed between national schools. Qualities of a particular school predominantly depended on its geographical location. At the end of the 19th and during the first half of the 20th century, the European musical centres – conservatoires – mostly consisted of musicians of one nationality. It was common for a musician to live, study, perform and teach at the same country or city during most of his or her life time. Musical societies existed in a relatively isolated environment and produced musical ideas and ways of technique that significantly differed from each other. It can be assumed that intellectual content of national schools largely depended on outer factors such as repertoire and musical instruments. Pianists, who originated from Germany were the best in German repertoire, French surpassed others in performing Debussy and Ravel, while Russians were unrivalled in Russian Romanticism. Each national school had developed the qualities that were most effective

in performing the repertoire the school was most familiar with.

An important role in the formation of national schools should be attributed to the qualities of musical instruments the performers played. Kenneth Hamilton claims that *when the differences between pianos began somewhat to lessen as the nineteenth century progressed, national schools became a much more nebulous matter of collective taste – if there is such a thing – rather than a practical response to differing instruments* (Hamilton 2008: 12). Undoubtedly, the makers of musical instruments played essential role while national schools were still in the process of development, as technical foundation of any pianist is largely based on the possibilities of his instrument. However, the reduction of differences between instruments could have doubtfully been an essential factor of assimilating schools after they had established themselves. Despite the Steinway monopoly on concert stage, till present day the best knowledge of performing French, German or Russian music carries on the traditions that once exceptionally belonged to their national schools. Now, however, this knowledge is available to a great number of musicians from whatever place they come.

The unification of national schools was a natural and inevitable process, and the spatial factor played a crucial role in it. On the one hand, the unification can be viewed as a loss of individuality and uniqueness of a particular school; on the other hand, it can be seen as the simultaneous coexistence of different schools. As observed by pianist Boris Berman, *we should no longer assume, or tolerate, that a Russian pianist cannot play Mozart or that a German may have difficulties with Debussy* (Berman 2000: 191). Due to the technological leap of the 20th century, many different countries, places, schools and concert stages have become easily accessible to a great number of musicians. For many of them the progress of technology has made it possible to erase geographical distances and has become a source of knowledge and skills. According to Wisniewski, the unification of national schools was determined by *globalization, particularly the accessibility of international travel and study, competitions, recordings, the internet, television broadcasts, commercialization [...]* (Wisniewski 2015: 96).

As the processes mentioned above were progressing in different places at one time, they made the unification of schools very rapid. Moreover,

they took the European musical tradition to places where it had never been present before. The spread of Western classical music and its tradition of performance has become a global phenomenon making a considerable impact on Asian culture – Harold Schonberg mentioned the Oriental school of piano as early as 1987 (Schonberg 1987: 461).

CONCLUSION

The factors of time and place dramatically change our understanding of musical performance. Since the 19th century, pianism has been evolving towards a logical, precise and historically informed reading of musical score. Therefore, century-old texts describing a performing style cannot be understood directly – temporal and spatial factors are crucial for their interpretation.

Tradition tends to expand its temporal and spatial borders. However, any intermission in the existence of a tradition usually marks the end of its practical life. The temporal factor also played an essential role in the termination of the authentic tradition of performance of the Early music.

The qualities of a particular school predominantly depended on its geographical location.

The spatial factor was also influential in the process of the unification of national schools as well as the expansion of the European musical traditions, which gained momentum as the technologies progressed.

National schools are an important part of the intellectual heritage of the European tradition of musical performance. Their studies from the viewpoint of time and place would be beneficial to performers willing to gain thorough knowledge on interpreting specific repertoire, and would get them closer to the authentic tradition of musical performance as well as the initial conception of a musical piece. A research on the tradition based on temporal and spatial factors can also encourage further discussions and offer different interpretations of the historical evolution of musical performance.

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*The Art of Conducting from a Historical Perspective*¹

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The paper deals with the problem of the significance of a conductor in the process of proper reception of the composer's intentions. This is the presentation of the art of conducting in its historical aspect – from the antique to the contemporary times. The subject is the performance and interpretation of musical compositions, changing together with the development of music theory, in particular, notation and issues connected with rhythm and agogics as well as gradual textural and formal complexity of the pieces and an expansion of the orchestral apparatus at the same time.

The modern model of conducting is one of the forms of musical activity. The formula of gestures and behaviours of a conductor and the demands put on him by contemporary orchestras took their final form only in the second half of the 20th century. Although regarded as one of the newest musical disciplines, the art of conducting dates back to the beginnings of the history of music.

Keywords: art of conducting, interpretation, music theory.

The conductor must breathe life into the score. It is you and you alone who must expose it to the understanding, reveal the hidden jewel to the sun at the most flattering angles.

(Charles Munch²)

INTRODUCTION

The modern model of conducting is one of the newest forms of musical activity. The formula of gestures and behaviours of a conductor and the demands put on him by contemporary orchestras took their final form only in the second half of the 20th century. Although regarded as one of the newest musical disciplines, the art of conducting dates back to the beginnings of the history of music.

Collaborative work, in order to be most effective regardless of the domain, has always required certain forms of supervision and control. In case of collective performances, involving a greater number of performers, the problem was to have all the members of a group simultaneously start and stop the performance.

Jerzy Waldorff saw the first forms of *conducted* performances in the ancient mysteries. *Who were the pagan priests using their arms to give their faithful followers the pace of ritual dances in the clearings of dense forests under the statues of deities if not the forefathers of today's conductors* (Waldorff 1975: 5–6).

The lack of musical notation was another difficulty in the first *communal* performances. Thus, apart from starting a performing act with a gesture it was necessary to indicate the height of individual sounds and the direction in which

¹ This text is based on the first chapter of a monograph in Polish by Małgorzata Kaniowska (2012) entitled: *Dyrygent – współtwórca. Granice ingerencji w interpretację współczesnych partytur muzycznych* ("The Conductor – Co-Creator. The Limits of Intervention in the Interpretation of Contemporary Musical Scores"). Częstochowa: Wydawnictwo im. Stanisława Podobińskiego Akademii im. Jana Długosza.

² *Quotes by Charles Munch.* <https://sundayquote.com/quote/author/245916274527559619107517416358233081097/> (last accessed 27 September 2017).

the melodic line should go, as well as determine the rate of the sequence of tones.

It has been confirmed beyond doubt by ancient Egyptian excavations that more than three thousand years before Christ, the progenitor of the modern conductor was also *the score* for the performers. Taking a position in front of the musicians, the *cheironomers* indicated the rhythmic details and the height of subsequent sounds emanating from the instruments merely with hand movements, which constituted a codified system. It appears that it was from Egypt that the system of mnemonic coding specifying the direction of the song's melodic line placed over the text was taken over and developed by Jews in their synagogues.

The ancient culture of Europe at that time used the chorus leader to give and maintain the proper pace of execution during the presentation of an ancient Greek drama. The choir who had the role of a commentator in the ancient tragedy, half chanting, half-singing the text, was controlled by *coryphaeus* located at the centre of the band; he controlled the rhythmic course of the performance by clapping his hands or stamping his feet. This noisy style of *conducting* an orchestra had its long-term consequences.

THE MIDDLE AGE. THE RENAISSANCE

The Middle Ages was a period of adapting the *cheironomic* formula of conducting vocal ensembles, though not deprived of the sound of stamping or hitting with a stick or a cane. The lack of notation, the use of neumes which constituted rather a kind of mnemonic aid, codifying only the information about how many sounds a melodic model was composed of and in which direction it was to be performed, had a key influence on the development of a number of agreed gestures, aiming at *plasticising* the shape of the melodic line with the movement of the hand and fingers. In terms of the organization of conducting a choir the antique model was adopted, entrusting this role to the ensemble leader called cantor or *primicerius*. Because that required authority, it was a member of the clergy occupying a significant position in the hierarchy of the Catholic Church, standing – as *coryphaeus* did – in the

middle of the ensemble, wielding a crosier in his left hand as a sign of authority over the ensemble, while *modelling* the course of the melodic line with his right hand. A raised crosier meant a signal to focus the attention necessary to begin a performance. In the 16th century it was common to use staffs derived from the crosier, from one to one and a half meters long and a few centimetres thick, elaborately carved, often made of precious metals. They were used for emphasising accents (Lasocki 1968: 108–109). To this day, the gesture of raised hands has remained the preparatory signal for the imminent beginning of playing or singing by an ensemble.

In addition to a staff, choir ensembles would often be *conducted* with a roll of paper or a roll of notes referred to as *sol-fa*³ or, less commonly, with a short stick called *baculus* (Spitzer, Zaslav, Botstein, Borber, Bowen, Westrup 2001: 262). They were used to emphasise the accents by hitting the stand.

The practice of hitting with a paper roll or a stick was used even later despite the development of other ways of conducting. Many conductors continued to hit the stand or the floor with a stick. In 1687, Jean-Baptiste Lully, while conducting *Te Deum* to celebrate the recovery of King Louis XIV hurt his leg so badly that he died soon after the incident as a result of an acute foot infection. 80 years later, Jean Jacques Rousseau (1767) in the *Dictionary of Music* mentions one of the fundamental mistakes made by leaders of musical ensembles – the intolerable noise made by batons hitting the stand, which often drowned out the playing of the orchestra. Still in 1822, Leigh Hunt pointed to the use of a paper roll during the concert in the Cathedral of Pisa, which in the hands of the impetuous conductor banging the stand with it, seemed to sound like *the cracking of a whip* (Scholes 1956: 239).

Parallel to the development of the theory of music, notation in particular, and the issues of rhythm and tempo, as well as the increasing textural and formal complexity of musical compositions, the role of the ensemble leader changes. With the flourishing of polyphonic music, the main responsibility of the conductor besides establishing and maintaining the proper tempo, became signalling individual voices when to enter, as well as the introduction of dynamic planes by increasing

³ In Italian, the phrase *battere la sol-fa* meant *being bossy or overbearing*. The term *sol fa* was a metaphor for harsh treatment (Scholes 1956).

or decreasing the ambitus of arm movements. Along with the need to coordinate several independent melodic lines performed by different singing groups and the introduction of mensural notation there is a need for the first systematics of gestures. *Tactus* or a stroke is represented by both lowering (*thesis*) and rising (*arsis*) of an arm or leg. An up and down movement creates a complete measure called *integer valor notarum* (Michel 2003: 307). Mensural music makes a distinction between a movement (*tactus*) and the time needed for its execution (*mensura*) – as one can move the hand faster or slower in the same time frame. Adam von Fulda (1490) mentions *tactus* in his writings, without specifying how it was executed, while Ramis de Perea (1482) recommends signers marking the *tactus* by striking with a hand, foot or finger (Spitzer, Zaslaw, Botstein, Borber, Bowen, Westrup 2001: 261). The 16th century treatises on music provide some guidance for performers, suggesting the realization of *tactus* by vertical movements of the hand and arm. At that time, the first complaints appeared about the excessively loud manner of conducting, which disturbs the performance and reception of music (Philomathes /1523/, Bermudo /1555/, Friderici /1618/) (Spitzer, Zaslaw, Botstein, Borber, Bowen, Westrup 2001: 262).

THE BAROQUE AGE. THE CLASSICAL PERIOD

With the development of instrumental music, the practice of *basso continuo* in particular, besides the continued discourse about the effectiveness of striking the floor with a cane or waving a roll of notes or a stick, there comes a third, alternative way of conducting an ensemble – from the harpsichord. The responsibility of the instrumentalist-conductor stretched far beyond the role he had before, limited only to indicating the tempo and the entries of the individual voices. The scope of his responsibility was extended to the interpretation of dynamics, articulation or phrasing. The custom of conducting *from the harpsichord* survived until Ludwig van Beethoven, who as a 12-year-old child, *served* as an orchestra harpsichordist in the opera ensemble of his patron – the Elector of Cologne. His superior and mentor, Christian Gottlob Neefe, would accept the role of the official artistic director, controlling the performers on stage and beyond, while entrusting the boy with the execution of *basso continuo* and

keeping the instrumental ensemble *in check* as well as supporting the musical interpretation as suggested by him during rehearsals. This points to the practice of having two harpsichords in an opera ensemble: one for the execution of basso continuo and one for the music director (in this case Neefe), who played only at certain times and gave the tempo to the performers when necessary (Scholes 1956: 239–240). Often the conductor-harpsichordist leading the performance was also the composer of the music and the administrative leader of the ensemble at the same time. Many contemporary authors pointed at the need of *tuning* orchestra or supplementing the missing or incorrectly written out parts of the score by playing them on the harpsichord. The range of gestures and *conducting* behaviours developed then by the leading harpsichords was remarkably broad – from forceful bending of the wrists, fluttering with elbows, standing up, waving arms to loud shouting (Spitzer, Zaslaw, Botstein, Borber, Bowen, Westrup 2001: 263).

With the growing number of orchestra members and the marginalizing of the role of the harpsichord in the ensemble, more and more performances take place without the need for a keyboard instrument. Gradually, the leader functions in symphonic music are, in part or in whole, taken over by the first violinist. In certain cases the conductor would reach for the violin and control the performance by playing the lead parts or brandishing the bow or hitting the stand with it (Johann Strauss) (Spitzer, Zaslaw, Botstein, Borber, Bowen, Westrup 2001: 263). This double model of leading an orchestra is further developed in the 18th century. Often the co-leader playing a keyboard instrument would be an additional *safety buffer* to keep the entire performance in order. When Joseph Haydn was in London in the years 1791 to 1792 and from 1794 to 1795, he and his impresario, the excellent violinist Johann Peter Salomon, co-directed the orchestra during their concerts using the above model (Scholes 1956: 240). The German term *Konzertmeister* is probably a relic of that time, expressing the high position of the first violinist in the orchestra. The evidence for the special role of the first violinist in the orchestra was the privilege of representing the orchestra in negotiations with the conductor or the manager and free access to the conductor's room, which was a kind of taboo for the other orchestra musicians (Spitzer, Zaslaw, Botstein, Borber, Bowen, Westrup 2001: 263). *A relic of those times is a concert custom which*

has survived in tradition loving England and elsewhere unknown. The entrance of the orchestra is accepted by the auditorium with silence. Only when the concertmaster, as the last, appears on stage does the orchestra receives applause. And not until this applause dies down will the conductor, who receives the most enthusiastic applause, come in (Waldorff 1975: 26).

The times of Beethoven saw the full maturity in terms of the dual leadership of an orchestra: from the keyboard instrument and by the first violinist. From time to time the symptoms of the later expressive ways of conducting appear. As reported by Beethoven's contemporaries, when conducting his own compositions, he would almost crawl under the stand at *pianissimo*, gradually rise with *crescendo*, hitting the stand rhythmically with his hand up to *fortissimo*, at which point he would jump vigorously upward, as if to lift into the air (Scholes 1956: 240).

Towards the end of the 18th century, the question of who is responsible for the leading of the orchestra – the composer playing a keyboard instrument or the first violinist – returns ever more often. In northern Germany and England, where the practice of *continuo* remains the longest, the rivalry for power in the orchestra becomes more and more evident. It was the first violinist, given a dominant administrative role in the orchestra, who selected the musicians, organized and conducted rehearsals and had the ultimate say as to the pace of performance and the interpretation of the composer's intentions written in the score. *Until the time of Mendelssohn, Beethoven's Ninth Symphony was conducted as follows: the first three parts were led by the violinist-concertmaster with the movements of his violin and bow – the symphony final was led by the choir conductor* (Lasocki 1968: 109).

After the period in which orchestras were controlled by harpsichords, pianists and violinists, they were reluctant to accept conductors *from behind the conductor's stand*. The end of the 18th century was a time of reconciliation of the existing concepts of leading an orchestra, which ended with committing the *power* to the harpsichordist in the opera and to the first violinist in symphonic music. Vocal ensembles were still conducted with rolled-up notes, sticks or *bare* hands. Besides, in that period the first attempts at establishing the methods of *indicating measures*, valid to this day, took place in France as a result of numerous protests of the public complaining about the obtrusively loud ways of leading ensembles. According to

Jerzy Waldorff (1975: 13) – Michel de Montéclair in 1709 in Paris, according to Józef Lasocki (1968: 109) – Michel de Saint-Lambert introduced a set pattern of timing for 2, 3 and 4, however still keeping the stroke on the *one* in a bar. With time, the *French* method based on a set of basic patterns of timing eliminated the intolerably loud *Italian* practice.

The development of the orchestra, its increasing role in the opera, the gradual expansion of the instrumental make-up as well as the increasingly complicated musical layer of the score enriched with additional dynamic, agogic and articulatory markings, all took the practice of conducting beyond the role of disciplining the performing ensemble rhythmically.

A landmark figure in the history of conducting is Jean-Baptiste Rey, who at the age of 17 became the *maitre de chapelle* at the Cathedral of Auch, then practiced as a conductor of provincial operas to end up as the *chef d'orchestre* of the Paris Opera (Blom 1971: 560). Rey was responsible not only for keeping the correct rhythm and tempo of a performance but, first of all, for the musical interpretation, phrasing and coordination of the vocalists, ballet, choir and orchestra (Spitzer, Zaslav, Botstein, Borber, Bowen, Westrup 2001: 264).

THE ROMANTIC ERA

The beginning of the 19th century brings new standards into the work of a conductor continued and developed until today. In 1820, when Louis Spohr led one of his symphonies at the London Philharmonic Society, it was suggested to him that he lead the performance from behind the piano, sharing the leadership with the first violinist (Scholes 1956: 241). Eventually, he did not consent to that. Moreover, for the first time in the history of conducting he used a baton to conduct the orchestra. It was probably during that concert that he used a bow rather than the baton. However, in his *Autobiography*, somewhat prematurely, he noted a triumph of the baton (Spitzer, Zaslav, Botstein, Borber, Bowen, Westrup 2001: 264). Still in the 1840s, when the baton was no longer an extravagant accessory, there were often conflicts between the conductor, the concertmaster and the pianist, especially concerning the tempo of a performance. Relating a concert in 1847, during which Felix Mendelssohn-Bartholdi con-

ducted the first London performance of his *Elijah*, “a critic of “*The Times*” complained that “Mr. Perry, the first violinist, would persistently strike the rhythm with his bow, obstructing the view of the conductor and confusing the instrumentalists’ attention” (qtd. in Scholes 1956: 241).

Mendelssohn-Bartholdi was the first conductor of the famous Gewandhaus who used a baton to conduct a choir and an orchestra at the same time, undoubtedly still struggling with the current practice where the conductor was responsible for the choir while the concertmaster – for the orchestra. He regarded the work of a conductor with an almost pious elevation; his face turned to the audience, his facial expression and expressive eyes becoming a *live* score, where one could read what would immediately happen in the music (Spitzer, Zaslaw, Botstein, Borber, Bowen, Westrup 2001: 266).

The 19th century was a period of soloists-virtuosos, accompanied by an orchestra during their concerts, while putting additional demands on the conductor who now had to maintain the proper balance of sound on the line soloist – orchestra. It was also the time when the division between the composer-creator and the conductor-performer crystallized. François-Antoine Habeneck was one of the first *non-composer* conductors who, during presentations of Beethoven’s symphonies to the Parisian public in the 1840s made do without the *help* of a pianist supporting the performance from the *centre* of the orchestra. Conducting with a bow and having only the part of the first violin instead of the full score, he would run intensive, murderous rehearsals with the orchestra, gaining the title of a man of *iron will and artistic supremacy* (Spitzer, Zaslaw, Botstein, Borber, Bowen, Westrup 2001: 266) and Richard Wagner’s admiration. However, Louis Spohr, Carl Maria von Weber, Felix Mendelssohn-Bartholdi and François-Antoine Habeneck were still active instrumentalists besides being conductors.

Hector Berlioz and Richard Wagner finally made conducting an autonomous art, and the conductor – the central figure, focusing the attention of both the other performers, and the public.

The first essay concerning the art of conducting *Le chef d’orchestre: théorie de son art*, was written by Hector Berlioz in 1856. In the essay he pointed to the difference between the role of the conductor as a *living metronome*, as it was seen before, and the essence of the task before him in those times – the construction of an inter-

pretation concept. Berlioz was the first to define a conductor’s competence such as the knowledge of the score, orchestral instrumentation, and above all, the *charismatic* personality of a leader, required for the effective *transmission* of the expression contained in the deeper layers of a musical composition.

The ideal conductor is a thoroughly educated musician, a great organizer, a teacher and a psychologist at the same time. In addition, he is an outstanding interpreter of music and a *show-man* skilfully focusing the attention of the audience while giving most of his energy to the orchestra, so to speak, *awakening it to life*.

In his essay, he gave a detailed description of timing patterns. Although the basic diagrams were first published in Louis Spohr’s *Violin School* in 1831 (Spitzer, Zaslaw, Botstein, Borber, Bowen, Westrup 2001: 267), it was Berlioz who developed them and added patterns, for example, the complex beats – to 5 and 7, recommending the use of a baton of 50 cm in length held in the right hand of the conductor.

Richard Wagner is largely the creator of the contemporary model of the conductor, who is responsible for the shape of the modern interpretation of a musical composition.

Nikolai Rimsky-Korsakov would note that until the arrival of Wagner in Moscow in 1865, the established practice was to conduct with the back to the orchestra (Scholes 1956: 241). The introduction of *tempo rubato* to the performing practice resulted in the need for the conductor to face the orchestra in order to refine the message sent with the hands with facial expressions. The habit of conducting with the back turned to the orchestra has its origins in the church practice, where it did not seem right for the group master to stand with his back turned to the altar. A similar custom was dictated by the court etiquette, which did not allow for any of the subjects of the king or lord to turn their back to him. In his book *Diabły i anioły*, Jerzy Waldorff (1975) recounts his father’s memories of a concert in Warsaw, when Stanisław Moniuszko conducted with his face turned to the public due to the presence of a tsarist governor, who was sitting in the first row.

The treatise *Über das Dirigieren* (1869) by Richard Wagner provides a further interpretation of the tasks facing the modern conductor, greatly expanding the range of freedom in the shaping of the interpretation of a musical composition. The romantic vision of the conductor-philosopher,

reaching to the mystical layers of music, allows for the conductor's much deeper influence in the reading of musical scores. Aware of the challenges faced by contemporary conductors, Richard Wagner was the first to postulate – then unsuccessfully – the foundation of a school educating professional conductors in Munich.

The end of the 19th century brings a final split between conducting on the one hand and composition and instrumental arrangement on the other. On the wave of the 19th century adoration of musicians-virtuosos, not only were instrumentalists admired but also the conductors – *orchestra virtuosos*. Although one could still hear voices among critics suggesting that an orchestra should play alone, without being subjected to anybody's tyranny, the *on-stage attractiveness* of conductors with a particularly expressive individuality, attracted crowds of viewers to the concerts.

Hans von Bülow, the first conductor of the Berlin Philharmonic, finally breaking up with composing in spite of no small achievements, became a symbol of a *conducting* personality in the second half of the 19th century. The recognition of conducting as a form of sophisticated creativity, which imposed a double responsibility on the adepts of the art – for the personal interpretation of the work and for the expression of the compositional design behind it, contributed to the development of contemporary conducting in the 20th and the 21st centuries.

THE TWENTIETH CENTURY

The 20th century brings statics to the silhouette of the conductor in the persons of Gustav Mahler at the end of his life, and Richard Strauss, both being composers at the same time. Their stage executions were characterized by a perfect use of the baton combined with economic gesture, work on phrasing and dynamic balance. A static conductor at the concert – a stable posture on the podium with an immobilized trunk and economical movement – was aimed at focusing the attention of performers and the audience on the music, not on the person of the conductor.

Richard Strauss is the author of *The Ten Commandments for Conductors*:

1. Remember that you are making music not to amuse yourself, but to delight your audience.
2. You should not perspire when conducting: only the audience should get warm.

3. Conduct *Salome* and *Elektra* as if they were Mendelssohn: *Fairy Music*.
4. Never look encouragingly at the brass, except with a brief glance to give an important cue.
5. But never let the horns and woodwinds out of your sight. If you can hear them at all they are still too strong.
6. If you think that the brass is not blowing hard enough, tone it down another shade or two.
7. It is not enough that you yourself should hear every word the soloist sings. You should know it by heart anyway. The audience must be able to follow without effort. If they do not understand the words they will go to sleep.
8. Always accompany the singer in such a way that he can sing without effort.
9. When you think you have reached the limits of *prestissimo*, double the pace.
10. If you follow these rules carefully you will, with your fine gifts and your great accomplishments, always be the darling of your listeners.

* Today (1948) I would change one rule: Since you think you have reached the limits of *prestissimo*, slow the pace down twice (a note for those conducting Mozart!)

(qtd. in Waldorff 1974: 398–399).

The modernized conducting technique resulting from the complexity of musical compositions written since the end of the 19th century, often with giant instrumentation and complex rhythms, entails a change in the way rehearsals are led, which has become the fundamental part of the conductor's work with an ensemble. Carving the musical detail, leading to an ever greater perfection of performances, set high technical requirements before orchestral musicians, thus contributing to a marked increase in the artistic level of ensembles. *The only criterion by which to assess the role of the conductor – Dorati wrote in "Music Journal" – is how the orchestra led by the conductor plays. It is true that the value of the orchestra is a crucial factor in success. Nonetheless, nowadays the responsibility for the execution of the work rests largely on the conductor. If he is a good conductor, he can obtain an execution which is communicative in a very short time, even with an orchestra which is called weak. And the best qualities of an orchestra will soon crumble into pieces if the conductor does not become equal to the task* (Waldorff 1975: 47).

The 20th century is the *golden age* in the history of conducting, which opens with Arthur Nikisch, the director of the Berlin Philharmonic, the heir of Hans Bülow.

When I absorbed a piece of music – Nikisch writes – I felt that I had to create this piece once again, but this time within myself, I had to create the whole of it. This belief was contracted by the audience, who understand that all modern instrumental music comes to life only through the individuality of the conductor (qtd. in Lasocki 1968: 111).

Not all composers accepted such a far-reaching freedom of the conductor's interpretation. Igor Stravinsky gave a firm expression to his opposition to the excessive creative wilfulness when he wrote in *Poétique musicale: Romantic music puffed the person of the conductor beyond measure. Not only did it give him glory, putting him up on the podium, exposed to all eyes, but it equipped him with unlimited power over the music entrusted to him. Elevated to his divining tripod, he imposes his own tempos and nuances on the compositions, and in his naive insolence he feels called to speak about "his fifth" or "his seventh" like a cook who praises his specialties* (qtd. in Waldorff 1975: 52).

The 1920s and 1930s produced such conducting personalities as Arturo Toscanini, Wilhelm Furtwängler and Leopold Stokowski, who continued the tradition started by Vasily Safonov (Scholes 1956: 241) – conducting without the baton; the 1960s and 1970s belong to the outstanding masters of the baton – Leonard Bernstein and Herbert von Karajan.

There is also a notable return of conductors to the interest in composing, which is successfully practiced by Pierre Boulez and Leonard Bernstein. There are also composers who conduct their own compositions and those of others (Krzysztof Penderecki); some of them pursue an instrumental or vocal career parallel to conducting, such as Vladimir Ashkenazy, Daniel Barenboim and Plácido Domingo. There is a notable lack of conductors-theorists with a literary flair of the stature of Berlioz, Wagner or Bülow. The exception in this respect is Ernest Ansermet. This conductor-scholar left a two-volume work entitled *The Foundations of Music in the Human Consciousness* (1962), pointing at the proximity of mathematics and the music, and presenting them as analogous ways of thinking, representing the logic of the heart (music) and the logic of reason

(mathematics). Initially enamoured of the avant-garde trends in music, at the end of his life he accused dodecaphony and aleatoricism of a *musical fraud*, having nothing to do with real art, being only *brain combinations* designed to hide the lack of talent of their creators (Waldorff 1975: 409).

Occasionally, books appear dealing with the technique of conducting, including Sir Adrian Boult's *A Handbook of the Technique of Conducting* (1920), Hermann Scherchen's *Lehrbuch des Dirigierens* (1929), Max Rudolf's *The Grammar of Conducting* (1950), and – in the poor Polish literature of the subject – Edward Bury's *New Conducting Technique* (1978).

CONCLUSION

The flourishing of contemporary techniques of composition, especially aleatoricism, and electronic music on the one hand, and the development of recording technology, the autonomy of orchestras, including economic considerations, on the other, have all had a significant impact on the present shape of the art of conducting. The limited number of rehearsals (due to significant costs), the high performing level of orchestra musicians require an in-depth knowledge of the score on the part of the conductor, a convincing interpretation, an effective communication through gestures, facial expressions, eyes, and consequently the expression of the whole body and a minimum of verbal explication.

As a result of the development of avant-garde music, the conductor is also responsible for the *theatricality* of the concert form apart from the interpretation of a musical work. Experimental music, graphic notation and instrumental theatre, by greatly expanding the reproductive *freedom* of the conductor, often put him in the role of a *co-composer*, who has to convince the author of the work, the performing musicians and finally the audience to his vision of the performance. The ambiguity of the score leaves a wide margin for individual interpretation, engaging performers of experimental music at various levels. *It absorbs his (the performer's) intelligence, ingenuity, ideas and prejudices, experience, taste and sensitivity like no other music, while his contribution to the musical collaboration, initiated by the composer is indisputable* (Nyman 2010: 276–277).

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Reflections on the Musical and Literary Inspirations of Karol Szymanowski's Early Song Opuses

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The inspiration hiding behind the author's reflections on Karol Szymanowski's early vocal works stems from the possibility of recording by him an album entitled *We mgłach* (Eng. "In the Mists"), which includes songs from the composer's Op. 2, 5, 7 and 11. The author of the article attempts to present Szymanowski's fascination with the works of great composers of the 19th century and the stylistic changes occurring in the musical layer of his works. He describes Szymanowski's interest in the poetry of Young Poland, which, in his opinion, affected his emotional approach to the layers of music and consequently to shaping the composer's individual creative lineament, whose characteristic feature is original emotionality, both in lyrical and dramatic passages of the aforementioned songs. Six songs to words by Kazimierz Tetmajer Op. 2 were written by the composer in such a way that the melody line highlights the value of the literary text and the entire structure of sound tracks is subordinated to it. The next cycle showing considerable maturity of the composer is three excerpts from the poems by Jan Kasprówicz Op. 5. Another song is *Łabędź* (Eng. "The Swan") to the words by Wacław Berent Op. 7, which, on the one hand, has the same majestic character as the above-described songs of the fifth opus, but on the other – it puts the listener in the mood of unusual reflection, which is additionally amplified by the music with the swinging rhythm illustrating a slow flight of a swan. A more complex sound language was applied by the composer in Four Songs Op. 11 to the words by Tadeusz Miciński in which we find the features of the composer's mature style.

Keywords: Karol Szymanowski, creativity in composing songs, musical and literary inspirations.

INTRODUCTION

When discussing any creative activity, it is hardly possible to ignore the socio-historical conditions in which it has taken place. Karol Szymanowski's period of composition was influenced by an extremely complex historical situation both in the universal and the native land aspects. The researcher of the composer's work, Józef M. Chomiński, describes this epoch in the following way: *The rapid development of science in the nineteenth century, which brought the distortions of the old concepts and criteria, triggered a wave of irrationality, which in turn became a breeding ground for changing the aesthetic criteria in art and led artists to continuous process of searching. It was inevitable for Karol Szymanowski to enter this path* (Chomiński 1960: 3).

The end of the 19th century and the beginning of the 20th century is a period of profound change, covering all areas of human activity – science, technology, art, and customs. The turn of the century is the time of the increase in population and an unprecedented technical progress; it is also the time of the rapid development of industry and cities. This period is widely known as the "age of steam and electricity". Medicine and life sciences also developed. Works of Louis Pasteur, Charles Darwin and Wilhelm Roentgen revolutionized the knowledge of the humanity and its relation to its place in nature, whereas the advancement of medicine influenced a sudden increase in population. Technical thought developed at a crazy pace. Attempts to find new ways to create music have followed a number of directions: *The search for the Gesamtkunstwerk, the Holy Grail, a total art form, was widespread in the late nineteenth*

century. Various art genres, partly under the influence of Wagner, were gradually approaching each other. Debussy, for example, [...] inspired by Mallarmé's symbolic poem, achieved effects close to impressionist painting (Eksteins 1996: 38).

Karol Szymanowski's music was inspired by many factors, including the emergence of new trends in music, coexistence of various styles, both conservative and innovative, such as impressionism, expressionism, vitalism, neoclassicism, verism, eclecticism, modernism, dodecaphony (Szymanowski knew all of them and used them or argued with them in his works), changes in composition techniques (which mainly concerned departure from the tonal system), and searching for new sound qualities. Undoubtedly, Szymanowski's work was influenced also by his childhood spent in a house permeated with culture and art. His family's interest in new cultural trends, his friendly life with eminent artists of his time, the presence of all arts in everyday life had a significant impact on the composer's artistic personality and stimulated his sensitivity to the beauty of nature, the great literary culture, his fascination with ancient, medieval, renaissance and oriental culture. Szymanowski also had a lot of musical hobbies. He was fascinated by works by Frédéric Chopin, Alexander Scriabin, Richard Strauss and Richard Wagner. During his numerous travels, the composer derived inspirations from music of other countries, became acquainted with culture, nature, folklore and legends of Germany, France and Sicily. In the third period of his creativity, Karol Szymanowski, influenced by professor Adolf Chybiński, began to appreciate the modal melody of folk songs.

When studying the legacy of Karol Szymanowski, it is worth paying special attention to his vocal works. An important place here belongs to a considerable number of songs for solo voice and accompaniment (over a hundred songs collected in twenty cycles). Songs accompanied Szymanowski during all the changes in his style. Although symphonies, operas, oratorio or ballet come to the fore in his artistic work, the degree of involvement of the composer in the composition of songs manifests his fascination with them. The composer's experimental language and the number of composed works prove the always increasing number of new musical and literary fascinations of Szymanowski.

In addition to piano works, an important place in the composer's youthful art belongs to songs. He wrote them in the years before his secondary-

school-leaving-examinations to texts by, among others, Paul Verlaine and Friedrich Nietzsche (unfortunately, those songs did not survive until these days; Zieliński 1997: 24). In the first surviving song opuses, Szymanowski succumbed to his poetic personality, and his literary tendencies led him to the poetry of Kazimierz Tetmajer, Jan Kasprówicz, Wacław Berent and, above all, to the fantastic character of the poems by Tadeusz Miciński, who was the composer's friend and whom Szymanowski valued very much. One can find in these songs the influences of the great composers of the 19th century, although at the same time they are dominated by the specific, individual character of the composer's creativity, characterized by his original emotionality, visible both in lyrical and dramatic fragments of the works. Kinga Karska emphasizes: *The first period of Szymanowski's artistic work is predominated by atmospheric-contemplative lyric, centred around one poetic image. The texts are characterized by the relationship between the described landscape and the corresponding mental state. The themes of wandering, loneliness, dreams, resignation and sleep often repeat, whereas the flight symbolizes the metaphysical longing* (Karska 2013: 144).

SONGS OF THE EARLY PERIOD OF SZYMANOWSKI'S ARTISTIC WORK

The earliest preserved collection of Szymanowski's songs is *Sześć pieśni* (Eng. "Six Songs") to the words by Kazimierz Tetmajer. One can see in them the composer's effort to obtain far-reaching symbiosis of literary text and music. Tadeusz Boy Țeleński wrote about Tetmajer's poetry: *His poems, preludes, hymns, whispers and cries of love were on everyone's lips. Women found in him a so far unknown eulogist and a confidant, while young men find in this confession of the child of the epoch, their hopelessness, melancholy, and overheated with senses love [...] of a poor boy [...]. The entire modern Poland knows Tetmajer's poetry by heart* (Jakubowski 1979: 5).

Tetmajer's poems breathe in the spirit of the Young Poland, containing sadness and pessimism typical of this period, supported by motives of longing, death and dreams. Tadeusz Zieliński mentions: *The first song entitled "Daleko został cały świat"* (Eng. "The World Has Been Left Afar"] *is finished with the words: "It came here with*

me, no memory nor thought, only longing that tears the soul apart, longing that kills.” In the fourth song entitled “Czasem gdy długo na półsennie marzę” [Eng. “Sometimes When Half-Dreaming”] the poet shares a fantasy: “A wonderful feminine voice reaches me from somewhere down, singing angelic songs.” To end it up with a punch line: “I do not know whether it is love, or death calling me?” Szymanowski responded to these poems with equally melancholic music – with very dark, muffled tone. Music is equally reserved, far from the emotional and sound exuberance of piano works of that time. All songs of Opus 2 are focused and serious. Attention is drawn to the full expression of harmony, emphasizing and exposing the literary text (Zieliński 1997: 24).

