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Mūzikas zinātne šodien: pastāvīgais un mainīgais
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PREFACE

Music Science Today: the Permanent and the Changeable XIII

Editor-in-chief ĒVALDS DAUGULIS

This is the next issue of the collection containing thirteen research papers. The situation caused by the COVID-19 pandemic has only quantitatively affected the release of the annual collection of research papers *Music Science Today: the Permanent and the Changeable XIII*. As it is known, since 2015, the collection has been included in the international database EBSCO, which confirms the topical, high-quality content of the anonymously reviewed research papers included in the collection.

Continuing the tradition, also in the issue of 2021 we have preserved the thematics of the main sections of the collection – an overview of issues in history of music, questions of music analysis and stylistics, performing arts, and issues of popular music. This time the thematic spectrum of research papers does not include ethnomusicology and music pedagogy.

The present collection of research papers presents articles by eight authors from three countries (Latvia, Lithuania, and Russia).

The issues of reviewing the performers' creative work are important. The research paper *Leopold Godowsky and Lithuania. On the 150th Anniversary of a Great Musician* by Leonidas Melnikas reveals yet unknown aspects in the work of the outstanding Lithuanian pianist and composer Leopold Godowsky. At the same time, the examination of the artist's creative activity also exposes important pages of the history of that time. The issues discussed provide an analytically convincing insight into both the composer's life and creative activity.

Researcher Irina Gornaya, in her turn, considers the composer Leopold Godowsky's work by analysing the piano suite *Triacontameron*, and exhaustively reveals the cyclic dramaturgy of the composition, identifies traditional and innovative features in the development of the instrumental suite, describes the suite *Triacontameron* from the aspects of semantic sphere, genre features, and compositional integrity, as well as draws conclusions about the architecture of this cycle. At

the same time, while analysing the genre of suite, the author proposes a new perspective on the evolution of the waltz genre. The methodology of the study is based on an integrated approach that includes aesthetic, historically stylistic, and comparative analysis methods.

Giedrė Muralytė-Eriksonė's research paper *Henry Purcell's Song "Sweeter than Roses" in the 20th Century: Benjamin Britten and Michael Tippett* focuses on three versions of one song. The interpretive and analytical aspects of the song *Sweeter than Roses* are thoroughly examined, unique interpretive solutions are searched for and found and they are relevant to the stylistics of the era; essential features of the composers' individual styles are revealed.

The specifics of the use of a separate instrument – the cello – in a certain stylistic context are discussed by Anna Čirkova and Rytis Urniežius in their research paper *The Peculiarities of Cello Parts in Quartets by Dmitri Shostakovich*. As it is known, Dmitry Shostakovich was one of the most important composers of the 20th century, and the cello was Shostakovich's favourite musical instrument, which can also be felt in his string quartets, where more attention is paid particularly to the cello part. The researchers comprehensively analyse and prove the role of the cello in the exposition of colour harmony, articulation, dynamics and other solutions in music for quartets. The intention to compare cello parts in string quartets formed in different decades is to be appreciated, as it allows tracing important aspects of the stylistic evolution of Shostakovich's music. Consequently, the authors' findings concerning the peculiarities of the use of cello in Shostakovich's compositions for chamber ensembles do deserve attention.

Olesia Platonova's research paper *Eric Satie's Musical Score for the Film "Entr'acte" Directed by René Clair as a Precursor of Modern Minimalist Soundtracks* also is devoted to 20th century music. The introduction of new principles of composition technique and their entry into film music was not unknown to the French composer Eric

Satie. The study exhaustively considers the development and use of minimalism, repetitive techniques in connection with other arts, as well as with the principles of music composition in other countries; thus the analysis of the music of the mentioned film provides a comprehensive insight into the events of that time.

Baiba Jaunslaviete's study *Manuscripts by Maija Einfeldē – Several Testimonies of Her Stylistic Searches* presents the review of the stylistic search in the creative work of the composer Maija Einfeldē, as well as promotes better understanding of the composer's creative style and personality. The author thoroughly explores three perspectives, namely the comparison of musically and textually similar works for different performers, the perspective of differences between earlier and newer versions of the same composition for the same performers, and the perspective of the perception of Einfeldē's creative work and its various stages. The opinion of the author of the study, Baiba Jaunslaviete, in my opinion, allows for in-depth understanding of the special place and significance of the composer Maija Einfeldē in the overall picture of Latvian music. Besides, the comprehensive analysis of the compositions performed in different time periods successfully reveals, discloses the peculiarities of Einfeldē's music stylistics and its evolution.

Rūta Gaidamavičiūtē's research paper *Expanding the Boundary of Music in Vidmantas Bartulis' Oeuvre* provides readers with innovative informa-

tion about the music of today's well-known Lithuanian composer Vidmantas Bartulis: the author focuses on non-musical elements in Bartulis' compositions, the fineness, diversity and ambivalence of the composer's musical language. All this makes it possible to understand the intention of the composer's works.

Elena Savitskaya's paper *Swedish Progressive Rock of the 1990s–2000s in the Context of Retro Trends* continues the exploration of rock music developments. This time the author describes the development of Swedish progressive rock in the last decade of the 20th century. In a comparative context with British rock musicians, the researcher highlights the significant artistic merits of Swedish progressive rock groups, the special means of musical expression used in Swedish progressive rock, discovers the rock elements borrowed from classical music, and takes an insight into the contemporary popular music genres. This is a valuable study in the research of the evolution of Swedish progressive rock styles.

The studies research papers included in the present collection cover various research aspects – from the conception of the composition in the context of the time period to readings of different interpretations. Many studies contain quite a lot of interesting, valuable findings, which will definitely supplement Latvian music science in the future. In any case, the high quality research papers deserve to be published.

MUSIC HISTORY

Leopold Godowsky and Lithuania. On the 150th Anniversary of a Great Musician

Dr. hab. art. LEONIDAS MELNIKAS

Professor, Lithuanian Academy of Music and Theatre

The paper describes and analyzes the problems of the Lithuanian origins of the work of Leopold Godowsky (1870–1938). It considers the events and circumstances of his childhood, which influenced his later destiny and determined the priorities and motivations of his work. Special attention is paid to the phenomenon of autodidacticism of the great musician, his innate ability to compensate for the absence of teachers, and independently fill the gaps in his professional education. The article is dedicated to the 150th anniversary of Godowsky's birth.

Keywords: Leopold Godowsky, Vilna (Wilno, Vilnius), Lithuanian Jews in the 19th century, historical and cultural context, Pale of Settlement, Haskala, autodidact.

INTRODUCTION

In 2020, the musical world celebrated the 150th anniversary of the birth of Leopold Godowsky. His cultural contribution to music is enormous and unique. In various encyclopedias and works about the history of the piano music, he is presented as a prominent performer, distinctive composer, and famous pedagogue. In these works, we also often find a reference to the fact that he was born in Lithuania in 1870, and left it in 1884. The period spent by Godowsky in Lithuania is the least-known fragment of his biography. Yet, it is an infinitely significant stage of life. The artist's childhood and youth mark the beginning of everything; they are the key to understanding the logical sequence of cause and effect upon subsequent events.

In general, the relationship of a great artist with his native country is an extremely interesting avenue of inquiry. Childhood impressions and subconscious stereotypes determine the formation of a worldview, the way of thinking, the logic of actions. In one form or another, they are reflected in adult work, enshrined in the canons that serve as guides throughout the years. Looking at this period of Godowsky's life through the prism of his early environment, it is possible to notice unex-

pected links between events and phenomena and to raise and substantiate interesting hypotheses.

The method is simple: to delve into the facts of Godowsky's biography, to highlight the historical circumstances that channeled his life in a certain direction. The sources of the research were archival data (and especially an autobiographical sketch written by Godowsky himself, available in the United States at the library of the University of Maryland) and publications examining Godowsky's life and work.

IMPACT OF THE CULTURAL ENVIRONMENT

Godowsky's connection with Lithuania was by no means limited to his birth. It grew, formed and matured in an environment that was inseparable from historical circumstances, from social and national contexts. The dominant factor in this environment was the Litvak discourse or narrative.

Godowsky's childhood passed in Vilnius, a city also known as the Jerusalem of Lithuania or the Jerusalem of the North. This is how Pauline Wengeroff¹, who wrote a wonderful book of memoirs about that time, described the city:

¹ Pauline Wengeroff was the mother of the prominent pianist and educator Isabelle Vengerova.

However, the supporters of Enlightenment sat quietly and did not dare, in contrast to the residents of Kaunas, to speak out against the old tradition. This was because the sages of the elderly retained their authority here (...). Vilna (Vilnius), the Talmudic bastion, a city of great communities, countless schools, and the famous synagogue, where hundreds of old and young people studied the Talmud from morning to night, this Vilna (Vilnius) made a great impression on fans of modernity. And they did not dare to brag publicly about their 'educational liberty' (Венгерова 2003: 257).

Godowsky was born into a Jewish family. From childhood he was brought up in a religious spirit. It was universal and unchanging in the 19th century, a dominant fact of Litvak life. In turn, Litvak life was dominated by the concept of the so-called *pale of settlement*, a relatively narrow, strictly defined and impoverished strip of Eastern Europe comprising areas in modern-day Lithuania, Belarus, Ukraine and Poland among others. In the Russian Empire, Jews were de facto imprisoned in pale of settlement; according to Russia's tsarist laws, most Jews could not leave it.

Only Jews who were wealthy merchants or had university education were allowed to freely choose their place of residence outside the pale of settlement. There were very few such *privileged* people. Almost all other Jews were condemned to poverty in this limited geographic area, with no hope for a better life. Some of Godowsky's compatriots, under the pressure of the legal limitations and discrimination practiced by the tsarist authorities, accepted baptism to escape (for example, the parents of the most prominent pianist of the time, Anton Rubinstein, baptized themselves and their children during Rubinstein's childhood).

Such a situation was bound to provoke a backlash, often one that was unexpected, asymmetrical. Reacting to their situation, some Jews tried to escape illegally from that ghetto created and maintained by the authorities and to settle in the big cities of the empire. They were persecuted and severely punished. Others emigrated: almost 2.000.000 Jews emigrated from Russia in 1881–1914 alone, the vast majority to the United States

(Электронная еврейская энциклопедия n.d.). In today's parlance, we would call these emigrants *undocumented*: in reality, they left the Russian Empire without the required official travel permission, a fact the authorities were happy to overlook. The third group did their best to get their children educated, but even that was almost impossible due to the extremely low quotas imposed on the admission of Jews² in the tsarist university system.

Godowsky's family was no exception, and the childhood of the great musician was inseparable from the realities of the limits of the pale of settlement. His father died when Leopold was only one and a half years old; his mother was left without any source of livelihood. This is the reason why a guardian, *uncle* (Onkel) Chaim Passinok, appeared in his life. Passinok was one of those whom Wengeroff called a Vilnius *progressive* – he was a musician and man of Haskala (Enlightenment). That circumstance played a decisive role in Godowsky's life.

Haskala was the name of the educational and cultural Jewish Enlightenment movement that began in Western Europe in the 18th century. By the end of the 19th century, adherents of Haskala – the Maskilim – sought to overcome the isolation of the Jews, to integrate them into the greater processes of societal life, to incorporate them into the existing cultural context. Haskala's goals could be stated as getting Jews to speak the same language as those surrounding them, to seek the same knowledge and the same education, and to think in rational categories but yet not to lose originality and identity amidst that all. Within the Haskala movement, the music became not simply one of the spaces for overcoming Jewish exclusion, but perhaps one of the most successful of them: Jewish musicians, having easily understood and mastered the canons of classical music, quickly occupied leading positions in this field.

Haskala came to Lithuania from Germany, and it was in Germany, famous for its centuries-old traditions, that Litvak Jews first started to study classical music. Passinok was one of them. In Germany, he drew on both his experience in musical performance and the ideas of the Haskala.

² By the way, the music profession in tsarist Russia became particularly attractive to Jews, in part because the conservatories of St. Petersburg and Moscow, founded in 1862 and 1867 respectively by the brothers Anton and Nicholas Rubinstein, not only acquired university status but also had government permission to exempt the admission of Jews from restrictive quotas. For gifted Jewish youth, that opened up the dream of breaking the shackles that restricted and lowered their prospects in the pale of settlement.

These two spheres in his activity merged into one and formed a significant component of the environment in which Godowsky was raised.

Passinok started studying music in Lithuania and later continued his education at the Leipzig Conservatory. He studied violin, piano, singing, composition, music theory – all of them being ways of deepening his musical competence (*Case of Chaim Passinok* – Archive of Hochschule für Musik und Theater Felix Mendelssohn-Bartholdy). Ultimately, Passinok himself was unlikely to rise to significant heights, and Godowsky was critical of Passinok's musical abilities in his memoirs (Godowsky n.d.: 3–4). However, Passinok deserves his place in music history because he discovered Godowsky, being the first to recognize Leopold's special musical abilities and to come up with the idea to foster this child's mastery of music. As a violinist himself, though, Passinok intended to push Leopold in the direction of the violin, not the piano.

Godowsky's violin studies moved forward quickly. Unexpectedly, however, those endeavours encountered an obstacle: the little musician discovered the piano, and that discovery pushed the violin into the background. Here is how Godowsky described his first impressions: *With me music was as natural and necessary as breathing (...). 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* (Nicholas 1989: 4).

Observing how the little Godowsky managed to learn to play the piano by himself (a comparison with a 'fork and spoon' does not help much), we can probably point out the circumstances that led to that development. Godowsky's *romantic encounters* with the piano took place in secret when his guardian was not at home. That was because Passinok was passionate about the idea of teaching his pupil to play the violin and devoted a lot of time and attention to it, and it was feared that he would deny his little charge access to the piano. Godowsky wrote that there was no other way out – he had to study on his own: *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 knowledge in an autodidactic way, but I do remember that I had no help from my fifth year on* (Nicholas 1989: 4).

In his independent attempts to master various piano skills, Godowsky applied the same methods and practices that Passinok apparently used to teach him to play the violin. The little pianist, who found the basic guides to mastering piano in his patron's home, began to study them consistently. In the beginning it was Karol Kurpiński's primer on playing the piano, repeatedly published in Russia and very widespread and popular among amateurs. By studying that methodological publication exercise by exercise, and page by page, Godowsky acquired playing skills that reflected the basic types of piano technique. That was the starting point. Here is Godowsky's own testimony, describing how he pursued his goals and what he achieved: *From Czerny to Clementi, I slowly ventured into more difficult areas by self-teaching until I was elevated to my uncle's everyday routine in the last five years* (Godowsky n.d.: 5).

Surely the question arises as to how, being just four or five years old and completely independent, without adult supervision and control, Godowsky was able to focus on those elementary but tedious exercises and to improve his playing technique, purposefully and consistently. This remains an unanswered question. However, in Godowsky's case, no one suggests it was otherwise.

Another important fact needs to be added to the picture. Godowsky's secret piano practice did not in any way interrupt his violin lessons under Passinok. Thus, from an early age, Godowsky was actively playing music from morning till late evening. The results were obvious: at the age of five, he played the first part of Mendelssohn's Violin Concerto in E minor. Once his secret independent piano studies came to light and clearly showed his progress, he became a regular accompanist of Passinok and a member of his piano trio.

The radically changed situation had another consequence: Passinok abandoned the dream of making Godowsky a prominent violinist, and from then on Leopold was unhindered in devoting himself to the piano. Around the same time, he created his first musical composition, a minuet with a canon for the middle section (Godowsky n.d.: 5). That further strengthened Godowsky's desire to follow his vocation.

The first public joint concert of Godowsky and Passinok was held in Vilnius when the young pianist turned nine. Leopold not only performed works for piano by Felix Mendelssohn, Frédéric Chopin, and Franz Liszt, but also accompanied Passinok, who played the violin opuses of Henrik

Wieniawski and Henri Vieuxtemps (Nicholas 1989: 5). That concert became the dividing line in the creative biography of the little virtuoso, since that was his first introduction to the public, and also the first time he received a public ovation. Godowsky's concert career began from that moment, and he soon performed in Kaunas, Grodno, Daugavpils, Minsk, and Białystok (Nicholas 1989: 7).

His performances were a great success, and everyone started talking and writing about Godowsky. There was a public interest in his life and worry about his future. Admiring fans of the *wunderkind* could not reconcile themselves to the idea that the young performer was not learning anywhere; *self-taught* did not at all correlate with the achievements he so regularly demonstrated. Offers of *serious* studies streamed in, the best conservatories were named, and people were identified who were ready to pay for those studies. Eventually, that idea was implemented and Godowsky, accompanied by one of those benefactors, set off to enter the Royal Conservatory of Berlin.

The entrance examination commission was headed by violinist Joseph Joachim, one of the most authoritative musicians in Europe at the time. Godowsky performed Beethoven's sonata E major Op. 81a and several works by Mendelssohn. He then received an unexpected request: members of the commission asked him to transpose the Mendelssohn's Rondo Capriccioso he had just performed into another key. Godowsky, not understanding what to do, asked to explain the essence of the task. Once he understood what was wanted, he coped with that challenge easily, although he had never done anything like that before (Nicholas 1989: 14). Music had become to him as natural as human language.

Leopold was admitted to the conservatory and began his studies. Unfortunately, the studies were disappointing: what he already was, what he could already do, in no way matched, and often went far beyond, the recommendations of his educators. According to Godowsky, his teacher could have learned more from Godowsky than the other way around (Nicholas 1989: 15). Such was Godowsky's experience of learning at one of the best conservatories at the time. Having encountered the conservative, limited, step-by-step academic canon of music teaching, Godowsky realized that it made no sense. Godowsky's studies in Berlin lasted only three months, ending practically before they began. He left the Conservatory.

The young musician soon took another step that radically changed his life and determined his

future: he emigrated to the United States with his mother. He went on stage in Boston the same year. All that happened in 1884, when he was fourteen.

In exile, Godowsky did not forget his hometown. Having already become a world star, he remained a Vilnius resident and gathered and supported other Vilnius residents and their descendants. In 1917, he came to the debut of sixteen-year-old Jascha Heifetz at Carnegie Hall in New York. During the recital, the famous violinist Mischa Elman, sitting next to Godowsky, complained that it was stuffy in the hall; Godowsky retorted: *not for pianists* (this was written around that time and remains unforgettable to this day) (Nicholas 1989: 100). Godowsky and Heifetz interacted, and Godowsky's hospitable New York home, frequently visited by the artistic and intellectual elite of the time, opened to that young colleague. Godowsky's piano piece *Old Vienna*, adapted for Heifetz's violin and piano, became a symbol of friendship between the two Vilnius residents.

The abstract memory of Vilnius accompanied Godowsky in a way not only in his work but also in his personal life. His wife Frederica Saxe came from a Litvak family; his son Leopold Jr. married George Gershwin's sister Frances (the Gershwins' mother Rose Bruskin was from Vilnius). Godowsky also passed on his love of art to his descendants: his daughter Dagmar became a silent movie star, and his son Leopold was a violinist, although he became famous for discovering the technology for colour photography, the patent for which was bought by Kodak. Granddaughter Alexis Gershwin-Godowsky became a famous Broadway theatre vocalist.

THE SECRET OF GODOWSKY'S SELF-TAUGHT PHENOMENON

Having started his concert activities as a child, Godowsky was already a great pianist at an early age, able to give his interpretative ideas a suggestive and vivid meaning during performances. His creative style and artistic views did not fit into, and could not accept, the framework of traditional schools adhering to the usual strict, hierarchically constrained model of *teacher-student* communication. Godowsky himself won the right to be free, and he was not going to give up that right.

However, the fact that Leopold did not get into the usual routine in preparation for a profes-

sional music career did not mean that he would not change further in the future, that he locked himself in his perfection. He was not one of those who, having experienced initial success, begin to believe in their uniqueness, *preserve* their style, become uninteresting and soon slip into oblivion. Godowsky was different – he did not stop, he continued, he improved, he searched. He knew how to study independently and continued to study. If he did not meet the right teachers in his childhood and youth, when it would have been relevant, then he no longer waited for the help of others, rather following the path of his own choosing.

And yet Godowsky's autodidacticism remains a mystery. The question of how such a miracle could have taken place is disturbing. Bach and Mozart, although they did not study at conservatories (which did not yet exist at the time), had excellent teachers who nurtured them and helped to unleash their ingenious abilities. In contrast, Godowsky had no teachers and had to rely solely on his talent. How could that have happened?

Apparently, the answer to this question could be sought in the pianist's environment. Godowsky's individuality and independence were not separate from the musical context around him. The environment, in which Godowsky grew up, as a disciple and musician amidst other musicians, undoubtedly influenced him. He thought in the dimensions of his time, adhering to its values. At the same time, he created an ideal that corresponded to his vision, expressing his individuality. Thus, he paved the way for the future.

Any learning, even self-directed, as in Godowsky's case, involves repeating and copying already existing achievements, following the example of others, mastering the experience already gained, and thereby forming an individual language of self-expression. It is amazing that from the childhood opuses of the great composers, it is easy to trace the world of music around them. Like a mirror, these early works reflect what the composers heard and learned at the time. Only afterwards, feeling their power and grasping the possibilities for its expression, did the greats take a path untrod by others. A universal experience provides an opportunity to understand others and to be understood, allowing one to speak to one's contemporaries in the same artistic language that all share.

Repetition of past experiences is a natural and necessary part of the process of becoming a musician. Therefore, at the beginning of the pro-

cess, the canons established by the predecessors are usually followed and repeated. Resistance to overcome this experience, to gradually move away from these canons, comes only later. Each future generation repeats the same pattern of renewal: what was individual, unique and innovative at some point in history becomes universal and takes on canonical status until it finally gives way to new ideas, new creative discoveries – and so on over and over again.

Godowsky's phenomenon confirms this truth. Undoubtedly, the first and decisive factor in his rise was his extraordinary talent. But even such a talent needs the right conditions to unleash unique abilities and to gain strength. That is why we must view with caution Godowsky's statement that he overcame all barriers to piano performance on his own and without any outside help.

There is no reason to doubt that in his childhood, there was no-one next to Godowsky who pedantically controlled every step of his pianistic life or gave him all the necessary methodological help. Instead, he found his way in piano performance on his own. However, this does not mean that he was not affected in any way, was not confronted with anything that influenced him. On the contrary, he grew up in an environment that resonated with his creative endeavours, directed his pursuits, and was conducive to taking his first steps in art.

