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Vytautas Magnus University  
Lithuanian Academy of Music and Theatre

**MUSIC SCIENCE TODAY:  
THE PERMANENT AND  
THE CHANGEABLE**

Scientific Papers

**Mūzikas zinātne šodien: pastāvīgais un mainīgais**  
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## PREFACE

### *Music Science Today: The Permanent and the Changeable XV*

Editor-in-chief ĒVALDS DAUGULIS

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This is the next, already the fifteenth collection of research papers. The current international situation in the world and the one caused by the COVID-19 pandemic have affected neither the quality nor the quantity of the research papers included in the collection. As it is known, since 2015, the collection has been included in the international database EBSCO, which attests the topical, high-quality content of the anonymously reviewed research papers included in the collection.

This collection of scientific articles contains ten articles by 12 authors from three countries (Latvia, Lithuania and Poland). Continuing the tradition, also in the issue of 2023 the range of themes considered in the research papers are compiled in four sections of the collection – *Ethnomusicology, History of Music, Music Analysis, and Music Pedagogy*.

The first section includes one article by Lithuanian ethnomusicologist Lina Petrošienė *Resurrection of the Ethnic Music of Lithuania Minor in Klaipėda District from 1971 to 2022*. The author examines the ethnic music of *Lithuania Minor*, the ethnically Lithuanian area of the historical East Prussia, reconstructed at the end of the 20<sup>th</sup> century and the early 21<sup>st</sup> century. The researcher describes in detail the activities and trends of the folklore collectives of the Klaipėda region, at the same time she delves into the current research results of Lithuanian ethnomusicologists, emphasizes the most important differences in the field of the folklore movement at the end of the 20<sup>th</sup> century and the beginning of the 21<sup>st</sup> century.

The section *History of Music* includes two research papers. The first to be mentioned is Eglė Šeduikytės-Korienė's study *Episodes of Student Life at the State School of Music (1920–1933) in Kaunas: Experience, Evaluation, and Influences*. The paper reveals the activity of Lithuanian music education institutions in the period 1920–1933, it thoroughly considers the principles of training professional musicians of the organ and composition classes at the Kaunas Conservatory, and

at the same time offers new information about the founder of this school, a prominent Lithuanian composer and organist, Juozas Naujalis.

Leonidas Melnikas in his study *Philanthropy as a Form of Support for Music and as a Distinctive Form of Art. Lithuanian Patron of the Arts Saulius Karosas* discloses the contribution of the well-known Lithuanian art businessman and patron Saulius Karosas to the development of Lithuanian music at the beginning of the 20<sup>th</sup> century, which is an important period of history for Lithuania. The article well reveals Karosas' selfless activity as the first Lithuanian philanthropist for the common good in achieving artistic heights. At the same time, the researcher also provides an overview of that era in music history, as well as expresses philosophical judgments. Karosas' patronage of art is examined both theoretically and practically.

The questions of music analysis and the review of musicians' creative work are essential. This section contains five research papers.

Danutė Kalavinskaitė's research paper *Pope John Paul II in Lithuanian Music and Memoirs* continues the study of sacred music; in this article the scholar examines the bright personality of Pope John Paul II in the context of contemporary Lithuanian religious music. The author considers the visit of Pope John Paul II to Lithuania in 1993 and the Pope's personality in general as important: Pope John Paul II and his visit to Lithuania inspired and gave impetus to at least seven composers of that time (Alvidas Remesa, Algirds Martinatis, Onutė Narbutaitė, Algirds Bružas, Zita Bružaitė, etc.) to create musical works that contributed to and influenced the rise of sacred and modern religious music in Lithuania, which, as a result, became a natural part of Lithuanian culture again. The paper analyses the religious works by Lithuanian composers related to Pope John Paul II, their composition, origin and structure. The study is worth one's attention as it is a significant contribution to the research of the genre of Lithuanian sacred music today.

Giedrė Muralytė-Eriksonė in her paper *Vytautas Laurušas's Vocal Cycle for High Voice and Piano 'Bangos' (Waves): Analysis and Interpretation* addresses the issues of interpretation. The focus is on the contemporary Lithuanian music, one specific piece – a song from Vytautas Laurušas's vocal cycle. The author pays special attention to the interaction of text and music, the expression and colours of poetics, the problem of the unity of the cycle; she thoroughly analyses the interpretation of the vocal cycle, which will help the listeners to better understand the intention of Laurušas's cycle.

Marina Vidmonte, in her turn, explores the search for Latvianity in the piano works of Valentīns Utkins in her research paper *Searching for Latvianity in Valentīns Utkins' Piano Works*. The study reveals the personality of Valentīns Utkins and discusses the main genres of his creativity. The paper is based mainly on museum and archive sources, including the ones from Valentīns Utkins' private archive (the composer's granddaughter), as well as from interviews with the composer's former students. Based on the analysis of the musical language of the pieces, the author has drawn conclusions that show that the Latvian language has become a unique feature of Utkins' music.

In continuation, researcher Baiba Jaunslaviete's paper *The Interaction of Visual and Musical Messages in the Compositions by Gundega Šmite: Two Case Studies*. The presented study allows highlighting several individual stylistic features characteristic of the audio-visual compositions of middle-generation Latvian composer and musicologist Gundega Šmite: first, in the choice of visual material; second, in the wealth of ideas employed in Gundega Šmite's multimedia music from a purely musical point of view. The author concludes that both Šmite's multimedia works and their research deserve a continuation, which can be useful in understanding the contextual diversity of this important genre of contemporary music.

The third section is concluded by Anna Stachura-Bogusławska's research paper *Works for Piano Solo by Composers from Upper Silesia (Poland) at the End of the 20<sup>th</sup> and the Beginning*

*of the 21<sup>st</sup> Century*, which discusses the innovative search of Polish Silesian composers in the field of expression in piano pieces and chamber music at the end of the 20<sup>th</sup> century and the beginning of the 21<sup>st</sup> century. The focus is on the piano – one of the most traditional musical instruments that finds various new applications in the works of contemporary composers. The music examples selected by the author are commendable; they include the analyses of the compositions by the leading composers of the Silesian region, their peculiarities.

The last section of the collection includes two research papers on music education issues. Diana Strakšienė and Edita Musneckienė's article *Perspectives of Inclusive Intercultural Arts Education: The Importance of the Teacher's Competence Development* describes the role of inclusive education today and highlights the problem – teachers of art, including music educators, still have little knowledge and experience in this field. Undeniably, the topic has become especially relevant in recent years, under the influence of the pandemic. The author formulates expert recommendations for changes to be introduced in the education of young music teachers, which would stimulate the solution of these problems.

The article *Online Course on Music Education Resources to Promote the Development of Music Information Communication Technology* jointly developed by Jolanta Abramauskienė and Haoyue Sun presents valuable sociological research on models of online basic music education (530 respondents) carried out by the authors. The obtained data have been comprehensively analysed, and the conclusions drawn are undoubtedly representative enough to attract the attention of other theoreticians and practitioners of online music education.

The papers included in the collection cover various aspects of research – from the conception of a composition in the context of the era to readings of different interpretations. Many papers contain quite a lot of interesting, valuable insights, which will certainly complement Latvian music science in the future. In any case, quality articles deserve to be published.

# ETHNOMUSICOLOGY

## *Resurrection of the Ethnic Music of Lithuania Minor in Klaipėda District from 1971 to 2022*

Dr. LINA PETROŠIENĖ

Professor and Senior Research Fellow at Klaipėda University, Lithuania

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This article examines how at the close of 20<sup>th</sup> century and beginning of the 21<sup>st</sup> century the ethnic music of Lithuania Minor, the ethnically Lithuanian area of the historical East Prussia, was reconstructed and developed. It goes into detail on the activities of Klaipėda district-based folklore collectives who considered it their mission or at least one of their goals to preserve the musical folklore of the *Lietuvininkai*, the name of Lithuanians in East Prussia. The study surveys in detail the current results of Lithuanian research on the resurrection of ethnic music, showing the folklore ensembles of the Klaipėda district were a significant part of the folklore movement which arose in the 1970s. Regional Klaipėda cultural and educational institutions began preserving and systematizing the *Lietuvininkai* musical folklore tradition in the latter half of the 20<sup>th</sup> century, which basically was taken over and continued by folklore ensembles and separate individuals, while the *Lietuvininkai* themselves did not take part in that activity.

*Keywords:* Klaipėda region, Lithuania Minor, *Lietuvininkai*, ethnic music, folklore ensembles.

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### INTRODUCTION

In 20<sup>th</sup> century narratives by the *Lietuvininkai*, the indigenous people of the Lithuania Minor ethnographic region, the dominant idea is that books, hymnals, school, church, social and cultural organizations and choral and theatrical activities were the most significant factors giving rise to the cultural expression of the *Lietuvininkai*, while Lithuanian folklore was almost not practiced, or considered inappropriate. Folklore texts and recordings show that the folkloric song tradition, which the *Lietuvininkai* themselves supported, disappeared with singers born in the late 19<sup>th</sup> century (Petrošienė 2003: 126–150; 2007: 238) and traditional musical creation and performance (Butkus et al. 1994) and dance (Mačiulskis 2010) had exited the scene even earlier. Folklore collectives from the Klaipėda district, however, began reconstructing and preserving the ethnic musical tradition of Lithuania Minor consisting of songs, folk religious hymns, instrumental music and dance in the 1970s. Members of these collectives had moved to the area from other regions of Lithuania. This is essentially the process of the rejuven-

ation of ethnic culture which was born in the Enlightenment era in Europe and which continues to this day in many parts of the world (Boyes 1993; Fujie 1996; Cantwell 1996; Livingston 1999; Cohen 2002; Ramnarine 2003; Sweers 2005; Olson 2006; Bithell, Hill 2014; Nettel 2021; and others).

The research subject of this article is the activity of folklore ensembles from the Klaipėda region which considered their mission or at least one of their goals to preserve the ethnic music of Lithuania Minor. This includes adult and mixed-age (17) and children's (5) folklore ensembles. The article is aimed at demonstrating how this reconstruction took place and how the ethnic music tradition of the *Lietuvininkai* was developed in the late 20<sup>th</sup> and early 21<sup>st</sup> centuries.

Research objectives: 1) to examine and summarize the initial stage from 1971 to 1988 in the revival of the culture of the *Lietuvininkai* and their musical folklore; 2) to reveal different types of activities of the folklore ensembles of the Klaipėda area from 1989 to 2022 which have not been addressed in works by other researchers of this topic.

Ethnologists, folklorists, sociologists and sometimes historians and philosophers from Lithuania and other countries have written about the development of ethnic music traditions and the revivification of ethnic music from the perspectives of their own disciplines. Stasys Skrodenis, Guntis Šmidchens, Aušra Zabelienė, Eglė Aleknaitė and others have examined the Lithuanian folklore ensemble movement in its different aspects. One of the most significant recent works on the problems involved in the revival of Lithuanian ethnic music is the monograph *Etninės muzikos gaivinimo judėjimas Lietuvoje* (The Movement for the Revitalization of Ethnic Music in Lithuania) by Romualdas Apanavičius and a group of other authors (Apanavičius et al. 2015). Aušra Zabelienė performed a study of the folklore ensembles operating in Lithuania from 1990 to 2010 through the prism of ethnocultural identity. This author has also addressed the folklore collectives of the Klaipėda district in a number of her other works (Zabelienė 2008: 67–77; 2010: 159–174; 2011: 168–189). These works cited, however, do not address the first period of the adoption of *Lietuvininkai* song tradition connected with the *Vorusnė* folklore ensemble of the Klaipėda faculties of the State Conservatory of the Lithuanian Soviet Socialist Republic, an ensemble founded in 1971 which continued in operation until 2000, and this ensemble's influence on the creation of other folklore collectives in the Klaipėda region and more widely on cultural and education processes throughout the region. The significance of the *Vorusnė* collective is not evaluated in research works on the revival of ethnic music examining issues such as folklore, folklorism and the construction and consolidation of ethnocultural identity, or if it is addressed, it is only briefly and in passing (Nakiene 2016: 115), while the other folklore collectives which operated in the Klaipėda region before 1990 go completely unmentioned. Rimantas Sliužinskas' work *Klaipėdos miesto folkloriniai ansambliai* (Folklore Ensembles of the City of Klaipėda) is especially relevant in studying this topic (Sliužinskas 1988).

Research methods: qualitative analysis of content, interpretational and historical comparative method.

Data collection methods: 1) examination of the *Vorusnė* collective's annuals composed of descriptions of events, photographs, concert programs and press publications; 2) examination of audio and video recordings and iconographic material from the folklore ensembles of the Klaipėda

district (this was accomplished by making use of material from the audiovisual archives of the Ethnocultural Center of the City of Klaipėda from 1990 to 2022), published audio and/or video recordings of the folklore ensembles; 3) observation including as an audience member of different sorts of cultural events and the educational system in relation to the topic at hand; 4) analysis of information available from internet sites on Klaipėda-area folklore ensembles and the *Lietuvininkai* association *Mažoji Lietuva (Lithuania Minor)*; 5) loosely-structured interviews with informants.

A study of the evolution of the ethnic music of Lithuania Minor cannot help but make a brief historical excursion. Before 1923 the Lithuania Minor ethnographic region was part of the territory of the state of Germany. The two world wars of the 20<sup>th</sup> century led to dramatic geopolitical, social and cultural shifts in Europe. Administrative control of this ethnographic region changed five times over one hundred years. During World War II the majority of native residents died or were evacuated, and later emigrated or were deported to Siberia. The entire territory of the former Lithuania Minor was resettled with new people by the Soviet government after the war (Safronovas 2018: 98, 142). These circumstances must be kept in mind in examining the opportunities and means for the continuation of *Lietuvininkai* ethnic music in the second half of the 20<sup>th</sup> century.

In the memoirs of *Lietuvininkai* who remained living in Lithuania, which began to be circulated without fear only at the end of the 20<sup>th</sup> century, there are stories about how the people who had returned there after the war was over, who they thought they were and how difficult they found adapting to the Soviet system. Nonetheless, even before the large exodus of a portion of the population from this district to Germany, which took place from 1958 to 1960, local residents sought to revive cultural life. Later, newcomers took over organizing art collectives and cultural events according to new standards.

A similar situation – the emptying of a specific territory, the arrival of new residents and support for the vitality of the location through the intentional revival of ethnic culture – took place in other parts of the world following WWII, for example, on the west coast of Ireland (Kockel 2006: 87–100; Kaul 2009), Ishikawa prefecture on the Sea of Japan (Hatanaka 2002: 51–70) and elsewhere. Japanese researcher Sachiko Hatanaka presented Ishikawa prefecture as an example where local arts and crafts were intentionally revived



and rediscovered after WWII in order to stimulate tourism and revitalize the region now emptied of a large portion of its population. Intense economic growth, changes in value-systems and the destabilization of regional communities following the war, as well as a specially-adopted law for supporting traditional arts and crafts were the factors that had an influence on the decline in local traditions and their rediscovery. A new instrument for the transmission and reception of tradition was created, creating the opportunity for tradition to survive and adapt to a changing society (Hatanaka 2002: 68). Similar measures for the economic activation of regions in Europe continue to cause heated discussions about the value of these traditions, their authenticity and commercialization, and so on (Kockel 2006: 92–96). In studying the ethno-cultural processes at work in Lithuania and in the specific case of the culture of the *Lietuvininkai*, there is the contributing factor of Soviet ideology, which operated into the final decade of the 20<sup>th</sup> century. The regulation of culture and Sovietization all but erased continuity with traditions from the pre-Soviet period. There was an effort, however, to pass on *folk wisdom* contained in those traditions, to exploit the power of the established system of values (Paukštytė-Šaknienė 2012: 208) and useful traditional forms, and to infuse them with *new socialist content* (UŽŠ 1959: 1).

The transmission of tradition and the utilization of ancient symbolism may be modified in different ways in modern society (Šaknys 2009: 92), but in the field of endeavour to utilize the idea of tradition, there are two seemingly mutually contradictory discourses. Ullrich Kockel, following the research of Adam Kaul, calls the first discourse *the natural postulate of tradition*, when speaking of local traditions which have taken root in the landscape, people or cultural environment. In the second discourse, the boundaries of tradition associated with a place are transgressed and we move on to a wider and sometimes global context. These apparent contradictions, however, can exist side by side (Kockel 2006: 92; Kaul 2009: 36). The development of the ethnic music of Lithuania Minor wonderfully illustrates this kind of coexistence. The local ethnic music tradition

of the *Lietuvininkai* was broken, this is confirmed both by information collected by folklore dialectologists and ethnographers during expeditions performed in the Klaipėda region in the final decades of the 20<sup>th</sup> century and first decade of the 21<sup>st</sup> century, and by academic studies (Butkus 1994; Petrošienė 2007; Zabieliene 2008; Mačiulskis 2010). Nonetheless, some of the people who settled in Lithuania Minor and the Klaipėda district in the latter half of the 20<sup>th</sup> century took over the *Lietuvininkai* ethnic music tradition, to them it became valuable, worth pursuing and worthy of support. Newcomers, according to Adam Kaul who studied traditional Irish music, can never become *true* locals. Even so, those who are able to merge with the local traditional music environment without tension and acquire the subtleties of the musical style are often accepted as people who understand the deepest cultural ties. Local traditions working in concert with traditions inspired by global processes (in this case, migration) are not a contradiction. The successful adoption of local traditional music can also be viewed as a net increase in the local community's cultural capital (Kaul 2009: 259–268; Kockel 2006: 92).

#### FOLKLORE ENSEMBLES OF THE KLAIPĖDA REGION FROM 1971 TO 1988

The creation of folklore ensembles and the revival of a Lithuanian Minor identity in Klaipėda is closely related to the establishment in 1971 of the Music Faculty of the Šiauliai Pedagogical Institute which became the Klaipėda faculties of the Lithuanian State Conservatory in 1975. The pioneer in the revival of folklore there was the linguist Audronė Jakulienė (later Audronė Kaukienė) who taught students Lithuanian philology and music, and later Lithuanian philology and drama. In 1971, she established the *Vorusnė* ensemble, the first institutional student folklore ensemble in the city and district of Klaipėda. In 1980, the *Alka* ensemble was established, and by 1985 there were already ten folklore ensembles operating<sup>1</sup>. Later *Kamana* was established in Pagė-

<sup>1</sup> The Kretinga Regional Folklore Ensemble of the Klaipėda Inter-Regional Palace of Culture of the Lithuanian Association of the Blind (1977), the folklore ensemble of the Third Clinic of the Klaipėda City Hospital (1981), the folk ensemble of the Museum of the Sea and Aquarium (1982), folklore ensemble of the teachers of the Klaipėda Music Faculty of the State Conservatory of the Lithuanian Soviet Socialist Republic (1982), children's

giai in 1986, and the *Verdainė* ensemble in Šilutė in 1988<sup>2</sup>.

The activity of the *Vorusnė* ensemble was intense and multifaceted. The sum of information collected shows two distinct stages in the activities of the *Vorusnė* ensemble: from 1971 to 1988, and from 1989 to 2000. From the very start of her work in the Klaipėda faculties, the director of the ensemble brought together and trained students according to an intentionally-chosen path of preserving Lithuanian ethnic culture, seeking contacts with ethnic *Lietuvininkai*, collecting and studying ethnographic and dialect data in the archives and the field, holding thematic folklore performances based on academic, written and ethnographic sources, staging concerts in Lithuania and other countries, and cooperating with folklore collectives from other schools and institutions of higher learning.

Students who came to Klaipėda from all over Lithuania to study Lithuanian language and theatre and some students who studied other disciplines were invited to join the ensemble where they were further invited to reveal their ethnic identities. They were encouraged to speak their native dialect, performing oral folklore and songs contained in the programs in their native dialects including Aukštaitijan, Dzūkian, Suvalkian and Žemaitijan. The program *Kelionės po Lietuvą* (Journeys through Lithuania, 1975) was the first such program created to present the folklore of the ethnographic regions of Lithuania, and was much loved by ensemble members and audiences, enjoying great success. Nonetheless, as the ensemble director recalled, *members of the Vorusnė ensemble received the greatest attention in the land of the Lietuvininkai; when we travelled there we became something like the preservers, revivalists and propagators of its culture* (Kaukienė 2000: 136).

How the *Lietuvininkai* spoke and sang, we can only decide from descriptions and hints and

even hearsay recorded in the written sources and, of course, from the very few audio recordings of the singers and story-tellers from this land. The language and folklore of the *Lietuvininkai* have been reconstructed by utilizing local residents who still speak this dialect. Ensemble director Audronė Kaukienė and dialectologist Jonas Bukantis, as well as their students conducted expeditions to villages in the Klaipėda region and systematized the information they collected, and students transcribed oral texts, wrote course work and diploma work on this material, gaining a more profound understanding of the ethnographic customs and traditions involved. By that time there were already extremely few performers singing *Lietuvininkai*. The most remarkable of such singers was ethnic *Lietuvininkai* Ana Mažeiva whom they visited in 1979 and 1980. She was one of the last of the *Lietuvininkai* singers and knew a large number of the old Lithuanian songs. The other *Lietuvininkai* at that time remembered a few songs, or knew only one or a few titles of the old Lithuanian songs.

The concert programs of the *Vorusnė* ensemble were based on collected ethnographic material, song collections and Lithuanian literary classics, and the titles of these programs usually reflect the main subject – the land adjacent to the Curonian Lagoon, the culture of the local residents: *Jūrų-marių dainos* (Songs of the Sea and Lagoon, 1979), *Lietuvininkų vestuvės* (*Lietuvininkai* Wedding, 1979), *Mažvydas ir lietuvininkų dainos* (Martynas Mažvydas and the Songs of the *Lietuvininkai*, 1979), *Treji gaideliai giedojo* (The Three Cocks Crowed, 1981), *Lietuvininkai* (1985), *Žodis ir giesmė* (Word and Hymn), *Lietuvininkump ir žemaičiump* (Among the *Lietuvininkai* and the *Žemaitijans*)<sup>3</sup>. The ensemble director admitted the difficulties in presenting *Lietuvininkai* folklore and ethnography, not just because of the special requirements of stage performance, but

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folklore ensemble of the club of Klaipėda medical workers (1982), ensemble of folk musicians of community household utility institutions (1982), folklore studio of the Folk Music Department of the Klaipėda faculties of the State Conservatory of the Lithuanian Soviet Socialist Republic (1983) and children's folklore ensemble of the Palace of Educational Workers (1984). Other folklore collectives from Klaipėda city municipal enterprises and agencies were mentioned but not described: the folklore ensembles of the specialized auto-transportation enterprise, the combine of community domestic utility enterprises, the restoration workshops, high school No. 22, and the Commerce Club (Sliužinskas 1988: 16). That publication does not mention the establishment of the *Alka* ensemble in 1980.

<sup>2</sup> *Alka*, the folklore ensemble of the Klaipėda municipality's Ethnocultural Center, was established in 1980, the folklore ensemble *Kamana* of the Cultural Center of the Pagėgiai municipality – in 1986 and the *Verdainė* folklore ensemble of the Šilutė cultural and entertainment center – in 1988.

<sup>3</sup> The date when the last two programs were created has not been determined precisely yet.

also because there was such a lack of direct connection with the natural tradition (Kaukiene 2000: 137).

In the 1970s and 1980s, the *Vorusnė* ensemble was invited almost weekly to perform concerts and take part in various commemorations of *Lietuvininkai* and Lithuanian culture at libraries, city halls, dinner parties and meetings and gatherings with enterprise, agency, institution and school communities. For instance, there are 37 event entries in the annual for 1979. Three of them show *Vorusnė* performed twice in one day, sometimes in different cities: at noon in Kaunas followed by an evening performance in Vilnius. The nature of those events was also varied, from ensemble members meeting in a circle and the initiation of individual ensemble members<sup>4</sup> to official concerts in an official environment and recordings on radio and television<sup>5</sup>. These increased the understanding of Lithuania Minor among Lithuanian and Soviet listeners and viewers.

Their special dispensation towards *Lietuvininkai* culture left the ensemble to their first appear-

ance outside Lithuania, in Kristijonas Donelaitis' home village Tolminkiemis in East Prussia<sup>6</sup>. Their annual contains their impressions, dated April 20, 1980:

*We prepared for this trip long and carefully. We knew we would go to the place where Done-laitis walked, spoke and lived. We recited the texts of [his] Metai [Four Seasons], we repeated them, we sang Lietuvininkai songs. We were excited and nervous: we would perform Lietuvininkų vestuvės [Lietuvininkai Wedding] in the place where, once upon a time, actual Lietuvininkai were getting married, in the place where Done-laitis spoke. It was a distant journey (VM).*

The *Vorusnė* ensemble was in contact and cooperated with folklore collectives from other schools and institutions of higher learning. The folklore ensemble of the Klaipėda faculties appeared together with the Vilnius University and Vilnius Pedagogical Institute folklore ensembles at the seventh Gaudeamus Song and Dance Festival of students from the Baltic states in Vilnius in 1978 (Gaudeamus VII 1978: 45–46).



Example 1. The *Vorusnė* ensemble in 1980.

Lithuanian Television recorded the performance of the *Jūrų-marių dainos* program (VM)

<sup>4</sup> Escorting out to domestic life, congratulations on marriages, bachelorette parties where the wedding customs of the region whence the bride and groom hailed were played out and the corresponding genres of songs were performed.

<sup>5</sup> The annual says the five programs *Kelionės po Lietuvą*, *Jūrų-marių dainos*, *Lietuvininkų vestuvės*, *Treji gaideliai giedojo* and *Lietuvininkai* were recorded, although these recordings are not conserved in the archive of Lithuanian National Radio and Television.

<sup>6</sup> Now *Чистые Пруды* or *Chistye Prudy* in the Kaliningrad oblast of the Russian Federation, historically also known as *Gut Tollmingkehmen* and after 1938 as *Tollmingen* in German.





Example 2. Photograph from the concert by *Vorusnė* in Tolminkiemis, 1980 (VM)

Some of the most cherished and most worthwhile events were nonetheless encounters with *Lietuvininkai*. Audronė Kaukienė's personal contacts with *Lietuvininkai* and her ensemble's achievements provided them with the opportunity to take part in one exceptional *Lietuvininkai* family celebration. On October 7, 1984, *Vorusnė* was entrusted with organizing the celebration for the golden anniversary of the marriage of Grėtė and Martynas Bastijonas from *Lietuvininkai* fishing families in Kukuliškiai, a village near Klaipėda.

The members of that ensemble and the author of this article recall director Audronė Kaukienė's passion for the *Lietuvininkai* culture, especially regarding the language and folk songs. She gave presentations at conferences about the *Lietuvininkai*'s songs and the specific features of their performance. She often invited members of the ensemble to the podium to illustrate her points, and frequently she sang herself. At conferences on the problems of the legacy of folk heritage, she was for many years the only speaker talking about interpreting the sung folklore of the *Lietuvininkai* (MPKP 1987: 4). In the early period of the revival of the instrumental music and choreography of Lithuanian Minor, however, it was very difficult to say much about it, and more difficult to include

these *Lietuvininkai* ethnic music genres in the repertoire of *Vorusnė* and other folklore ensembles. But eventually that changed.