The songs of Opus 2 were composed in the years 1899–1902, when Szymanowski had not yet begun his music composition studies. They show Szymanowski's sincere love for Tetmajer's poetry, which became a stimulus for their writing by the young composer in such a way that the melodic lines emphasizes the values of the literary text and the entire sound structure of the works is subordinate to them. The authentic fascination of the young composer with the Tetmajer's poetry resulted in the simplicity of these songs, which is different from the hypertrophy of sound and emotion, often found in the works of the first and the second period of Karol Szymanowski's artistic work.

It can be said that the songs of Opus 2 are less perfect in their form than the preludes of Opus 1. However, they announce all the later characteristics of the composer's songwriting, for example, the chromatic descent of the major third (*Czasem gdy długo na półsennie marzę*), the density of the piano texture based on full chords repeated in eights or triplets, the dependence of the vocal part on the harmony applied in the songs among others in the form of frequent progressions. An important feature of Szymanowski's compositional style both of the songs of Opus 2, as well as the later song literature is to lead the whole cycle in a homogenous mood. In addition, the songs of Opus 2 are characterized by a slow tempo, the lack of motion of the figure in the accompaniment and the thematic treatment of the piano part. Józef Świder also draws attention to a certain stylistic dependence of Szymanowski's songs on the songs written by Russian composers, especially on Sergei Rachmaninoff's songs (Świder 1969: 7). From the musical point of view, these songs are characterized by German style, and thus

rich piano texture and departure from the major and minor system. Zofia Helman writes about these works in the following way: *The tonal relationships are loosened, the chromatic changes the structure of the harmony of coexisting sounds, causing ambiguity and tonal instability* (Helman 2000: 13).

Karol Szymanowski did not attach much importance to the songs of Opus 2. In literature, however, we can find many positive opinions about these songs. First of all, the original style of the composer is emphasized, referring to the tradition of Romantic songwriting art, so different from any other style of the composers of the epoch. Critics often emphasize the lyricism of a rather special kind and the own contemplative tone of the songs, and point to Szymanowski's particular interest in vocal lyric poetry, where the main focus is on the problem of expression in music, which could be understood as the emotional devotion to the content of the work (Łobaczewska 1950: 221).

The next cycle showing the considerable maturity of the composer is *Trzy fragmenty z poematów Jana Kasprowicza* (Eng. “Three Fragments from the Poems by Jan Kasprowicz”) Opus 5. Szymanowski was a composer who critically judged his work. But he wrote about those works in a letter dated February 16, 1910 and addressed to Zdzisław Jachimecki in the following way: *These are things written a few years ago, despite this, however, and the fact that in recent years I have moved in a completely different direction when it comes to the concepts of musical art, I attach great importance to these things, not only subjectively, as a characteristic symptom of my development, but also somewhat objectively. I have the conviction (I do not know if I am correct) that while the par excellence creative and intuitive element can be taken independently of the (technical) means of the expression, in me that element appeared most strongly and directly in these works* (Szymanowski 1982: 201). Today, when analysing these songs, it can be assumed that Szymanowski introduced many changes to them, as can be proved among others by the description of Jarosław Iwaszkiewicz, who recalls an evening spent in Tymoszkówka: *Kasprowicz's Hymns were then a revelation of great poetry. I opened them with superstitious fear and little by little I read the most beautiful stanzas pointed to me by my cousin Nula. Already at that time Karol composed songs for the words derived from the Hymns and I remember one evening when Feliks*

sang the passages accompanied by his brother. Of course, memory may fail me, but it seems to me that the songs released as *Opus 5* by Karol Szymanowski to the words by Kasprowicz are different from those I heard at the time. Probably, those were lost or rejected by the author as too primitive (Iwaszkiewicz 1983: 37–38).

These songs have the form of elaborate poems of varied tempo and texture. The composer took advantage of the themes derived from the Supplication *Holy God* and the motifs of the patriotic song by Józef Nikorowicz, with lyrics by Kornel Ujejski *Z dymem pożarów* (Eng. “With the Smoke of Fire”), severely forbidden and fought against by the Russian authorities. These songs show both, the influence of German expressionism and the technical achievements of Chopin, so much admired by Szymanowski.

Szymanowski here resigned from harmonic experiments and focused on achieving emotional expression. This is Szymanowski’s first attempt to use a folk element of religious character, which results in development on the basis of the altered functional harmony. Szymanowski often uses various forms of subdominant, in particular, of minor key character, combined with VI degree as a substitute for tonic. This allows achieving an effect of deceptive cadence and harmonic severity characteristic of this melody. Another phenomenon is the use of alternating harmonic and natural minor scales. In addition to the mentioned stylistic expressions bringing to mind the atmosphere of church music, in *Trzy fragmenty z poematów Jana Kasprowicza* *Opus 5* we also notice the mazurka and march stylization (Świder 1969: 7–8).

In the adorable at that time *Hymny* (Eng. “Hymns”), Jan Kasprowicz paints the fate of man on the earth in tragic colours, combining apocalyptic and symbolic images with folk religiousness. *Święty Boże! Święty Mocny, Święty a Nieśmiertelny, zmiłuj się nad nami* (Eng. “Holy God! Holy Strong, Holy and Immortal, have mercy on us”). He issues a Promethean call to God: *A TY, o Boże! O Nieśmiertelny! O wieńcem owity! Na niedostępnym tronie siedzisz, pomiędzy gwiazdami i głową na złocistym spocząwszy Trójkacie, krzyż trójramienny mając u swych nóg, proch z gwiazd w klepsydry przesypujesz złotej* (Eng. “AND YOU, Oh God! Oh Immortal! Wrapped in a garland! On an inaccessible throne you sit between the stars resting your head on the golden triangle, with the three-legged cross at your feet, you pour the star ash in the golden hourglass”).

These works are very expressive and emotionally diverse. Szymanowski, keeping in line with the poetics of the text, builds tension in these works by means of sudden changes in dynamics, the use of low and high voice registers, and the low and lowest register of the piano. The second song *Jestem i płaczę* (Eng. “I am and I am Crying”) starts with a dynamic aggressive *Allegro molto agitato*, with words: *Jestem! Jestem i płaczę! Biję skrzydłami* (Eng. “I am! I am and I am crying! I am beating with my wings”), shifts into the monotonous rhythm defined by Szymanowski as a funeral procession. Szymanowski finishes the song with fortissimo with the words: *Zmiłuj się nad nami!* (Eng. “Have Mercy on Us!”). The last song *Moja pieśń wieczorna* (Eng. “My Evening Song”) shows a rural image suffocated with pain and anxiety emerging in the background of the style of Chopin’s mazurkas (Zieliński 1997: 27).

The next song in the chronological order is *Łabędź* (Eng. “Swan”, *Opus 7*) composed to the words by Wacław Berent. Szymanowski found a poem by Berent in his 1903 novel *Próchno* reflecting and criticizing the life of the then artistic decadence (Tomaszewski 1998: 32). Jachimecki calls this song *a symbol of Szymanowski’s artistic ideals. The young composer did not reach for the easy-to-win laurels with a lyrical, erotic or generic picture. He saw his goals in the wrapped in cloud mountain, in starless silence, which did not disturb him with the prophecy of future storms. He waited for God’s sign of his vocation. Although he saw the distant trail of doubt, Berent’s deep poetry embraced the concept of the state of Dionysian intoxication, in which the idea of artistic creation was born* (Jachimecki 1927: 9–10). Berent’s sonnet was written in a pure iamb and expressed in a rhetorical style. Berent uses numerous hyperbolas in the lexical sphere and rearrangements in the syntax (Tomaszewski 1998: 12). There is a tenfold predominance of nouns over verbs. Szymanowski considered this poem not at the level of versification, but at the level of the dramatic structure, noting in the manuscript a remark concerning the tempo of the song: *in a slow rhythmical movement like of the wings of a flying bird*. The suggestion referring to the flying bird’s motion, evident in this song, is highlighted by the rhythmic swing movement at 9/8 bar. This tranquil motion is also indicated by the melody dominated by the second interval jumps, interrupted by fifth and tritone interval jumps. The sound coincidence of a small second often

added to chords diminishes the outlines of harmonies in major and minor.

It can therefore be said that *Łabędź* on the one hand has a majestic character similar to the above-described songs from Opus 5, but on the other hand it introduces the listener to a mood filled with extraordinary reverie, which is amplified by music of swinging rhythm portraying the slow flight of a swan. The text is symbolic, which is illustrated by the composer through sparing harmony and slightly archaic melody, only just coloured with chromatics. In my opinion, this is the most personal song from the composer's first opuses. Despite the composer's awareness of the *future storms* (Jachimecki 1927: 9–10), it symbolizes the pursuit of artistic ideals. Szymanowski's strong personal attachment to this song is also proved by the fact that he dedicated it to his mother.

Stanisław Gołachowski made a specific summary of Szymanowski's songwriting creativity visible in his first opuses; he wrote: *Szymanowski revealed the highest lyrical talent from the very beginning of his work. "Trzy fragmenty z poematów Jana Kasprowicza Opus 5" and "Łabędź" to the words of Waclaw Berent Opus 7 are true lyrical masterpieces. Highs of inspirations Szymanowski reached in these songs are beyond reach of all contemporary Polish composers* (Gołachowski 1982: 23).

Szymanowski's another fascination was the poetry by Tadeusz Miciński. Martyna Jastrząbek writes on Szymanowski's relation to Miciński's poetry as follows: *What could unite "a writer who did not create music" and "a musician who wrote" if not literature, and especially poetry? Je suis un homme raté, writer, not a musician, writer... – Karol Szymanowski wrote about himself when in the first period of his work he created the musical equivalents of Modernist poetry in the spirit of Miciński. Before starting to write, belonging to the Young Poland movement, the composer was feverishly searching for a text that he could answer musically, because he considered literature as a complementary part of his music. Szymanowski divided poetic works into two categories: works that take on life and expression only in the atmosphere of music and poetry filled with music with its own, inner sound of words and thoughts. The latter type of poetry cannot be complemented with music by any composer, because the text pulsates with an organic melody, a musical life that creates senses on its own* (Jastrząbek 2012: 69).

According to Miciński, Szymanowski was the greatest musician in Poland. The dramatist needed a professional musician with inclination towards modernist poetry. He dreamed of a music composition that would be a living reaction to his art, a derivative of the author's dramatic experience, music composed of sounds created in the imagination of a potential writer (Jastrząbek 2012: 69).

Szymanowski's friendship with Miciński found its reflection in the composer's work *Cztery pieśni* (Eng. "Four Songs") Opus 11 to the words of the author of *Nietoty*. They have a more complicated sound language than Szymanowski's earlier compositions. We already find in them the features of the composer's mature style. Zdzisław Jachimecki attributed the maturity of these songs to the composer's fascination with Miciński's poetry: *Through the prism of the fantasticalness of these poems, Szymanowski presented the world of art in different colours. In the kaleidoscope of stars and seas, people and spirits, angels and dragons, Indian pagodas and gothic cathedrals, harps and nightingales, in which the young composer lived, there took place a sort of filtering of composers' ideas, Szymanowski's artistic intentions were finally liberated from the everydayness and academic manner [...]. It was a deep spiritual experience, decisive and essential to the development of Szymanowski's work, an event present even in the works of his later war-time period* (Jachimecki 1927: 15).

These songs are characterized by a different atmosphere, and their main formative element is chromatics. In the first song entitled *Tak jestem smętny* (Eng. "I am So Sad"), we can observe new features, namely, Szymanowski introduces the chord density of the piano texture and polymelody. In the second song entitled *W zaczarowanym lesie* (Eng. "In an Enchanted Forest"), the main motive element is the chromatic descent of the major third, but less mechanical than in earlier compositions, it is saturated with a harmonious dissonance. In the third song entitled *Nade mną leci w szafir morza* (Eng. "Flying above Me into the Azure Sea") and the fourth song entitled *Rycz burzo!* (Eng. "Roar, O Storm!") Szymanowski uses the rhythmically fragmented accompaniment for the first time. The third song, comparable with Claude Debussy's earlier songs, is particularly interesting.

The songs of Opus 11 are the most sublime vocal compositions by Szymanowski of those years. Their surreal character, full of oneiric images,

intricate comparisons, is filled with extreme emotions and heavy chromatic melody. This is the last of Szymanowski's songs cycles (written before 1905), which can be considered as a kind of summary of his early stylistic explorations. They are surprisingly different, each song features different emotional and musical character.

CONCLUSION

Here is the end of Karol Szymanowski's early period of artistic work, and, although we are inclined to draw the greatest attention the second and third period of his works, it is clear that it is a result of an audience's preference rather than of the objective value of the works. *Sześć pieśni* (Eng. "Six Songs") to poems by Kazimierz Tetmajer from Opus 2 or *Trzy fragmenty z poematów Jana Kasprówicza* (Eng. "Three fragments from the poems of Jan Kasprówicza") Opus 5, and the famous *Hymny* (Eng. "Hymns") are an important link in the development of both, the composer and the Polish music in general. Szymanowski's early artistic work is the key to his entire compositional career. The composer never completely broke the bonds that connected him with the music of the 19th century. The great researcher of the composer's works, Tadeusz A. Zieliński, sums up this period of Szymanowski's work in the following way: *His early works of 1898–1905, though based on the sound and spiritual attitude of Chopin's music, simultaneously reveal the composer's ambition to develop in different directions and reach for means that were strikingly alien to the true nature of the artist. Among these attempts one can see some moments where the individuality of the future author of Metop, Słopiewnie, and Mazurkas is germinating. The process of this germination and shaping will take him a few more years* (Zieliński 1997: 38).

I became acquainted with these songs while preparing for their recording, as the majority of them are rarely performed. The discussed compositions become understandable to the performer only after careful reading of Szymanowski's inten-

tions regarding the emotional and intellectual layers of the works, which is not possible without a thorough analysis of the literary text and the musical layer.

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Complete Experiment in Incomplete Opus (Benjamin Britten's Variations for Piano)

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This article analyses Britten's unfinished Variations for piano. Despite its incompleteness, this work still forms an integral composition. That was reached by the embodiment of the idea of experiment. Britten put a simple conventional classic theme in an unusual for it quasi-sonant sound environment. The author took this idea of musical development from the melismatic elements of the theme and its harmony. Therefore, the author deviated from the usual for him method of genre variation. However, he returned to it in the last section and in this way the experiment came to its logical end.

Keywords: piano music, variation, experiment, dialogue, melismatic.

INTRODUCTION

A composer's creativity is a difficult and specific process, during which in the author's mind there appears a great amount of different conceptions and associated images. For some reasons many of these are put aside in the phase of their formation in the artist's imagination or after the creation of some sketches. However, among such unfinished manuscripts we can find some which despite their incompleteness form quite integral pieces and have some artistic value. Sometimes the study of this part of a composer's work is no less important than that of his completed pieces. Benjamin Britten's Variations for Piano are a fortunate exception. Therefore, a quite interesting **research problem** is detected there. Its essence is in the disclosure of such features of that unfinished piece, which provide its wholeness and explain its main concept.

For today, Britten's artistic heritage has already been widely examined by scholars representing different countries. The most part of his opuses were analyzed with various degree of detail. However, some of them are still waiting for their musicological consideration and the incomplete Variations for Piano is among such music pieces. That is why this composition was chosen as the **object of research** of this paper.

This opus is interesting from several aspects. Of course, first of all, it is connected with its belonging to Britten's piano music. In general, this sphere occupies quite a special place in the composer's oeuvre. Despite the fact that the composer himself was a wonderful pianist and often performed piano parts of his pieces, he did not compose many compositions for piano as a solo instrument. Most of them were composed in the early period of his creative activity. Before his death, the author published only three piano pieces – *Suite Holiday's Diary* Op. 5, *Night-Piece* (*Notturmo*) and a set of *Five Waltzes* composed in his early childhood. *It remains a matter of some surprise that Britten did not write more music for piano solo. This was almost certainly due to his own comfort zone, such as it was, as a pianist himself, as he felt much happier in partnership with Peter Pears or, latterly, Mstislav Rostropovich and, in years to come at the Aldeburgh Festival, Sviatoslav Richter* (Good Morning Britten 2013). In our opinion, such a feature of Britten's personality could be best explained in Stephen Hough's words: *Britten preferred to make music or to be on stage with other people, and particularly with friends. [...] Perhaps it is similar to writers: some spend their creative lives utterly absorbed in introspective autobiography, whereas others are more interested in observing other people's lives* (Hough 2013: 158). Therefore, Britten was more interested

in communication and collaboration with other musicians than in expressing his own personality through solo piano pieces. *The solo pianist is a confident, self-contained entity, and the piano recital is not just a one-man show but a fearless public display of individualism. I think the man writing quietly, privately, close to his roots in Suffolk would have felt awkward assuming such a role. Britten's music is powerfully communicative to those sitting in the auditorium, but it appears that for him there needed to be a communication between more than one performer on stage too*, wrote Hough (2003: 158).

However, according to John Bridcut, there is also another side to it. The author noted: *Pears once said that Britten had 'very mixed feelings' about piano, and Britten himself said he preferred the piano as a background instrument rather than a melodic one. 'I find that it's limited in colour', he went on (quite rich, coming from one of the greatest conjurors of colour from the instrument). 'I don't really like the sound of modern piano'* (Bridcut 2012: 267). The same idea was mentioned in an article published in the *Steinway Owners' Magazine*: *Perhaps the key to Britten's attitude towards the piano was its role as foil to the human voice. In recordings of his playing, you can hear the vocal quality of his phrasing, a rounded, expressive touch and an unerring instinct for the right balance of interaction with his musical collaborators; this might be no coincidence. After he met Pears, the instrument seems to have settled into its natural place in his mind and his creativity* (www.steinway.com 2013).

Overall, the piano music itself looks not so bright and important against the background of other spheres of Britten's creativity. Just a few of such pieces are worthy to be set in the line of the composer's opuses that could be truly considered real attainments in his creativity. That can be said about *Notturmo*, which was written in the late period (quite near *Variations*), and, in a certain sense, about *Suite Holiday's Diary*. However, the latter seems to be increasingly valuable as an example of the composer's work with that cyclic genre in his early period. Nevertheless, studying Britten's piano music is no less important for thorough understanding of his composer's manner. Therefore, the examination of his *Variations for Piano* also could supply some nuances of this part of his creativity.

On the other hand, the **relevance** of this study is also due to the fact that this piece belongs to

the late period of the composer's life. It is known that in their last years composers usually aspire to make some reassessment, to summarize their work. They write opuses with deep and meaningful conceptions, which often contain imprint of postludium. As noted in Natalia Savvytska's (*Намалія Савицька*) work: *The image of the artist could be distressed and joyful, melancholic and lucid, philosophically introspective and naive. The preference is given to everything that was fixed, tested over time; reflections are mostly concentrated on the past* (Савицька 2010: 14). In addition, Britten created quite many works of that kind (*Cello Suite No. 3 Op. 87*, the opera *Death in Venice*, *String Quartet No. 3 Op. 94*, etc.). However, there is another side of the composer's attitude in that period of his life. *'Late music' is not always music written in the shadow of death, although our perspective inevitably makes it seem as if that is the case*, wrote Colin Matthews considering several last years of Britten's life (Matthews 2016). We can restate these words and say that summarizing and reconsideration are not the only sources of the artist's creative work in such a period. In some of his works, the author set specific technical tasks in order to put himself to the test and check his mastery. Undoubtedly, *Variations for Piano*, which Britten started to compose in 1965, are an example of such rational and quite detached work.

The **aim** of this paper therefore is to show how the idea of an experiment as a specific technical task is embodied in Britten's *Variations for Piano*. This concept is considered to be the main basis of the music composition that, despite the incompleteness of the piece, provides its wholeness. Nevertheless, the term *music composition* is used in the meaning offered in Evgeni Nazai-kinski's works. *A musical composition is a realization of a time plan of development of a piece characterized by a particular rhythm in the sections' sequence and functional correlation in the framework of the highest level of perception of scale and time, the purpose of which, among others, is to embody artistic content and guide the listeners' perception* (Назайкинский 1982: 49).

Consequently, the **objectives** of the paper are as follows: to find out what kind of methods are used in this piece and how they correspond to the methods usual for the composer. In order to achieve the purpose of the study, the **research methodology** as a whole was based on the method

of holistic analysis (*tselostnyĭ analiz*)¹. Besides, the author of the paper used some statements of Savytska's theory about the age aspects of the composer's creativity; Nazaikinski's theory of musical composition; comparative, genre, textural and harmonic types of musical analysis.

BACKGROUND AND CONNECTIONS WITH OTHER OPUSES

Variations were written on request of Marion Harewood, who founded the Leeds International Piano Competitions together with Fanny Waterman. She was a composer's long-time friend since his return from America in 1942 (Wintle 2006: 4) and a daughter of Erwin Stein – the person who *held a vital place in Britten's life* (Kildea 2013: 11), his publisher and a dedicatee of his several opuses.

Variations as well as *Night Piece (Notturmo)*, which was written two years earlier, were supposed to be a part of a compulsory performance program for participants of the Leeds Piano Competition in 1966. However, unfortunately, that piece was not finished. Probably it was because of the composer's work on other opuses and their premiere performances; or the author simply lost interest in that work.

According to Colin Matthews (a well-known British composer and editor of some of Britten's pieces), Britten intended to create a cycle of ten variations (Matthews 2013). The author's manuscript was ended on the unfinished Variation VI. The last four sections remained in the form of small sketches consisting of just several measures (each contained not more than one or two). Furthermore, the original manuscript had no title. During the preparation of those sketches for publication, Matthews finished the sixth section and composed its last eight measures. Probably, at the same time, the opus was entitled *Variations*.

Britten started to work on the opus in the year when he wrote his vocal cycle *Poet's Echo* Op. 76 with the lyrics by Alexander Pushkin. Therefore, no wonder that the first section (Example 1) of Variations is based on the intonations that are quite similar to the first song of that cycle (Example 2). Britten avoided literal

quotation in his piano opus. Nevertheless, a characteristic motive of ascending seventh sounds as an evident and well-defined allusion to the first song of *Poet's Echo*. However, the general character of sounding in both compositions is not as similar as their thematic bases. The song *Echo* creates an image of passionate and dramatic recitativo. It begins with the acute sounding of chord in the lower piano register with *sf* sign. Wide leaps in the melodic line, along with loud dynamics make the image of the song brighter and more active. That intensifies its declamatory melody and creates an impulse for further unfolding. Such splash is quickly calmed down by the two-voice imitations of the vocal theme in the piano part with *p* dynamics. In this way the effect of echo-sounding is created. Therefore, the phrases are based on the relief wavelike structure with bright push in the beginning and calming moving of the theme imitations at its end. Such kind of their inner organization is preserved during the most part of the opus.

The theme of Variations sounds completely different. It embodies calm and serene mood. The presented musical material has a simpler and clearer texture. Instead of acute chords and elements of imitational polyphony, a one-voice statement is prevailing there. In overall, the theme unfolds with a quite sound volume and its wavelike phrases are not as dynamic and contrasting as they are in the primary vocal source.

In both pieces, improvisation plays an important role. In *Echo*, it becomes apparent because of the declamatory nature of the musical phrases, their separation by pauses in the vocal part as well as their mismatch with the phrasing in the accompaniment. In this way an illusion of the metre's release is created. In Variations for Piano Britten went further in the development of this idea. He avoided strict and clear fixing of the metre. In the manuscript such signs were rather conditional and, in some sections, they were not even marked (for example, in Variation II, the bar lines were marked by dotted lines only in the part of the right hand).

Therefore, the piano piece undoubtedly takes its origin from the material of the vocal opus. Nevertheless, it grew into quite an independent work with its own musical conception that does not have so many common features with its source.

¹ It was first presented in musicological works of Victor Zukerman, Leo Mazel and Josef Ryzhkin.

I. Like an improvisation

pp
senza ped.
pp
pp
ppp

Р е - вет - ли зверь в де - су глу - хом,
From leaf - y woods the sav - age howl,

Example 1. Variation I – *Theme of Variations*



Lagramente
f
p
sf
dim.

Р е - вет - ли зверь в де - су глу - хом,
From leaf - y woods the sav - age howl,

Example 2. *Poet's Echo. I. Echo*

Except for the first song of *Poet's Echo*, another opus has evident connections with *Variations*. This is the church parable *Curlew River* Op. 71, that was composed a year before (this fact was also noted by Matthews in his *Introduction* to the edition of *Variations*). The links between both compositions are not as direct as in the case with *Echo*. There are no quotations or intonational similarities between those pieces. However, the ascetic character of sounding in general (especially in fragments with prevailing unisons) and the sound splitting of music material undoubtedly show that these opuses related. In addition, in *Variations* Britten used some specific

author's signs, which he created especially for *Curlew River*. They are:

-  – used to coordinate individual players in free notation, indicating that they should wait until the other players have reached the next bar line. For the two hands of the pianist, the implication is that the note in question can be either shorter or longer than notated.
-  – indicates tremolando with gradual measured accelerando (Matthews 2013).

IMPLEMENTATION OF
EXPERIMENT CONCEPTION

At the head of Variation I there is author's remark *Like an improvisation*. However, this sign could be considered not only as a certain mark of expression. It unambiguously shows the starting point of the idea of the piece and maybe could have even become the main title of that opus. Undoubtedly, in Variations improvisation plays a key role in the unfolding of the musical whole. That explains the quite unusual for the composer thematic material, which, apart from its rhythmical and metrical freedom, does not contain any bright and relief melodic grain. Though the first section of Variations relies on a one-voiced statement, the melodic source itself does not play the main part. The theme consists of improvisational constructions, which form figurational moving within the borders of C major. Probably, that is why the first section of opus was not named *Theme* in the manuscript. It is marked as Variation I, and in order to avoid confusion, we would preserve the composer's enumeration.

On the whole, Variations for Piano as one of the late pieces composed by Britten completely reflects the particularity of his mature composing style. However, the unusual theme made him look for a new approach to its development in the following cycles. This fact underlies the essence of the composer's experiment in this opus. In this work, Britten temporarily moves aside from his customary methods of variational development by the genre transformation of the theme. That continues until the last (sixth) section containing pronounced features of toccata. It reminds such characteristic for the composer final movements as *Perpetuum Mobile*. In this way Britten turns back on the usual for him type of variation and, thus, ends his experiment.

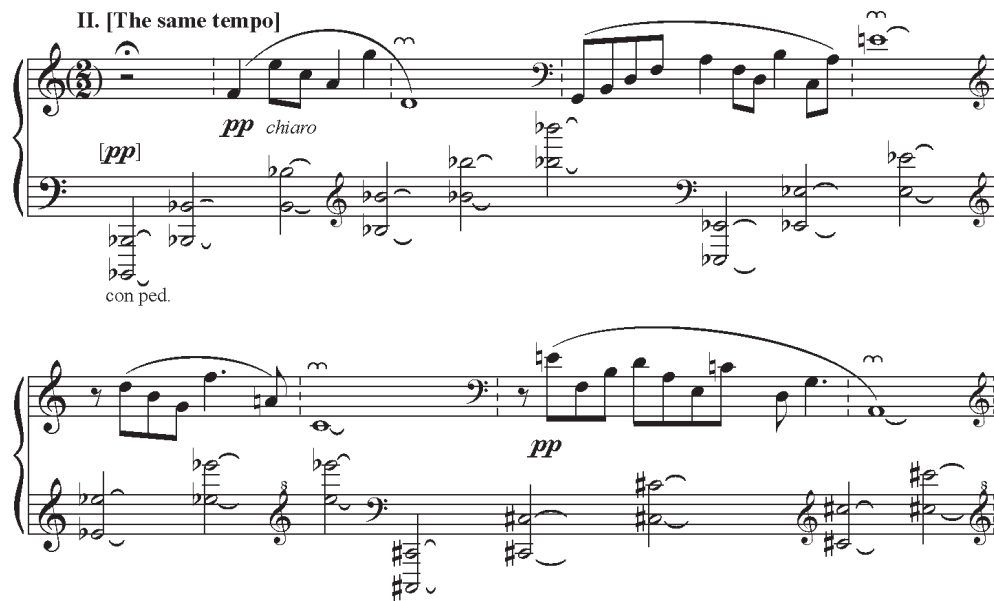
Despite its improvisational nature, the theme of Variations can be considered conventionally classic. One can perceive features of a vocal genre (a songlike fluency of the melodic line with the elements of recitativo). The music material is laconic, simple and rhythmically clear in its tonal organization as well as in its inner structure. The texture consists of strict alternation of short one-voiced phrases in the middle and the lower piano registers. As a result, there is a clear *question-answer* structure which is preserved until the last synthesizing three-measure phrase where both of the voices sound together. Thus the theme is summarized, but it still ends with a questioning

sounding. Each of variations ends on the same note B flat and the last variation is not exclusion. In the background of C major sounding, which prevails during whole Variation I (each of the next sections begins in the same tonality), such ending looks very unsteady. This provides an impulse to the further development of the music material and links together all the next sections.

Therefore, we find the idea of a dialogue, which is typical of Britten's compositions. Here it is not connected with the imaginative content of the opus. The dialogical principle becomes the structural and textural basis of the music material. In a certain sense, it is maintained in all the sections except the last one. Inside each section alternations between some elements of music texture are observed. Often it is caused by the holistic unfolding of the theme, which usually preserves its dialogical structure. In Variation III it becomes apparent through constant alternation in the unfolding of two main textural elements between the right and left hands (see Example 4). In the fourth section one more polyphonic layer appears above the dialogical in its inner structure theme. Its relief motives appear when the phrases in the bass voice end by stopping in the longer notes (Example 5).

The main impulse for the further variational development lies in the first section as well. In spite of the evident C major basis, a non-classical modulation to B Major appears at the end of Variation I. Thus the sounding acquires its questioning nuance. Such circumstance along with the melismatic elements (repetitions and grace notes in the fifth and the sixth phrases) leads the composer to using quasi-sonant methods of development in the following sections. The deviation from the diatonic C major sounding started in Variation I leads to the gradual intensification of sound blurring. The melismatic elements of the theme become a basis for the appearance of quasi-sonant layers in the next sections. It is manifested most evidently in Second, Third and Fifth Variations.

In Variation II, the melodic line of the theme from the previous section is repeated almost literally (Example 3). At the same time, there is one more music layer added, consisting of octaves expressed in half notes. It does not look like just a simple accompaniment for melody. To a greater extent, this layer is perceived as sonoric by the nature of its sounding. That is why despite the still diatonic thematic material the character of the music becomes more blurred and ghostly.

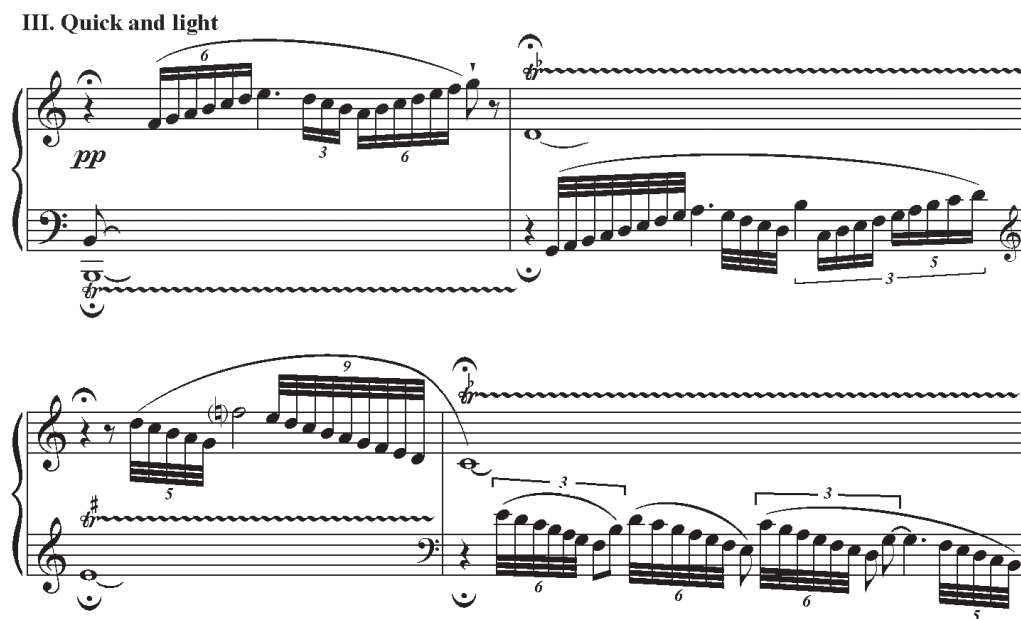


Example 3. Variation II

Moreover, in this section the composer temporarily refuses to use bar lines. As a result, because of the blurring metre and tonal definiteness, in Variation II the impression of improvisatory freedom is increased. Therefore, this way Britten confronts the classic tonal sphere to the unusual for him sonoristic one. Further, in the following sections, this interplay between such different types of sound environment becomes more complicated.

Variation III (Example 4) continues the idea of sound splitting, which has been outlined in the previous ones by using trills as the background for the unfolding of the main thematic material,

which evidently shows its improvisational nature. It is notable for its free rhythm, using scale-like, figurational phrases with tremolando (this effect appears closer to the end of Variation III). Intrinsically, this variation consists of the virtuosic cadential constructions based on the melodic framework of the theme. Therefore, two distinctive elements of the texture of the music material manifest here. Their alternation, continuing during the whole section, again outlines the dialogical structure. However, notwithstanding the seemingly transparent texture the effect of continuous juxtaposition of sonorities arises here.



Example 4. Variation III

Cadential constructions, which are based mostly on the background type of thematism, are perceived rather as a melismatic sonoristic layer. In this way the character of sounding in Variation III becomes even more blurred, because both its main music elements turn out to be based on quite similar (melismatic) thematic source. Of course, it is another kind of blurriness. If in the previous variation the feeling of frozen tranquility prevailed, this section creates an image of vague but quite active movement.

The sounding of Variation IV (Example 5) in the beginning appears to be a return to the conventionally classical sphere, because Britten returns here to the holistic statement of the theme. This time it is transferred to the bass voice in the

left hand. However, soon it becomes clear that here the melody of the theme plays the role of a countersubject to the dense and more complex upper layer (in the right hand). The octave tremolo at the beginning of each phrase is followed by ascending, descending or undulating two-voice constructions, which sound as a special contemporary heterophony (Example 5). Instead of stating music material in parallel intervals with tremolo (as it was in Variation II), every stop on eight note in one voice fills with sixteenth in the other. Therefore, the splitting of the sound here is obtained by using textural polyphonic methods, and this manifests both in the inner structure of the upper textural layer and in the interaction between the upper and lower layers.

Example 5. Variation IV

The dialogical principle is presented here in a more complicated way. The still diatonic statement of the theme and the chromatic two-voice polyphonic upper layer are confronted here. At the same time, as it is noted above, the composer still presents the sounding of the dialogical alternation between the two layers. As a result, two almost independent dialogues are combined – inside the theme itself and in the juxtaposition of both layers. Naturally, blending of two layers leads again to the effect of sound blurring. That is why their sounding is not so articulate.

The fifth section is a chordal variation (Example 6). It could have become the most precise and appropriate to classic canon of variation form (one of the most common way of theme's varying), but it did not. The theme and

its dialogical structure sound clearer than in the previous section. However, the idea of sound splitting is continued because of the addition of the melismatic layer. That's why the whole texture of Variation V still remains quite complicated. This time it is much simpler and pellucid and consists of long notes with octave grace notes. That is why the sounding preserves its blurriness and ambiguity in this section. At the same time, this variation appears to be a direct continuation of the musical development of the Variation II. In comparison with this section both of textural layers in Variation V appear much denser and clear-cut. In addition, there are quite many alterations in the melismatic layer as well as even in the chordal statement of the theme.