Here are just a few examples. Godowsky's patron Passinok studied in Leipzig, so he was able to give competent advice to avoid mistakes and provide guidance. At the Passinok's house, from an early age Godowsky became accustomed to hearing classical music and looking at it through the eyes of a professional. And Godowsky's childhood musical environment was favourable for the formation of a professional attitude in a broader aspect, not only in the sphere of influence of the closest personal connections. Many excellent classical musicians could be found in Vilnius at the time: for example, Wolf Ebann, a violinist, conductor, and composer who had also studied in Leipzig, worked and lived in Vilnius then. Albeit infrequently, the city was visited by great musicians, among them the legendary pianist Anton Rubinstein. Traces of the activity of the great Polish composer Stanisław Moniuszko were still felt here. Such an environment worked in a complex way by pushing Godowsky towards professionalism and discouraging amateurism, which was also a common phenomenon in Vilnius.

From an early age, Godowsky was surrounded by a professional music environment. It helped to compensate for what vocational education usually provided, formed a circle of interests and defined the sphere of activity where the most vivid artistic discoveries were eventually made.

CONCLUSION

The cultural and spiritual environment of Vilnius, where Godowsky spent over a decade in his childhood and youth, shaped him and later fascinated his contemporaries. Upon leaving Vilnius and his homeland of Lithuania at fourteen, he was already a prominent pianist. At that time, apparently, few around him understood the extent of his genius, but soon his name became widely known.

Godowsky's paradox lies in the fact that when he made his leap into fame, he did not have piano teachers. He learned everything on his own, calling himself a self-taught man. The explanation for this phenomenon is simple: Godowsky was surrounded by an environment that nurtured his extraordinary talents, directed his search in the right direction, and provided great examples to enable him to ascend to unheard-of heights. Godowsky discovered that environment in Vilnius, which was the core of his creative individuality.

Godowsky began his independent musical career very early. This is in stark contrast to today's musical practice, where the cycle of music studies

spans almost several decades. Meanwhile, in Godowsky's time, the early beginning of concert activity was a canon rather than an anomaly. Not only Godowsky, but also Heifetz and many of their contemporaries did not wait, but rather sought their own creative paths, picking their way independently of pedagogical institutions. They had confidence in their strength, talent, and experience. Maybe not everyone became a stunning success, but a few became true stars, remaining forever in musical history. It is important that Godowsky, and later Heifetz and others, began to build these roads in Vilnius.

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MUSIC ANALYSIS

Cyclic Dramaturgy of “Triakontameron” by Leopold Godowsky

Dr. art. IRINA GORNAYA

Professor at the Petrozavodsk State Glazunov Conservatory

The goal of the present paper: on the basis of the analysis of the piano suite *Triakontameron* by Leopold Godowsky to reveal cyclic dramaturgy, to identify traditional and innovative features in the development of the genre of instrumental suite.

The fundamental suite by Godowsky has not yet received any analysis in the musicological literature. The main objectives of the study are seen as follows: to characterize the suite *Triakontameron* from the standpoint of the semantic sphere, genre features, compositional integrity, to draw conclusions about the architectonics of this cycle. The analysis of the genre and the semantic palette of the suite offers a new perspective on the evolution of the waltz genre that forms the basis of the work.

The methodology of the study is based on an integrated approach, including aesthetic, stylistic and comparative methods of analysis. The theoretical basis of the article is composed of works devoted to the music analysis, the problems of the waltz genre, suite and genre formation in general, and musical intonation.

Keywords: Godowsky, Triakontameron, piano suite, waltz genre, cyclic dramaturgy.

INTRODUCTION

Leopold Godowsky (1870–1938) was an outstanding pianist, remarkable composer and piano teacher. Sergei Rachmaninoff wrote about him: *Godowsky is the only musician of this age who has given a lasting, a real contribution to the development of piano music* (Nicholas 1989: 23).¹

Grigori Kogan characterizes Godowsky as one of *the greatest pianists and masters of transcription art after F. Liszt. (...) Godowsky’s playing and transcriptions had a great influence on the development of the technique of piano performance and presentation* (Коган 1973: 1028). Godowsky had received rave reviews more than once, but they related primarily to his performances and skill in creating transcriptions.

The formation of Godowsky as a pianist and composer took place in the 1880s. It is known that Godowsky did not receive systematic musical education. He studied at the Royal Conservatory of Berlin for only three months.² There were also a few serious studies with Camille Saint-Saëns in Paris. Godowsky recalled: *When I played for him – even his own compositions – he would invariably say: “Mais c’est charmant” or “Admirable” or “Epatant, mon cher!” or something of the same sort and, even though spoken from the heart, this hardly amounts to constructive criticism* (Nicholas 1989: 22). In the house of the composer Godowsky made acquaintance with the musical elite of Paris – Charles Gounod, Léo Delibes, Jules Massenet, Gabriel Fauré.

On December 6, 1900, he made his triumphal debut at the Beethoven Hall in Berlin. The program of the concert still surprises with its complexity.

¹ In 1911, Rachmaninoff composed the *Polka de V.R.* (Vasily Rachmaninoff) based on Franz Beer’s polka, dedicated to Leopold Godowsky.

² Professor Leonidas Melnikas considers Godowsky being a unique autodidact: *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* (Melnikas 2018: 36).

It included Brahms' Second Piano Concerto, seven transcriptions of Chopin's Etudes, Weber-Tausig's *Invitation to Dance* and Tchaikovsky's First Concerto. The pianist himself described that significant event as follows:

The hall looked remarkably festive and electricity was in the air. I played first the study for the left hand Op. 25, No. 4 (A minor). To describe the noise after this study would be impossible. The tremendous ovation was overwhelming. Then came Op. 10, No. 11 and Op. 25, No. 3 – combined; Op. 25, No. 8 (sixths), Op. 25, No. 5 as a mazurka; Op. 10 No. 9 in C sharp minor and Op. 10, No. 7, in G flat major, followed by the "Invitation to the Dance". The success was greater than anything I have ever witnessed, not excepting a Paderewski enthusiasm. I could have repeated every study, but I didn't care to have the concert too long. To tell how many times I had to come out after the paraphrases would be impossible. I could not count them. People almost suffocated in the mad rush to see me (Nicholas 1989: 49).

Until 1914, Godowsky toured extensively in Europe, taught at the conservatories in Chicago, Philadelphia, Berlin, and for five years led a class of higher pianistic skills at the Vienna Academy of Music. Among his students were Issay Dobrowen, Rosina Lhévinne, as well as the outstanding Russian pianist and teacher Heinrich Neuhaus. In his memoirs, Neuhaus wrote: *Leopold Godowsky was my best teacher and friend. (...) Godowsky spoke only about music in his lessons, his advice concerned only the artistic interpretation of the work. (...) Impeccable taste, filigree finishing of details captivated in Godowsky's piano playing* (Heйpaз 1975: 175). His pianistic achievements undoubtedly represent a whole era in the history of piano performance.

Godowsky's composing legacy is small. Transcriptions, treatments (including for the left hand), paraphrases, and cadences take a significant part in it. The attitudes of professional musicians to transcriptions varied from enthusiastic to sharply negative. Remarkable is Neuhaus's review of the transcriptions of compositions by Rameau and Lully, which he heard performed by Godowsky himself: *Wonderful things. He absolutely preserves the purity of the style, does not create modernist harmonies and dissonances, only unusually enriches*

the style, uses excellent pianistic effects. At the same time, he uses various tricks, compounds, canons. (...) This is a kind of ideal pianist, but also an ideal musician. In his alterations, it is felt that he understands not only with his head but also with his fingers (Heйpaз 1975: 321).

Godowsky's list of his own works includes the Piano Sonata in E minor (1911), 12 pieces for violin and piano *Impressions*, six notebooks of *Miniatures* for piano four hands, piano suites (cycle of 24 pieces *Waltz Masks, Javanese Suite, Suite for the Left Hand, Triakontameron*).

STRUCTURE OF THE CYCLE

The *Triakontameron* suite is subtitled *Thirty Moods and Scenes in Triple Measure*.³ The unusual title of the work involuntarily evokes associations with the title of the famous collection of short stories *The Decameron* by Giovanni Boccaccio. There is a legend that Boccaccio wrote *The Decameron* in just ten days, one short story a day. It is possible that Godowsky planned to write his cycle in a similar way (it is known that twenty pieces of the suite were actually composed in Seattle in 20 days), but did not meet such a tight deadline.

The history of the creation of the composition is closely connected not only with childhood and adolescent impressions, memories of travels, tours, visits to countries and cities, but also with such a significant event in the composer's life as his departure for permanent residence in the United States in 1914. Undoubtedly, that decision was made by Godowsky under the influence of the acute crisis that Europe was experiencing as a result of the First World War. In 1919, Godowsky moved from Los Angeles to Seattle, settling in a small house overlooking the Olympic Mountains. Between master classes, he composed *Triakontameron*.

It should be noted that Godowsky's aesthetic credo, expressed by him in relation to the pianism, can be fully attributed to the composer's work – *achieving maximum logic, the accuracy of hearing, clarity, plasticity on the basis of the most subtle observance of the musical text and its extensive interpretation* (Heйpaз 1975: 9). Heinrich Neuhaus believed that *this musical clarity was a precious*

³ The *Triakontameron* suite, although not very active, continues to live on the concert stage. The complete audio recordings of the composition by Konstantin Scherbakov and Geoffrey Douglas Madge are clear evidence of this.

quality of Godowsky's method (Heйрайз 1975: 233). So, what is the logic behind *Triakontameron*?

The suite consists of six volumes, each of which contains five pieces. It may seem (this is facilitated by the scale of the composition) that the pieces are of different nature, that they (like the notebooks of François Couperin) do not carry a holistic plan.⁴ However, it is not true. Although the complete performance of the work will require a fair amount of physical restraint from the pianist (in Scherbakov's recording it sounds 60 minutes, and in Madge's it lasts 65 minutes 24 seconds), nevertheless, the semantic lines of the suite show that this work should be considered as an inseparable whole, held together by many semantic arches.

All pieces of *Triakontameron* have titles that form groups. The most numerous are landscape sketches – *Nocturnal Tangier* (No. 1)⁵, *Sylvan Tyrol* (No. 2), *Enchanted Glen* (No. 9) – a painting of mysterious shadows and lights in Watkins Gorge, near Ithaca, New York, *Whitecaps* (No. 14) – a landscape depicting the movement of waves in Puget Sound, Washington State, *An American Idyll* (No. 17). This group intersects with the second group of pieces dedicated to cities, countries, continents that have remained in the memory after numerous travels – such as *Alt-Wien* (No. 11), *Terpsichorean Vindobona* (No. 13, the Latin name for Vienna), *Ethiopian Serenade* (No. 12), *Whirling Dervishes* (No. 20). There are pieces that paint a kind of theatrical scenes-pictures – *Rendezvous* (No. 4) *The Pleading Troubadour* (No. 6), *The Temptress* (No. 15), *The Salon* (No. 21), *An Old Ballade* (No. 16).

A *Watteau Paysage* (No. 8) marks another semantic line, which is also outlined in the suite *Masks of the Waltz* (which includes the pieces *French, Minuet*) – this is the theme of gallant festivities. It was from Antoine Watteau that this theme acquired a special artistic depth. Alexander Yakimovich wrote: *By the end of the 17th century, a peculiar concept of gallantry had been developed, denoting not only a narrow sphere of refinement of love behaviour, but, more broadly, a style and*

*way of life based on the pleasant art of being pleasant. The word 'gallant' was used to name anything that was the most skilful and refined, refined and spiritual in the arts. The idea of gallantry as the essence of art in general allows a somewhat new look at the genre of 'gallant festivities' in painting. Apparently, contemporaries found in this genre not just an image of secular pastime with flirting in the lap of nature. They rather understood this genre as a 'holiday of art' (Якимович 1980: 43). Finally, I can put forward another line of meaning for the appearance of the above pieces. They follow the piece *Twilight Phantasms* (No. 5), which in this context can be interpreted as the fruit of an inflamed imagination.*

The very desire for pictoriality was based on the nature of Godowsky's talent, which was perceptively described by Heinrich Neuhaus: *He possessed such a sophisticated ear that he seemed to "weigh sounds" on some particularly sensitive scales. As a painter with chiaroscuro, Godowsky created a deep sound perspective by his playing* (Heйрайз 1975: 175). The second feature that constituted Godowsky's talent was also noticed by Neuhaus: *He is not only an actor, but at the same time an actor and a spectator* (Heйрайз 1975: 320).⁶

The tonal structure of the suite indicates that the numbers could not be rearranged without sacrificing meaning. The logic of tonal movement is carefully thought out. Tonal calls act not only at a distance but also in the connections of pieces adjacent to each other. In the second case, there are relations of parallel and relative keys (No. 1 E minor, No. 2 E major; No. 6 D-flat major, No. 7 B-flat minor; No. 13 D major, No. 14 D minor; No. 15 B-flat major, No. 16 G minor; No. 17 E-flat major, No. 18 C minor; No. 19 A-flat major, No. 20 F minor; No. 22 A minor, No. 23 C major; No. 24 G major, No. 25 E minor, No. 26 C major, No. 27 A minor, etc. Two times the tonal communication is carried out on the principle of enharmonic replacement of the tone: No. 5 C-sharp minor, No. 6 D-flat major; No. 11 G-flat major, No. 12 F-sharp minor.

⁴ This impression may also arise because the composer did not object to the transcriptions of individual pieces for violin and piano intended for the outstanding violinists Fritz Kreisler and Jascha Heifetz.

⁵ Nicholas believes that the composer was inspired to create this piece by the journey that Godowsky made back in 1905. After a Spanish concert tour, he reached Tangier by ship, where he fulfilled his old dream – to visit the oriental bazaars (Nicholas 1989: 14).

⁶ It is the theatricality that contributes to the appearance in the *Triakontameron* of such remarks that are characteristic of theatrical plays: playfully, affectionately, flatteringly (*lusingando*), getting lost (*perdendosi*), rudely, wildly (*feroce*), kindly (*amabile*).

In the first half of the cycle, several pieces (from No. 8 to No. 11) are grouped around the keys of G-flat major and E-flat minor. As a result, both halves of the cycle (No. 11–20) are toned together in a long third chain: Ges (fis) – D (d) – B-flat – g – Es – c – As – f.

Piece No. 18 *Anachronisms* anticipates the keys of the suite finale – C minor and C major. Obviously, the tonal trajectory of the second half of the cycle revolves around these keys (including the keys of the middle sections in Nos. 21 and 22).

The last part, which includes *The Cuckoo Clock* (No. 26), *Lament* (No. 27), *Quixotic Errantry* (No. 28), *Poème Macabre* (No. 29), *Requiem (1914–1918): Epilogue* (No. 30), demonstrates a strong semantic and compositional unity. The emotional and semantic content of the last part differs significantly from the first pieces in its depth. The name *Cuckoo Clock* can have two associations. On the one hand, this is a cosy and beautiful region of Germany – the Black Forest, where these watches have been made for a long time. On the other hand, the cuckoo clock reminds us of the tragic side of human existence – the transience of life and the irreversibility of time. This semantic nuance becomes clear if we remember that the fourth part is completed with *Lullaby* (No. 24) and *Memories* (No. 25). A sad philosophical meaning is attached to the piece called *Quixotic Errantry*. With all the difference in interpretations, almost all the philosophers, scholarly philologists, and writers who had written about Don Quixote agreed that he embodied the desire for noble self-sacrifice. The yearning for quixotism especially increased during the tragic periods of human history, and that was precisely the situation in Europe during the years indicated in the title of the last piece. Millions of people were killed and maimed by the war, devastated countries, huge cultural losses. The title of the penultimate piece *Poème Macabre* indicates the apocalyptic death of the world because it is associated with the *Dance of Death* (Danse macabre) – an allegorical plot of painting and literature of the Middle Ages, symbolizing the frailty of human existence. Personalized Death leads to the grave of dancing people

from all walks of life – nobility, clergy, merchants, peasants, men, women, and children. Undoubtedly, Godowsky was well acquainted with musical works on this topic, first of all, by Liszt and Saint-Saëns. Godowsky's suite *Waltz Masks* also includes *Valse macabre*, and in the same C minor key as the future *Poème Macabre*. The cosy world of pre-war 'old' Europe is represented by the pieces *The Music Box* (No. 23), *The Salon* (No. 21), *Terpsichorean Vindobona* (No. 13), *Alt-Wien* (No. 11), which has an expressive subtitle *Whose Yesterdays Look Backwards with a Smile Through Tears*. The piece *A Little Tango-Reg* (No. 19) also belongs to this group. Argentine tango at the beginning of the 20th century began to conquer the world rapidly. There was such a variety of it as tango-waltz.⁷ South American dance observed the triple meter waltz. Godowsky combined tango-waltz with elements of ragtime, which has a syncopated melodic line as its main characteristic.

Finally, the cycle includes a number of pieces that for Godowsky embody the acquisition of a long-awaited home and a calm creative atmosphere in America. These are the already mentioned landscapes of the USA – *Enchanted Glen*, *Whitecaps*, *An American Idyll*. It is worth recalling Godowsky's words: *I believe that any composer who steepes himself in a new national atmosphere and comes in contact with new national ideas and trends, cannot help reacting to them in what he writes. And, since I have become an American, and have made America my home, I find my Americanism expressing itself in my composition* (Nicholas 1989: 107). The gratitude for the new country resulted in the epic conclusion of the cycle with the anthem of the United States of America *The Star-Spangled Banner*.⁸ It is noteworthy that Godowsky used this iconic melody even before the resolution of the US Congress (March 3, 1931) officially approved *The Star-Spangled Banner* as the country's anthem.

Another important aspect of the poetics of the suite is related to the subtitle, which indicates that all pieces (moods and scenes) are written in triple measure. The composer did not indicate any specific genre, but, in essence, *Triakontameron*

⁷ One of the most famous tango-waltz is *Desde el alma* (*Boston Waltz*), created by the Uruguayan composer Rosita Melo in 1911.

⁸ As Nicholas wrote, *Also produced at this time was his arrangement of The Star-Spangled Banner which, apart from the opening phrases, is exactly the same as that used to round off Triakontameron (Epilogue No. 30). Like Rachmaninov, who made his own more straightforward version of the piece, Godowsky used the anthem to open his American recitals* (Nicholas 1989: 110).

is a grandiose suite of waltzes manifesting picturesque moments. It is noteworthy that in 1912 (then the composer was living in Vienna) Godowsky created the suite *Waltz Masks (Walzermasken)*⁹, which has the subtitle *Twenty-Four Fantasies in Triple Measure*. It is no coincidence that the suite opens with the piece *Carnival* because masks are appropriate for the carnival. Some pieces, in addition to the titles, have subtitles in the form of composers' names. Essentially, Godowsky creates stylizations of waltzes by Schubert, Chopin, Liszt, Brahms, Johann Strauss Jr., wittily noting all the nuances of their waltz texture. In general, Godowsky's waltz is associated primarily with the image of Vienna, its dancing traditions, with the names of Schubert, Johann Strauss¹⁰, and Joseph Lanner. The very concept of 'Viennese' includes the ability to enjoy life, to appreciate its moments. The epicurean spirit of Vienna is emphasized by the names of Johann Strauss's waltzes *Wine, Women and Songs* Op. 333, *Viennese Blood* Op. 354, *Viennese Women* Op. 423. As Konstantin Zenkin points out, (...) *during the 18th–20th centuries, Vienna, with its refined hedonistic aura and heightened taste for the joys of life (from cosy cafes to mass festivities in parks), was the recognized capital of dance culture. Thus, the two most important poles of classical and romantic music – dance, motor-physiological, real-life basis and abstract-symphonic, sublime-spiritual contemplation – reached the highest rise and flowering in Vienna* (Zenkin 2005: 83). Godowsky's use of the waltz genre itself – the most important symbol of the romantic age – clearly demonstrates his aesthetic aspirations. Godowsky constantly performed Weber-Tausig's *Invitation to Dance* in concerts and his own transcriptions of waltzes by Johann Strauss. As Mikhail Druskin wrote, *Strauss expanded the musical form of the waltz, gave it a more "extended" melodic breath (...). But more*

than that, he breathed new content into the waltz, poeticized it. The best works of Strauss, such as "On the Beautiful Blue Danube" Op. 314, "Artist's Life" Op. 316, "Tales from the Vienna Woods", Op. 325, "Voices of Spring" Op. 410 and others, represent a kind of dance poems. Their content is rich in shades of various states of mind. Moreover, the transitions from one state to another – and this is the special charm of Strauss's music – are always natural, although they often occur unexpectedly. Impulse, daydreaming, playful enthusiasm, humour and passion are combined in such a poem. The main means of expressiveness is the melody, the origins of which go back to the everyday Viennese song. A whimsical rhythm pattern is also important. Strauss "frees up" the second quarter in the melody to play the chord in the accompaniment a little earlier – this gives the movement elastic mobility (Друскин 1936). It is this liberation of the "second quarter in the melody" that is observed in Godowsky's waltz *Terpsichorean Vindobona*, and the key of D Major coincides with the key of the waltz *On the Beautiful Blue Danube* by Johann Strauss.

By the beginning of the 20th century, the semantic aspect of the waltz had deepened and expanded unusually. The foundation was laid by Franz Schubert, who had not only *Noble* (Op. 50), *Sentimental* (Op. 77), but also *Funeral* (Op. 9 No. 2) waltzes. The list of compositions by Franz Liszt includes *Mephisto Waltzes* and *Forgotten Waltzes*. Pyotr Tchaikovsky, in addition to *Sentimental* (Op. 51 No. 6) and *Melancholy* (2nd movement of the *Orchestral Suite No. 3*, Op. 55) waltzes, created *Valse-Caprice* Op. 4, *Valse-Scherzo* Op. 7 for piano¹¹ and *Valse-Scherzo* for violin and orchestra, Op. 34 C Major, *Valse á cinq temps (Waltz in 5/8)* Op. 72 No. 16, as well as waltzes with female names in their titles – *Anastasie-Valse* (1854) and *Nathalie-Valse (Natha-Valse)* Op. 51 No. 4.

⁹ Pianist Vladimir de Pachman was fascinated by the *Walzermasken*: *I have lived for the last seven years on the Godowsky Walzermasken. When I got to be seventy years, I thought it was time to stop. But then I invented my new method of playing, and just about the same time discovered that marvelous set of compositions by Godowsky, the twenty-four Walzermasken. I made a selection from them and every day since then – this is literally – I have practiced them religiously. The method and the compositions revived my interest in life and art. If I had not found them, I am sure I should be nothing but a doddering old man, basking in the sun of our villa outside Rome* (Nicholas 1989: 73).

¹⁰ Godowsky created *Symphonic Metamorphoses* on themes of waltzes by Johann Strauss. In a letter to Maurice Aronson, Godowsky wrote: (...) *Frau Johann Strauss, the widow of the Waltz-King is coming to my next recital, having heard so much about my playing of the Blue Danube. At my second recital, the audience was screaming for it. I played the Valse here incomparably better in every way than anywhere else* (Nicholas 1989: 63).