Starting in the 1960s, the folklore revival movement gave birth to the idea of reviving the instrumental musical traditions of Lithuania Minor. Antanas Butkus, the most remarkable researcher into the historical musical instruments of Lithuania Minor and master of them, reconstructed the historical musical instruments of Lithuania Minor: the harp-*kanklės* (1984), the psalterion (1989), the traditional horn-trumpet, the traditional drum, violin, whistle (1990, according to drawings made by Friedrich August Gotthold in 1847), and the traditional harp-*kanklės* of the Klaipėda region (1995). Later other masters also began making these instruments. The folklore ensembles of the Klaipėda region used them to perform melodic songs and dance music, from an extremely limited set of selections, often based only on the names of dances mentioned by informants or known from written sources, from Lithuania Minor. These were reconstructed using a very limited number of descriptions of ethnic *Lietuvininkai* choreography<sup>7</sup>, publications of dances by East Prussians or were simply a work of imagination by their authors.

<sup>7</sup> According to researcher of *Lietuvininkai* ethnic choreography Vidmantas Mačiulskis, there are currently known 91 works recorded in Lithuania Minor from the 17<sup>th</sup> to 20<sup>th</sup> century: 49 games, 16 circle dances and 26 dances (Mačiulskis 2010: 46).





Example 3. The 500<sup>th</sup> concert by *Vorusnė*. Antanas Butkus on the harp-*kanklės* of Lithuania Minor, 1987 (VM)

Returning to the other folklore ensembles operating during the period in question, we can say their creative styles varied and depended mostly on the people who made up the collective, and their conductor's level of understanding, as well as their combined professional musical talents. One thing in common, which all collective directors spoke about, was that at their inception the folklore ensembles sang, performed and danced to a folklore repertoire covering all the Lithuanian ethnographic regions (Čeliaskaitė 2004; KEKC 2004: DVD33/1–2). They did that primarily for two reasons: people who had come from different Lithuanian regions participated in the ensembles and *Lietuvininkai* were rarely members of those ensembles; and the second reason was that for many of them folklore was a little-known field in general, so they felt the need and wanted to learn everything, while it was practically impossible to learn *Lietuvininkai* song directly from other singers.

The ensemble of the Klaipėda Marine Museum and Aquarium from their inception in 1982 oriented themselves to the marine folklore of the Baltic Sea and Curonian Lagoon, so the folklore from the coasts of the lagoon and the sea were of primary importance to them. Their first concert program was called *Ant žvejo kiemužio* (At the Port of the Fishers)<sup>8</sup>. This collective, however, was made up of

many people from the adjacent Žemaitija (historically also known as Samogitia) ethnographic region, who were also informants, so that a large portion of the repertoire consisted of Žemaitijan folklore. The ensemble had a strong instrumental section with real folk musicians (Sliužinskas 1988: 6–9).

The priorities of many of the other ensembles were different. For instance, the folklore collective of the Lithuanian Association of the Blind, which operated in Kretinga beginning in 1977 but which officially belonged to the Inter-Regional Palace of Culture of Klaipėda, exclusively performed folk songs and dances taken from their native Žemaitijan environment. The folk musicians' ensemble of the public utility institutions (1982) came up with a similar repertoire, playing exclusively by ear and according to memory. Other ensembles mainly based their programs on song books, and composed those programs based not on any regional principle, but on calendrical and family holidays and festivals and their associated rituals and customs. The folklore studio of folk music students of the Klaipėda faculties (1983) was oriented towards teaching and learning song and dance from all regions through evening parties and ethno-instrumental expeditions throughout Lithuania. The first folklore ensemble belonging to the Klaipėda Medical Workers Club was established in

<sup>8</sup> *Kiemužis* or *kaimas* meaning in the local dialect the 'outport', compared to the standard Lithuanian meanings 'village', 'small village'.

Klaipėda in 1982 and also performed songs from all the ethnographic regions, and learned to play authentic examples of the Žemaitijan *kanklės* and the multiple flute pipes of the *skudučiai* used in the ethnographic region of Aukštaitija (Eastern Lithuania including Vilnius and areas to the north). The repertoire of *Lietuvininkai* children's songs remained humble: the children's ensemble prepared a program of oral folklore called *Pamario krašto pasakos* (Tales from the Land of the Curonian Lagoon) in 1984 (Sliužinskas 1988: 12–13).

The folklore ensembles of the city of Klaipėda performed concerts at the Sea Days festivals, in the Fishermen's Garden at the Marine Museum, at the Rumšiškės Folk Art Museum and from 1975 took part in reviews, competitions and other events involving folklore ensembles. Viewing the situation in retrospect, the model of activities of folklore ensembles in the late Soviet period was similar to song and dance ensembles performing a stylized form of folk music except for their access to folklore itself, their relationship with the living tradition, their manner of performance and so on. The folklore revival in the city and region of Klaipėda took place in a manner similar to that in other Lithuanian regions and cities, except that the autochthons, the aboriginal members of the Lithuania Minor ethnographic region, were almost completely absent in terms of participation.

#### FOLKLORE ENSEMBLE ACTIVITIES FROM 1989 TO 2022

The second stage of the revival of ethnic culture which began in 1989 continued to gain momentum after 1990 when Lithuania regained statehood and new cultural and educational institutions were being established. The Ethnocultural Centre of the city of Klaipėda and Klaipėda University were founded in 1991 and over their three decades of operation played a crucial role as the revivers and popularisers of the culture of Lithuania Minor. The Šilutė Cultural Centre and the Hugo Scheu Museum there, the Pagėgiai Cultural Centre and the Martynas Jankus Museum of Bitėnai in the Pagėgiai district were and also remain today strong centres of *Lietuvininkai* culture, and folklore collectives operate at many of them.

Folklore was extremely popular in the years leading up to Lithuanian independence and in the first decade following independence. The above-mentioned ensembles operated actively in the city and district of Klaipėda, and new ensembles made of personnel at enterprises and factories appeared: in Klaipėda *Kuršių ainiai* (1991), *Kuršiukai* (1992), *Alkiukai* (1994) and *Audenis* (1996–2013); in Nida *Giedružė* (2002); in Šilutė *Ramytė* (2003); in Juodkrantė *Aušrinė* (2007); and in the Klaipėda district *Žvejytės* and *Vėlingis* (2011). These folklore ensembles belonging to various cultural centres grew into collectives of amateur artists who very clearly indicated they were performing the functions of representing and educating the public about the Lithuania Minor ethnographic region. *Lietuvininkai* were almost wholly uninvolved directly in their activities but nonetheless tolerated them, and did participate in their own ways in manners prescribed by history and culture<sup>9</sup>. The Evangelical Lutherans accepted in their houses of prayer ensembles which performed folk songs once banned by the Pietists, the early anti-pagan proselytizers in the area, and allowed them to perform songs and hymns at annual gatherings and other important occasions. *Lietuvininkai* banded together and attended in abundance the *Lietuvininkai* and Lithuanians' conferences held at Klaipėda University (1990–2009) and boldly presented questions to the speakers regarding *Lietuvininkai* ethnic music, as well as expressing criticisms and agreement on different aspects of the presentations.

Why the older generation stopped singing Lithuanian songs has been determined (Petrošienė 2007: 198–264), but to explain why *Lietuvininkai* youth have taken no interest in their own ethnic culture would require special research. The growing consciousness of inhabitants of the Klaipėda region, the newly reopened historical strata of the region and its culture and a directed policy regarding the culture of regions created such conditions that among the folklore ensembles of the Klaipėda region there are mainly propagators of *Lietuvininkai* folklore, there are fewer performers of Žemaitijan folklore and there are the fewest number of performers who perform a mixed repertoire (Zabieliene 2008: 70–73). The performance of *Lietuvininkai* folklore revived their tradition, but the self-identity and communal ties of the

<sup>9</sup> Aušra Zabieliene in her study of folklore ensembles in the Klaipėda region queried 131 informants of whom only one clearly identified himself as a *Lietuvininkas* (Zabieliene 2008: 70).

*Lietuvininkai* remained closely connected with the Evangelical Lutheran religion.

Aušra Zabieliienė researched the activities of the Klaipėda district folklore ensembles from 1990 to 2010 and her findings reflect the state of research for the period in question. Nonetheless, after interviewing Klaipėda district ensemble members and directors from 2003 to 2007 and after examining other information which was, unfortunately, incomplete, she incorrectly stated *the revival of the ethnocultural heritage of the Lietuvininkai which began with the restoration of Lithuanian independence, flourished especially since about the year 2000. [...] After several years [starting in 1990 – author L. P.] we can see many positive developments in this region: cultural and educational institutions, and especially Klaipėda University, have undertaken the resurrection of local cultural traditions* (Zabieliienė 2008: 67). Established in 1991, Klaipėda University integrated almost all of the branches of other Lithuanian institutions of higher education operating in the city as well as all the human potential and traditions which shifted along with Lithuanian life and educational reforms. As stated above, prior to that the *Vorusnė* ensemble had achieved much significant work in reviving and popularizing the language and culture of the *Lietuvininkai*.

The political and cultural processes at work in the late 1980s exerted great influence including upon the second and qualitatively different stage of *Vorusnė*'s activities which began in 1989. In the first decade of restored Lithuanian independence, along with the usual concerts by the collective, the director and most active members of *Vorusnė* undertook much broader activities. The children's folklore ensemble *Vorusnėlė* was established in 1989; the *Vorusnė* and *Vorusnėlė* ensembles got involved in activities with the *Mažoji Lietuva* association of *Lietuvininkai* established in 1989; they were also involved in the foundation of Klaipėda University, which became an important centre of research on Prussian history and culture. At the initiative of the director of the ensemble and ensemble colleagues who supported this idea, a unique study program was offered at Klaipėda University called Lithuanian Philology and Ethnology which grew to include at its height (2011–2014) bachelor's, master's and doctoral studies. A Folklore Laboratory which took possession of the archive of dialects and folklore collected since 1975 was created under the Baltic Linguistics and Ethnology Department directed by Audronė Kaukienė. Young Lithuanian studies, ethnology and

ethnomusicology teachers were encouraged to do research work on the subject of the language and culture of Lithuania Minor. For more than twenty years, academic conferences, seminars and lectures were held to shed more light on this field. All of this had a tremendous effect on the other folklore collectives of the Klaipėda region.

*Vorusnė* made closer contacts with *Lietuvininkai* in Lithuania and in exile through the *Mažoji Lietuva* association of *Lietuvininkai*. It was tradition for *Lietuvininkai* to place great worth in the written word, knowledge and education, so that folk song, music and dance presented respectfully in the academic environment encouraged them to take a closer look at their own musical folklore tradition. *Vorusnė* ensemble members were highly respectful of the religious convictions of the *Lietuvininkai*, learned to perform Protestant hymns, included them in their concert programs and included hymns in their first audio-cassette released in 1993. The *Lietuvininkai* invited the *Vorusnė* and *Vorusnėlė* ensembles to the association's events and annual meetings. Right up to the conclusion of their activities in 2018, *Vorusnėlė* was the folklore collective supported by the *Lietuvininkai* association, and *Vorusnėlė* carried on and expanded the traditions of the *Vorusnė* ensemble.

*Vorusnė* and other folklore ensembles established before 1990 essentially charted the course for the continuity of the *Lietuvininkai* ethnic music tradition. The folklore ensembles currently operating in the Klaipėda region clearly declare their own orientational priorities which they attempt to implement in all possible contexts. Some of them connect their repertoires with the folklore of the *Lietuvininkai*, others with that of the Žemaitijans, and often they are mixed, as was the case long ago with Lithuanians living in common with *Lietuvininkai*. In a later section, the nature of their activities will be described in greater detail.

#### THE NATURE OF THE RECONSTRUCTION AND REVITALIZATION OF MUSICAL FOLKLORE

The revival of *Lietuvininkai* musical folklore is a rather complicated issue because the *Lietuvininkai* themselves participated in it almost not at all. The main reason: the deep-rooted Pietist philosophy which sought to separate *Lietuvininkai* from folk culture and to instil deep religiosity and system of morality, along with the attitude



formed over centuries which viewed folklore as a relic of the past. For that reason almost the entire musical *Lietwininkai* repertoire with rare exceptions comes from written sources, namely, song collections and ethnographic descriptions.

The folklore ensembles took up the *Lietwininkai* musical folklore tradition in the latter half of the 20<sup>th</sup> and the early 21<sup>st</sup> century and developed it in two directions: 1) reconstruction aiming for authenticity, attempting to recreate as precisely as possible the song's dialect, melody, manner of performance and connections with traditions, historical events and the everyday living environment; 2) creative expansion, the music being interpreted freely, mingled with other genres and styles, *Lietwininkai* written texts and literary works, utilizing artistic license. Frequently these two directions for the continuation of tradition are reconciled and co-exist.

Examining the material collected in the archive of the Ethnocultural Centre from 1990 to 2022, the main events where folklore ensembles from the Klaipėda region performed become clear. These were traditional calendrical, national and family holidays along with many other types of events: folklore festivals, concerts, projects, ethnocultural camps and workshops, academic conferences, seminars, book launches, exhibition openings and others.

The traditional calendrical holidays of the Evangelical Lutheran *Lietwininkai* – Easter, Christmas, St. John's Day, Shrovetide – correspond to the calendar holidays of the Catholic Lithuanians. The *Lietwininkai* calendrical holidays have slightly different customs and traditions, however (for instance, the *Šiupinys* (the Stew holiday)<sup>10</sup>, celebrated at different times (the *Kapinių šventė* or Graveyard holiday to honour the dead on the last Sunday in May), or holidays associated with the Protestant calendar, for example, St. Martin's Day. The folklore ensembles recreated the calendrical holidays using ethnographic descriptions of customs, but there is no Lithuania Minor musical folklore associated with them. Thus, musical folklore from other parts of Lithuania is most frequently performed: for example, Protestant hymns, wedding, love and nature songs are selected for performance during these holidays.

There is no natural connection between the folklore ensembles and *Lietwininkai* family holidays and celebrations, and the *Lietwininkai* themselves do not take part in activities by the ensembles. Nonetheless, based on ethnographic descriptions, *Lietwininkai* wedding parties, bachelorette nights and in rare cases the religious hymns sung at funerals have been reconstructed. There is a large repertoire of these musical genres.



Example 4. Children's folklore ensemble *Kuršiukai* sings at a commemoration of St. Martin's Day (KEKC 2007: DVD 51)

<sup>10</sup> *Šiupinys* being a local dish made of grains, legumes and cast off pieces of pork such as ears and tails.



Example 5. Bachelorette party at the Ethnocultural Centre in Klaipėda. The *Alka* ensemble sings *Lietuvinėnkai* wedding songs and the bride-to-be is wearing the ethnic costume of the region, 2012 (KEKC 2012: DVD 158)

Folklore ensembles are often invited to perform at solemn national, region and municipal celebratory rituals. They perform a varied repertoire which corresponds to mood but not the content of the occasion being celebrated. These include Lithuanian Independence Days February 16 and March 11, the anniversary of the Klaipėda region joining Lithuania on January 15, the Day of Hope and Mourning on June 14, a.o.

Another very important group of events is international and national festivals and ethnocultural camps and workshops. At these events, musical folklore performs the function of representing and educating the public about the ethnographic region. Noteworthy international and regional folklore festivals include the *Parbėg laivelis* (Come Home, Ship) festival held in Klaipėda since 1992, the *Tek saulužė ant maračių* (Rise, Dear Sun, Over the Lagoon) festival held in Neringa since 1998, the *Pūšk, vėjuži!* (Blow, Little Wind!) regional folklore holiday celebrated in Juodkrantė since 2008 and others. Starting in 2017, the intangible cultural heritage festival *Lauksnos* (Prussian Stars) has begun to be held in Klaipėda. Folklore collectives have presented the most authentic cultural facts of the region at the Europeade festivals held in Klaipėda in 2009 and 2022. The world, national, regional, children's and young people's Lithuanian Song Festivals and the Baltica festivals have also included appearances by folklore collectives from the Klaipėda region. In terms of education and teaching regional history, the *Vėlungis* (a sudden strong summer wind, sometimes moist) ethnocultural camp for children and students has played an extremely important role.



Example 6. Appearance by the *Kuršių ainiai* ensemble at the opening concert of Europeade 2022 in Klaipėda (KEKC Fb 2022)





Example 7. The *Ramytė* ensemble at the *Pūsk, vėjuži!* festival, 2015 (FAR)

Individual Lithuania Minor musical folklore works are performed on the most varied of occasions. It is extremely important that the directors of the ensembles have been predisposed towards working with ethnologists and folklorists, with historians, comparative religious studies specialists and Protestant priests. Thus, they often take part in book launches and presentations, academic conferences and seminars and in this manner increase their own knowledge and apply this in their repertoires and in concert programs. The exceptional feature of the revival of the musical folklore of this region is the performance of religious hymns.

The collectives of the Klaipėda region have revived the tradition started by *Vorusnė* of presenting thematic programs: *Jau saulelė* (Already

a Little Sun – *Alka*, *Vorusnėlė*, 2012), *Žemė prašo nepamiršti jos vardų* (The Earth Asked Not to Forget Her Name – *Verdainė*, 2013), *Kur medaus upės tek* (Where Rivers of Honey Flow), *Vėjų marės, medaus upės* (Lagoon of Wind, Rivers of Honey), *Lietuvininkai* (*Kuršių ainiai*, 2013, 2015, 2017), *Už stalelio sėdau* (I Sat at the Little Table), *Ernstas Vilhelmas Berbomas* (Wilhelm Ernst Beerbohm), *Eisim žvejoti, duos Dievs laimėti* (Let's Go Fishing, God will Give us a Harvest – *Alka*, 2015, 2018), and others. These programs have become integral parts of modern rituals, including celebrations of national, calendar, city and town festivals. Occasionally, fragments of *Lietuvininkai* traditions and sung folklore are included in private wedding, bachelorette party, birthday and funeral rituals.



Example 8. The *Jau saulelė* program by *Alka* and *Vorusnėlė*, 2013 (KEKC 2013: DVD 166)

The folklore ensembles record and publish their interpretations in video and audio formats. The first recordings appeared after 1990: audio cassettes by *Vorusnė* (1993), *Kuršių ainiai* (1994), *Vorusnėlė* (1997), *Alka* (1997) and video recordings by *Aušrinė* (1995) and *Verdainė* (1999). Audio and video recordings became more abundant after 2000, and essentially became more than representational, serving as methodical teaching and learning aids whose utilization led to a deeper understanding and adoption of the ethnic musical tradition of Lithuania Minor. People learning the songs of the *Lietuvininkai* consciously immerse themselves in the *Lietuvininkai* song tradition, but, according to research findings, also expand the tradition at the same time. One often encounters improvements to the tradition, with some songs performed with multiple voices, which is justified by the belief that the song might have arisen from a different Lithuanian ethnographic region with a multivocal tradition, or that it might be of German or common European origin. Some of the songs are accompanied as well by musical instruments: the characteristic Lithuanian Minor *harp-kanklės*, *kanklės*, horns, *lamzdeliai* (wooden flutes), violins, *basedlė* (a stringed instrument similar to the contrabass) un, accordion, bandoneon, drum, cymbals, mandolin, and others. These instruments are used for performing not only song melodies, but dance music as well.

This sincere and authentic preservation of the ethnic culture of the Klaipėda region has been recognized at the national level: the highest prize for amateur art, the *Aukso paukštė* (Golden Bird) award, has been awarded to the following folklore ensembles: *Kuršiukai* (2001), *Vorusnėlė* (2004), *Verdainė* (2008), *Kuršių ainiai* (2010), *Giedružė* (2012), *Alka* (2018) and *Alkiukai* (2022). The Lithuanian children's and students' folklore ensembles *Kuršiukai* and *Alkiukai* have been the prize winners in the *Tramtatulis* contest and others many times. It is thanks to them that the *Lietuvininkai* song tradition was included on the list of Lithuania's intangible cultural heritage treasures in 2020, which is based on the Convention for the Protection of the Intangible Cultural Heritage adopted by UNESCO in 2003.

The ethnic music of Lithuania Minor has also been exploited to expand the tourism industry in the Klaipėda region. Folklore ensembles entertain foreign and Lithuanian tourists with concerts at the Klaipėda Cruise Ship Terminal, and in Šilutė, Bitėnai, Pagėgiai and other locations, as well as offer original ethnographic programs (FAV, FAKA, FAR).

## CONCLUSION

The cultural and educational institutions of the Klaipėda region took over the protection and regulation of the ethnic music of Lithuania Minor in the second half of the 20<sup>th</sup> century. The folklore ensembles they supported and financed insured the continuation of the *Lietuvininkai* ethnic music tradition and its representation under changed circumstances. The *Lietuvininkai* themselves participated in this process only very reservedly. Even so, as Martin Beckstein says, the founders of tradition are not the interpretive sovereign, i.e. as the authors of the tradition they grant authorization to receivers to interpret and renew that tradition (Beckstein 2017: 506).

The *Vorusnė* folklore ensemble of the Klaipėda Faculty of the State Conservatory of the Lithuanian Soviet Socialist Republic which existed from 1971 to 2000 was the most significant actor in the early period (1971–1988) of the transfer of the Lithuania Minor ethnic music tradition. Its influence on the formation of Klaipėda regional folklore collectives and the much wider processes of Klaipėda regional culture and education is not disputed. The folklore ensembles operating in the Klaipėda region in the early 1980s sought out their creative identities and vacillated between the musical folklore of the native regions of their members and the ethnographic region to which they had relocated, Lithuania Minor.

The second stage in the revival of regional culture (1989–2022) began with the perestroika movement and increased in strength after the restoration of Lithuania's independence in 1990, and continues to the present day. The basic core of its activities is intimately connected with the establishment of Klaipėda University, the Ethnocultural Centre of the city of Klaipėda and the *Lietuvininkai* association *Mažoji Lietuva*, as well as with the activities of the cultural centres in Šilutė, Pagėgiai and Neringa. The folklore ensembles of the Klaipėda region consciously chose to revive the ethnic music tradition of Lithuania Minor and engaged in the most varied level of activities to achieve this, ranging from holidays and celebrations by members of the ensembles and the local communities to appearances at official state events and concerts abroad.

The modern expression by the successors of the ethnic music tradition of Lithuania Minor is not delimited by the earlier religious and ideological dogmas incumbent upon the *Lietuvininkai*,



which attempted to regulate the nature of the performance of folkloric repertoire. Today this is the product of intentionality, creativity, innovation and knowledge. The ideological doctrines of the Soviet era and modernity created the trend towards exhibiting folklore. The folkloric ensembles became a part of institutionalized art by amateurs, subject to well-founded and unfounded criticism. This was expressed mainly by marginal observers, readers of texts and procedural analysts. Despite this, the favourable reaction by the members of the ensembles and the communities, as well as an objective critique demonstrate the sense, significance and meaning of this activity.

#### ABBREVIATIONS

- Gaudeamus VII 1978 – *Межреспубликанский студенческий праздник песни «Гаудеамус-78»*, Министерство высшего и среднего специального образования Литовской ССР, Вильнюс [Mezhrespublikanskij studencheskij prazdnik pesni «Gaudeamus-78», Ministerstvo vysshego i srednego special'nogo obrazovanija Litovskoj SSR, Vil'njus].
- KEKC – Archive of the Ethnocultural Centre of the City of Klaipėda.
- KEKC Fb 2022 – The Facebook page of the Ethnocultural Centre of the City of Klaipėda. <https://www.facebook.com/etnocentras.lt/photos/pcb.4707920285974937/4707881819312117> – visited on September 23, 2022.
- FAKA – *Kuršių ainiai* folkore ensemble. <https://www.etnocentras.lt/kursiu-ainiai> – visited on August 17, 2022.
- МПКР 1987 – Program and methodological recommendations project from the academic practice conference *Liaudies kūrybos palikimas dabarties kultūroje* [The Legacy of Folk Creations in Current Culture], Vilnius.
- FAR – *Ramytė* folklore ensemble. [http://ramyte.lt/?page\\_id=45](http://ramyte.lt/?page_id=45) – visited on September 23, 2022.
- UŽŠ 1959 – *Užgavėnės – žiemos šventė* [Shrovetide: The Winter Festival] (methodological material), ed. Petras Dabulevičius, Vilnius.
- FAV – *Verdainė* folklore ensemble, <http://www.pamarys.lt/publ/Verdaine.pdf> – visited on May 11, 2022.
- VM – Annuals of the *Vorusnė* folklore ensemble, 1976–1980, other material documenting this ensemble's activities from 1975 to 1997.

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# MUSIC HISTORY

## *Episodes of Student Life at the State School of Music (1920–1933) in Kaunas: Experience, Evaluation, and Influences<sup>1</sup>*

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The study reveals how the organists' school that Juozas Naujalis founded in 1913, which gave birth to professional music education in Lithuania, became the cornerstone of the Kaunas Conservatory, whose path from the School of Music (1919) to the State School (1920) and the Conservatory (1933) was winding and complicated, primarily due to the outbreak of World War I (1914). The School of Music, which started its educational activities in three rooms of the *Saulės* palace, developed into the main institution of music education in Lithuania. The atmosphere of the State School of Music (1920–1933), the traditions, education, idealistic aspirations, the high professional bar, the characteristics of the teachers and their attitudes towards the subjects that they taught, and the relationships between teachers and students, have been all described in the testimonies of Jonas Žukas, Petras Marcinkus, Jonas Nabažas, and their contemporaries, former students of the State School of Music.

*Keywords:* State School of Music, music education institutions in Lithuania, systematic training of professional musicians, Kaunas Conservatory, organ class, composition class.

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### INTRODUCTION

The *object* of this research is the life of the State School of Music before it officially became an institution of higher music education (Kaunas Conservatory). Memories about the State School of Music have been recorded in various personal documents, such as students' diaries, recollections, letters, and commentaries. This research *aims* to reveal the phenomenon of the State School of Music and its uniqueness in the context of Lithuania's other music education institutions of the time, using the following thematic *tasks*: 1) to reveal the institutional origins of the State School of Music and the development of music education; 2) to assess the material circumstances (the situation of the premises, the maintenance of the students, the scholarship strategy), the conditions of enrollment in the school, and the conditions for studying; 3) to highlight individual portraits of the teachers and students, their relationships, as well as the spiritual and professional atmosphere created, and

4) to identify the factors that contributed to the transformation of this music teaching institution into an institution of higher music education. To reconstruct the multifaceted picture of the school from memories, the study uses historical research *methods* – descriptive and retrospective – which have been made possible by a thorough analysis of institutional and personal archival documents and scientific literature.

### THE ORIGINS OF THE STATE SCHOOL OF MUSIC

All the schools on the estate closed after the death of the estate owner or music director. However, the training of organists in Lithuania did not cease. In 1894, Juozas Naujalis (1869–1934), as part of the Cecilian reform of church music in Lithuania, began to organize systematic classes of Gregorian chant in Kaunas Cathedral. According to the new rules promulgated by the Church,

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boys had to replace women's voices. Naujalis taught the gifted boys music theory, solfeggio, piano, and organ skills. The school had a dormitory for those who came from the further reaches of Lithuania. It was a suite of nine rooms, seven of which had a piano. The piano was allowed to be played from 6 am to 10 pm, so the sounds of music were never-ceasing all day long – the pupils were serious about their learning. Most had to rent rooms, as in 1908 the school already had about thirty pupils. But they all liked to gather in the dormitory to spell out their assignments, play music and share their experiences. For a long time, the school did not have an organ, and classes were held in Naujalis' apartment, where a nine-voice fisharmonium, made by the *Hinkel* firm, with two manuals and pedals, was played. Later, with the improvement of this instrument, the installation of an electric motor, and the elimination of the need to feed the bellows, the fisharmonium was replaced by small training organs, which could be used for a rather varied repertoire. That systematic professional training of young musicians was the beginning of the future school of music, which later became the conservatory.