Example 6. Variation V

Eventually, in Variation VI (Example 7) Britten finally turns back to the more typical for him method of development through a concrete image of the genre. A vivid and active toccata image is realized here. Here the loud dynamics appears in the music text for the first time. The whole variation is filled with continuous movement. Furthermore, the theme of Variations loses its wholeness in this section. Its motives are considerably transformed and separated by other textural elements. They are outlined in the lower voice by the left hand. At the same time, the space between tones of the theme is filled with vigorous scale-like

movement of parallel octaves. That is why the melodic line of the theme does not sound as something whole any more. In addition, the music material is not divided into two or more layers inside this variation and melismatic elements do not play an important role as in the previous sections. Consequently, the blurred ghost-like sounding completely disappears. That is why the end of the main phase of the music development is undoubtedly here, and there could have been a beginning of a next phase of development further on if the opus were finished.

VI. Quick

Example 7. Variation VI

Thus the series of experiments with placing diatonic and classically clear theme into an unusual for it quasi-sonant sound environment comes to an end in this section. Consequently, despite the incompleteness of the piece as a whole, this Variation could be considered as a fully-fledged final of the piece. The initial environment (the conventionally classic and diatonic theme with the definite genre features) is restored and this makes the overall dramaturgy and conception of this work to be whole and clear. In this way the experiment arrives at its logical end.

CONCLUSIONS

To draw a conclusion, we should return to the idea of the dialogue again. After the analytical consideration it has become clear that this concept is not only connected with the main technical task, which the composer set for himself. Variations is a special author's dialogue with himself, which develops during the composer's experiment described above. Different aspects of the musical whole are confronted: *the classic – the nonclassic*, *the tonal major-minor system – the quasi-sonant sound*, *the monody – the different variants of multivoice stratification*, etc. Consequently, this principle became the structural grounds of the music material and, at the same time, one of the starting points in the resolution of the compositional task.

Therefore, the main concept of experimenting with the unusual for the composer methods of development led to creation of an interesting music composition inside this unfinished work. Britten did not choose a simple way of direct gradual deviation from the initial sound environment. The method of dividing the music material into several layers is widely used in the unfolding of Variations. It appears in the second section. However, it is not present in all the following variations. For example, Variation III is based on much simpler dialogical structure.

On the other hand, there is another evident feature of Britten's composer's style used in this piece. This is the idea of deliberate increasing and intensification of the music elements in each following variation. Such gradual increasing is used for accumulation of the inner dramaturgical energy which is to be released in the concluding section. However, even this process is not linear. From the point of view of the music texture development,

the main culminational section would be chordal Variation V. According to the logic of the polyphonic statement, the fourth section with its complicated layering would play a key role. In addition, the same could be said about the idea of improvisation, because the most evident display of its freedom in the music material is observed in Variation II. Therefore, this principle of accumulation is also not used here straightforwardly.

Even if one turns to the question of Britten's methods of development of thematic material, there also will not be a clear one-way process of transformation. According to the chosen idea of putting the theme into an unusual sound environment Britten decided to leave its melodic line unchanged and only transfer it into different registers. This principle was quite strictly observed in most of the sections. However, it was broken again in Variation III in which motives of the theme were only schematically outlined in the cadential element of the section.

Finally, application of the dialogical principle is not as simple and evident as it seems. It is realized differently in every section except for the last one. In the beginning the musical development unfolds through gradual increasing of complexity. It continues this way till Variation VI which represents the most complex version in the realisation of this principle. In the second section the dialogical structure is somewhat blurred because of juxtaposition of the sonoristic layer. In Variation III, on the contrary, dialogical alternation of textural elements is represented quite evidently and clearly. After the culmination in Variation IV the dialogical nature of the theme becomes distinctly apparent again. In this sense the author returns to the almost same level of clearness as in Variation II. In Variation V Britten in the same way combines the statement of the theme with juxtaposition of a sonoric layer. That is, here once again dialogical alternation of musical phrases in the melodic line is distinctly heard. However, in the last section this principle is not used at all. After quite consistent application of the dialogical principle throughout all previous variations the composer suddenly stops applying this principle. Probably it has to do with the pieces' incompleteness. It is possible that according to the original Britten's concept this variation was supposed to become a beginning of a new phase of development and a beginning of a next inner cycle of variations as it was often the case in other works of this genre. We see therefore that the dialogical principle is not all-encom-

passing in the textural and structural organisation of this piece. It is consistently applied only to a certain point, till Variation VI, which probably could have become a turning point in the unfolding of musical dramaturgy. However, due to incompleteness of the opus it seems that the composer suddenly excluded the dialogical principle from his range of technical means of transformation of the thematic material.

Consequently, music composition of this piano piece is very complicated in its inner organization. Every element of the musical whole conforms to its own logic of development. However, this does not impede realization of the main conception of an experiment.

Therefore, *Variations for Piano* is quite an unusual work composed by Britten, which nevertheless fully corresponds to the context of his late creativity. The piece contains Britten's main stylistic features used by him in that period. There is a strictly organized logical conception of the composition, which is realized in a quite coherent and clear musical form. Every musical element is in conformity with that main idea. The principle of dialogue, improvisational freedom, sound splitting along with laconism and simplicity of the music material are known to be the customary features of Britten's style in his opuses of the late period. Consequently, there are quite many connections between this composition and the other works of that period. Except the previously noted similarity with the cycle *Poet's Echo* and the church parable *Curlew River*, there are many links with other important opuses of Britten.

In overall, the most part of such connections are not present in opuses for ensembles. That is clear in case of the compositions for solo instruments. These connections become apparent through laconism and clearness of texture, improvisational freedom of thematic material, which is reached by means of such melismatic elements as repetition, tremolo, trills, etc., and effect of the blurriness of the metre. In this sense, *Variations* anticipate the next cyclic instrumental opuses and it is most evident regarding *Suites for Cello* (especially Suite No. 2 Op. 80 and No. 3 Op. 87). Of course, all these similarities are mainly of formal resemblance and *Variations* do not contain that imaginative and semantic present in other compositions of that period. However, due to the above connections in terms of the musical language this piece is clearly in the context of the late period of Britten's creative work.

Therefore, despite the fact that *Variations for Piano* remained incomplete and the material of the opus' theme has direct connections with another composition, an original independent musical conception is embodied in this music piece. The main features of late Britten's style are combined here with unusual for him methods of musical development. That's why this opus appears to be an interesting and enlightening phenomenon in the composer's creative work worth of musicological consideration.

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Collage as a Way of Conclusion of Musical Composition in the Context of the 20th/21st Century Music Aesthetics

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Collage as a musical technique is frequently used in music from the 20th and the 21st centuries. It reflects such essential features of contemporary art as multiculturalism, juxtaposition of chronologically or geographically distant traditions either in the form of dialogue, coexistence or confrontation. Collage may appear in different sections of a composition, however, its manifestation in the conclusion creates a particularly interesting interaction with another important feature of the 20th/21st century music – openness and ambivalence – because collage is frequently perceived as an unexpected turning point that does not provide an unambiguous solution.

The goal of the paper is to characterize the most typical interpretations of the collage in the conclusion of musical works and to define their relations with the 20th/21st century music aesthetics. The discourse of researched music will include well-known compositions by authors of different epochs (Charles Ives, Alban Berg, Alfred Schnittke); however, the main focus will be on the analysis of some outstanding works from contemporary Latvian music (Pēteris Plakidis, Ēriks Ešenvalds, Pēteris Vasks), in order to reflect how the general aesthetic principles interact with the individualities of composers due to the use of the collage in the conclusion of a composition.

Keywords: parallel dramaturgy, reminiscence, Pēteris Plakidis, Ēriks Ešenvalds, Pēteris Vasks.

INTRODUCTION

The paper focuses on two phenomena that are quite interesting and research-worthy even on their own: the idea of collage in music, as well as the conclusion of musical composition. Although collage may appear in different parts of a composition, its manifestation in the ending reflects a particularly important feature of the contemporary music – a tendency towards openness and ambivalence. Unlike a classic conclusion, which may consist of a brief resume, the effect created by collage could be described as ‘estrangement’. This term was coined by the Russian literary theorist Victor Shklovsky in his essay *Искусство как прием* (“Art as Technique”; ШКЛОВСКИЙ 1919: 62–63). It is quite fitting to describe not just literature, but also some tendencies in the 20th–21st century art in general.

As of the current stage of research, it can be concluded that collage in music itself has been

analyzed quite broadly – studies include the aesthetic background of the use of this technique (Emons 2009) and its parallels with other art disciplines (Metzer 2003), the interpretation of collage by individual composers from Gustav Mahler (Kneif 1973) to Mauricio Kagel (Heile 2002), etc. However, the use of this technique in the conclusion of a musical composition has never been studied in detail.

This paper offers the possible typology of collage-like conclusions. The typology has been created taking into account the role of the collage-like conclusion in the overall structure of a musical work. Each type of the conclusion will be described in a historical context; some outstanding works from contemporary Latvian music (compositions by Pēteris Vasks, Pēteris Plakidis, Ēriks Ešenvalds) will be analyzed as examples in order to reflect how the general aesthetic principles interact with the individualities of composers due to the use of the collage in the conclusion of a composition.

It is important to emphasize that the term *collage* is used in this paper in a rather broad sense. Its definition is based on the conception by Russian musicologist Evgenija Chigareva (developing the theory of polystylism by Alfred Schnittke); according to her, collage is a combination of stylistically contrasted elements in a single musical work (Чигарёва 2007: 437).

COLLAGE-LIKE CONCLUSION AS A RESULT OF A COLLAGE-LIKE DEVELOPMENT IN THE WHOLE COMPOSITION

To better understand this type of conclusion, the term ‘parallel dramaturgy’ can be helpful. Russian musicologist Valentina Holopova has used this in an analogy to the 20th century theatrical and literary works, for example, Mikhail Bulgakov’s novel *The Master and Margarita* (1940), in which the story is told in two timelines: the first one being during the Jerusalem of Pontius Pilate, and the second one – the 1930s in the Soviet Union. The events within these two timelines have no direct and unambiguous interaction whatsoever – they stand on their own (Холопова 1999: 455), even though the reader, of course, creates mental links between the two. From the perspective of conclusion, it is important to note that both timelines – including different cultural traditions and stylistic spheres – retain their autonomy all the way to the end. As an early musical example of such a conception, the composition *Unanswered Question* (1908) by Charles Ives (1874–1954)¹ should be mentioned. The first stylistic sphere is represented here by the string cantilene – a symbol of the “Silences of the Druids” (quoted after Ives 1953), which is related to the stylistics of tonal music (G major). The flutes that, according to the composer, are a symbol of “human beings” (Ives 1953), and the trumpet with its eternal (unanswered) question tend towards

free atonality – a musical sign of a different age. In the end, these spheres do not find a common factor, and the question, as well as the process of development, remains open. Later on, this type of collage – based on the parallel dramaturgy of different stylistic spheres from beginning to end – can be found in the music of several 20th century composers; one of the best known examples is the opera *Die Soldaten* (1964) by Bernd Alois Zimmermann (1918–1970).

In this paper, I offer a broader analytical insight into the music by the contemporary Latvian composer Pēteris Plakidis (1947–2017). He is the first Latvian composer who made collage an important part of his style. Even the titles of several of his works are notable here – trios *Romantic Music* (1980), *Dedication to Haydn* (1982), *Dedication to Brahms* (1999), concertante works *One More Weber Opera* for clarinet and symphony orchestra (1993), *Pasticcio à la Rossini* for violoncello and string orchestra (2006), etc. In the paper, attention will be focused on two of these compositions: *Romantic Music* and *Dedication to Haydn*.

Romantic Music was created for the classical trio ensemble – violin, cello and piano. The composition includes a compound ternary form and, after a brief introduction, the main stylistic characters – collage objects – appear, which in the exposition are linked to certain timbres. On the one hand, the romantic stylistic is represented in the parts of the string instruments (G major tonality). On the other hand, the high-pitched piano motifs are themselves atonal and occasionally aleatoric – in a way, teasing the romantic cantilene and trying to dismantle it. Both of these stylistic spheres develop in parallel, in a counterpoint.

In the middle section, the expression sharply becomes dramatic; however, the following recapitulation is silenced. This leaves us with the impression that two perceptions of the world symbolized by both themes (represented by the romantic strings

¹ Collage-like conclusions are characteristic for many compositions by Ives, and they are not always connected with parallel dramaturgy. Musicologist David Metzger notes: *Some works by Ives conclude with a sudden imposition of the present, an appearance that restores the listener to the “here” not to the “there”* (Metzger 2003: 21). [...] *To return to childhood then would not entail to a return to days of picnics – it would instead amount to a fall into ambiguity and nothingness. Some of Ives compositions sense as much, as they conclude with [...] open questions (the third movement of the Fourth violin sonata)* (Metzger 2003: 22). Referring to a specific composition, *The Fourth of July*, Metzger also writes: *Construction only creates more instability, which inspires the throwing down of even more quotations and escalation of the chaos, all of which leads to the memory-edifice collapsing in the final measures. The past is more fragmentary at the end of such works than at the beginning* (Metzger 2003: 21).

and the contemporary aleatoric piano) attempt to reunify and fuse together, as opposed to the exposition; however it does not succeed fully and

we are left with ambiguity. The tonal incompatibility of both collage objects plays a major part here.

The musical score is presented in three systems. The first system features a violin part with triplets and a piano part with octaves. The second system includes a cello part with a 'pizz.' marking and a piano part with a 'p' marking. The third system shows the violin part with a 'pizz.' marking and a piano part with a 'p' marking. The score concludes with a final repeat of the refrain, marked 'al niente' and 'pppp poss.'.

Example 1. Pēteris Plakidis, *Romantic Music* (violin, cello and piano parts): conclusion

The main purpose of this collage-like juxtaposition is possibly a message about the romantic world-view and the contrast it shows to the contemporary reality. This work is a striking example of the neoromantic aesthetics that was very actual in the Latvian music during the 1970s–1980s.

Another interpretation of the parallel dramaturgy is offered by Plakidis in the *Dedication to Haydn* for flute, violoncello and piano (1982) – a five-part rondo. The principle of collage can be seen in all five parts, although it is most characteristic to the refrain and its repeats. The initial version of the refrain quotes a theme from the

2nd movement *Andante* of the Joseph Haydn's (1732–1809) Symphony No. 94 *Surprise* (1791). Haydn himself has quoted this theme in the Simon's first aria from the oratory *Die Jahreszeiten* (*Seasons*, 1801) where this theme creates the effect of a fun amaze. Plakidis, in his own way, has taken over Haydn in allowing this theme to travel from composition to composition, inserting it into new, unexpected contexts.

The collage-like development is also characteristic of several other sections of the composition, including the final repeat of the refrain. In the last four measures, a new surprise is prepared –

a quote from the first subject of Haydn's Symphony No. 104; it is soon interrupted by a tonally incompatible high-pitched piano motif, which is played sforzando as a sudden, comic turn in the very conclusion. This leaves the impression that it crosses over the further development of Haydn's melody that has started earlier.

Therefore, the seemingly clear, classically balanced five-part rondo remains open. The use of the parallel dramaturgy in this case also reflects the enstrangement from the past, although there is no philosophical reflection as in the *Romantic Music; Dedication to Haydn* is filled with humorous lightness that also manifests a surprising analogy of the world perceptions of Haydn and the post-modern composer Plakidis.

A COLLAGE AS A NEW STYLISTIC SIGN IN THE LAST SECTION OF A MUSICAL WORK

Unlike the above-analyzed works with their parallel dramaturgy, the principle of the collage can also manifest itself mainly in the last section of a musical work. A relatively early example is the Violin Concerto (1935) by Alban Berg (1885–1935). Berg has quoted Bach's choral *Es ist genug* in the final movement (from measure 136), and the choral melody, despite being hushed and isolated to a single voice, creates a collage-like effect of stylistic surprise. This is achieved through both the clear rhythm structure of the choral as opposed to the previous free-flow, and the tonal basis (F major and B flat major), which stand in contrast to the atonality (or, occasionally, polytonality) of other layers of the texture. Therefore, we can observe an expression of stylistic poliphony: the collage effect is revealed in the simultaneous, rather than consecutive demonstration of different materials – just like in fine arts. The atonal (or polytonal) context makes the choral sound fragile and foreign, as if it has been behind a shroud of mystery.

The same sign of conclusion – a previously unused quote or stylization of past music – can often be found in later works by different composers, for example, in the Symphony No. 1 (1974) by Alfred Schnittke (1934–1998). This composition is rich in quotes that are largely of the 19th and 20th century origin and encourage associations of this time; however, Schnittke has kept a very special quote for the very end, the coda of the fourth movement. It is a fragment from the finale

of Haydn's Farewell Symphony No. 45 (1772), which can be perceived as a sign of the highest harmony, yet slowly fading. The fade effect is reinforced also by the juxtaposition of this melody and other stylistically-incompatible quotes. Musicologists Valentina Holopova and Evgenija Chigareva explain this conception: *Suddenly, familiar parodied characters appear – a playful concerto grosso, fragments of primitive songs and dances. In the overall context of the coda, the organ-infused harmony background makes these unwanted visitors look like comically broken figurines* (Холопова, Чигарёва 1990: 85–86).

The line between Haydn's quote as a sign of the harmony and the rest – stylistically parodied quotes – is so thin, that the conclusion does not leave us with an impression of the undeniable triumph of high art.

An example of the collage including a new material in the last section of composition is also a choral composition *L'égende de la femme emmurée* (*Legend of the Walled-In Woman*, 2005) by Latvian composer Ēriks Ešņvalds (born 1977). This author frequently uses collage of both musical and textual material. In this case, the text of the choral composition is bilingual: folk poetry in Albanian dominates the larger part of the work, and the lyrics by Albanian poet Martin Camaj (1925–1992), translated into English, are used only in the final section, along with the new musical material. The work is inspired by an Albanian legend about three brothers trying to build a castle; it would collapse every night until, following their mother's suggestion, they walled in the youngest brother's wife to prevent the castle from collapsing.

The music reflects a dialogue between two styles and two world views simultaneously. The contraposition of different harmonic modes plays an important role here, and two different singing techniques are used as well:

- Throughout the composition, oriental motifs – phrases from the Albanian legend – are presented. Ešņvalds borrowed this material from a recording of traditional Albanian singing. The most characteristic features are untempered glissando and recurring trichord with a falling end intonation which becomes a microrefrain. This establishes a ritualistic meaning, and in the context of the legend it can be perceived as a mellow but definite display of fatal inevitability.
- During the composition, this material is occasionally interrupted by a counterpoint –

a classical choral singing that combines stylistic features of church choral music and expressive neoromantic harmonies. However, only in the final section of the composition this stylistic sphere acquires a completed form – it is represented by a new melody (two soprano solos) sung in English (the text by Martin Camaj). The characteristics of this melody are intertwining colours of major and minor. The lyrical message of Camaj's poem reflects the motif of innocent martyrdom and

an idea of a spiritual enlightenment that follows suffering, characteristic of Western Christian culture:

When I die, may I turn into grass / On my mountains in spring, / In autumn I will turn to seed. / When I die, may I turn into water, / My misty breath / Will fall onto the meadows as rain. / When I die, may I turn into stone, / On the confines of my land / May I be a landmark.

118 *pp*

Ensemble Tenor

Ėsh-të pen-du se ja dha-në një va-shë,

S solo I

S solo II

p

when I die, may I turn, may I turn in-

S

E mje - - ra u - - - në, E mje - - ra u -

A

E mje - - ra u - - - në, E mje - - ra u -

T

E mje - - ra u - - - në, E mje - - ra u -

B

E mje - - ra u - - - në, E mje - - ra u -

Example 2. Ēriks Ēšenvalds, *Lègende de la femme emmurée*, mm. 118–121

The rough and rugged, yet silenced, Albanian folk melody also appears as a counterpoint. The tendency to a quiet and mutual harmony during the conclusion can be perceived as the memorabilia of the innocent martyr, which is symbolically accepted by both cultures involved in the collage, however the different musical materials never really fuse together. The performers of the Albanian melody retain the traditional style of singing, different from the classical sound of the choir and soprano duet.

COLLAGE AS A REMINISCENCE

Another collage model that is frequently found in the music by different composers is a collage as a reminiscence – the return of a previously used collage-like theme during the final section of the composition. This follows a tradition practiced already by romanticists, for example, by Franz Liszt – the last movement of the symphony (sonata, concerto) cycle includes one or more reminiscences from the previous movements; the novelty of the 20th century is the synthesis of this structural feature with the collage principle. This model is

often characteristic of large-scale compositions, and the following examples (concertos) are representative of this as well.

The first one is the aforementioned **Violin Concerto** by **Alban Berg**. Alongside the final choral, its last section also features another important manifestation of collage – a Viennese waltz-like melody that appears shortly before the end of the first movement (from measure 218), returning in the coda of the second, final movement (from measure 204). The melody itself is diatonic and, just like the choral, rhythmically clearly structured; it does not get resolved, but rather silently and eliptically blends in with the atonal context. The semantics of the waltz theme in this case is a tragic farewell full of nostalgic memories of earthly life. The atonal mixture of other voices makes this melody perceivable only as being a fragile, foreign and far-away echo of waltz. Even though the principle of collage itself is seemingly detached from the classic sonata form, it is interesting to note that, in this case, we can see a certain relation: unlike the main theme, which is a series that eventually returns to its original pitch, the waltz theme changes its pitch – at the end of the first movement its key is G-flat major, whereas at the end of the second movement the key is A flat major. This creates, at the very least, an associative link to the second subject of the sonata form – often a lyrical, fragile and largely “feminine” theme.

The collage-like reminiscence is found also in the Violin Concerto *Distant Light* (1997) by the contemporary Latvian composer **Pēteris Vasks** (born 1946). In this case it is also represented by waltz and includes a tonal transformation. His *Distant Light* is created as a contemporary version of the sonata form. Both the first and second subjects reflect a meditative expression (first subject, rehearsal number 5 – an idea of a ‘canto perpetuo’, second subject, rehearsal number 11 – a choral-like theme). The development becomes more dramatic and new thematic elements, among them waltz, are introduced in forte and with a poco a poco accelerando. Based on this, one of the culminations of the development is reached (measure 4 after the rehearsal number 40). In the recapitulation, there reappears the sacral and meditative reflection, characteristic of the first and the second subjects.

And finally, after the second subject, the waltz theme returns, its definite 3/4 pulse marking a contrast with the previously spontaneous free meter. Stylistically, it represents a romantic lyric,

different from the ascetic, meditative and mainly diatonic expression of the previous choral melody (second subject). The composer has not made any comments regarding the semantic of this turn, however, a similarity can be seen to the function of the Viennese waltz in Berg’s composition: the waltz in this case is a symbol of worldly life and human passion, and its fading nature – especially when it shows up after the choral-like second subject – reflects an image of farewell and nostalgic memories.

Initially (in the development) the waltz appeared in E minor, which largely corresponds to the leading tonalities of the composition (E minor and A minor). The second appearance and, along with it, the entire conclusion, however, is in the previously unused and unprepared F-sharp minor, which further reinforces the impression of a surreal collage-like turn.

CONCLUSIONS

Collage as a method of conclusion has been used extensively in 20th/21st century music; however, it rarely appears only at the end of the composition. At the same time, among the diverse structural contexts of the collage, the conclusion is the one that unveils the link to the conception of the musical work.

Along the structural aspect, there are certain consequences that surface in the semantics of the conclusion’s collage. In this respect, the first possibility is collage as an unanswered question (rephrasing the title of Ives’ famous piece) – this is especially characteristic of compositions where the last sections consist of not just one but multiple stylistically different and incompatible thematic materials. This question could be asked with a reflection that is either philosophical, as in the coda of Symphony No. 1 by Schnittke, or humoristic and playful, as in *Dedication to Haydn* by Plakidis. It could also combine both of these aspects, when the humoristic play has a deeper, philosophical undertone, as in *Romantic Music* by Plakidis. Another possibility is the conclusion of a composition with a quotation as a sign of *In memoriam*. From a structural point of view, this model is most often related to either a new theme in the last section of a musical work (like the choral in the Violin Concerto by Berg and the soprano melody in the *Légende de la femme emmurée* by Ešenvalds), or a reminiscence of previous

material, such as the waltz theme in the Violin Concerto by Berg.

The collage-like conclusions reveal both the stylistics of each composer and the specifics of the cultural sphere they represent. Therefore, this thematic has dimensions that warrant more detailed research in the future.

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Original Solo Repertoire of the Concert Kanklės: Specific Features of Texture and Performance (Second Half of the 20th Century – 1st Decade of the 21st Century)

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The article analyses the texture of original pieces written in 1948–2010 for concert kanklės solo, and the abilities to perform it. From the historical point of view, the paper analyses the development of the textures of the pieces for kanklės and dermal structure, investigates and sums up the possibilities of artistic expression of academic kanklės playing. The study concludes that the original kanklės repertoire has been and is being formed quite systematically, i.e. taking into account the peculiarities of the instrument and its playing development, but it is noticeable that a large number of composers could be better acquainted with the technical possibilities of academic kanklės playing.

Keywords: concert kanklės, academic kanklės playing, texture, music notation.

INTRODUCTION

Lithuanian concert kanklės¹ is the professional musical instrument that has been functioning for more than fifty years. During this period, its shape, technical qualities, traditions of performance and characteristic original repertoire have settled down. As we know, the changing repertoire, influenced by the trends of contemporary music, is one of the main preconditions for improving the instrument and the way of playing it, therefore, the formation of repertoire has always been one of the most important tasks of kanklės music performers and educators.

Since 1948 (that year the composer Jonas Švedas wrote the first melodic etude for kanklės solo) to the present day, over 60 original works have been written for concert kanklės (this number excludes repertoire for children): over 50 – for solo kanklės, 12 – for kanklės and folk instruments, string and symphony orchestra (cyclic pieces). There are not many composers writing for the kanklės: less than half of the 20 composers who have written or are still writing for this instrument have

created more than two compositions. In addition to the most significant composers augmenting concert kanklės repertoire, the following are worth to be mentioned: Valentinas Bagdonas (1929–2009): 14 pieces (suite or cycle of plays is regarded as one piece); Algirdas Bružas (b. 1960): 11 works; Vaclovas Paketūras (b. 1928): 9 pieces; Jonas Švedas (1908–1971): 8 pieces. Apparently, this modest number of composers writing for concert kanklės is determined by several reasons, one of which is that concert kanklės is a relatively “young” musical instrument, which is yet to be confirmed in the art music areas. As a result of the lack of original repertoire, the kanklės players are still forced to fill their repertoire with various transcriptions, arrangements of other instrumental works. However, the adaptation of compositions written for other instruments to be played on kanklės also has a positive side: the kanklės playing is rapidly improving, playing technique is developing, and the technical possibilities of the instrument are expanding.

At the level of performance, the fact that the concert kanklės today is up there with the classical musical instruments is revealed by a significant

¹ c–c⁴ range (29 strings) kanklės with tonality levers, constructed in 1954 by Pranas Serva and used until now.

change in the original repertoire of this instrument. At the beginning of concert kanklės formation, the performers were content with the plays created on folk song, dance motives and their variations (Justinas Strimaitis, 1895–1960; Jonas Švedas; Pranas Stepulis, 1913–2007), but eventually the repertoire started going more modern: musical language of the works grew in complexity what caused the birth of new means of expression and performance. The analysis of the original concert kanklės repertoire can disclose the two main developmental directions of the pieces for kanklės: one of them is based on the synthesis of folklore and contemporary music, while the other one is based on the modern trends of world music. The first direction is represented by the composers Jonas Švedas, Vytautas Kairiūkštis (b. 1930), Anatolijus Lapinskas (b. 1946), Zita Bružaitė (b. 1966), Algimantas Kubiliūnas (b. 1939), Rimvydas Žigaitis (1933–2010), Jurgis Gaižauskas (1922–2009) and others. The direction of modern kanklės music composing is strongly reflected in the works of the composers Vaclovas Paketūras, Vladas Švedas (1934–2012), Algirdas Bružas, Valentinas Bagdonas, Leonas Povilaitis (1934–2007), Jurgis Juozapaitis (b. 1942).

Given the fact that the concert kanklės repertoire has been an insufficiently discussed topic, one of the main **objectives** of the author of the present paper, professional kanklės performer, was to historically review the evolution of the concert kanklės music notation, musical text performance characteristics and to discuss the model and the problem cases of playing original pieces for kanklės.

The **research object** consists of textures of the original works for solo concert kanklės created in 1948–2010, the analysis of their notation principles and peculiarities of performance. The work on this topic was initiated by the musical text performing problems encountered by the author in her performing artist's practice, which allowed presupposing the conclusion that a number of composers are only superficially familiar with the academic kanklės playing technical opportunities. The **research objectives**: from the historical point of view, to analyse the development of solo texture and dermal structure of the pieces for concert

kanklės, to explore and summarize the possibilities of artistic expression of academic kanklės playing.

The study was conducted using repertoire analysis, descriptive, comparative and classification **methods**.

TEXTURE AND MODE STRUCTURE OF MUSIC FOR KANKLĖS FROM THE ASPECT OF TECHNICAL PERFORMANCE POTENTIAL

Texture and sound characteristics

The formation of repertoire for the concert kanklės solo was started in 1945, along with the establishment of the Department of Folk Music at the Vilnius Conservatoire (now Lithuanian Academy of Music and Theatre – LAMT) and the introduction of the studies of kanklės. Underdeveloped techniques of academic kanklės playing and relatively narrow-range instruments (the range $g-g^3$) were the main reason for professional composers being not interested in composing for the kanklės before 1954 (that year the concert kanklės of the range $c-c^4$ were made and the basic academic techniques of kanklės playing were set up).

The analysis of the repertoire for the concert kanklės solo reveal two stages of the development thereof: 1948–1955² (first attempts to compose music for expanded-range Justinas Strimaitis' kanklės, $g-g^3$; during that period, music for the kanklės was composed by the amateur composers Justinas Strimaitis and Jonas Švedas) and 1956–2010 (the repertoire building for the expanded-range kanklės, $c-c^4$, according to Pranas Stepulis' model; music composed by professional composers).

The repertoire for the kanklės of 1948–1955 was comprised of miniatures for solo and duo (Justinas Strimaitis) kanklės composed by Jonas Švedas and Justinas Strimaitis for teaching purposes. In view of this, one of the main tasks was to analyse and systemise the basic academic techniques of kanklės playing.

Music for the kanklės of this period typically had *homophonic* texture, simple musical texts were usually written on one staff (Example 1), with the exception of Justinas Strimaitis music for duo kanklės (Example 2).

² This period may be referred to as *transitional*: demonstrating the transformation of repertoires for the kanklės from the amateur repertoire (comprised of original music for kanklės written by Pranas Puskunigis, Justinas Strimaitis, Jeronimas Jankauskas and other teachers of kanklės playing in the first half of the 20th century) into the professional one.



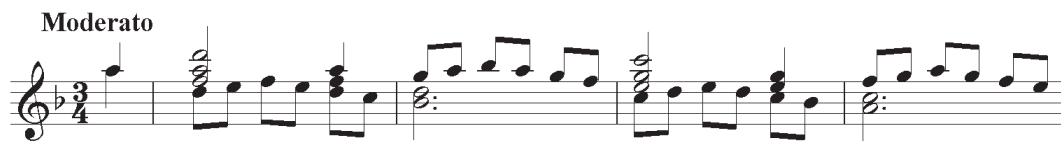
Example 1. Justinas Strimaitis. *The Legend of Vilnius* (1955), mm. 1–4



Example 2. Justinas Strimaitis. *The Little Boys* (1954), mm. 20–21

Music of the mentioned texture was played using the strumming, plucking, mixed and “free” techniques of kanklės playing. The introduction of separate note stems to write the melody and accompaniment could be linked with the first attempts of composers to differentiate parts of

the musical pieces (the outset of polyphonic texture in the kanklės music). The individualisation of parts in finger-style playing in different musical pieces can be regarded as a direct precondition for the formation of music of *polyphonic* texture (Example 3).



Example 3. Jonas Švedas. Etude No. 18 from the cycle
27 *Melodic Etudes for Kanklės* (1948–1952), mm. 1–3

The principles of building the repertoire for the concert kanklės are best of all reflected in Jonas Švedas' Concerto for the kanklės and an orchestra of folk instruments (1956): this musical piece encompasses all main techniques of academic kanklės playing and a music *notation* system that is in conformity with the potential of kanklės playing. With minor amendments, this system has been used until nowadays. Basing on the principles of music notation used in the above mentioned composition, two methods of writing homophonic texture could be structured: 1) melody and variants of chorded accompaniment parts (Example 4); 2) ornamental figurations of a general nature (Example 5).

The notation principles in music for kanklės, as formulated by Jonas Švedas, have been followed by all composers writing music for the concert kanklės. The established and stable relationship between music notation and method of performing it determined the development of a certain performance tradition. The selection of a method of playing is conditioned not only by the type of the musical texture and technical aspects of its notation, but also by various additional factors, such as the character of expected sounds, peculiarities of inter-combining musical textures of different modes, structure of accompaniment (in cyclic compositions), etc.

A (I d. pagr. temos fragm.)

A1 (finalo refreno fragm.)

A2 (II d. antrosios temos fragm.)

A3 (I d. kadencijos fragm.)

Example 4. The principles of notation of chorded texture.
Fragments of the main themes from Concerto for kanklės and orchestra by Jonas Švedas (1956)

B (III d. jung. temos fragm.)

B1 (I d. jung. t. fragm.)

B2 (I d. kadencijos fragm.)

Example 5. The principles of notation of ornamental figurations.
Fragments of the transition themes from Concerto for kanklės and orchestra by Jonas Švedas (1956)

Scales and tonalities

Possibilities to change tonalities of the concert kanklės determined one of the most specific peculiarities pertinent to the repertoire building and playing this instrument, i.e., the limited use of chromatic sounds which became a relevant problem

in performing the repertoire. In accordance with the possibilities of using tonality changing mechanisms, compositions of the kanklės solo (67) can be defined by the following types of scales:

- 1) *diatonic*³ (34); Example 6;
- 2) *prepared* (12); Example 7;

³ Definitions recommended by the author of the article are used in the performer's context and should not necessarily coincide with those used in the theory of music.

- 3) *conditionally chromatic*⁴ (21 compositions feature various combinations of the above mentioned scales (*combined*): Example 8.

Compositions of the first type scale are most of all characteristic for the kanklės repertoire

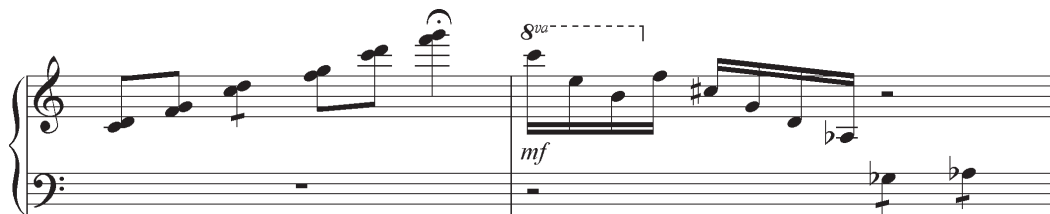
created in 1948–1974; the repertoire of 1974–2010 is best represented by prepared- and combined-scale compositions: such use of the types of scales in compositions can be linked with the development of tonality changing mechanisms of the instrument and its playing technique.



Example 6. Jonas Švedas. *Fugue* from *Prelude and Fugue for Solo Kanklės* (1966), mm. 1–12



Example 7. Vaclovas Paketūras. *Prelude* No. 2 from the cycle *5 Preludes for Solo Kanklės* (1963), mm. 55–58



Example 8. Valentinas Bagdonas. *The Concerto* No. 2 for solo kanklės, movement 1, mm. 86–87

⁴ There are no compositions written in this scale only: in 11 musical pieces the scale at issue is used in parallel with the other above mentioned ones.