¹¹ It is possible that it was precisely his acquaintance with the works of Tchaikovsky that inspired Godowsky to create his *Valse-Scherzo*.

Most of the waltzes of the *Triakontameron* are written in a fast tempo, in line with the tradition of the Viennese waltz. At the same time, there are several numbers with the tempo of *Andante*. Among them, two pieces clearly refer to such a variety of dance as the Boston waltz, with a characteristic pause on the third beat in the rhythmic

accompaniment formula (Example 1). In addition to this rhythmic feature, *Alt-Wien* (No. 11) and *The Salon* (No. 21) also contain the acceleration and the deceleration of the tempo inherent in the Boston waltz. Numerous remarks, as *sostenuto*, *ritenuto*, *rallentando* alternate with *a tempo*.

Andante lusingando ♩ = 120 - 132

Piano *p con sentimento*

Ped. * Ped. * Ped. Ped. (*) Ped. *

6

Ossia

Ped. *

Ped. Ped. (*) Ped. (*) Ped. (*) Ped.

Example 1. Leopold Godowsky, *Alt-Wien* from the *Triakontameron*

The dancing nature of the genre predetermines the peculiarities of the melody of waltzes. A specific melodic detail – the *whirling* formula – in *Triakontameron* is very diverse: even second glide (*Nocturnal Tangier*), a combination of moves and leaps, sometimes with third doubling (*Rendezvous*), descending thirds chains (*Twilight phantasms*), figures with the predominance of wide intervals, such as fifths and sixths (*Watteau Paysage*). The even running of the eighth notes also penetrates into the accompaniment, due to which the rigidity of the *bass – two chords* formula is overcome (Example 2).

This gradual transformation of the waltz texture grows to the last part, which, with its ethical and philosophical orientation, represents the culmination of the cycle.¹² Obviously, in *Requiem* (1914–1918) mourning semantics, akin to the chaconne, dominate: the tempo of *Largo*, the tonality of C minor, the sliding of discordant tritone ribbons, an ostinato figure in the lower layer of texture, whose sound in a muffled bass register is associated with the sounds of a funeral bell. The same pictorial function is performed by the thirty-second note tremolo in the lower register (Example 3).

¹² The suite cycles by Robert Schumann could also have influenced this structure of the *Triakontameron*. Thus, the musicologist Ateja Lakhuti pointed out that in the *Dauidsbündlertänze* one can talk about the elements of a single figurative concept (Лажути 1960: 294).

Example 2. Leopold Godowsky, *Terpsichorean Vindobona* from the *Triakontameron*

Largo lugubre ♩ = 56 - 66

Example 3. Leopold Godowsky, *Requiem* (1914–1918) from the *Triakontameron*

Sequel to Example 3 see on the next page.

4

R.H.

L.H.

p

mp

cresc.

p

mp

p

Ped.

Ped.

6

R.H.

L.H.

sf

mp

sf

r.h.

mp

p

Ped.

Ped.

Ped.

Sequel to Example 3. Leopold Godowsky, *Requiem* (1914–1918) from the *Triakontameron*

The *Epilogue* should recreate the atmosphere of apotheosis with the participation of a grandiose orchestra and chorus. This prepares the canonical performance in the C major of the USA anthem (see Example 4). The polyphonic chord verticals covering all registers, tremolating basses, the dynamics of *ff* and *fff* represent a kind of universal

chorus, the prototype of which could be the finale of Beethoven's Ninth Symphony. The very semantics of the keys C minor – C major recalls the famous Beethoven maxim *from darkness to light*, which was so expressively embodied in the Fifth Symphony. The solemn-epic completion of the suites has been encountered before (remember

Polonaise from the Orchestral Suite No. 3 by Pyotr Tchaikovsky, *The Great Gate of Kiev* from *Pictures at an Exhibition* by Modest Mussorgsky), however, in Godowsky's cycle, the ending is not just the last piece, but a monolithic compositional cohesion of five pieces, which are connected by key melodic elements and tempo dramaturgy. The nipping second intonation unites *Lament* with *Requiem* (1914–1918). The accumulation of the C major triad is equally significant. The tonic third (notes E–C of the second octave, according to the Helmholtz pitch notation) is repeated especially at the beginning and at the end of the piece

The Cuckoo Clock (No. 26). In the form of the initial sixth, the notes E–C appear in *Lament* (No. 27), in the same place another important interval G–E. *Quixotic Errantry* (No. 28) in the first measure shows the sounds of the C major triad with the *Allegro maestoso* remark (Example 4). The radiant apotheosis of the C major triad at the end of the *Epilogue* is akin to the appearance of this triad in the words *Let there be Light!* in biblical oratorio by Joseph Haydn *The Creation*. Expression of the cycle is also concentrated in dynamic growth from the beginning of *Triakontameron* to its end.¹³

Maestoso ♩ = 66-76

Example 4. Leopold Godowsky, *Requiem* from the *Triakontameron*

Sequel to Example 4 see on the next page.

¹³ The loudness scale, which has eight levels here – *ppp*–*pp*–*p*–*mp*–*mf*–*f*–*ff*–*fff*, is also clearly organized. It is impossible not to notice that the first piece of the suite *Nocturnal Tangier* is on such a loud scale as *pp*–*p*–*ppp*, while *Requiem* (1914–1918) and *Epilogue* contain a tremendous dynamic build-up – from *p* to *fff*.

5

Ped. Ped. Ped. *ff* *marcato* Ped.

7

p *dolce e tranquillo* Ped. Ped. Ped. Ped. *una corda* Ped. Ped. Ped.

Sequel to Example 4. Leopold Godowsky, *Requiem* from the *Triakontameron*

CONCLUSIONS

The suite *Triakontameron* reveals new semantic features in the waltz genre and continues its poetic interpretation. *Triakontameron* demonstrates a special kind of architectonic unity, in which not only a large-scale enlargement of the final link takes place, but the principle of the suite (an alternation of contrasting pieces) is replaced by a symphonic formation that serves to reveal the ethical and philosophical idea.

Five years after the first publication, in 1925, the composer wrote to Maurice Aronson: *A few days ago, I took the sheet music of Triakontameron and played some numbers. I haven't heard them for a long time. They made a strong impression on me, and I realized how much they touch the soul (...). I don't know how valuable my plays are, but I can't even imagine what final opinion about their value will be if I even stop suffering, but about one thing I am completely sure: in the world there has never been an artist who was more honest to art and to himself than I am* (Nicholas 1989: 108).

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Henry Purcell's Song "Sweeter than Roses" in the 20th Century: Benjamin Britten and Michael Tippett

Dr. art. GIEDRĖ MURALYTĖ-ERIKSONĖ
Lithuanian Academy of Music and Theatre

Henry Purcell's music was not known much in the 20th century before Michael Tippett and, especially, Benjamin Britten brought his personality to musical life by performing and realizing his songs. The definition 'realization in the music' is presented as a realized general bass (*ground bass*). In that way, the realization connects two aspects: the analysis and the interpretation. In chamber music, an analytical approach to the musical text is fundamental because it depends on the performer how the music will unfold (the stylistics, the musical form, the integrity of the composition affected by sub-textual relationships, the interplay of the parts, the colour palette of the sound reflecting composer's ideas, etc.). The present paper is based on the comparison and aims to explore the difference between Tippett's and Britten's song *Sweeter than Roses*. The paper will present the results of the analysis of the realisation of Purcell's song *Sweeter than Roses* from *Orpheus Britannicus*, the composer's specific way of realizing and interpreting the guidelines for the musicians. The interpretive and analytical aspects of the song *Sweeter than Roses* by Purcell, Britten and Tippett presented in this paper will hopefully encourage performers to seek unique interpretive solutions.

Keywords: Henry Purcell, Benjamin Britten, Michael Tippett, realization, musical analysis, interpretation.

INTRODUCTION

Artists and musicians have been finding inspiration for creative ideas and forms of expression not only in the present; they have also been interested in the heritage of the past. Sometimes the search focused on the creative heritage of other countries or nations, and sometimes on the national treasures of the past (for example, native folk music). The renaissance of the past music ideas was felt in the 20th–21st centuries' compositions, too. In Post-war England, there was interest in English Baroque music and ideas. Henry Purcell's (1659–1695) music¹ was not known much until the 20th century. The composers Benjamin Britten (1913–1976), Michael Tippett (1905–1998) and others were inspired by the native English baroque

music. They brought the personality of Purcell and his wonderful music back to life. It is a very interesting issue that both, Britten and Tippett, composed the arrangements and realizations of Purcell's songs (even the same songs; one might think that was a kind of competition between them). The composers took and adopted some composition ideas in their subjective way in the original compositions, too.²

HENRY PURCELL AND MICHAEL TIPPETT

One of the greatest English Baroque composers, Henry Purcell (1659–1695) wrote many secular and extended songs, mostly for the theatre.

¹ Important aspects of Purcell's vocal music are discussed by Ellen T. Harris (1987), Roderic Dunnet (1991), Margaret Laurie (1984), Giedrė Muralytė-Eriksonė (2020), and other researchers.

² Many parallels between Purcell's songs and Britten's vocal cycles *Winter Words* Op. 52 and *Sechs Hölderlin-Fragmente* Op. 61 have been found by Giedrė Muralytė-Eriksonė (2019: 262).

There are more than a hundred songs (some of them are from semi-operas, some – solo, duets, etc.). These musical pieces lack the harmony dimension, which, according to that time tradition, performers had to improvise. In the compositions, there are many unexpected harmonic and rhythmic changes. Purcell regarded melody as the most important element in music. The phonetics, intonation of the native language in the vocal music made an impact on the character of Purcell's music, as well as the use of texts in an expressive and free manner really helped to understand the music.

The composer used expressive melismas inspired by the freedom of Italian composers, figurations to express feelings, ideas, or even realistic sounds or pictures. He not only composed but also made two settings of the songs *Orpheus Britannicus* (1698, 1702). Those settings had no fabula or other connections (such as intonation scheme, or thematic link). Both settings had 80 songs and they were presented in alphabetical order. In the present paper we will analyse one song, namely, *Sweeter than Roses* from the second setting of *Orpheus Britannicus*.



Example 1. Purcell's song *Sweeter than Roses*
(mm. 1–5, manuscript, available from <http://www.sweeterthanroses.de/s/wir.html>)

The most cursory examination of Tippett's works will immediately show that the charge one could least make against him is of any lack of fertility or imagination, and such is the consistency of at least his instrumental works that the critic finds himself able to express little but admiration (Mason 1946: 137).

The English composer Michael Kemp Tippett created a lot of different opuses for orchestra, chorus, operas, vocal works, instrumental chamber music, etc. He took inspiration in various composers and often changed his style. *Although Tippett was nearly 40 when A Child of Our Time was completed, his score can be heard as a crystallisation of his first mature style, assimilating a typically eclectic number of musical influences, from Henry Purcell and the English madrigalists to Kurt Weill, Beethoven, and contemporary jazz. He had developed a highly original method of counterpoint, and the world's fragmentation is often depicted in jagged fugue* (Soden 2020: 22). But the English Baroque composer Purcell's vocal music produced a great impact: the composer made several arrangements and realizations of his songs.

In Purcell's song arrangements, Tippett followed the English musical tradition of the past making it relevant to the present in the old tradition by making changes to the poetic text and rhythmic constructions. *The technical means to produce this intense polyphony are chiefly the hanging on to notes in one part so that they make a momentary dissonance with another part before they resolve themselves, and the placing of harmonically unexpected notes at the moment of resolution, so that the music is never quite resolved and still* (Tippett, Bowen 1995: 64). The arrangements Tippett made and edited with Walter Bergmann.³ When composing his re-makes, Tippett tended to move away from Purcell's main musical text, making it more of an arrangement than a realisation. The current research project compared fragments of *Music for a While* and highlighted the obvious difference between the two composers' interpretations: Tippett made the song more polyphonic and included more melodic elements in the piano part, presented sequentially; moreover, he added a lot of ornamentation, highlighted the altered rhythmic patterns, etc.

³ Walter Bergmann, an editor, educator and performer, made several recordings of Purcell's music.

BENJAMIN BRITTEN'S AND HENRY PURCELL'S VOCAL MUSIC

Benjamin Britten's (1913–1976) individual creative style was revealed in different genres of music through their unique interpretation and creating an individual dramaturgical line. Britten applied and synthesised the essential features of both Purcell's and various other compositional styles or compositional techniques without giving priority to any of them.

Britten started to realize⁴ a few songs by Purcell in 1939 and returned to Purcell again with more attention and intensity in the period of time 1943–1948. Britten composed 45 realizations of Purcell's songs. He added to the bass and harmonies prescribed by the figured bass and filled gaps, but only with the material that had *a decent change of fitting happily on Purcell's music speech, keeping in mind that texture of a harpsichord, the difference between plucked and hammered strings, honour the form of the song and the mood of the words* (Britten 1959: 7). The songs of *Orpheus Britannicus* were presented in different settings: *Five Songs*, *Seven Songs*, *Six Songs*, *Six Duets*, *Suite of Songs from Orpheus Britannicus*. The composer had the freedom to realize Purcell's

songs and to put them into the settings in the order just as he wanted and for that reason, those settings had much deeper connections, for instance, tonality links and structure. Overall architectonics of the composition sought to reveal the unity of their structure and composition. In realizing Purcell's songs, from 1939 Britten approached them historically to substitute the harpsichord sound with the piano. In the realizations, one can notice a common model of realizing the piano part in Britten's settings *Orpheus Britannicus*: in the realization *If Music Be the Food of Love* (Example 2, the third version) below one can notice the notes filling between strong notes as if playing the harpsichord. The harpsichord has a specific sound and continuity – the sound cannot continue for a longer time like the sound of the piano; that is why it is usually filled with shorter notes.

In the next example, Britten did not use this way of realizing the piano in the whole song, but rather only in its separate parts (as in the bars 9–11, 14–15, 59–65, etc.). Indeed, the realization *Not All My Torments* much more resembles that of *Sweeter than Roses*. In Example 3 one can notice similar short notes filling between strong notes, though not diatonically or chromatically, but functionally.

The image shows a musical score for Benjamin Britten's realization of Henry Purcell's song 'If Music Be the Food of Love'. The score is written for voice and piano. The vocal line is in G major, 3/4 time, and is marked 'Recitativo animato' and 'mf'. The piano accompaniment is in G major, 3/4 time, and is marked 'f' and 'legato'. The lyrics are 'If mu - sic, if mu - sic be the food.....'. The score shows the vocal line and the piano accompaniment, with the piano part featuring a continuous bass line and a melody that fills the gaps between the vocal notes.

Example 2. Britten's realization *If Music Be the Food of Love*, the third version from *Orpheus Britannicus: Seven Songs* (Purcell, Britten, Pears 1947) (mm. 1–3)

⁴ Realize – to give full artistic life to music left by the composer in the contemporary style, to fill out the continuo bass line of a 17th or 18th-century composition (Kennedy 1996: 595).

The image shows a musical score for the song "Sweeter than Roses" by Henry Purcell, as realized by Benjamin Britten. The score is for Voice and Piano. The tempo is "Largo Quasi recitativo". The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics are: "Not all, all, Not all my torments, can your pi". The piano part features a harpsichord-like texture with arpeggiated chords and a steady bass line. The voice part is recitative-like with a melodic line that follows the lyrics. The score includes dynamic markings such as "mf cresc." and "f".

Example 3. Britten's realization *Not All My Torments* from *Orpheus Britannicus: Six Songs* (Purcell, Britten, Pears 1948) (mm. 1–4)

Apparently, Britten imitated the sound of the harpsichord. The composer wanted to realize and recompose the historical elements by means of a contemporary instrument – the piano, he used his own piano/harpsichord model of accompaniment.

SWEETER THAN ROSES IN BRITTEN'S AND TIPPETT'S INTERPRETATION

The Purcell's Song *Sweeter than Roses* originally had an accompaniment of harpsichord. In those days the interpreters played the basso continuo and performed that in their individual manner. In this paper, the same song by both composers – Britten and Tippett – will be compared. The focus of the analysis is not on the interpretation, but rather on the shape of the songs. First, let us compare the whole songs and their realisations. Second, let us focus on the first section of the song in order

to find the differences between the realization and the arrangement. I will compare the tempo, tonalities, structure, melody, and ornamentation.

Even if to ignore the tonal differences in Tippett's and Britten's songs, the music is still completely different in the piano part. Britten in his realization preserves Purcell's vocal line and the bass very precisely. Tippett's point of view presents more differences.

What concerns the tempo, it is similar in both songs: Britten's realization has the tempo *Recitativo Andante / Allegro brillante*, Tippett's arrangement – *Slow*. In the table below (Table 1) we can see the duration of the whole piece and the first part of the song only. This table shows that both composers had not introduced significant changes in the musical form of the song: both songs are almost equal in length. Even the first parts of the songs have only four seconds difference. But this small issue can be an interpretative difference.

Table 1. The comparison of re-compositions

The composer	Total time of the song	The duration of the first section
Britten's <i>Sweeter than Roses</i> ⁵	3:3021	2:14
Tippett's <i>Sweeter than Roses</i> ⁶	3:2922	2:18

Britten's realization *Sweeter than Roses* from the setting *Orpheus Britannicus Six Songs* is expressive and free, it resembles an improvisation filled with strong notes both diatonically and chromatically. Britten realised the bass line.

Britten's realization of *Sweeter than Roses* features different model and means. He also kept strongly binary structure of the song, even sepa-

The image displays a musical score for the song "Sweeter than Roses" by Benjamin Britten. The score is written for voice and piano. The tempo is marked "Recitativo andante" and "espressivo". The key signature has one flat (B-flat). The vocal part is in treble clef, and the piano part is in bass clef. The lyrics are: "Sweet - - er than ro - - ses, or cool, cool eve - ning breeze; cantabile". The piano part features a prominent, expressive bass line with many strong notes, both diatonically and chromatically. The score is divided into three systems, each with a vocal line and a piano line. The first system includes the tempo and dynamic markings. The second system includes the lyrics "cool, cool eve - ning". The third system includes the lyrics "breeze; cantabile".

Example 4. Britten's realization *Sweeter than Roses* from *Orpheus Britannicus: Six Songs* (Purcell, Britten, Pears 1948) (mm. 1–6)

⁵ Recorded by Benjamin Britten and Peter Pears (1961) (Youtube.com 2017).

⁶ Recorded by John Mark Ainsley and Iain Burnside (Youtube.com 2014).

rated the sections with a diverse composing model: in the first section of the song, there are strong bass tones that are filled harmonically with very short tones in the piano part. This produces the feeling of improvisation. The second section of the song is very different: it contains strong, accented chords in the right hand and octaves in the left hand.

The setting edited by Michael Tippett and Walter Bergmann contains seven songs for high voice and keyboard composed by Henry Purcell. In the song *Sweeter than Roses* Tippett kept a similar model of composition in the whole work: harmonic background in long tones and chords, just rarely filling it with short notes. The composer did not change the structure; the song has definite two sections.

SWEETER THAN ROSES

Edited and arranged
from the figured bass edition
by MICHAEL TIPPETT & WALTER BERGMANN

HENRY PURCELL

VOICE (Slow)

Sweet - er than ro - ses, or

KEYBOARD

(p) (espr.)

cool, - cool - eve - ning

breeze,

(delic.)

sweet - - - er than

Example 5. Tippett's arrangement of Purcell's song *Sweeter than Roses* from the *Henry Purcell Songs*, Vol. 1 (Tippett, Bergmann 1994) (mm. 1–8)

ro - ses, or cool, cool — eve - - - ning

breeze on a warm — flower - y shore, was the dear, — the

(calmo)

dear, — the dear, — dear, — dear kiss,

(p)

first trem - - - bling, first

Example 6. Tippett's arrangement of Purcell's song *Sweeter than Roses* from the *Henry Purcell Songs*, Vol. 1 (Tippett, Bergmann 1994) (mm. 9–18)

Both composers precisely preserved the vocal line and the poetical text, as well as the ornamentation. All the differences are found in the piano part.

Apart of the many musicological problems which arise in producing a modern practical edition of music belonging to a lost tradition of performance, there is one important aspect of bringing Purcell's music to life which is highly congenial to a vocal composer of Britten's eclectic disposition: the realization of the continuo bass, a lost tradi-

tion of improvisation which, within the limits of the harmonic implications of the 'given' lines to be filled in (Roseberry 1961: 7).

SOME WORDS FOR THE INTERPRETERS

How should performers understand Britten's and Tippett's recreations? Should they evaluate and perform those songs either in a contemporary

way or basing on the Neo-Baroque historically informed understanding? The synergy of realization and the Neo-Baroque performance presuppose a historically informed interpretation.

Purcell's compositions remade by Britten should be defined as realizations, where the improvisational dimension of the pieces was realised rather than recreated. That was also emphasised by the composer himself. The present paper raised the problem of ambiguity in the interpretation of those compositions: whether performers should evaluate and perform those songs in a contemporary or the Neo-Baroque historically informed way.

Tippett's *Sweeter than Roses* has both features: realization and arrangement. Indeed the composer himself wrote in the scores, that it was an arrangement. In that way, the interpreters should understand and perform this song.

CONCLUSIONS

In the studies of the vocal music heritage of prominent English composers, Henry Purcell, Benjamin Britten and Michael Tippett, various influences of Purcell were revealed. In the realisations of Purcell's songs, Britten adopted and developed Purcell's musical ideas.

The exploration of Britten-Purcell compositions highlighted the issue of analytical and performing spheres: Purcell's compositions remade by Britten should be defined as realisations, where the improvisational dimension of the vocal works had been realised rather than recreated. The synergy of realisation and the Neo-Baroque performance presupposed a historically informed interpretation.

The exploration of Tippett-Purcell compositions should be performed and defined more like arrangements.

The research into interpretations of realisations was conducted basing on the comparative analysis.

Purcell composed such brilliant vocal music that in the 20th century even two composers had a wish to recompose those songs. It is a marvellous opportunity for chamber musicians to compare three versions of the same song *Sweeter than Roses* created by three British composers – Purcell, Tippett, and Britten – and to perform them.

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The Peculiarities of Cello Parts in Quartets by Dmitri Shostakovich

Mg. art. ANA ČIRKOVA
Alytus Music School, Lithuania

Dr. art. RYTIS URNIEŽIUS
Professor at Vilnius University Šiauliai Academy, Lithuania

One of the most important composers of the 20th century Dmitri Shostakovich composed mainly instrumental music. Cello was Shostakovich's favourite musical instrument; the composer exploited its technical and expressive possibilities in numerous creations including a sonata and two concertos. The peculiarities of the usage of the cello in works for chamber ensembles deserve also researchers' attention: in these compositions, the role of the cello is also prominent and represents the exclusive position of this instrument in Shostakovich's creations. The present paper deals with the peculiarities of the cello parts in the string quartets by Shostakovich. The quartets Nos. 1, 3, 8 and 14 have been chosen for the analysis.