It was not long before the classes in Gregorian chant, organ, music theory, solfeggio, and piano, organized by Naujalis developed into the School of Organists (1913–1919). In 1913, the statutes of the School of Organists were approved and the school was open to pupils aged 10 to 40. The school year lasted from September to June. There were three levels of learning: preparatory, secondary, and higher training courses, with the fees corresponding to the levels as follows: 80, 100, and 120 roubles. The statutes stated that gifted but materially unable pupils were exempt from the fee. The following subjects were taught at the school: organ, piano, music theory, solfeggio, harmony, music history, choral conducting, church singing, and counterpoint (*Programos vargonininkų kvotimams* 1910: 1–4).

#### DEVELOPMENT OF THE STATE SCHOOL OF MUSIC (1920–1933)

The Naujalis School of Organists marked the beginning of professional music education in Lithuania. Unlike the private schools of the estate, this education was accessible to people of all social classes seeking a musical education. This laid the foundation stone for the Kaunas Conservatory,

which was a long and difficult road from the State School of Music to a conservatory. Due to the outbreak of World War I and the departure of Naujalis from Kaunas, education at the School of Organists was interrupted in 1914. In the autumn of 1916, when the Germans occupied Vilnius, Naujalis returned and continued his musical and educational work in Kaunas. In the autumn of 1917, having written the statutes and the programme of the music school, he formally obtained the consent of the German authorities and intended to open a music school in Kaunas. However, in the absence of suites and instruments, it was impossible to start work for several years. The music school, which began its educational activities in three rooms in the *Saulės* palace, was established in March 1919 with the permission of the government of independent Lithuania.

At the beginning of the school's existence, due to the lack of classrooms, many classes, including organ and singing lessons, were held in the teachers' apartments. In 1920, the school was consolidated and one year later it had five classrooms. There were only piano, violin, and singing classes. When the organ class was opened in 1922, Naujalis, who was in charge of it, made every effort to obtain the status of a conservatory, writing letters to the then Minister of Education, Kazimieras Jokantas (1880–1942), but without receiving a positive reply, he invited more and more teachers from other countries and Lithuanian musicians who had studied outside the country. The head of the piano department was Vladimiras Ružickis (1891–1967), a professor at the Moscow Conservatory who had worked in New York, the head of cello class was Gottlieb Ludwig, and the head of singing one – Oreste Marini (1876–?). After graduating from the Leipzig Conservatory, the teacher of musical forms was Jonas Bendorius (1889–1954) and that of composition – Kazimieras Viktoras Banaitis (1896–1963). After Naujalis resigned as the headmaster in 1927, Juozas Gruodis (1884–1948) took over as the head of the school. By that year, the school had already occupied the entire building in house number 3 on Maironio Street. In the school year 1930–1931, 268 pupils were enrolled in various specialties. The school had grown to the level of a conservatory and met the requirements of higher education institutions in other countries in terms of the number of specialties and disciplines taught and the quality of teaching. Classes were held in wind instruments, cello, double bass, music history, and aesthetics. In 1933, the State School of Music was granted

the rights of a higher education institution (*Valstybės muzikos mokykla 1920–1930* 1932: 20–26).

Pupils aged at least ten were admitted to the school twice a year, in September and January. After an assessment of musical hearing and other musical data, applicants were required to have a good knowledge of sight-reading and to know something about their chosen instrument. The learners were divided into the following types:

- (a) candidates (first-year students);
- (b) the real ones (from the second year onwards);
- (c) free students (not attending all the lessons set by the school and admitted only when places were available).

There were compulsory examinations every six months in the presence of a representative of the Ministry of Education. Tuition was to be paid by all students in all specialties, except for very poor but gifted children (*Valstybinė muzikos mokyklon įstojimo sąlygos* 1926: 61–62). The provisional regulations for admission to the conservatory stated that the first year of the organ course was open to persons aged 16 and over, composition to 25, piano to 12, wind instruments to 22, and singing to 18–25 for men and 17–24 for women. The more gifted students of the conservatory could specialize after completing the specialty course, with the agreement of the teachers' council. In that case, the final examinations were taken after specialization. Since the tuition fees were paid, organists had to pay perhaps the least – 200 LTL per year, composition and opera classes – 400 LTL each, and piano and violin – 300 LTL (*Kauno konservatorijos dokumentai*).

#### A GRADUATE'S VIEW OF TEACHERS AT THE STATE SCHOOL OF MUSIC

Organist Jonas Žukas (1907–2004), one of the most diligent and talented students of Juozas Naujalis and Marcel Dupré (at the Paris Conservatory), in the memoirs of his studies at the State School of Music, reveals his attitude towards the content and relevance of the required disciplines, describes the teachers who taught them and provides interesting fragments of his student life. The fact that the memoirs were written down after a considerable period has enabled him to assess the relevance of the knowledge and experience gained to one's profession. Jonas Žukas looks at his *alma mater* and the teachers who taught there from the perspective of a student of the organ department,

which is complemented by his fellow student, who later became a priest, Petras Marcinkus, the composer Jonas Nabažas, and Elena Navickaitė-Martinonienė, who graduated from choral conducting at the State School of Music. *In my time, the Conservatory already had a good teaching staff: the organ, Gregorian chant, and liturgy were taught by Prof. J. Naujalis. When Nikodemas Martinonis (1887–1957) returned from Moscow, a parallel organ class opened: the first-year organ students, including me, were transferred there. I returned to Naujalis later and completed my studies with him. Under Naujalis' directorship, an innovation was introduced: each organ student still had to choose a wind instrument, but before they could buy one, the decree was revoked. I had chosen the flute. I did not buy an instrument and I did not return the 100 litas to my father. Mea culpa...* (Žukas 1978). In general, the organ class had higher requirements than the others and had to complete a compulsory 3-year course in composition – special harmony, counterpoint, and fugue art. A two-year course in choral conducting was also compulsory for organists. Its initial teacher was Julius Štarka, the opera chorus master, and later the course was taught by Nikodemas Martinonis. *With him, we gained good knowledge of the world's choral literature and, of course, we learned choral conducting itself* (Žukas 1978). The students recall that that change of teachers was not by collegial agreement: After the clash between Martinonis and Štarka, Martinonis took over the teaching and Štarka left. Martinonis, who had recently returned from Russia, determined to work with the *intricate program* (Markeliūnienė 2007: 41).

For organists, there was an intense seven-year course of compulsory piano, while for students of other specialties it was only five-year course. *Balys Dvarionas (1904–1972) taught us the piano. Two-thirds of the organists studied with him, including me, while the rest were divided between Vladas Jakubėnas and Aleksandras Kačanauskas* (Žukas 1978). Organists were obliged to learn both symphonic and military instrumentation. *The teacher of symphonic one was Prof. Jurgis Karnavičius (1884–1941), an excellent specialist in his field. He was an attractive person, a tactful teacher, and famous for his humorous anecdotes* (Žukas 1978). Students were impressed by Karnavičius' *creative and inventive lectures on musical forms and symphonic instrumentation* (Svirskienė, Elena Martinonienė-Navickaitė [...] 2005: 17). The teacher of military instrumentation was composer



Emerikas Gailevičius (1874–1949). *He was the one whose marches Aleksandras Kačanauskas used to call little symphonies* (Žukas 1978). In that period, Gailevičius played in the Kaunas Opera Orchestra and was the Kapellmeister of the Military Museum, as well as taught double bass and clarinet at school. The two-year course in solfeggio was taught by Aleksandras Kačanauskas (1882–1957). According to Žukas, he was an excellent teacher. *He appreciated my talents when he noticed that I had an absolute hearing. When he asked me, I would tell him the composition, position, harmony, and tonality of a chord. Girls would ask how it was done. I couldn't answer, that's what I came into the world with, so it's not my merit* (Žukas 1978). Students remember the free, creative, and convivial atmosphere in the harmony lessons by composer Kazimieras Vytautas Banaitis. According to his students, he was *not overly demanding of discipline in the sense that he trusted our culture of internal discipline as an artist and was a proponent of free rather than forced work* (Svirskienė, Elena Martinonienė-Navickaitė [...] 2005: 17). In contrast to the inspiration-driven composer Banaitis, students mention the later harmony teacher Jonas Bendorius. Naujalis' pupils also felt the difference when they were transferred to Bendorius' harmony class as the school principal's lessons and his school administration workload increased. *J. Naujalis used to dictate harmony tasks and correct the errors of our solutions in class, always without a book, always by heart. Jonas Bendorius, on the other hand, was never without a book. [...] when he marked something with his finger, he kept it in a thick book and would constantly glance at it* (Marcinkus 1968: 11). Meanwhile, Jonas Žukas speaks favourably of Bendorius. *I took a two-year course in harmony and musical forms with Jonas Bendorius. He taught imaginatively and had his own methods. And I was noticed by him, he used to call me a professor of modulations. He liked the way I played them, and I would sometimes teach others. With Bendorius I acquired excellent fundamentals of harmony, which I had developed under Prof. Gruodis* (Žukas 1978).

According to Žukas, Juozas Gruodis was a man of stern temper but noble character. Everyone was afraid of him but felt that he had a very kind heart. *With my innate improvisational skills, I could have studied composition. I was thinking about this when I was not sure whether my request to be transferred from N. Martinonis' class to Naujalis' one would be granted. They reluctantly*

*did, and if they hadn't granted my request, I would have enrolled in the composition class. Then my life would have taken a different direction* (Žukas 1978). Gruodis was an authority to all his students, inspiring them to create, motivating them to work, and his opinion was particularly important: *I pass a subject, I seem to like it, but I take it to Gruodis, he rebukes it a bit, and I'm no longer interested in the subject. And the other subject I think is maybe too weak, but look, when Gruodis praises it, I can't be happier with it!* (Markeliūnienė, Jonas Nabažas [...] 2007: 60). In addition to the strong influence of his authority and other qualities important for a teacher, Gruodis was attentive to every hard-working pupil and spared no time in *examining instrumentation and fugues so carefully, and that was the case for all of us without exception. He is a true educator!* (Markeliūnienė, Jonas Nabažas [...] 2007: 71).

Viktoras Žadeika (1892–1972) taught music theory and history. This compulsory course did not appear to be interesting to the pupils. They had to write library-research papers for music history classes. *The more interesting ones were asked to be read in public. I read mine about organ music up to the time of Reger* (Žukas 1978). Žadeika's teaching of music theory and music history was critically evaluated by his students not so much because of his methodology, but because of the general problem of the time – the lack of textbooks and music recordings. *As a result, we were left with charts, cold facts-based biographies, overviews of eras* (Svirskienė, Elena Martinonienė-Navickaitė [...] 2005: 17). Žadeika also taught compulsory piano. According to Žukas, Žadeika, the inspector of the conservatory, was not liked for two reasons: his rough manner and his biased policy of free passes to the shows. *The theatre used to reserve a certain number of them for young students. Žadeika protected singers, bypassing others. The dissatisfaction reached such a point that it almost turned into a revolt, especially since the singers had little appreciation for the privilege of listening to opera for free. Often, after listening to a certain aria, they would go home. After that, the distribution of the free passes was taken over by the students' representative office. As a musician, Žadeika was beyond reproach. Later he became the head of the theatre* (Žukas 1978). The teacher of aesthetics at the State School of Music was composer Vytautas Bacevičius (1905–1970). Žukas wondered why this discipline, which had no direct connection with music, was even introduced. *We did learn to distinguish between Roman and Greek*

columns, but that was all (Žukas 1978). He said that Dr. Klemensas Ruginis (1893–1989), a teacher of psychology and pedagogy, was an excellent teacher who gave very interesting lectures, which everyone appreciated very much and which they attended willingly, because they felt that they were gaining valuable knowledge that would be useful in their future pedagogical work.

Žukas particularly valued the international experience that he gained for his talent and diligence, and these qualities were recognized by the institution where he studied, which allowed him to continue his studies at the Paris Conservatory. From today's perspective, the education of a professional musician in interwar Lithuania is striking for the wide range of disciplines, the variety of specializations, and the high bar set for the profession. Jonas Žukas nostalgically recalls his studies in Lithuania: *I graduated from the Conservatory with ease, there the most beautiful days of my life passed. I remember them with longing, like a dream that has passed* (Žukas 1978).

#### FUNDING YOUNG ARTISTS – THE STATE'S INVESTMENT IN ITS OWN CULTURE

Graduates of the first graduating class of Kaunas Conservatory (1933) were Antanas Račiūnas, Jonas Nabažas (Prof. Juozas Gruodis' composition class); Aldona Smilgaitė-Dvarionienė, Galina Juodakytė-Leonienė (Prof. Vladimiras Ružickis' piano class); Mykolas Saulius (Povilas Berkovičius' cello class); Antanas Masaitis (Emerikas Gailevičius' double bass class); Jonas Žukas (Prof. Juozas Naujalis' organ class). All of them were presented to the Ministry of Education as candidates for scholarships from other countries. However, for the scholarship holders of that time, support did not fall from the sky. They were obliged to work off in their country. The state made sure that the investment would bear fruit, not for the world at large, but first and foremost for their own country. Various documents attest to the strict way in which education was financed. The Žukas archives contain a bundle of documents setting out the clear requirements for the compulsory repayment of the scholarship after entering the civil service. *The scholarship received from 1 October 1933 to 30 June 1937 for LTL 18,900 must be repaid 30% of that amount, namely LTL 5,670 must be repaid to the State Treasury in cash, paid monthly out of the salary received, and the*

*remaining part of the scholarship must be paid for by work in the civil service, calculated as 1.5 years for every year of receipt of the scholarship, for a total of 68 months* (Lietuvos Respublikos Finansų ministerija 1938). There were probably no concessions for Žukas, who was very precise and accurate. Without being noticed or recorded, or perhaps without the funding authorities having warned him in time, every day of financial support was counted and repayment was demanded for what had exceeded the time limit, even though the scholarship holder had not yet returned to Lithuania. *Moreover, the scholarship holder, who had graduated on 30 June 1937, continued to benefit from the scholarship until 1 September 1937. The scholarship received after the date of graduation, within 2 months, in the amount of 650 LTL, must be returned to the State Treasury in cash, separately from the remuneration of the scholarship* (Lietuvos Respublikos Finansų ministerija 1938).

There is an interesting detail in Žukas' biography, which reflects the clear definitions of education in the interwar period: after graduating from Kaunas Conservatory and Paris Conservatory and receiving his higher education diplomas, while already working as a teacher, he still had to pass the gymnasium exams to have these two higher education diplomas awarded to him and to be able to legally teach at a higher education institution. Žukas recalls the following: *Seven years had passed and my studies were coming to an end. As of 1 January 1933, the former School of Music was given the title of Conservatory and the rights to higher music education. However, only those who had graduated from gymnasiums were granted those rights – they were given diplomas. Everyone else received certificates and diplomas according to their education. There was a strong tendency at that time to produce fully educated musicians. This had no practical significance, as the certificate gave the right to teach music in gymnasiums, and only graduates of foreign conservatories were allowed to join the Conservatory's teaching staff. There were exceptions, but not many* (Žukas 1978).

The rules were strict and the variety of compulsory subjects is still surprising us today. A letter from the State Examination Commission noted that Žukas had passed the examinations of the gymnasium *with enhanced foreign language teaching, [...] namely: religion, Lithuanian language and literature, German language, French language, history, social science, psychology, logic, geography, arithmetic, algebra, geometry, trigo-*

*nometry, analytical geometry, natural science, hygiene, physics, and cosmography* (*Valstybės egzaminų komisijos atestatas prie Švietimo vadybos* 1943). The formality that higher education diplomas were not valid without a gymnasium certificate was strictly observed.

## CONCLUSIONS

The origins of the State School of Music date back to the Kaunas Cathedral School of Gregorian Chant (1894) that Lithuanian music patriarch Juozas Naujalis founded at the end of the 19<sup>th</sup> century. This institution organized the St. Gregory Courses of Organists (1908) and developed into the Organists' School (1913), which acquired the status of the State School of Music (1920) and the Kaunas Conservatory (1933).

The State School of Music began its work in the extremely difficult conditions of World War I and the post-war years, with many lessons taking place in teachers' homes, a shortage of instruments, and a lack of teachers. Tuition at the State School of Music was paid from the very beginning and during the Conservatory's existence. Only very talented pupils from poor families were exempted from tuition. However, the best students received scholarships (up to 100 LTL per month), which was sufficient to pay for their education.

After Lithuania declared its independence (1918), the school expanded rapidly and within a decade had grown to the level of a conservatory. It met the requirements of higher education institutions in other countries in terms of the number of specialties and disciplines taught and the quality of teaching long before it was declared a conservatory. The programmes of Kaunas Conservatory in various specialties were also used as a basis for the music schools in Klaipėda and Šiauliai, which took their lead from them.

In addition to the former respectful attitude towards the teacher, the State School of Music also had a sincere relationship between the teachers and the talented, hard-working students who not only studied diligently but also appreciated the personalities of their teachers and the content and quality of the lessons that they taught. The teacher-student relationship at the State School of Music in independent interwar Lithuania reflected the relationship between free people in a free country.

From the very first years of the State Music School's existence, the management of the Kau-

nas Conservatory maintained close relations with European music schools in various ways: students who studied at the State School of Music and later at the Kaunas Conservatory learned European traditions from teachers who had graduated in other countries, and the most talented ones were sent to study to higher music schools in Germany, Poland, France, Italy, and the Czech Republic. Therefore, a universal, cosmopolitan approach to the artistic profession prevailed here, and a musician with a wide range of skills and competencies was educated to perform, improvise and compose.

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*Philanthropy as a Form of Support for Music and  
as a Distinctive Form of Art.  
Lithuanian Patron of the Arts Saulius Karosas*

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Philanthropy is a historically long-standing form of artistic activity which not only provides support for art, but also influences the direction of art development, promotes mobility and influences the formation and dissemination of new ideas. The patronage of arts, in turn, as a specific form of art, is based on the assumption that this activity, like art in all its manifestations, is inseparable from its creative nature and essence.

Issues in art philanthropy are examined through the activity of Saulius Karosas, a well-known Lithuanian patron of the arts. The author analyses the factors that made him turn to this field and influenced his priorities, principles and values. Particular attention is paid to the factor of time, which determines the relationship between artistic activity and the environment, influencing the dynamics of change that brings forth new challenges. Karosas' patronage of the arts is examined both theoretically and practically.

*Keywords:* patronage of arts, Saulius Karosas, Lithuanian music at the turn of the 21<sup>st</sup> century.

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INTRODUCTION

Humans want to 'cultivate', spiritualise and beautify their environment. This desire is natural and reflects an essential need for contact with art. The need is expressed in different forms: some people create works of art, others find joy in communing with art from the side-lines, still others take on the function of supporting and sponsoring art.

Each of these forms has its own manifestations. The artist's personality is in full view as art is made. The audience, this collective participant in the artistic process, not only perceives and *absorbs* art, but also echoes it widely. The role of the person who supports the artist and creates the conditions for artistic work is not as obvious, but it is no less significant. In a broad sense, this is philanthropy, which in the field of art is defined by the notion of patronage of the arts. Patronage of the arts has a long history, and this is itself the evidence of the human longing for this activity, of the inner need for it.

This is the theme that I would like to address in the context of the philanthropic activity of one specific individual, a person who did a lot in this field in Lithuania. That man is Saulius Karosas. His patronage of the arts took place in the post-Soviet era. His greatest contribution was to music, but he was also an active supporter of other fields of arts.

How and why? – are the questions I would like to answer.

THE IMPRINT OF MUSIC IN THE LIFE OF  
SAULIUS KAROSAS

The surname Karosas is well known in Lithuania, although it does not usually refer to Saulius Karosas, but rather to his grandfather, Juozas Karosas.

Juozas Karosas belonged to the generation of Lithuanian musicians who entered the arts in the twenties and thirties of the 20<sup>th</sup> century. He was among those who took over the baton from



Mikalojus Konstantinas Čiurlionis, Juozas Naujalis, and Juozas Gruodis. Having begun his musical education with lessons from a village organist, he travelled a long road before he was accepted to the Latvian Conservatory in Riga. He was already 31 years old, a fact that by itself speaks volumes about his great desire to become a professional musician. However, his training also lasted longer than usual – he studied at the Conservatory for seven years. He graduated from the Latvian Conservatory (Jāzeps Vītols' composition class) and became a choir conductor, composer, and a respected and revered figure in the history of Lithuanian music.

Setting aside what he did for Lithuanian music in general, and turning to his family circle, it is clear that there were very strong traditions. His two daughters and son graduated from a conservatory; his wife's brother Stasys Vainiūnas, incidentally also a graduate of the Latvian Conservatory, was a composer and pianist. Vainiūnas's daughters were well-known Lithuanian musicians. It was a circle of musicians.

Juozas Karosas' grandson, Saulius Karosas, was born and grew up in that circle, that was his universe. His father Algirdas and mother Birūtė graduated from a conservatory. His mother became a music teacher. Although his father retreated from a music career to become a photojournalist, the family's general vector did not change. It was quite predictable that Saulius also followed the line of his relatives – for ten years he studied piano and was involved in music.

And then there was a sharp U-turn – he changed his profession and graduated from a technical university. He made a career in business. After the collapse of the USSR, he became a successful businessman, perhaps one of the most successful in Lithuania. However, music, deeply embedded in the life of his family, proved to be an integral part of his fate as well. He did not become a musician, but became a patron of the arts. In this field, he focused on what he knew and could do best – on development. He took his business activities to an international level. He did something similar in music – he supported and developed what seemed to him the most important and promising at that moment. And in that he succeeded.

Karosas' attitude to patronage of the arts was informed by his business experience. He looked at everything broadly, saw the essence, did not disperse his attention and did not stop in the middle of the road – he always achieved his goals.

#### THE PHILANTHROPIC FOUNDATION OF SAULIUS KAROSAS

Art is in dire need of philanthropy. Art is not a very moneyed profession, so supporting artists and funding their activities, even in part (as is usually the case), largely fill or at least reduce the existing budgetary gaps and, ultimately, create the conditions that permit creative projects to be undertaken.

Karosas had studied music long enough to get an inside look at the complexities of the profession, and he knew from his mother, a music teacher, how badly she was paid in Soviet times. From his former classmates, who had begun independent careers as artists, he also knew that even in the post-Soviet era, the miserly pay of musicians had not radically improved. That was evidenced, in particular, by the emigration of musicians. The cultural sphere was experiencing distress. All of that prompted Karosas to look for new incentives.

For his activities, Karosas created a charitable foundation, although he also financed particularly large projects himself, directly. Karosas summarized his aims as follows: *When culture was lacking in Lithuania, when it was in decline, I realized that we might lose the experience that our fathers and grandfathers created for many years. So, I decided to create a charitable foundation. It was easy for me to do so, as I felt supported by my mother, Birutė Karosienė, a piano teacher of many years. I had the peace of mind that the money going into the foundation would be used to support young people worthy of support. After all, it is often enough for a talented person to be helped to climb the first rung, and then he will grow his wings, spread them and fly towards his goal – the heights of art* (Sauliaus Karoso labdaros ir paramos fondas 2013: 3).

Karosas was clear about what he meant in terms of not losing what had already been achieved: *If the system for training musicians collapses, creating it anew will require enormous funds, investment and time* (Sauliaus Karoso labdaros ir paramos fondas 2008: 3).

It is also not difficult to explain Karosas' confidence in his mother as the head of the Karosas Foundation. She was a kind of guarantor of the foundation. Together with her son, she worked out a strategy and put it into practice. She enjoyed absolute trust: her assessments were competent and objective, and her decisions were transparent.

From the very beginning, Saulius Karosas involved his own companies in the activities of

the Karosas Foundation. This created a serious financial basis for its activities and provided a long-term perspective that enabled the support of long-lasting projects.

The focus of the Foundation's work was primarily on educating the younger generation, because this is today's contribution to tomorrow's world. Support was bidirectional: on the one hand, attention was paid to the needs of existing educational institutions in Lithuania and, on the other hand, to building ties with foreign music universities. Both were extremely important: the first was to preserve the domestic foundation of music education, the second not only to open to aspiring musicians a wide horizon of world, but also through these contacts to enrich the existing educational institutions with important experience.

The nature and level of support is evidenced by the names of the institutions in which the Foundation funded the education of aspiring Lithuanian musicians. These were the best European music schools in Austria, Germany, France and the UK, with long and deep traditions. Support, however, was not limited to European schools. The Foundation's scholarships also made it possible to study in the USA, where university education, including music education, is world-renowned. The Foundation's scholarship holders have studied at the very best of them, including the elite Juilliard School in New York. Karosas gave a major boost to many famous Lithuanian musicians. The results have been impressive – among the recipients was, for example, Tyla Gražinytė, who has become an acclaimed conductor and now performs with many renowned orchestras in Europe and America.

This was only the first step in supporting young talents. The Foundation was also attentive to the other needs of its charges. Musical instruments became another area of activity for the Foundation, as they are not only the 'tool' of creativity, but often a constant friend and companion of the musician. A talented performer needs a good instrument. In Soviet times, the provision of musical instruments was extremely poor. The quality of their production in the USSR became worse with every year, and they were not suitable either for concert performances or for home practice. Instruments from the great masters, preserved from tsarist times, were amassed in the State Collection of Musical Instruments and issued to internationally renowned musicians, but those instruments were extremely scarce, as were outstanding players worthy of using them. Old instruments circulated on the black market, but they were

usually worn, of poor quality and, often, simply fakes. The Soviet Union was isolated from the world, and instruments were only purchased abroad, mostly from countries in the socialist camp, but even there the quality declined over the years. Purchases of instruments from Western countries were very rare, usually pianos for concert halls. Because of these circumstances, in Lithuania in the first decades of independence the situation with musical instruments was critical – there were no funds for their purchase.

Karosas assessed the situation and took up the challenge. He bought pianos, strings, brass and percussion instruments for music schools and talented performers starting their careers. He donated new Bechstein concert pianos to Lithuanian embassies in Russia and Ukraine, so that music could be heard there. He donated an organ made in Austria to the Lithuanian Academy of Music and Theatre and ensured its delivery and installation.

Karosas also established a recording studio with state-of-the-art equipment in Vilnius. In parallel, he sponsored music recordings made by other firms. By creating the opportunity to record and preserve the work of composers and performers, he created the conditions for the popularization of the achievements of Lithuanian musicians through the subsequent distribution of the sound recordings.

For decades the Karosas Foundation funded the publication of the Lithuanian magazine *Muzikos Barai*. Dedicated to a wide audience, it is still a multifaceted publication, publishing musicological research and lengthy articles on current and controversial subjects, informing readers of musical events and offering reviews of concerts, opera and ballet performances. It was the first magazine to come with CDs, and the first to offer access to the music on the Internet via QR codes, thus linking published texts with the actual sound of the music.