By the degree of mode changing and execution (the use of tonality levers) peculiarities, diatonic compositions can be divided into *stable mode* (unchanging tonality) and *conditionally stable mode* (the tonality changes within the limits of parallel tonalities, i.e., without changing key signatures), and *varying mode* (deviations or modulations to first-degree related tonality). Diatonic compositions of conditionally stable and varying modes, based on their playing peculiarities, can be further subdivided into two groups:

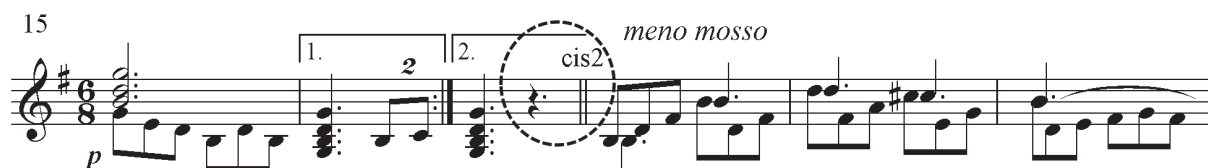
- 1) with prepared variation of tonalities;
- 2) with non-prepared variation of tonalities.

In the first group, compositions have appropriate tonalities prepared: a) beforehand in different registers (octaves) of the kanklės (Example 9); b) at the end of a composition's component (Example 10).

In compositions with non-prepared tonalities, bending of tonality levers can be either set forth by the composer in advance (by forming a relevant musical text: Example 11) or levers are bent without preparation (the most problematic way of playing, when the quality of playing depends on professional skills of the player: Example 12).



Example 9. Jonas Švedas. Etude No. 24 *The Spinner* from the cycle
27 *Melodic Etudes for Kanklės* (1948–1952), mm. 1–2



Example 10. Jonas Švedas. Etude No. 22 *The Stream* from the cycle
27 *Melodic Etudes for Kanklės* (1948–1952), mm. 15–20



Example 11. Jonas Švedas. Concerto for kanklės and orchestra (1956), the transition theme, mm. 71–74



Example 12. Jonas Švedas. *Prelude* from *Prelude and Fugue for Solo Kanklės* (1966), mm. 15–21

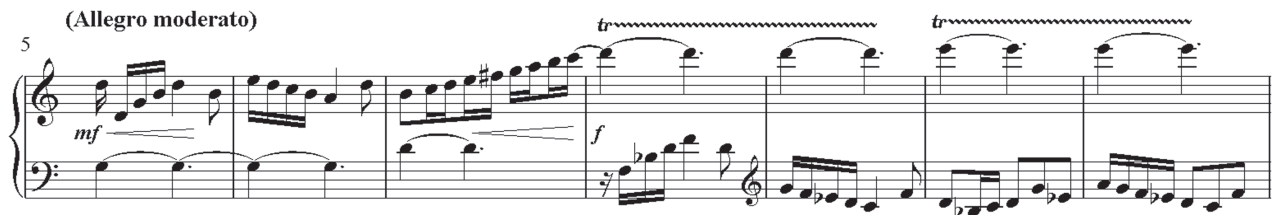
The category of *prepared-scale* compositions encompasses musical pieces that are performed by using scales prepared by the composer in advance and not subject to any changes during playing (tonality levers are not bent while playing

the kanklės). The prepared scales can be further subdivided by their structure and peculiarities of playing into *modified diatonic* (they conditionally encompass the old seven tone modes, harmonic modes, double harmonic modes, some artificial

(unnatural) modes (reduced, extended, symmetric, asymmetric modes⁵: Example 13), *complex* (consisting of complex modes comprised of at least two modified diatonic modes or diatonic modes) and *original* (typical modes specially formed by composers: Example 7). Basing on the analysis of the prepared-scale compositions, the application of this scale was found to be regarded as the most

suitable and promising in composing music for the concert kanklės.

In compositions with *conditionally chromatic* scales, sounds can be played in: a) prepared manner (adapting the playing technique: Example 14; forming appropriate musical texts: Example 15; providing for certain caesurae before chromatism in the musical text: Example 8); and b) non-prepared manner (Example 16).



Example 13. Vaclovas Paketūras. Prelude No. 3 from the cycle
5 Preludes for Solo Kanklės (1963), mm. 5–11

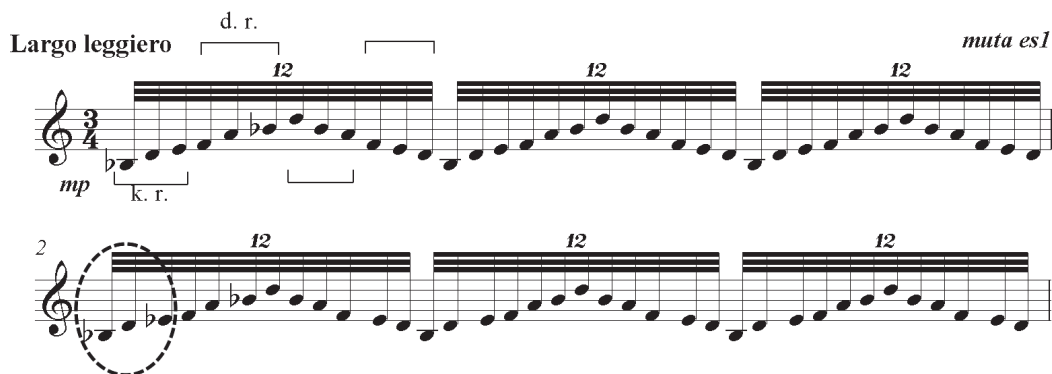


Example 14. Valentinas Bagdonas. Concerto for kanklės and orchestra
The Ornaments (1983), mm. 88–91



Example 15. Valentinas Bagdonas. Sonata-Fantasy for solo kanklės (1990), mm. 6–10

⁵ It should be noted that many scales of the first and second type could be referred to diatonic according to the theory of music. Yet, taking into account the aspect of playing the kanklės scales (their notation being based on the possibilities of changing the kanklės tonalities), it is reasonable to qualify these scales as prepared ones.



Example 16. Vytautas Germanavičius. *While It's Snowing Magnolia Blossoms*, mm. 49–50

Having analysed and systemised the types of scales in the kanklės music and the development of the scales, the thesis formulates a hypothesis that diatonic-scale compositions (with encompassing stable, conditionally stable and varying diatonic scales), created conditions for the development of compositions with prepared and conditionally chromatic scales. Apart from certain problems related to playing, as met in compositions with the prepared and conditionally chromatic scales (and possibly relating to insufficient getting into technical possibilities of kanklės and playing the kanklės by some composers), one can say that the repertoire for the concert kanklės has been built quite systematically.

ASPECTS OF ARTISTIC EXPRESSION

Articulation

Articulation is defined as one of the prerequisite means of artistic expression of kanklės⁶. Articulation *strokes* played on the concert kanklės (means of articulation work) do not differ from the strokes produced on classical musical instruments. Among the most commonly used are: *non legato* (Example 8), *legato* (Example 2), *staccato* (Example 7), *tenuto* (Example 17), *arpeggio* (Example 5), *glissando* (Example 18), *tremolo* (Examples 12–14), etc.



Example 17. Leonas Povilaitis. *In the Vertigo of the Spring* from the cycle *What Vilnelė River Whispers* (1995), mm. 1–4



Example 18. Valentinas Bagdonas. *The Concerto No. 2 for solo kanklės* (1987), first movement, mm. 80–81

⁶ Taking into account that the concept of articulation encompasses a number of various aspects of expression of vocal and instrumental music, the author applies this concept in the instrumentological context, i.e., in the analysis of articulation *strokes* in kanklės playing.

The analysis of the original repertoire for the concert kanklės from the perspectives of using articulation has showed that in certain cases the means of articulation, as constructed by a composer, are impossible to play due to: 1) improper combining of a stroke and playing techniques (the selection of the kanklės playing techniques is mainly determined by the peculiarities of the notation of a musical text: Example 19); 2) underde-

veloped playing traditions (e.g., *non-arpeggio* chords are not typical in academic kanklės playing, but this kind of playing is “required” by contemporary musical texts: Example 20). In both cases, insufficient knowledge of the concert kanklės and academic kanklės playing by composers can be regarded as the reason of problems faced in articulation work.



Example 19. Algirdas Bružas. Concerto for kanklės and orchestra No. 3 *Gedula Nendrela* (1997), m. 238

The image shows a musical score for a kanklės instrument and a string orchestra. The kanklės part is on the top staff, with a treble clef, key signature of two flats (Bb and Eb), and a time signature of 3/8. The tempo is marked as 80. The string orchestra consists of five staves: Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. The Violoncello and Contrabasso parts are in the bass clef, while the others are in the treble clef. The key signature is two flats (Bb and Eb) and the time signature is 3/8. The notation includes various articulations and dynamics.

Example 20. Algirdas Bružas. Concerto for kanklės and string orchestra *Distaffs* (2006), third movement *Mistakes*, mm. 6–9

Acoustic expression

Peculiarities of using **ranges** of the instrument are one of the most important indicators of how technical and artistic expression possibilities of this instrument are manifested in the original repertoire for the concert kanklės. The analysis of original compositions for the concert kanklės solo from the perspective of using ranges has showed that out of 67 compositions the range of the instrument has been used at 100% in 11

(16.4%), at 90–97% in 18 compositions (27%), 80–86% in 31 compositions (46%) and 62–72.4% in 6 compositions.

Efforts have been taken to find out whether the above mentioned tendencies of using such range of the instrument are typical of the whole period of formation of the original repertoire for the concert kanklės or it is possible to specify in more detail certain features of this phenomenon that are typical to any stage of this repertoire development. The analysis demonstrated that the

range of this instrument was used most efficiently in 1955–1965, while compositions prevailing in the last decade's repertoire use as few as 62–86% of the instrument's range.

The analysis of the tendency of using the range of the concert kanklės leads to a supposition that the narrowing of the range of kanklės can be linked with changing tendencies of composing for kanklės: at the end of the 20th century it has become popular both in the kanklės and global music to refine upon studies of sound (sonorics) and diverse opportunities for developing musical material (aleatorics, minimalism, etc.).

Peculiarities of the sound of kanklės are also described by the **dynamic and timbral expression** of this instrument. Taking into consideration the fact that the concert kanklės is not a musical instrument with wide *dynamic range* (*diapason*), performance of cyclic composition (for kanklės accompanied by folk instruments, string or symphonic orchestras) has to do with problems of dynamic and timbral misbalance between the kanklės solo and the accompaniment. Normally, these problems are solved by adequate adjustment

of the accompaniment (clear texture, avoidance of timbral levelling of soloists and orchestras) or by means of dynamic amplification of the kanklės solo part. The peculiarities of the acoustic expression of the instruments are also reflected by one more factor – *timbre*. The ability of a composer to unfold the timbre of the concert kanklės in a musical composition determines whether the *timbral expression potential* of the instrument is used in full or not. The produced timbre of the kanklės sound is influenced by the selected technique of playing and the layout of the musical text. The following methods of identifying timbres of the concert kanklės are observed in compositions for the kanklės solo: the employment of various registers of the instrument, typically of different colours of sounding, the “separation” of homophonic or polyphonic parts by the octave intervals (effect of “composition instrumentation”: Example 21), the application of non-traditional techniques of kanklės playing (flageolets, knocking the body with fingers, non-musical items, drumming on strings, *glissando* with the strings behind the resonating bridge, etc.).



Example 21. Vaclovas Paketūras. Prelude No. 5 from the cycle
5 Preludes for Solo Kanklės (1963), mm. 26–30

CONCLUSIONS

The musical instrument – Lithuanian concert kanklės – has already existed for half a century. During the given period of time, its form and technical properties, traditions of performance and a specific original repertoire have settled. The changing repertoire under the influence of contemporary musical tendencies is known to be one of the main prerequisites for the improvement of the given instrument and playing it. Consequently, the creation of the repertoire has always presented one of the major goals for players of the kanklės and educators.

Since 1948 (in this year the composer Jonas Švedas wrote the first melodic etudes for solo kanklės), over 60 original pieces of music have been composed for the concert kanklės (this number excludes repertoires for children), 50 of them are envisaged for solo kanklės and 12 – for the kanklės accompanied by folk musical instruments, string band and symphony orchestra (cyclical compositions).

A significantly varied original repertoire for the present instrument is a hallmark of the contemporary performance level of the concert kanklės holding the ground of classical musical instruments. At the beginning of the concert kanklės formation, performers were contented with pieces and vari-

ations tuned to folk dances and songs, however in the course of time, the repertoire has undergone modernization; the musical language of compositions has become more complex, subsequently affecting the emergence of new means of expression and manners of performance.

Creative tendencies in respect of the kanklės are effectively reflected by the texture of original compositions and its notation principles. According to the principles of musical notation and the performance possibilities of the written text, the development of the original repertoire for the concert kanklės can be divided into the following two stages of uneven scope: the first stage covers the period of 1948–1955 (first attempts were made to compose music for the kanklės of $g-g^3$ compass) and the second one comprises the years 1956–2010 (the creation of the concert kanklės repertoire of $c-c^4$ compass).

Homophonic texture and notation of a musical text in a single staff are characteristic of the music created during the first stage. The texture of the compositions ascribed to the second stage is inherent with chords and figural (ornamental) springs which are divided into single-layer and multi-layer notation principles of a musical text on the grounds of the differentiation aspects of homophonic music.

Notably, a single-layer method of recording the music of the concert kanklės does not essentially differ from the notation of homophonic folk melodies, i.e. the mentioned parallel is determined by certain affinities of novel melodic textures used by the folk and the composers. A multi-layer method of music recording is structurally allied to the notation of the Northeast Aukštaičiai instrumental glees and glee-type homophonic pieces of music detected in the given region.

The above mentioned notation parallels of art music and traditional (folk) music allow for the assumption about the correlations of the initial compositions created for the concert kanklės, underlying the formation of subsequent (modern) repertoire for the concert kanklės, with the repertoire for popular kanklės playing. Meanwhile, structurally more complex musical notation patterns of the concert kanklės can be associated with musical recording peculiarities of classical musical instruments (such as the grand piano, the harp, etc.).

Historically set notation patterns of compositions for the kanklės are closely related with the performance instrumentality of a recorded musical text: music intended for playing with fingers, stroke-playing and integrated kanklės playing was recorded in a single staff whereas a musical text intended for playing with fingers was recorded in two staves. In fact, this approach has hardly changed in the course of time.

The research of all the familiar techniques of academic kanklės playing (stroke-playing, integrated and playing with fingers) revealed that playing the kanklės with fingers and notation of the given playing technique have undergone the uttermost development in comparison with other means of playing the kanklės. Technically complex and independent parts recorded in different staves determined the improvement in the technique of playing the kanklės with fingers and the composers' increasing focus on the said manner of playing the kanklės. It is possible that quadri-vocal homophonic texture performed in the mentioned manner has even prompted the formation of rudiments of polyphonic texture of the kanklės.

The close connection between the recording and the performance of a musical text is also manifested by the fact that the selection of playing techniques is not influenced by the dramaturgy of the composition alone, but also by the technical aspects of recording a musical text affected by it, the structure of the musical texture of the part, the texture of the accompaniment (specific to a cyclical composition), as well as the characteristics of a desirable sound.

The accomplished study of the original repertoire for the concert kanklės in terms of the texture and its performance revealed that, by the 1990s, compositions envisaged for the kanklės had been performed on the basis of already established performance traditions. However, the author of the paper has noticed the discrepancies between the dramaturgy of the composition constructed by the composer and the texture envisaged for a particular manner of playing the kanklės in the compositions for the kanklės created during 1980–2010. This may be caused by insufficient mutual creative cooperation between contemporary composers and performers.

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Intercultural and National Traditions in Victoria Sergeenko's Works

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The paper presents the creative portrait of contemporary composer Victoria Sergeenko, who was born and received fundamental musical education in Russia, but nowadays lives in Finland for a few years. She writes music in different genres; performs and arranges music and directs music ensembles. Among her works there is a concerto for piano and orchestra, sonatas, a suite, string quartets. She is interested in folklore of different countries which is an inexhaustible source of creative ideas. Nowadays Victoria Sergeenko actively works as a composer, performer, directs music and educational projects.

Keywords: intercultural and national traditions, experimental genres and forms.

INTRODUCTION

Discussions about the priority of national or all-European traditions in the music of Finland remain topical. The deep connection of Finnish composers, artists, poets and writers with folklore, with epos of *Kalevala* and poetic collection *Kanteletar* has been perceived for a long time as a flag of struggle for the independence of the country, as a symbol of national identity. The commitment of Finnish composers to national folklore paved the way for certain thematic and genre preferences.

In the final third of the 20th century, the musical cultures of Finland and Russia had a tendency to join the general trends of music worldwide. The comprehension of all musical techniques and styles was considered a necessary element of professionalism. There came an era of stylistic pluralism. However, the search for an individual style, own face, again brought composers to folklore origins. The very notion of Finnish national folklore has expanded considerably, as cultures of other Finno-Ugric ethnic groups – the Saami, Veps, Ingermanlandians, Karelians are being explored. A characteristic feature of the beginning of the 21st century is a complex perception of folklore in its richest figurative and lexical system, understanding it as a source of many components: plot, intonation, rhythm, structure, and timbre. The purpose of

the paper is to show the fruitful coexistence of the national and the all-European professional traditions in the works of Victoria Sergeenko. The methods of research are primarily determined by the interdisciplinary connections relevant to contemporary humanities. An essential role is given to the comparative method, since the most important stylistic properties of Victoria Sergeenko's music are revealed through the comparative analysis of the achievements of Finnish and Russian musicians.

SELECTED BIOGRAPHY PAGES

There is not so much written so far about the work of Victoria Sergeenko (Карипова 2001: 57, Сергеев 2009: 80–82). Undoubtedly, she is a wonderful musician, professional, bright creative individuality, charming person, her music has its own face. Victoria was born in Petrozavodsk. A creative atmosphere reigned in her family: her parents were artist Valentina Mishina and well-known jazz musician Vladimir Mishin.

Victoria Sergeenko received a fundamental musical education at the Faculty of Composition of the Petrozavodsk State Conservatory (professor Alexander Beloborodov's class).

Even while studying at the Conservatory, Sergeenko worked as an accompanist in Finnish

folklore ensemble, which became an invaluable experience in preparation for further creative work.

The next stage was the work at the Children's Music Choir School, recognized as one of the best music schools in Russia. Victoria Sergeenko headed the movement of young composers (composition and improvisation classes, contest of young composers and a recording studio).

For her active pedagogical, methodical, organizing and composing activities, Victoria Sergeenko received the All-Russian Award *The Best Teacher of Children's Music and Art Schools*. Before moving to Finland in 2012, she already had a reputation of a highly professional versatile musician (the composer, pianist, vocalist, founder of the vocal ensemble, teacher).

TRADITIONAL AND NEW GENRES

The composer is attracted to poetry of different epochs and styles: Ivan Bunin, Fyodor Tyutchev, Emily Dickinson, Arseny Tarkovsky, Marina Tsvetaeva, Rabindranath Tagore, Sergei Esenin. For the composer is important to create an atmosphere of poem, figurative series, play of light and shadows, and fantasy.

The composer creates not only vocal cycles, elitist in their musical language, but also songs, as the most accessible and democratic genre. In 1999, Victoria Sergeenko became a laureate of the Esenin Competition of Young Composers of Russia, Moscow. She belongs to the circle of composers who is in search of closing the gap between classical and popular genres. The lyricism, sincere openness, subtlety of feelings are the features of her music.

The author does not break up with the classical tradition. In the composer's creative baggage there are works in the genres of a concert, sonata, string quartet, and suite. It is noteworthy that the composer sometimes assigns the genres of art music to those instruments that are originally very far from them, as for example, Prelude, Toccata and Fugue for bayan (2008).

Bayan is getting recognized as an instrument of great technical possibilities, which provides access to wide range of emotions. *Flickering* sonorities, clusters and bellow shake have become usual. At the beginning of the Toccata, the theme unfolds like *a roll of paper* – the melody with each take acquires a new and new note at the

end. From these experiments, those are close to the composer, where the genre picture is considerably enlarged due to the connection of literary, theatrical, and pictorial categories.

The appeal to the fundamental principle of musical sounding (syncretic unity of the word and melody) has inspired the composer to create a completely unusual genre of music (*Homer, The Odyssey Book VIII 458–498, Musicoration* for aerophones). This work was ordered for the anniversary exhibition of the artist Sergei Terentyev. The exhibition was called *Odyssey's Books*. The composition of Victoria Sergeenko is only one part of the entire performance of extravaganza. The initial stage is the reading of Homer's verse in Ancient Greek, which itself should be perceived as a kind of return to the cultural origins of the mankind. With a help of computer technologies, the melody of reader's voice is transformed into sounds that have become a musical material. The melody for the composer is literally an oration. As a result came *musicoration* (the author's term in Russian *muzykarech*) where aerophones can vary.

Another original genre mix is an eco-poem (*Eco-Poem* for prepared piano, Irish flute, the orchestra of children's musical instruments and a reader). The composition represents the sound of world for a child's ears – from silence to the urban noise of chaos and one's search of nature and origins, there is quite a lot of birds singing. It is noteworthy that a person's voice is woven into the score only at the very end of the composition and only whispering, as if being afraid of frightening off the bird's choir. In the coda there sound wonderful words of the Chinese poet Zhang Chao (the literary name of Xinzhai), said in 1698: *Those, who have heard the twitter of birds in the spring and the ringing of cicadas in summer, the chirring of grasshoppers in autumn, the crunch of snow in winter, who have heard the knocking of checkers on a bright day, the voice of flute by the moon, the rustling of the wind among pines and the sound of the waters in a stream, will not live his life in vain.*

A special concept lies in the genre *sfumato*-madrigal, where an artistic technique (the coloristic effect), associated primarily with the art of Leonardo da Vinci, is combined with the recreation of an old musical genre, also originating from Renaissance (*Sfumato* for two pianos, one pianist and a string quartet). In Italian *sfumato* means *shaded*, literally – vanishing like smoke. The painting features softening outlines of shapes and

objects, which allows one to convey the enveloping air. There are two thematic spheres in the music of this work that are obscured, hidden in a sort of *haze* from the listener. The core of the work consists of two pieces divided by centuries. The first is madrigal by Alessandro Striggio (1536–1592) *Donna felice e bella* (*Happy and Beautiful Woman*), and the second is one of the well-known jazz standards.

The music material of the madrigal was fully inverted and given to pianoforte to sound at the beginning of the piece. This is the one of the intellectual riddles of the work. The jazz theme is given to strings to play an image of foreignness. Jazz material is dismembered and its essence is hidden. It can only be identified by jazz musicians, who have more than once improvised on this theme. The madrigal performs the function of painting frame, at the beginning and at the end of the composition. The performance of the composition assumes the elements of theatricalization, which are marked in the score (the pianoforte behind the stage, is not visible to listeners and can be heard very distantly). The pianist is allowed to play with own pace without listening to the strings, the pianist slowly slips onto the stage where he takes a place behind the piano; the faces of string group musicians express unpleasant surprise.

Among other composer's persistent hobbies is the interest in deep layers of folklore of different countries, with their characteristic scales, rhythmic and instrumental features.

It is an inexhaustible source of creative ideas. For example, after visiting Great Britain, Victoria Sergeenko for a long time plunged into English and Irish folklore, she wrote a symphonic poem *With Fergus* based on original Irish sagas (1996); the English Suite for the chamber ensemble; *Poetry*, an album of songs based on poems of great English poets of the past (2005).

A special place in the work of Victoria Sergeenko is devoted to Karelian folklore. For many years the composer's handbooks were the collections of Karelian folk songs, published under the guidance of the famous Petrozavodsk folklorist Tamara Krasnopolskaya. In the work *Luodot* for contralto, clarinet and piano are used genuine Karelian themes (a collection of *Songs from Karelian Land*). *Luoto* (from Finnish) is a small stone island. Many of them can be seen in Ladoga or Onega lake, visited by local fishermen as a traditionally good place for fishing. Many things in *Luodot* though tell about the tragic composer's

family events from the past. Thanks to the melodic similarity of Karelian-Finnish folklore and the general historical memory of two nations, the composition has found its second life in Finland. In the performance of the Finnish musician Teppo Salakka, this piece often sounds at concert stages, and the CD-recording of it was recently released in Helsinki.

A truly frontier composition (which is still very dear to the author) is the media opera *The Golden Maiden* (*Kulduneidoi*). It is based on the plot of the Karelian and Ingermanland folk poetry about the blacksmith Ilmarinen, who decided to create a perfect wife for himself, forging it out of gold.

An unusual story with philosophical overtones was suggested by the well-known poet and translator of the *Kalevala*, Armas Mishin. He wrote a libretto in the Livvik dialect of the Karelian language. The phonetic structure of the Karelian language became one of the most important components of the poetics of this work.

Artistic design, including animation and other visual techniques was created by media artist Sergey Terentyev. Another important part of the composition is the Karelian ornament, which is typical of the national costume. Thanks to the specially developed computer software, graphical images of those ornaments were transformed into rhythmic material, which became the basis of the opera. The idea of the experimental transformation of ornaments into melodic and rhythmic formulas has become a creative attempt to reconstruct, recreate the Karelian national rhythmic pattern. Despite the use of computer technology, this work has all the features of a traditional opera composition – arias, duets, and dance numbers. This work is distinguished by original thinking, an original imaginative structure.

CONCLUSIONS

Now Victoria Sergeenko is a member of the Union of Composers of Russia and the Association of Finnish Composers. Her creative activity in Finland has preserved its universality. She is equally fluent in various techniques of composition (from seriality, sonorics, aleatorics, collage techniques to electronic experiments), but innovations of the avant-garde are reinterpreted and combined in her compositional space. There often happens a dialogue or a game with the textures and figures

of Johann Sebastian Bach, Wolfgang Amadeus Mozart, Ludwig van Beethoven, ancient and modern music. Sergeenko professes the melody as the main element of the music, as the basic creative principle. She sees her mission in bringing people light, warmth, hope and joy. Perhaps, this is why in the genre spectrum there predominates music with lyrics.

She writes music in different genres; creates arrangements of pop and jazz compositions (both her own and others'), works with vocal ensembles. Reviving old folklore genres – pastoral gems, ballads, weepings, synthesizing them with forms of professional music, Victoria Sergeenko acquires not only the identity of the musical language, but also the originality of dramaturgy. She extracts resources of new imagery and language from the deep layers of folklore: the principles of monody and modality, the freedom of the sound vertical, the dominance of ostinato, motive variability; her neofolklore interests are combined with the latest experimental musical techniques.

Victoria Sergeenko is convinced that modern professional music is a spiritual heritage, rather than an object of sale and consumption. Modern serious music is a cut of information about today; it is a reflection of the world around, it is an imprint of the present time, thoughts about the past, and a message to descendants. We believe that someday there will come the understanding that modern music is something that today we need to take care of, so that in future our children would have the classics of the 21st century.

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Henryk Jan Botor's "Stań się!" / ("Thy Will Be Done!") – Composition Analysis: Between Theory and Interpretation

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The theme of the paper is an analysis of the composition *Stań się!* ("Thy Will Be Done!") written by Henryk Jan Botor – a contemporary Polish composer and organist, whose Silesian roots have deeply influenced both his whole life and the character of his creativity. It was a famous stained glass window by Stanisław Wyspiański *Bóg Ojciec – Stań się* ("God the Father – Thy Will Be Done") placed above the main entrance to the Franciscan Church in Kraków, that inspired the composition *Stań się!* ("Thy Will Be Done!") to come into being.

The paper shows the artist as a man of deep faith, respecting the values that determine his work and defines most of his pieces as a part of religious music.

Keywords: Henryk Jan Botor, Polish composer of the 20th/21st century, musical analysis.

HENRYK JAN BOTOR – A COMPOSER'S SILHOUETTE

Henryk Jan Botor was born in Tychy on 16 March 1960 as the fourth and last son of Cecylia and Alfred Botor. There were no professional musicians in the Botor family, but both Henry's parents, as well as his brothers, displayed musical talents. The mother played the piano, the father – the violin, and the two elder brothers played the guitar; initially, they used classical, acoustic guitars and subsequently, their own self-made electric instruments. The father and three of his sons – Kazimierz, Ireneusz and Henryk – also displayed artistic talents; Ireneusz graduated from the Academy of Fine Arts in Cracow and became a painter; he was also an employee at the Faculty of Fine Arts at the University of Silesia.

The first instruments (a violin and a guitar) had been built for the future composer by Alfred Botor himself; when the boy was around seven years old, the parents purchased a grand-piano for the family home. Henryk wanted to play it so badly that he began to do so on his own, even before anyone had a chance to teach him how to read music notes. He played his own musical improvisations; he even composed music to the inscription in German, to be found on the piano's plaque. He sang melodies to the music he created and composed chords to the accompaniment. He

also sang carols from the prayer-book and created his own chords to them. He had an excellent ear for music and an extraordinary talent for recreating music; he could practically play anything he had once heard. Later on, when he was already at school, it turned out that he had absolute pitch.

As at that time there was still no music school in Tychy, he went for his first music lessons to a private tutor, Ms. Ewa Szymiczek-Tuszyńska who was a piano teacher and young neighbour of the Botor. Ms. Tuszyńska taught Henryk from the age of eight to ten, i.e. until the time when the first music school was set up in Tychy. The young composer continued his education there in the piano class under the supervision of Barbara Bock and Aleksandra Dębicka. At the same time, he learnt to play the organ in his local parish church and sometimes even filled in for the organist during the liturgy of the Mass. At the age of thirteen, he could already improvise so well that the professional church organist was absolutely convinced that the pieces performed by Henryk were original compositions written by the Baroque composers. He also tried to record his musical visions; initially, they were simple, dance-type musical pieces. Undoubtedly, he was attracted to musical composition from an early childhood.

Having completed his education in the Music School in Tychy in 1975, Henryk enrolled in the Music School in Bielsko Biała which combined

general subjects with musical education. He attended the piano class tutored by Maria Świerczek-Niedziela and having taken his school-leaving exams, he intended to study composition. At that time, the Polish education system was quite rigid and most university professors were of the opinion that in order to study musical composition or conducting, one should first complete preparatory studies which would give one a more comprehensive and all-round education, for instance, at the faculty of Music Theory or Musical Education. Thus, the composer initially studied at the Faculty of Musical Education of the Academy of Music in Krakow, and when he graduated from there in 1984, he began studies at the Faculty of Music Theory. It was only once he had completed the third year of studies there that he was transferred to the Music Composition Faculty, to the class of professor Marek Stachowski and the Instrumental Faculty (Organ), to the class of professor Semeniuk-Podraza. He graduated from both of the above faculties in 1989 and obtained the degree with distinction in organ playing. During the course of his studies he additionally attended Jan Jongepier's improvisation classes in Holland, as well as Hans Haselblöck's and Anders Bonde-man's classes in the Summer Organ Academy in Haarlem.

He took up employment as an organist in his own parish church in Tychy, already in the course of his studies. He also taught improvisation in the Krakow music schools: in the II Level Music School at the Faculty of Eurhythmics and in the Krakow Music High School where he taught organists.

At present he lives in Tychy, together with his wife, where he works as an organist in the church of St. Mary Magdalene. He has two sons. He gives concerts both in Poland and abroad; among others, he toured Germany, Holland and Mexico. He is also a lecturer at the Krakow Academy of Music at the Faculty of Musical Education (Introduction to Composition) and at the Faculty of Church Music (Improvisation and Liturgical Accompaniment).

Henryk Botor is the winner of several composition contests. In 1997 he received the first prize for his a cappella choir composition *Litany to St. Joseph* at the composition contest *Vox Basilicae Calisiensis* in Kalisz. Five years later, in 2002, he also received the first prize for his

organ concerto *Adalbertus* at the composition contest in Mikołów. Whereas at the International Composition Contest *Muzyka Ogrodowa* ("Garden Music") held in Krakow in 2004, he received the third prize for his *Garden Suite*; he was also awarded for his arrangement of the carol *Gdy śliczna panna* ("Once a Beautiful Lady"), at the 17th Festival of Choral Songs held in Myślenice in 2008. Since 1997 he has been a member of the Polish Composers' Union.

HENRYK JAN BOTOR – A DESCRIPTION OF HIS ARTISTIC OUTPUT

It is difficult to classify Botor's compositions as belonging to a concrete musical current, or more generally, to a given trend in contemporary art; his works resist all such attempts at categorization. The composer writes atonal music, though at the same time, he does not try to flee from tonal centres. He never rigorously imposes the form upon himself; the latter is usually created simultaneously with the music. The composer does not rigorously adhere to a rigid framework; he does not identify with any concrete style; on the contrary, he is of the opinion that the best artwork is created in the "borderland" area. He declares:

Why should I choose whether I like the red or the blue colour? I personally like to combine certain things; it is precisely those borderline cases that are of interest to me. Isn't the violet which arises out of a combination of two different colours beautiful? [...] One may really and truly take delight in it. I also like colour boundaries in a symphonic orchestra or else in organ music, the things hardly anybody takes advantage of.

Naturally I am referring here to a conventional use of instruments and not sonorism, knocking on the organs, or some other "eccentricities" which were at one time fashionable. I use instruments in a traditional way. I do not declare that I will never change that, but at this moment in time, it would be devoid of all sense – my music is different¹.

The composer is undoubtedly a musical colourist – the colour sound of the instruments as well as their suitable combination constitutes an extremely important means of expression for

¹ Botor, Henryk Jan (2011b). Interview with Joanna Nowicka.

him. This is most clearly visible in his instrumental compositions (piano concerto *Pieśni wód* / “Water Hymns”, *Fantasmagorie* / “Phantasmagorias”), or vocal-instrumental ones (*Deus Vicit*). The musical keys are also associated with concrete colours for him; he is a synesthete and this finds its direct reflection in his music. The E major key is associated for him with green colour and that is why he decides to entitle one of the movements of his piano concerto, whose harmonics revolve around the E major chord, with a meaningful appellation *The Nocturne of Green Ponds*.

A strong current that can clearly be distinguished in Botor’s entire artistic output is that of religious music. This constitutes an obvious consequence of the composer’s attitude towards the world as well as of his entire philosophical outlook. As a profoundly believing Catholic, he devotes a considerable part of his life to prayer and religious meditation; this finds its natural reflection in his artistic output. Yet, having worked for many years in the church and playing liturgical music on the church organ, he does not get into a rut. Every Mass is a personal experience for him and every time he plays the organ during the service, he puts his heart and soul into it. Due to his inspiration with the sphere of the sacrum, his religious compositions are profoundly spiritual in their character and message; they are also convincingly true in their reception. In the majority of cases, Botor’s compositions are performed in temples, but their message reaches out even to those who do not necessarily share the composer’s outlook on life.

The composer himself has this to say about it: *Does not an atheist understand religious music? Why shouldn’t he? The composer may think that faith may help the performer to understand his music, that he will empathize with his (my) mood; but he does not at all have to think like me; the conductor may add his own spirituality, but who knows, maybe another conductor – an atheist – will be just as good in it? After all, the music itself, without this whole philosophical background does exert an impact; sometimes I listen to classical Baroque music performed by French musicians; these are exquisite concerts, performed with incredible spirituality! But when I listen, I do not know whether each of these musicians is a practicing Catholic – probably not. I think that if*

someone does something out of conviction, he/she surely attains a better result than someone who treats the execution of a musical composition merely as sound material. It is the same with an actor who may play a character who is happy and jolly or someone who is evil. But it is the one who will really feel it and who will identify himself with the character that will be more credible. Naturally, an atheist may be equally sensitive, but the music itself is something so spiritual that on coming into contact with it, man also touches upon this spirituality – for example, in philharmonic halls.

[...] *Although, in my opinion, there is no better or more worthy place for a music performance than a Mass and a church interior*².

The majority of Botor’s compositions are single-movement musical pieces; the composer prefers compact forms. His works include symphonic, chamber and vocal-instrumental compositions, as well as choral a cappella pieces and hymns. An important position in his entire artistic output is taken up by organ music as well as compositions which include organ part; some of them are transcriptions of other composers’ works, as well as liturgical pieces. Many works have been written to order or else as occasional compositions to commemorate special events. In the year 2003, on the 25th anniversary of the pontificate of John Paul II, the composer’s *Hymn to the Divine Mercy* was been performed in the Vatican.