Keywords: Dmitri Shostakovich, quartet, cello.

INTRODUCTION

The approach to certain musical instruments and their groups in the creations of different composers is important although often underestimated subject of research. The way of distribution of musical material for particular instruments, more or less idiomatic style of writing for them determines the character of the music itself. Thus, the composer's preference for one or another instrument contributes to the general understanding of the concept of a certain composition. This paper deals with the peculiarities of a particular instrument – the cello in the string quartets by Dmitri Shostakovich (1906–1975).

Shostakovich was especially interested in the expressive possibilities of the cello. Numerous sources confirm that Shostakovich had many friends among cello players, such as Daniil Shafran, Viktor Kubacky, David Magilevsky and Mstislav Rostropovich, and no doubt that these talented performers enhanced his interest. Shostakovich composed two cello concertos (both dedicated to Rostropovich), the cello sonata (dedicated to Viktor Kubacky), several pieces for cello and piano, as well as many other compositions (two trios among them) in which the cello plays an important role.

Naturally, as a soloist in concerto or sonata, the cello (as well as any other instrument) will demonstrate its highest technical and expressive abilities. Meanwhile, a string quartet consists of four voices of equal partner-instruments, the cello is just one of them and its part unfolds in the context of the other three parts. Thus, the cello in a string quartet can be assessed both as a significant member of string ensemble and as an individual 'instrumental personage' of a specific character. However, the role of each instrument in an ensemble can be enhanced because of the personal preferences of a composer. Such probability induces a question: might the cello be considered as a 'privileged' instrument in the string quartets by Shostakovich? The positive answer to this question would be credible considering his numerous compositions for cello (two concertos and a sonata first of all), childhood impressions, and friendship with famous cello players. This presumption has shaped the aim of this paper: to analyse the peculiarities of the cello parts in the string quartets by Dmitri Shostakovich. The string quartets No. 1, 3, 8, and 14 have been selected for the analysis.

All names of particular notes in the paper are indicated in the Helmholtz system. Strings of instruments are denoted by the capital letters (e.g., cello strings A, D, G, C).

THE STRING QUARTET GENRE IN
THE CREATIVE LEGACY OF SHOSTAKOVICH

Shostakovich's music is universal. He created masterpieces in all musical genres. Chamber music also is a significant part of his legacy. Shostakovich's long-lasting interest in chamber music was determined by numerous factors; inexhaustible possibilities of melodic expression and multiple means of conveying the musical content are the most important. Up to this time chamber works by Shostakovich have attracted the attention of the world-famous performers (Дехтяренко 2009: 3).

The composer received first impressions from chamber music in his childhood. His next-door neighbour cellist used to play chamber compositions with colleagues in his flat. While listening to the sounds behind the neighbour's door, Shostakovich got acquainted with quartets and trios by Haydn, Mozart, Beethoven, Borodin, and Tchaikovsky (Мейер 1998: 15). Yet it took a long time for Shostakovich to find his path to chamber music as a composer. Apparently, Shostakovich regarded chamber music as an extremely complex sort of instrumental music (Лукиянова 1980: 100). He began to write chamber compositions when he was already 32 years old: five symphonies, two operas, three ballets had already been created up to that time. A string quartet was the first chamber work created by Shostakovich. That genre became one of the most important in his oeuvre; it reflects the composer's personality and his time in a particularly vivid way. The composer created string quartets during all his remaining life; they became a chronicle of his biography.

The bright mood of the first six quartets is conveyed by means of the major keys. The form and the images of the First Quartet in C major correspond to the classical model of the traditional cyclic forms. However, already in his Second Quartet, the composer began to look for new ways of creating the structure of the cycle. The second stage of composing quartets began with the Seventh Quartet in F-sharp minor and the Eighth Quartet in C minor, which were the first quartets in minor keys. In later quartets dramatic

and even tragic moods, which often reflected the composer's state of mind, became predominant. The last, Fifteenth Quartet was created not long before the composer's death.¹

Shostakovich's quartets accumulated influences of different stylistic trends that went back to previous epochs of music history. Those trends, reconsidered in the light of the 20th century music achievements, developed a unique musical language of the composer. Ornamentation, characteristic rhythmical formulas and specific types of texture peculiar to Baroque music can be found in Shostakovich's quartets. Presumably, the Baroque tradition was also an example for Shostakovich for creating monograms. It is likely that the monogram D-Es-C-H (H corresponds B neutral) – *Dmitri SChostakovich* – appeared in Shostakovich's works (including quartets) following Bach's monogram B-A-C-H. The monogram appears in Shostakovich's works in the most important stages of his biography. It is probable that Shostakovich used that symbol to encode in music his personal experiences (Дехтяренко 2009: 3, 15).

The philosophical character and peculiarities of the texture of Shostakovich's music have determined that he is considered one of the most important craftsmen of polyphony in the 20th century. The old traditions of the polyphony composers (Johann Sebastian Bach among them) were revived anew in his creations (Лукиянова 1980: 134). Shostakovich's quartets show a great interest in various genres of Baroque music. He preserved the historical features of a chorale, passacaglia, sarabande, prelude and fugue, yet he saturated them with live up-to-date content (the polyphony of Shostakovich is comprehensively analysed in: Надлер 2009–2010). The most important polyphonic genres are chorales and passacaglias; in Shostakovich's quartets, they are considered in the philosophical context of the human existence (Дехтяренко 2009: 14). Passacaglias in Shostakovich's quartets generally express tragic moods. Chorale in Shostakovich's quartets retains its inherent qualities but also acquires the functions of the creator of the musical dramaturgy (Осипенко 2018: 163–167).

¹ Shostakovich's quartets consist of various quantities of movements. The Fifth, the Seventh and the Fourteenth quartets are three-movement works. The First, the Fourth, the Sixth and the Tenth quartets are in four movements. The Second, the Third, the Eighth and the Ninth quartets consist of five movements. Some of his quartets have a very unusual structure; the Thirteenth contains only one movement, the Twelfth consists of two, the Fifteenth of six, the Eleventh of seven movements. The composer often indicated a smooth transition without any break from one movement to another (*attacca*).

The genres of Classicism (sonata, symphony, concerto, quartet) are important in Shostakovich's creative legacy, as well. Shostakovich exploited the features of music by Haydn and Mozart when creating the atmosphere of play, prank, and joyfulness. Especially vivid trace of Mozart's music can be found in the First and the Second quartets. Beethoven's influence is also noticeable: concentrated ideas, dramatic images, polyphonic methods of development, a framework of sonata form, the richness of the texture and the variety of instrumental sound were derived from Beethoven's quartets to a large extent (Дехтяренко 2009: 7). On the other hand, Shostakovich often transformed classical forms in his creative way (Ellis 2019). Thus, although the style of Shostakovich's quartets cannot be unconditionally put on the shelf of neoclassicism, the elements of the classical style in these compositions are significant.

The principles of development in Shostakovich's quartets are of a symphonic scale. Their symphonic lies in the very concept, the idea of the quartet. Because of these qualities, several conductors – Rudolf Barshai, Vladimir Spivakov, Yuri Bashmet – arranged some of Shostakovich's quartets for their orchestras (Дружинин 2001).

CELLO IN QUARTETS NO. 1, 3, 8 AND 14

String Quartet No. 1 in C major, Op. 49 (1938)

Shostakovich began writing his First String Quartet on the 30th of May, 1938. In his letters, the composer wrote that he started that work without any significant idea or feelings, he even thought that that attempt might fail. Shostakovich considered a quartet the most complex genre among all in which he composed. Therefore, he created the first page of the score as a short sketch or exercise. However, the work soon fascinated the composer and he completed his first quartet in a relatively short time. Shostakovich wrote: *Do not try to find too much sense in this work, it is my first composition in a quartet genre. Its mood is joyful, cheerful and lyrical. I would like to call it "The Spring Quartet"* (Должанский 1965: 8).

The quartet consists of four movements: *Moderato*, *Moderato*, *Allegro molto*, and *Allegro*. Already at the very beginning of the first movement, the role of the cello counterpoint is not less important than the role of the 1st violin which plays the main melody: the composer wrote an indication *piano espressivo* only for the cello, all other instruments have to play *piano tenuto* (Example 1).

Moderato ♩ = 80

Violin I
p tenuto

Violin II
p tenuto

Viola
p tenuto

Violoncello
p espress.

Example 1. Dmitri Shostakovich, Quartet No. 1, movement 1, mm. 1–6

Beginning with measure 36, the viola and the cello prepare the entrance of the 1st violin. The composer indicated for the viola to play *ostinato* quavers g on a C string, meanwhile, he did not indicate on which string the cello should play its *glissando* 'tricks'. Obviously, the composer knew that smooth *glissando* of such range could be achieved only by playing on a C string (Example 2).

In the first movement, the cello performs specific tasks, characteristic of its technical idiom.

The dynamic scale is from *pp* to *ff*. The composer very meticulously indicated all the shades of agogics, dynamics, and timbre.

Nearly all second movement of the quartet is an extended solo of the viola. However, in episodes where the viola part goes to the background, the role of the cello becomes very important. At the beginning of the movement (measure 11), Shostakovich used *pizzicato* for the first time – not just in the cello part but in the quartet in general.

[Moderato ♩ = 80] 4

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *pp sempre* *sul C* *(senza cresc.)*

Vc. *pp* *gliss.* *(senza cresc.)*

Example 2. Dmitri Shostakovich, Quartet No. 1, movement 1, mm. 35–41

Although the function of the cello in the second movement is moderate, the climax is entrusted namely to the cello where its part demands a lot of technical skills and emotional tension.

The third movement is based on a constant intensive motion. Shostakovich composed this movement according to the classical traditions as a scherzo with the soft trio.² The first violin plays the main melody, other instruments, including the cello, play the accompaniment and perform occasional but important melodic passages.

In the final movement Shostakovich applied changing meters (they would be widely used in later quartets as well). As it is common, the principal theme in the movement is played by the 1st violin, yet the cello keeps pace and is active in the foreground by performing the subsidiary theme and selective motives of the principal theme in the exposition and recapitulation. It is interesting that in the climax at the end of the central section the dynamic is indicated *ff* for all instruments and *fff* for the cello (measure 144).

All movements of the First Quartet are thrusting and energetic, dynamic scale extends from *ppp* to *fff*. Shostakovich uses different colours, playing techniques, changing meters. The cello mostly acts traditionally as one of the accompanying voices, yet already in this quartet, the cello comes to the foreground in a number of episodes. It is important to notice that the performing indications different from the indications in the parts of other instruments can be often observed in the cello part. Such

distinction of the cello would become a peculiar feature of the later quartets.

String Quartet No. 3 in F major, Op. 73 (1946)

Shostakovich created the Third Quartet in 1946 after accomplishing Symphony No. 9. The Quartet was performed by Beethoven Quartet (to which the composition was dedicated) in December of the same year in Moscow.

The work is sometimes called *The War Quartet*. The name appears as natural taking into consideration the year it was accomplished: the imprint of the war is reflected in its images. This quartet is one of numerous Shostakovich's works shaded with the themes of war, evil, and violence (Дехтяренко 2009: 9). Shostakovich considered that quartet as one of his best compositions (Мейер 1998: 275).

The quartet consists of five movements: *Allegretto*, *Moderato con moto*, *Allegro non troppo*, *Adagio*, *Moderato*. Initially, Shostakovich supported each movement with the programme. The movements carried the following subtitles: "Calm unawareness of the future cataclysm", "Rumblings of unrest and anticipation", "The forces of war are unleashed", "Homage to the dead", "The eternal question: why and to what purpose?". However, very soon the composer rejected those subtitles because of unknown reasons (Harris 2016).

The first movement features a wide dynamic scale and flexible agogics. The cello part has an

² The movement is short: some quartets play that movement less than in two minutes (for example, Shostakovich Quartet – 1'54", Fitzwilliam String Quartet – 1'58").

individual line of the accompaniment which sometimes becomes a counterpoint to the main voice and sometimes doubles it. The middle section is a fugue (since the rehearsal mark 11) where the cello part is especially important and contains serious difficulties for performers: multiple acci-

dentals, complicated rhythmic formulas, diverse articulation, dynamics, bowing, position changes. The cello is the second voice that enters (in the rehearsal mark 11) with the fugue subject after the 1st violin (Example 3).

Example 3. Dmitri Shostakovich, Quartet No. 3, movement 1, mm. 109–125

The cello part in the first movement is multifaceted and conspicuous. Although the first violin here acts traditionally as the main melodic instrument, the cello is undoubtedly an instrument of the secondary (occasionally even the first) significance. The character of the cello part in this movement once again confirms that Shostakovich was acquainted with subtleties of the cello technique; on the other hand, he made high demands on the performers. For example, Shostakovich used the cello pizzicato performed by the left hand (measure 222). Fast tempo and instant transition from playing

pizzicato to *arco* (*piano espressivo*) are also significant challenges for the players.

In the second movement, the role of the cello is comparatively moderate. In one of the episodes, the cello plays in a very high register; yet, after a short break, it enters in the lowest register. There is again a case of differentiated vertical dynamic in the episode since measure 128: while all instruments play *mezzo forte*, the cello plays *forte espressivo* in its low register. In the coda, the cello's solo melody (rehearsal mark 49) exceeds the range of three octaves (Example 4).

49 [Moderato con moto ♩ = 138] Meno mosso

Vln. 1, 2
Vl.
Vc.

p *espress. cresc.* *mf* *dim.* *p*

p *espress. cresc.* *f*

Adagio

espress. *f dim.* *pp*

cresc. *espress.* *f dim.* *pp*

Example 4. Dmitri Shostakovich, Quartet No. 3, movement 2, mm. 174–186 (condensed score)

In the last measures of the movement, the cello performs minor third E–G in the background of a lengthy C minor chord performed by other instruments. Because of the ‘muddy’ narrow interval in a low register and the dissonance between E and es¹ in the contouring voices (the 1st violin and the cello), this minor third becomes a contradiction to the remaining voices of the quartet. This chord leaves a sense of the unfinished idea. Perhaps for that reason, most performers play the second and the third movement *attacca*, without any break between them (although the composer indicated only *morendo* at the end of the second movement).

The third movement is the most intensive and aggressive of all five movements of the quartet. The interchange of meters 2/4 and 3/4 begins with the first bar. Notably, metronome marks of the second and the third movements are the same – crotchet equals 138, however, the tempo of the third movement is *Allegro non troppo*; meanwhile, the tempo of the second movement is *Moderato con moto*. The title “The forces of war are unleashed”, which Shostakovich intended to give to this movement, ideally fits its character. In the beginning, the second violin, the viola and the cello imitate a menacing marching.

The better part of difficulties for the cello in this movement falls on the left hand of the cellist. The cello plays double and triple stops (the second violin plays quadruple stops). The title *The War Quartet* implies that multiple stops should be played not as broken chords because in this case,

the performers should retain the main idea of the episode: strict and stable rhythm. If the performers played broken chords, the unanimous strict character of the episode would be lost. Thus the performers usually play these chords close to a fingerboard or even above a fingerboard, close to a frog and pressing the bow intensely. Performing this way, the chord of the appropriate character is achieved (Example 5).

However, the C major chords in the coda (rehearsal mark 72) are played broken because of the character of preceding and subsequent musical context. In the coda, the melody interchanges between the cello and the other three instruments which play in unison. The phrase is technically challenging, it contains leaps in changing positions, complicated bowing, and changing of strings. An especially important task for the cello is to keep a dynamic balance playing with other instruments of the quartet in *fff* dynamic (Example 6).

In the fourth movement, the cello part is also significant. It contains expositions of themes, imitations (*piano espressivo*), large leaps, dynamic contrasts, agogics, interchanging of high and extremely low registers. At the end of the movement (rehearsal mark 83), the composer made the best of achieving dark, sombre expression by combining timbres of the lowest sounds of cello and viola. Cello connects the fourth movement with the finale: its last sound C serves as an anacrusis to the theme of the fifth movement.

[Allegro non troppo ♩ = 138]

Vln. I

Vln. II

Vla.

Vc.

Example 5. Dmitri Shostakovich, Quartet No. 3, movement 3, mm. 60–63

72

[Allegro non troppo ♩ = 138]

Vln. I

Vln. II

Vla.

Vc.

Example 6. Dmitri Shostakovich, Quartet No. 3, movement 3, mm. 219–227

After the transition to the finale cello proceeds with its melancholic theme close in character to the music of the fourth movement. This theme is in a low register, convenient for players, changes of positions (up to the fourth) are not problematic, *legato* bowing and transition between strings are also convenient. The main task for performers here is an expressive playing *cantabile* and *sempre*

pp. In the sweeping climax (rehearsal mark 107) the cello and the viola present the principal idea in *fff espressivo*. High positions dominate in the cello part again, thus, the contrast of registers in this movement is deep. The performer has to keep the dynamic level of sound during the whole climax (Example 7).

[Moderato ♩ = 100] Meno mosso

The musical score is presented in two systems. The first system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Violin parts feature a rapid, repetitive eighth-note pattern in G major, marked 'poco meno ff'. The Viola and Cello parts play a slower, more expressive line, marked 'fff espress.'. The second system continues the same parts, with the Viola and Cello parts showing a transition to a more active, eighth-note pattern. Rehearsal mark 108 is indicated at the beginning of the second system, where the Viola and Cello parts enter with a new, more intense theme marked 'ff espress. molto'.

Example 7. Dmitri Shostakovich, Quartet No. 3, movement 5, mm. 246–253

The cello part in the fifth movement of the quartet reminds its role in the first movement because of its multifaceted character. The cello here performs many solo and counterpoint melodies; the musical material is very diverse. The coda demands much strength and emotional expression from the performers.

Figuratively speaking, the cello in the *War Quartet* represents the ‘heavy artillery’: the weighty bass lines, emphasized harmonic structures, strict and rough rhythm permeates this part. Solo episodes and secondary melodies are usually in low positions and to a large extent the character of the whole composition is weighty and dark due to the cello. On the other hand, the cello part contains solo episodes in a high register, as well. Generally, the right hand of a cellist is subjected to the most important difficulties: different rhythmic patterns, interchanging *pizzicato* and *arco*, diverse articulation, bowing and a wide range of dynamics.

String Quartet No. 8 in C minor, Op. 110 (1960)

Shostakovich’s creative biography is often considered as tightly connected with the complicated time he lived and aspects of his personal experience. Those aspects were in one way or another reflected in Shostakovich’s compositions. The composer himself confirmed the personal relationship with his creations: *I love my creations. Of course, some of them are more and some are less successful, but I put a part of myself in each*

of them (quoted in IIIHeepcон 1976: 282). String Quartet No. 8 is one of the most conspicuous works in the composer’s legacy both in general and on considering its biographic context. The composition was created in a very short time: during three days in July 1960. The mood of the quartet is especially sombre and tragic. Formally it is dedicated *To remember the victims of fascism and the war*, yet the memories of constant fear for his own life and the life of his relatives and friends during the years of Stalin’s regime induced Shostakovich to create an autobiographical work. Later the composer admitted that he actually dedicated the Eighth Quartet to himself: *I started thinking that if some day I die, nobody is likely to write a work in memory of me, so I had better write one myself. The title page should carry the dedication: ‘To the memory of the composer of this quartet’* (quoted in Rabinovitz 2007: 240). It is not surprising that the work begins with the composer’s monogram DSCH; this motive is repeated in the composition many times. Shostakovich here used numerous quotations of themes from his earlier works (Meйep 1998: 353–354). All five movements of the Eighth Quartet are performed without a break (*attacca*).

The quartet consists of five movements: *Largo*, *Allegro molto*, *Allegretto*, *Largo*, *Largo*. The cello begins the first movement with the DSCH motive, later other members of the quartet join one after another. The dark timbre of the cello in a low register especially fits to convey dark personal experiences and the general mood of the whole movement (Example 8).

Largo ♩ = 83

The musical score shows the first eight measures of the first movement. The Cello (Vc.) part starts with a low, sustained note marked 'p'. The Viola (Vla.) and Violin (Vln.) parts enter in the second measure, also marked 'p'. The Violin I part has a long note in the fifth measure. The Violin II part has a long note in the sixth measure. The Viola part has a long note in the seventh measure. The Cello part has a long note in the eighth measure.

Example 8. Dmitri Shostakovich, Quartet No. 8, movement 1, mm. 1–8

In rehearsal mark 2, the first violin performs the melody in the background of the other three instruments playing sustained sounds on the lowest loose strings (the second violin on G, the viola on C, the cello on C) thus creating an exceptionally dark atmosphere of stagnation. During the whole movement, the cello plays in the lowest part of its range only once ascending to the G-sharp of the small octave.

The second movement, in contrast to the first, is full of emotional eruptions and contrasts. The tempo is changed radically, strident sounds of the violins and the aggressive bass line of the cello remind of a struggle for survival. In the first episode, the cello mostly plays unceasing double stops in crotchets *sforzando*. Notably, Shostakovich wrote

convenient double stops for the cello: they should be played using loose strings (A and D). Thus, it is possible to reach the ultimate dynamic scale required by the composer (Example 9).

The third movement *Allegretto* is a grotesque waltz, a bitter parody. The cello part here is not as important and exclusive as in other movements, however, clumsy crotchets legato, somehow contradicting the general fluency of waltz, once again reveal the special treatment of the cello as a prominent ‘acting person’ (rehearsal mark 39).

An elaborate lyrically-dramatic *piano espressivo* solo of the cello extends through the rehearsal marks 44–45. The most important difficulty for performers is to keep soft and expressive sound in high positions (Example 10).

[Allegro molto ♩ = 120]

Example 9. Dmitri Shostakovich, Quartet No. 8, movement 2, mm. 82–85, 246–249



Example 10. Dmitri Shostakovich, Quartet No. 8, movement 3, mm. 153–184, cello part

Much of the musical material of the fourth movement (similarly as in the first movement) is played by the cello and other instruments in an extremely low and sombre register. Only in the last episode (rehearsal mark 62), the melody in a very high register appears.

In the fifth movement, after the previous four dark and vicious movements, Shostakovich completes his autobiographical quartet even with more painful emotions by returning to the principal idea and motives of the first movement. The cello performs in a low register, only in the rehearsal mark 67 it ascends high, above all voices of the quartet just for four measures. Namely, the cello is to perform DSCH monogram once more. In the coda, all movement stops and sound gradually disappears in *morendo*.