To this day the Karosas Foundation also supports the publication of musical monographs and sheet music editions. Some of these publications are simply unique, such as the multi-volume collection of musical works by Čiurlionis, the acclaimed classic of Lithuanian music. This is a major contribution to the history of Lithuanian music, and to Lithuanian history in general.

The Karosas Foundation also pays attention to the liveliest and most colourful genre of musical culture – public musical events like festivals, concerts and opera productions. It sponsors festival

organizers, helps to invite famous guest performers, and supports Lithuanian performers. Saulius Karosas strove to make Lithuania's musical life rich and fulfilling.

This is only a very cursory overview of the activities of the Karosas Foundation and its founder. However, I think this information also gives an idea of the extent and scope of the work that has been done.

#### THE MAIN PRINCIPLES AND GOALS OF KAROSAS' PHILANTHROPY

Philanthropy and state funding, each in its own way, support the arts. Both are therefore extremely important, but the activity of a patron of the arts is fundamentally different from state funding of the cultural sphere. The art patron operates with his own funds, so his attitude is also personal: he is motivated by his own ideas and preferences, he is not bound by bureaucratic restrictions, and he is free and mobile in his decisions.

This is not the case with state officials. Being responsible for the development of the field entrusted to them, they proceed from the principles of a universal policy developed by the authorities and make decisions in strict accordance with it. State financing is based on criteria that are far removed from the creative sphere – political and ideological interests and the interests of bureaucratic elites play an important role here, and the formalization of decision-making procedures emasculates the creative element. The general attitude of politicians and bureaucrats to the cultural sphere is also rather ambivalent: although its importance is constantly declared in public, the state budget often funds cultural needs last, based on the residual principle.

Philanthropy, in contrast to state funding, has an individual element which itself is akin to the creative nature of art. It is not based on an assembly-line principle, stamping out uniform solutions, but instead offers targeted support aimed at experimentation and renewal, at something that has never happened before, something that can give enormous creative payoffs.

The nature and scope of philanthropy depend on specific opportunities – not only on finances, but also upon intellect, empathy, socialization, complicity. All this plays a huge role and determines why one or another artist, one or another

creative project is supported. Moreover, while in business activities the philanthropist is guided by universal laws and follows strict rules and canons, in contrast when he supports the arts, he is guided not so much by reason as by intuition, feeling, and belief – because in art every case is special and different, reflecting the uniqueness and illusory nature of artistic creativity. The logic of the philanthropist's actions is to some extent similar to the practice of the artist.

Philanthropy is an individual endeavour, carried out voluntarily for the good of humankind and society. Such activity in itself does not promise or aim at financial profit. Art, on the other hand, potentially has the prospect of a long-term existence, and in the case of a great masterpiece, retains its value forever. In this case, a particular work of art can make a profit. However, this is not the goal – the goal is to support the creation of works of art, to make them available, to share them with everyone.

Philanthropy is inherently disinterested – it is an investment that does not foresee a return. Nevertheless, this principle has one major exception: spiritually, a return is guaranteed, since a good deed always enriches the doer.

This was precisely Karosas' starting point. With the aim of supporting and creating favourable conditions for creativity, the birth and implementation of new artistic ideas, he looked forward to the completion of the projects he financed and rejoiced when they succeeded.

The success of the Karosas Foundation was not accidental; it was based on a strictly professional approach. And this had a dual significance: on the one hand, Karosas had a professional musical background, and his mother, the head of the Foundation, was a musician, which ensured a thorough knowledge of the subject matter; on the other hand, as a successful businessman, Karosas had no trouble handling all organizational problems because he had excellent management skills and felt confident in the maze of solving the most intricate problems.

Philanthropy not only provides support for art, but often influences the direction of artistic development. Like art itself, patronage, in all its manifestations, is inseparable from the creative essence of a person. The ability of an art patron to make a proper assessment and to see a future perspective can determine this or that turn in the fortunes of the musician, and sometimes in the music itself. By supporting musicians in their endeavours, Karosas was also taking a step into tomor-

row. It is no coincidence that the musicologist and composer Audronė Žigaitytė-Nekrošienė wrote: *We are witnessing a unique fact: over the twenty years of its activity, the Saulius Karosas Charitable Foundation has become an integral part of the development of music in Lithuania* (Žigaitytė-Nekrošienė 2018: 484).

#### CONCLUSION

Saulius Karosas died when he was just 61 years old. His contribution to the development of Lithuanian music at a difficult and momentous time in history was very significant. His life is an important phenomenon in the musical history of Lithuania.

Karosas laid the foundations of philanthropy in independent Lithuania. He set an example of selfless activity for the common good. The foundation he established supported a wide range of musicians, young and old, engaged in various forms of musical activity, and assisted music schools and concert organizations. It encouraged everyone to strive for artistic heights and pushed the search for the new. Through his activities, Karosas filled the gaps that existed in the financing of art and laid the foundations for the development of patronage of the arts.

It is wondrous that a man who neither created music nor performed it nevertheless contributed to the emergence of the great miracle of art. It does not happen often, but it does happen, and in that moment the patron confirms the signi-

ficance of his efforts. His satisfaction comes from a sense of belonging and pride in what he has created.

This is why the image of a devoted patron of the arts is always special, unique, associated with the object of his support, as if absorbing the uniqueness of the art being born before his eyes. This is a wonderful phenomenon: every patron, if sincerely devoted to this activity, is also unique, with a spark of creativity burning within.

All of this can be seen in the example of Saulius Karosas, a successful businessman and a great philanthropist. His example makes it possible to reveal not only the characteristic features of charitable initiatives, but also to identify their pre-conditions. Given the diversity and breadth of Karosas' charitable initiatives, the study is limited to the sphere of music. However, even within these limits, we can trace in full the formation and manifestation of this man's unique talent.

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# MUSIC ANALYSIS

## *Pope John Paul II in Lithuanian Music and Memoirs*<sup>1</sup>

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St. John Paul II (Karol Józef Wojtyła, 1920–2005) was not only a significant religious and political figure of the second half of the 20<sup>th</sup> century, but also a poet, philosopher, and theologian. The subject of this paper is the most recent history of Lithuanian sacred music and Pope John Paul II in it. Like in many other countries, in Lithuania some works of art have been inspired by his impressive personality, his activities, poetry and theological teaching. The paper analyses religious works by Lithuanian composers related to Pope John Paul II, how they came to be written, their origin and their structure. Impressions from meetings with the Pope (especially during his visit to Lithuania in 1993) and observations of his life also had an indirect influence on the creation and performance of sacred works as evidenced by the memories of Lithuanian composers, musicologists and musicians.

*Keywords:* Lithuanian sacred music, contemporary religious music, Pope John Paul II, Algirdas Martinaitis, Algirdas Bružas, memoirs.

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### INTRODUCTION

Pope John Paul II was very important for the Lithuanians, just as for the people of other countries occupied by the Soviets<sup>2</sup>. He contributed to the collapse of the Iron Curtain in 1989–1991, and his visit to Lithuania and the other Baltic States in 1993 unequivocally supported their aspirations for independence and (especially in Lithuania) encouraged the development of Catholic sacred music. According to the first leader of the newly independent Lithuania, musicologist Vytautas Landsbergis, the choice of the date of

the visit by the Pope was not accidental: according to the treaty of Lithuania with Russia, the Soviet troops were to be withdrawn from Lithuania by 1 September 1993, that is, just before the visit of the Holy Father. *Politically, this is a very important choice because there was a threat that Russia would violate the agreement. Thus, the Pope's visit put additional pressure on Moscow. Imagine what it would have looked like if the Pope had cancelled his visit because Russia had still not withdrawn its occupying army. It really would have become known all over the world* (Landsbergis 2018).

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<sup>1</sup> I am grateful to my colleague from Cracow Kinga Kiwała, a philosopher and musicologist, for encouraging me to research into this issue.

<sup>2</sup> Established in Lithuania in 1978, the Catholic Committee for the Defence of Believers' Rights welcomed Pope-elect Karol J. Wojtyła the same autumn, who promised that from now the *Church of Silence* would speak with his voice. As the composer Alvidas Remesa (who later participated in the underground resistance to atheism) recalls, John Paul II was their *spiritual brother in arms and support* (Remesa 2019). While Lithuania was still occupied, all important Catholic anniversaries of the country were celebrated in Rome with the participation of the Holy Father, for example, the 500<sup>th</sup> anniversary of St. Casimir's death in 1984, and the 600<sup>th</sup> anniversary of Lithuania's baptism in 1987. In 1988, Pope John Paul II appointed Bishop Vincentas Sladkevičius cardinal, and in 1991, he restored the Diocese of Vilnius as part of the Lithuanian ecclesiastical province.

VISIT OF POPE JOHN PAUL II TO LITHUANIA  
IN 1993

Due to the dramatic history of the Lithuanian state during the last century – the fifty years of Soviet occupation (1940–1990) – the natural development of religious music in Lithuania was interrupted. Those composers who stayed in occupied Lithuania had to hide their belief in God and stop creating sacred music<sup>3</sup>. The most active, brightest people of the Republic of Lithuania were annihilated, exiled to Siberia, and forced to emigrate or go into hiding; most of the churches were closed, and their bells were taken down. Folklore remained the only mark of Lithuanian identity allowed (and even encouraged) in music. Thus, in 1993, Pope John Paul II was welcomed in Lithuania which did not have any new works by professional composers suited to the liturgy<sup>4</sup>. However, in preparation for meeting the Holy Father, three small pieces were composed by Alvidas Remesa, Lionginas Abariaus, and Darius Polikaitis.

Composer **Alvidas Remesa** (b. 1951) was a practicing Catholic under the Soviets, therefore he followed John Paul's II activities from the day he was elected Pope. Remesa admired the Pope's radicalism not only in his spiritual but also in his social and political activities: *He impressed me*

*as someone who, with his holiness – without a gun, without a shot, but with his love of a fellow creature and the truth – can radically influence this system of bulldozer atheism. In particular, I was impressed by the fact that the pope visited the man who had tried to kill him and pardoned him* (Remesa 2019). He learned about the Pope's planned visit to the Baltic States back in 1992, as he was the minister of the Lithuanian fraternity of the Secular Franciscan Order. On the occasion that the Holy Father would visit Lithuania for the first time in history, Remesa created *Himnas Šventajam Tėvui* (Hymn to the Holy Father) for mixed choir and organ (1992) that was performed at John Paul II's meeting with young people in Kaunas in 1993<sup>5</sup>. The hymn is short, resembling the popular Christmas carol *Adeste, fideles* in its structure and with some combinations of harmony (Example 1)<sup>6</sup>.

Remesa was not the only one who wanted to welcome the Holy Father. The archbishop of Vilnius, Audrys J. Bačkis, commissioned poet Bernardas Brazdžionis to create a poem that was set to music in two works. Choir conductor **Lionginas Abariaus** (1929–2022) composed a celebratory piece called *Sveikas, Dievo Piligrime* (Welcome, God's Pilgrim) for choir and organ in 1993, which was performed in Vilnius Vingis' Park, probably

Šven-ta-sis Tė-ve, mū-sų nu-my-lė-tas, len-kia-mės Ta-vo di-džiai gar - - bei  
[Holy Father, our beloved, we bow to you with great respect]

Example 1. Alvidas Remesa, *Himnas Šventajam Tėvui*, mm. 1–8

<sup>3</sup> Some of them, e.g., Konradas Kaveckas and Lionginas Abariaus, later became famous choir conductors.

<sup>4</sup> Only a few hymns – e.g. *Tikiu, Iš Tavo rankos, Dieve* – by Kristina Vasiliauskaitė (she was a practicing Catholic during the Soviet times) were sung at the Mass celebrated by the Pope. See: *Liudykime Kristų, kuris mus išvadavo* (Vaičiulionis 1993). Hymns by composers of the first half of the 20<sup>th</sup> century (Juozas Naujalis, Česlovas Sasnauskas, Teodoras Brazys, Konradas Kaveckas) and contemporaries of Pope John Paul II – priests Gediminas Šukys and Pranciškus Tamulevičius, as well as Pranciškus Beinarius, a long-time organist of Kaunas Archcathedral, and Lionginas Abariaus, a choir conductor – were performed at the liturgy.

<sup>5</sup> The composer watched the meeting on television and he still remembers the expression on the Pope's face as he listened to the music dedicated to him.

<sup>6</sup> The words of the hymn were also written by Alvidas Remesa. Because the chorus liked that song the composer later changed the text, and this hymn is sung at St. Anthony's feast at the Franciscan church in Kretinga every year.

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Sveikas, Dievo Piligrime, Viešpaties pasiuntiny, sveikas, sveikas!

Example 2. Lionginas Abarius, *Sveikas, Dievo Piligrime*, mm. 35–44

before the Holy Mass. Its harmony shows that Abarius continued the tradition of the Lithuanian choral church music of the first half of the 20<sup>th</sup> century (Example 2).

Darius Polikaitis (b. 1963), a choir conductor, the artistic director and conductor of the Lithuanian Art Ensemble *Dainava* in Chicago, composed a hymn for voice with accompaniment also based on the poem by Bernardas Brazdžionis *Sveikas, Dievo Piligrime*. This popular-style hymn was performed at the Holy Father's meeting with young people in Kaunas. Later, when the Pilgrim Route of John Paul II was established in Lithuania in 2007, Polikaitis' song became the anthem of this route<sup>7</sup>.

To commemorate the 1993 Pope John Paul II's visit to Lithuania the documentary *Ramybė jums* (Peace Be with You)<sup>8</sup> was created and a commemorative coin was issued<sup>9</sup>. Some monuments and other memorials were built, and schools and churches were named after him. Exclusive gold and silver medals dedicated to the canonization of John Paul II were struck. Stamps were also issued: in 1993 to commemorate the visit, in 2011 on the occasion of the beatification of John Paul II, and the 2020 stamp is dedicated to the 100<sup>th</sup> anniversary of his birth.

In 2013 for the 20<sup>th</sup> anniversary of the Holy Father's visit to Lithuania, a piece by Zita Bružaitė (b. 1966) *Lumen fidei* (Light of Faith) for soloists, mixed choir, organ, synthesizer, soprano saxophone, brass and percussion instruments (after

St. Hildegard von Bingen's texts)<sup>10</sup> was performed. According to the composer, among the stars that show the way *in the journey of faith, harmony, and hope is the blessed Pope John Paul II, whom I heard and saw myself twenty years ago in Santaka, Kaunas, at Holy Mass. The thoughts he spoke penetrated like the sound of a drum being touched that spread and I can still hear it. I remember his words said in Santaka about the creation of the earth, which is given to us as God's legacy to our care and responsibility, whose face we can change either for good or for bad. [...] Then I thought that the only thing left for us to do is to pray and do what is good and beautiful to change the face of that land. [...] If we have the light of faith inside, then we must not lose it at every step when heaven sends us trials when we are looking for answers to the difficult issues of life* (Bružaitė 2013).

#### MUSICAL COMPOSITION SET TO THE PRAYERS OF POPE JOHN PAUL II

The prayer of the Holy Father became the inspiration for three works by Algirdas Martinaitis (b. 1950): *Malda į šv. Pranciškų* or *Preghiera a San Francesco* (Prayer to Saint Francis) for mixed choir a cappella (2006), *Preghiera a San Francesco* for organ and male choir (2013) and *Danguis pasiuntinys* (The Messenger from Heaven) for organ (2014).

<sup>7</sup> *Jono Pauliaus II piligrimų kelias*. <https://pilgrimukelias.lt/index.php?id=35>. See the music sheet of Darius Polikaitis' hymn in *Jaunimo giesmynas* 2014: 468–450.

<sup>8</sup> Vidmantas Puplauskis is the director. See *Dokumentinis filmas "Ramybė jums" – LRT*. <https://www.lrt.lt/mediateka/irasas/7276/ramybe-jums> – visited on February 2, 2023.

<sup>9</sup> See: Lietuvos bankas (n.d.). *Moneta, išleista popiežiaus Jono Pauliaus II apsilankymo Lietuvoje proga*. <https://www.lb.lt/lt/monetos/moneta-isleista-popieziaus-jono-pauliaus-ii-apsilankymo-lietuvoje-proga> – visited on April 10, 2022.

<sup>10</sup> The composition consists of seven movements: *I intrada, Ave generosa, II intrada, O beata infantia, III intrada, O rubor sanguinis* and *Spiritus sanctus vivificans vita*.

Composer Martinaitis, as he tells himself, once saw a postcard of the Pope with his prayer on the other side when the Holy Father went as a pilgrim to Mount La Verna on 17 September 1993 (i.e., for the feast of the Stigmata of St. Francis). The Pope's prayer was written in Italian and Lithuanian,

as Martinaitis loves combining texts in various languages<sup>11</sup>. After analysing his *Malda* for mixed choir (2006), we find not only the first sentences of the prayer on Mount La Verna, but also a request from another papal prayer he said at St. Francis Basilica in Assisi on 5 November 1978 (Example 3)<sup>12</sup>.

<b>Preghiera a San Francesco di Giovanni Paolo II pellegrino alla Verna (17 settembre 1993)</b>	
O San Francesco, stigmatizzato della Verna, il mondo ha nostalgia di te quale icona di Gesù crocifisso. Ha bisogno del tuo cuore aperto verso Dio e verso l'uomo, dei tuoi [piedi] scalzi e feriti, delle tue mani trafitte e imploranti. <...> Aiuta, Francesco, gli uomini d'oggi.	O St Francis, stigmatized on La Verna, the world longs for you, that icon of the crucified Jesus. It has need of your heart, open to God and to others; of your bare, wounded [feet], of your pierced hands raised in supplication. <...> Francis, help the people of this age.
<b>Preghiera del Santo Padre Giovanni Paolo II a San Francesco d'Assisi (5 novembre 1978)</b>	
Aiutaci, San Francesco d'Assisi, ad avvicinare alla Chiesa e al mondo di oggi il Cristo.	Help us, St Francis of Assisi, to bring Christ closer to the Church and to the world of today.

Example 3. Words of Algirdas Martinaitis' *Malda į šv. Pranciškų*

The choir sings mostly in Italian and the first sentence of the prayer on Mount La Verna was also in Lithuanian<sup>13</sup>. For the Lithuanian words, the composer used the same melody that was played from bar 6 to bar 9 in the tenor and bass parts (Example 4).

The work discussed by Martinaitis had a sequel: in St. Francis of Assisi Chapel for cancer patients in Klaipėda<sup>14</sup>, a Rieger organ was built and consecrated in the summer of 2013. For this occasion, Martinaitis wrote a new Prayer to St. Francis. Most of this composition is for organ solo, followed by a male choir who sings only the first sentence of John Paul II's prayer on La Verna (1993) in Lithuanian and Italian. The structure of this work is characterized by an improvisational rondo form (Example 5).

This new work is linked with the earlier written Prayer to St. Francis for mixed choir (2006) only with the melody of the initial address to St. Francis (Example 6; compare with Example 4a, mm. 1–4) and one or another chord. The same melody, only at a different pitch, is performed in the Lithuanian and Italian texts.

Thus, in the 2006 Prayer, the most important element was the invocation of the Holy Father to St. Francis, while in the second (2013), the composer focused on the image of Christ. The organ music visuals were inspired by the events of St. Francis' life, first and foremost his prayer asking only to experience Christ's love and suffering, and receiving stigmata.

In 2014, at the request of musicologist and organist Jūratė Landsbergytė-Becher, a version of the second Prayer for organ solo called *Danguis pasiuntinys* (The Messenger from Heaven) appeared. The composer changed some of the chords of *Preghiera a San Francesco* (2013), omitted some of the bars, and slightly changed and extended the finale. In her research work, Landsbergytė-Becher (2014: 196–198) analyses this composition as a story of *self-transcendence*, finding in it transcendental impulses and breaks, *wind gusts*, *blows of darkness* and other rhetorical figures, pauses of *standing time* and finally the closing chords of the spiritual enlightenment (see rhetorical figures in Ex. 5).

<sup>11</sup> At that time, the composer was in close contact with the Franciscans and composed a number of pieces for the choirs of the Bernardine Church in Vilnius.

<sup>12</sup> See *Preghiere* (John Paul II 1978) and *Angelus* (John Paul II 1993a).

<sup>13</sup> *O šventasis Pranciškau, o stigmatizuotasai, pasaulis ilgisi Tavęs kaip nukryžiuoto Jėzaus paveikslu.*

<sup>14</sup> Now it is St. Francis Oncology Centre.



di GIOVANNI PAOLO II pellegrino alla Verna  
Malda į šv. Pranciškų

*mf*

SOPRANO  
ALTO  
TENOR  
BASS

0 San Frances-co, stigmatiz-za - to della Ver-na, il mon-do ha nos-tal-  
-gi-a di te il mondo ha nos-tal- gi- a

0, San Frances-co, 0, San Fran-ces-co... ha nos-tal-gi-a

Example 4a. Algirdas Martinaitis, *Malda į šv. Pranciškų*, the beginning (mm. 1–10)

41

SOPRANO  
ALTO  
TENOR  
BASS

Chris-to. 0 šan-ta- sis Pranciš-kan 0, stigmati-zuo - tasai, pasaulis  
Chris - to... Pran - ciš-kan, Pran- ciš - kan, pa -

Example 4b. Algirdas Martinaitis, *Malda į šv. Pranciškų*, excerpt (mm. 41–44)

Choral episodes			(It.)		Choir prayer (Lith.)					Choir prayer (It.)	Choir prayer (Lith.)		
Musical rhetorical figures	Wind gusts	Quasi Bach	Prayer	(bass tune) + pounding	Prayer	Wind gusts	Vox coelestis	(bass tune) + pounding	Quasi Bach	Prayer	Prayer	Wind gusts + (bass tune)	Chorale = Transcendence
Sections	X	B	O	Z... ♪	O'	X	W	Z... ♪	B	O	O'	X Z	chords
Duration (bars)	16	18 + 16	16	4 + 17	12	12	16	4 + 5	18 + 3	16	8	2 + 4	12

Example 5. Structure of Algirdas Martinaitis' *Preghiera a San Francesco* (2013)

88 ♩ = 68

Ch. *f* O šven-ta - sis Pran - ciš - kau, stig - ma - ti - zuo - ta - sai\_ Ver - noj

Org. *f*

Ped. *f*

Example 6. Algirdas Martinaitis, *Preghiera a San Francesco*, mm. 88–92

Jūratė Landsbergytė-Becher regards John Paul II as an extremely important, even pivotal figure for the Lithuanian nation, because *he cut through that iron East-West border, and helped it to collapse*. In her view, this Pope still holds great spiritual influence, and his message *Do not be afraid* is still relevant today. She believes that *it is good that he did not resign, showing both the meaning of suffering and human destiny*. Landsbergytė-Becher finds the film *The Secret Life of John Paul II* particularly dear to her heart: *There the Pope gives us a very good lesson that 'the hardest thing in life is to come back' – he says you can reach the summit, but the hardest thing is to come back – to admit your mistake and go back to where you were. Such spiritual guidance is much needed, and this Pope has it* (Landsbergytė-Becher 2019).

#### JOHN PAUL II AND THE HILL OF CROSSES

Pope John Paul II knew about the Hill of Crosses before he visited Lithuania. In 2018, commemorating the 25<sup>th</sup> anniversary of the Holy Father's visit to Lithuania, musicologist Vytautas Landsbergis recalled that his first indirect contact with the Pope took place after an attempt on the life of John Paul II: *A friend of mine, the Polish musicologist Krzysztof Droba, told me he was going to Rome and [...] asked me if I wanted to pass something on to [the Pope]. I gave Krzysztof my amateur photographs of the Hill of Crosses. There was also a picture of a cross that was built to thank God for saving the Pope's life. After all, this cross was a very important testimony to how the people of Lithuania responded to the attack on the Pope. It was a sign of how the Lithuanian people, the faithful, needed this pontiff and how dear he was to them* (Landsbergis 2018). As Droba later testified, the Pope closely looked at those amateur photographs. John Paul II passed on all other gifts received from the audience to his assis-

tants, he took only the photographs mentioned above<sup>15</sup>.

According to composer Algirdas Bružas (b. 1960), looking through the photography book *John Paul II in Lithuania*, published in 1994 he remembered the Pope's visit to the Hill of Crosses, where he prayed for all the victims and suffering experienced by the Lithuanians. That memory inspired the composer to write the cycle *Šventojo Jono Pauliaus palaiminimai* (Blessings of St. John Paul) for mixed choir and string orchestra (2017). Firstly, it was composed as the second movement of the Blessings cycle named *Kryžiaus palaimi-*

*nimas* (Blessing for the Cross). In the composer's words, *under this title lies the Pope's prayer for all those troubled souls who have carried, with hope, their troubles and sorrows to the Hill of Crosses, those countless crosses* (Bružas 2019). This movement is of a lively tempo and consists of three sections, where the third is a reprise; the composer used several stanzas from the hymn *Crux fidelis* by Venantius Fortunatus for it. Articulation *marcato* and *hocket* technique in the composition as though 'recreate' the outline of the Hill of Crosses (Example 7).

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The tempo is marked *mp* and the time signature is 4/4. The lyrics are: *Crux fi - de - lis fi - de - lis in - ter om - nes in - ter*. The score includes musical notation with notes, rests, and articulation marks like accents and slurs.

Example 7. Algirdas Bružas, *Kryžiaus palaiminimas*, choir parts, mm. 4–8

In the first movement, *Lietuvos palaiminimas* (Blessing for Lithuania), the composer used the hymn of St. Thomas Aquinas, *Adoro te*, composed in honour of Jesus in the Blessed Sacrament. This movement is also in ternary form with varied reprise. The third movement was called *Motinos palaiminimas* (Blessing for Mother) by the composer, referring to *all Lithuanian mothers blessed by the Holy Father* (Bružas 2019). In this move-

ment, he used five stanzas from the hymn to the Blessed Virgin Mary *Salve, Mater misericordiae*<sup>16</sup>. In the cycle of Blessings of St John Paul, the middle movement of the faster tempo is framed by slower, more melodic movements on both sides, the music's thematic material from the first movement returns in the third section of the second movement (Example 8).

<sup>15</sup> While visiting the Hill of Crosses in 1993, the Pope thanked the Lithuanian people for their solidarity with him: *As the cross [after the 1981 assassination attempt on the Pope] stays here, so the Pope's prayer remains with you. With it remains your prayer for the Pope, who has received great grace today visiting this holy place* (John Paul II 1993b).

<sup>16</sup> Composed in the 11<sup>th</sup> century and attributed to the Carmelite Order, this hymn is very long – there are as many as 120 stanzas in a 17<sup>th</sup> century hymn book (see Corner 1645: 203–211).