Botor’s works have been performed by the most prestigious Polish orchestras, among others, by the Krakow Philharmonic Orchestra, the Silesian Orchestra or the National Polish Radio and TV Orchestra in Katowice.

THE ORIGIN OF THE COMPOSITION *STAŃ SIĘ!* (“THY WILL BE DONE!”)

The composition *Stań się!* (for alto, baritone, reciter, chamber orchestra, percussion, two trumpets, music recorded on a CD and an organ) was written to the order of Jan Baryła, the founder and conductor of the *Orfeusz* (“Orpheus”) orchestra, which operates at the contemporary music club *Malwa* in the Downtown Cultural Centre in Krakow. In the year 2007, on the occasion

² Ibid.

of the 100th anniversary of Stanisław Wyspiański's death, Jan Baryła came up with the idea of a concert whose chief goal was to perform musical compositions inspired by the stained-glass windows of this great artist³. The order specified precisely the musical agents and the plan of the concert. While looking for additional means of expression and ways of enriching the desired sound of the music piece, out of his own initiative, Henryk Botor added to the score, the music recorded on a CD. Thanks to this conception, in spite of the absence of a choir on the stage, one is still able to hear it at the beginning and at the end of the composition. The text of the narration (an excerpt from the Book of Genesis, as well as the hymn *Veni Creator* in the poetic translation of Stanisław Wyspiański) was included in the conditions attached to the commission. For the composer, it became an additional challenge and an inspiration to create the composition in its ultimate shape.

Henryk Botor:

I was commissioned to write a musical composition to Wyspiański's most famous stained-glass window – God the Father – Thy Will Be Done. I saw that window in my childhood; afterwards, I viewed it already more consciously as a teenage boy. It had made a tremendous impression on me already then and later my brother, who is an artist, also told me a lot about Wyspiański. Yet at that time I did not scrutinize it in such detail. It was only once I began composing music that I started to pay attention to all the details; I studied and analysed all the symbols contained in it; I read about it and took pictures of it.

Krzysztof Dębski composed the music to the stained-glass window "Casimir the Great" whereas Jan Kanty Pawluśkiewicz to the stained-glass window "Henryk the Pious". The fourth musical piece was composed by an American composer

Nathan Shirley to the stained glass window "St. Stanislaus".

All four compositions, devoted to Wyspiański's stained-glass windows were performed at a single concert which was held on 14th October 2007 in the National Museum in Krakow⁴.

Stanisław Wyspiański lived in the years 1869–1907, at a time when the dominant current in literature and art in Europe was the style known as secession (art nouveau)⁵. He was born and died in Krakow.

The style which predominated in the Polish art at the turn of the 19th and the 20th centuries is also referred to as modernism or Young Poland. Apart from Warsaw and Lviv, the city which was the main centre of the renaissance of creative thought and a concentration of artists creating in the ground-breaking new spirit, was Krakow.

Without a doubt, the city, the family in which he was raised and the environment in which he grew up, exerted a big impact on the shaping of Stanisław Wyspiański's personality.

His father was a sculptor, whereas the uncle and aunt who took care of him after the death of his mother, belonged to the social circles which maintained close links with the Krakow cultural circles.

Wyspiański studied philosophy, history and history of art at the Jagiellonian University; he was a student of Jan Matejko in the Krakow School of Fine Arts. As most of the Krakow artists during that time, he paid regular visits to Paris, a city where one could come into contact with all the latest trends in the world art and where one could meet their most renowned representatives.

A phenomenon which was very characteristic of the period of secession was a tendency to mix styles, not only within a single discipline of art; artists opened up to parallel activities, embracing various creative areas; they looked for new, hitherto

³ From the initiative of Andrzej Wajda and Krzysztof Ingarden, on the 100th anniversary of the artist's death, a Wyspiański Pavillion was erected in Krakow. In its windows, three newly-executed stained-glass windows, produced in accordance with Wyspiański's design project, were inserted: *Casimir the Great*, *Henry the Pious* and *St. Stanislaus*.

⁴ Botor, Henryk Jan (2011b). Interview with Joanna Nowicka.

⁵ The term *secession* (from Latin: withdrawal, abandonment, departure) refers to a specific style in the European art of the turn of the 19th and 20th centuries (Kopaliński 1989: 458).

Yet Wyspiański himself was rather reluctant to use the above term with reference to his works. In Poland this period in art is also referred to as *Young Poland* – it is a much broader term and it seems to be far superior at rendering the true nature of the phenomena taking place in the art of the turn of the 19th and 20th centuries. Besides Wyspiański, among the most famous artists of this period, one finds such names as Józef Mehoffer, Leon Wyczółkowski, or Władysław Podkowiński. The most outstanding composer of the period of Young Poland was Karol Szymanowski.

unknown links between them. Wyspiański was one of the most outstanding and versatile representatives of the Young Poland movement in art: a painter, graphic artist, poet, playwright, scenographer and theatre reformer, stained-glass and even interior and furniture designer.

The author of *Wesele* ("The Wedding") recognized as the best Polish theatre play of the 20th century, a brilliant portrait-painter and polychrome designer, was one of a few artists of that period who was aware of the immense impact his art had exerted on the shaping of the national identity.

Stanisław Wyspiański was – besides Józef Mehoffer – the most renowned Polish stained-glass designer. He left behind him the stained glass in the windows of the Franciscan Church in Krakow: *God the Father – Thy Will Be Done*, *The Blessed Salome*, *Saint Francis*, *The Stigmatization of St. Francis* and four stained glass windows presenting the power of the elements – Fire and Water, as well as a dozen or so stained glass projects executed in carton (Kępiński 1984).

STAINED-GLASS GOD THE FATHER – THY WILL BE DONE

The window is the biggest and best known stained-glass realization by Stanisław Wyspiański. It was created in the years 1897–1904 and – similarly as the remaining windows by Stanisław Wyspiański – it was made to the order of the Franciscan Friars. It was executed in Innsbruck in 1904 by the Tiroler Glassmalerei und Mozaik-Anstalt company owned by Doctor Fritz Jele; the above company enjoyed the reputation of one of the best companies of this type in Europe at the time.

The monumental work, whose dimensions are 846 cm x 390 cm, is placed above the choir, over the main western entrance to the Franciscan Church in Krakow.

The stained glass features the figure of God the Father – presented here as a majestic-looking old man with a long grey beard in the act of creating the world. Yet this is not a representation which is in accord with the biblical image of a gradual, day by day creation of the world. It is closer to the Hebrew vision, in which the world emerges out of chaos. Hence the first title of the stained glass window – *God Creating the World out of Chaos*.



Example 1. Photograph of the stained glass window:
<http://artyzm.com/obrazy/wyspianski-witraz.jpg>
(last accessed 17 October 2017)

But the God of Wyspiański's windows is not a figure that is unequivocally good; he emerges here not only as the giver of life, but also as the person who brings death. He has two completely different hands: the left one, raised up into the air, in the gesture of creation, seems to say: *Thy will be done!*, alluding to the iconography of Michelangelo's Last Judgment in the Sistine Chapel in Rome (it is particularly interesting as, according to traditional iconography, it was always the right hand that was responsible for the act of creation and the instilling of life; we do not know if such was the artist's intention or whether it was the result of an accidental reversal of the stained glass window). The right hand presented here in a subsiding gesture looks as if it were dead; it appears to be quite repulsive with its claw-like fingers. Both hands create the impression as if they belong to two different people; one of them is alive – its muscular palm is covered with veins that are filled with pulsating blood; whereas the other palm seems

to symbolize the horror of death. The hands are a symbol of life and death within the single person of God. Due to the undulating lines of the image, the stained glass looks as if it cascaded down with dazzling colours. It represents a medley of black mixed with navy-blue and green with the dominant blue.

Placing the work on the western wall of the church causes an additional changeability and play of colours which is dependent not only on the weather outside, but also on the time of day.

Henryk Botor:

Such matters as the perception of colours at different times of the day are also of interest to me. Monet painted such a series of paintings and entitled them the "Rouen Cathedral" – it was simply magnificent! For me impressionism expresses reality – even the shadows, the light of the sun... I can understand why the impressionists were so fascinated with it. It is like a photograph, although without details; it may even be better than a photograph⁶.

The old man's hair and beard merge in with the divine robes that are blown and torn by the wind and the flames; the air merges with the earth and water. God's face is deprived of eyes; the eye sockets are filled with a dark-grey hue which similarly to thick tears flows down the old man's cheeks. The majestic figure of God presented here against the background of the power of the elements – air, water, fire and earth – emanates with an extraordinary strength that side by side with the power of life, also brings the horror of death.

THE STRUCTURE OF THE COMPOSITION *STAŃ SIĘ!* ("THY WILL BE DONE!")

Instruments and cast: flute, oboe, cor anglais, French horn in F, two trumpets in D, timpani, percussion instruments, bass drum, bongo drums, cymbals, tam-tam, tom-toms, marimba, vibraphone, narrator, alto, baritone, organ and string quintet.

It is a single-movement composition with a loose, narrative form based on the principle of development in crescendo. It grows not only in its dynamics, but also intensifies in its instrumental density; its rhythmic structures also become more intense.

Analogously to the structure of narration of the drama, one may suggest a division into internal parts of the composition:

Prolog *Chaos* (the beginning of the composition up to measure 16, page 2⁷)

The music presents the atmosphere of chaos which existed before the creation of the world. A percussion instrument is the sole instrument that can be heard in this section of the composition; electronic music describing chaos, which once existed in the universe, is reproduced from a compact disk that the composer attached to the music score.

Act I *Birth* (from page 2, m. 17, to page 6, m. 59)

There appears something "out of nothing", a second undulant motif, the first sign of birth:



Example 2. *Stań się!*, mm. 17–20

It illustrates the Christian vision of the creation of the world: *The one who creates bestows being itself, he brings something out of nothing – ex nihilo sui et subiecti, as the Latin puts it. [...]* And this, in the strict sense is a mode of operation which belongs to the Almighty alone⁸.

Act 2 *Life* (from page 7, m. 63, to page 19, m. 154)

Expressive, motoric movement symbolizes the emergence of life:



Example 3. *Stań się!*, m. 114

⁶ Botor, Henryk Jan (2011b). Interview with Joanna Nowicka.

⁷ The numbers refer to the pages in the musical score (composer's manuscript) of *Stań się!*

⁸ John Paul II (1999). *Letter of His Holiness Pope John Paul II to Artists*. https://w2.vatican.va/content/john-paul-ii/en/letters/1999/documents/hf_jp-ii_let_23041999_artists.html (last accessed 18 December 2017).

The world becomes more orderly – in the musical notation there appear measures; the music becomes more expressive and gains momentum.

Act III Chant (page 19, m. 155, to page 25, m. 195)

The composer describes the joy derived from the creation of nature and all the elements. It expresses the triumph of the Creator over the work of creation which is illustrated by the Creator's raised hand in the imperative gesture *Thy Will Be Done!*

Epilogue Hymn to the Divine Mercy (page 25, m. 195 to the end of the composition)

It constitutes a continuation of the story from Wyspiański's stained glass window, namely, it describes its sequel which is not to be found on the image in the window – the creation of man.

Adam and Eve intone *Deus Caritas est* ("God is Love").



Example 4. *Stań się!*, mm. 204–206

WYSPIAŃSKI'S STAINED GLASS WINDOW AS AN INSPIRATION OF THE MUSICAL COMPOSITION

The conception behind the musical composition *Stań się!* is consistent with that of Wyspiański's stained glass window; both the image and epy music take up the theme of the creation of the world. And although the composer himself admits that he is a colourist and that he associates individual colours with keys, yet in this case this has no direct link to the music. Here, the colours of the stained glass constituted a broadly understood inspiration for the composer, and an impulse for his imagination.

The means of expression used by the composer created the music that is profoundly spiritual and deeply religious in character. The composer's own philosophical and religious meditations also exerted a strong impact on the final shape of his composition.

The words of the narrator in the *Prologue* introduce us to the climate of the entire musical work; an excerpt from the Bible brings us closer to the music that follows:

In the beginning God created the heavens and the earth.

Now the earth was a formless void;

there was darkness over the deep,

and God's spirit hovered over the water.

(*Księga Rodzaju* / "Book of Genesis"

1990: 1/1–2).

The first sounds of the composition introduce the narrator's words.

The composer does not define precisely the moment when the orchestra is supposed to join in; it is the conductor who makes a decision concerning this: let the narrator's words resound and the percussion instruments will commence their murmur (Example 5).

As it is the first sound in the composition and it is recorded in the music score in the piano pianissimo dynamic, it seems appropriate to position the percussionist in a place which is well-visible to the audience. In this way, apart from the sound effect, we shall also obtain a strong visual, though maybe somewhat theatrical, effect. The music does not strictly reflect the image – Wyspiański's stained glass, but on principle, its role is to describe the process of the creation of the world. Therefore, it seems only appropriate to take advantage of the chance to introduce visual effects that help introduce the proper mood and reception of the composition. There is no information in the music score concerning how long the percussion instrument should sound until it reaches the level of crescendo and the dynamics of forte – it is up to the conductor's individual discretion. Yet, in order to achieve a more complete emotional sensation, the forte itself should not sound for less than around three seconds.

In all fragments where pauses occur in tutti and no long vertical lines are marked, measures are not binding; and, although the notation does seem to suggest such a division, numbering is exclusively used here as a means of gaining a better orientation in the score. The composer does not use letters designating sections in music and the numbering of the measures serves as the only

reference in the conductor's work with the orchestra. Time is not imposed "from above" here, but it is

the composer's proposition, ad libitum of the conductor⁹.

Switch on CD nr 1

Flute

Oboe

Cor Anglais

Bassoon

Horn in F

Trumpet in D

Trumpet in D

Timpani

Percussion

Lastra

ppp *f* *ppp*

"Na początku Bóg stworzył niebo i ziemię.
Ziemia zaś była bezładem i pustkowiem;
ciemność była nad powierzchnią bezmiarów wód,
a Duch Boży unosił się nad wodami."
(Księga Rodzaju 1,1-2)

Example 5. *Stań się!* (from Prologue)

Act I begins with the first entry of the quintet with the tam-tam – something is born out of nothing. The quintet melody, based on major second (g-a, p. 2, m. 17) recurs four times. It leaves the impression of a wave that is created on the surface of the water that has been gently rippled by wind. This type of line is also highlighted on Wyspiański's painting – there it is not only the water, but also the contours of the robes of God the Father that undulate.

The motif of the wave is not static in form; on the contrary, it is constantly subject to rhythmic and dynamic fluctuations. In combination with the other elements of a musical composition, this motif defines not only the sound layer, but also the extra-musical sphere of the composition. The composer attains the effect of musical undulation through the configuration of various elements; for this end, he takes advantage of the texture, harmony, rhythm, dynamics, and pace.

⁹ All remarks referring to the notation of musical scores and the possible corrections, have been consulted by the author with the composer.

A much more elaborate version of a similar motif appeared in Henryk Jan Botor's music three years later, in his concerto for the piano and orchestra entitled *Pieśni wód* ("Water Hymns").

That is what the composer himself writes about it:

The piano concerto "Water Hymns" arose out of an inspiration with nature, chiefly associated with the water environment; the latter assumed various forms depending on the way it was shaped by nature. The above inspiration was not a symptom of a short-lasting interest in nature, as the idea of writing such a composition had originated about twenty years earlier. The seeds of the composition lay in the experiences of the early childhood, when wading through water in the river, observation of the flow of water in nature, and even the experience of a flood, aroused both

*my childhood fascination and also a potent fear of water as one of the elements of nature*¹⁰.

A gentle musical wave recedes and – just as it happens in nature – a different type of movement takes its place. The nervous water vibrations create the impression as if something brought anxiety to the surface out of the deep; in music this is illustrated by a nervousness caused by the motoric movement with an uneven pulse.

On the standing chord of the quintet, in the piano dynamics (the dynamic is not marked in the score) there commences a quasi-improvised rhythm of the tom-toms and bongo drums. And, although the composer's notation for this section is quite precise, the entire fragment may be performed much more freely, on condition that the general time proportions are preserved.



Example 6. *Stań się!*, m. 21

The initially well-controlled movement gives way to spontaneous improvisation; it constitutes a step backwards in the process of introducing order into matter. The chaos that occurs within the time allotted to it by the composer lasts for about 30 to 45 seconds; subsequently, it becomes more orderly, so as to eventually take on the shape of wide, melodious overlapping waves within the quintet, reinforced by the sound of wind instruments.

The glissando in the violin quintet creates the last whirlpool on the water which closes Act I of the creation. The world has ultimately emerged from chaos.

The Narrator commences Act II with the words of Stanisław Wyspiański (Wyspiański 1961):

*Descend Dove, Creative Spirit,
inspire us with noble thoughts,
we raise up our gaze and ears to you,
we kinsmen who were raised together.*

You who are known as the Community of souls,

A gift of the Almighty God,

Blaze an imprint on human souls,

*Through tenderness of hearts, a living spring,
the heat of will.*

Arm us with the grace of seven gifts,

Resurrect our fathers with the Father's right hand,

Engulf us with the Rite of prophets' shine,

And make souls follow You in your flight.

Following these words, *life* appears in music and *order* is born (Example 7).

The new type of order is clearly indicated in the score through musical notation – the composer introduces bar lines that introduce order into the musical form of the composition; the appearance of life is illustrated by means of an orderly movement of small rhythmic values.

¹⁰ Botor, Henryk Jan (2011b). Interview with Joanna Nowicka.

Motility is the main driving force of expression in this fragment and it leads to the condensation of texture. The newly-born life does not back down; the process of creation gathers speed and there is no return from this path. The music is becoming more concrete both in terms of its rhythmic quality and its harmony (Example 8).

The constant crescendo strengthens the foreboding concerning the inevitability of the process of the "world's becoming" – a movement in some instruments triggers movement in others. The quintet joins in (Example 9).

Example 7. *Stań się!*, mm. 63–70

Example 8. *Stań się!*, mm. 117–121

Example 9. *Stań się!*, mm. 113–118

After passing through vivace, the tempo in this part of the composition seemingly slows down – the small sixteenth notes of the flute, oboe and bassoon give way to trills on crotchets (quarter-

notes). The raging elements appear to have temporarily calmed down, and the glissando of the French horn contributes to a small easing of tension:

Example 10. *Stań się!*, mm. 122–125

But the process of creation itself does not cease, just as the movement of the sixteenths in the 1st and 2nd violins, does not subside:

Example 11. *Stań się!*, mm. 122–127

The life energy that arises is constantly evolving; the texture of the musical material is becoming more closely entwined – in the 2nd violins and violas there returns the motif of undulating passages. Yet it is no longer the same gentle motif of the *wave* which occurred at the beginning of the composition. The musical waves now grow larger and larger; they no longer merely rock the water, but ruffle and churn it more and more vehemently. On this increasingly condensed matter, the first modest melody is superimposed; the bassoon adds colour to the cellos and the double basses.

The arising polyrhythmics contribute to the drama of the “creation of the elements”; the expression is additionally underscored by the counterpoint of the kettledrum which appears in measure 133. Right now, the narration occurs on three planes: the punctuated rhythm of the kettledrum, the unsettling swirling in the 2nd violins and violas and the calm and broad waves in the remaining instruments (Example 12).

The tension in music continues to increase; the passages turn into tremolos on quarter-notes; a tremolo on cymbals is added. The process of creating the world is once again gaining momentum (Example 13).

134

Fl. *ff*

Ob. *ff*

C. A.

Bsn. *ff*

Hn. *ff*

♯ D Tpt.

♭ D Tpt.

Timp.

Perc.

B. D.

ongos

Cym.

T. t.

Tom-t.

Mar.

Vib.

A.

Bar.

Org.

Ped.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Example 12. *Stań się!*, mm. 134–139

146 Andante

Fl. ff

Ob. ff

C. A.

Bsn. ff

Hn. ff

D Tpt. ff

D Tpt. ff

Timp.

Perc. 3 Campana ff

B. D.

Bongos

Cym. cresc. mp mf f fff

T.-t. mp mf f fff

Tom-t.

Mar.

Vib.

A.

Bar.

Org. f

Ped. f

Vln. I Andante fff

Vln. II Andante fff

Vla. Andante fff

Vc. Andante fff

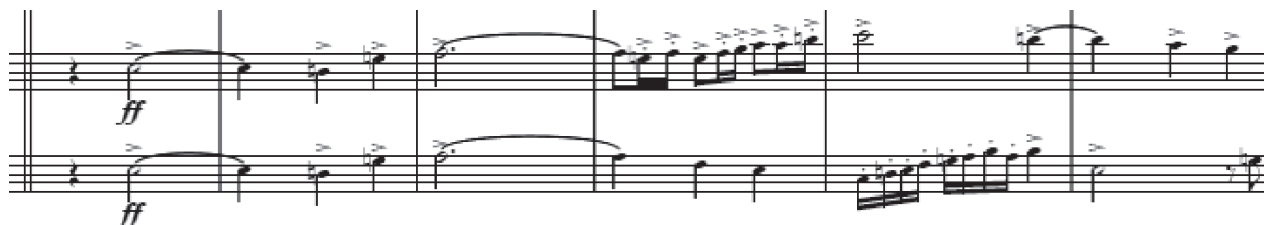
Cb. Andante fff

Example 13. *Stań się!*, mm. 146–155

The whole culmination is defused by a fragment of Andante (m. 155).

There commences Act III – The Chant which crowns the entire process of creation; the leading instruments in this section are the organs

with the trumpets that proclaim the triumph of rule and order. The culminating point of the drama – God's hand on Wyspiański's stained glass window is raised in an imperative gesture declaring *Thy Will Be Done!*



Example 14. *Stań się!* Trumpets, mm. 172–177



Example 15. *Stań się!* Organ, mm. 172–177

Trumpets and organ symbolize the joy associated with the “birth of nature”; using musical means the composer presents something very physical, namely – the birth of the elements.

On two occasions the chant is interrupted with the text delivered by the narrator (the sequel of *Veni Creator*), in measure 171:

Let Light Descend into the darkness of the senses,

*Unleash the zeal of our hearts,
So that man could overcome the burden of his body,*

*And soar up into a manly realm.
Recall the enemy from our paths,
In peace we'll find salvific calm,
Thou lead us, Oh Divining God,
We shall overcome anger and lies.*

And in measure 183:

*Let us know the Father in You,
Let us know the Son in You,
Let us give light to the world through You,
And with the help of centuries' old Faith, let us embark on DEEDS.*

And each time the music returns with a more intense strength of expression.

Ultimately, the entire Act III ends with m. 195. At this point there begins the Epilogue (Grave) – a canticle in praise of God's love.

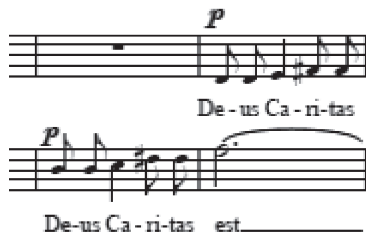
In the Epilogue, the composer tells the remainder of the story which, according to the Bible, took place following the creation of the world – a motif which is not to be seen in Wyspiański's stained glass window. This scene is described by extremely peaceful, heavenly blissful music that constitutes the composer's reflection on the relations between the Creator and the people whom He had created.

The love song of the cor anglais (it can also be played on the oboe d'amore):

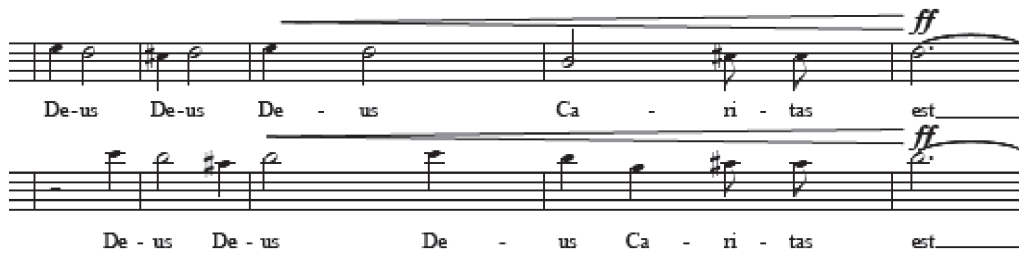


Example 16. *Stań się!*, mm. 200–204

The composer introduces the motif of love which is contained in the song sung by Adam and Eve (baritone and alto) to the words added by the composer: *Deus Caritas est* (“God is Love”).

Example 17. *Stań się!*, mm. 203–204

That is what the composer himself says about this fragment: *Here I am playing with the tone*

Example 18. *Stań się!*, mm. 247–251

Ultimately, a transparent harmony is established in music – the “chaos” departs into non-existence. The true aim and sense of creation and explained.

Henryk Botor explains that the true reason for the creation of the world was the creation of people – Adam and Eve (alto and baritone who sing *Deus Caritas est* / “God is Love”) – a work which could arise exclusively out of God’s love. The world “became” God’s gift for people.

Henryk Botor:

*I could not write a different kind of music on such a theme – for instance punctualistic or dodecaphonic. For me a major chord has such an incredible expression! I don’t know of any other means which could express what is going on inside man when he listens to this chord. If on top of that one uses it in a certain context, e.g., following a cluster, it is like an opening, like light*¹².

It was chiefly due to the fact that the theme of the piece was the creation of the world and people out of God’s love that had made the author select such a form of the composition – namely a long crescendo that ends with a cheerful finale that praises God’s love.

*colour, enjoying the atmosphere of peace and calm; as usual, what is very important for me is the harmonic layer. Without it, this music would not have the same expression. It is precisely here that it is mainly harmony that creates expression*¹¹.

The melodic line gently undulates – it rises and falls with the interval of the minor second which in this duet does not describe sorrow, but is rather an expression of calm and profound faith in God:

The music gradually dies down and the whole composition ends in the piano pianissimo dynamic.

Henryk Botor:

*In love one does not shout [...]. God’s love for man is very delicate and gentle; it does not force man to anything*¹³.

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MUSIC EDUCATION

Prenatal Music Education in Lithuania: Pregnant Women's Perspective

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The paper analyses the geographic frequency of prenatal music education and the institutions providing it; an attempt is made to disclose the reasons preventing this education from becoming more popular. Although repeated studies on the impact of music education on the psycho-emotional state of a pregnant woman and the psychophysical development of the foetus reveal no doubts regarding its benefits, this has not helped musicianship classes during pregnancy to become a common phenomenon in Lithuania.

During the research, six respondents were interviewed who during their pregnancy attended music education classes for future mothers (the musical educational health promotion school for pregnant women and children *Sveikutis*, Vilnius; and the studio of music therapy and meditation *Dabartis*, Klaipėda), eight women who practised musicianship independently and twelve women who did not practise musicianship at all. The experiences of these twenty six respondents of different age (from 20 to 55 years old) and from different cities (Vilnius, Kaunas, Klaipėda, Panevėžys, Pasvalys and Šiauliai) have disclosed why, until now, prenatal music education in Lithuania has not received the necessary attention.

Keywords: Prenatal music education, prenatal music education classes, unpopularity of prenatal music education in Lithuania.

INTRODUCTION

Pregnancy, the realisation of future motherhood and fatherhood, the perception and acceptance of expected changes in life – these are just a few of the challenges that a family awaiting a new life needs to overcome. According to the data from various studies, the birth of a child is one of the most worrying factors in life, while giving birth itself occupies the 6th place (U. S. 2001) on the list of the 102 most stressful events.

The Lithuanian researchers Rūta Baltrušaitytė, Inga Drupienė and Linas Rovas (2011) in their scientific work *Emotional Well-Being and Expectations of Pregnant Women* state that 66.3 percent of women experience the fear of giving birth during their pregnancy, while 53.9 percent experience

anxiety and 39.6% experience fatigue. Furthermore, it seems that attending a course on the psychological preparation for birth did not diminish the negative feelings of the 66 pregnant women of various ages who took part in the abovementioned study (Baltrušaitytė, Drupienė, Rovas 2011).

Negative psycho-emotional states experienced by a woman during pregnancy can also affect the development of her foetus in the womb. The German biologist Axel Meyer, and the psychologist Thomas Elbert, have mentioned the phenomenon of epigenetics, which suggests the heredity of an inclination towards violence. These researchers have disclosed the fact (Radtke, Ruf, et al 2011) that a 'difficult' child's character and inclination towards delinquent activities is determined by the difficulties experienced in the prenatal¹ period,

¹ 'Prenatal' (lat. *pre* – before, *natal* – birth) – the development of the individual before his or her birth.

which are also affected by the psychological problems of the expectant mothers.

In the last century, scientists from many countries throughout the world proved that prenatal music education positively influenced the psycho-emotional state of a woman and the development of the foetus, as well as his or her motor coordination, resulting in a higher intellect and a wider range of spiritual aspirations (Odent 1984, Tomatis 1992, Brewer 1998, Whitwell 1999, etc). However, the abundance of the conducted studies did not facilitate the popularity of prenatal music education in Lithuania, where practical experience² shows the influence of powerful 'myths' on public opinion which state that *scientists have not proved the positive effects of music on the foetus and the future mother, the benefits of musicianship for a pregnant woman are only beliefs and a possible way of spending her free time, but they do not provide any great benefits, women give birth to talented children without musicianship classes during pregnancy*, etc. Thus, it is relevant to analyse the experiences of women who have attended the prenatal music education classes, and to disclose their evaluations of the results, in order to help understand the reasons for the unpopularity of this form of education in the Lithuanian country.

RESEARCH PROBLEM

Although the Prenatal Music Education Association in Lithuania (Kaunas) was founded already in 1998 by the efforts of professor Albertas Piličiauskas, and it soon began establishing the first educational institutions to provide pregnant women with musical activities, before initiating our study we succeeded in finding only a few of those institutions. Therefore, the problem to be analysed in this paper is why prenatal music education classes in Lithuania did not become a mass phenomenon through the period of almost 20 years, even though the advantages of such education in other countries, for instance, in the USA (Brent Logan's *Baby Plus* method), in Russia (Michael Lazarev's *Sonatal* method) and in Japan (Yoshiharu Morimoto's education of pregnant women using the *Taidan* device) were of no doubt.

The aim – to analyse whether the music classes conducted with pregnant women in Lithuania

indeed have a positive influence on the expectant women, as well as disclose the reasons for their unpopularity in the country.

The object – to discover the impact of prenatal music education classes for pregnant women in Lithuania and the reasons for their unpopularity.

The hypothesis: the music classes conducted with pregnant women in Lithuania are of high quality and they have a positive impact on pregnant women; however, because of the lack of information and social tradition, they have not become a mass phenomenon.

The objectives: 1) to provide a short overview of the advantages and the impact on the health of a woman and her foetus that occur during prenatal music education; 2) to interview the women who have attended prenatal music education classes, as well as women who have tried musicianship independently and have not attended any classes; 3) to find out the reasons for attending or not attending classes of this kind.

Research methods: 1) theoretical, scientific literature analysis and summary; 2) semi-structured interview; 3) comparative analysis of the data collected by means of the semi-structured interview.

Research base – the musical educational health promotion school for pregnant women and children *Sveikutis* (Vilnius); the studio for music therapy and meditation *Dabartis* (Klaipėda); the Lithuanian Academy of Music and Theatre (Vilnius); and the Music School of Panevėžys.

MAIN ASPECTS OF PRENATAL MUSIC EDUCATION: ESSENCE, IMPACT AND BENEFITS

A few hundred years ago, people already believed that musical power had an influence on the developing foetus. In Japan, women tried to surround themselves with an aesthetic environment during their pregnancy, while the expectant women taught songs that were suitable for singing during pregnancy to young girls so that they would know how to influence the foetus with music when they came to this significant time in their life. Special dances and rhythmic movements were performed in Polynesia; whereas in China, just as in Lithuania, pregnant women would sing for several hours every day, while their visiting relatives would

² The author of the paper has worked in the sphere of prenatal musical education since 2003.

give a gift of the songs of their personal creation to the future mother and her child (Jautakytė 2009).

In the studies of various scholars, such as Alfred Tomatis (1992), Yoshiharu Morimoto (2001), Brent Logan (2003), Michael Lazarev (Лазарев 2007) and many others, it has been shown that a foetus is able to accept signals from the outside world during the prenatal period and react to them correspondingly, while the musician-ship of a pregnant woman helps to improve her well-being and her psycho-emotional state, which also positively influences the development of a future child.

In Japan, Russia, the USA and Western Europe, thorough studies of the impact of prenatal music education on pregnant women and fetuses have been conducted since the 20th century. During classes that were attended during the second and third periods of pregnancy, the Japanese scholar Yoshiharu Morimoto encouraged the future parents to communicate with their foetus through music, taste, smell, imagination and tactile sensations (Morimoto 2001). In order to do that, he used a type of phone that was created by Janet D. Hodson – the *Taidan*³. The device had a sounder and a hood, which, when placed close to the pregnant woman's belly, would transmit the future mother's singing or speaking directly to the foetus. That researcher's method and the results of the related studies had a positive influence on the development of prenatal music education: after giving birth, 95 percent of the 7000 participants admitted that their expectations had come true; 80 percent of them stated that the children who experienced prenatal education slept calmly after birth and were easily educated; while 40 percent of the women mentioned that giving birth was not difficult, since they had developed a positive emotional bond with the foetus. A quite large number of the parents were satisfied with the smooth growth and development of their children (Jautakytė 2009).

The Russian paediatrician and musician Michael Lazarev, with the music education method created in 1996 called *Sonatal* (*sonus* – sound, *natal* – born), sought to harmonise the psychological state of a pregnant woman and to teach future parents to communicate with the foetus that was growing in the womb with the help of

music, while encouraging its physical and mental development as well. According to Lazarev, the *Sonatal* method influences the foetus in the psychological (calms and develops a bond with mother), physiological (stimulates the development of the synaptic connections of neurons in the brain) and vibrational (activates various biochemical processes in the cells of the foetus) aspects (Lazarev 2007). Meanwhile, Alfred Tomatis found out that the first foetal organ to develop is the ear, which begins to form in the third week after impregnation and continues developing until the fourth month of pregnancy. The ear has a huge influence on the development of the brain. Therefore, it is necessary to stimulate this organ, in order to avoid subsequent listening, learning and emotional disturbances of the child after it is born (Tomatis 1992).

Furthermore, the American scholar William Pearson, besides encouraging musicianship and listening to music during the prenatal period, paid a great deal of attention to the musical creativity of the future parents (when the parents communicated with the foetus they were invited to create their own 'family song') and to the methods of learning to communicate with the future child (Jautakytė 2009). Meanwhile, the French obstetrician-surgeon Michel Odent noticed the impact of music on the speed and success of childbirth (Odent 1984); while the American psychiatrist Thomas R. Verny applied 47 singing, breathing and touching exercises that were designed to be emotionally calming for both the expectant woman and the foetus developing in her womb. His experience proved that listening to relaxing classical music every day during pregnancy helps to form a cherished relationship between the mother and foetus (Verny, Weintraub 1991). Similarly, the American scholar Francis René Van de Carr, who studied the possibilities of activating foetal brain development during the prenatal period by touching the front abdominal wall, disclosed the influence of kinaesthetic signals on the development of the foetus, including his or her movement coordination and emotional stability (René Van de Carr 1996).

It is also important to highlight the research of the American scholar Brent Logan (Logan 2003) that revealed the impact of hearing the expectant woman's heartbeat on the synaptic connections of the neurons in the brain of the foetus. His *Baby*

³ "*Taidan*" (*Tai* – foetus, *dan* – communication) – a Japanese word meaning the transmission of skills and feelings to the foetus through communication.

Plus method (established in 1995) was *tested* on more than 100,000 babies who were born throughout the world.

PRENATAL MUSIC EDUCATION IN LITHUANIA

In our country, the scientific and pedagogical activities related to prenatal music education developed very slowly. Although the Prenatal Music Education Association initiated in early 1998 in Kaunas by Albertas Piličiauskas encouraged the establishment of the early musical education studio *AMUS*, it did not encourage the establishment of similar institutions as a massive phenomenon. However, in Vilnius, the musical educational health promotion school for pregnant women and children *Sveikutis* was established, also initiated by Piličiauskas; while later, the studio for music therapy and meditation *Dabartis* opened in Klaipėda, as well as the art school *Laiminga vaikystė* (Klaipėda), the centre for expression therapy *Kūrybinės raiškos užsiėmimai nėščiosioms* (Kaunas), etc.