The Eighth Quartet is an autobiographical work saturated with quotations, constantly repeated DSCH monogram, philosophical reflections, and ‘brutal’ energy. The cello part is very active in this quartet, especially in slow and melodious episodes. Even in the most thrusting and aggressive second movement, the main episode of the cello is of a sharply different character than the rest of the movement. A similar contrast can be observed in the grotesque third movement. However, the parts of all instruments here are interesting and important, and the individuality of the cello character there is obvious.

String Quartet No. 14 in F-sharp major, Op. 142 (1973)

The late quartets by Shostakovich are dark and gloomy; they often reflect ultimate anxiety and a sense of the approaching death. When Shostakovich was writing his Fourteenth Quartet, his health was already poor. He dedicated that quartet to Sergei Shirinsky (1903–1974), the cellist of the Beethoven Quartet. This composition is even named as a portrait of Shirinsky (Margolis 2020). For his Fourteenth Quartet, Shostakovich received Russian Federation State Mikhail Glinka Award: the first award Shostakovich was granted for a string quartet (Хенцова 1986: 519). A lot of cello solo episodes and duets with other members of an ensemble can be found in this work. *Cello is the main acting person in the fourteenth quartet, it has the functions of the first voice* (Хенцова 1986: 519).

The sarcastic principal theme of the first movement is presented by the cello since measure 3. This theme contains serious difficulties: changes of strings, diverse articulation, multiple stops, high positions, and wide range. The most significant technical and artistic difficulties and the most important musical material of the first movement lie in the cello part. Other voices of the ensemble contain multiple rests, their role, although important, does not match the cello part. In the duet of the cello and the first violin (rehearsal mark 8), the cello plays the melody of a very wide range, meanwhile, the violin plays sometimes contrasting, sometimes imitative counterpoint (Example 11).

8 Allegretto ♩ = 116

Violin I, Violin II, Viola, Cello

Measure 8: *f* pizz. *f* arco *f* pizz. *cresc.*

Measure 9: *ff* arco *ff* arco *ff*

Measure 10: *gliss.*

Example 11. Dmitri Shostakovich, Quartet No. 14, movement 1, mm. 51–61

Considering the role of the cello in the first movement, it seems natural that the solo cadence at the end is given to this particular instrument (rehearsal mark 38). It is rather common to play this cadence *rubato* (Example 12).

The second movement is written in a form of a passacaglia. The feeling of immense sorrow

permeates the whole movement. The first violin begins the theme, then the cello takes it over (at rehearsal mark 47) and becomes involved in the long dialogue with the first violin. When the cello and the violin play melody together (since rehearsal mark 53) the upper voice is in the cello part (Example 13). This dialogue between the first

violin and the cello occupies the better part of the second movement: the roles and relative importance of the instruments change from time to time, but the cello remains the main acting

character. This episode seems almost typical of Shostakovich's quartets: the cello ascends above all remaining instruments.

38 *Meno mosso* ♩ = 88

Vc. *f* *ff* *dim.* *cresc.*

Vla.

Vc.

Example 12. Dmitri Shostakovich, Quartet No. 14, movement 1, mm. 460–471

53 *Adagio* ♩ = 84

Vln. I *f* *espress.* *pizz.* *cresc.* *sul G sin' al **

Vln. II *pizz.*

Vla. *pizz.*

Vc. *f* *cresc.*

54

ff *dim.* *dim.* *dim.* *dim.*

Example 13. Dmitri Shostakovich, Quartet No. 14, movement 2, mm. 86–100

Emotional ebb comes after the climax and descends to sombre *morendo* which *attacca* transits to the next movement.

The third movement begins in animated character; yet, in the course of the development, the intensity and agility little by little subsides until the complete disappearing in *morendo* at the end. The cello becomes more mobile and comes to the foreground only from measure 42 (anacrusis to the rehearsal mark 65). During almost all movement the cello opposes other instruments. The composer applied a new effect in the middle episode: he distributed the unit of two sounds (later replaced by triplets, then by four semiquavers) among all voices of the ensemble: it is almost a case of pointillism in the music for string quartet

(rehearsal marks 69–72). Such distribution sets a difficult task for performers to retain an unbroken line of the musical idea while passing it from one to another. It could be recommended for performers to play their parts actively and to sing the whole melodic line of other instruments in their minds (Example 14).

In rehearsal marks 89–90, the cello ascends high above all remaining voices of the quartet again (Example 15).

At the end of the coda, the composer applied an effect of soft knocking which reminds a farewell. Even the last sustained F-sharp major chord highlights the importance of the cello: this sound (a fifth of the chord, C-sharp) is the highest in this chord.

[Adagio ♩ = 84]

The musical score for Example 14 consists of two systems. The first system shows measures 69-72, with a tempo marking of [Adagio ♩ = 84]. The second system starts at rehearsal mark 71 and continues to measure 103. The score is for a string quartet (Vln. I, Vln. II, Vla., Vc.) and piano. The key signature is one sharp (F#). The music features a complex rhythmic pattern with triplets and eighth notes, and a key signature of one sharp (F#). The piano part includes triplets and eighth notes, and the string parts feature various rhythmic patterns and dynamics.

Example 14. Dmitri Shostakovich, Quartet No. 14, movement 3, mm. 89–103

[Adagio ♩ = 84]

Vln. I
cresc.
f
pizz.

Vln. II
f
pizz.

Vla.
f
pizz.

Vc.
f espress.

sul G sin' al *
tenuto

90

tenuto

Example 15. Dmitri Shostakovich, Quartet No. 14, movement 3, mm. 273–282

The cello plays an exceptional role in the Fourteenth Quartet even in comparison with earlier analysed quartets. It can be stated that in this work the first violin and the cello interchange their common roles: the cello occupies the dominant position. Notable is a comparatively frequent doubling of the first violin part by the cello in octave. The performers of this quartet should be highly skilful technically; the cello part contains many complex episodes, in which fingering and articulation demand careful analysis beforehand.

CONCLUSIONS

The string quartets by Dmitri Shostakovich are prominent examples of the comprehensive exploitation of stylistic and technical abilities of the cello in the 20th century. The analysis of the cello parts in the Quartets Nos. 1, 3, 8, and 14 has revealed that the composer undoubtedly gave the cello a priority among other instruments of the ensemble. Thus, the exceptional attention to

the cello is manifested not only by the composing of two concertos and sonata but also the treatment of the cello part in string quartets. The cello part in the quartets often creates its peculiar mood: from sombre and tragic to emotionally lyrical. It can be considered that the political realities of the country, as well as the events of Shostakovich's personal life, are reflected in his compositions and had found the most favourable implementation, particularly in the cello parts.

Shostakovich had thoroughly examined the technical and timbre qualities of the instrument. Although Shostakovich did not play any string instrument, many features of his quartets show that he sensed and imagined the possibilities of string instrument fingering, timbre, and articulation very well. The collaboration with the most famous cello virtuosos of that time induced him to constantly develop the technique of writing for this instrument. The cello technique used by the composer is very diverse. The assumption that the composer had a good knowledge of this technique is certified by convenient double and multiple stops, appropriately written *glissandos*, other

special techniques that are applied considering string tuning, logical bowing, properly chosen articulation, etc. Many episodes are not technically simple, yet the performers cannot complain about the careless attitude or defiance of the specificity of the instrument.

Shostakovich uses an extremely wide range of the instrument: from the lowest C (in the 4th movement of the Third Quartet this sound several times is used as B₁-sharp) up to the very high sounds including flageolets. Many scores contain episodes in which bass, tenor and treble clefs (or in reverse order) follow one after another. A wide range of the instrument conditions the demonstration of different registers and, as a result, a palette of the emotional expression that allows for conveying a wide range of images from deeply tragic to softly lyrical.³

The 14th quartet contains an especially prominent cello part. The cello in this quartet can be regarded as the main instrument equal or even superior to the 1st violin. Yet the analysis of the 1st, 3rd and 8th quartets has revealed that even in earlier quartets the cello part is also distinguished and can be regarded at least as a secondary important actor in a four persons' play. It can be noticed that most of the time the 1st violin and the cello form a flexible and expressive melodic contour of the texture while the roles of the other two instruments are notably more moderate. Sometimes the dynamic nuances and performance character indications for the cello are different from all other instruments. The composer opposes the cello to the 1st violin, sometimes to all the other three instruments as a lonely hero which resists the unfriendly environment. In many episodes Shostakovich strives for a special expression by the interweaving of the voices: the cello plays in higher tessitura than violins.

Only a part of chamber music by Shostakovich has been analysed from the viewpoint of the specificity of the cello part in this article. Presumably, in other compositions, the music material composed for the cello is also peculiar and interesting.⁴ It can be assumed that the specificity of cello parts

in creations by Shostakovich (perhaps not only chamber compositions) could be examined to induce the players to better conceive the works by Shostakovich and, based on the deeper understanding, to strive for the highest level of performing mastery.

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³ It is interesting to notice that the last composition by Shostakovich was Sonata for viola and piano which was premiered already after the composer's death. Probably, the 'discovery' of another instrumental character would have opened a new sphere of instrumental expression if Shostakovich would have lived longer: (...) *perhaps it is an instrument of the warmest, velvet sound, without reverberation of cello and 'open' sound of the high register of a violin. Open, trustworthy voice* (Лукиянова 1980: 169). Daniil Shafran arranged this Sonata for cello and piano (Хентова 1986: 586).

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Eric Satie's Musical Score for the Film "Entr'acte" Directed by René Clair as a Precursor of Modern Minimalist Soundtracks

PhD in Art Criticism OLESIA PLATONOVA
Nizhny Novgorod State Conservatory M. I. Glinka

The paper is devoted to the analysis of Erik Satie's music for René Clare's film *Entr'acte*, in which he had anticipated the repetitive methods of composition that were formed in the 1960s in the works of American minimalist composers (Terry Riley, Steve Reich, Philip Glass) and firmly entered the language of modern film music in the 1990s. The special role of rhythm, melodic simplicity of the material, the principle of ostinato and building a whole on the basis of sound groups of a given length are now embodied in the soundtracks of film composers in the USA (David Lang), Great Britain (Michael Nyman), Germany (Hans Zimmer), Russia (Alexey Aigui), and France (Philippe Rombi, Armand Amar, Jérôme Lemonnier, etc.).

Keywords: film music, minimalism, music in France, Erik Satie, repetitive method of composition.

INTRODUCTION

One of the trends that influenced the formation of the image of modern French film music was the repetitive minimalism associated with the idea of eternal movement, an infinitely developing process, or, as noted by the major Russian researcher of minimalism Anna Krom, with *a sense of absolute immobility at the macro level and infinite movement at the micro level* (Кром 2011: 30). Hence its main technical characteristics such as reliance on short rhythmic and melodic formulas (patterns), repetition, ostinato (or insignificant variability) of the source material, the revival of interest in polyphonic techniques and forms (imitation, Canon).

It is universally known that since the 1970s, minimalism, which had consistently evolved in the works of *classics* of the direction (La Monte Young, Terry Riley, Steve Reich, Philip Glass), broke out of the United States of America, thus gaining the status of an international phenomenon.

That was expressed also in the fact that a kind of fashion for minimalism was formed in modern film music. That was facilitated by the experimental activity of Steve Reich in cinema, the long and productive work of Philip Glass in

the film industry, the soundtracks of Michael Nyman in the UK, David Lang and Hans Zimmer in the USA, Alexei Aigui in Russia, etc. In France, the names of such composers as Armand Amar, Jérôme Lemonnier, Philippe Rombi, and Pascal Estève should be noted.

The expansion of minimalism in the world, its active penetration into various layers of academic and mass culture, the fashion for minimalism in modern film music determine the **relevance** of the present research. In the **scope** of this research paper, we will be interested not so much in how American minimalism penetrated the French film music and to what extent it was able to gain a foothold here, but rather in the prerequisites that had contributed to that dialogue.

What is particularly interesting is:

1. the relative accessibility and ease of perception of the minimalist rhythm and melodic dictionary;
2. initially inherent in European film music (in comparison with Hollywood), an additional economy of means of sound expressiveness (that is, the rejection of Grand symphony orchestra in favour of a chamberness, attention to timbre dramaturgy, moving away from illustration in the direction of conceptuality);

3. strong links between the *founding fathers* of minimalism and French music culture (Terry Riley's collaboration with Radio France's electronic Studio; Steve Reich's training with Darius Milhaud, Philip Glass's internship with Nadia Boulanger, interaction with European media, participation in music festivals, etc.).

In addition, among the predecessors of minimalism researchers note the names of French composers of the second half of the 19th – early 20th century. The romantic composer and virtuoso pianist Charles-Valentin Morhange (or Alkan), Maurice Ravel with his *Bolero*, and finally Erik Satie, a composer and pianist known for his eccentricity and proximity to avant-garde circles, are among them.

The similarity between American minimalists and Erik Satie can be traced not only at the level of ideas and concepts (anti-academism, the destruction of borders between mass and elite art, interest in the Middle ages, the rejection of the aesthetics of the 18th–19th centuries), but also at the level of musical language. As noted by Anna Krom, *Satie and minimalists are brought together (...) by the simplicity of musical language, modality, appeal to quantitative rhythmic, and repetitive principles of matter organization* (Krom 2016: 24).

All these qualities are shown not only in the composer's piano cycles (from the early *Ogives* to the late *Avant-dernières pensées*) or in the piece *Vexations*, turned by the efforts of John Cage into a manifest of new music, but also in the musical score for the film *Entr'acte* by the French director René Clair.

Thus, the **object of the research** is French film music based on the stylistic models of art music of the second half of the 20th century. The subject of the research is the implementation of minimalism in French film music.

The **aim of the research** is to analyse the musical score of Eric Satie for the movie *Entr'acte* as one of the works that are precursors of the repetitive method of composition in the works of minimalists. This requires the attainment of several **objectives**:

1. Conduct a brief analysis of the visual line of the film with its combination of the principles of fiction and documentary; avant-garde and mass cinema.
2. Highlight the traditional and innovative features in Erik Satie's musical score.
3. Analyse how the author's use of certain means of musical expression (tempo, texture, rhythm,

harmony, and melody) correlates with the repetitive method of composition used by minimalist musicians.

The specificity of the research topic requires an interdisciplinary approach with its complex **research methods** based on the latest achievements in the field of theoretical and historical musicology, as well as related humanities (cultural studies, history).

To analyse the stylistic features of the score, it is also necessary to use systematic, textual, and musical-analytical methods.

ENTR'ACTE. FROM LA MUSIQUE D'AMEUBLEMENT TO THE REPETITIVE METHOD OF COMPOSITION

The film *Entr'acte* originally had a divertissement character, and, in the literal sense, was supposed to play the role of a cinematic prologue and intermission in the ballet *Relâche*. In turn, the ballet itself continued the composer's search, which had been realized seven years earlier in the ballet *Parade*. What is noteworthy is the reliance, on the aesthetics of avant-garde trends (cubism and futurism in *Parade*, dadaism and surrealism in *Relâche*) on the one hand, and on the genres of mass music (waltz, cakewalk, ragtime, gallop, etc.) on the other hand, as well as the conventionality of action, the scrapping of traditional ballet canons, the fusion of ballet and fair performances.

However, if the scandalous premiere of the ballet *Parade* at the Châtelet theatre was perceived by young artists and musicians as a symbol of the desired changes in art, then *Relâche* was perceived by both the public and critics as a repetition of the already known one.

But the film *Entr'acte*, unlike the ballet, not only was not forgotten, but, on the contrary, brought fame to its creator, the director René Clair, and organically fitted into the French film avant-garde of the 1920s. It took its rightful place next to *Fievre*, *La femme de nulle part* by Louis Delluc, *La Souriante Madame Beudet* by Germaine Dulac, *Le ballet mécanique* by Fernand Léger, setting the stage for surreal experimental films by Luis Buñuel (*Un chien andalou*), Man Ray (*Emak-Bakia*), and Marcel Duchamp (*Anémic cinéma*).

Entr'acte is original in that it combines the principles of feature and documentary, mass and avant-garde cinema. For example, the roles in the

film were performed by the creators of the ballet *Relâche* (the composer Erik Satie, the screenwriter and production designer Francis Picabia, Director of the theatre on the Champs-Élysées Jacques Hébertot, avant-garde artists Man Ray and Marcel Duchamp, the chief dancer and choreographer of the Swedish ballet Jean Börlin, and ballet company artists).

In the first part of the film (an episode of a game of chess on the roofs of Paris; a dancing ballerina with a bearded face; an evil shooter who kills a ballet master), the aesthetics of dadaism (the principle of collage) and surrealism (the paradoxical combination of episodes, images of dream and reality) find a vivid expression. The second part of the film related to the funeral, the chase, and the miraculous resurrection of the character of Jean Börlin, is more traditional. Here, the tempo habitual to the viewer is maintained. There is a meaningful plot, development of the action, culmination, and denouement.

The traditional and the innovative are combined not only in the visual line but also in the musical score, written for this film by Erik Satie. For example, it is easy to notice the elements of a three-part form (the prologue, the main part, and the epilogue). The music of the prologue and the epilogue is identical; it is built on the interaction of a rough signal in brass instruments and a more elegant, ballet-like, fluttering intonation in strings.

Waltz elements, familiar to the ear of everyone, are embodied in the first part of the film, in an episode associated with the image of a strange ballerina (the remark in the score – *La Danseuse; et figures dans l'eau*).

The second section of the score begins with the funeral March, in which an allusion (or parody) to the famous *Funeral March* of Frédéric Chopin from his Second Piano Sonata in B-flat minor takes place.

There is also a kind of leitmotif in the music of *Entr'acte*, consisting of two contrasting elements: an energetic, repeated phrase over the range of second in the upper register and a clumsily descending bass chant. With its *tutti* sound and bright dynamics (*ff*), the theme stands out among other more monotonous repetitive musical phrases, thus becoming the basis for various versions based on the ascending and descending conjunct motion¹

that is repeated over and over again, on variants of the initial motive on the basis of a second, and on the use of a dotted rhythm. The repetition, ostinato, rhythmic and melodic simplicity, even primitiveness inherent in this leitmotif make us think about the connections of this musical material with the methods of minimalist composers.

However, from this point of view, the most interesting is the second part of the film's musical score, in which Erik Satie fully implements the concept of background music (*la musique d'ameublement*), which was enthusiastically received and developed later by adherents of the repetitive method of composition.

The principle of building a whole on the basis of *sound groups of a given length* (Кром 2016: 24), of four (eight-, sixteen-) bar constructions, is also present in the first section of the score. However, if their individual phrases, sentences, and periods resemble a Dadaist or cubist collage consisting of repeated rhythmic and melodic flaps, then the second section is perceived as a logical, consistent deployment of musical thought from a single melodic core. This feeling is born because of the features of the visual line. If the first part, as mentioned above, is a surreal kaleidoscope of episodes that are almost not connected to each other, then the second part has a plot related to the idea of movement. The participants of the funeral procession are moving in the style of a gallop that turns into a frenzied chase.

Erik Satie consistently embodies the same idea of *accelerando* in his music. When the scene of the pursuit of the hearse begins, the composer supports the concept of the movement, gradually accelerating from the new choral theme outlined in half and quarter notes (time signature 2/2) to short repetitive phrases, based on the leitmotif from the first section of the score, drawn by eighth notes. Here, the composer directly anticipates the creation of American minimalists.

Satie connects the ending of the film with the stopping of that movement. Duple meter is replaced by triple meter, eighth notes are substituted with quarter and half notes. The rhythm of the frantic chase is replaced by a movement of waltz (here the musical parallels with the theme of ballerina from the first part of the score can be found).

¹ Such a conjunct motion, by the way, resembles the cinematic technique of normal and reverse movement in the frame, which is actively used in this film.

CONCLUSIONS

Analysing the music of the ballet *Relâche* (and the score of *Entr'acte* as a part of it), Georges Auric notes: *There is no music here (...). I will not trouble myself to enumerate all the mistakes and prove the failure of the ridiculous impudence with which this torpedo was launched without a target, without a charge, without an engine, already sunk in the most pitiful way and consigned to oblivion forever* (Филенко 1967: 139).

It is echoed by the researcher Galina Filenko, a major expert in French music of the 19th–20th centuries: *Satie's music is a pale copy of the stylistic techniques of the "Parade", but it is more impersonal, devoid of fiction, frankly primitive and it unconventional copies the most colourless and banal music of cafe concerts* (Филенко 1967: 138–139).

However, there are other points of view. Thus, the director of the film *Entr'acte* René Clair called the music by Erik Satie the most cinematic score that he had ever held in his hands. Anna Krom, who has devoted her research activities to a close study of American minimalism, sees the music for the film *Entr'acte* as a forerunner of the theatrical and cinematic works of Philip Glass and calls this score *the culmination of repetitive discoveries* (Кром 2016: 30).

Erik Satie left France and travelled to the United States in the 1960s. Nowadays, his innovative ideas have returned to their native soil, stimulating interest in the possibilities of *la musique d'ameublement* and the repetitive method of composition among French composers, including those who create music for movies.

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MUSIC STYLISTIC AND COMPOSER'S CREATIVE PROCESS

Manuscripts by Maija Einfeldē – Several Testimonies of her Stylistic Searches

Dr. art. BAIBA JAUNSLAVIETE

Associate Professor at Jāzeps Vītols Latvian Academy of Music

Music history shows that the published versions of musical works do not always fully reflect the composer's intentions, and in order to understand them, the study of manuscripts can sometimes be of great importance. This can also be applied to the contemporary Latvian composer Maija Einfeldē. The aim of the paper is to explore how her manuscripts could contribute to the understanding of her personality and the stylistic individuality of her music. Three aspects will be studied in detail: 1) the perspective of comparison between musically and textually similar works for different performers; 2) the perspective of the differences between earlier and later versions of the same work for the same performers; 3) the perspective of understanding Einfeldē's creative process and its various stages.

The provided research will enrich the understanding not only of Maija Einfeldē's music, but will reveal the link between the composer's manuscripts and personality in general.

Keywords: sketches, *Pie zemes tālās* (At the Edge of the Earth...), creative process, performers.

INTRODUCTION

The choice of the object for this research was determined by my long-term collaboration with the Latvian composer Maija Einfeldē (b. 1939). She entrusted me with a number of her original manuscripts¹ – both complete compositions, as well as fragmented sketches from larger works. Besides, Einfeldē mentioned that, although she appreciates part of these works, she would probably end up throwing out many of the sketches after some time (Einfeldē 2020). Such a position generally fits within the wide range of composers' views on their manuscripts, which, in all its diversity, is aptly described by Friedemann Sallis:

Brahms famously burned his sketches, drafts and unfinished projects, which he felt were not worthy of publication. Schoenberg (...) reacted differently and endeavoured to influence the future narrative of his life and work by making available much of the apparatus of his musical and intellectual life. He made sure that posterity would be

well provided for by carefully preserving and cataloguing a vast range of sketches, manuscripts, letters (...). Other composers changed their minds. At the start of his career Bartók destroyed sketches to keep them from the prying eyes of critics and musicologists. However, after he began to acquire facsimiles of Beethoven's autographs in 1909, he changed his mind and recognised that succeeding generations had the right to study the manuscripts and sketches of a major composer (Sallis 2015: 43).