<i>Mvt.</i>	<b>1. Lietuvos palaiminimas</b>			<b>2. Kryžiaus palaiminimas</b>			<b>3. Motinos palaiminimas</b>		
<i>Hymn</i>	<i>Adoro te devote</i>			<i>Crux fidelis</i>			<i>Salve Mater misericordiae</i>		
<i>Tonality</i>	cis-moll			d-moll			cis-moll		
<i>Size (bars)</i>	72			85			76		
<i>Section</i>	I	II	III (reprise)	I	II	III (reprise)	I	II	III
<i>Metre</i>	4/4	4/4	4/4	3/4	2/4	3/4	3/4	4/4	4/4
<i>Size (bars)</i>	19	32	21	24	40	21	26	23	27
<i>Stanza</i>	1	2, 3	4, (5)	1	2, 3	4	1, 2	3, 4	5, 6(1)
<i>Thematic affinity</i>									

Example 8. A structure of Bružas' cycle *Šventojo Jono Pauliaus palaiminimai*

#### OTHER MEMORIES, IMPRESSIONS, INSPIRATIONS

Lithuanian artists, composers, and musicologists (like most people in Lithuania) are hardly interested in the teaching or creative work of Pope John Paul II, or Church documents in general. However, some of them not only remember His Holiness' visit to Lithuania in 1993 but have also kept very personal and precious impressions of his visit.

For example, composer Onutė Narbutaitė (b. 1956) keeps as a memento the rosary that her mother, musicologist Ona Narbutienė, unexpectedly received, together with a personal blessing, from the Holy Father during his meeting with the Lithuanian intelligentsia at St. Johns' Church of Vilnius University. The rosary reminds the composer of the participation of the two of them in the evening prayer with the Pope, the Prayer of the Rosary at the Gates of Dawn: *It was a very profound experience, an extraordinary experience. I still remember that late-night mood... We tend to associate some experiences, spiritual sensations and real events, we sometimes see signs in chance events... Anyway, the subsequent events of my life were such that I realized that that [rosary] evening I had received a special gift. To a certain*

*extent, the Tres Dei Matris symphoniae, or more precisely, the choice of Mary's theme came as a kind of echo or expression of gratitude (Narbutaitė 2019)<sup>17</sup>.*

Composer Kristina Vasiliauskaitė remembers the Pope's visit to Lithuania as a wonderful event: *I always mention with pride that my compositions were played at the Holy Mass. Indeed, it is great happiness and honour! [...] I am delighted that I could receive the Pope's blessing. He is an extraordinary personality, who attracted millions of people to him with his nobility and holiness. [...] Undoubtedly, the visit of John Paul II to Lithuania greatly strengthened our faith, hope, spirit... Everyone was splashed by a wave of kindness, and the opposition between people seemed to melt in the sea of love. Unforgettable moments! (Vasiliauskaitė 2019).* Similarly, musicologist Dana Palionytė remembers the Pope in Lithuania: *That early autumn I had a lot of problems and much work, so I planned to be in the crowd to meet Him and then immerse in my immediate business. Everything, however, turned out differently: as soon as I saw the bright face of John Paul II radiating spirituality, I could no longer miss a single minute associated with him [...]. In those days, John Paul II (I was surprised myself) became close to my heart, was so dear, as if he*

<sup>17</sup> Triptych *Tres Dei Matris symphoniae* for choir and orchestra (2003) is Onutė Narbutaitė's most prominent religious work (see: Culot 2011). In the letter quoted she writes further: *I believe that both religious and non-religious works are essentially inspired by the same things. There is always something very personal in those inspirations and at the same time something absolutely universal. Definite works of art may have specific inspirations, sometimes seemingly insignificant, but somewhere deep beneath them there is always the flow of an underground source of eternal questions that reminds of the fragility, temporality of the life of the human being, and the tension that arises when man's life is confronted with the incomprehensible infinity of the universe (Narbutaitė 2019).*



were my father. [...] And when the 'white bird' took off, I followed the plane with my eyes for a long time and, I must admit, I irrationally wished that this great Man of the World would stay in Lithuania, would always be ours... (Palionytė 2020).

## CONCLUSIONS

Pope John Paul II's visit to Lithuania in 1993 was considered a special sign of his affinity with Lithuania and its people. As we can see, his bright personality and spirituality became an inspiration for at least seven authors, including five professional composers (Alvidas Remesa, Algirdas Martinaitis, Onutė Narbutaitė, Algirdas Bružas, Zita Bružaitė) to create musical works. However, the indirect impact of John Paul II's visit on the Catholic tradition of Lithuania was much greater and long-lasting. The Holy Father strengthened the faith of the people and gave impetus to the renewal of the liturgy, which eventually influenced church music. Religious art eventually strengthened and again became a natural part of Lithuanian culture. Twenty-five years later, when Pope Francis visited Lithuania in 2018, the Holy Mass he celebrated already featured works by professional Lithuanian composers written for that occasion, which were suitable for the liturgy and of artistic value.

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# *Vytautas Laurusas's Vocal Cycle for High Voice and Piano 'Bangos' (Waves): Analysis and Interpretation*

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Vytautas Laurusas (1930–2019) is a Lithuanian composer, one who painted the sky in Lithuanian music in various colours and forms of his compositions. Laurusas created very actively all his life and left many compositions for orchestra, solo instruments, cantatas, opera and vocal music. From all the works, the vocal cycles stand out with the unity of space and mood, the expression and colours of the poetic word. The vocal cycle for high voice and piano *Bangos* (Waves, 1961) consists of five songs written using the poems of Eduardas Mieželaitis (1919–1997). This paper aims to explain how this song cycle is structured by using different tools of musical analysis. The concept of cyclicality is closely related to integrity. Integrity means new properties that are not attributed to individual parts, but to the general ones that result from interconnections. The concepts of purposefulness and integrity help to define the characteristics of both the poetic and the musical cycle. The components of a cycle are separate units that can be figured out separately. However, the parts of the cycle are interconnected, gaining additional semantic weight, new features that allow us to consider the cycle as an integrated work of art.

In this paper, I will focus and deeper analyse the most illustrative song in this vocal cycle – *Šokis* (Dance). A short overview of interpretation is also included.

*Keywords:* Vytautas Laurusas, vocal cycle, musical analysis, interpretation.

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## INTRODUCTION

Lithuanian contemporary music is very diverse and interesting, accommodating different styles, attitudes and experiences. A penchant for epic large-scale works and massive sound of big orchestras receded and the amount of music written for small chamber ensembles increased abundantly. In contrast with previously written music, often overcrowded with texture and expression, the tendencies of minimalism and new simplicity began to prevail. Among the most distinguished composers from that period of changes we could highlight Vytautas Barkauskas (1931–2020), Bronius Kutavičius (1932–2021), Feliksas Bajoras (b. 1934), Osvaldas Balakauskas (b. 1937) and Anatolijus

Šenderovas (1945–2019)<sup>1</sup>. One of the composers who also left a significant contribution to Lithuanian music is Vytautas Laurusas (1930–2019).

He developed a new, modern musical language that marked the harmony of the time. Laurusas created very actively all his life and left many compositions for orchestra, solo instruments, cantatas, opera and vocal music. His compositions are characterized by melodicy and lyricism, folklore intonations, new harmonies, original instrumentation, and emotionality (Zubrickas 2004: 242). From all the works by Laurusas the vocal cycles stand out with the unity of space and mood, the expression and colours of the poetic word.

The objectives of this paper are the following. First, the article will analyse the structure of the

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<sup>1</sup> Music Information Centre Lithuania (n.d.). *The Modern Music of Lithuania: Past & Present*. <https://www.mic.lt/en/database/classical/history/> – visited on February 3, 2022.

vocal cycle *Bangos* (Waves); second, it will analyse the first song of this cycle *Šokis* (Dance). The structure of the vocal cycle *Bangos* (Waves) will be analysed in the aspects of cyclicity, poetry and tonality.

#### THE STRUCTURE OF THE CYCLE

The vocal cycle *Bangos* (Waves) consists of five songs written using the poems of Eduardas Mieželaitis (1919–1997), the important poet in the Lithuanian literature. Now we will focus on the cyclicity in different aspects.

Integrity means new properties that are not attributed to individual movements, but to the general ones that result from interconnections. The concepts of purposefulness and integrity help to define the characteristics of both the poetic and the musical cycle. The components of a cycle are separate units that can be figured out separately. A necessary condition for ensuring the integrity of a musical work is the existence of internal connections (textural, metro-rhythmic, melodic) between the individual components of its structure. For the integrity of the work, it is very important that these connections are not isolated, but have system characteristics, because only a developed system of musical connections can ensure the real integrity of a cyclic composition made up of many movements. One of the ways of composing the system is the principle of integrality. It manifests itself in the vocal cycle *Bangos* (Waves) in several ways – the closedness of the tonal system and the unity of the theme. This cycle is connected in metro-rhythmic, melodic and textual aspects. The songs are composed in a stable metre:

<i>Šokis</i> ( <i>Dance</i> )	2/4
<i>Pušėlė</i> ( <i>Bouquet</i> )	2/4
<i>Spindulėlis</i> ( <i>Ray</i> )	3/4
<i>Granitas</i> ( <i>Granite</i> )	4/4
<i>Žuvelė</i> ( <i>Fish</i> )	2/4

Example 1. The metre comparison of the vocal cycle *Bangos* (Waves)

In the Example 1, one can see the arch in the aspect of metre. In every song the composer used triples and melodic segments in the range of thirds-fifths interval, which are repeated in the vocal and piano parts. Sometimes those segments are retained, sometimes modified by extending the

volume to two octaves, crushing or compressing the rhythmic values of the notes. It is a metro-rhythmic cycle connection.

The vocal cycle *Bangos* (Waves) is connected also in terms of length, that one can notice in Example 2.

The title of the song	The length of the song
<i>Šokis</i> ( <i>Dance</i> )	39 bars
<i>Pušėlė</i> ( <i>Bouquet</i> )	48 bars
<i>Spindulėlis</i> ( <i>Ray</i> )	43 bars
<i>Granitas</i> ( <i>Granite</i> )	37 bars
<i>Žuvelė</i> ( <i>Fish</i> )	40 bars

Example 2. The length of the songs

In this vocal cycle, unity is created through musical ideas, but not so much in **poetry**. I believe that the composer used imagery (main symbol of the waves) to highlight his ideas. The collected poetry in this vocal cycle is very deep and philosophical. The main poetic symbol is nature and the theme that connects the songs is godliness.

The cycle covers a variety of moods and themes: memories of youth, purity are reflected in the song *Žuvelė* (Fish), the theme of love and the power of beauty – in *Spindulėlis* (Ray), the anticipation of inevitable death – in *Granitas* (Granite), and the song *Pušėlė* (Bouquet) is filled with warm, gently flowing lyrics.

In this vocal cycle, it is difficult to find stable tonalities (a lot of chromatic tones and diminished / augmented intervals). We could say, that the composer used not tonalities, but tonal centres.

<i>Šokis</i> ( <i>Dance</i> )	A major/B major
<i>Pušėlė</i> ( <i>Bouquet</i> )	C major
<i>Spindulėlis</i> ( <i>Ray</i> )	E minor/B minor
<i>Granitas</i> ( <i>Granite</i> )	D major/a minor
<i>Žuvelė</i> ( <i>Fish</i> )	G major

Example 3. The tonal structure of the vocal cycle *Bangos*

In Example 3, one can see strict symmetric structure according to major and minor tonalities: the third song is the main point in the tonal aspect of the cycle.

The culmination of the whole cycle is the third song *Spindulėlis* (Ray). It is not only because it is written in the minor tonality, but also because it is the most developed song (in terms of length). This song is the most expressive and emotional

and the most difficult to perform: in the vocal part there are a lot of high notes in high dynamics, in the piano part there are a lot of wide jumps, small fast running notes, etc.

#### SYMBOLS OF WAVES

At first sight, the poems have no connection between each other – just like separate pictures of nature. But the unifying element of the whole cycle is based on the symbol of wave:

1. In every song the composer used the symbol of wave in the piano part – going up and down phases.

2. In every song the composer used the symbol of wave in the vocal part too – repeating triples (to express short, small waves).

The short examples from every song in this vocal cycle will present it.

In Example 4, in the piano part, one can notice two types of waves – one in the left hand going down in longer triple notes, and running up in the right hand. In the vocal line this wave model is narrower.

In Example 5, one can clearly notice two waves: one is shorter from the top to down in the right hand, and the longer one is in the left-hand part. Thus, we notice that the composer has modified this structure and has only one direction – not up and down in the one hand part. This structure is maintained throughout the song.

Example 4. *Šokis* (Dance), mm. 5–8

Example 5. *Pušėlė* (Bouquet), mm. 1–5



7  
vė - jas už stie-bo už - kliu - - - - - vo

9  
siek - da - mas stie - bą nu - vers - - - - - ti.

Example 6. *Spindulėlis* (Ray), mm. 7–10

In the song *Spindulėlis* (Ray) (Example 6), we can notice, that the composer illustratively uses triples in the both parts – piano and vocal, similar to the first song *Šokis* (Dance).

Example 7 features the similarities between the song *Granitas* (Granite) and the song *Šokis* (Dance) in the piano part: again, the waves in shorter notes in the right hand and the longer ones in the left hand.

16  
dys, bet gra - ni - tu pa-virs šir - dis.

Example 7. *Granitas* (Granite), mm. 16–18

Example 8. *Žuvelè* (Fish), mm. 30–40

Example 8 demonstrates the comparison of the song *Žuvelè* (Fish) and the song *Pušelè* (Bouquet): the melody line from the left-hand part in the song *Pušelè* (Bouquet) goes to the right-hand part in the song *Žuvelè* (Fish) just in smaller intervals.

#### INTERPRETATION

The composer clearly and scrupulously indicated the performers with references to tempo, dynamics, strokes, articulation, and pedalling. In the piano part, the references are more accurate, especially the scrupulously marked episodes of legato. In vocal part, the singer may face difficulties because there are not many references to singing – in conjunction or in individual notes (e.g., the lack of such references can be seen in the songs).

#### *Šokis* (Dance)

The first song of the vocal cycle *Bangos* (Waves) is *Šokis* (Dance). It consists of three almost symmetric sections (Example 9):

<i>Šokis</i> (Dance)	The length of the section
First section	14 bars
Second section	14 bars
Third section	11 bars

Example 9. The structure of the song *Šokis* (Dance)

This song is composed very seamlessly, using one model of composing in the piano part: the first and third sections are featured as shown in Example 10.

The middle section of the song is more intensive, preparing for the culmination of the song which is in the end of the middle section (25–28 bars). Then the ‘waves’ in the left hand part are much wider and with tenuto and marcato remarks for the pianist (Example 11).

Moderato

*mf*

Šo - ka ban-gos dvi

*f* *dim.* *mf*

*simile*

Example 10. Šokis (Dance), mm. 1-4

sa-ko man gi sus - to - - ki, pa - žiu - rėk j tų

lai - - - mę, ku - ri ge-mu sa-

*mf* *f*

Example 11. Šokis (Dance), mm. 13-20

This song might be complicated to perform, if the pianist plays and shows only the left-hand part waves in triples. Then it is very difficult to stay together with the singer, who has more stable rhythm. The composer expressed the poetry text very illustratively, first of all, in the piano part. It is written: *šoka bangos dvi bangos susipyne lyg rankos* (the two waves dance – waves intertwined like hands<sup>2</sup>). If we look more carefully, in the piano left-hand part there is one wave (triple), and in the right-hand part – there is a wave in the opposite direction and in the sixteenth. Thus, the composer directly interpreted the poetic text.

#### CONCLUSIONS

In the studies of the vocal music heritage of Lithuanian composers, Vytautas Laurušas is an important figure. The vocal cycle *Bangos* (Waves, 1961) has the following features of cyclicity: the closedness of the tonal system and the unity of the theme. This cycle is unified in metro-rhythmic, melodic and textual aspects. In first view, the poems have no connection between each other – the connection is much deeper, in the symbol of waves:

- in every song the composer used the symbol of waves in the piano part – going up and down phases;
- in every song the composer used the symbol of waves also in the vocal part – repeating triples (short, small waves).

The vocal cycle *Bangos* (Waves) is very interesting, emotional, poetic and modern composition.

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<sup>2</sup> Free translation from the Lithuanian text made by the author.



# *Searching for Latvianity in Valentīns Utkins' Piano Works*

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The article aims to reveal how Valentīns Utkins fulfils Latvianity in his piano works by highlighting his personality. The **materials** used to carry out the study mainly consist of the museum and archive sources. These include Latvian Soviet Composers Union (LSCU) and Latvian State Conservatory (LSC) documents from the Latvian State Archive (LSA), Museum of Literature and Music (MLM) materials, Valentīns Utkins' private archive (VUPA), as well as interviews with the composer's former students. In LSA stocks, unique and unpublished materials about the composer were found; moreover, stenograms of LSCU creation meeting protocols highlighted many interesting facts considered in this paper. The article contains a short biography, a review of Utkins' creative work, and a chronological overview of his piano works. The composer's peers have given their feedback. Based on the analysis of the musical language of Valentīns Utkins' pieces, conclusions have been drawn, which show that Latvianity has become the unique trait of his music.

The primary research **method** used is the investigation and processing of archive materials, and the **research subject** is Valentīns Utkins' piano sonatas, their historical origin, and musical language.

*Keywords:* composer, identity, *daina*, piano sonata, folk song, stylization.

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## INTRODUCTION

Valentīns Utkins (1904–1995) was a composer, pianist, excellent teacher at Jāzeps Vītols Latvian State Conservatory (nowadays – Jāzeps Vītols Latvian Academy of Music), multiannual head of the composition department, prominent personality in the Latvian music history in the late 20<sup>th</sup> century. From several aspects, Utkins' creative work, which underwent certain transformations, achieved peaks, and received judgment, has made significant turning points in the Latvian music culture. In different historical periods, it got a visible resonance.

Utkins' piano works reveal his unusual, peculiar musical language and unique traits of his style, which allow allocating his music to a specific place in the Latvian music culture.

The composer's qualitative and quantitative achievements in the genre of piano music encouraged the author of this article to pay attention to Utkins' piano sonatas as after his death, interest in the composer's creative work decreased significantly. Accordingly, his personality has remained

unrevealed in academic research, and his music has become almost fully forgotten.

Based on the main aim of the article, the primary task was to represent the fact that the composer, who had Russian origin, created music with a unique expression, which was achieved by incorporating Latvian folk music in the composer's original manifestation.

## VALENTĪNS UTKINS' BIOGRAPHICAL DATA AND MUSIC GENRES

Valentīns Utkins was born on July 17, 1904, in Fjodors (1876–1958) and Aleksandra's (1878–1968) family. At the age of 9, Valentīns Utkins played the piano well, and he remained loyal to this instrument all his life. His interest in music was so strong that it significantly affected his further education – he early started working in different orchestras as a pianist and accompanist.

In 1927, Utkins went to Vienna (Austria) for educational and profit purposes, but returning

to his homeland, he decided to stop working as a musician and start studying.

In 1928, he entered Riga Evening Gymnasium for Adults, from which he graduated in 1932. The very same year he went to France, where he studied law at Sorbonne University and parallel to his studies worked as an accompanist. Utkins did not graduate from Sorbonne University as after composer Jāzeps Vītols' suggestion, he became a student of the Latvian Conservatory Composition theory department in 1935.

In 1939, the young composer graduated from the Composition theory department. After that he continued his studies in depth under Jāzeps Vītols for another two years, at the same time working as a Vītols' assistant-intern for one year (LNA/LSA, 472-2p-145: 118, 135).

In September 1940, Utkins started working as an editor in the Latvian State Administration of Publishers and Printing Enterprises (Latvijas Valsts Apgādniecību un poligrāfisko uzņēmumu pārvalde, VAPP). He did not keep that position for a long time; however, during this period, he helped composers to arrange the formalities. Due to life circumstances, in 1941, Utkins left the position and started working as a choir and music teacher at Riga elementary school no. 7.

In 1944, Utkins started working at the Latvian State Conservatory (LSC), in the Composition department. On December 21, he became a member of the Latvian CU (LNA/LSA, 423-4-1: 15).

In general, from 1943 to 1959, Utkins' work had enormous artistic growth. His rapid development in the field of composition was reflected both by his newest music material and the awards he received. On September 22, 1947, he was elected assistant professor of the LSC Composition department (LNA/LSA, 472-2p-145: 121).

In 1948, Utkins was elected deputy at the first meeting of the Council of Deputies of Riga Kirov District; however, he never became a politically oriented person (LNA/LSA, 472-2p-145: 115). In 1950, he left the deputy's position and never returned to it.

In 1948, Utkins experienced quite controversial and painful feelings – he became a victim of political ideology. Utkins was accused of formalism (LNA/LSA, 423-1-35: 16–18). That fact significantly affected his further creative work. The composer, who never revealed his deep and rich inner world, silently accepted what happened and radically changed his musical expression and contents.

The mid-1950s were the composer's creative awakening, which was reflected in his compositions. Utkins met a woman, whose name and surname are still unidentified; however, it is known that they remained close friends until Utkins' death. That woman became the composer's muse, which positively affected his creative work (MVPA, Vidmonte).

On May 16, 1972, Utkins was elected professor (LNA/LSA, 472-2p-145: 123). In 1973, Utkins became the head of the Composition department at Jāzeps Vītols LSC; he held that position for nine years (LNA/LSA, 472-2p-145: 85).

In 1977, the rectorate of the Jāzeps Vītols Latvian State Conservatory nominated Utkins for the award of the title of Meritorious Artist of the Latvian SSR, but he was awarded the title only in 1979.

At the age of 76, Utkins resigned from the position of the head of the LSC Composition department; however, he continued to work at the Composition department as a part-time professor (LNA/LSA, 472-2p-145: 85). With the workload decreasing, he retired at the age of 82.

Utkins' health rapidly worsened, and it especially affected his memory. He slowly became legally incapable, and not being able to take care of himself, Utkins ended up in a retirement home, where he passed away on March 18, 1995, being 91 years old. Valentīns Utkins was buried in the First Forest Cemetery together with his family (MVPA, Vidmonte; death certificate).

The creative heritage left by the composer is quite extensive. Utkins worked in six genre categories: symphonic music, piano music, vocal and vocal-instrumental music, choir music, and music for wind instruments. He has created three symphonies, two symphonic overtures, *Latvian Dances* for symphony orchestra, eight piano sonatas, two preludes for piano, nine *dainas* for piano, Variations, three separate pieces for piano, many solo songs, two cycles for voice and piano, choir songs, including songs for children, two vocal-symphonic works, and many pieces for wind instruments. This list requires several explanations, for example, that a few of the mentioned pieces have now lost their artistic value – they were composed compliant with the soviet ideology as then required by the regimen. Additionally, the pieces for wind instruments were composed as methodical material for teaching purposes. Besides, some symphonic pieces have not been instrumented, e.g., *Latvian Dances*, and a part of the composer's scores have been lost; thus, the most thorough summary could be restored using historical sources.

It is necessary to point out Valentīns Utkins' collaboration with the musicologist Lija Krasinska (1911–2009) – they created the book *Mūzikas elementārā teorija. Mācības līdzeklis mūzikas vidusskolām* (*Elementary Music Theory: Class Book for Music Secondary Schools*) (Utkins, Krasinska 1951). The composer has undeniably contributed to the development of methodical and teaching materials.

#### PIECES FOR PIANO AND THEIR ROLE IN THE COMPOSER'S CREATIVE WORK

Piano music takes the central role in Utkins' music heritage. The significance of the composer's piano works is reflected by both the number of compositions and the attention paid by musicologists, pianists, and the audience. The composer's love and persistent dedication to this genre are undoubtedly rooted in his early childhood, since which he consistently improved his playing skills.

During his life, Utkins' piano works experienced enormous transformations in musical language, contents, and complexity. This was most clearly reflected in his piano sonatas.

Utkins finished 18 works for piano. His very first and bold compositions for this instrument were created before his studies when there was no clarity about his profession, but there was freedom of youth and different searches, he travelled for profit reasons and started considering secondary education. He composed his first known piano piece *Poem* (*Поэма*<sup>1</sup>, 1926: VUPA, unpublished manuscripts) at the age of 22. The visual arrangement of the texture and notation leaves the impression that the piece is composed technically complex; there are large leaps, rhythmically complex structures, fast passages, and quite frequent key changes (see Example 1).

The next two piano pieces were created at the moment when Valentīns Utkins felt dissatisfied with the opinions of musicians of the time, and doubted the adequacy and quality of his working environment; as a result, he decided to stop working in the field of music and acquire education. In 1928, he composed *Tale* for piano (*Сказка*<sup>2</sup>, 1928: VUPA, unpublished manuscripts).

Although the form becomes more laconic, the texture and means of expression are similar to *Poem* and represent the composer's musical thinking of the time. *Three Excerpts* (*Три отрывка*<sup>3</sup>, 1928: VUPA, unpublished manuscripts), written in the same year, are the most laconic and keep the writing manner that the composer had at the time and that later was radically transformed.

Two pieces of Utkins' period of studies, i.e., **Theme and Variations** Op. 2 (1938) and the **First Piano Sonata** in G-sharp minor Op. 4 (1939) were of more significance. These pieces were created when the young composer experienced educational influences which encouraged a shift in thinking. It was difficult for Utkins though, as from the very beginning he held the tradition of Russian music and did not deviate from it for quite long. Professor Jāzeps Vītols' statement fully reflected that trait: *He adores his Russian masters* (LNA/LSA, 1655-1-417: 54).

Overviewing Utkins' piano pieces, it is obvious that he worked in three main genres: sonata, *daina*, and prelude. During his lifetime, Utkins' *dainas* and preludes received special recognition.

In 1945, Utkins dedicated to Pēteris Barisons (1904–1947) two **Preludes** Op. 7 (Utkins 1958, score) as an honour and a token of respect to a close friend. However, closer attention should be paid to Utkins' *dainas* – there are nine of them. The designation of the genre in Latvian music emerged in the 1920s, and the first to use it was Jānis Mediņš (1890–1966), who also was the founding father of the genre. *Daina is a unique, solitary, and peculiar phenomenon of Latvian culture both in its traditional realization (as a designation of a folk song) and in music; dainas is a special value. The initial usage of the name is connected to verbal creation*, Ilona Būdeniece (b. 1975) wrote in her thesis, adding: *After investigation of Mediņš' dainas, Jānis Torgāns notes: "The designation taken from poesy of Latvian nation harmonizes well with the Latvian character, folkish intonations, and rhythmic formulas of many of these pieces."* (Būdeniece 2015: 108).

Utkins based his *dainas* on literature sources rather than attempting to execute them as a new genre in Latvian music. In the LSCU creation meeting on March 31, 1954, the composer said: *I can explain the title. I took the text from dainas/*

<sup>1</sup> *Poema*.

<sup>2</sup> *Skazka*.

<sup>3</sup> *Tri otrivka*.

## Поэма

Валентин Уткин

Example 1. Valentins Utkins, *Poem*

their own for each/; therefore, I decided to keep the title (LNA/LSA, 423-1-100: 28).

The composer's contemporaries evaluated both opuses of *dainas* (*Dainas* Op. 19 and Op. 23) inconsistently (Utkins 1954, score; Utkins 1955, score). On the one hand, they were accepted as a particular, complete, and stylistically united cycle; on the other hand, they received criticism on constructivism, occasional coldness, and parsimony in notation. The composer also received suggestions to write more conveniently and to facilitate the piano playing style. However, overall, they were recognized to be subjective, talented, peculiar, Latvian, and very good (LNA/LSA, 423-1-100).