The work performed at *Sveikutis* encouraged the publication of one of the first Lithuanian books about musicianship for pregnant women *Būsimų mamų dainos* (Navickienė 2006). A bit later, a monograph by Rasa Jautakytė *Ankstyvasis muzikinis vaikų ugdymas* (Jautakytė 2009) and studies by Lolita Jolanta Navickienė were also published, which disclosed the prenatal vocal educational health effects and the influence of the Method of Emotional Imitation on the positive formation of parenthood and on the pregnant women's respiratory rate and volume (Navickienė 2012; 2014). It is also worth mentioning the enlightening work by the obstetrician-gynaecologist Romualdas Šemeta, who for more than 20 years has conducted lectures on childbirth for expectant families that highlight the importance of music in the prenatal period (Šemeta 2012).

Therefore, it is significant to disclose the reasons for the unpopularity of this, seemingly, obviously impactful education system in Lithuania.

RESEARCH METHODOLOGY AND SAMPLE CHARACTERISTICS

Three groups of respondents took part in the study: women that had already given birth, who had previously attended classes for prenatal music

education during their pregnancy; women who had tried musicianship independently; and women who did not take part in musicianship at all. Correspondingly, the respondents were provided with three types of semi-structured interview. The semi-structured interview for the women who had already given birth and had attended the music classes during pregnancy consisted of 32 questions; and the semi-structured interview for the women who had tried musicianship during pregnancy independently consisted of 26 questions. Two thematic blocks came to be highlighted in both interviews:

- 1) *Content of the music classes* (with the aim to explore the music activities and their quality);
- 2) *Evaluation of the music classes and Evaluation of the prenatal music education.*

For the women who had not tried musicianship during pregnancy, a semi-structured interview was prepared that consisted of two thematic blocks:

- 1) *A woman's approach towards music classes* (with the aim of finding out why the women did not try the musicianship during pregnancy);
- 2) *A woman's emotional state during pregnancy.*

In order to confirm our hypothesis, we aimed to compare two different kinds of prenatal music education: where the pregnant women attended prenatal music education institutions; and where they tried musicianship at home independently. With the help of the comparative analysis, we aimed to find out which kind of musicianship was the most advantageous.

The surveys were conducted through e-mails, phone calls and real-life meetings in places that were convenient for the respondents.

RESEARCH POPULATION AND THE SCOPE

While exploring the active network of prenatal music education centres, schools and studios, it was revealed that in Lithuania, the range of classes is very narrow and they are limited to several major cities in the country (see Example 1): the musical educational health promotion school for pregnant women and children *Sveikutis* and the art school *Debesėliai* operate in Vilnius; while the studio for music therapy and meditation *Dabartis* and the art school *Laiminga vaikystė* operate in Klaipėda; and the centre for expression therapy *Kūrybinės raiškos užsiėmimai nėščio-*

sions and the music and art classes for pregnant women at *Mamos studija* operate in Kaunas. However, only those women who had participated in the classes operated by the two institutions that had accumulated appropriate experience in

this sphere were invited to participate in the survey: the studio for music therapy and meditation *Dabartis* (Klaipėda); and the musical educational health promotion school for pregnant women and children *Sveikutis* (Vilnius).



Example 1. Prenatal music education institutions and location of the participants in the research

In total, 14 women of different ages (from 20 to 55 years old) participated in the research and shared their experiences of musicianship during their pregnancy: six of them attended the music classes, while eight tried musicianship independently. The future mothers remained close to music throughout the whole period of their pregnancy; thus, the results concerning their experience are significant. With the aim of disclosing the reasons why many women did not attend the prenatal music education institutions appropriately, twelve women who did not practise musicianship during pregnancy were also invited to participate in the research. The semi-structured interviews were provided to pregnant women living in Vilnius, Kaunas, Klaipėda, Panevėžys, Pasvalys and Šiauliai. The interview data was recorded on an MP3 player; the agreement of the respondents was asked in advance; the questionnaires were formulated with the aim of maintaining a confidential approach towards the research object; thus, the data were submitted anonymously.

RESULTS AND DATA ANALYSIS

After surveying the research participants, their characteristics were determined (see Table 1). The women who had attended prenatal music education classes during their pregnancy were aged 27–34 years; they also had a higher level of education and came from bigger cities. In the data of the other subcategories noticeable differences in the age, cities and level of education were found (ibid.). An overview of the respondents' music education helped us to learn that three of eight women who had independently tried musicianship during pregnancy were professional musicians. In addition, among the respondents there was also a professional musician who did not practise musicianship during pregnancy (see Table 1).

Table 1. Respondents' personal and demographic data (N=26)

Category	Subcategory	Age	City	Education	Music education
Music education of pregnant women	Women who did not try musicianship during pregnancy	20–55	Vilnius		High School music lessons, choir, music school
	Women who practised musicianship during pregnancy	21–45	Kaunas Panevėžys Pasvalys Šiauliai	High School Professional Higher	High School music lessons, choir, folklore ensemble, private music lessons, music school, higher school music studies
	Women who attended prenatal music education classes during pregnancy	27–34	Vilnius Klaipėda	Higher	High School music lessons, amateur music school

Considering that it was easiest to obtain the data from the women who did not practise musicianship during pregnancy, let us analyse first the results of this group of participants.

Results and data analysis from the respondents who did not practise musicianship during pregnancy

All of the respondents answered the first question *What is your attitude towards the music classes during pregnancy?* positively (see Table 2).

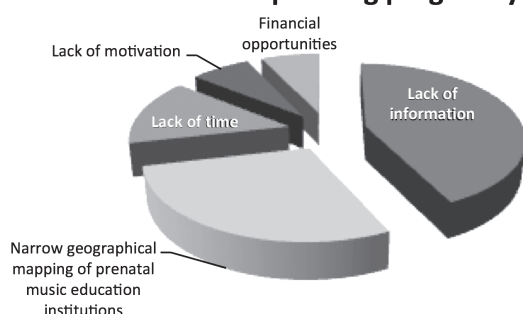
Six of the twelve respondents who did not practise musicianship during pregnancy thought that the classes would help them to relax and be calm. Only three knew about the usefulness of prenatal music education for the development of the foetus, while the other respondents stated that it was a wonderful way to spend their free time.

The second question, which explored the reasons for not practising musicianship during pregnancy, revealed that there was a lack of information among the respondents, a narrow geographical mapping of the prenatal music education classes and personal problems interfering with the use of such services (see Example 2).

Table 2. Respondents' attitude towards the music classes during pregnancy (N=12)

Category	Subcategory	Rate
Positive attitude towards music classes for pregnant women	Future mother's relaxation and calmness	6
	The benefit of prenatal music education for foetal development	3
	Wonderful spending of free time	3

What reasons prevented you from practising musicianship during pregnancy?



Example 2. Reasons preventing women from attending prenatal music education classes during pregnancy (N =12)

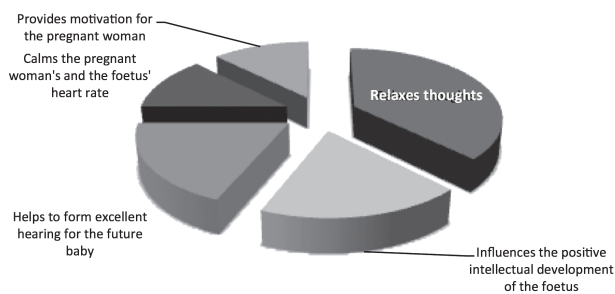
While it can be seen from the obtained answers that no one provided such services in the residential areas of the respondents during their pregnancy, the future mothers also did not dare to try musicianship independently because they felt that they had too little musical skills and competence. One of the participants also revealed a fear of hurting the baby. This was the respondent who, although having music education (she learned to play the piano in music school), did not dare to practise musicianship during pregnancy. Other reasons included the lack of self-confidence, confidence in personal musical skills and negative experiences left after education in a music school: *The words of the music teachers, who often repeated that I lacked skill in playing the piano, were very influential.*

Two out of the twelve respondents were studying or working during pregnancy; thus, they did not have additional time to devote to prenatal music education. One respondent, in whose city classes of this kind were conducted and who had free time that could have been devoted to personal and foetal health, did not have an adequate financial opportunity to attend these classes. When asked why she did not practise musicianship independently during pregnancy, this respondent explained that without having any musical education in advance it was a bit scary.

In response to the third question of the interview *If you had an opportunity to attend prenatal music education classes, would you do so? Why?* the women stated that whenever possible they would attend these classes during pregnancy, believing that such a way of promoting health would help them relax and would have a positive effect on their future child's development. One of them claimed that: *Yes, now I would definitely attend such classes. During these past two years of raising a child, I have learned so much about scientifically-approved discoveries, that not doing so would just be unfair to a future baby.*

Paying attention to the major problem in attending prenatal music education classes – the lack of information – five women were interviewed whose reasons for not practicing musicianship were not connected to the lack of information about the music classes (see Example 3).

What have you heard about the impact of music on a pregnant woman's emotional state, the health of a future foetus and the formation of intellect?



Example 3. Respondents' knowledge about prenatal music education (N=5)

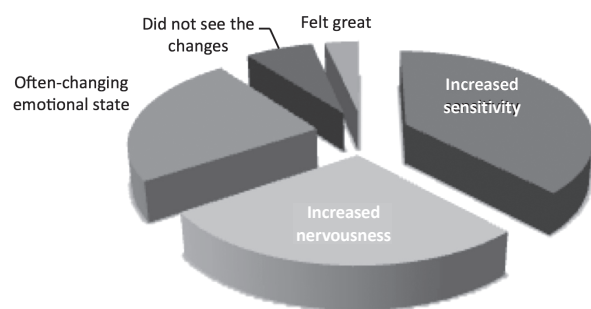
The data acquired show that pregnant women know about the psychophysical effects of prenatal music education. However, women could not provide an answer when asked individually whether such classes would diminish their fear of childbirth and help to get rid of other negative emotions.

An overview of the benefits of prenatal music education for the development of the intellect of the foetus helped the respondents to share their knowledge about this activity having a positive impact on the intellectual development of the foetus, but they could not state anything more specific about the mechanism of such an impact.

To summarise the results concerning these questions, it can be stated that the women either did not know anything about the usefulness of prenatal music education classes during their pregnancy, or they had too little knowledge of the available information to influence their motivation and decision to take up musicianship.

Therefore, with the aim of finding out whether the demand for such classes exists among pregnant women in general, the emotional state during pregnancy of the twelve respondents was explored (see Example 4).

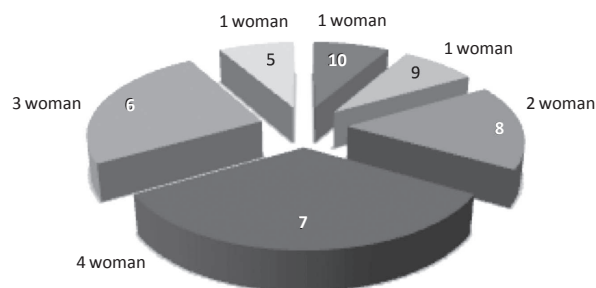
How did your emotional state change during pregnancy?



Example 4. Emotional state during pregnancy (N=12)

The obtained results reveal that during pregnancy, most of the respondents experienced increased sensitivity, nervousness and an often-changing emotional state, which resulted in a long-term negative state. One of the participants did not notice any emotional changes, while another claimed that she felt great during that period. When asked what contributed to her great emotional state, the respondent mentioned the care of the future father, her closest relatives and performing exercises for pregnant women. Thus, it became relevant to analyse how the respondents evaluate their period of pregnancy (see Example 5).

How would you evaluate your period of pregnancy according to a ten-point system?



Example 5. Pregnancy period assessment according to a ten-point system (N=12)

After calculating the average of the respondents' self-assessment of their pregnancy period, the result was 7.2 points. Negative emotions and experiences (disagreements in the family, health issues, physical discomfort and the threat of miscarriage) during pregnancy also influenced the complications during childbirth. Eight out of the twelve women asserted that they would assign more points to their physical state than their emotional state during pregnancy, since their health ailments and the threat of miscarriage were provoked by nervousness.

After an overview of the semi-structured interview, the question *Why do most pregnant women in Lithuania hesitate to attend prenatal music education classes which could help promote their personal and their future baby's health?* became clearer to the respondents who did not practise musicianship during pregnancy. The lack of information about the usefulness of prenatal music education, the narrow geographical positioning of the music education classes, the lack of time and motivation, and the insufficient financial situation were the factors that determined the refusal to participate in those kinds of musical activities. However, it turned out that ten out of the twelve participants felt intensified sensitivity, nervousness and frequent mood swings, which caused long-lasting negative emotions and could have influenced the health of the future mothers and elicited childbirth complications. Thus, based on the studies of prenatal music education conducted throughout the world, it can be stated that music education during pregnancy could have helped these women feel better, overcome the long-term experience of negative emotions, develop a bond with their baby in the womb, become more aware of their future motherhood and overcome the fear of childbirth.

Therefore, it is relevant to determine what had encouraged the women who attended prenatal music education classes or practised musicianship independently during pregnancy.

Results and data analysis from the respondents who practised musicianship during pregnancy

The women who practised musicianship independently or attended the prenatal music education classes during their pregnancy were asked: *What encouraged you to practise musicianship independently or to attend music classes for pregnant women?* Eleven of the participants stated that they were encouraged by knowledge about the usefulness of this education for an expectant woman and the developing foetus, as well as by the experiences shared by their friends who had tried musicianship while being pregnant, and that they were bored of their everyday routine. Three of these participants were professional music performers: one of them played the kanklės (a traditional Lithuanian musical instrument) during pregnancy and had studied at the Lithuanian Academy of Music and Theatre; another had attended private piano lessons; and the third not only played the piano, but also sang while working as a music teacher in a kindergarten.

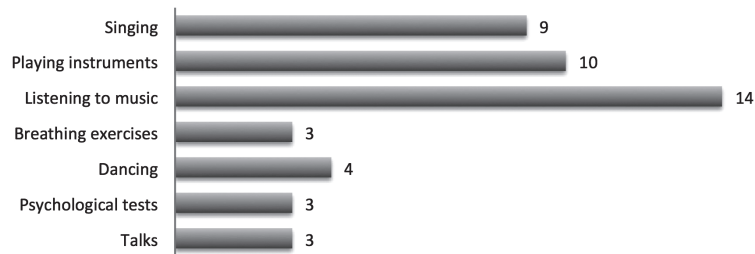
Taking into account that the difference between independent prenatal music education and professional musical work, the aim of the comparative analysis was to find out which kind of musicianship could elicit the maximum level of positive emotions (see Example 6).

The data provided in Example 6 testify to the fact that all the respondents listened to music during their pregnancy. Most of the participants also played instruments and sang. However, one of the biggest differences between the women who tried musicianship independently and those who attended classes was that the women who chose to practise musicianship independently during their pregnancy were mainly singing or playing one instrument, while the women who attended the music education classes performed various musical activities on different music instruments. For example, the activities at the musical educational health promotion school for pregnant women and children *Sveikutis* included breathing, tactile eurythmic exercises and different cognitive activities (i.e., drawing, psychological tests) that were thought to be personally useful. Both *Sveikutis* and the studio for music therapy and meditation *Dabartis*

provided the pregnant women with a sufficient amount of information about the usefulness, significance and possibilities of prenatal music

education. Thus, it is obvious that the experience of the women who practised musicianship independently was much acquired (see Table 3).

Which musical activities were used during the music education?



Example 6. Content of the prenatal music education (N=14)

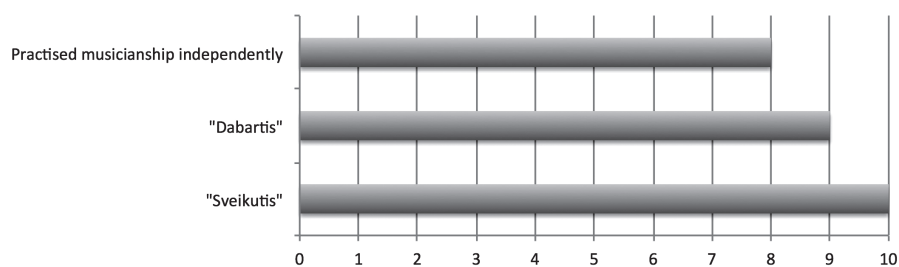
Table 3. Analysis of the content of the prenatal music education (N=14)

Category	Subcategory	Rate
Songs	Happy, fun, uplifting	5
	Dreamy, quiet, continuous	7
	Energetic, fiery	2
Instruments	Xylophone, metallophone	6
	Rain stick, rattles, triangle, bells, tambourine	6
	Fife	4
	Ocean (sound of the sea), drum, djembe, bongos	6
	Grand piano, piano	4
	Guitar	1
	Kanklės	1
	Accordion	1
Musical works	Created by the supervisor, performed during classes	3
	Classical	6
	Lithuanian folk songs	5
	Jazz	1
	Electronic	1

We also sought to find out how the quality of prenatal music education classes was evaluated by the pregnant women themselves by asking the following question: *In a ten-point system, how would you evaluate the usefulness of attending music classes for pregnant women? Why?* In this case, all the participants evaluated the classes with the highest score in the ten-point system. Such a result was determined by the positivity, sufficient information and joyfulness of the classes. According to the respondents, the activities provided them with energy and calmness at the same time (see Example 8).

The respondents who practised musicianship independently, when asked to evaluate their pregnancy period by answering the question: *In a ten-point system, how would you evaluate your pregnancy period? Why?*, chose nine, on average, as the score for their self-evaluation, since some of them experienced issues related to health and well-being (see Example 7).

How would you evaluate your pregnancy period according to a ten-point system?



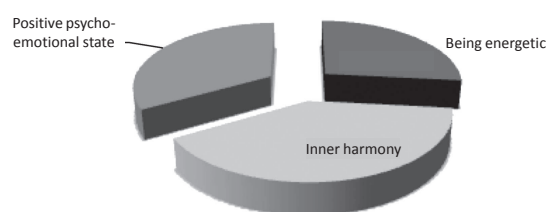
Example 7. Self-evaluation average of the pregnancy period in a ten-point system (N=14)

When asked *How do you evaluate the impact of your supervisor on the atmosphere of the classes?* six of the respondents replied that the supervisor's role in prenatal music education classes is very important as it determines both the atmosphere and the quality of musical activities.

Furthermore, in response to the question *What can you say about the quality of the music classes?* the respondents who attended prenatal music education classes stated that all the questions of interest to them were answered in the classes and they were given a lot of advice. The excellent quality of the lessons was also determined by a wide choice of instruments. Meanwhile, the answer of one of the respondents who had practised musicianship independently turned out to be very interesting from the perspective of the quality of music classes, since the private music lessons that she attended during her pregnancy were evaluated only as average: *My music classes took place at the teacher's home; thus, their quality was average. If there was some kind of studio for pregnant women, I think that during another pregnancy I would go there.*

Finally, at the end of the study, it was important to explore the significance of the impact of the music classes on the health and well-being of the pregnant women (the question was: *Did you notice any impact of the music classes on your health and well-being? If yes, what kind of impact did you experience?* (see Example 8).

Did you notice any impact of the music classes on your health and well-being? If yes, what kind of impact did you experience?



Example 8. Impact of the music classes on the pregnant women's well-being

The data revealed the high quality of the classes, which had an influence on the positive well-being of the pregnant women. The respondents stated that the music classes provided them with more energy, while the positive thinking resulted in inner harmony. At the same time, a positive psycho-emotional state during pregnancy helped them to feel inner calmness and to have a positive emotional disposition toward childbirth.

Therefore, taking into account the results of the study, the usefulness and significance of prenatal music education are obvious. This suggests that the authorities in our country should pay more attention to the musicianship of pregnant women, since, in the global context, Lithuania, which is only at the initial stage of the achievements in this field, should place the greatest value on its citizens – and their current health indicators are a matter of great concern⁴.

CONCLUSIONS

Prenatal music education classes have not become a mass phenomenon in Lithuania because there is a lack of the required information in the society, insufficient awareness of the usefulness of musicianship during pregnancy and poor public attention. This lessens the motivation of pregnant women to attend classes of this type, hinders the need for the establishment of related educational institutions and, in turn, results in a narrow geography of their placement.

The quality of the prenatal music education classes conducted in Lithuania has been evaluated positively; thus, it does not have any influence on the insufficiency of this type of musical development.

Women who had attended the prenatal music education classes during pregnancy felt diverse positive effects, as well as experienced wider opportunities and benefits.

Women who had not practised musicianship during their pregnancy more often experienced increased nervousness, emotional changes and long-term negative feelings, which had a negative influence to their pregnancy and childbirth.

⁴ For more details, see: tv3.lt. *Medikai: tik kas dešimtas vaikas lietuvoje sveikas*. <https://www.tv3.lt/naujiena/810410/medikai-tik-kas-desimtas-vaikas-lietuvoje-sveikas> (last accessed 13 March 2017).

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Analysis of Some Aspects of Music Education: Approach of School Principals

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The paper discusses the approach of school principals to the improvement issues of music education. The paper analyses how school principals evaluate certain aspects related to music education in school. 160 principals from Lithuania and 7 from the USA have participated in the research. It has revealed the conditions, which are provided to improve learners' musical skills in extra-curricular activities. Musicianship in vocal ensembles, as well as playing music in instrumental ensembles, is highlighted. During the research, it was ascertained if the schools devote sufficient amount of funds to equip music classrooms with teaching (learning) means and if school administration encourages and financially supports music teachers' initiatives in organizing schools' musical life.

Keywords: school principals approach, music education.

RELEVANCE OF THE RESEARCH

These days, school principals are facing many new challenges that they have yet to link to specific purposes of education system and school. As a principal solves complex and sometimes confusing issues, he or she needs a broad range of knowledge to assist in looking at the running of the school from a holistic angle – separate parts of school management system cannot be summed up, they must conjointly define the whole system. In such a situation, it becomes a challenge for school principals to use their existing competencies. Well working principals must be innovative and open to innovations and changes (Hargreaves, Fink 2006). The leaders have to initiate practical changes in education without getting any support from principals, and even the education initiatives based on the very best wishes are doomed to failure. The positive approach of the school principals to music education is also very important, since appropriate microclimate in school and teacher collaboration create a good medium for the expression of the arts in schools.

The role of art education in revealing the young people's skills in the 21st century is widely

recognized across Europe (*Meninis ir kultūrinis ugdymas Europos mokykloje* 2009). The research (Robinson 1999; Taggart, Whitby, Sharp 2004) conducted on the potential of art education to enhance young people's creativity showed the need for the continuous improvement of its quality. Music is an integral part of art education, therefore, music education is significant for providing each learner with cultural awareness and basics of musical excellence, developing emotional and creative personality, willing and capable to participate in various forms of musical life (*Lietuvos pradinio ir pagrindinio ugdymo bendrosios programos* 2008). According to the researchers, Lithuania has successfully developed and operated a unique music education system (Rinkevičius, Rinkevičienė 2006; Abramauskiene et al. 2006; Vitkauskas et al. 2012). Abundant and significant research and experiments are carried out in Lithuanian general education schools in the field of music education (Balčytis 2001; Rinkevičius 2002; Girdzijauskienė 2004; Šečkuvienė 2004). Music education in general education schools is a part of coherent Lithuanian system of music education. Therefore, for this system to be maintained and foster it is important to actualize the ideas that

today are referred to in the European music education field. The most significant of them is the need to change the educational process, based on the individual interests of pupils, cooperation between the participants of the teaching process, actually implemented initiatives of music teachers, etc. (Gabnytė 2015). While analysing the written scientific literature it becomes clear that much has already been done in the field of music education, nevertheless, possibilities of music education activities are very often unexpanded in general education schools (Navickienė 2005; Balčytis 2005) and to disclose the problematic musical aspects there is not enough continuous research. For this purpose, the research in general education schools was conducted that partly helped summarize the features of ongoing music education in schools and figure out how the changes in music education process are understood, modelled and take place.

The aim of the research: to disclose the approach of general education schools principals to the certain aspects of music education.

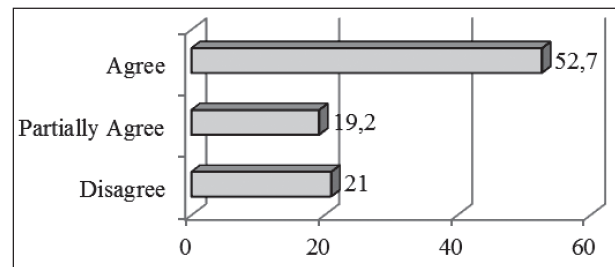
The research questions: what is the school principals' approach to conditions created in general education schools for the improvement of musical skills, to provision of teaching (learning) tools in music classrooms, to teachers' motivation to organize musical events; does the school create conditions for ensuring music teachers' responsibility for the quality of music education; are learners properly prepared for further music education?

Research methods and the respondents: the analysis of scientific and methodological literature; school principals' survey (*focus group*) by using the questionnaire method; quantitative data analysis. 160 principals from Lithuania and 7 from the USA have participated in the research. The data were processed using SPSS (Statistical Package for Social Sciences) software package.

The research organization: the research was conducted in 2016. The questionnaire was filled in the electronic survey and during the workshops for school principals.

RESEARCH DATA AND DISCUSSION

To clarify the features of ongoing music education in today's general education schools, we examined whether the school provides good conditions to improve musical skills in extra-curricular activity – choir (see Example 1).

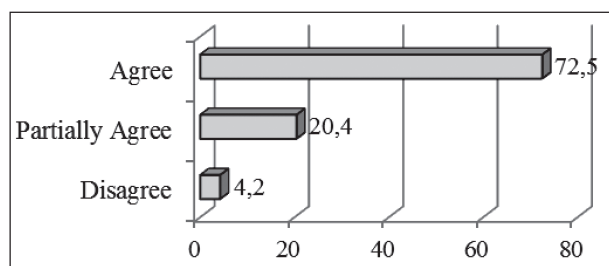


Example 1. The principals' approach to the conditions created for the improvement of musical skills in choir

More than a half of the principals (52,7 per cent) state that in the school there are created good conditions for the development of musical skills during choir. Almost one fifth (19,2 percent) of the respondents think that there are certain, though not sufficient, conditions for the improvement of musical skills during choir, while more than one fifth (21 percent) of the respondents do not agree with the statement that the school provides good conditions to improve musical skills in choir. According to the researchers (Abramauskienė, Kirliauskienė 2016), choral singing encompasses the techniques of vocal musicianship, cognition of the means of artistic expression, develops the possibilities for musicianship and musical self-expression. Being a part of the choir is also a great opportunity to spend free time and satisfy one's personal needs. This is especially well revealed through today's trend of the emergence of musical projects on television. While singing in a choir, social factors are also highlighted, which promote the aspects of communication, cooperation and help.

In summary, the results suggest that after-school activity – singing in the choir – is a very important factor in developing a personality, but the conditions for it in schools are not sufficient. It is likely that not all general education schools have choirs. Of course, there are other non-formal education institutions, but not all parents have enough financial resources to devote to that, thus, the school should invest more in the conditions in which students can actively improve their own innate talents.

The study has also disclosed the data concerning the conditions necessary to improve one's musical skills in extra-curricular activity – vocal ensemble (see Example 2).

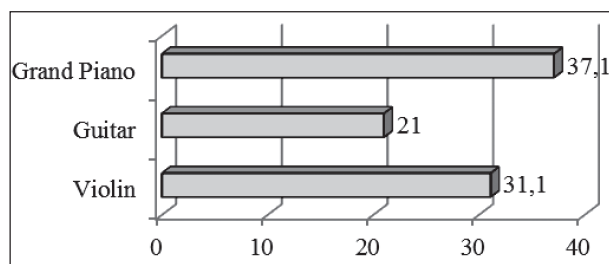


Example 2. The principals' approach to the conditions created for the improvement of musical skills in vocal ensemble

During the analysis of the conditions in schools aimed to improve learners' musical skills through vocal ensemble, the optimistic results were obtained. The data show that almost three quarters (72,5 percent) of the respondents state that the school has sufficient conditions to develop musical skills in extra-curricular activity – vocal ensemble. About one fifth (20,4 percent) of the respondents claim that there are some conditions for that and only 4,2 percent state that learners willing to develop their musical skills during extra-curricular activity – vocal ensemble – do not have any conditions for that. Statistically significant differences were observed between the city and provision of good conditions for the development of musical skills in vocal ensemble. While comparing the principals' responses (applying the χ^2 criterion) the statistically significant differences have been revealed. It turned out that good conditions for the improvement of musical skills through vocal ensemble are created in schools in Kaunas: $\chi^2=95,54$, $df=3$, $p=0,001$.

It can be assumed that learners from smaller towns have worse conditions for attending vocal ensembles.

Analysing the research results presented in Example 3, we can see that learners do not have enough opportunities to improve musical skills in extra-curricular activity – instrumental ensemble.

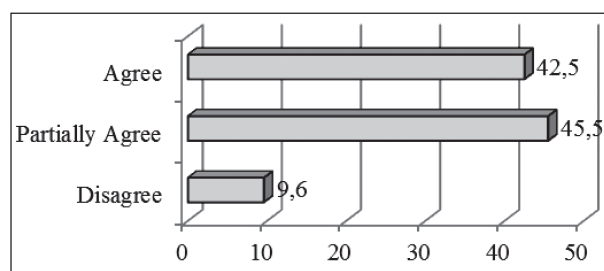


Example 3. The principals' approach to the conditions created for the improvement of musical skills in instrumental ensemble

Almost one third (31,1 percent) of the respondents have stated that there is an opportunity to play the violin, about one fifth (21 percent) of them – that there are opportunities to play the guitar and more than one third (37,1 percent) of principals think that it is possible to develop musical skills in school while playing the grand piano after classes. Nevertheless, we should not forget that schools do not have enough grand pianos, thus, there is just a chance that a child could play an instrument, if there are no more people also willing to do so. Statistically significant differences between the city and the provision of good conditions for the development of musical skills in instrumental ensembles were not found.

It can be stated that the financial base of the general education schools is similar: the insignificant abundance of instrument choice, however, it is impossible to say that there are no instruments at all. Of course, the greater choice of instruments and their quality enables students to achieve better results and strengthens their motivation in the field of musicianship, therefore, it is necessary for the school principals to support the idea of enriching the inventory of instruments, rather than devoting most of the funds for the implementation of technological innovations.

During the next stage of the research, it was intended to determine whether in the opinion of principals the school devotes enough funds to provide the music class with teaching (learning) tools (see Example 4).

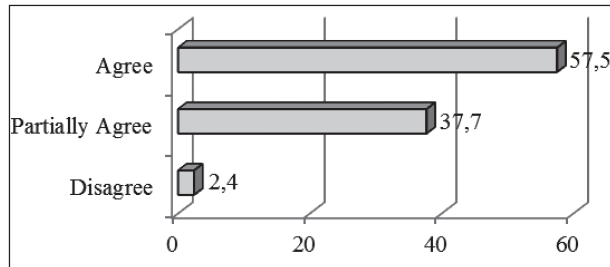


Example 4. The school devotes enough funds to provide the music class with teaching (learning) tools

The analysis of the results show that more than two-fifths (42,5 percent) of the principals are sure that funds that are devoted for the provision of the music classes with tools necessary for learning process are sufficient. Less than half (45,5 percent) of the respondents state that they agree only partially that the school spends enough funds on

providing the music class with the required means, while only about one tenth (9,6 percent) of them disagree with the statement.

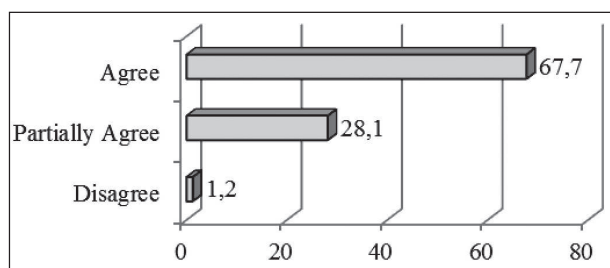
Example 5 presents the research data concerning the issue of school administration's provided promotion and financial support for music teachers' initiatives in organizing musical life at school.



Example 5. The principals' approach to school administration's provided promotion and financial support for music teachers' initiatives in organizing musical life in the school

More than a half (57,5 percent) of the respondents think that the school administration sufficiently promotes and financially supports the initiative of music teachers in organizing musical life at school, while more than one third (37,7 percent) of them state that the administration financially supports and promotes music teachers' initiatives only partially. A statistically reliable difference was established ($\chi^2=61,06$, $df=3$, $p=0,01$) between the city and the school's administration, which promotes and financially supports the music teachers' initiatives in organizing the school's musical life. The administrations of Kaunas city schools support and financially promote the initiatives of music teachers sufficiently.

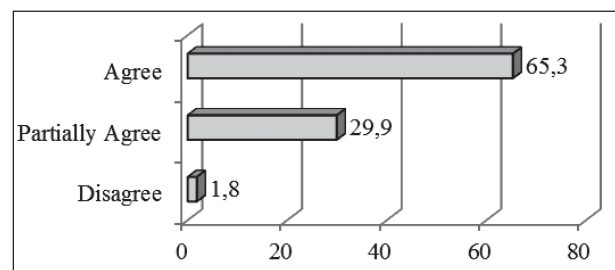
Another important aim of the research was to reveal whether the conditions created at schools ensure music teachers' responsibility for the quality of music education (see Example 6).



Example 6. Do the conditions created in schools ensure music teachers' responsibility for the quality of music education

More than two thirds (67,7 percent) of the principals have answered that they agree with the statement that conditions present at schools ensure music teachers' responsibility for the quality of music education, while less than one third of the respondents (28,1 percent) agree with it only partially. A statistically significant difference ($\chi^2=117,65$, $df=3$, $p=0,000$) shows that the city of Kaunas has a clear position in relation to the subject of music and responsibly evaluates the conditions that ensure music teachers' responsibility for the quality of music education.

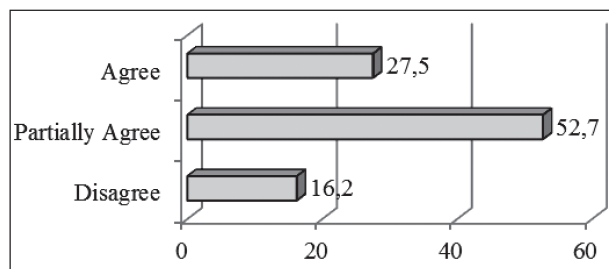
The principals have also shared their opinion on the subject of organizing music teaching (learning) at school, so that it would meet learners' experience, skills and dispositions (see Example 7).



Example 7. Music teaching (learning) at school is organized in a way that it would meet learners' experience, skills and dispositions

The research data reveal that even about two thirds of the respondents (65,3 percent) are sure that music teaching (learning) at school is organized deliberately, with an aim that it would meet not only the learners' experience and skills, but also their dispositions. Particular aims dominate when a learner, his/her needs, interests, experience are in the centre of the process, i.e. creative expression, free learning environment. Personal expression will be based on spiritual values (Kievišas 1997). However, almost one third (29,9 percent) of the principals think that in their schools music teaching (learning) is only partially organized in a way that it would meet learners' experience, skills and dispositions, thus, it should be improved. Various events, arts projects taking place in schools not only open untapped opportunities for children, but also bring new challenges, which require more diverse skills, wider cultural horizons.

In the following stage of the research (see Example 8), the attempt was to find out whether the school properly prepares the learners for further music education (art studies).



Example 8. Our school properly prepares the learners for further music education (art studies)

The results support the statement that schools are not capable enough to prepare learners for further music education (art studies). Less than one third (27,5 percent) of the principals think that their schools have favourable environment to prepare for further music studies, however, more than a half (52,7 percent) can only partially assert this and less than one fifth (16,2 percent) of the principals do not think that their school is capable of preparing learners for further music education (art studies).