Compared to the various positions mentioned here, Einfeldē's attitude towards the preservation of her manuscripts, like that of Bartók's, has become much more tolerant during her lifetime. It follows from her interview with the journalist Ieva Samauska in 2000: the composer admits that she destroyed a large part of her childhood and youth compositions, and, on answering the question whether she would do the same with her present experience, Einfeldē says: *Definitely not. With age comes experience, but in youth, when one still lacks this experience, lots of ideas are bolder and*

¹ After processing, part of this collection has been transferred to the library of Jāzeps Vītols Latvian Academy of Music, and part will be transferred to the Museum of Literature and Music in Riga.

more unusual. Now I unfortunately just don't remember them anymore. I'm very sorry that I did that (Einfelde 2000: 13).

The aim of the paper is to explore how the manuscripts by Maija Einfelde could contribute to the understanding of her personality and the stylistic individuality of her music. Four manuscripts have been selected as examples for case studies, which allow us to look at her creative process and stylistics from three perspectives:

1. The perspective of comparison between musically and textually similar (not identical) works for different performers. The mono-oratorio *Saistītais Prometejs* (Prometheus Bound) for a baritone and an instrumental ensemble (handwriting, 1986) is compared to the published version of the chamber oratorio *Pie zemes tālās...*² (At the Edge of the Earth..., 1996) based on the same Aeschylus' tragedy in the translation by Ābrams Feldhūns;
2. The perspective of the differences between earlier and later versions of the same work for the same performers: a fragmentary sketch of the cycle *Divas mīlas dziesmas* (Two Love Songs, based on the poems by Francesco Petrarca) is compared to a later version of the same work included in the edition of *Musica Baltica* (Rīga, 2006);
3. The perspective of the understanding of Einfeldes' creative process, its various stages: fragmentary sketches from an unidentified composition, as well as from the choral song *Vakara impresija* (Evening Impression, 2017) are discussed.

Alongside the comparative analysis, several excerpts from a free interview with the composer are used in this research.

MUSICALLY AND TEXTUALLY SIMILAR WORKS FOR DIFFERENT PERFORMERS: *SAISTĪTAIS PROMETEJS* (PROMETHEUS BOUND...) AND *PIE ZEMES TĀLĀS...* (AT THE EDGE OF THE EARTH...)

During her life, Maija Einfelde has frequently created versions of her works for different performers. She herself has said about it: *I have real 'kaif', a hunter's passion when I try using the same notes, but with completely different instru-*

ments, to get the same impression. I have composed many works this way (Einfelde 2020).

Indeed, Einfelde has created such works for various performers both on her own initiative and at the urging of acquaintance musicians. Sometimes this approach was inspired by her peculiar perception of timbre. For example, the concertino *Iz senseņiem laikiem* (From Antiquity) was composed in 1992 for four clarinets, and in the same year it became an organ piece – as the composer emphasizes, she sees many similarities in these timbres (Einfelde 2020). In some cases, the compositions for various performers differ not only timbre-wise but also conceptually. Thus, *Trīs jūras dziesmas* (Three Songs of the Sea) have two versions – for organ solo (1994), and for oboe, French horn and string orchestra (1995); however, the organ version, as the composer says, is even more dramatic because it was influenced by the sinking of the ferry *Estonia* in 1994. (...) *in some way, this terrible sarcophagus in the depths of the sea made an impression on me*, Einfelde said in an interview with Mārīte Dombrovskā (Einfelde 1999).

The example that will be discussed in more detail below is the mono-oratorio *Saistītais Prometejs* (Prometheus Bound, 1986). This work is not published, and since the second half of the 1980s, it has not been performed either. But this composition deserves particular attention as a distant first version of the famous chamber oratorio *Pie zemes tālās...* (At the Edge of the Earth..., 1996). Both compositions have the same plot – the Prometheus Bound by Aeschylus, translated by Ābrams Feldhūns, and common is also the oratorio genre itself; however, the performer staffs are different. *Saistītais Prometejs* is a work with only one solo voice (baritone) and an individualized instrumental ensemble (violin, cello, clarinet, French horn, and piano). Meanwhile, *Pie zemes tālās...* (1996) is an *a cappella* composition for twelve voices. Besides, *Saistītais Prometejs* is much more extensive than *Pie zemes tālās...*, as it includes eight movements instead of four. The textual and musical material is only partially the same. The comparison of the two versions shows that both works are dramatically intense, however, in *Saistītais Prometejs* the degree of the intensity is even higher, expressionistic (in the broadest sense of the term), and many episodes can really illustrate Einfelde's own words that good literature and

² The manuscript of *Pie zemes tālās...* has not survived.

good music are also able to “torture” the listener (quoted in Jaunslaviete 2019: 89). One of the characteristic examples is the recitative of Hermes in movement 6 where seemingly playfully, in the rhythm of waltz, and in a sharply dissonant harmonisation, the following text is sung: [*tad ērglis spārnotais*], *Zeva asinskārais suns sāks rijīgi bez mitas plosīt tavu miesu* (and Zeus’ winged hound, [his ravenous eagle,] will cruelly rip your mutilated body; see Aeschylus n.d.) (Example 1).

In such a fragment, an analogy with the grotesque in the music by Gustav Mahler and Dmitry Shostakovich may be found – Einfelde confirms that these composers are close to her (Einfelde 2020), and they frequently used to present a dramatically intense or even tragic development in a playful rhythm – a kind of a “danse macabre”.³

This episode, as well as many others, is not included in *Pie zemes tālās...*. However, interesting differences can also be observed where the same or similar music material is used, only in a different timbral combination. Here, excerpts from the movement 7 of *Saistītais Prometejs* and the movement 4 of *Pie zemes tālās...* should be discussed. Several authors, such as the choral conductor Kaspars Putniņš (2011: 14) and the composer and musicologist Gundega Šmite (2016), have already highlighted the “instrumental” choral writing by Einfelde, her tendency towards the interpretation of several voices as instruments. The comparison of the above-mentioned excerpts confirms the accuracy of these observations: many fragments of *Pie zemes tālās...* were originally written as instrumental episodes, and adapting them for

5
ff Meno mosso, pesante

Zeva asinskārais suns sāks rijīgi bez mitas plosīt tavu miesu

f marcato

ff

molto rit

Example 1. Maija Einfelde, the mono-oratorio *Prometheus Bound*, fragment. The composer’s handwriting

³ Grotesque and irony as common features in music by Mahler and Shostakovich are highlighted in various researches, for example, in the study by Franco Pulcini (2007: 46) a.o.

choral voices, Einfelds has still preserved something of their instrumental semantics. Thus, movement 7 from *Saistītais Prometejs* textually depicts the anger of Zeus and the storm he sends to Prometheus bound to the rock. Here a passage is used that could be described in terms of the rhetorical figure *tirata* (“a rapid scalar passage, spanning a fourth to an octave or more”: Bartel 1997: 409). This figure could be associated with the flash of

a lightning dart, as we see in the clarinet part (Example 2). In the age of Baroque and also later, such a passage usually appeared in instrumental music because, due to the fast tempo, it indeed is not very suitable for singing. However, as confirmed by the fragment from *Pie zemes tālās...* (Example 3), the composer was not afraid to entrust the analogues of these clarinet passages to the sopranos and altos.

Handwritten musical score for Example 2, showing vocal and instrumental parts. The score includes a vocal line with lyrics and several instrumental parts (Violin, Clarinet, Cello, Piano). The tempo is marked *Piu mosso*. Dynamic markings include *mf*, *p*, *pp*, *mf*, and *pp*. The score is written in 2/4 time and features a rapid scalar passage in the clarinet part.

Example 2. Maija Einfelds, the mono-oratorio *Saistītais Prometejs*, fragment from movement 7.
The composer's handwriting

Printed musical score for Example 3, showing vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The tempo is marked *Piu mosso*. The score is written in 2/4 time and features a rapid scalar passage in the vocal parts. The lyrics are: Dob - ji pēr - ko-na grā - vie-ni drau - dī-gi, drau - dī-gi dārd.

Example 3. Maija Einfelds, the chamber oratorio *Pie zemes tālās...*, fragment from movement 4
(Riga: Musica Baltica, 2007)

It should be noted that the material that moved to the vocal parts of *Pie zemes tālās...* from the solo voice (baritone) of *Saistītais Prometejs* is also complicated enough. The collaboration with the Latvian Radio Chamber Singers was the first possibility for Einfeldē to implement her innovative ideas in respect of an instrumental virtuosity of the vocal style, because, until then, her relationship with performers of choral music was not always successful:

Conductors were not very keen on accepting compositions that I offered them. They made excuses, saying that the music was too complicated for choirs in terms of intonation. Of course, it wasn't distinctly melodic music for the song festival stage or, more generally, for masses of singers and listeners. I had already almost come to terms with the fact that, come what may, but choir music was probably not the sphere in which I could hope for much success (quoted in Jaunslaviete 2019: 24).

It can be concluded that the manuscript of the *Saistītais Prometejs* is a valuable source for researching the origins of Einfeldē's vocal style, and it would definitely deserve repeated performances.

DIFFERENT VERSIONS OF A MUSICAL WORK FOR THE SAME PERFORMERS: *DIVAS MĪLAS DZIESMAS* (TWO LOVE SONGS)

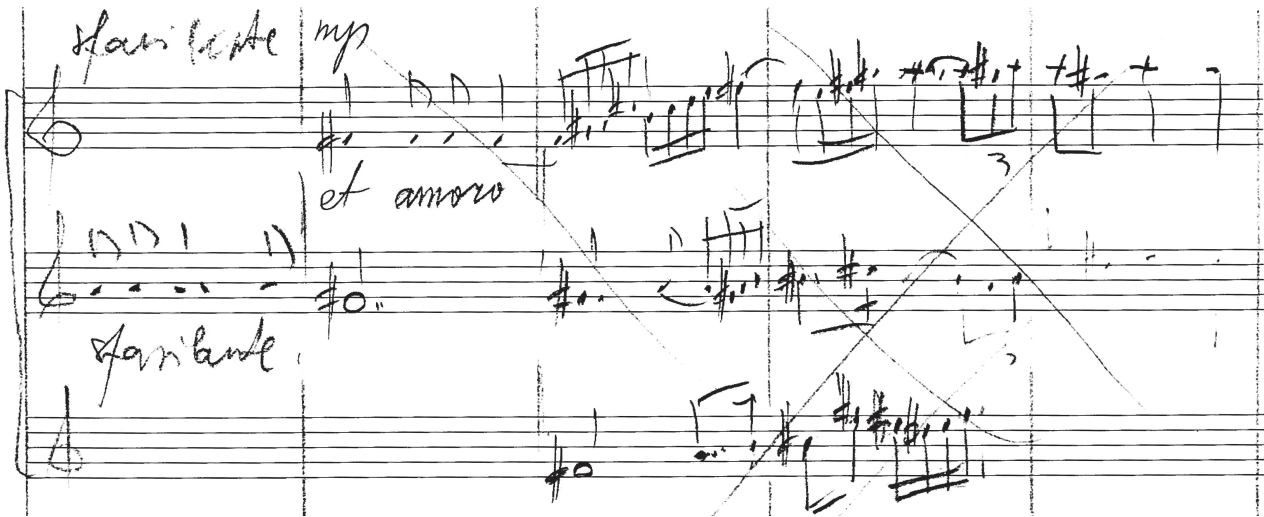
There is a number of works by Einfeldē with several editions for the same performers – for example, her First and Third Sonata for violin and piano, both piano trios, etc. Additionally, her *Divas mīlas dziesmas* (Two Love Songs – *In vita di madonna Laura* and *In morte di madonna Laura*, 2006) based on the text by Francesco Petrarch could be mentioned here. This work for

12 voices was first performed by the Irish National Chamber Choir and the conductor Kaspars Putniņš. The newspaper *Irish Times* published the following review of the composition:

It's a setting of two Petrarch sonnets in a style of latter-day romanticism that assumes the singers can shift their voices as easily as if they were wearing the musical equivalent of seven league boots. There were moments when the demands of the writing produced audible strain. But the effect remained strangely gripping (Dervan 2006).

Respectively, although the reviewer clearly liked the composition by Einfeldē, he considered its degree of difficulty to be unusually high. Apparently, the composer herself wanted this work to be heard more often. Therefore, she created another version of the composition which is more convenient for singers, and this second version was published by Musica Baltica. However, in the first, unpublished version, her particular “instrumental” choral writing is expressed even more. We can see it, for example, when comparing two kinds of ways how the composer has highlighted the words by Petrarch *sfavillante et amoroso* [*raggio*], i.e. sparkling and amorous [rays] (Petrarch n.d.).

As we see, the published version is simpler and more ascetic, and, on the contrary, in the first, unpublished version, the word *amoroso* is highlighted with a much faster, more flexible and melismatic melody and larger intervals. The composer herself has apparently perceived her initial solution as too difficult for singing and has crossed it out. However, this first, vocally more complicated version of *Divas mīlas dziesmas* could be considered as an especially rich concentrate of the most radical vocal ideas by Einfeldē and undoubtedly deserves both publication and further performances.



Example 4. *Divas mīlas dziesmas*, an excerpt from the unpublished version.
The composer's handwriting

A printed musical score for three staves. The top staff is empty. The middle staff is marked 'T.' and 'mf'. The bottom staff is marked 'pp' and 'mf'. The lyrics are: 'di - sfa - vi - llan - te et a - mo - ro - so ar - -'. The notation includes notes, rests, and dynamic markings.

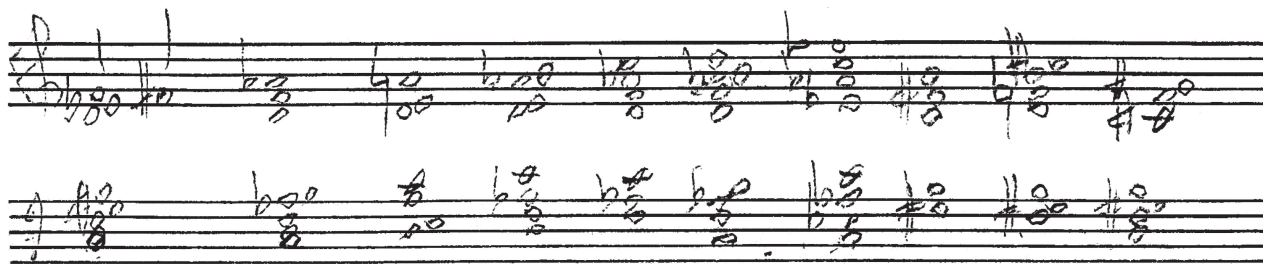
Example 5. *Divas mīlas dziesmas*, an excerpt from the published version (Rīga: Musica Baltica, 2006)

THE SKETCHES OF MUSIC AS MANIFESTATIONS OF THE CREATIVE PROCESS

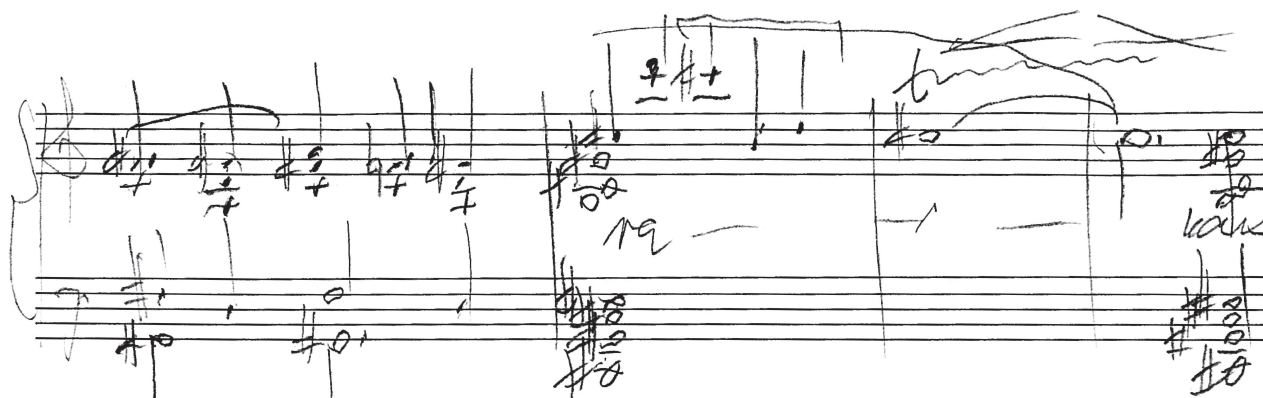
The private archive of Einfelds includes many fragmentary sketches, often even just separate pages of compositions. Here the question arises: is it practical to preserve these sketches considering their large number? The answer would be in the affirmative because they highlight significant aspects of the composer's creative work in different stages. The first is, as Einfelds herself says, "drawing potatoes" (Einfelds 2020), i.e., in this way, the main harmonic colours that will be used in the composition are defined. They are usually very individual, creating a special mood, because this parameter of musical language is a priority for her and most reflects her style. In this first stage, neither the melodic line nor the exact rhythm is yet recorded in detail (see Example 6). It should

be noted that the fragments of the first stages of the composition are created by the composer sitting at her synthesizer and improvising (Einfelds 2020).

Meanwhile, sketches for one of the latest compositions by Einfelds, *Vakara impresija* (Evening Impression, text by Rainis) for mixed choir (2017), reflect a later stage of the work: along with harmony, the melody and rhythm are also marked. However, at this stage, the composer does not yet write the poetic text in detail, which again confirms her already mentioned efforts to reveal the instrumental dimension of the choir's sound; the only exceptions are certain highlighted keywords, such as the very individualized and expressively sung word *Vakars* (evening) (see Example 7). And only the last stage is a fixation of fragments in the typical choral texture with an added text.



Example 6. The first sketch of a musical work that includes only the harmonic conception.
The composer's handwriting



Example 7. A fragmentary sketch from *Vakara impresija*. The composer's handwriting

As Einfelde herself admits, it sometimes happens that she has just a couple of bars in ten variants and this seeming inability to find the right sound drives her to despair:

But later it turns out that all the pieces can be put together like a mosaic – absolutely everything is useful on the farm! It's like getting lost in the forest – complete despair, it seems that you will never be out again. But then you start to understand something intuitively, to recognize something – and everything will work out successfully! (Einfelde 2020)

SEVERAL CONCLUSIONS AND PERSPECTIVES ON FUTURE RESEARCH

This paper highlights only a part of the problematic issues related to manuscripts by Maija Einfelde. An interesting aspect is also the influence of performers on her music. Sometimes versions of scores stored in the National Library of Latvia or published versions include several corrections that reflect the initiative of the performers and could not be found in the original scores by Einfelde. The cellist Ēriks Kiršfelds who has digitized several scores by the composer speaks about this quite sharply:

She should be less tolerant. I also want to appeal to the conscience of performers: if you want to adapt something to your needs, you can write your version in parentheses – but don't delete the original text... It was sometimes difficult or even impossible to recover by digitizing the score (Kiršfelds 2016).

However, such manuscripts with performers' suggested versions could also be valuable in themselves, because there are many outstanding personalities among performers of Einfelde's music, who, either in communication with the composer or sometimes even without her, allowed themselves to modify some details of her works. This problem deserves a separate study, which should also include interviews with performers. The importance of the above-mentioned aspect is emphasized by the researcher of the music sketches Friedemann Sallis: *We learn, for example, that composition was often a collaborative activity in which the roles of composer and performer were not clearly distinguished* (Sallis 2015: 37).

To summarize, the manuscripts by Maija Einfelde undoubtedly could be a valuable source both for performing and research. The existence of various versions of her compositions provides new, interesting perspectives for potential interpreters. They reflect the diversity of Einfelde's creative thought,

because the spectrum of differences is really wide; from just a few melodic nuances (as in *Divas mīlas dziesmas*), to more radical structural and timbral changes (as in *Saistītais Prometejs* and *Pie zemes tālās...*). Thus, acquaintance with the above-mentioned manuscripts can enrich notions about important pages of contemporary Latvian music.

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Expanding the Boundary of Music in Vidmantas Bartulis' Oeuvre

Dr. art. RŪTA GAIDAMAVIČIŪTĖ

Professor at the Lithuanian Academy of Music and Theatre

The article discusses the part of the oeuvre of Vidmantas Bartulis (1954–2020), one of the most renowned representatives of the new trend of Romanticism in Lithuania, which is characterized by its unique performativity. Attention is drawn to the playful treatment of serious themes in his music. The historical context is revealed and the ideological impetus of the works of Jurgis Mačiūnas, the pioneer of the Fluxus movement, on the composer is researched. Bartulis' experience as a composer for theatre performances, as well as his approach to the formation of musical texture as a theatre director, are presented. The variety of the possibilities provided by this genre is discussed, and the most significant works are presented. The polysemic perception of such works and the democratic nature of the language of music are emphasized.

Keywords: Bartulis, Mačiūnas, performances, extended communication.

There are very few things that need to be taken seriously, and on the whole, everything can be viewed playfully. (...) Every intention to do something different is fascinating and pushes everything forward.

Vidmantas Bartulis
(quoted in Gaidamavičiūtė 2007: 132, 148).

INTRODUCTION

The boundary between the 20th and the 21st century is marked by the parallel existence of different models of musical language even within one country. During the 20th century, all the techniques of modernist music language were tested, and the possibilities provided by electronics were mastered. It has both positive and negative aspects. On the one hand, there are many opportunities for composers, performers or listeners to find a language acceptable to them; on the other hand, not everyone manages to not only absorb it but also to systematize such different information, avoid eclecticism, and so on. Critics and scholars often have to employ several different research methods to understand the multiplicity of phenomena. However, multicultural context helps to highlight the importance of local tradition. On making attempts to look at Bartulis' creative work

from as many different angles as possible it can be seen that it provides very different impulses for this. It would not be possible to describe it in one term, although the words 'minimalism', 'play', 'poetry' and 'theatricality' could be often repeated.

In Lithuania, in the post-war years, the categories of serious external sound of music, imposed and primitivized folklore were important. However, with the new romantics, the priorities of sensitivity and subtlety were reborn, primitiveness was avoided. The later generation of *machinists* (repetitive minimalism) prioritized the importance of mechanics, repetition and sharper sounds. Just before Lithuania regained independence in 1990, there was a greater need for free expression, which sometimes manifested itself in the need for the styles of play and theatricality. This led to the emergence of the genres that we had not had in the country before – performances and happenings.