In 1969, Utkins composed *Daina* as a dedication to Ādolfs Skulte. On October 28, it was given as a gift on his 60<sup>th</sup> birthday (VUPA, unpublished manuscripts).

Valentins Utkins based his *dainas* on Latvian folk music intonations, thus creating music close to the national colouring; however, he did not quote the folk melodies. *Some elements of Latvian folklore, some folk dances, folk songs, but not direct quotations – rather these are allusions* (MVPA, Dambis).

## PIANO SONATAS AND LATVIANITY

Until now, there is information about eight piano sonatas written by Valentins Utkins, but only six manuscripts have remained. Collecting all available materials about these pieces, one can acquire relatively full understanding of the significance of piano sonatas in the composer's creative work. The composer changed his composition style directly through his piano sonatas as well as experienced refusal dictated by the political tendencies of the time instead of recognition of his professionalism and artistry. Moreover, he encountered a clash of antipodal parties, refused unnecessary complexity, and achieved absolute simplicity. Among all piano works Utkins has left, sonatas take the central role by their contents, scope, and historical significance.

There are only a few books containing documentation about Utkins' **First Piano Sonata in G-sharp minor Op. 4** (1939), and the manuscript is still not found. The First Piano Sonata dates from 1939, which allows assuming that it was a study piece. The lack of the manuscript restricts



deeper analysis of the contents and musical language – one can only presume that most probably the composer stuck to the traditions of Russian music. In the seven-years gap that separate the First and the Second Sonatas, Utkins created many works of other genres, reflecting the traditions of Russian music, e.g., songs with Russian writers' poetry and Symphony No. 2, which is based on motifs of the Russian folk song *The Bells Rung*.

The year 1945 can be considered the turning point in the composer's thinking. After 1945, Utkins never returned to Russian poetry in his vocal pieces, mainly using texts of the local authors of the time. Similarly, most of his further works are characterized by specific musical language – Valentīns Utkins' *peculiar face*.

The **Second Piano Sonata** in G-sharp minor Op. 9 was composed in 1946. The manuscript of this Sonata is also not found; however, unlike the First Sonata, there are stenograms of LSCU creation meetings and reviews of the cultural events in periodicals that allow to indirectly explore the impressions, evaluations, and feedback on the first public presentation.

Hermanis Brauns (1918–1979) was the first to perform Utkins' Second Piano Sonata on December 4, 1946. It evoked significant discussions between the Composers' Union members. Everyone pointed out the innovative approach – *new melodies, new harmonies* (LNA/LSA, 423-1-13: 98), and that musical language formed the basis of the composer's further works, determining his unique style.

With his Second Piano Sonata, Utkins showed his maturity, which was also mentioned in the CU meeting: *We are happy to see that a composer little known so far has silently created such a powerful large form piece*, emphasized Nilss Grīnfelds (LNA/LSA, 423-1-13: 96). The musical language of this Piano Sonata was described as contemporary, fresh, bold, personally distinctive, often without compromise, but still unadulterated. The fast movements are lively and vivacious, and the slow movements – tranquil and restrained.

In this Sonata, Latvian motifs were used by masterly intertwining a quote of the Latvian folk song *Cekulaina zīle dzied* (Crested Titmouse Sings) with Utkins' original music. Such a synthesis became his unique trait in other piano sonatas as well. *Thematic framing does not thwart the folk principle, and we still feel Latvianity*, on the same

meeting his approval was expressed by Utkins' friend, composer Jēkabs Graubiņš (LNA/LSA, 423-1-13: 97).

Utkins composed his **Third Piano Sonata** in D major Op. 12 (Utkins 1947, score) in 1947. That was the Sonata that arose extensive contradictions in the music world affected by the Soviet regimen and with its dual resonance changed the composer's creative work. After the year 1947, Utkins never returned to such a composition manner, and that event created a radical shift in the composer's further musical expression.

The Third Piano Sonata was premiered by Jāzeps Lindbergs (1962–1983) on February 17, 1948, at the LSCU creation meeting. Guests from Moscow, representatives of the Stalin Prize awarding commission, participated in this meeting. The comparison of the debate protocols of the LSCU creation meeting and the analysis of the scores show that in his Third Sonata, Utkins continued using roughness and dissonances from the previous sonatas. However, what was recognized and accepted so far, suddenly became a stumbling block and was declared formalistic (LNA/LSA, 423-1-35: 16).

The press reviews described the Sonata as a *deviation from the truth: Due to its formalistic arrangement, the 3<sup>rd</sup> Piano Sonata, which, according to the author, should represent the process of the renewal of life, creates a rough, difficult-to-understand, and unpleasant impression, which deepens even more with a formally used Latvian folk song. Instead of a positive solution to a theme, the composer creates a wrong impression about the work of renewal, where he sees only difficulties and roughness and does not see the bright perspective. In this case, the formalistic searches have led the author to an individual perception of life*, wrote Pēteris Smilga (1948: 4).

Similar to the previous sonata, the Latvianity appears with a quotation of the folk song *Cekulaina zīle dzied* (Crested Titmouse Sings). The composer uses it in the second phase of the development as a new episodic musical material (see Example 2). On the one hand, this quotation organically fits in the overall music development and creates a logical solution to the previous tense movement. On the other hand, it is an unexpected shift as the musical material of the previous phase does not give a hint about folk intonations. The folk melody brings tonal clarity and stability to the music.

**Espressivo** (♩ = 104)

The image shows a musical score for the Third Piano Sonata by Valentins Utkins, movement 1. The score is in A major (two sharps) and 3/4 time. It features a piano part with a tempo of 104 quarter notes per minute. The music is marked 'Espressivo' and includes dynamics like 'pizz' and 'poco accelerando'. The score is written for piano with treble and bass clefs.

Example 2. Valentins Utkins, Third Piano Sonata, movement 1

More than a year later, on July 30, 1949, the composer himself premiered his **Fourth Piano Sonata** in A major Op. 13 (Utkins 1949, score) at the LSCU creation meeting. It was clear that the accusation of formalism and the resolution on music democratization affected the composer's thinking and creative work. The Fourth Sonata was an answer to the rebuke about composing formalistic music. Its structure, contents, and musical language were much simpler, and they created an impression that the composer was 'fumbling', as compliant with the rules of the Central Committee he was forced to search for colours, expression, and musical language that could exist in the Soviet regimen.

The composer and conductor Jānis Kaijaks (1931–2021) rated this Sonata the lowest of all the piano sonatas written by Valentin Utkins, because, in his opinion, it was a tribute to socialist realism (Kaijaks 2020a).

*Valentins Utkins' Piano Sonata No. 4 (which was brilliantly performed in the demonstration by Viesturs Bišers) is full of impetuous lyrics. Lively themes marked by folk song intonations and captivating sounding declare the composer's liberation from the tourniquets of abstraction and delusions of formalism, which were present in his previous Sonata No. 3, thus demonstrating his approach to a realistic creation method. Sonata has concrete contents – it resembles a character of a Latvian girl (Grīnfelds 1949: 947) – this quote shows a*

clear shift in the composer's piano compositions.

**Fifth Piano Sonata** in F major Op. 27 (Utkins 1956, score) was composed in 1955, and it was followed by other two sonatas subsequent chronologically and by the opus number. Sonatas No. 5, No. 6, and No. 7 can be perceived as a trilogy of piano sonatas as the three are based on the same rhythmic and thematic core.

The character and musical language of the Fifth Sonata resemble the revival of the composer's spirit with a woman coming into his life. Acquaintance and relationship with that beautiful being marked the changes in his spiritual world and most directly influenced his creativity (Kaijaks 2020(a)).

In 1955, the newspaper *Literatūra un Māksla* (Literature and Art) writes: *Last week the executive board of the Composers' Union listened to Valentins Utkins' Piano Sonata No. 5, which the author composed on behalf of the decade. The piece has very refreshing, folkish melodies, interesting harmonies, and purposeful development* (Latvijas Padomju Komponistu savienībā 1955: 3).

After the 1948 Resolution on the democratization of music, this Sonata presented the author's new mature musical language that was able to flourish under the tethers of the USSR censorship. However, its phonics were far from the reflection of socialist realism, thus becoming a highly artistic form of expression.

In this Piano Sonata, one can hear the composer's Latvian-like thinking. The second theme of the first movement quotes the folk song *Aiz ezera augsti kalni* (High Mountains Behind the Lake; see Example 3), and the first theme of the third movement is based on the Latvian folk game *Kumeliņi, kumeliņi* (Little Foal). The music material of the original folk game (see Example 4) and the third movement of the Fifth Piano Sonata (see Example 5) are unequivocally similar.

In 1956, Valentīns Utkins composed his **Sixth Piano Sonata** in C minor Op. 28 (Utkins 1961, score). The Sixth Sonata was in the program of the Soviet Music Festival of Baltic Republics, and it was performed by Konstantīns Blūmentāls (1925–1989). The press published Silvija Stumbre's (1925–1987) review: *Piano Sonata No. 6 in C minor can be described as a technically po-*

*lished piece kept in a national colouring, and the culmination of its content and dynamics is concentrated in the final. Therefore, the first three movements by their character and length resemble a sonatina. However, in the final, which is powerful and with brusquer texture, the previous national colouring is juxtaposed by unfamiliar intonations* (LNA/LSA, 423-1-148: 127–128).

The Sixth Piano Sonata demonstrates the composer's mastery in working with folkish material. *In the Sixth Sonata, one can notice that folk melodies, folk songs have been successfully embedded in the overall pattern [...] he [the composer] has become subtler [...] it is a huge step forward. Compared with the Fifth Sonata, these (folk) themes are significantly transformed, which adds slightly primitive feeling, said the pianist Rihards Plešnovs (LR 2018).*

Example 3. Valentīns Utkins, Fifth Piano Sonata, movement 1

Example 4. Theme of Latvian folk game

**Giocoso**  $\text{♩} = 69$ 

Example 5. Valentins Utkins, Fifth Piano Sonata, 1<sup>st</sup> theme of the movement 3

**The Seventh Sonata** (Utkins n.d., manuscript) dates from 1957, and it is thematically linked to the Fifth Piano Sonata. The transformation of the musical language in the **Eight Piano Sonata** in A minor (Utkins 1959, manuscript) indicates a shift in the composer's creative work as it does not contain the features of Latvianity anymore. This Sonata is the last composer's piece in this genre, and it concludes Valentins Utkins' piano works.

## CONCLUSIONS

Utkins' folkish thinking can be presumed as a manifestation of his multifaceted identity. In his creative work, he melted the traditions of both Russian and Latvian national music. The composer's Russian origin appeared in his early works, especially in symphonic music, which was mainly based on Russian folk music intonations.

Basing Utkins' early creative work on Russian folk music is closely linked to his origin and his home environment; however, it did not prevent him from assimilation into Latvian culture, which in turn led to the unique traits of Latvianity in his music.

Valentins Utkins' piano works were a peculiar phenomenon in the Latvian music culture of the

20<sup>th</sup> century. It can be allocated a specific position as the composer's pieces are eloquent examples showing that art has no limits and can incorporate the Russian origin and the acquired Latvian identity, thus creating the composer's peculiar face of music.

The main characteristic of Utkins' piano music is the Latvian trait, which threads through almost all known piano sonatas. In Utkins' sonatas, the kernel of folk music fully assimilates with his original musical language.

The national colouring of *dainas* and Latvian-like musical language evoked admiration and incomprehension of Utkins' contemporaries – how the composer, being a Russian, can feel and organically realize in his music the Latvian harmonic language, which is adopted, not innate? As his student, composer Jānis Kaijaks said that even Latvians themselves did not compose with such Latvianity (MVPA, Kaijaks 2020(b)). That is confirmed also by Jēkabs Graubiņš, who in his diary *Mana laika sejas* (*The Faces of My Time*) wrote: *Utkins mentions that he is often asked how he can keep himself Latvian and stay on Latvians side if he was born in a Russian family. He thinks that there is no reason to wonder. Why he could not love Latvianity and belong to it if he has grown up between Latvians and grown in the Latvian life and culture!* (MLM, 835084: 45)



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APPENDIX 1  
A chronological review of the genres in Valentins Utkins' creative work

<b>Symphonic music</b> <i>First symphony in A minor</i> (1936)	<b>Piano music</b> <i>Poem</i> (1926)	<b>Vocal music</b> <i>On a spring night, the stars are more tender</i> (Звёзды ночью весенней нежнее) (1927)	<b>Vocal-instrumental music</b> <i>Peace warriors' song</i> (for soloist, men's choir, and symphony orchestra) (1931)	<b>Choir music</b> <i>Song "As if by fate will"</i> ("Как по воле судьбы") (for women's choir) (July 14, 1939)	<b>Music for wind instruments</b> <i>Toccata for trombone and orchestra</i> (year not known)
<b>Second symphony in E minor Op. 6</b> (November 15, 1944)	<b>Tale</b> (Сказка) (1928)	<b>Three songs for voice and piano Op. 3</b> No. 1 <i>Light</i> No. 2 <i>In the meadow</i> No. 3 <i>Forest herbs</i> (1939)	<b>Triad</b> (Триад) (for baritone (bass) and symphony orchestra) No. 1 <i>Fairy carols</i> (Партизаны) No. 2 <i>The shadows of our beloved ones</i> (Тени наших любимых) No. 3 <i>International</i> (Интернационал) (year not known)	<b>Glory to the heroes</b> (for mixed choir) (November 10, 1947)	<b>10 concert studies for trombone and piano</b> No. 1 In C major No. 2 In G major No. 3 In D major No. 4 In A minor No. 5 In E major No. 6 In B major No. 7 In F major No. 8 In G minor No. 9 In E-flat major No. 10 In A-flat major (1963/1965 – 1985)
<b>Festive Overture</b> (1948)	<b>Three Excerpts</b> (Три отрывка) (1928)	<b>Three songs for voice and piano Op. 5</b> No. 1 <i>I am tired</i> No. 2 <i>Autumn day</i> No. 3 <i>Do not call anyone</i> (1943)		<b>Pioneers' road song</b> <i>Near the sea</i> (pioneers' song) (1947)	<b>Serenade for a horn quartet</b> No. 1 <i>Congratulation</i> No. 2 <i>I gave my hand to a comrade</i> No. 3 <i>Meditation</i> No. 4 <i>Joyful moments</i> No. 5 <i>Witch</i> (1973)
<b>Festive "Romantic Overture" Op. 22</b> (November 5, 1951)	<b>Theme and variations Op. 2</b> (1938)	<b>The free homeland</b> (for voice and piano) (June 13, 1945)		<b>Be young</b> (song for men's choir) (April 4, 1948)	<b>In modo classico for bassoon and piano</b> (1978 – published)
<b>Larvian Dances for symphony orchestra Op. 24</b> (1954)	<b>First Sonata in G-sharp minor Op. 4</b> (1939)	<b>Eight songs for voice and piano Op. 8</b> No. 1 <i>In the net</i> No. 2 <i>Your face</i> No. 3 <i>Night and the dreams</i> No. 4 <i>In the blue hour</i> No. 7 <i>Flower field</i> No. 8 <i>The greatest longings</i> (1946)		<b>Sun song</b> (for tenor and mixed choir) (year not known)	<b>Improvisation</b> (2nd movement from Sonata for clarinet and piano) (1978 – published)
<b>Third symphony in E minor</b> (1957)	<b>Preludes for piano Op. 7</b> (1945)	<b>Two songs for voice and piano Op. 10</b> No. 1 <i>Gentle glow</i> No. 2 <i>Dawn of day</i> (1946)		<b>Pioneers' song</b> <b>Pioneers, ears collectors' song</b> (song for children's choir a capella) (1948.)	<b>Etude in C major for clarinet and piano</b> (1978 – published)
	<b>Second Piano Sonata in G-sharp minor Op. 9</b> (1946)	<b>Three songs for voice and piano Op. 13</b> No. 1 <i>Spring wind</i> No. 2 <i>Girl's song to a friend</i> No. 3 <i>Without you</i> (1948 / 1949)		<b>Collective farm carpenters</b> (song for baritone and men's choir) (December 9, 1948)	<b>Etude in A minor for clarinet and piano</b> (year not known)

Sequel to Appendix 1 see on the next page

## Sequel to Appendix 1

Symphonic music	Piano music	Vocal music	Vocal-instrumental music	Choir music	Music for wind instruments
	<i>Third Piano Sonata in D major</i> Op. 12 (1947)	<i>Songs for children voice and piano</i> Op. 18 No. 1 <i>In the streets of Riga</i> No. 2 <i>Sun, Sun, Earth, Earth</i> (year not known)		<i>Five and two</i> <i>Work</i> (songs for children and piano) (1950)	<i>Etude in C minor for clarinet and piano</i> (year not known)
	<i>Fourth Piano Sonata in A major</i> Op. 13 (1949)	<i>Who is growing there – folk song imitation</i> (for voice and piano) (year not known)		<i>Winter ahlases</i> (songs for children and piano) (year not known)	
	<i>Finale (from piano suite A Letter to Stalin)</i> (1950)	<i>Two songs for voice and piano</i> Op. 20 No. 1 <i>How can I stop singing</i> No. 2 <i>Mother, let me in the crowd</i> (year not known)			
	<i>Dainas for piano</i> Op. 19 (1951) No. 1 <i>Elatedly</i> No. 2 <i>Telling</i> No. 3 <i>Delightfully, but simply; a dedication to the composer's mother</i> No. 4 <i>Joyfully</i>	<i>Carved in the granite of eternity</i> (vocal cycle for voice and piano) No. 1 <i>Carnations</i> No. 2 <i>Monument</i> No. 3 <i>Missing Lenin</i> No. 4 <i>Echo</i> (1970)			
	<i>Dainas for piano</i> Op. 23 (1953) No. 1 <i>Pastorale</i> No. 2 <i>Playfully</i> No. 3 <i>Quite slow</i> No. 4 <i>Dashingly</i>	<i>On behalf of life</i> (vocal cycle for voice and piano) No. 1 <i>Love</i> No. 2 <i>Happiness</i> No. 3 <i>Summer passion</i> No. 4 <i>Words of peace</i> No. 5 <i>How good!</i> (1971)			
	<i>Dance</i> (1953)				
	<i>Fifth Piano Sonata in F major</i> Op. 27 (1955)				
	<i>Sixth Piano Sonata in C minor</i> Op. 28 (1956)				
	<i>Seventh Piano Sonata in D Major</i> Op. 29 (1956)				
	<i>Eighth Piano Sonata in A minor</i> (1959)				
	<i>Daina</i> (October 28, 1969)				



APPENDIX 2

Valentins Utkins' *Poem (Поэма)*, author's manuscript

*Rubato*



# *The Interaction of Visual and Musical Messages in the Compositions by Gundega Šmite: Two Case Studies*

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For several Latvian composers, multimediality has turned into an essential guideline for their creative work. Among them, the composer and musicologist of the middle generation Gundega Šmite (b. 1977) should be mentioned. She has implemented audiovisual ideas mainly in the field of chamber music, using very specialised, unique timbral combinations. The paper includes two case studies that focus on two multimedia works by Šmite representing different periods of her creative life – the cycle *Looking... Dreaming... (Skatoties... sapņojot..., 2003)* for chamber ensemble and video projection, and the chamber mystery *As I Go off to War... (Es, karā aiziedams..., 2016)* that is based on Latvian folksongs (*dainas*) and intended as a film. To reveal how these compositions reflect her individual style, various forms of interaction between the music and visual message are discussed.

The conclusion is that the multimediality in her audiovisual works is tended not to monumentality, but is used to delve into psychological nuances. While episodically turning to electronics, she mainly works with acoustic instruments from both the classical and traditional music genres. Her inspirations from folklore and natural landscapes reflect influences from the romantic program music tradition, although they are radically enriched with sonoristic findings that represent an essential feature of Šmite's musical style.

*Keywords:* visual message, Van Gogh, Latvian folksongs.

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## INTRODUCTION

The paper focuses on a genre that just in the latest decades, due to the rapid development of various technologies, has gained an important place in art music – namely, multimedia compositions. This topic has already attracted the attention of various researchers who have discussed it both from technological and psychological perspectives (see, for example, Ng, Nesi 2008; Tan et al. 2013). For several Latvian composers, multimediality has turned into an essential guideline for their creative work. Among them, the composer and musicologist of the middle generation Gundega Šmite should be mentioned. She has implemented audiovisual ideas mainly in the field of chamber music, using very specialised, unique timbral combinations.

Galina Zavadska addressed this topic already in 2008, discussing Šmite's cycle *Looking... Dreaming... (Skatoties... sapņojot..., 2003)* for chamber

ensemble and video projection (Zavadska 2008). Since then, the composer's musical search has continued, and multimedia has also acquired new, even more radical forms – for example, the chamber mystery *As I Go off to War... (Es, karā aiziedams..., 2016)* is intended as a film. The present paper includes two case studies that are focused on both the works mentioned. To reveal how they reflect the composer's individual style, the following topics will be discussed:

- 1) the main techniques used by the composer for creating the visual message (choice of colours, depicted objects, their symbolic meanings, etc.);
- 2) characteristics of the visual message (its contrasts, recurring elements, etc.), interaction with the music;
- 3) the relationships of the verbal text, if it is used, both to the music and the visual message.

The following insight into Šmite's biography and a description of the main principles of her

creative work will be based on her interview<sup>1</sup>, because it will help better explain why multimediality is important in her oeuvre.

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Gundega Šmite (b. 1977) is a Latvian composer of the middle generation. Since 2015, she has been living in Greece and also often reflects the influences of Greek folklore and myths in her music, nevertheless, she also actively participates in Latvian music life. Her symphonic composition *IΩ. Eos, goddess of the Dawn (IΩ. Rītausmas dieve Ēosa*, 2019) received Latvia's highest Prize for musicians, the Great Music Award 2019. Šmite has been the chairman of the Latvian Composers' Union (2009–2012), the artistic director of the Arena contemporary music festival and the winner of several international composition competitions. She says the following about her music:

*To be honest, my first creative expression as a child was not music, but literary impulses. In my notebooks, I had started stories that I didn't know how to finish – in any case, there was such a desire to write. But basically, also as a composer, I rather translate a painting into music or a story. The narrative is extremely important for me, even in instrumental works. So, I don't really have such abstract music (Šmite 2022).*

Regarding just visual influences in Šmite's music, it is worth quoting her reference to the words of her favourite composer George Crumb, namely, she paraphrases his statement that the music of a composer is always strongly influenced by the nature of his environment. Šmite concludes:

*Crumb grew up in a place where there are big valleys and mountains, namely, in West Virginia, and maybe therefore there are such expressive echo effects in his music. On the contrary, they are not so characteristic of Latvia with its plain landscapes (Šmite 2022)<sup>2</sup>.*

The composer believes that after moving to Greece her music changed and the horizontal dimension that previously was dominant receded to make way for the vertical one: *Mountains began*

*to appear, such greater, bolder contrasts in music. That's what some friends told me too: yes, you've somehow changed musically since you've been in Greece (Šmite 2022).*

The morning of her 40<sup>th</sup> birthday Šmite celebrated by climbing up to the top of Olympus. Both the mountains and the special colour range of the Aegean Sea, according to the composer herself, are also reflected in her music (Šmite 2022).

However, various visual sources had influenced the music of this composer long before her moving to Greece, and it follows from the titles of several works. In most cases, she has translated into sounds paintings, representing the epoch of the end of the 19<sup>th</sup> or the beginning of the 20<sup>th</sup> century: for example, the composition *Looking... Dreaming...* (2003) was inspired by Vincent van Gogh's paintings, *Yellow-Red-Blue* for string orchestra and electronics (2005) – by Wassily Kandinsky paintings, the *Mysticisms* for 11 instruments (2011) – by Marc Chagall paintings.

#### INTERPRETATION OF THE PAINTINGS BY VAN GOGH IN THE CHAMBER MUSIC COMPOSITION *LOOKING... DREAMING...* (2003)

This composition is dedicated to the ensemble *Altera Veritas* (founded in 1999) that at the beginning of the 21<sup>st</sup> century consisted of students of the Jāzeps Vītols Latvian Academy of Music, but nowadays belongs to the most prominent units of contemporary chamber music performers. It includes an extraordinary timbral combination – a flute, an accordion and two concert-kokles. It should be reminded that kokles is a traditional Latvian plucked instrument, seemingly very far from the world of van Gogh's paintings, however, Šmite has successfully involved them in a unified concept.

*Looking... Dreaming...* is a cycle consisting of four movements, and during the performance, four relevant paintings by Van Gogh should be shown in the video projection. They are selected to represent various periods of his rather short life (1853–1890) in chronological order: *Beach*

<sup>1</sup> The whole interview (in Latvian) is available in the Internet magazine *Muzeja Stāstnesis* published by the Literature and Music Museum (Riga) (see Jaunslaviete 2022).

<sup>2</sup> Šmite and Crumb also share the interest in sonority and timbral innovations. Thus, already in 1978, the composer and researcher of Crumb's music Richard Steinitz noted: *Most of all, there is the extraordinarily haunting and intoxicating magic of its sound* (Steinitz 1978: 844).

at *Scheveningen in Stormy Weather* (1882), *The Flowering Plum Tree (after Hiroshige)* (1887), *The Sower* (1888) and *Starry Night* (1889). The last painting *Starry Night* appeared a year before the death of Van Gogh and, according to the views of several researchers, already reflects symptoms of his mental illness: art historian Sven Loevgren highlights *the hallucinatory character of the painting and its violently expressive form* (Loevgren 1971: 172–173). In general, both the paintings and their musical analogues are arranged in such a way that the outer movements are the most dramatic and disturbing. The only lyrical centre with lighter shades is the second movement *The Flowering Plum Tree*, while the third movement, *The Sower*, although outwardly held in a calm, unhurried flow, is full of hidden tension.

Šmite admits that, while composing this work, she carefully studied the structure of the paintings, the composition of colours and other characteristic details (Šmite 2022).

Seeing all four selected paintings together (see composer's page on *SoundCloud*<sup>3</sup>), we can also conclude that, despite their variety, they also contain recurring elements. In three of the four paintings, the image of the sky plays an important role. With each subsequent painting, the sky becomes gloomier, although even at the very beginning it is not bright and sunny. At first, it is overcast above the sea waiting for a storm, then the sunset is shown in the third painting, and finally, a night sky is observed through the window of the painter's studio. Another element that is also common in three of the paintings is a tree. In the second painting, inspired by the works of the Japanese woodcarver Hiroshige, a tree appears against a background of warm, calm colours, but in the following paintings we see a similar development as in the representation of sky: namely the impression of hidden drama also grows, showing the tree at first folded in the third painting and then coloured in nocturnally transformed tones and swayed by the wind in the last one.

From the musical point of view, a common feature for all four movements is a repetition of certain textural patterns, which could be associated with the process of painting, applying one type of brush stroke. In the first movement, *Beach at Scheveningen in Stormy Weather*, we can see that the spatially different elements of the painting

have also influenced the structure of the musical composition. Thus, four sections of the form could be distinguished: the first is associated with the threatening sea waiting for storms, the second – with the figures of fragile lonely people, the third – with the cloudy sky, and the last is perceived as a recapitulation returning to the sea before the storm. Thus, the first movement seems to foreshadow the concept of the whole cycle, because it also has four movements and the outer ones are the most dramatic and restless.