CONCLUSIONS

1. The analysis of scientific literature has revealed that music education is an inseparable part of art education; therefore, it is important while developing each learner's cultural awareness and basics of musical competence, to also promote the development of an emotional and creative personality, who is willing and is able to participate in musical life. Thus, for this system to be maintained and foster it is important to actualize the ideas that today are considered in the European music education field. The most significant of them is the need to change the educational process, based on pupils' individual interests, cooperation between the participants of the teaching process, and the initiatives implemented by music teachers.
2. The research has disclosed the conditions that are provided for the improvement of learners' musical skills in extra-curriculum activities. The musicianship in vocal ensemble is highlighted (however, children living in smaller towns have worse conditions for attending vocal ensembles), as are the possibilities to play music in instrumental ensemble (but they are limited). After-school activities – singing

in a choir, is a very important factor in the development of personality, however, the conditions in schools are not sufficient. It is likely that not all general education schools have choirs.

3. During the research, it has been found out that schools devote enough funds to provide the music classes with teaching (learning) tools, school's administrations promote and financially support music teacher's initiatives in organizing their school's musical life, and the conditions created at schools ensure the responsibility of music teachers for the quality of music education. Music teaching (learning) at school is organized purposefully, with the aim to meet not only the learners' experience and skills, but also their dispositions.
4. The financial base of general education schools is similar, though there is an insignificant abundance of instrument choice in some schools. Schools are not capable enough to prepare learners for further music education (art studies).

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The Preventive and Therapeutic Aspects of the Impact of Music in Work with Children Experiencing School Failures

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One of the challenges teachers have to face is work with children experiencing school failures, which can take the form of educational and/or didactic difficulties. Due to the complexity of environmental and biological conditions that may be the cause of such difficulties, the children usually have a lot of problems with the socio-emotional and cognitive functioning within the school environment. The present paper is an attempt to justify the thesis that music, due to its general developmental qualities, may be an effective tool of the prevention of school failures, as well as a means of stimulation and emotional expression in the process of diagnosis and treatment of children with behavioural disorders and learning difficulties.

Keywords: music, prevention, therapy, school failures.

INTRODUCTION

Didactic-educational work with school children is one of the most complex types of human activity. Its results depend on a number of factors, including the economic and social conditions in which this work is carried out, as well as the factors related to the learner and the teacher themselves, i.e. the teacher's competence, methods of teaching, didactic measures, etc. In early school education, the problem of school failure is of particular importance because children's successes or failures in the first years of education affect their further education. Students who experience school failures forget what they are doing well, what their strong points are, and they focus on the negative aspects of experiencing failures. As a result, these children are exposed to long-term stress. A situation, in which they do not perform at school as good as their classmates, causes students to lose their sense of self-esteem and build a negative image of themselves. This state can result in neuroses and anxiety disorders, which affect not only the children's school situation, but also their out-of-school experience. It is therefore important to recognize early school failures and take effective action to remove them. This is all the more important at the early stage of education, because the early school age

is a developmental period characterized by high brain plasticity, and the fact that in specified neuronal systems there are permanent functional transformations produced as a result of certain functional stimuli (Radziwiłłowicz 2004: 15). As a consequence, the effectiveness of undertaken compensation activities is increasing in relation to the learning difficulties of the child.

The concept of school failures is usually used in a very broad sense. According to many authors, they form a complex of phenomena that diverge between the demands imposed by the school and the child's knowledge and skills. As written by Władysława Pilecka, school failures are secondary to learning difficulties and could be considered their clear indicator (Pilecka 2001: 242). In broad terms, the concept of learning difficulties refers to difficulties of all kinds, conditioned by various factors, including intellectual disability, neurological disorders, brain damage, sense organ disorders, and emotional disorders. In the narrow sense, learning difficulties are identified with specific learning difficulties and concern children who have a normal level of intelligence and maturity in general development, live in proper environment and conditions that should favour the acquisition of knowledge and skills (Bogdanowicz 1996). According to Deborah Deutsch Smith (Smith 2008),

the characteristics of difficulties understood this way include:

- normal intelligence;
- divergences between the child's achievements and school expectations;
- their causes do not stem from cultural differences, lack of educational opportunities, material difficulties, disabilities;
- difficulties often involve areas related to language, communication, writing and reading;
- problems related to the functioning of central nervous system, specific information processing deficits and learning abilities deficits;
- difficulties are of specific and limited character and they are limited to one or two cognitive spheres.

Difficulties in learning can affect children, regardless of their intelligence quotient, social background or other determinants. They often afflict sensitive, timid or fearful children. Difficulties in learning often coincide with the student's developmental and socio-emotional anomalies. Children with problems concerning their social and emotional development are particularly susceptible to learning difficulties, while children with learning difficulties are at risk of suffering emotional problems connected with functioning within a group. The most common symptoms include nervousness, hypersensitivity, anxiety, school aversion, hyperactivity, motor anxiety, attention deficit disorder, low self-esteem, dissatisfaction with parents, teachers, colleagues, and adaptive difficulties. They have nothing to do with the child's bad will, but rather with the inability to deal with crises (Wiatrowska 2013).

Preventive and therapeutic activities targeting at children suffering school failures include the use of different methods and means. The paper attempts to show possibilities hiding in music, which, as put by Mirosław Kisiel, *can widely integrate the spaces of the child's cognition through its symbolic-sound language, as well as its specific poetics and metaphysical dimension. Because of its multiple values, music is one of the most ephemeral arts* (Kisiel 2015: 85) of a great preventive and therapeutic potential that can be used in work with children with learning and behavioural disorders.

MUSIC AS A MEANS OF PREVENTIVE AND THERAPEUTIC WORK IN SCHOOL

One of the methods used in work with children experiencing school failures is art therapy, understood as *all forms and methods of therapeutic aid that use art, and its diverse disciplines or products, such as music, drawing, literature, dance, or drama. The shortest definition says it is a therapy through art. It is a specialized, complementary form of psychotherapy, using art to improve the physical and mental condition of an individual* (Jaworska 2006: 10). Art therapy can be targeted to healthy people and also those with various dysfunctions, including mental and social problems, resulting from a variety of difficult situations, such as chronic illness, disability, developmental delay, social maladjustment, psychosomatic disorders, etc. Ewelina Konieczna (Konieczna 2013) writes that scientific and clinical experience shows that it can be used to treat neurological and psychosomatic illnesses caused by emotional disturbances, as well as educational difficulties associated with emotional disorders. Art therapy induces positive emotions such as joy, satisfaction, calm and relaxation, which have a positive effect on the well-being of every human.

Studies also often emphasize that in the case of sick and disabled children it is an important element of diagnosis of various types of disorders and developmental dysfunctions. Through art therapy, patients have the opportunity to gain insight into their own problems and to release strong emotional experiences. Such features are of great value in the process of shaping one's personality and the process of acquiring the ability to establish social contacts (Gładyszewska-Cylulko 2007). The goals of art therapy are consistent with the tasks of modern pedagogical therapy, focusing not only on the improvement of insufficient functions, but also on the prevention and actions affecting personal determinants of learning.

One of the forms of art therapy, namely the music therapy, is a supporting element used in psychotherapy, but primarily in psycho-hygiene, prevention and education. Contemporary music therapy *is the application of music for diagnostic and therapeutic purposes, based on interdisciplinary assumptions, in all areas of medicine, psychotherapy, rehabilitation and special education* (Galińska 2009: 537). Musical therapy is most often defined as a method of treatment using the multiple influence of music on the psychosomatic system of a human being. With the help of

music and its components (sound and rhythm), therapists affect the emotional, mental and somatic spheres of the patient, causing a variety of sensations and reactions that have impact on changes in the activity of the nervous system (discharging tensions, shaping desirable attitudes, activating cognitive processes). Both, the perception of music, the so-called passive music therapy, as well as active creation of music, i.e. active music therapy, are of therapeutic value. Contemporary research confirms that music affects the entire human personality sphere (Frołowicz 2011). Małgorzata Kronenberger (Kronenberger 2005) writes that emotional responses to music are of particular importance. They often cause targeted changes in perception, imagination, thinking processes and in the sphere of motivation. These changes are related to behavioural responses, as well as physiology of the body (physical activity, muscle tension). The strong connection between music and emotions is achieved by providing different emotions to people and changing the way of their perception by means of selected musical elements. Moreover, music can accompany the human experience and support it in all aspects of emotional life. Therefore, among others, it can be used in therapeutic activities that positively affect the human body and psyche (Nordoff, Robbins 2008). Musical therapy can also be used for preventive interventions. Prevention is a special type of psychopedagogical interaction in the care and education system aiming at children and adolescents. There is no doubt that it is a response to the constantly growing threat of risky behaviour among younger people. The use of art therapy in prevention is primarily aimed at providing children with a safe and friendly educational environment, educating them to acquire the ability to express their emotions and emotional states in various forms, and assisting the child in strengthening self-belief and character formation. According to Mirosław Kisiel, musical prevention should be understood *as the use of music and forms connected with it (singing, rhythmic recitation, movement with music, playing musical instruments, music perception, music creation) aiming to maintain balance or improve the psychophysical state of its audience* (Kisiel 1998: 129). The purpose of the activity is to create favourable conditions for the abreaction of the psychophysical tensions of a young man. Musical prevention is primarily intended to maintain well-being and prevent the development and consolidation or deepening of deficits. In this type of activity, there is also manifested a lack of clear boundaries

between actions that perform preventive functions and the accompanying them musical classes that take place within the framework of music education in kindergarten or school (Kisiel 2017). This type of interaction is supposed to support the student's comprehensive and harmonious development through: personal development, teaching proper interpersonal relationships and participating in the cultural world (Marek 2004).

The therapeutic qualities of music in work with children experiencing school failures can be considered in relation to the following functions (Natanson 1979):

- educational, concerning the creation of educational situations worth following;
- developmental, related to supporting the development of an individual;
- cognitive-stimulating, the essence of which is expressed in delivering information, mobilization of cognitive activity;
- creative, involving the development of creative potential;
- psychotherapeutic, related to reducing feelings of fear and anxiety, support in the development of self-acceptance;
- integrative (the patient learns to enter and maintain interpersonal contacts);
- physiotherapeutic (i.e. improvement of the lost psychomotor functions);
- re-adaptive (providing a person with necessary aid in preparation to leave a medical or rehabilitation facility),
- adaptive, concerning preparation of the child for life and functioning in a medical, revalidation or educational institution.

Previous researches concerning the influence of art, including music, on a human have made it possible to classify the healing (therapeutic) capabilities of creative activity. The source literature distinguishes (Rozmysłowicz 2005) the following qualities of art therapy:

- functional – using creative activity to liberate a person from pathological thoughts, detachment from concentration on disease, strengthening the healthy sides of personality;
- sublimation, within which a patient can recover from negative emotional states through creative activity, which makes the external manifestations of these states decrease;
- projection, i.e. music stimulates the projection of attitudes, motives, feelings for works of art oriented to their analysis, understanding and interpretation;

- creative and integrative, emphasizing the importance of creative activity itself, because it activates the abilities of a person, integrates his or her personality and strengthens tendencies for self-realization.

In the case of children experiencing school failures, music affects their emotional states, gives joy, pleasure, happiness and forgetfulness. It activates and triggers affective processes, stimulates conflicting expression, but can also trigger pathogenic experiences. Thus, the use of appropriate music can help to calm the negative feelings, abreact aggressive emotions, and relieve fear (Majzner 2014).

The child's contacts with music are usually natural and spontaneous, connected with everyday experiences acquired throughout the life span. In the case of children at the early school age, contact with music is a planned area of education that involves influencing the development of children through various forms of musical activity. Each of them does not only perform general developmental functions, but can also be used for therapeutic purposes. For example:

- 1) motion accompanying music introduces fun and relaxation to therapy, satisfies children's natural need for motion, intensifies cognitive processes, creates the ability to focus attention, shapes sense of direction and memory, and stimulates motor activity and coordination;
- 2) singing and speaking exercises develop voice abilities, imaginative hearing and musical hearing; through vocal and singing exercises, children discover their voice qualities and enrich the world of feelings;
- 3) playing musical instruments shapes attention, memory, focusing attention, ability to perceive sound phenomena and develops fine motor skills;
- 4) musical creativity promotes free expression, reduces difficulties, gives the ability to discharge internal tensions, facilitates establishing new contacts, stimulates emotionally.

Therapy through music performs key role in work with children with developmental disorders, including autism. Through music therapy sessions, a child with autism learns pragmatic behaviours in the area of hearing and motor perception, communication or concentration. On the other hand, the rhythm of the music enables the child to feel the sense of security, control and calmness, as well as to relieve tension. Music therapy targeting

children with autism includes the activity of playing musical instruments. It allows learners to imitate play and sound production, improves their motor skills and generates vocal and instrumental improvisations that increase creativity and activity (Wheeler, Shultis, Polen 2005). Therapy of children with autism often bases on the Nordoff-Robbins approach, whose authors – American composer Paul Nordoff and English pedagogue Clive Robbins – describe music as a form of communication, and a participant of music therapy as a person who, under the mask of disorder and difficulty, reveals extraordinary abilities and skills. The main assumption of this approach is to discover the inner potential of a human through creative activity, which is an indispensable element of the life and development of every human being. Creation of music as a free and natural improvisation allows the child to experience many musical and non-musical experiences, supports the individual spheres of development, and most importantly for this approach – it enables establishing nonverbal contact with the therapist or the group. Another widely used approach to therapy is the Growth through Play System (abbreviated: GPS), which is a complementary method of working with autistic children. It is an opposing form of therapy based on building relationships through non-directive play. The method uses a developmental approach, according to which, communication skills are acquired by all children irrespective of their predispositions or disorders (Knapik-Szwed 2014).

Due to its general developmental nature, music therapy can fulfil the psychical, mental, physical and social needs of a child. However, for this to happen, the classes have to be properly constructed and cover several phases (Jarkowska 2004):

- 1) Abreaction phase consisting of performing short and fast rhythmic exercises to reduce psychophysical tension;
- 2) Rhythmization phase, the essence of which concerns deepening abreaction and integrating the group through musical-motor exercises;
- 3) Sensitization phase through pantomime exercises and musical psychodrama, in which children's hearing perception is sensitized, initiate expressive feelings, resulting in, for example, artworks. These exercises aim at: developing imagination, enriching the emotional sphere, and improving communication skills with the help of various means of communication;

- 4) Relaxation phase, where the therapist, by using means of visualization, strives to produce specific images and visions. Isometric exercises used in this phase are aimed at improving physical fitness and reducing nervous tension;
- 5) Activating phase concerns hearing songs, analysing patients' own moods, and inducing imaginative processes, encouraging the participants to discussion.

The importance of music therapy in work with children experiencing school failures and behavioural disorders primarily aims to facilitate expression in manifesting their feelings and to allow for the abreaction of the child's experiences. The techniques used in early music therapy include: respiratory, auditory, tactile exercises; music listening; singing; making music using gesture sounds, utensils used in everyday life, percussion instruments; vocal, instrumental, musical motor improvisations; and games involving music and motion. These techniques favour:

- stimulation of sensory integration processes, shaping body awareness and a child's sense of direction;
- improving manual and graphical functions and processes of visual analysis and synthesis;
- stimulation of speech function and improvement of the processes of auditory analysis and synthesis;
- stimulation of cognitive processes;
- shaping the emotional and social sphere of a child
- stimulation of motor coordination (visual-motor, auditory-motor, visual-auditory-motor).

CONCLUSIONS

Preventive and therapeutic values of music in work with children experiencing school failures can be viewed from many perspectives. On the one hand, music therapy alleviates the symptoms of learning disabilities and behavioural disorders, and, on the other, it counteracts the emergence of learning and behavioural problems and creates conditions for self-fulfilment. Among the most important effects of preventive and therapeutic impact of music activities we should mention the following: psychomotor improvement of the child, support for compensating deficiencies resulting from developmental deficits, reduction of negative effects of disorders and fears stemming from them,

stimulation of cognitive processes, triggering feelings and support in expressing emotions, raising the self-esteem and creating a positive image of oneself, as well as support in establishing interpersonal contacts and providing pleasure, positive aesthetic and emotional experiences.

Music therapy should contribute to the overall improvement of the functioning of the entire organism, as well as to improving social communication and self-expression of children with learning disabilities and behavioural disorders.

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Music Education in the Light of the Contemporary Educational Transformations in Poland

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The article has survey and critical-analytical character. It considers the transformations in musical education in the light of the reform of education that has begun in 2017, concerning the change in thinking about musical education within pre-school, early-school and school education, including also the high school. The result of the initiated change is also the suitable time and opportunity to draw the priorities in terms of care, upbringing and education of a young person, as well as to underline the necessity of equipping schools with suitable didactic aids. The contents included in the *Core Curriculum* comprise much; it discusses five areas:

- listening to music, identifying sounds, reacting to musical signals; telling the difference between sounds and voices, listening to and analysing simple musical works,
- music expression,
- motion improvisation,
- playing musical instruments,
- the knowledge of the forms of music notation.

The purpose of music education at primary school is learning its language arising from various activities and artistic-operational practices aiming at the acquisition of the essential know-how related to music. The condition of these processes being successful is the diffusion of various musical activities constituting the impulse to a pupil's creativity and natural spontaneity. The *Core Curriculum* related to music for forms 4–7 (of primary education) includes three elementary normative-realisation areas: (I) individual and collective musical expression, (II) language and functions of music, musical cognition, creation and creative activities and (III) knowledge of music culture, national and international cultural heritage.

Keywords: Core Curriculum for music education of I and II educational phases in Poland, music, music education philosophy, educational theories.

INTRODUCTION

The position of the general music education in the contemporariness of education in Poland is perceived in two ways. Some pedagogues consider it to be vital, even crucial in upbringing, whereas some others downplay and marginalise it by admitting only its complimentary benefits or making the process of education and learning more attractive. Irena Wojnar (Wojnar 2000) notices this dualism in the context of the aesthetic education as a whole, which may seem as farcical in contrast to the omnipresent consumption and the egoistic lifestyle, but at the same time essential in terms

of the defence of the humanistic values and the sublime sensitivity of human personality. Therefore, it is becoming important to take care of music education which needs continual underlining and supporting as well as the consistent justification of its role and function in the generally comprehended upbringing (Jankowski 2006).

In 2017–2018 we experience another educational reform and the transformations related to it. The result of the initiated change is not only changing the age of pupils beginning their mandatory schooling, gradual termination of junior high school for the sake of eight-year primary school but also the implementation of the new

Core Curriculum (Dz. U. 2017a) and the elaboration of proper teaching programmes and course books. It is also the suitable time and opportunity to draw the priorities in terms of care, upbringing and education of a young person (a child and an adolescent), as well as to underline the necessity of equipping schools with suitable didactic aids.

EARLY MUSIC EDUCATION IN THE LIGHT OF THE CONTEMPORARY EDUCATIONAL TRANSFORMATION IN POLAND

Music in child's education constitutes an important link of the didactic-upbringing process, even though its place at various levels of early-school education is different and subjected to an individual's needs, possibilities and, to some extent, teachers' and parents' expectations (Kisiel 2005). The discrepancies between the area suggested in the subject literature and the real picture in terms of the implementation of musical tasks, the completion of educational effects, as well as the education of teachers/counsellors are (being) displayed more intensively. These discrepancies are presented in multiple researches, in the opinions from academic, artistic environments, as well as in the views of teachers themselves, and music education specialists in particular.

For music education, the period of transformations is not comforting. The environments related to music indicate the discrepancy that this branch of education displays. The concept of retrieving the lessons of music education to pupils differs from the solutions functioning in the previous decades. It all contributes to the situation in which a lot of criticism and a call to dramatically improve the current state come from both the educational environments (methodologists, music education teachers, animators, expert teams), academic (music pedagogues, researchers, musician-artists) as well as artistic environments (Polish Music Council, Polish Composers' Union, The Association of Polish Artists Musicians and others). Applying democratic procedures (open letters, debates, presenting the positive patterns from the neighbouring countries, publishing research results, popularising some actions, to mention just a few), the before mentioned organisations wish to acquire the public opinion and the department of culture and education in favour of the complex changes in the field of music education. Regrettably, with a poor result so far. Despite the numerous publications in the magazine *Musical Upbringing* (Grusiewicz 2015),

preparing the national set of *Musical Education Standards* as well as issuing the opinions on the level of pupils' music education and practising music in general schooling (Waluga, Weiner 2016) and the evaluation of the basic forms of the Poles' musical activity by the Foundation *Music is for Everyone* (Białkowski, Migut, Socha, Wyrzykowska 2014), the satisfactory picture of music education has not been achieved.

Numerous research results of diagnosing-evaluative character conducted by the pedagogues of music Andrzej Wilk, Wiesława A. Sacher, Andrzej Białkowski, Mirosław Grusiewicz, Agnieszka Weiner, Maciej Kołodziejski, Lidia Kataryńczuk-Mania, Mirosław Kisiel display that music education teachers carefully consider the transformations in educational system and have proposed some important postulates related to early-school education:

- implementation of music in forms I–III of primary school as an obligatory school subject presided by a specialist of artistic education;
- consolidating rhythmical classes in kindergarten presided by a rhythmical instructor or a specialist of music education;
- paying more notice to a pupil/student with musical inclinations, talented or motivated positively to undertake musical activity as well as providing them with a special educational offer;
- introducing musical questions into the official external evaluation (after the completion of the main phases of education/upbringing);
- improving the equipment of schooling centres with musical instruments and other didactic aids;
- reconstructing the function of teacher-methodical counsellor for the subject of rhythmic/music at kindergarten and school.

In case of pre- and early-school teachers, i.e. the teachers who as a principle should carry out music classes in schooling institutions, a different standpoint is presented. It displays strong points, dilemmas and difficulties of music education experienced by this group of specialists. Most teachers freely apply music only during play-games where music is used as the background of an activity or stimulates children's cognitive and emotional activity. However, the ability to play accompanying melodic instrument remains a neglected area; therefore, most teachers direct their actions into their own vocal activeness or support themselves with prepared musical covers. Music and its forms of activity become indispensable during

the preparation of programmes for numerous events taking place in schooling institutions and out of them – here teachers require the support of teacher-specialist in rhythmic/music. The expanded, numerous duties and the extensive area of other cognitive fields decrease the teachers' chances of focusing on music education and upbringing. Possessing the additional qualifications, music background increases the possibility of a small group of teachers to achieve better results of their pupils in relation to music education. Teachers of elementary education present insignificant abilities related to deciphering new musical material; therefore, with the reference to their occupational training they prefer workshops during which they get acquainted with the suggested method and they are provided with precise hints to become able to implement the tasks and the necessary recording to be applied directly. The majority of the respondents are of the opinion that music classes at kindergarten and in early-school education should be led by a specialist in music education or a music instructor (Kisiel 2015).

The new *Core Curriculum* (Dz. U. 2017a) in the area dedicated to pre-school upbringing and early-school education was based on the structure of the comprehensive education by Ryszard Więckowski (Więckowski 1995). In accordance with his vision, the integrated teaching in early-school education should be based on academically elaborated foundations and suitable paradigms. Thus, the following strategies were among the recommended teaching procedures: perceptive-imitative (recommending the case approach, learning by 'repeating'), perceptive-explanatory (based on the teacher-student relation, where the student is the creator of the educational situation), perceptive-innovative (directed at initiating some surprising and interesting situations that can motivate a child to a further action). According to the accepted concept, the process of learning should be based on various forms of pupils' activity (action-related integration) and should interact with all the spheres of their personality (mental integration). It also assumes integrating various strategies and learning methods (methodical integration) and the result of children's multi-directional activity is to be their comprehensive knowledge (contents-related integration). The full set of the educational actions defined in the most recent document of intention issued by the Ministry of National Education (MEN) is to make children (during the educational process) present their nature by creating objects expressing goodness and beauty as the attributes

of a human being. Children's activeness should be displayed through getting acquainted with what is real, doing what is good and forming what is beautiful (Kisiel 2012: 51). As the authors of the commentary to the *Core Curriculum* put it, in this way children, exposed in their activeness to creation of the utilitarian works, will express their originality, individualism as the creators of culture and history for themselves (Dziamska, Małyska, Wróblewska, Woźniak 2017). The basic document, which is the most recent *Core Curriculum* for music education in the kindergarten upbringing and the early-school education, defines the tasks that should give inspiration to teachers to perform rational actions.

The model of a child completing kindergarten education assumes a six-year-old or seven-year-old child possessing a series of abilities related to music education, which is: the ability to experiment with rhythm, vocal, sound and motion (developing one's imagination), the ability of group singing, rhythmical motion (frolics, dance), playing musical instruments, making the child interested in the music (participation in group music-making), as well as the readiness to a careful reception of music. Organising and supervising extra classes of music, teachers should take into consideration children's possibilities, their cognitive anticipation and their needs to express their emotional states, communication and their willingness to play.

When it comes to the instructions of music realisation in the early-school education (of primary education), the contents included in the *Core Curriculum* comprise much more, as there are five areas: the achievements related to

- music listening (listening to and identifying sounds, reacting to musical signals, telling the difference between sounds and voices, listening to and analysing simple works of music),
- music expression (humming and singing some children songs, creating one's own melodies, taking care of one's voice emission, performing some recommended works including the national anthem of Poland),
- motion improvisation (using the motion to present music and out-of-music contents, creating one's own music-motion dances, learning to dance some selected dances),
- playing musical instruments (the ability to use body-sounds-gestures, playing the school drums set, creating one's own sound toys, experimenting and creating the accompaniment to songs, motion, game-plays, learning

- to play a melodic instrument: a glockenspiel, a xylophone, a recorder or a tin whistle),
- the knowledge of the forms of music notation (getting acquainted with various forms of sounds and music notion, noting simple rhythmical and melodic schemes for fun, applying pictographs, number colours and simple musical notation).

Music education – which owing to its character develops the aural perception, the emotional sphere, the aesthetic sensitivity and the creative expression – is recommended in the integrated education to be implemented as an element of the day-to-day routine. What is emphasized is music-making, as it is of certain significance in the process of organising music bands, which are attributed to have supportive and motivational roles to the group/class environment actions, as well as the positive influence on the moods of the subjected. The presented entries indirectly favour the work of the early-school education and the kindergarten upbringing as the main educator and animator of music in the schooling environment at the propaedeutic level of education. In case of kindergarten (apart from the indications related to teaching music) there appeared an enigmatic entry suggesting that the rhythmical class owing to its significance in the constructing the school maturity should be conducted in every age group. What was also hinted at in the subject curriculum framework was the possibility of introducing a music teacher-specialist in order to realise one hour (class) on weekly basis for music education in forms I–III of primary education (Dz. U. 2017b).

The aspect of the holistic education underlined in the elementary and early-school education can and should be completely supported by musical activity being initiated purposefully and professionally.

MUSIC IN FORMS 4–7 IN THE LIGHT OF THE NEW CORE CURRICULUM OF 2017

In the obligatory education at general primary school of the school subject entitled ‘music’, the *Core Curriculum* constitutes the basis document defining the purposes, contents and directions of teacher’s activity in relation to individual and group-related tasks being implemented by the teacher and school. The theoretical and practical assumptions of this very document are the effect of:

- the contemporary strategies of education and upbringing,
- the most recent research in musical pedagogy and psychology,
- the needs of the teachers’ environment,
- the defined theoretical concepts and assumptions of their authors,
- the practical experiences derived from one’s own pedagogical practice.

What needs to be underlined is the fact that apart from the strictly musical purposes (aptitudes, abilities, needs) related to the contents, there are also **educational purposes** (appeasing the need of expression, developing the ability of group-work, systematicity, diligence and patience). According to the authors of the core philosophy, *the primary importance for the assumptions of the Core Curriculum is the needs of the children and the youth which shape the areas of teachers’ pedagogical activity in the vertical dimension (children’s development and education) and the horizontal dimension (the interactions of social, educational and didactic character)* (Kołodziejski, Kilbach, Gromek, Kisiel 2017). What is important is the emphasized pluralism and democracy in the approach to the praxeological realisation of the *Core Curriculum* being included in the general statement valuing its universality and egalitarianism, that is *within which a special care should be devoted to any child, regardless of the level of their musical aptitude* (Kołodziejski, Kilbach, Gromek, Kisiel 2017). The contact with live music enables the opportunity of **experiencing, using and understanding** the musical language and speech by the young.

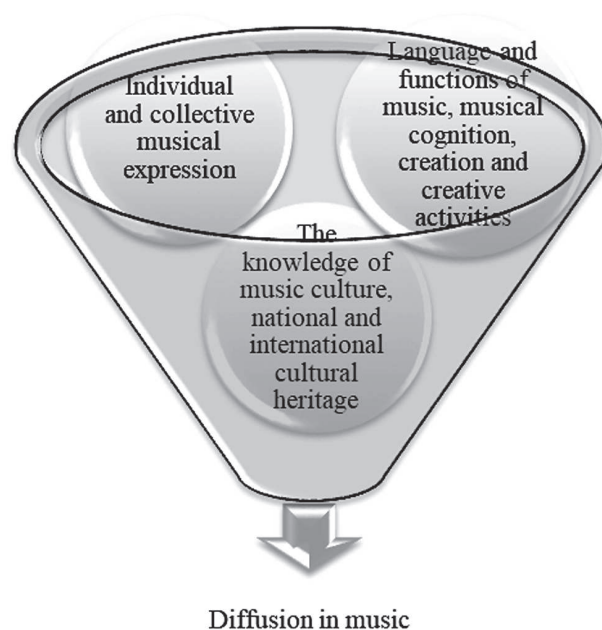
Music education (within the school subject ‘music’) provides a wide variety of forms among which, in accordance with the assumptions, what should dominate is the approaches of expressive, perceptive and creative character. Musical expression is particularly important as it constitutes clear and at the same time suggestive expression of human feelings exemplified in the form of singing, playing musical instruments and motion with music thanks to which a child/pupil communicates with the world through the available means of music expression and has the possibility of active participation in music expression. Listening to music and subsequently its conscious perception constituting a more complex cognitive process enables its experiencing according to the rule whole-part-whole – yet, in case of the latter, an individual is really aware of the phenomena hap-

pening in music. However, expressed in the form of music creation and improvisation, as well as creating some opportunities to join it with music motion and listening, creativity provides the possibility of conjunction of what is known with what is new and distinctive for a particular community (a class, a school or a region). The worries and doubts related to locating the creative aptitude (or an ability) in the areas of ‘a special gift or a phenomenon’ or just such an ability to be developed as singing or playing musical instruments do partially bedim the real motif of this activity which should serve the purpose of child’s musical development (Running 2008). The definitions of musical creativity can be separated into three general categories: **based on products** (attributes, effects – they are rather associated with the education of specialist, intensive, professional character); **based on processes** (i.e. improvising, musical – characteristic of both of the categories above) (compare: Running 2008). The dynamic character of music education results from its specifics based on a slow formation of the domination of the expressive forms (enabling pupils’ complete participation in particular areas of activity) over the **transmissive ones** (with verbiage as the superior rule of education and upbringing) in which it is assumed that *the progressive concept of education announces the ideas referring to the freedom from the traditional teaching associated with the student-book authority, memorising the obligatory material and reciting the knowledge being mandatory in class, and, on the contrary, they postulate the implementation of the rules of learning through acting and experiencing, problem-solving as well as problem method* (compare: Kołodziejski, Przybysz-Zaremba 201: 27).

There are some theories, i.e. **Albert Bandura’s social learning theory**, which suggest that the processes of observation can have some extraordinary significance in the process of learning, since all the information (effects) is only supported when the observers (i.e. the students) regard the person representing a particular behaviour (an action, an ability, an aptitude) to be similar to them – thus, it comes here to the observations of the modelling person’s behaviour (quoted after: Deeming & Johnson 2009). Therefore, in music education, the system of ‘modelling’ and observation as well as the imitation of music-teachers’ and distinctive students’ behaviours can lead to equalising the abyss between the students’ individual abilities for the advantage of the poorer ones. The fact that students learn a lot from their

teachers is especially likely in developing musical creativity and improvisation, particularly when the teachers present the attitude of being open to their own as well as their students’ creativity (Running 2008). According to Mária Strenáčiková, *creativity becomes an active function in the perception of a work of art which requires an entry into its deep essence, the decryption, the decoding and understanding of the content, revealing its layers of expression and meaning* (Strenáčiková 2016: 40).

The elementary realisation purpose of music at primary school is **learning its language arising from various activities and artistic-operational practices** aimed at the acquisition of the essential know-how related to musical culture. The condition of these processes being successful is the **diffusion of various musical activities** constituting the impulse to a pupil’s creativity and natural spontaneity (Kołodziejski, Kilbach, Gromek, Kisiel 2017). The processes defined above are presented in the graph below.



Example 1. The effect of diffusion in music that is the penetration of music education contents and processes in general music education at the level of primary school (forms 4–7).

Source: developed by the author

The *Core Curriculum* related to music for forms 4–7 (of primary education) includes **three elementary normative-realisation areas** (see Kołodziejski, Kilbach, Gromek, Kisiel 2017):

- (I) individual and collective musical expression (individual and collective music-making –

singing and playing musical instruments, creating and improvising simple musical structures and motion-dance choreography, programming rhythm sequences, verbal and non-verbal illustration of the features and the character of performed pieces of music, developing musical aptitudes and abilities, forming preferences and possibilities of valuing the works of culture – this area constitutes the starting point to students' multiple explorations with the application of music in the following aspects: cognitive, educational, instructing and therapeutical, as well as experiencing music);

- (II) language and functions of music, musical cognition, creation and creative activities (placing an accent on the understanding of basic musical definitions and terms indispensable in the artistic-performative practice, perception and running the discussion on music, searching the information and the creative action as well as noticing the mutual relations between them. The knowledge of the language and functions of music will (in the future) ensure its better understanding, provides chances to appreciate its value and the value of various individual musical activities with a special consideration of emotional and social category);
- (III) knowledge of music culture, national and international cultural heritage (emphasizing the interpretation strategy in which a student explains the phenomena related to musical culture, music listening, recognising, telling the difference and describing its features, presenting one's own (reflexive-critical) attitude to the repertoire being listened to and performed, becoming the conscious recipient of art. Through educational activities and the ones inducing and aiming at searching and exceeding the intellectual and cognitive borders, a student is getting in the habit of participation in the real and virtual musical events, is able to value them and be critical towards them.

The matter of evaluation at music classes is the application of widely comprehended motivating and supporting particular students' engagement and (work) contribution regardless of their starting level of musical aptitudes and achievements with the simultaneous care of the final result with the evaluation, which is researching the value of such undertaking in the background (compare: Kołodziejski 2015: 207–239).

CONCLUSIONS

It seems that the suggested vision of music education – comprehended as dialogic, processual (process-related) and interactive – mainly depends on the recipients' multiple subjective definitions and re-definitions within the defined, individual teacher pedagogy. However, we express the standpoint that the concepts presented here belong to the constructivist perception of music education defined as such, which means comprehending is viewed as the epistemological opinion and at the same time a theory of learning. The practice of it is presented as follows:

- a teacher as a facilitator creates the meaning of music education basing on the child's experiences and the natural need to discover the world,
- a teacher as a researcher should use the benefits of science in order to carry out his/her pedagogical practice in which teaching, learning and the educational practice are of the symbiotic character,
- the knowledge created by the teacher and the child is the effect of the social activity of these two subjects and the interaction with the world (social and cultural surrounding),
- the knowledge is constructed through acting and the activity of artistic, cognitive, educational, social, individual, emotional, bodily-kinaesthetic, intellectual character, etc.,
- learning is a social activity,
- all meanings are constructed thanks to knowledge (Shively 2015).

However, the key to the above mentioned constructivist concepts is the role of the learners and their own educational experience. Graham McPhail's (2016) opinion on the mental processes assuming that students will construct their own comprehension of knowledge refers to the theories of Jean Piaget, Lev Vygotsky, and John Dewey, since this particular 'building bridge' between what they already know and the new knowledge is incorporated in the concepts of cognitive dissonance, accommodation and assimilation (Piaget) the significance of social and interpersonal factors and clear pedagogical foundations (Vygotsky), as well as in the assumption that learning is the process of action, exploration and problem-solving (Dewey). Thus, active engagement in the construction of one's own knowledge (both declarative and procedural) constitutes the essence of its construc-

tion and, therefore, the conditions of educational success are the following:

- students actively engage in the real, proper for them activities of experiencing and problem-solving that are beneficial to constructing their knowledge,
- students' activities aimed at problem-solving must favour the development of their cognition (associative and purposeful),
- all the musical experiences related to learning are of contextual and holistic nature,
- students must be given an opportunity to interact with their peers and the teacher,
- creativity constitutes the foundation for the processes of music teaching and learning,
- students are aware of the purposes and their own progress in learning and striving for these purposes (Shively 2008).