FROM POETRY TO ACTION

Vidmantas Bartulis (1954–2020) could be associated with the music stylistics of the Latvian composers Pēteris Vasks (1946), Imants Zemzaris (1951) and Pēteris Plakidis (1947–2017), but only with their romantic side. It would be more difficult to discover an equivalent for his other side – playfulness.

The element of play came into Bartulis' creative work through music for drama theatre performances, but very quickly appeared in his other pieces as well. New strategies in the sphere of musical communication are combined with well-established composition techniques. The focus is on a mix of silence and styles. In his music we find aleatoric, improvisations, impulsive expressions, provocation; sometimes there is an impression of storytelling, although Bartulis also wrote highly structured works. In all cases, it is important to read between the lines.

A separate theme would be the obvious relationship of his music with the legacy of the famous creators of the past, which ranges from a tribute to a gentle irony.

At the beginning of his career, the composer embraced the aesthetics of minimalism, but he was never confined to the space of orthodox minimalism. Several strategies can be seen in his creative work, essentially mostly maintaining the prerogative of a refined sound, enriching it in one way or another. While still being a student, he kept company with some actors, manifested a talent for directing and soon started writing music for drama performances. Almost at the same time, he became interested in the genre of instrumental theatre, which included various non-musical elements. Bartulis naturally lived at the crossroads of several periods of musical traditions, had a good feel for different arts (his father Pranas Bartulis was a sculptor, his mother was an editor, she also had an aptitude for music), thus he could absorb ideas of different nature and renew the possibility of communicating with listeners. The composer had a good sense of timing. His music necessarily “happened” before the audience's attention had decreased.

There are fewer and fewer people left with non-standard thinking when creativity is a live act every time. A deep romantic inside, Bartulis tries to hide his sensitivity. (...) *Sometimes while writing I immerse myself in a mystical sound environment, a non-existent space* (Gaidamavičiūtė

2019: 44). Having tried various styles, he looks at them from his own perspective. No one before him had written such an opera as *Pamoka* (Lesson), such warm remembrance of Čiurlionis (*Hommage à Čiurlionis*), such sensitive chamber miniatures or unexpected performances. Sometimes he easily crosses the boundaries between styles playing with the meanings of Lithuanian and foreign music entrenched in our culture. After winning the National Prize for Requiem, he later created several major works – *Te Deum*, *Nelaimėlis Jobas* (The Wretched Job). For him, theatre and music were often one. He directed sounds as a dramatist in the broader context of his approach to phenomena and life. *I think that every man can endure all misfortunes, let alone joy, only by having his own secret, which, when it disappears or loses its meaning, life also becomes meaningless* (Gaidamavičiūtė 2019: 45).

The composer's music has always been popular; he never deemed himself to be great, hiding the heart of a poet under a mask of humour (sometimes it was dark humour). Composer Vidmantas Bartulis hardly changed since the end of the 20th century and easily attracted audiences also in the 21st century, and not in Lithuania alone. His music can start unexpectedly gently and end sadly, but it is never trite; it spreads through space in a stunningly natural way. Even a composition that lasts a few minutes could engulf you. But this time we will focus on his most non-standard works.

VARIETY OF PERFORMANCES

The genre of conceptual action is usually associated with unconventionality. In Soviet times, that was a phenomenon of the underground and did not appear in Lithuania until at the end of the 1980s. Bartulis was one of its pioneers. *Mein Lieber Freund Beethoven* for two actors and a phonogram (1987), also expressed, besides certain protest to the existing system, a certain liberation from the enormous authority of the genius that had stayed with him from the time of his studies. It was a highly regarded composer of his composition Professor Eduard Balsys, who often encouraged him to take a deeper interest. Electronic devices that were not very popular at the time were employed in this 45-minute duration piece; the author himself, who is not very recognizable with a gas mask on, plays the piano and performs other actions (Example 1).



Example 1. After the performance of *My lieber Freund Beethoven* (1987), Vidmantas Bartulis on the right in the photo. Photographer unknown. Rūta Gaidamavičiūtė's private archive

The allusion to Beethoven was also a kind of cover for this bold move, since at the time Beethoven was one of the composers of Western music culture who was tolerated by the Soviet authorities. As one of the first successful performances, it promoted the evolution of this genre, and the works of Algirdas Martinaitis, Gintaras Sodeika, Ričardas Kabelis, Rytis Mažulis and others appeared. Between 1986 and 1988, Bartulis organized Alternative Music festivals in Kaunas at the House of Architects. It was not a traditional concert venue and even in those days, it seemed to make you feel freer than at the building of the Philharmonic Society. Speaking about the composer Faustas Latėnas (1956–1920), Bartulis said: *At those festivals, composers from all over Lithuania could show whatever they wanted, so there were very interesting creative breakthroughs* (Vasi-nauskaitė, Šabasevičienė 2015: 150).

Today, it is not a problem to create and study phenomena that go beyond music. There are both literature and records, they can be found in everyday life. The Internet era has opened up a lot. Meanwhile, in Soviet times, knowledge reached only the chosen few, others had to rely on their own creativity or on stories heard. This trend, its emergence in Lithuania, can also be related to a certain subconscious breaking point that coincided with the disintegration of the Soviet system. As a good friend of Bartulis, composer Algirdas Martinaitis, recalls that it was *not a derision but a response to the existing time, a test of it being*

true or false. – What does Beethoven's red hair mean? – Breaking of the established stereotypes of that time, a response to the prevailing cult of personality. You can't express that by pure music alone, so you throw yourself into things that are more understandable to others. And Vidmantas, as he had a lot to do with theatre, had accumulated a lot of material. For doing such things, you have to think clearly and justify everything to reach the goal (Martinaitis 2020).

Bartulis had an artistic nature and the ability to feel the comic side of the situation. He did not avoid making fun of himself. The story goes that as the director of the Kaunas Drama Theatre, during a humorous event dedicated to Theatre Day, disregarding his reputation, he came out wearing too narrow a tailcoat, with a bow tie on his naked body, striped pants and barefoot. He used a similar outfit as a conductor in his opera *Pamoka* (The Lesson), and later in the opera *Mozart's Birthday* he created a comical image of a conductor – theatre director. He was not afraid of putting on eccentric make-up and could easily enter non-traditional roles when his music was performed. In addition to his role as a conductor, in several musical compositions, he was also a cook who liked to play music. Thus, in one of the early performances – the audio-visual spectacle *Siūlas* (The Thread, 1989) – he chopped an imaginary piece of meat (which was a rag) against the background of electroacoustic music, but cut and fried real onions while humming a tune. Later,

in his opera *Pas de deux* (2007), he really cooked soup in silence throughout the performance in the proscenium, which he gave to everyone after the performance. Bartulis told musicologist Linas Paulauskis about the origins of *The Thread* that it is *a tribute to his juvenile experiences: the infamous irony of Frank Zappa, the hopelessness of heavy metal music and optimism of classical rock, Ionesco-ish sadness and craziness of the lost generation* (Paulauskis 2013: 29).

At that time, the composer was very impressed by the news about the activities and works of one of the founders of Fluxus, Jurgis Mačiūnas. He even wrote an essay of free-form for that artist.

(...) *the life of Jurgis Mačiūnas himself, apparently, is this Fluxus – with all the ‘nonsense’ of life arising from it (which means confrontations with ‘normal’ reality)* (...).

(...) *and all that he has created, including the Fluxus Manifesto, is a simple ‘control work’ with the necessary mark in a grade book* (...).

(...) *and then it doesn’t matter that George Maciunas’ Fluxus is the same as Einstein’s theory of relativity* (...).

(...) *that everything we have so far scientifically understood about the birth of ‘art’, its perception and impact, can be thrown into the dustbin with the advent of the Fluxus category* (...).

(...) *that art is not things placed on the shelves of our perception* (...).

(...) *that art is space without the beginning and without the end* (...).

(...) *that this is permanent change and movement, absolutely independent from us* (...).

(...) *but wisely and tolerantly accepting our vain self-expression* (...).

(...) *as long as we exist* (...).

(...) *all this is Fluxus* (...) (Bartulis 2007: 202–203).

Although in many cases Lithuanians were late to join some modernist movements, at that time, however, they stood at its cradle. For us, as a small country, this is a very important fact. Fluxus in Latin means ‘flowing, fleeting’. Perhaps, this is why the movement called like this appeared at the time of surfeit and change, when many new means of immortalisation (sound recordings, publishing of sheet music, photography) appeared, when advances in sound recording technology made it possible to record everything that had been created and allowed us to think that it would exist forever.

Jonas Mačiūnas created the Fluxus Manifesto and first read it at the Parnas Gallery in Wuppertal

on 9 June 1962. Initially, the new art was called ‘Neo-Dada in music, theatre, poetry, art’; later it came to be named by the name that is common today. Mačiūnas emphasized three words in the manifesto – ‘purge, promote, fuse’. Mačiūnas also stated that Fluxus *waives the separation of art and non-art, the artist’s necessity, exclusivity, emphasis on ambition, any claims related to importance, rarity, inspiration, skills, complexity, depth, grandeur, institutional and consumer value. It seeks monostructural, non-theatrical, non-baroque, impersonal qualities of a simple natural event, object, game, puzzle or trick* (Andrijauskas 2001: 50).

Because Fluxus is an art that does not impose the standards of another culture, but, on the contrary, liberates from any standards; it is favourable for countries of all stages of development and has a chance to be constantly relevant to young people who deny standards. It was the young people, and, incidentally, composers, who were the first to deviate from the usual art gradation in Lithuania (actions, happenings, performances, etc.). Bartulis also did it with great enthusiasm.

The fact that open compositions close to the composer’s nature can be seen from the author’s abstract to *Skaldykla IV* (The Quarry IV; 2006) where it is said about the idea of the cycle: *The concept of the cycle is the possibility of hearing music without a beginning and end (...) possibility of disregarding the established rules of dramaturgy (...) possibility of playing with the subconscious ‘toys’, (...) possibility of not being afraid to become a child again (...) or it might be the possibility of not writing at all* (...) (Gaidamavičiūtė 2007: 316).

Oriental art is another indirect link between Bartulis and Mačiūnas. Bartulis became interested in exotic cultures as early as being a school learner. Later a close friend of his, composer Algirdas Martinaitis (1950), provided him with incentives, shared books with him, which they later discussed. Going deeper into the origins of Bartulis’ favourite minimal expression, I found much in common with the aesthetic features of the Chinese Chan School. *Chan art is characterized by a subtle gradation of tones, the infinity of space, the transmission of the most sensitive vibrations of the artist’s spirit. With laconic reserved means of artistic expression, usually simple Indian ink, Chan artists convey shocking insights into the depths of the spirit and inner drama* (Andrijauskas 2003: 586). Here one can point out the difference between the new romantics and Romanticism when the experiences of the inner world expressed too openly often leave no room for clues.

There is a group of works with an integrated great variety of means of expression, for example, a song-oratorio called *Mūsų Lietuva* (Our Lithuania). The oratorio was written in 2003 when Lithuania celebrated the 750th anniversary of the coronation of King Mindaugas. This period is related to the change from paganism to Christianity (in 1251 Mindaugas was baptized, ten years later in 1261 he apostatized). Lithuania was baptized in 1387. However, it is known that paganism coexisted with Christianity for a long time and pagan rites were held even in the 19th century. Individual facts are also known from the 20th century. The Romuva movement is known and nowadays the Seimas (Lithuanian parliament) had to discuss granting the Baltic religion the status of traditional religion.

The time of King Mindaugas was a period of constant struggles with the Teutonic Order. On a general level, it is a discourse between heroic struggles in the past and maintaining national identity. Mentioning the past traumas during this process of intense actions seems to help get free of them. The oratorio can be studied as an example of the modernisation of folk music tradition. Authentic forms of the songs, properties of the musical scale, lyrics, partly the nature of performing are preserved here (the singer is Veronika Povilionienė, the most famous folk music performer, but it is combined with jazz improvisations by saxophonist Petras Vyšniauskas; a choir, orchestra and folk instruments also perform). The *kanklės* is used as a percussion instrument, but at the end – as a traditional string instrument. The individual episodes of the piece, which lasts 75 minutes, can be viewed in terms of minimalism. The arrangement of material is similar to that of a suite. Perceiving it as a large-scale commemorative work, it can be considered that the dramaturgy of both sound and performative scenario can be considered to have brought it success. It meets the expectations of the audience who attend such an exceptional event, and at the same time offers many surprises.

Some elements of the performance actualize many facts of history in a generalized form. The features associated with paganism are thunder that rumbles three times (a magical number, the personification of God Perkūnas) and a very long piece of fabric carried in a circle as though it were a huge flag. It can also symbolize the circle that surrounds the cathedral. It is known that the circle has been a form of sacredness since time imme-

morial, many manifestations of which have survived in polyphonic songs *sutartinės* as well as other genres of Lithuanian folk music. It is also a reminder that the Cathedral was built on the site of a pagan temple. The flag, when it first appears, is simply white; later, more and more drawings and writing appear on it, thus creating an allusion to history that passes before your eyes. The fire brought in a wheelbarrow symbolizes one of the most important elements of the Baltic faith; the smoke over the nearby Gediminas Castle tower is also a symbol of sacrifice and communication, as are ritual hymns, polyphonic songs and dances. The figure of a horse displayed on the bell tower is an equivalent of the fights and Vytis (the coat of arms of the Republic of Lithuania consisting of an armour-clad knight on horseback holding a sword and a shield). Towards the end of the oratorio, there are more signs related to the recent past such as portraits of the presidents, marching of uniformed soldiers and volleys, Schlager music of interwar in the background, and so on.

Thus, in this work, folk songs are combined with the tradition of symphonic and new media; at the end, guitars that represent pop music are also included.

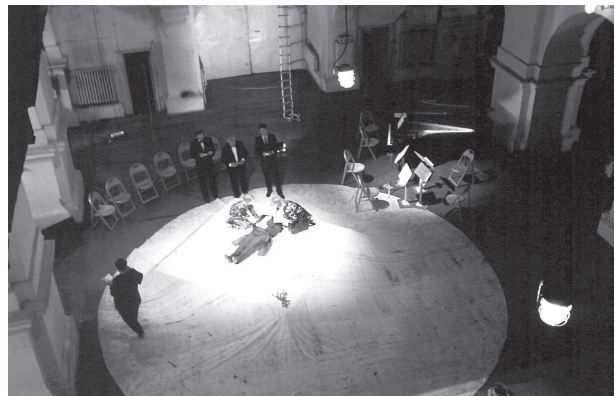
In music, all those actions push the interpretation of the coded meanings in an individual direction. Sometimes, if the associations created by the author are extremely daring but the listeners have not experienced anything similar or cannot decipher the meanings of the unexpected connotations, the possibilities of 'reading' them become limited and they have to rely only on the 'message' of pure sound. Among the traits attributed to the post-dramatic theatre – parataxis, synchronism, play with various signs, musicalization, visual dramaturgy, corporeality, invasions of reality, situation or event (Lehmann 2010) – we would find most of them in Bartulis' creative work. However, it would be more accurate to use the theatre of post-dramatic musical narration proposed by composer Rita Mačiliūnaitė-Dočkuvienė (2017: 92); this point of view would be even more suitable to analyse various operas by Bartulis.

The original idea was that a one-kilometer-long strip of cloth, carried by a hundred men, was a *letter to the Almighty*, and a helicopter had to take it to heaven. However, when before the event the news came that it would not be able to fly, the band was taken to the nearby Gediminas Castle and burned. "Sent" in this way, it acquired additional connotations with the fortress on

Pilėnai hillfort (not to be taken by the enemy the defenders self-immolated). This is exactly the form that everyone can read in their own way. Later, performing the same work in Kaunas, in the Santaka Valley of the Nemunas and the Neris, different features appeared. For example, the artist Jonas Arčikauskas, who implemented many theatrical projects together with Bartulis, gave more attention to dance. As the day of the performance was closer to the Battle of Žalgiris (Grunwald, in 15 July 1410), he put metal buckets on the heads of the young, graceful and refined dancers, and they collided with each other to raise the associations of the sound of the armour in the battle. In general, the Vilnius version was more cohesive, and the Kaunas version was more contrasting. In *Mūsų Lietuva*, as well as in other spectacles taking place in open spaces, the intrusion of reality is inevitable: birds flying, the sound of the traffic, passers-by, noisy shouting children, daylight and its gradual fading. All of this sometimes also enriches the semantic field.

One of the most unexpected, in a sense marginal performance, was *Amen*. Bartulis was offered to give a concert of his music in the framework of the Vilnius Festival in 1997. The traditional approach did not interest him and he chose an unexpected, even shocking form, turning this concert at St. Ignatius Church into a play. The programme included his fundamental work *De Profundis* for clarinet, violin, viola, cello and piano created in 1988 and several chamber pieces. The components chosen created a very paradoxical situation. As though it were a hall in a king's palace, the ushers at the church door announce out aloud the names of the gentlemen and their spouses. While searching for their seats, the listeners can see the author's body laid out by the piano (Example 2–4).

Although some of them are at a loss of what to do, the concert starts. Having finished playing, the performers sit down respectfully next to the lying author. The mourners arrive and lament as people used to do in the past. When circus performers appear unexpectedly with their frantic juggling as if symbolizing the continuing frenzy of life, and perhaps also the joys of heaven, we observe the staging of the ascension to heaven: Bartulis climbs the ladder to the balcony, and the festive bustle and hustle continues on the floor below.



Examples 2–4. During the concert of music by Bartulis at the Vilnius Festival (1997).

Photographer unknown.

Rūta Gaidamavičiūtė's private archive

Later, on the occasion of Bartulis' fiftieth birth anniversary in 2004, a variant of this performance was staged at the Kaunas Philharmonic hall, when unsuspecting friends and acquaintances arrived with flowers and gift baskets, some were confused and tried to sit as far away as possible, others, on the contrary, quickly became involved in the situation. The idea of this work is related to Mačiūnas, who, knowing that he had cancer and would die soon, arranged his wedding for the

second time. After inviting friends and the priest, Mačiūnas and his wife performed the wedding ceremony. After that, they exchanged clothes and got married once again. Such a multifaceted phantasmagory was filmed in the USA and was shown at the building of the Composers' Union after Prof. Vytautas Landsbergis, a musicologist and Mačiūnas' classmate, brought it to Lithuania in about 1986.

According to Bartulis, such transgression of boundaries is beneficial for both parties: *The principle of surprise is very important here, and if it disappears, then the whole playfulness disappears. It's fun to meet unsuspecting people and, with a smile, make them decide how they should behave, while you disregard everything and do what you have to do. It's all fun, a play of reactions and situations* (Gaidamavičiūtė 2004).



Example 5. Vidmantas Bartulis after the concert of his music at the Vilnius Festival (1997).

Photographer unknown.

Rūta Gaidamavičiūtė's private archive

Musicologist and performer Donatas Katkus, who spoke about the essential features of Bartulis' music to the author, pointed out that he was a composer of images, open to external impulses. *In the aleatoric conditions of postmodernism, when all sounds become equal, this external idea of action, the desire to restore the state, the mood, becomes very important* (Katkus 2007: 241). Katkus, speaking about Bartulis' authenticity and the poetic spirit, emphasizes that *he is not constrained by one system of musical language, he is not linked to one premise, one point of departure, his language is pluralistic* (Katkus 2007: 248).

The genres of Bartulis' oeuvre are not always defined in the same way due to their unusualness and certain flexibility. Birutė Meržvinskaitė, a researcher in literary genres, observes: *The difficulties of describing and analysing genre transformations arise not only due to the abundance of features that shape them but also due to the lack of the order of the importance of those features, as well as to many variants of the same genre* (Meržvinskaitė 2013: 24). In this case, poly-genre manifests itself as natural historical evolution that synthesizes the legacy.

Bartulis also created a literary play entitled *Pamokslas žuvims* (Sermon for Fish) that in 2011 was staged at the Kaunas Drama Theatre, where he was the director, composer and set designer. The nostalgic, elegiac situations that were abundant in the composer's early chamber music suited the theme of the extinct Curonian people. The work is dominated by an idyllic atmosphere, meditateness, a kind of sacredness. The performance can also be perceived as a transfer of traumatic memory to the perspective of our day. Theatre critic Aurelija Mykolaitytė says: *The playwright does not preach, but being a musician, he simply composes a text from separate clues and references, creating a complex picture of the life of man and nation* (Mykolaitytė 2013:43).

When the logic of the action allows the composer to cross the stylistic boundaries defined at the beginning, he easily deviates. Unexpected stylistic mixes can be found in the composer's creative work of all the periods. For example, the 300th birth anniversary of Kristijonas Donelaitis (1714–1780), the pioneer of Lithuanian literature in Lithuania Minor, the author of the major poem *Metai* (The Seasons), written in dactylic hexameter, was commemorated. Then Bartulis surprised all those who knew him well. Drawing on Donelaitis' *Pamokslas lietuvininkams* (Sermon to the Prussian Lithuanians), the composer, with the help of the poet Daiva Čepauskaitė, wrote rap in hexameter, instead of trite textbook laudation. Moreover, due to unfavourable circumstances, he performed it himself at an event called *Metai atveria vartus* (The Year Opens the Gate; 16 January 2014). Here the composer seems to have united the rough rural vitality of the time of Donelaitis and that of the contemporary youth, which is not of high quality either. Musicologist Laimutė Ligeikaitė wrote after the concert: *The soloist, as befits a rapper, revealed a string of vital uncensored and unliterary words, meanings and images of the street (real village), while the voices recorded*

on the phonogram (Adrijana Filinaitė, Ignas Bartulis, Vidmantinis Bartulis) as well as the musical 'accompaniment' from about the time of hip-hop to conventional Lithuanian polyphonic songs, further enlivened the current aspirations of the Prussian Lithuanians (Ligeikaitė 2014).

Similarly, in 2013, commemorating the 80th anniversary of the death of Lithuanian pilots Steponas Darius and Stasys Girėnas, who perished after crossing the Atlantic Ocean, the composer created *Atvirutė* (Postcard). He placed the chorus singers in a sandbox where they portrayed the legendary flight. There is also a tragic implication here, when the pilots with pure navigational equipment, took risks like children and died.

Live Art, which came into being in the USA, Western Europe and Japan in the 1950s and 1960s reached this part of the world much later because opposition and political activities did not promote the development of a favourable environment here. Bartulis' courage and openness, the creation of very different models had a great impact on the creative community. It has been transformed into more accessible artistic activities, including people with disabilities by other creators thus making its social aspect more prominent, and a publication on the subject appeared (Brazauskaitė, Dikčiūtė 2015). The views of composers and artists diverged very quickly, but this would be the subject of another study.