The beginning of the piece perfectly shows various sonoristic effects that are favoured by Šmite. The coming storm is manifested in a completely unconventional percussive play of concert-kokles with bowstrings on the upper strings, as well as frullato and various breathing effects similar to the gusts of wind, in the flute part, and long-drawn dissonances in the accordion part. On the other hand, the following melodic phrases of the flute are associated with the fragile human figures and their conversations.

The second movement, *The Flowering Plum Tree*, does not include such strongly expressed sonoristic effects. The reference to the inspiration from the Japanese woodworker is the pentatonic scale, which Šmite consistently uses in the parts of all instruments in different registers and rhythms, as a subtle and muted ornamentation.

Meanwhile, the concept of the next painting, *The Sower*, is ambivalent. On the one hand, the image of the sower, which appears in many of Van Gogh's works, is often explained as a symbol that reveals *the eternal cycle of existence: sowing brings forth new life* (Van Gogh Museum n.d.). On the other hand, the twisted lonely tree is also an important sign, which brings a distinctly dark nuance to the painting. Šmite captures this ambivalence in her music. The monotony of the sowing process itself is reproduced in uniform flute motifs based on the pulsation of quiet chords in the low register of the concert kokles, similar to tired steps. On the other hand, the hidden dramatism and darkness are announced by clusters played by the accordion and later by a very peculiar, dry, scary wooden clapper timbre, created by playing a concert kokle with a sheet of paper placed on the strings. It is an original sonoristic effect never used before by Šmite (Example 1).

<sup>3</sup> Šmite, Gundega (2017). *Van Gogh Cycle*. [https://soundcloud.com/gundegasmite\\_music/van-gogh-cycle](https://soundcloud.com/gundegasmite_music/van-gogh-cycle) – visited on February 10, 2022.

This musical score shows four staves: Flute (Fl.), Accordion (Acord.), Concertina (Konc.k.), and Bassoon (Basa.k.). The Flute part features a melodic line with triplets and slurs. The Accordion part includes dynamic markings such as *dim.*, *pp*, and *g*. The Concertina and Bassoon parts consist of rhythmic accompaniment with various articulations and dynamics like *mp* and *g*.

Example 1. Gundega Šmite, mvm. 3 (*The Sower*) from the cycle *Looking... Dreaming...* (excerpt).  
Source: Composer's handwriting

Finally, the fourth movement, *The Starry Night*, is influenced by the image of twinkling stars that is expressed in a pulsation of various high-register sonorities. However, there is also a dramatic subtext, which is added both by the heightened dynamics, fortissimo and by the sharp dissonances, especially in the accordion part. It is also worth highlighting the visual similarity between Van Gogh's painting and the graphic notation by Gundega Šmite in one of the episodes.

Namely, in the painting itself, associations of strong wind are created by wavy bends both in the branches of the cypress tree and in the image of the sky and clouds, which thus also marks an arch with the *Beach at Scheveningen in Stormy Weather* – the first painting of the *Looking... Dreaming...*. Such 'stormy waves' can be also seen in the score of Gundega Šmite, in the concert kokles parts where she has used glissando over the strings (Example 2).

This musical score shows four staves: Flute (Fl.), Accordion (Acord.), Concertina I (Konc.k. I), and Concertina II/Bassoon (Konc.k. II/Basak.). The Flute part starts at measure 37 and includes a *Piu Hossu (♩=70)* marking. The Accordion part features dynamic markings like *mp*, *mp*, *f*, and *ff*. The Concertina I and II parts use graphic notation with wavy lines and the instruction *poco a poco cresc.* to represent glissando effects. The Concertina II part also includes a *ff* marking.

Example 2. Gundega Šmite, mvm. 4 (*The Starry Night*) from the cycle *Looking... Dreaming...* (excerpt).  
Source: Composer's handwriting



INTERPRETATION OF LATVIAN FOLK SONGS  
IN THE MULTIMEDIA CHAMBER MYSTERY  
*AS I GO OFF TO WAR...* (2016)

Another manifestation of multimediality in the music by Šmite is her folksong and chamber mystery (*dainu kamermistērija*) – movie *As I go off to War...* (*Es, karā aiziedams...*). This work was created in a tense collaboration with the young film director Aleksandrs Okonovs. Its premiere in 2019 attracted the attention of a wider audience, and in 2020 the work was nominated for the National Film Award *Liels Kristaps* (The Great Kristaps Prize) as the best debut film.

Šmite composed the chamber mystery in Greece. In her interview, she admits that during her time in this country, she feels an overwhelming desire to focus more and more often on the motifs of her native Latvian folklore. The chamber mystery is based on the Latvian *dainas* or folk songs about war, and its idea is described by the composer as follows:

*The folksong mystery “As I go off to war...” is a story about the soldier’s courage to leave and the woman’s strength in letting him go towards the unknown. The rich heritage of Latvian folk poetry reflects human frailties that surface when a young man is called to war. A woman stands next to him, be it a mother, sister or bride, and reacts bitterly to his departure and absence. “As I go off to war...” does not provide an answer to whether it is worth sacrificing one’s life to the war machine. It does not glorify heroism; on the contrary, it reveals the fragile internal worlds of humans that are destroyed in war (Šmite 2020).*

The reviewers admit that the movie contains a pacifistic message that is historically determined. Egils Kaljo notes in his review of the work on January 4, 2022: *With Latvia located between many larger powers, it is no surprise that many armies have crossed over and trampled Latvia throughout the centuries. [...]. Songs like ‘Div dūjiņas’ or ‘Es karā aiziedams’ reflect on the sadness and loss that results from war, as well as the inevitable heartbreak for families (Kaljo 2022).*

However, nowadays, in the context of the war in Ukraine, the message of the chamber mystery has undoubtedly acquired a completely different angle, which is described by Šmite and Okonovs as follows:

*Folksong mystery “As I go off to war...” was composed almost five years ago. The main idea was to reflect the war’s cruel and senseless machinery that ruins countless lives. In today’s reality*

*of war in Ukraine, the concept of heroism that can get lost behind the survival instinct gains a new meaning. Ukrainian men and women do not put aside their weapons but rather their fear. They are proud to fight for their rights to live in a democratic country! (Es, karā aiziedams. Dainu kamermistērija n.d.).*

The chamber mystery consists of 10 movements, in which, according to Šmite, the soldier’s path is depicted: farewell, absence and the journey home. The outer movements – Introduction and Postlude – indicate the eternally cyclic nature of war (after Silabriedis 2021). Besides the main movements that are written for voices and acoustic instruments, the composition also includes four electronic interludes. The composer herself sees parallels between the collage technique chosen by the movie director in the video and her compositional technique based on the polyphonic layers. Respectively, both the visual message is multidimensional, and different lines and thematic dimensions are also woven into the musical material. It was not consciously intended that way, however, a similarity of artistic viewpoints have contributed to a creation of a unified artwork (Šmite 2022).

Similar to many works rooted in folk music, the vocal melodies of the composition by Šmite are also based on the strophic form and an idea of ritualistic repetitions. The instrumental parts, too, frequently include repetitions (ostinato) of certain sonoristic elements that highlight the general mood of the movement and the verbal text.

The movie is black and white, which, of course, already creates associations of bygone times. At the same time, the main characters of the movie are the performers of Šmite’s composition, namely, contemporary musicians from the ensemble *Arcandela*: Aiga Bokanova (soprano), Kārlis Saržants (bass-baritone), Liene Brence (violin), Māris Rozenfelds (accordion), Oskars Bokanovs (double-bass), and Rihards Plešanovs (piano). 17 video cameras were used in the filming process and they also create great diversity by showing musicians in various close-ups.

An important technique frequently used with a particular dramaturgical subtext is the duplication or even multiplication of an image of a certain performer to give the text he or she sings a particular impact. In such moments, the music also reveals a real or hidden dramaticism. One of the examples is the excerpt from the fifth movement: the woman soloist at first sings the text *Zili zaļa diena ausa, Jo sarkana saule lēca. Vai tie mani bāleliņi svešu zemi dedzināja?* (A blue-green day dawned, and

a red sun rose. Does it come from my brothers who burned a foreign land?; see 00:17:48 in the video<sup>4</sup>). Then the male soloist also repeats these same words, loudly chanting them (initially with *Dies irae* intonation, see Example 3 and 00:18:33 in the video), and the dramatic meaning of the text is highlighted by both the accordion cluster with the remark *maximum low sounds (iespējami zemu skaņu klasteris)* and the already mentioned multiplication. Thus, the soloist that previously represented individuality, a lyrical character with his dreams and doubts, is transformed, showing him as a member of a great community of young men (each of them is surrounded by a grid as a symbol of captivity; see 00:19:00 in the video).

During the electronic interludes, the images of performers completely disappear and abstract drawings or natural landscapes come to the fore. Šmite admits that the inclusion of these landscapes in the mystery was her idea, which was accepted by the film director (Šmite 2022). There are also

two important recurring elements, namely, the image of a river/water and lonely autumnal plants, especially a bare tree. The interlude before the fifth movement is particularly expressive in this regard. The trembling branches of a tree are reflected in the water and the electronic sounds create associations with the voices of strange night birds (see 00:16:07 in the video). After this interlude, the composer and the director offer a very convincing visual and dramaturgical contrast based on the same image of the river, which disappears from the screens when the singing starts: namely, a female soprano sings the text *Liku loku upe teka* (The River flows meandering). The vocal timbre is warm and bright, and the singing is accompanied by muted semiquavers – piano figurations depicting the flow of water (see also from 00:16:56 in the video).

Thus, it is an interesting example of how the same image of a river is manifested involving all three media – video, verbal text and music. The

The image shows a musical score for Example 3, spanning measures 51 to 7. The score is arranged in a system with six staves: Soprano (S.), Bass, Violin (Vln.), Accordion (Accord.), Piano (Pno.), and Cello (Cb.). The Soprano staff has a long note with a fermata. The Bass staff has lyrics: 'sve - šu ze - mi de - -'. The Violin staff has a long note with a fermata. The Accordion staff has a long note with a fermata and a marking 'pp' below it. The Piano staff has a long note with a fermata and a marking 'p' below it. The Cello staff has a long note with a fermata. There are also markings 'gva' and 'gvt' above the Violin and Accordion staves respectively.

Example 3. Gundega Šmite, *As I Go off to War...*, mvm. 5, mm. 51–53.  
Source: typeset by the composer

<sup>4</sup> Here and hereafter see video from the page: *Es, karā aiziedams. Dainu kamermistērija* (n.d.). <http://kamermisterija.lv/> – accessed on October 10, 2022.

interlude shows it as something mystical and scary, meanwhile, the next song and its accompaniment talk about the river in a completely different, light and dreamy contemplative way. Here it should be added that the image of the river also recurs in the last movement of the mystery, where it is presented as distinctly dark waves on a dark surrounding background (see 00:18:33 in the video). In the overall concept of the entire work, it symbolically brings to the fore the difficult and dramatic fate of a soldier.

### CONCLUSIONS

The presented research allows to highlight several individual stylistic features characteristic of the audiovisual works by Gundega Šmite. First of all, the choice of visual material, be it paintings or footage from a film made in collaboration with the director, reveals an external simplicity, rather than splendour. This feature is well seen if we compare Šmite's chamber mystery with the audiovisual works of another prominent Latvian composer, a contemporary of Šmite, Ēriks Ešenvalds (b. 1977). He has created two multimedia symphonies – *The Nordic Light Symphony* (2015) and *The Volcano Symphony* (2018). The works of both composers include folklore elements and are rich in sonoristic effects. However, in the case of Ešenvalds, they mainly reproduce the majesty and beauty of nature. On the contrary, Šmite is much more ascetic in her audiovisual works and tended not to monumentality, but to delving into psychological nuances.

Although Gundega Šmite has implemented many interesting concepts by using electronic means, she always brings to the forefront the acoustic instruments characteristic both of classical and traditional music. Her inspirations from Latvian folklore and natural landscapes reflect influences from the romantic program music tradition, however, they are radically transformed with sonoristic findings that represent an essential feature of Šmite's musical style.

The conducted study shows that the multimedia music of Gundega Šmite is rich in ideas from visual, and purely musical viewpoints. Alongside several stylistic parallels with contemporaries, her individuality is also clearly manifested. Therefore, both the multimedia works by Šmite and their research deserve a continuation, which may be helpful for understanding the contextual diversity of this important genre of contemporary music.

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*Works for Piano Solo*  
*by Composers from Upper Silesia (Poland)*  
*at the End of the 20<sup>th</sup> and the Beginning of the 21<sup>st</sup> Century*

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In the works of composers of Upper Silesia (Poland), the piano was constantly present, although it did not play a leading role. Almost every artist associated with the Karol Szymanowski Academy of Music in Katowice has in his oeuvre works for solo piano. However, the sound of this instrument was much more likely to be used in the context of chamber music.

The article presents selected works for solo piano written at the end of the 20<sup>th</sup> and the beginning of the 21<sup>st</sup> century by composers of two generations. The older generation will be represented by the compositions of Jan Wincenty Hawel *Rapsodia “Gloria”* (1997) and Ryszard Gabryś *Biały walc “Gabriela”* (1998), and the generation that started their path as composers after 2000 will be represented by the compositions of Jarosław Mamczarski *Divertimento I* for piano, tape and live electronics (2003), Aleksander Nowak *Sturm und Frieden* (2019) and Stanisław Bromboszcz *Sonata* (2002) and *Muzyka lustrzana* for piano and electronics (2008). In these works, the piano not only sounds traditional, but is also subjected to preparation and electroacoustic treatments.

These compositions show the wide possibilities of the instrument and prove that this instrument *has not yet said the last word* (Bromboszcz 2022).

*Keywords:* piano, Upper Silesia, end of 20<sup>th</sup> and beginning of 21<sup>st</sup> century, avant-garde, tradition.

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#### INTRODUCTION

In the works of composers from Upper Silesia (Poland), the sound of the piano played and still does play an important, though not a leading role. Almost every artist associated with the Academy of Music in Katowice (both as a graduate and also as a teacher) has several compositions for solo piano. However, the sound of this instrument was much more likely to be used in the context of chamber music. This instrument gave the creators the opportunity to experiment with avant-garde sound and unconventional technical and expressive solutions, which they then successfully used in compositions for larger instrumental ensembles.

The turn of the 20<sup>th</sup> and 21<sup>st</sup> centuries was the time when works by composers who were graduates of two great teachers – Bolesław Szabelski and Bolesław Woytowicz – were still heard on Silesian concert stages. Among them are Jan Wincenty Hawel and Ryszard Gabryś. Their works of the late period, also for piano, are a kind of synthesis of the most important features of their creative workshop. However, next to them, a new generation of artists associated with the Academy of Music in Katowice started to make their mark on the stages. Among them are: Jarosław Mamczarski, Aleksander Nowak and Stanisław Bromboszcz. In their work, despite clearly outlined genre and workshop differences, there is also a place for the sound of the piano.



## DISCUSSION

In the works of Jan Wincenty Hawel<sup>1</sup>, the sound of the piano has been present almost from the beginning of his career as a composer. The composer himself emphasizes: *The piano plays an important role in my work. Sometimes I was fascinated by its traditional sound, sometimes new sound, generated thanks to various experiments* (Hawel 2020). The catalog of the Silesian composer lists works for solo piano, incl. *Variazioni per pianoforte* (1968), *Witraże* (1972), *Rapsodia "Gloria"* (1997), and for two pianos: *Capriccio-Fantasia No. 2* (1975). This instrument has also appeared in chamber ensembles many times, incl. in *Divertimento* for trombone, piano and percussion (1964) and in *Musica concertante* for wind quintet (flute, oboe, clarinet, bassoon, French horn) and piano (1976). His early works are dominated by a fascination with dodecaphony, preparation and sonorism, while, since the 1980s, there have been sounds derived from the major-minor system and the beauty of the melodic line. Hawel's latest compositions clearly show that the composer has not completely renounced his original workshop choices and combines avant-garde trends with elements of tradition.

An example is the only late piece by Jan Wincenty Hawel for piano solo – *Rapsodia "Gloria"* for piano (1997). although it successfully functions as an independent work to this day, it eventually became a part of the monumental composition *Missa concertante per strumenti e coro misto ad libitum* in 2011. In this work, the subsequent movements are envisaged for single instruments, and the choir appears only in the last movement of *Trionfo – Ite missa est per coro misto*. The use of the piano sound in the *Gloria* part is explained by the musicologist Ewelina Wilburg-Marzec: *The use of the piano in the praise part – Gloria –*

*correlates with its versatile performance possibilities, it means: fullness, power of sound, simultaneous leading of many voices, diverse articulation, which corresponds to the atmosphere of this part* (Wilburg-Marzec 2020: 140).

The form of this composition, which is extremely difficult for pianists, is based on the collision of sequences with sonoristic roots and traditional sequences. The melodic motifs of the second group of sequences were derived from the chorale singing of *Gloria from Missa I "Lux et Origo"*. The choral appears both in the form of repeated microcells in extreme sound registers against the background of resonant polysounds (as a sonoristic value), or in a polyphonic course, woven from four independent voices, written without strict rhythmic values.

Contrast was also used on the textural level, where a single linearly lead voice – so rare for the piano – introduces a new, more delicate sound quality, perhaps symbolizing the sphere of the sacred. On the other hand, polyphonic segments, in which fragments of the chorale melody are intertwined with almost clustered multi-sounds, is undoubtedly a picture of the profane.

The second artist – Ryszard Gabryś<sup>2</sup> – also has several piano compositions in his oeuvre. The composer, considered a leading representative of the Silesian avant-garde, called his work 'meta-music', due to the synthesis of various fields of art taking place there. *He combines poetry, folk and theatre, often using visual and dramatic elements* (Zajac 2021: 19). In his works, Gabryś uses both experiments on new musical notation, elements of improvisation, aleatorism, collage, happening and instrumental theatre, as well as the technique – initially a cassette tape and then a computer. The composer looks for sources of inspiration for his works, among others in potential performers, in the place of its performance, in elements

<sup>1</sup> Jan Wincenty Hawel (1936) – composer, conductor and teacher. A graduate of Bolesław Szabelski's composition class and Karol Stryja's conducting class. His compositional output includes over 130 items. These are both symphonic works, incl. *Sinfonia concertante* for organ and orchestra (1972), *Kontrasty* for orchestra (1964); vocal-instrumental, incl. *Symfonia "Musica Sacra"* for voice, mixed choir and symphony orchestra (1990–1991), *Oratorium polskie* for solo voices, reciter, mixed choir, boys' choir and symphony orchestra (1981), as well as choral, chamber and solo (Mamczarski, Bauman-Szulakowska 2005: 301–304).

<sup>2</sup> Ryszard Gabryś (1942) – composer, poet, teacher, journalist, graduate of music theory and composition in the class of Bolesław Szabelski. His abundant output includes orchestral works, incl. *Nauzykaa III* for symphony orchestra (1975); chamber and solo, incl. *Never More* for strings (1970), *Aleksandryny* for 2 double basses for one performer (1994); vocal, incl. *Muzyka z Istebnego* for a choir of soloists (1983), *OM* for 16 soloists, to the words of a Buddhist mantra (2002); vocal-instrumental, incl. *Metafory miłosne* for a male voice with a guitar (1976); and multimedia forms and instrumental theatre, incl. *Archetyp polski* – instrumental theatre (1969), *Obrzęd III* – music and theatre creation with the audience (1974) (Dziadek 2005: 226–229).

*con vivacità poco a poco crescendo*

*pp*

*improvvisamente, religioso* *fff*

*ritmico a piacere*

*dinamica ad libitum*

Example 1. Jan Wincenty Hawel, Rapsodia "Gloria" (excerpt)

of nature and works of art, sometimes even in numbers and geometric figures, as well as in philosophy, historical events, folklore and works of other artists, including Karol Szymanowski or Ludwig van Beethoven. Gabryś emphasizes that he *likes a specific game with the listener and performer in searching for and guessing more or less camouflaged messages, contexts and codes [...]. The performer mobilizes the performer to be creative and the listener to think intensively* (Stysz 2020: 24).

Most of the above-mentioned compositional treatments can be found in Gabryś's piano works. Among the works for solo piano it is worth mentioning *Zamyślonej* (1960) with motifs from the String Quartet in F major op. 135 by Ludwig van Beethoven, *Osiem Ludiów* (1962–1965) with harmonic patterns by Bela Bartók, Claude Debussy or Anton Webern, *Quasi una fantasia* (1971) with sheet music and additional performance commands (e.g., 'hit the lower part of the piano with your fist', 'look at the strings'), *Czarny Walc* (2005) with an allusion to Franz Liszt's *Mephisto Waltz*; as well as vocal works with the sound of a piano, incl. *Postludia romantyczne* for male voice and piano (1984–1985) and *Łzy moje* for voice and piano (2002).

Among the pieces for solo piano there is also the *Biały walc "Gabriela"* from 1998. The composition is dedicated to Gabriela Szendzielorz, pianist and multiple performer of works by Ryszard Gabryś. The main dodecaphonic theme of the piece was created from the letters of her name: G-A-B-DIS-E-AS-A, present as a melodic theme in the segment *Gabriela – Waltz*. In a waltz lasting more than 10 minutes, with high energy saturation and sonic density, inspirations appear from the Waltz in D flat major op. 64 No. 1 by Frederic Chopin, *An der schönen blauen Donau* by Johann Strauss and the Waltz from Suite op. 25 by Arnold Schönberg. There is also a musical signature of Johann Sebastian Bach (long-lasting sounds in the low register: B-A-C-H), accompanying the dance fragment with the clue *Berg*. In this work, the traditional notation of a rhythmic and melodic course is intertwined with aleatoric elements, and in the sound layer, diatonic is combined with twelve-tone and dodecaphonic ordering. And where does the title *Biały walc (White Waltz)* come from? The pianist Gabriela Szendzielorz herself explains: [...] *a white waltz because I asked the composer to write a piece for me. So, I invited him to dance* (Szendzielorz 2020).

Example 2. Ryszard Gabryś, *Biały walc "Gabriela"* (excerpt)



After 2000, artists of the young generation, associated with the Academy of Music in Katowice, entered the Silesian concert stages: Jarosław Mamczarski, Aleksander Nowak and Stanisław Bromboszcz. Their catalogs also include the sound of the piano.

The oldest of the three – Jarosław Mamczarski<sup>3</sup> – is by many associated primarily with works using electronic media as well as multi- and intermedia activities. In his early works, he combined murmur and noise effects with the sound of traditional instruments, often treated, however, as generators of sonic effects. Quite unexpectedly, in 2017, the composer abandoned his current creative path and completely broke with the media. The musical space of his compositions, currently intended only for traditional instruments and human voices, is characterized by delicate, almost diatonic harmonics, traditional, often even

archaizing drawing of the melodic layer and deepened emotionality.

Mamczarski's compositional output includes only a few items with the piano. You can mention, among others, *Divertimento I* for piano, tape and live electronics (2003), *Sonet* for soprano, flute, cello and piano (2005), *Quintet F* for flute, violin, cello, piano and marimba (2009), *Drop* for violin and piano (2018) and *Sonare* for flute and piano (2020).

The composer himself, however, speaks warmly about the piano, with a hint of sentiment: *The piano is an instrument with an extraordinary past, but also an instrument that continues to inspire. It is also my first instrument that decided on my further path* (Mamczarski 2019).

Mamczarski wrote only one composition for solo piano. It is an early piece of *Divertimento I* from 2003, where the piano sound is enriched with

**DIVERTIMENTO I**

JAROSŁAW MAMCZARSKI  
2003

**1**

Example 3. Jarosław Mamczarski, *Divertimento I* for piano, tape and live electronics (beginning)

<sup>3</sup> Jarosław Mamczarski (1974) – graduate of music theory and composition in the class of Józef Świder. His achievements include, among others, *Hyporchemata I–III* for tape (1998), *Microconcerto II “Just Do Not Stop”* for audio-video media and trombone (2002), *Nettext* intermedia project (2003), *Studium geometryczne* for flute, clarinet and electronics (2006), *Quintet F* for orchestra (2009) and *Psalm LXXIV* for mixed choir and saxophone (2013) (Polish Music Information Centre 2014).



the sounds recorded on the tape. It brings out a whole range of sonoristic effects, achieved, among others, by tugging and hitting the strings with fingertips, hitting damped strings and stimulating the strings with a metal object, only incidentally intertwined with traditional sounds obtained on the keys. The whole is complemented by material recorded on the tape, generated on the basis of natural phenomena, including sounds of rain, thunder, rustling.

Jarosław Mamczarski recently admitted, that he is now *rediscovering traditional instruments, including, of course, the piano* (Mamczarski 2022). He also does not exclude subsequent compositions with the participation of this instrument. He says: *I hope I will have the opportunity to use the piano again. How this will happen, however, and where the inspiration will come from – it is difficult to judge. I try to be open to various creative ideas, of which those involving the piano have a special place* (Mamczarski 2022).

The second Silesian composer of the young generation – Aleksander Nowak<sup>4</sup> – is currently most associated with opera and musical theatre because, as he emphasizes, *he is fascinated by the interaction of music and words* (Nowak 2011: 4). His stage music (*Space Opera* for soloists, choir and symphony orchestra, 2014; *Ahatili. Siostra Bogów*, opera for soloists, choir, simple tones and instrumental ensemble to the libretto by Olga Tokarczuk, 2019; *Drach. Damma per musica* for soloists, strings and looper to the libretto by Szczepan Twardoch, 2019) strengthened his position in the artistic world and brought prestigious awards, such as the Coryphaeus of Polish Music. In addition to operas, no less important in Nowak's oeuvre are chamber works and compositions intended for larger instrumental ensembles.

And what is Aleksander Nowak's attitude towards the sound of the piano? Let us give the

voice to the composer: *The piano accompanied me from the beginning, I started my entire musical education with piano lessons, however, for various reasons, it did not become the main instrument, but rather a kind of handy workshop, which I used freely, improvising a little, experimenting a little, learning about literature to a very limited extent* (Nowak 2022).

Nowak's compositional output includes two pieces for solo piano – *Hit* (2005) and *Sturm und Frieden* (2019), as well as *Green Mary Hill* for two pianos (2008), chamber compositions with piano sound, incl. *Sonata June-December* for violin and piano (2005), *Undertows* for cello and piano (2010), *Hastiludium* for piano trio (2018) and concerto for orchestra, threads and piano *Król Kosmosu znika* (2009).

*Sturm und Frieden* from 2019 was written by Aleksander Nowak at the request of Polish Radio Chopin on the occasion of the 2<sup>nd</sup> Festival of Polish Radio Chopin. He briefly described his piece in the score as a *storm, but without undue pressure*. The composer achieved the mood of the impending title storm by insistently developing original sound motifs, supplemented with echoes of plucked strings. He used the successive disintegration of rhythmic values, the play of extreme registers and the sonic expansion of sequences both performed on the keys and on the strings. And why “without unnecessary pressure?” The solution is contained in the dynamic layer, which, contrary to the expansion of the sound layer, gradually fades away, so that the storm does not strike with violence fortissimo, but intrigues with almost murmuring anxiety.