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Works by Modern Lithuanian Composers for Children and Youth: The Aspect of Teachers' Viewpoint

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The survey presented in the paper aims to illustrate the position of creative work by modern Lithuanian composers in the repertoire of students of music schools: the value of the work for pedagogical practice, its relevance and how interesting and exclusive it is for students. It is an ongoing survey of teachers of music schools targeted at evaluating the creative work by Lithuanian authors for children and youth in the aspect of teachers' point of view.

Summarized teachers' attitude – relevant information about the need and the availability of Lithuanian repertoire, cooperation possibilities among composers, teachers and performers.

Keywords: pedagogical repertoire, creative work by modern Lithuanian composers for children and youth, music teachers' point of view.

INTRODUCTION

According to Larisa Melnikova, the selection of individual pedagogical repertoire in a music school is one of the constituent and probably most important parts of the education process (Мельникова 2016). The specifics of informal music education institutions is proven by two subjects of the educational substance, namely, the knowledge of the musical instrument and singing (*Recommendations for Preparation and Implementation of Educational Programs of Art Supplements to Formal Education*. Annex 1 2015), which reveal close ties with individual selection and performance of musical repertoire. According to Larisa Yegorova, individual pedagogical repertoire does not only determine the outline of a student's work during class, it also helps shaping the student's musical taste and possibly motivates him to engage in music, or, on the opposite – demotivates him (Егорова 2011/2012). Correct selection of repertoire does not only give a student the access to the key values of music but also creates presumptions for the implementation of the most important task – succession of culture (Кайшаури 2015). Unfortunately, teachers are not always well aware of the essence of teaching musical culture. By focusing on the shaping of musical experience only (theoretical and historical knowledge and

musical capacities, i.e., realization of cognitive and psychomotor educational objectives), they leave aside the training of the need for the type of art (emotional and moral goals of education, Navickienė 2000). Therefore, the pedagogical repertoire, which does not only improve the students' capabilities but also actualizes and thus leads to formation of musical culture, still remains a **relevant** topic of research in the field of music education.

The field of science lacks original recommendations for the individual selection of repertoire. According to Albertas Piličiauskas (2005) and Lolita Navickienė (2005), the condition of admiring a piece of music is very important for the performance of the selected music, which can cause the expression of an aesthetic emotion as one of the conditions of music comprehension or even a special interpretation. Consequently, the music performed by a student should be relevant for him (moral, psychomotor and cognitive objectives of education), it should be attractive and pleasant, causing positive experiences (emotional objectives of education) and encouraging him to think (moral and psychomotor objectives of education). And even more: it is important to select a strategy of education and an “accompanying” repertoire that would help a student to love art in himself rather than himself in art (Piličiauskas 1987).

As stated by Don Campbell (2000), when choosing individual repertoire for a student, it is important to note the style of music, as different music has different effects on the student's mental processes and emotional world. The aspect of various genres is also crucial along with the coherence of different poles – classical and entertainment music (Ignatonis 2010).

Nowadays, a student's preferences in the selection of repertoire have become undeniably important. This means that a teacher must study the student's interests and requests, constantly look the student "in the face" and notice his reactions, hear his questions and recognize his moods (Еропова 2011/2012).

The 2011 evaluation of programs of the piano subject in music schools revealed that individual repertoire of a piano player was traditionally based on the criteria of genre: a student's program is compiled to include a polyphonic piece (an invention, a fugue, etc.), a composition of expanded form (a sonata, a sonatina, variations, etc.), an etude, a virtuoso piece or a lyrical piece (Gabnytė 2011). An interesting fact is that teachers are critical concerning the criterion of repertoire selection. This is shown in the results of the 2014 survey of professional attitudes of teachers of music schools, which also demonstrated the need for changing the repertoire selection traditions as one of the innovations of music education (Gabnytė 2016). Music teachers believe that neither teachers, nor students should be limited by often narrow or excessively complicated program requirements of the repertoire selection. The teachers claim that flexibility is one of the more important criteria for selecting a repertoire, i.e., the regard of a student's needs and his interpreting capacities, helping him discover the most suitable and useful pieces of music.

It can be stated that the above mentioned research was in part the driver behind the analysis of yet another issue of pedagogical repertoire, namely, the need of works by modern Lithuanian composers for children and youth, their importance and benefits for the education of young performers. Consequently, an extension study of the viewpoints of teachers of music schools was conducted to summarize the teachers' attitude to the Lithuanian repertoire.

The object of the study – works by modern Lithuanian composers for children and youth in the aspect of teachers' point of view.

The objective of the study – the assessment of works by modern Lithuanian composers for children and youth in the aspect of teachers' point of view.

The tasks of the study:

- 1) highlighting the importance of dissemination of works by modern Lithuanian composers for children and youth;
- 2) the assessment of the aspect of need and availability of works by modern Lithuanian composers for children and youth;
- 3) providing a summarized assessment of works by modern Lithuanian composers for children and youth, validating its exceptional features, relevance and value for pedagogical practice;
- 4) the summary of significance and possibilities of cooperation among music teachers, composers and performers.

VALIDATION OF RESEARCH METHODOLOGY

In order to study the relevance and the need of works by modern Lithuanian composers for children and youth, as well as their benefits for pedagogical work, the author used the strategy of quality research, i.e. [...] *a set of methods, techniques and procedures for collection and analysis of research data, including the researcher's point of view* (Luobikienė 2011: 35). The method of semi-structured interview was used to achieve the objective of the study, it enabled to ask respondents additional questions in addition to the main planned questions. The questionnaire of the interview was based on four diagnostic blocks. The questions of the first block were aimed at establishing the importance of dissemination of the repertoire of modern Lithuanian composers for children and youth; the second block was designed to establish the need for and the availability of repertoire; the third block was used to determine the opinions of students and children about the repertoire; the aim of the fourth block was to assess the cooperation possibilities among teachers, composers and performers.

The interview was conducted by way of *target selection* of respondents, i.e., based on certain criteria. The essence of the selection was to intentionally select the settings, events and persons able to provide relevant information in connection to the objective of the study (Valackienė, Mikėnė 2011). The setting chosen for the information

selection was a music school, while the respondents included 50 teachers of music schools (teaching piano, wind, folk and string instruments, accordion and organ, with 6–40 years of pedagogical experience) from Vilnius, Kaunas, Klaipėda, Šiauliai and other cities and towns of Lithuania.

Depending on the location of the respondents' residence, information was collected *verbally* (face-to-face between the researcher and the respondent) and by way of *written survey* (written answers to questions), and the data collected during the survey were processed by means of qualitative research analysis.

THE RESULTS OF THE SURVEY

To establish the importance of the dissemination of repertoire by modern Lithuanian composers for children and youth, the respondents were asked questions aimed to provide a better understanding the *objectives* behind teachers' choice to include works by modern Lithuanian composers into their students' repertoire, whether it is their own *initiative*, the specific *benefits* of the repertoire for students. Table 1 provides the most unique and most frequent answers of the face-to-face interviews and written responses.

Table 1. Dissemination of repertoire of modern Lithuanian composers for children and youth

Objectives	Initiative	Benefits
Versions of responses, number of responses		
Present works by Lithuanian authors (17)	Personal (36)	Broader musical horizons (5)
Diversify the students' repertoire (9)	Program requirements (2)	Education of patriotic feelings and active citizenship (13)
Promote works by Lithuanian authors (4)	Personal initiative and program requirements (6)	Development of imagination and creativity (15)
Encourage self-expression (3)	Students (4)	Familiarity with modern musical language (3)

The results show that the teachers relate the repertoire of Lithuanian composers for children and youth to education of patriotism and creativity, the promotion of Lithuanian music and the aims of better acquainting their students with music. In their responses, the teachers have also noted the benefits of such music to the students' personal competences, namely, creativity and artistic imagination are developed by way of interpreting works by Lithuanian composers. The responses also included musical performance skills. Teachers state that they add Lithuanian authors' compositions to their students' repertoires to develop the sense of rhythm, hearing of the relation of melody and harmony, as well as their musical thinking. Never-

theless, a few respondents have noted that they seldom include modern Lithuanian music into their students' repertoire because of its extreme complexity in terms of both content and form. They state this is due to their students often finding it difficult to unravel complicated texts of the work and to adapt to inconvenient placement of texture of music.

To establish the music teachers' opinion about the need and the availability of repertoire of Lithuanian music, the respondents were asked questions about their interest in the *news* of Lithuanian music, *sources* of music search and possibilities to *acquaint* students with *music piece*. The data from teachers' answers is provided in Table 2.

Table 2. The need and the availability of repertoire by modern Lithuanian composers for children and youth

News	Sources	Availability	Introduction to music
Versions of responses, number of responses			
Interested (28)	Library (21)	Sufficient (10)	Illustration by teacher (12)
Partially interested (13)	Internet (10)	Insufficient (33)	Authors' comments in sheet music (4)
Not interested (7)	Book store (8)	N/A (7)	Meetings with composers (4)
	Exchange (11)		Listening to records (6)
	Cooperation with composers (5)		

The analysis of the interviews highlight enthusiasm of the majority of teachers in music schools to take independent interest in the news of Lithuanian musical repertoire for children and youth, as well as search for information about it. The teachers' responses indicate the main sources where they search for the repertoire of their interest, namely, libraries, book stores and the Internet. The teachers note that when meeting colleagues in competitions, festivals and other events they share and exchange sheet music. A few respondents say they have personal contacts with active composers who directly provide them with their latest works. Only a few respondents state they learn about new repertoire when attending various seminars and presentations about Lithuanian music. This may mean that the number of events presenting Lithuanian music is insufficient, consequently failing to ensure uninterrupted dissemination and availability of Lithuanian repertoire. This has been verified by the research data, which reveal that what the teachers have said is sluggish dissemination of music for children and youth by Lithuanian composers, as well as low availability.

The respondents were asked about the possibility to better acquaint students with a specific piece of music (illustrate the music, hear a recording, read the composer's comments about the music, initiate a meeting with the composer, etc.). The question was aimed at providing a better understanding and assessment of the degree of access that the teachers have to Lithuanian music for more thorough studies, detailed analysis and informative illustration. The results showed that the majority of teachers limited themselves to illustrating (playing) the piece of music to their students. Some of the teachers also referred to the composer's comments in sheet music and, if possible, hearing a recording of the composition. Only a few teachers mentioned organizing meetings with composers.

The block analyzed the summarized opinion of teachers about the Lithuanian music repertoire for children and youth. They were asked to explain the *specifics of performance* (how is it to perform it?), share their *impressions of performance* (what is fascinating, disappointing and difficult about performing the music?). They were also asked about their *students' opinion* about the music. The answers are provided in Table 3.

Table 3. The evaluation of repertoire by modern Lithuanian composers for children and youth

Students' opinion	Specifics of performance	Impressions of performance
	Versions of responses, number of responses	
Accepts music with enthusiasm, good faith (27)	If "captured" by the beautiful melody of the piece – performs successfully (5)	Admires folk motifs (7)
Does not like playing music (8)	Text is the main difficulty (18)	Likes assonance and expression of tunes (7)
Accepts music in various and individual ways (15)	Everything depends on the student's capacities (16)	Admires music programs and characters (3)
	Often misinterpret the artistic content of the piece (7)	Disappointed in "inconvenience" of performing music (17)
	Finds the atonality and assonance unacceptable (7)	Dislikes minor tones and pessimism in music (10)
		Disappointed in incompleteness, primitive character of pieces of music (6)

Responses of more than half of the music teachers indicated that their students accepted music by Lithuanian authors with enthusiasm and good will. A few teachers said their students valued Lithuanian music very highly. Some teachers were unable to summarize the opinion of their students, as the opinions of those interpreting music were very different and depended on individual preferences, abilities, motivation, etc. A few teachers

were rather categorical, saying their students did not want the music to be included into their repertoire. Some of the responses suggested that a student's enthusiasm and interest in a piece to be performed always depended on the teacher (quote *If a teacher fuels interest, the student gets engaged*).

The survey has showed that teachers actively share the latest developments in connection to the repertoire of Lithuanian music for children

and youth. A focus has been on the factor of melodics, which determines students' further interest in the piece they are to perform, which in part contributes to the artistry of the interpretation. Quite a few teachers have emphasized the problem of text difficulty, complicated rhythms, abundance of alteration signs and "fancy" harmony. The teachers note that modern Lithuanian music is particularly successfully performed by students of elementary classes, while students between their 4th and 7th year of studies are doing worse due to considerably less enthusiasm and interest in music. This positively correlates with the research performed by Albertas Piličiauskas, which shows that little children with uneducated hearing of harmony that prevents them from understanding the tones written in major or minor easily understand the music written by Alban Berg, Arnold Schoenberg and Anton Webern (Piličiauskas 1984). Therefore, considering the specifics of the development of hearing of harmony, it can be

stated that simple music by Lithuanian composers can be performed during the first years in a music school.

The teachers say that music by Lithuanian composers fascinates students by the tone of folk tunes, bright characters and colours of music. Nevertheless, minor and sad tones are a frequent cause of students' dissatisfaction with a specific piece along with frequent physical inconvenience of performing the piece. In summary of their observations, many teachers conclude that specific features of performing a piece and artistry of interpretation largely depend on a student's personal characteristics and individual capacities.

The final, fourth diagnostic block aimed to summarize the need and the potential for the cooperation among music teachers, performers and composers. The respondents were asked about their *expectations* for the cooperation and were requested to make specific *proposals* and *remarks*. The answers are provided in Table 4.

Table 4. Cooperation of music teachers, performers and composers

Expectations	Proposals	Remarks*
Versions of responses, number of responses		
Willingness to meet composers (8)	Cooperation (2)	<i>Need for more colourful tunes</i>
Expectation of music that would better interest children (6)	Participation in concerts-presentations and seminars promoting creativity (1)	<i>Music text should match the specifics of an instrument</i>
More instructive repertoire (6)	Promotion of publishing (1)	<i>In order to help children fall in love with modern music, it should be played from a young age, but there are not enough pieces for all age groups</i>
More pieces for flute, cello and ensemble (3)	Set up a website for publishing Lithuanian music news (3)	<i>Lack of balance between artistic value and clarity</i>
Hearing composers interpret their own music (1)	Engage in advertisement of own music (2)	<i>Consideration of the young performers' capabilities would help perform music with far more enthusiasm</i>

* quotes of original unedited responses by the respondents

The table shows that the teachers' expectations include possibilities to meet composers and hear their live performances. The teachers say it would be a valuable experience for their students, as well as an inspiration to get acquainted with modern Lithuanian music, be interested in it and perform it more often, while composers would have an opportunity to see the shape their artistic ideas have taken. In their expectations, the teachers emphasized the need for pedagogical and instructive repertoire or pieces of music written for specific methodological objectives. A few respondents

highlighted the lack of simple, technically non-complicated and melodic pieces for beginners. The music teachers also emphasized insufficient potential for the promotion of modern Lithuanian music, when the promotion activities were linked with advertisement, publishing of sheet music and organization of public presentations of creative work.

In summary of the research, the teachers were asked to provide an overview of the Lithuanian music repertoire for children and youth. Most of the responses were positive. The teachers defined

the repertoire of Lithuanian music for children and youth as valuable and much needed, listing it as interesting and distinctive. Nevertheless, a few teachers said that the repertoire was not suitable for pedagogical practice, as the pieces of music were excessively difficult for students to perform, often incomplete and lacking pedagogical instructive content.

CONCLUSIONS

- The teachers say that it is important for students to know music by Lithuanian authors in order to broaden their musical horizons and to develop their civil spirit, patriotic feelings and love for their country, as well as for the encouragement of curiosity. In their words, the interpretation of music improves a student's imagination and creativity, which makes it undoubtedly necessary to include the music in a student's individual repertoire.
- The teachers of music schools rather frequently include music by Lithuanian authors in their students' repertoire, mainly at their own initiative and sometimes when asked by their students. The survey has showed a rather active interest in the new music composed by Lithuanian composers, which suggests that the music is a significant part of students' repertoire. Consequently, works by modern Lithuanian authors for children and youth are in demand and relevant in pedagogical practice, however, their availability is not yet sufficient.
- The music teachers see works by modern Lithuanian composers for children and youth as valuable and interesting, having distinctive features. Some teachers note that young performers admire tones and harmony of Lithuanian music, as well as expressive melodies and programs. Students enthusiastically accept and interpret music. However, the assessment of the pedagogical aspect of the repertoire has highlighted a substantial amount of criticism: the teachers state that the music lacks pedagogical instructive content, it is often difficult to read the text, students find the included atonality and assonance unusual, artistic content is difficult to understand, while performance involves technical difficulties. In the light of the specifics of the development of harmony of hearing, Lithuanian composers'

works can be performed in the first years of musical school.

- Acknowledging the relevance of Lithuanian music repertoire and its importance to the education of music students, the teachers expect closer cooperation with composers. They note the lack of events promoting modern Lithuanian music, and look forward to more intensive publishing of sheet music and dissemination of news about new compositions.

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Ethno-Cultural Education in Lithuania, Latvia and Poland: Young People's Activity in the Ethno-Musical Ensembles of Higher Education Schools

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Ethnic culture and its nurturance are undoubtedly important factors in the cultural survival of each nation. Next to the role of family and educational institutions, non-formal education of young people in their leisure time is also of particular importance to the preservation of traditions and their existence in various forms. Firstly, seeking to evoke young people's interest in their own national culture, to enable them to perceive their own national identity (ethnic and cultural identity), it is important to understand their attitude towards ethnic culture, to identify young people's motives for participating in ethno-cultural activities, which encourage them to gather together, to improve their knowledge and abilities.

The research analyses the approach of young people (from the higher education establishments in Lithuania and neighbouring countries – Latvia and Poland) towards the activities in ethno-musical ensembles¹.

The main results show that the informants from all the countries acknowledge the importance of ethnic culture and ethno-cultural education; in particular, the participants in the research highlight the importance of ethno-cultural education for building up their national identity, growth of the sense of patriotism; they tend to deepen their ethno-cultural knowledge; ethno-musical ensembles attract young people because of the opportunities to enable students to experience positive feelings and to expand their social links.

Keywords: ethno-cultural education, music education, non-formal education, adults' learning, patriotism.

INTRODUCTION

Scholars, artists and educational researchers all over the world have been in search of innovations, new solutions, change and modernity in various spheres. However, such categories as history, tradition and heritage have not ceased to be valuable.

The UNESCO Commission states that: *Heritage is of increasing significance to each society. [...] evidence of past societies can provide a sense of belonging and security to modern societies and be an anchor in a rapidly changing world. In many societies, too, heritage can be an important definer of identity* (Managing Cultural World Heritage

¹ The article presents the third part of the research conducted according to the priority long-term research programme of Lithuanian University of Educational Sciences *Non-Formal Education of Children, Youth and Adults* (Head Dr. Vaiva Jucevičiūtė-Bartkevičienė). For more information see the first part of the research (Jucevičiūtė-Bartkevičienė, Palubinskienė 2016; Jucevičiūtė-Bartkevičienė, Palubinskienė, Tavoras 2017).

2013: 12). Next to the preservation of culture and identity, which is particularly emphasised, cultural heritage has a more pragmatic aspect, i.e. expectations about a better future of the society, which is emphasised in the same document: *Understanding the past can also be of great help for managing the problems of the present and the future* (Managing Cultural World Heritage 2013: 12).

Cultural heritage is perceived as a broad concept. Andrzej Szczerski indicates various areas of life, which are also understood as cultural heritage: *An element of heritage can be given phenomenon from the sphere of art, architecture, music, literature, religion, material culture, rituals or other fields of human activity, provided that it becomes commonly acknowledged as deserving this term* (Szczerski 2017: 25). Intangible national heritage is particularly sensitive and vulnerable in the context of the whole cultural heritage. Due to its close link with human nature, the individual's inner world as well as social order, all the forms of intangible or live cultural heritage, which are referred to as traditions of oral creation, stage arts, customs, rites and festive events by the collective of authors (*Pasaulio paveldas – jaunimo rankose: pažinti, puoselėti ir dirbti* 2005: 172), are very fragile and easily prone to transformations and deterioration. Therefore, at present *more than ever before, threats emerge to non-tangible heritage because of consequences of globalisation, cultural assimilation, military conflicts, mass tourism, industrial growth, urbanisation, exhaustion of nature* (*Pasaulio paveldas – jaunimo rankose: pažinti, puoselėti ir dirbti* 2005: 172).

The musical part of ethnic culture is also ascribed to intangible heritage and it plays an exceptional role in the Baltic countries. In 2003 the song and dance festivals in Lithuania, Latvia and Estonia were acknowledged masterpieces of the oral and intangible heritage of humanity (*Pasaulio paveldas – jaunimo rankose: pažinti, puoselėti ir dirbti* 2005: 175). Being one of the forms of non-formal education, ethno-musical ensembles are seen as a useful way to revive folklore communication, which can ensure community of people because *accepting one or another model of culture, an individual inevitably encounters communal effects* (Trinkūnienė 2007: 15). Communal spirit, adoption of traditions, civic awareness, understanding of own national identity and values enable young people to acquire value-based foundation responding to the challenges of globalisation, to evaluate and respect their own cultural heritage.

According to Lasse Siurala (2012), non-formal education focuses on the development of social skills and this is particularly important in the context of ethno-cultural education. Encouraging and motivating young people to actively engage in activities of non-formal education, i.e. in ethno-musical ensembles, the negative or too pragmatic attitude of some young people towards nurturance of ethnic culture can be gradually changed, the threat to commercialise the tradition can be reduced (Kudinovienė, Simanavičius 2015; Šaulienė 2013; Paukštytė-Šaknienė 2012; Grigas 2001).

Non-formal education receives specific attention in European documents, which emphasise the provided opportunities for an individual to become an active member of society and to function successfully in society. In Communication *Rethinking Education: Investing in Skills for Better Socio-Economic Outcomes* adopted in 2012, the European Commission draws the attention of the member states towards the importance of non-formal learning. Non-formal learning is an integral part of the life-long learning conception, which enables young people and adults to acquire and retain skills and competences that are necessary in a constantly changing environment (Paurienė 2012).

The educational systems of Lithuania, Latvia and Poland are similar because they are neighbouring countries. In Poland *non-formal education or non-formal training refers to learning according to a learning programme. People engage in non-formal educational activities on voluntary basis and thoroughly seek personal, social and professional improvement by their actions* (Szłęk 2014: 15). At present, non-formal education has also been attached a great importance in Poland.

Emphasising the importance of non-formal education, the key documents of Lithuania and Latvia refer to life-long learning and mechanisms of professional competence assessment (*Par Mūžizglītības politikas pamatnostādņēm* 2007.–2013. gadam 2007; Izglītības un zinātnes ministrijas Profesionālās izglītības administrācija 2007: *Neformālās izglītības atzišanas un prasmju novērtēšanas metodika*). Latvian non-formal education is based on the implementation of individual needs and interests regardless of age and acquired education. The Law on Education defines non-formal education as a process that supplements formal education (*Izglītības likums* 1998). More interest in non-formal education in Latvia, just like in other Baltic countries, has been observed only since the beginning of the 21st century (Kravale 2006: 72).

Due to similar mentalities and almost identical living conditions, it is particularly useful to rely on the good experience accumulated in the neighbouring countries because, according to Romualdas Grigas, *it is necessary to learn from the nations, which are successful in mobilising and nurturing own creative powers and presenting themselves to the world* (Grigas 2001: 54).

The overview of Lithuanian, Latvian and Polish publications shows that the issues related to ethno-cultural education have been frequently analysed from different perspectives, applying different sections, establishing parallels with language nurturance, artistic (most frequently musical one), civic education and others. However, the research studies focusing on the analysis and comparison of the experience accumulated in neighbouring countries allow to approach own educational problems through a different prism are scarce. Therefore, pursuing the main goal to encourage the young generation to turn to own (musical) ethnic culture, to enhance their wish to learn it deeper, it is necessary to be aware of the current situation and to get back to the origins, i.e. to understand what young people think about it now, what is their attitude towards national cultural heritage, customs and traditions.

The aim of the research is to reveal the attitude of students of higher education institutions in Lithuania, Latvia and Poland towards the participation in activities of ethno-musical ensembles.

The research problem could be determined through the following questions: how do young people understand the meaning of ethnic culture and ethno-cultural music education? What do they think about the knowledge of ethnic culture they have? What motivates young people to participate in ethno-musical ensembles?

The methods of collecting the research data: the theoretical analysis involved the analysis of the scientific literature and education documents. The qualitative research was conducted in Lithuania, Latvia and Poland in the period 2015–2017.

The participants of the study included students (N=36) of higher education institutions. They were interviewed by the researchers; the participants of the research also provided written opinions (a questionnaire was presented in Lithuanian, Latvian, English and Polish; open-ended questions were used).

The qualitative content analysis was applied in processing the data collected. After the systematic evaluation of the transcriptions of the participants' statements and their interpretation,

categories and subcategories were determined and further interpreted.

The research ethics: before the research, the participants were informed about its goal and essence. The oral permission to use the responses to the questions for research purpose was received from the participants and their anonymity was ensured. Thus, the research was conducted in line with the principles of research ethics: respect for person, individual dignity and confidentiality (Kardelis 2016; Bitinas, Rupšienė, Žydzūnaitė 2008).

THE RESULTS OF THE RESEARCH

The analysis of the responses of the members of ethno-cultural ensembles (from Lithuania, Latvia and Poland) to the question how they understand the significance of ethnic culture and ethno-cultural education and the generalisation of the statements resulted in the formulation of the following categories: *Effect on personality*, *Effect on motivation* and *Effect on learning*, which confirmed that young people feel certain influences (related to their activities in ensembles) on various spheres of their life.

The Latvian and Polish informants emphasised the importance of ethno-musical ensembles and ethno-cultural education in a slightly generalised way: *Ethno-cultural education is most significant for young people [...]; I cannot imagine myself without ethnic culture [...]; Participation in similar activities in our education system should be mandatory for young people; Ethno-cultural music education is most important for young people [...]; It's my life.*

The Lithuanian informants, similar to the Latvian ones, highlighted not only the issue of the national identity (*It is necessary to nurture love to own nation and its cultural values through the national art. The wish to preserve those values has to be fostered as well, because they make up our identity. This makes us different from other cultures. Moreover, cultural interference is also observed nowadays; Ethnic culture for me includes folk songs, traditions, customs that are characteristic for my ancestors, my state and shows its identity*), but also its importance to historical awareness (*This is my identity, awareness of history [...]; This is immaterial wealth for me, it is special power and connection that connects me with my ancestors*).

The responses of young people about the importance of ethno-cultural music education carry a positive message – statements about the significance of ethnic culture and ethno-cultural education were found in the statements of the informants from all the countries. But the fact remains that the questions have been answered by the people, who already are involved in ethno-cultural activities, participate in this form of leisure activities on voluntary basis and are particularly engaged. Undoubtedly, for that reason their responses cannot be regarded as an indicator that discloses the attitudes of the absolute majority of young people. However, these answers allow for an assumption that a great number of young people like and respect their national ethnic culture and understand its significance.

The informants were asked to express their opinion if any attention is allocated to ethno-cultural music education (folk songs, dances and instrumental music are learnt) in schools of general education. All the participants in the research pointed out that some time was allotted to that during lessons but they unanimously emphasised the need for more interesting ethno-musical activities (*[...] it should comprise a sufficiently big part in the process of education*). The informants also provided some recommendations: *This can be done by integrating topics into the majority of study subjects taught; I think that the allocated time is sufficient (music and choreography lessons are organised, a big number of children are engaged in extracurricular activities that promote ethnic culture) but it could be done in a more qualitative and consistent way, actually seeking to implant a wish to be proud of own ethnic culture as well as to destroy the myth about boring and similar works of art, songs and dances. It is important to prevent children from being ashamed of their participation in performing their national art.*

The main problems that, according to young people, emerge in formal and non-formal education were also indicated, e.g. *[...] at present theoretical fundamentals rather than practical things prevail in lessons; I meet a lot of peers, who know almost nothing about national art though it is interesting to them. The school is the place, where it is possible to lay solid foundation for a positive attitude towards national art or for evoking interest in it; However, a school has to pay more attention to ethnic culture not only during lessons but also during activities of non-formal education.*

The researchers were also interested in the informants' opinion as to how they evaluated their

own knowledge and abilities in ethnic culture. The participants were asked the question: *Do you think you have enough knowledge about your nation's ethnic culture?*

The greater part (two thirds) of the informants from Latvia mentioned that their accumulated knowledge of ethnic culture was sufficient. Specifying their responses they also stated: *[...] thanks to the teachers who taught in the primary school, high school and in the folklore ensemble Rūta; [...] it is always possible and necessary to supplement knowledge; I think that I know a lot about the traditions [...] but it is possible to know more [...].*

The informants expressed also the opposite opinion: *[...] Now there is very large porridge, everyone sings and plays as s/he wants and s/he preaches that s/he knows the traditions perfectly; [...] Not enough, there's a lot more to learn.*

Only one informant from Lithuania claimed assuredly that this knowledge was not enough, whereas other responses contained similar thoughts, e.g., *Knowledge is never enough but I think the ensemble provided me with comprehensive knowledge; Knowledge is never sufficient but I definitely know more than other people, who are not members of groups or ensembles of national art; [...] I always want to know more.*

Similar thoughts and responses were observed among the members of Polish ethno-musical ensembles.

There were only three Latvian informants, two Lithuanian participants and one Pole, who, answering the question stated that they did not want to learn more: *Would you like to gain more knowledge about your national ethnic culture?* Other young people pointed out: *I'm very interested in this; [...] Yes, if there is an interest topic; [...] Yes, about musical traditions, musical speech, instruments – how, when and who played them; It is interesting to compare with other countries, to see the national culture in the world's context; The books alone are not enough. Seminars or any other activities related to ethnic culture are also desirable.*

It can be stated that members of ensembles tend to deepen their own knowledge and understand that ethnic culture and ethnic music are very broad spheres and, therefore, constant update and deepening of knowledge are of utmost importance. It can also be noted that the informants demonstrate a certain selectivity towards the discussed field, i.e. they point out a desire to deepen specific knowledge related to the aspects of their interest,

e.g., musical instruments, or to see own ethnic culture in a broader, i.e. global, context.

Non-formal education activities implemented in ethno-musical ensembles acquire a particular importance because they embrace not only the acquisition of knowledge and the development of abilities. Performing ethno-cultural music contributes to retaining intermediary, communication and emotionally enhances experiences, which, according to Inija Trinkūnienė (2007), is the most important prerequisite for the survival of traditional culture. Exactly in music does the traditional culture naturally accept modernity. Post-modern interpretations of musical folklore are in high demand because they allow for an attractive conveyance of ethnic music and for the establishment of a link between such music and the needs of contemporary society as well as for attracting more young people to traditional events related to ethnic culture (Apanavičius, Aleknaitė, Savickaitė-Kačerauskienė, Apanavičiūtė-Sulikienė, Šlepavičiūtė 2015; Trinkūnienė 2007). However, it should be mentioned that understanding of culture and traditions has to be of in-depth character and it is necessary to give up mass consumption and habits imposed by globalisation, for example: [...] *The content of the study of cultural traditions emphasizes their attractive details instead of*

investigating the meanings. A particular culture appears in this learning as a collage of interesting and funny facts. [...] All of the selected topics are unambiguous and simplified (Siliņa-Jasjukeviča, Briška 2016: 139).

Answering the question what predetermines the motives of young people to choose an ethno-cultural musical ensemble, such subcategories as *Patriotism* and *Communication* (see Table 1) can be identified, which link all the informants' statements. The first subcategory derives from the category *Possibility of experiencing positive feelings*. The other subcategory *Communication* also remains the only one that is confirmed by statements of the informants from all the countries and it was assigned to the category *Possibility of expanding social links*.

More subcategories (as many as 16) were distinguished in the context of the whole research, which formed four categories but they linked the statements of the informants from one or two countries.

Thus, it can be assumed that the categories, which have been formed following the responses of informants from all the countries, are the most universal and reflect motives of young people to join ethno-musical ensembles best.

Table 1. The motives of young people to choose an ethno-cultural musical ensemble as an activity of non-formal education

Categories	Subcategories	Lithuanian informants	Latvian informants	Polish informants
Possibility of experiencing positive feelings	Patriotism	[...] <i>I feel [...] patriotic; [...] Only participation in activities of the ensemble developed my patriotic feelings and values; After I started attending the ensemble, I noticed a considerable personal growth of patriotism, love for nature and ethnic culture.</i>	<i>All this strengthens the sense of national belonging and patriotism; Since my whole family are patriots: parents, grandparents and children; therefore, we participate in activities of such non-formal ensembles.</i>	<i>I feel being a patriot of my country; The ensemble develops patriotic feelings; I feel being a Pole; I'm proud of being able to show my ethnic culture to others.</i>
Possibility of expanding social links	Communication	<i>While participating in ensemble activities (with peers) you feel a sense of community and belonging to the ensemble and even to the nature. Participation in the activities of the ensemble is my leisure time and my friends.</i>	<i>I like to sing looking at my companions and this helps me learn to be a member of a team and not to feel lonely.</i>	<i>I like being among co-thinkers; In the ensemble I can find new friends and spend time with co-thinkers.</i>

The meaning of the Lithuanian informants' statements within the category *Possibility of experiencing positive feelings* can be expressed through the subcategory *Elevation*, those by the Lithuanian and Polish informants are assigned to the subcategory *Joy*, the Latvian participants' statements are defined through the subcategory *Pride* and those of the Polish informants are attributed to the subcategory *Pleasure*.

The majority of the informants emphasised the growth of their patriotism as a motive to participate in the activities of ethno-musical ensembles. The statements about the growth of the sense of patriotism in the context of participation in such activities are most common among Lithuanian informants compared to those of Latvian and Polish ones. This can partially moderate the categorical statement by Romualdas Grigas (2003) that Lithuanians particularly lack patriotism: *Many young people, who perform music, behave in exactly the same way; they almost demonstratively ignore heritage and mother tongue* (Grigas 2003: 5).

The in-depth analysis of the research participants' responses clearly reveals one trend – an ethno-musical ensemble serves as an acceptable means of the development of patriotism among young people. This form contributes to the development and enhancement of one of the elements of patriotism, which is defined by Vladimiras Laučius as love for *what is own and for own homeland, language, culture and traditions, as pride in own nature and its past* (Laučius 2012: 118). Moreover, ethno-cultural music education allows to experience particularly positive patriotism-related feelings (to draw inspiration, to experience pride, etc.) and to avoid the emphasis on challenging and complex problems, which, for example, have to be analysed by the sciences of history and politics or civic education applying an objective position to all the periods of the nation's past, good or dishonourable deeds of separate individuals or their groups.

CONCLUSIONS

The informants from all the countries state that they understand the importance of ethnic culture and ethno-cultural education. According to them, ethno-cultural education has the influence on their personality development, learning and motivation; the Latvian and Lithuanian informants

particularly highlight the role of ethno-cultural education in building up their national identity.

Evaluating their own knowledge of ethnic culture, the greater part (two thirds) of the Latvian informants point out that their knowledge of ethnic culture is sufficient; only one Lithuanian informant indicates the insufficiency of knowledge; similar answers are also noticed among the members of Polish ethno-cultural musical ensemble. Only several participants state that they do not want to learn more when answering the question, if they would like to gain more knowledge about their national ethnic culture. The deeper analysis of the statements of the members of ensembles reveals that the informants tend to deepen their ethno-cultural knowledge and understand that constant renewal and deepening of this knowledge are of the utmost importance as ethnic culture and ethnic music are very broad areas.

The majority of informants indicate the growth of the sense of patriotism as a motive to join ethno-musical ensembles and such statements are most common among the Lithuanian informants compared to those of the Latvian and Polish ones. Another important motive is communication and this fact is confirmed by the participants of the research from all the three countries. Generalising the statements of young people, it can be stated that ethno-musical ensembles are attractive to them as they provide opportunities to experience positive feelings and to expand social links.

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