Bartulis' way of looking at the situation and himself playfully allowed him to break the routine. Attention to detail, seeing many associations in them, communicating with everything around when associative rather than documentary expression is preferred can create many more connotations in the consciousness that can accept a paradox. All these actions can also be perceived as a kind of mask covering the poetic soul of the author, the ability to break away from reality through concrete actions and thus give extra life to music. You never know here – music or action will retreat to the background in the listener's consciousness.

The stagnation of tradition and the need to go against it is an ongoing process. However, at the same time, it is not a universally perceived thing. Grzegorz Sztabiński, a Polish art historian, identified signs when tradition seems to stop resisting. *It does not limit the choice, no longer commands respect for values. It becomes what for the viewer holding a remote control is a menu of various program channels – an incentive to*

choose what does not have to be coherent, consistent. There is no need to accept the established hierarchy of meanings. Meanings can become space for free actions that confirms the sense of freedom of the decision-maker (Sztabiński 2006: 16). In his *The Open Work*, Umberto Eco argued that *accepting and trying to control the ambiguity in which we live and in which we define our world does not mean imprisoning it in an alien order to which he would engage only as a dialectical opposition. It means creating such models of relationships where ambiguity would be justified and gain positive value* (Eco 2004: 33). Gradually, our society is also becoming more and more ready to take in poly-contextual links.

CONCLUSIONS

By combining the sound expression with visual plastic elements, Bartulis expanded the horizons of both his own and all Lithuanian music. The genre of conceptual action is often associated with unconventionality. The term 'new synchronicity' can also be applied to the composer's work.

There is no straightforward declaration of ideas in his works, the metaphors of the images are multifaceted, which distinguishes them from pieces of an often more uncomplicated nature. The composer has a fine sense of the architectonics of a musical work, experimenting with the language of music as a poet looking for subtle nuances, thus creating diversity and ambivalence.

Considering that the fantasies of artists and the realities of the place of residence and the period correlated, it can be said that the desire to free oneself from all the instructions and requirements of what art must be is a precondition for its democratization. When the realisation that imagination is the greatest value in art sinks in, one also has to recognize the probability that the inhabitants of the countries that are less civilized or less visible on the world stage may possess it even in larger quantities than those who have everything in abundance. Many of the qualities emphasized by Mačiūnas, such as simplicity, authenticity and freedom to sometimes act childlike corresponded to Bartulis' attitudes.

With works like these, Bartulis develops the listeners' ability to look at common phenomena from other perspectives. Such qualities are becoming necessary for an increasingly larger and larger part of the activities of humankind.

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POPULAR MUSIC

Swedish Progressive Rock of the 1990s–2000s in the Context of Retro Trends

Dr. art. ELENA SAVITSKAYA

Senior scientific researcher at State Institute for Art Studies (Moscow)

Swedish progressive rock takes one of the most important places on the modern international rock scene. The paper covers the modern period of its development (the 1990s–2000s). Such attention to the subject is due to both the high artistic merits of the Swedish progressive rock bands, and to being relatively less studied, comparing with the British one. The author's main attention is on retro trends that are clearly manifested in contemporary progressive rock (and popular music in general). Swedish progressive rock will be studied within the concept of the music scene, which is very significant. The research methodology also includes the analysis of musical expressive means and the figurative sphere characteristic of the Swedish progressive rock.

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

INTRODUCTION

The present paper is the continuation of the study of Swedish progressive rock, started in the article *Songs of the Northern Land: The Origins of the National Identity of Swedish Progressive Rock*, published in *Music Science Today* (Savitskaya 2018). The previous publication was devoted to the development of Swedish progressive rock in the 1970s, while this one covers the modern period – 1990s–2000s. It is necessary to remind that progressive rock emerged in the late 1960s as a kind of bridge between rock and classical music. Progressive rock went beyond short three-chord songs, striving for magnitude, conceptuality and intellectual depth of symphonic music.

In the 1970s, British progressive bands, such as Pink Floyd, Yes, ELP, Gentle Giant, Jethro Tull, and King Crimson, were very popular and enjoyed large audiences. However, in the 1980s, as a result of a serious reorganization of the entire style system of rock music, the *intellectual* progressive went into the shadows. In the 1990s, the progressive rock seemed to be forgotten, and afterwards it only gradually began to attract musicians again. What was the reason for its revival, and what role did the Swedish bands play in that? These questions will be considered further in the paper.

SWEDISH ROCK SCENE AS AN OBJECT OF RESEARCH

Swedish progressive rock (and Swedish rock music in general) is an integral part of the rock music of the Northern European region. In order to determine its specificity, we use the concept of musical scene, which combines geographical, national, cultural, and socio-musical aspects. One of the first to point out the relevance of the concept of *scene* was the Canadian researcher Will Straw. He defined this phenomenon as follows: *The music scene (...) is a cultural space in which various musical practices coexist, separate, mutate and influence each other* (Straw 1991: 373). Thus, the concept of *musical scene* includes, but is not limited to, the concept of a musical style (most often a complex of styles). It also includes social and economic components, such as the local music industry (studios, publishing labels, local producers of musical instruments, media), music practice (clubs, rehearsal facilities, educational institutions, concert organizers), the audience with their preferences, even the architectural and natural environment. Much depends on the economic conditions and the general standard of living, allowing for or preventing from an *expensive* hobby such as playing electric musical instruments.

Local music scenes with their specific features are often viewed by researchers as opposed to the pop mainstream, *globalized* musical production, the sound of which does not differ by place of origin and has a certain average *fashionable* face. More precisely, as pointed out by Straw, most often there are two tendencies: one connects the music scene with local traditions, the other seeks to separate from these traditions to a kind of *cosmopolitanism* (Straw 1991: 373). An important issue is the combination of innovation and *trendiness*, the production of any new directions or the development of existing ones, but with a *local flavour*. The territory of the music scene can cover countries and regions, as well as individual cities (examples of influential urban music scenes that have spawned entire movements of rock, electronic and dance music are: Liverpool, Manchester, Canterbury, Seattle, New York, Detroit, Berlin, etc.). Naturally, the music scene is not something frozen and unchanging – fashion, tastes of musicians, listeners, technological and economic factors, as well as the style palette itself, can change over time, creating a new content for the same local music scene.

In the late 1990s–2000s, a number of major works appeared on the issues of cultural geography and *musical identity*. Robert Burnett pioneered a comparative analysis of the relationship between global and local music cultures and industries (Burnett 2002). It is noteworthy that in addition to Great Britain, the United States and Japan, he singles out the region of Northern Europe and separately considers the *Swedish example*. National, geographical, and cultural aspects of popular music are studied in the works of Andy Bennett (Bennett 2001), John Connell and Chris Gibson (Connell, Gibson 2003), Ola Johansson and Thomas L. Bell (Johansson, Bell 2009), and others. They consider popular music from the standpoint of both European scenes and globalization trends, in which the mass media play an important role, as well as various ways of spreading and unifying musical information. However, only a few pages in these studies are devoted to the Swedish and Northern European scenes. Irene Morra's book *Britishness, Popular Music and National Identity: The Making of Modern Britain* (Morra 2013) is dedicated to British musical and cultural identity. The works of the British researcher Philip Tagg, who lived in Sweden for 25 years (1966–1991) and researched the issues of semiotic analysis of popular music at the University of Gothenburg, include examples from Swedish popular music, and the works of ABBA in particular (Tagg 1982).

In the 2010s, the British scientific publishing house Routledge launched an extensive series of books under the motto *Studies in Popular Music*, dedicated to the world's music scene. It includes the book *Made in Sweden* (Björnberg, Bossius 2017), where a team of authors under the editorial guidance of professors from the University of Gothenburg Alf Björnberg and Thomas Bossius thoroughly examines the development of Swedish popular music in the 20th–21st centuries. The book is devoted to the origins and historical aspects of Swedish popular music, the issues of Swedishness in national popular music, its stylistic branching, as well as individual trends and artists, mostly of metal, pop and electronic dance scene. It is worth noting the very detailed articles by Ola Johansson (American professor of Swedish origin). Among them there is an important article about the so-called Swedish musical miracle and the issues of globalization (Johansson 2009); a study on the famous Swedish pop/indie rock band Kent as the quintessence of Swedishness and refraction of national myths (Johansson 2013). We have already referred to the factors that Johansson cites as fundamental to the development of the Swedish musical miracle (Johansson 2009): 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, at the same time, rather small domestic market (that forces artists to get outside the country in search of new audiences, etc.); a high percentage of people who speak English; the accessibility of music education for children and adults; the development of technology (including the 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). Many researchers note the originality of Swedish rock music, its characteristic combination of restraint, northern *melancholy*, often even gloom on the one hand and brightness, expressiveness, and specific kind of humour on the other hand. Thus, it is possible to study Swedishness as a quality that gives a special character to musical material.

Uppsala is a good example of the role played by the local scene and, more broadly, the environment in shaping Swedish progressive rock. This ancient Swedish city, located 40 minutes' drive

from Stockholm, has become the cradle of Swedish progressive rock. Heart of Uppsala is the oldest university in Scandinavia (1477); nearby there is a huge library building and the Botanical Garden where the monument to Carl Linnaeus is located. The massive Uppsala Castle rises on the hill, and the spires of the grandiose Cathedral can be seen from any point of the city. It is immortalized in the films of the famous film director, Uppsala-born Ingmar Bergman. Everything here breathes history, silence and tranquillity, and at the same time, everyday life is in full swing here, and the streets are flooded with cheerful students. Nearby there is the Old Uppsala (Gamla Uppsala), the ancient capital of Sweden – mysterious mounds and rune stones... And it was in Uppsala in the 1970s that one of the first Swedish progressive rock bands, Kaipa, was formed; and twenty years later it became the “hometown” of the progressive rock revivers – The Flower Kings. It is not surprising that music born in such an environment is beautiful and harmonious.

SWEDISH PROGRESSIVE ROCK: MILESTONES

Sweden's influence in popular music, along with that of the UK and the US, is now undeniable. In the mid-1970s, this country began its musical expansion in Europe. On a general scale, Swedish popular music is associated primarily with ABBA and the pop groups that followed their path. However, the range of this interesting and bright phenomenon is much broader and includes various kinds of jazz, rock, heavy metal, electronic music, as well as music production and music technology. Instead of writing down the most worldwide known and prominent bands of Swedish rock in all its diversity, we would rather restrict ourselves to the main subject, Swedish progressive rock. It is represented by such *classic* bands and artists of the 1970s as Kaipa, Samla Mamma Manna, Kebnekajse, Trettioåriga Kriget, Made in Sweden, Bo Hansson, Isildur's Bane; “saviors” of the progressive rock in the 1990s – Anekdoten, Änglagård, Landberk, Sinkadus, The Flower Kings (most of the bands are still active), progressive metal “giants” Pain of Salvation, Opeth, Evergrey; representatives of the prog-rock of the 2000s – Beardfish, Moon Safari, Gösta Berlings Saga, Ritual, Karmakanic, and others. Since the 1970s, many musicians (the famous Swedish rock

organist Merit Hemmingson, Kebnekajse, and others) have been experimenting with folklore.

Let us very briefly consider the main periods in the development of Swedish progressive rock. As a style, it was formed under the influence of several sources: British progressive and Western European classics (often via progressive rock variations), local folklore and church music (in Lutheran tradition). A peculiar colouring is given by the reliance on the folk-modal basis – the so-called Nordic scale: D-E-F-G-B-A-C-D up and down, with kind of *floating* B and C (Линг 1981: 117), the use of *curls* ornaments in the melody, the appeal to the genres of polska (three-beat dance), gånglåt (instrumental tune), medieval ballads. The texts of the compositions often contain images of nature, characters of legends and fairy tales, reflections on religion, creativity, on historical themes (a typical example is Kaipa).

Swedish progressive rock in the 1970s developed partly under the so-called *Progressive Music Movement*, or Swedish *progg* for short. The *progg* movement was not a unified style, it included different musical directions, from the simplest forms of folk, blues, and psychedelics to complicated folk rock and progressive rock (Kaipa, Samla Mamma Manna, Kebnekajse). *Progg* was primarily a socio-political youth movement that protested against the war, American imperialism and commercial pop music. For example, the victory of the ABBA at the Eurovision Song Contest sparked a series of protests and *alternative* *progg* festivals. The bands sang exclusively in their native language, Swedish, which, on the one hand, made their lyrics understandable to the majority in their native country, on the other hand, made it difficult to reach larger audiences in Europe.

To the turn of the 1970s and 1980s, both the *progg* movement and proper progressive rock in Sweden had almost disappeared. The groups disbanded or changed, adapting to new trends. The most relevant trends in 1980s' Sweden were post-punk, new wave, glam metal, and pop music. Complex, intellectual progressive rock in Sweden, as well as in Great Britain, in that decade was consigned to oblivion. In the 1990s, however, a gradual revival of this direction started, and the Swedish groups, such as Anekdoten, Änglagård, Sinkadus, Landberk and The Flower Kings, played an important role in that process.

At the same time, they were quite deliberately based on the legacy of British bands of the *golden era* (1970s). This kind of progressive nowadays is almost officially called ‘retro-progressive’ (The

Flower Kings become the flagships here). Another kind is a semi-folk one, combining *progressive classics* with folk influences (Anekdoten, Änglagård, Ritual). In addition, the heavy/prog metal scene starts to emerge (Pain of Salvation, Opeth, Astrakhan). What was the reason for the new bands to become interested and inspired by the *classic* progressive rock?

FROM NEO TO RETRO

To understand the reasons for the strong retro inclination of modern progressive rock, let us consider the phenomenon of *retromania*. Discussed in detail in the book by Simon Reynolds, *Retromania. Pop Culture's Addiction to Its Own Past* (Reynolds 2011), retromania affects a wide range of events in popular music from different decades. For example, such trends were already clearly visible in the 1990s, with such musical direction as Britpop (Oasis, Blur, Pulp), appealing to British rock music of the 1960s and 1970s, and even earlier. Nowadays it is not unusual anymore to borrow, quote and do stylizations; on the contrary, it is something that is being taken for granted, becoming certain foundation of rock music. Retro phenomena affect the widest range of genres, from pop to progressive, and become a sign of inherited, canonical type of thinking.

The experiments of the first Swedish progressive rock bands of the 1990s – Anekdoten, Änglagård, Landberk, Sinkadus – took place, one might say, in an atmosphere of creative isolation. Nobody, except the musicians themselves, thought that progressive could be a matter of interest to someone. Musicians did their job solely for the sake of creativity. Young performers were looking for recordings of the 1970s British progressive *classics* on old vinyl. Later on, some local labels emerged, which started to release albums of new Swedish progressive bands and reissue the classics. The example is the label Mellotronen, founded by Stefan Dimle of Landberk, a musician of the younger generation. Some local events and festivals started, a number of American (Spock's Beard, Echolyn, Magellan) and later British bands joined the retro-progressive camp. In the 1990s and especially in the 2000s, in full accordance with the theory of retromania, a whole series of reunions of the Swedish progressive groups of the 1970s followed.

When one first listens to many bands of retro progressive, it can be amazing how strongly some

elements of their compositions are similar to King Crimson, Genesis, Yes and other *giants* of the 1970s. At the same time, many bands avoided producing explicit stylizations and direct quotations and developed their own style from the *classics*. Swedish bands were also driven by their inner originality and close connection with folk roots.

A striking example is the band Anekdoten. It was formed in 1991 by young musicians who played in a King Crimson cover band. They kept on being inspired by the music of this classic British prog band in their own work. The peculiarity of Anekdoten's sound was the emphasis on low layers of texture, parts of *overloaded* bass, sharp guitar riffs, and at the same time – rather melodic vocal lines in English. Even greater associations with the *old* progressive were caused by the use of a cello and an analogue keyboard sampler – mellotron, which had a characteristic *floating* and *pinching* timbre, reminiscent of strings and other acoustic instruments. One could say that it was Anekdoten, in spite of its name (which translates as 'an anecdote'), who started a new fashion of creating intensely anxious and gloomy melancholic moods that are now associated with all Swedish rock music. An example is the song *Hole* (from the album *From Within*, 1999), which directly inherits the famous track *Starless* by King Crimson. *Hole* begins where *Starless* ends – at the highest point of tragic intensity, in the super-dense sound of the whole band, and even in the same key (G minor) on the dominant pedal (organ) point in the bass guitar parts. There is a direct transfer of expression, energy, and imagination from generation to generation.

Among the pioneers of the Swedish progressive in the 1990s was Änglagård (which means *Angel Garden*). The story goes that they became interested in folk, progressive and psychedelic music because of their school teacher, the owner of a huge collection of folklore and progressive classics records. That remarkable fact predetermined their choice of musical landmarks. Änglagård, however, did not strive to exactly recreate the style of the heroes of the past. Acoustic fragments of their music can be attributed to the so-called third stream or chamber avant-garde; quite easily, through steep increases of power, they turn into a heavy progressive. A gloomy viscous mellotron, a fragile sounding flute, an expressive guitar, dissonant harmonies and swirling polyphonic development, and most importantly, the tangible influence of Swedish ballad-song folklore and the

use of Swedish, not English – all this gives Änglagård's music a great originality. Before their disbandment in the mid-1990s, Änglagård performed at several progressive festivals in the United States, which can be considered the starting point for the spread of Swedish progressive rock on a global scale.

An illustrative example is Änglagård's 13-minute song *Kung Bore*. The name can be translated as *King of Winter*. This character is found in Swedish fairy tales and personifies the cold and the north wind. But one can also detect a connection with the images of rock culture – the cruel and imperious King Crimson, *The Emperor in His War Room* by Van Der Graaf Generator, and in the fragile melody for the flute one can hear something from Camel and, of course, from Swedish folklore.

The Flower Kings band became world-famous. Its leader Roine Stolt got a legitimate *moral right* to address the classics of progressive rock because in the 1970s he was a guitarist and one of the authors of music in the band Kaipa. Roine created his new ensemble in 1994, being already a rather mature artist. If the works of Anekdoten, Änglagård and other young bands of the early 1990s can be to some extent associated with neo-progressive, then the work of The Flower Kings is fully in retro style. Their compositions sometimes resemble a patchwork quilt of quasi quotations, stylizations, and references to the progressive *classics*. Here one will also find soaring *airy* guitar tunes typical of the group Yes, references to King Crimson in avant-garde improvisational episodes, Genesis lyricism and the sophistication of Gentle Giant. The scope of creative search also includes jazz-rock, hard rock and even elements of progressive metal, and sometimes real retro – *old* pop music, Dixieland, baroque organ music, *hints* of Grieg and even Tchaikovsky, and of course, echoes of Northern folk.

The Flower Kings definitely met the audience's requests, which coincided with the internal requests of the musicians, thus a recognizable author's style was built. The originality is evident in the lush quasi symphonic sound, in the characteristic *creaky* timbre of Stolt's voice, his melodious manner of guitar phrasing, the general wise and positive modus of the compositions. Eternal themes – peace, love, spiritual improvement – have become the central subjects of The Flower Kings. A similar world-view is reflected, for example, in the composition *There Is More to This World* from the album with the self-explanatory title *Retropolis*.

In the further development of Swedish retro-progressive, two trends can be seen. The first is the immersion into folklore, further emphasizing national identity (Sinkadus, who processed authentic folklore melodies; Ritual, who use folk instruments – for example, nyckelharpa). The second is striving for universality, international *comprehensibility*, stylistic *inclusiveness*, best represented by The Flower Kings. Today, this band, even by its line-up, is an international collective, with members living in different countries – Sweden, Austria, Italy, and the USA. Being a kind of musical *model of the world*, The Flower Kings do not lose their connection with the Swedish culture, which is expressed not even in the intonation system or using the folklore, but in a special quality of sound and larger-than-world attitude.

CONCLUSION

Answering the question “why are there such strong retro tendencies in rock music of the 1990s–2000s” and paraphrasing Simon Reynolds (2011), the following reasons can be formulated:

- 1) The ability to *play the game of classic rock*. This is the same nostalgia for the *golden age* of rock music, the times of musicians' youth and childhood (and even earlier times), which are idealized and seen in extremely bright colours. Undoubtedly, there are certain features of carnival in this situation, the chance to *wear a mask*.
- 2) The intonation crisis that has plagued rock music since the 1990s. The point is not only the crisis of ideas but also the purely musical exhaustion of intonations, means of expression, artistic solutions. In this sense, the appeal to rock music of the *past* becomes salvation that gives an opportunity to create, express yourself in sound, and convey your thoughts to the listener.
- 3) Inertia of creative thinking and listening perception. It is easier to operate with already known, proven solutions than to look for something new and not necessarily successful; it is more convenient to use effective, sustainable models that are well received by the audience than to indulge in experiments for the sake of experimentation. The very ability to compile, to build something different from familiar material, is an important artistic task.

- 4) The trend towards formatting and label-sticking, dictated by the modern music market and show business, is spreading into the progressive rock camp. This is facilitated by the proliferation of search systems and Internet classifiers (such as progarchives.com). Sound information must be strictly *packaged* in boxes indicating the style and genre, being described by the level of similarity with something already known.

In this sense, retro progressive is tightly included into the processes, typical of the art of the end of the 20th century, with its quotation, re-intonation, and the great role of *borrowed text*. But if we bear in mind the references to the 1970s' progressive, we are faced with *double variations*, with a *quote of a quote*, with a multifaceted and not always easily perceptible subtext. An ethical question – is it worth to categorize such forms of creativity as plagiarism? In progressive rock, where *formatting* tendencies have not become overwhelming yet, *turning to the past* can be regarded as a search for a source of inspiration, as a positive example of interpreting the *classical heritage*. Of course, this approach does not provide real progress, which is moving forward. But it does not mean there is nothing new and interesting in modern progressive rock. Rather the opposite. The creative search still goes on in the field of stylistic synthesis, on the verge of styles and trends, types of musical expression, and brings many interesting results. Among the examples, there are Swedish progressive metal Pain of Salvation and Opeth, which offer new surprises almost in every album.

Why it was the Swedish progressive that became a catalyst for a new interest in progressive rock in the 1990s? There are many reasons, including those that caused the Swedish musical miracle in general. It seems that, in addition to a good social security system and the development of technologies, there is also respect for local traditions, as well as the very opportunity to engage in creativity for the sake of creativity. As one of the most respected progressive rock scenes in the world today, the Swedish scene continues to evolve, offering audiences new and exciting names.

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Daugavpils Universitātes Akadēmiskais apgāds *Saule*
Izdevējdarbības reģistr. apliecība Nr. 2-0197.
Vienības iela 13, Daugavpils, LV-5401, Latvija