The youngest of the three – Stanisław Bromboszcz<sup>5</sup> – is a pianist and composer for whom, as he says himself: [...] *everything started with the piano and is really focused around it* (Bromboszcz

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<sup>4</sup> Aleksander Nowak (1979) – composer, guitarist, teacher. He graduated from the composition class of Alexander Lasoń and Steve Rouse at the University of Louisville. He has created several dozen instrumental compositions, incl. *Last Days of Wanda B.* for string orchestra (2006), *Fiddler's Green and White Savannas Never More* for male voices and ensemble (2006), *Ulica Spokojna 3* for 8 cellos (2010), *Quantemporette* for clarinet, trombone, cello and piano (2008), *Hit 2* for chamber orchestra (2012) and vocal-instrumental orchestra, incl. *Songs of Caress* for mezzo-soprano and piano trio (2007), *Syrena. Aeterna Melodrama* for soloists, saxophones, guitar, piano and strings (2020), *Fairy Tale* for voice, percussion and strings (2022) (Nowak 2022).

<sup>5</sup> Stanisław Bromboszcz graduated from Józef Stempel's piano class and composition class with Eugeniusz Knapik. He continued his studies at the Hochschule für Musik und Darstellende Kunst Stuttgart with Caspar Johannes Walter (composition) and Nicolas Hodges (piano). His achievements include instrumental compositions, for example, *Przemiany* for cello and chamber ensemble (2005), *Hommage a Mieczysław Karłowicz* for string ensemble (2009), *Con tensione* for chamber ensemble (2012), *Intensamente*. Music for two flutes and piano (2014); compositions with an electroacoustic layer, incl. *Obrazy* for cello and electronics (2009), *Air* for instrumental ensemble and electronic media (2014), and multimedia compositions, incl. *Solaris/pejzaże, parafrazy* –

# STURM UND FRIEDEN

na fortepian | for piano (2019)

50  $\cong$  ♩  $\cong$  60 (szeroko, nieśpiesznie | widely, unhurriedly)

ALEKSANDER NOWAK  
(\*1979)

The first system of the musical score consists of three measures. The right hand (RH) plays a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand (LH) plays a complex accompaniment of chords and single notes. Dynamics include *ppp* in the RH and *fff* in the LH for the first two measures, and *simile* for the third. Pedal markings are present below the LH staff.

The second system begins with a measure rest marked '4' in a box. It contains three measures. The RH continues with quarter notes: F4, E4, D4, C4, B3, A3, G3. The LH accompaniment continues with various chords and notes. Dynamics include *pp* in the RH and *ff* in the LH. Pedal markings are present below the LH staff.

The third system begins with a measure rest marked '7' in a box. It contains three measures. The RH continues with quarter notes: F3, E3, D3, C3, B2, A2, G2. The LH accompaniment continues with various chords and notes. Dynamics include *p* in the RH and *f* in the LH. Pedal markings are present below the LH staff.

Example 4. Aleksander Nowak, *Sturm und Frieden* (beginning)

composition for electronic sounds, video projection and stage movement (Akademia Muzyczna im. Karola Szymanowskiego w Katowicach n.d.).

2022). And, although the instrument is not always present in his works, he *always feels its presence, its harmony and its timbre* (Bromboszcz 2022). Bromboszcz perfected his compositional skills by studying the works of Alexander Scriabin, Olivier Messiaen, and Helmut Lachenmann, he did not resist the charm of quarter- and microtone chords, as well as the creation of new sonic qualities resulting from the juxtaposition of electronic music with traditional instrumentation. The hallmark of his music seems to be his extraordinary care for the sound and its nuances: on the one hand, intense, at times violent and full of expression, on the other hand – muted, ethereal, as if suspended out of time. Wojciech Stępień wrote about Bromboszcz's music: *It is music about music itself, created from within the sound* (Stępień 2010: 6).

Bromboszcz's catalog lists both pieces for piano solo, incl. Sonata and Capriccio (2002), *Etiudy aleatoryczne* for two pianos (2005), *Muzyka lustrzana* for piano and electronics (2008) and compositions for larger instrumental ensembles with piano sound, incl. *Air* for instrumental ensemble and electronic media (2013) and *Muzykanci* for instrumental ensemble and electronics (2014).

Bromboszcz's student composition, Sonata for solo piano from 2002, leaves no doubt that it was written by an expert pianist. The one-move-

ment piece, composed under the influence of Scriabin's piano works, builds an expressive intensity in the shape of a crescendo sign. The piece begins with a motif with a descendent melody pattern and a characteristic rhythmic order: three sixteenth notes and two longer values. Its successive shows appearing at different time intervals, more and more complicated and moving away from the original, are enclosed with virtuoso sequences in extreme sound registers, harmonics denser with almost clustered multi-notes, and a kaleidoscopic dynamic-articulation form.

The search for new sound qualities directed Stanisław Bromboszcz towards electronic media. In 2008 *Muzyka lustrzana* (Mirror Music) for piano and electronics, two soundly different worlds face each other: the acoustic one with sounds extracted from a traditional instrument, and the electronic one – composed – as the composer explains – *using programmed effects and algorithms* (Bromboszcz: 2018: 88). Initially, it is the piano that leads the way, presenting sound sequences constructed on the basis of a freely available full twelve-note note. The 'reflections' of them appear in the electronic layer, most often in the form of repeated segments of various lengths. Over time, the electronic layer gains more and more autonomy. Not only do these reflections become more and

The musical score is presented in a multi-staff format. At the top, four sections are labeled: '(Tonband 32 Sek.)', 'Tonband 5 Sek.', 'Tonband 16 Sek.', and 'Tonband 9 Sek.'. The piano part (Klavier) is written on a grand staff. It begins with a tempo marking of 'lento' and a metronome marking of 'ca. 50'. A large number '2' is placed above a downward-pointing arrow. The tempo later changes to 'allegro' with a metronome marking of 'ca. 100'. Dynamics range from 'mp' to 'ff'. The electronic part (Pan.) is shown below the piano part, with dynamics of 'mf' and 'pp'. The score includes various musical notations such as notes, rests, and dynamic markings.

Example 5. Stanisław Bromboszcz, *Muzyka lustrzana* for piano and electronics (excerpt)

more distorted and lose their resemblance with the original, there are also new motifs that will only sound later on in the piano layer. Tomasz Konieczny notes: *The composer also uses operations on the sound spectrum. There are many such treatments, they are most visible at the end of the piece. Certain frequencies of sounds are 'cut out', the dynamics of individual bands is variable or some component tones are extracted* (Konieczny 2009: 15). Ultimately, the listener loses the ability to recognize sounds that sound real from those generated. *It is [...] mainly the timbre that counts, also the time to 'listen' to the sounds* (Konieczny 2009: 15).

### CONCLUSION

Jan Wincenty Hawel, Ryszard Gabryś, Jarosław Mamczarski, Aleksander Nowak and Stanisław Bromboszcz are composers from different musical eras and with different workshop experiences. Each of them has a slightly different understanding of this instrument and continues to discover its new possibilities. They are, however, convinced that this instrument will continue to inspire not only them, but also other artists, and has definitely *not said the last word yet* – as Bromboszcz states (Bromboszcz 2022). So, it remains to believe them and wait for new compositions.

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# MUSIC EDUCATION

## *Perspectives of Inclusive Intercultural Arts Education: The Importance of the Teacher's Competence Development*

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The purpose of this paper is to discuss the links between inclusive arts education and intercultural education and to identify the prerequisites/preconditions for developing arts teachers' intercultural competences for the successful implementation of inclusive education. The concept of inclusion is based on the idea that every learner feels valued and respected and can enjoy a clear sense of belonging. Inclusion is understood as a process and is *increasingly seen more broadly as a reform that supports and welcomes diversity among all learners. It presumes that the aim of inclusive education is to eliminate social exclusion that is a consequence of attitudes and responses to diversity in race, social class, ethnicity, religion, gender and ability* (UNESCO 2016: 12). Schools in Europe are becoming and will become more multicultural. Growing cultural diversity implies the need of teachers' broader competences to respond to new educational situations and intercultural inclusion. It is recognized that arts education is a crucial area for intercultural inclusion. The arts can work positively and purposefully develop the progress of a modern inclusive society. In this study, we present the benefits and the importance of arts for inclusive and intercultural education and observe the main competences of arts teachers necessary for successful implementation of inclusive education taking into account the multicultural perspectives in arts education. It may help teachers of arts to understand the competences needed to implement inclusive and intercultural education and prepare to work in new educational situations.

*Keywords:* inclusive education, arts education, intercultural education, intercultural competence.

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### INTRODUCTION

A number of UNESCO, the European Commission and the Council of Europe documents focus on inclusion and the development of intercultural education. In the UNESCO Guidelines, the definition of inclusion is seen as *a process of addressing and responding to the diversity of needs of all learners through increasing participation in learning, cultures and communities, and reducing exclusion within and from education* (UNESCO 2005: 13). Inclusive education is commonly associated with the needs of people with disabilities and the relationship between special and mainstream education. *All over the world, layers of discrimination on the basis of diversity and mar-*

*ginalized groups deny students the right to be educated with their peers or to receive education of the same quality. The same mechanisms exclude not only people with disabilities but also others on account of gender, age, location, poverty, disability, ethnicity, indigeneity, language, religion, migration or displacement status, sexual orientation or gender identity expression, incarceration, beliefs and attitudes. The Covid-19 pandemic has added new layers of exclusion related to accessibility* (UNESCO 2020: 33).

In last decades, most European countries are experiencing immigration flows and the European society is becoming more multicultural. European Agency for Development in Special Needs Education highlights the importance of multicultural

(intercultural) education because of growing diversity in schools and this implies the need to respond to new educational situations (European Agency for Special Needs and Inclusive Education 2009: 71). According to a broader understanding of inclusion and growing diversity in schools, the intercultural topic of inclusive education has become very important, however it has many layers and issues to be discussed.

The European Commission recognized the need for better teacher preparedness for diversity. *Preparing student teachers for diversity implies to support their knowledge and better understanding of the world and its cultures. The need to develop communication competences for diversity emerges from the capacity of teachers to be empathic and reflexive about their own beliefs, cultural and socioeconomic differences* (European Commission 2017: 20).

In this paper, we present some insights from the research that was done during the Erasmus+ projects IPA-E (*Inclusive Pedagogy in Arts – Europe, 2017–2019*), and Aliisa (*All-in International Society in Arts, 2020–2023*), the aim of which was to strengthen inclusion in art pedagogy. One of the thematic areas was the focus on multicultural education in arts education as an important part of inclusion. Theoretical investigations and observations during this project clarified some problem areas concerning the implementation of intercultural arts education in practice.

The **problem** of the research is the need of developing intercultural competences of arts teachers for the successful implementation of inclusive education and it is defined by the research questions: what are the links between arts education, intercultural and inclusive education? What is the value of the arts and which focuses could be taken into account for implementing intercultural inclusion in arts education? Why is it important for arts teachers to develop the intercultural competences for inclusive education? What core competences should teachers of arts develop for intercultural inclusive education?

The **aim** of this paper is to investigate the importance of inclusive intercultural education in arts education and explore the need for developing intercultural competences of teachers of arts for the successful implementation of inclusive education.

**Methods:** Theoretical and document analysis of inclusive intercultural arts education.

## THE ACTUALIZATION OF INCLUSIVE INTERCULTURAL EDUCATION

In recent research, the definitions of multicultural and intercultural education are often discussed. UNESCO *Guidelines on Intercultural Education* (2006) state that *multicultural education uses learning about other cultures in order to produce acceptance, or at least tolerance, of these cultures. Intercultural Education aims to go beyond passive coexistence, to achieve a developing and sustainable way of living together in multicultural societies through the creation of understanding, respect for and dialogue between the different cultural groups* (UNESCO 2006: 18). In Europe, the term ‘intercultural education’ is often preferred to ‘multicultural education’ (Portera 2011). The focus of intercultural education is a deep engagement with diverse cultures and worldviews to enrich children and the society and it is based on equal relations. Intercultural education is understood as a process of dialogue, exchange and interaction, reflective socio-educational practice and deep engagement with diverse cultures (Portera 2011, Cárdenas-Rodríguez and Terrón-Caro 2021). It can be said that intercultural and inclusive education has a lot in common in their descriptions and they are related concepts linked to the dialogue, interaction, experience and personalities of learners and teachers.

The topic of intercultural or multicultural education is not new and has been discussed in literature during the last 30 years in many countries. However, societies experience cultural dynamics, increasing diversification in society, changes in schools, therefore, this topic is constantly relevant and continues to shift.

Lithuania is not a very multicultural country, it has the most homogeneous ethnic population in the Baltic States and multicultural diversity at schools is quite low. Immigration is a new phenomenon for Lithuania, however, in recent years, the country experienced a growing number of work migrants, asylum seekers and refugees and an increasing number of Ukrainian refugees. In recent years, Lithuanian schools face the growing cultural diversity, especially of re-emigration of families returning to the homeland after several years spent abroad. Children who start studying in Lithuanian schools often have different cultural experience, their other identity may be stronger than the Lithuanian one. Therefore, it is very important for schools to have the inclusion strategies and prepared teachers.

Growing cultural diversity and new educational situations in schools raise new challenges for all teachers. Intercultural competence, comprehension of cultural differences, general understanding of inclusive intercultural education become more important for teachers and teacher trainers. According to A. Norvilienė, *teachers have to be both prepared for work in a multicultural group or classroom and able to create an intercultural interaction in it and also be able to develop children's intercultural competence, given the cultural diversity of children in the group or classroom* (Norvilienė 2014: 55). Well-trained teachers are vital for ensuring the inclusion of immigrant and refugee pupils but they also need support in order to manage multilingual, multicultural classes, often including students with psychosocial needs (UNESCO 2020).

The broader definition of inclusion, national educational strategies for inclusion and new social and cultural changes also make one rethink and analyse the problems of intercultural education in relation to inclusive education in different subject areas more specifically.

#### REVIEW OF THE BENEFITS OF THE ARTS IN INTERCULTURAL EDUCATION AND INCLUSION

The concept of inclusion fundamentally changes not only the teaching culture, methods, and environment of education, but also values such as awareness, respect, equality, cooperation, respect for intercultural diversity, etc. Inclusion is understood as a widely recognized practice and attitude to education, a process that can be developed particularly effectively in artistic disciplines (Samama 2013, Westerlund et al. 2020, Kardašienė & Strakšienė 2020, Musneckienė 2020, etc.). All arts – music, visual art, drama or dance – provided by the arts education system can work positively and purposefully to develop the progress of a modern inclusive society. Considering these arguments, it makes sense to analyse the issue of interculturality of inclusive education in the context of music/arts education.

The relationships between arts and intercultural inclusion are specific and it is a broad area for investigation. As in other fields, arts education research and programmes emphasize the importance of diversity, respect, equality for all learners, and other core values of the idea of inclusive education. Julie Allan states that *we need new ways*

*of thinking about inclusive education and exploring the potential of the arts for both inclusion and political action* (Allan 2014: 511). F. Graeme Chalmers states that it is possible to implement an approach to arts education that respects differences, however, it is difficult for many educators to understand the numerous and complex aims of multicultural approaches to arts education (Chalmers 1996). According to Heidi Westerlund et al. (2020), in the age of globalization processes, in music teacher education it is necessary to reflect on connections between music, education, and society, that is becoming increasingly diverse and complex and in educating future music teachers to become change agents increasing cultural and creative artistic opportunities for diverse peoples in societies. By participating in music/arts educational activities, students are able to independently participate in cultural activities, artistic creativity and thus adapt to the rapid changes of the modern world (Samama 2013). In the process of music/arts education, with the help of inclusive education methods, favourable educational conditions are (co)created, which awakens positive emotions of the students, reduces tension, provides relaxation and inspires creative drive. Art-based methods have a positive effect on children and help them engage in the learning process, creatively express their feelings and identity and are helpful for promoting social and communication skills. There is no doubt that the culturally oriented curriculum of music/arts education not only shapes values and increases students' cultural awareness, but also contributes to the development of intercultural competence, which is necessary for a young person in order to adapt to the modern intercultural world.

The benefits of the arts as a pedagogical tool that helps the student to learn and acquire new knowledge, especially for students with learning difficulties, are widely recognized. Scientists claim that arts education, the arts and creative expression help to develop cognitive, language, social, emotional and motor skills, integrating them and linking to educational content, the integration of arts in curriculum and the coherence of appropriate methods offer many opportunities for the inclusive classrooms and supports children's social, emotional and cognitive well-being and development (Robinson 2013, Henderson & Lasley 2014, Chemi & Du 2017, Fleming 2021). Giovanna Del Gobbo and G. Galeotti (2018) recognize the arts as a tool for the promotion of cultural diversity, accessibility and equality of opportunities and the counteraction of discrimination and exclu-

sion. They argue that arts education could represent an innovative field for intercultural dialogue, the arts could be used as an educative instrument for strengthening the personality and used as a tool for promoting cultural diversity, accessibility and equality of opportunities and the counteraction of discrimination and exclusion (Del Gobbo & Galeotti 2018). In Arts Council England Report, it is emphasized that the use of art, *when delivered effectively, has the power to both facilitate social interaction and enable those in receipt of social care to pursue creative interests*, and there is strong evidence that *participation in the arts can contribute to community cohesion, reduce social exclusion and isolation, and/or make communities feel safer and stronger* (Arts Council England 2014: 8). The benefits of the arts for intercultural education are also emphasized in many documents and reports of UNESCO and the European Commission (Korea R. Ministry of Culture, Sports and Tourism 2010 – *Seoul Agenda: Goals for the Development of Arts Education*; EACA PV Eurydice 2009 – *Arts and Cultural Education at School in Europe*; European Parliament 2017 – *Arts, Culture, and Cultural Awareness in Education. Briefing*), where the goals and expected outcomes of arts education were outlined. Many countries have similar aims in arts curriculum which are: *developing artistic skills, knowledge and understanding, engaging with a variety of art-forms; increasing cultural understanding; sharing arts experiences; and become discriminating arts consumers and contributors. In addition to these artistic outcomes, personal and social/cultural outcomes (such as confidence and self-esteem, individual expression, teamwork, intercultural understanding and cultural participation) were expected from arts education in most countries* (EACEA P9 Eurydice 2009: 10). A new focus on creativity and cultural education (in relation to both individual identity and promoting intercultural understanding) is apparent in the goals of arts education.

#### DEVELOPING ARTS TEACHERS' COMPETENCES FOR INCLUSIVE INTERCULTURAL EDUCATION

An important element of inclusive education involves ensuring that all teachers are prepared to teach all students. Global monitoring report (2020) states, that inclusion cannot be realized unless teachers are agents of change, with values, knowledge and attitudes that permit every student to succeed

(UNESCO 2020: 156). *Even in countries where most teachers are trained and qualified, many of them report a lack of training on inclusion or teaching of vulnerable groups. For instance, among OECD countries participating in TALIS, only 35% of teachers reported that teaching in multicultural and multilingual settings was included in their formal teacher education or training, while 62% reported receiving training to teach in mixed-ability settings* (OECD, 2019, from UNESCO 2020: 161).

Some research show that subject teachers and arts teachers as well are not sufficiently prepared for inclusive and intercultural education. Many of them have general theoretical knowledge about this issue, however, they often discuss the lack of practical knowledge and experience in specific situations.

In Lithuania, bachelor's and master's curricula include topics on inclusive education, however, only some have courses on multicultural/intercultural education. Teachers are not very concerned about intercultural education issues yet, because in practice they not often confront with cultural diversity, however it is necessary to prepare for new educational situations. Arts teachers acquire basic knowledge of inclusive education during their initial training, however, they experience very limited practical training in mixed and culturally diverse settings. When starting professional practice, it is especially relevant to improve competences in a specific work context and in a specific field of arts education, understanding the impact and benefits of the arts, applying the principles of inclusive education when working with the diversity of students, promoting the academic, practical, social and emotional learning of all learners, supporting the well-being of all learners, as well as in cooperation with the school community and other education specialists. According to Jolanta Lasauskienė et al. (2017), intercultural competence of music educators is determined as a person's quality, it relates to knowledge and understanding of cultural phenomena, foreign language skills, involvement in music cultural activities, ability to communicate with representatives of other cultures as well as with attitudes and personal qualities that facilitate the music educator's activities (Lasauskienė et al. 2017).

The Profile for Inclusive Teacher Professional Learning (2022) developed by European Agency for Development in Special Needs Education identifies and highlights the essential core values and areas of competence necessary for preparing all teachers to work in inclusive education considering all forms of diversity (Example 1).



Core values	Areas of competence:
<b>Valuing Learner Diversity:</b> Learner diversity is considered a resource and an asset to quality education.	<ul style="list-style-type: none"> <li>– Conceptions of inclusion, equity and quality education;</li> <li>– Education professionals' views of learner difference.</li> </ul>
<b>Supporting All Learners:</b> Teachers and other education professionals are deeply committed to all learners' achievements, well-being and belonging.	<ul style="list-style-type: none"> <li>– Promoting all learners' academic, practical, social and emotional learning;</li> <li>– Supporting all learners' well-being;</li> <li>– Effective teaching approaches and flexible organisation of support.</li> </ul>
<b>Working with Others:</b> Advocacy, collaboration and teamwork are essential approaches for all teachers and other education professionals.	<ul style="list-style-type: none"> <li>– Giving learners a true voice;</li> <li>– Working with parents and families;</li> <li>– Working with a range of education professionals.</li> </ul>
<b>Personal Professional Development</b> Teaching and supporting learners are lifelong learning activities for which teachers and other education professionals take personal and shared responsibility.	<ul style="list-style-type: none"> <li>– Teachers and other education professionals as members of an inclusive professional learning community;</li> <li>– Professional learning for inclusion that builds on initial teacher education and the competences of other education professionals.</li> </ul>

Example 1. Source: Profile for Inclusive Teacher Professional Learning (see Vroey et al. 2022)

In each section, the attitudes and beliefs, essential knowledge and understanding, crucial skills and abilities to be developed for inclusive education are described. Identifying what general **intercultural competences** the arts teachers need, it is important to follow some guidelines in the *Profile*. Developing intercultural competence, arts teachers should believe in equality, a commitment to human rights and the promotion of democratic values in school communities, they must respect learner diversity, understand that it is 'normal to be different'. It is necessary to have essential information about learner diversity arising from support needs, culture, language, socio-economic background, and different aspects of learners' identities (disability, gender, multilingualism, etc.) and the impact of discriminatory practices (based on racism, ableism, etc.). The arts teacher's inclusive intercultural competence also includes crucial skills and abilities addressing diversity in arts curriculum implementation and using diversity of learning approaches as a resource for teaching, intercultural dialogue, mediation and peace education to create cohesive classroom communities (European Agency for Special Needs and Inclusive Education; see Vroey et al. 2022). Competence development for inclusion must highlight both diversity assets and diversity issues.

In collaboration with international partners in Aliisa (*All-in International Society in Arts*, 2020–2023), we prepared the continuing in-service teacher education programme for arts teachers *Inclusive arts education*. One of the topics

of this programme was multicultural education in the arts and we discussed on competences for arts teachers taking into account the intercultural competence. During the implementation of *Allisa* learning programme *Inclusive arts education* in different countries (Austria, Lithuania and Finland), it became clear that in each country arts teachers work with cultural diversity in very different contexts and face very different challenges. Through group collaboration and practising art-based methods, students realized the complexity of inclusive education in the arts and the need of further professional training. However, discussions about inclusion and intercultural education in arts pedagogy raised more questions and critical discussions: what priorities are set in arts education, how to implement inclusive education at different levels of arts education, how to shape and differentiate educational content for students with different abilities, is professional arts education available to all? What impact of the cultural experiences and preferences, attitudes and needs of learners, as well as their teachers, can help or limit successful inclusion? Teachers of arts often face the challenges and ask how to manage multicultural classes and teach students with psychosocial needs, they need support and help from the school community or specialists. Intercultural education and inclusion in *arts education* has been discussed in different contexts internationally, however, it still needs wider research and discussion within a specific arts discipline. Taking into account the general competences of inclusive education and culturally

oriented arts education, teachers of arts must reflect on their individual teaching strategy in their art field (music, drama, visual arts, dance), rethink how to implement the provisions of *Equality*, *Diversity* and *Inclusion*, respond to the goals of arts education, construct the content of intercultural education and create a suitable environment for learning.

#### DISCUSSION AND CONCLUSIONS

The world and EU documents emphasize the importance of intercultural education, which is inseparable from and has strong links with the concept of inclusive education. All the documents highlight the provisions of *Equality*, *Diversity* and *Inclusion* of all learners, responding to learners' diversity arising from culture, language, social background and other different aspects of their identities and ensuring dialogue between the different cultural groups. However, each country, region and even school has different priorities and can face very different challenges of inclusion, diversity issues in practice, therefore, this topic can be developed continuously in different aspects.

The relationship of arts education, inclusion and intercultural education is a complex system that is not easy to implement in practice. Each arts discipline (music education, art education, drama, or dance) has specific characteristics, certain conditions and limitations, different learning environments and opportunities for artistic expression. The issues of inclusive and intercultural arts education require more detailed research for each arts discipline separately and the integration of the arts as well. Therefore, schools and teachers must have clear strategies on how to implement all these provisions of inclusion, while ensuring the quality of learning the arts and supporting intercultural dialogue.

The benefits of the arts are widely recognized, not only as the development of artistic competence, the development of creativity and self-expression, but also as a means of implementing inclusive education, helping to create a favourable learning environment for all, addressing the needs of children and their diversity. For inclusive intercultural education, the arts can solve some language barriers, the arts are a tool for communication, collaboration, practical artistic activities help to involve all students in learning together and from each other. The multicultural curriculum and learning

in and through the arts develop the awareness of different cultures in the arts, allow and create conditions to be aware of different cultures.

The requirements for arts teachers are to fulfil diverse and wide-ranging aims of arts education, taking into account diversity, inclusion, to form a complex system of artistic-educational-inclusive-intercultural competences of arts teachers, which consists of values, attitudes, knowledge and practical skills and in which all elements are equally important. Therefore, it should be developed starting from initial teacher training, in-service training and continuing professional development, personal growth, culturally oriented practice, learning from others and diverse learners as well. Changing educational contexts require to flexibly construct and permanently revise culturally oriented arts education curricula, methods of arts learning, taking into account the arts as a method of intercultural dialogue. Arts teachers' intercultural competences, personal qualities, values and beliefs become very relevant and important in the context of growing diversity in schools for successful implementation of intercultural inclusive education.

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# *Online Course on Music Education Resources to Promote the Development of Music Information Communication Technology*

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With the continuous improvement in information technology, online education has brought new development opportunities. This paper expounds on the promotion of online education resources in primary school music teaching. Based on the data of the questionnaire, the authors analyse the significance of online education application in primary school music education, and the significance of online education application in primary school music education from the aspects of integrating music resources, improving teaching effectiveness, creating a teaching environment, arousing the desire for knowledge, actively applying micro-courses, and improving music ability. A strategy is presented to take full account of the role of online education in promoting primary school music education. The paper also analyses three basic modes of online music education in order to promote the development trend of music and communication technology education in future. This study involved 530 students using online learning platforms in music education. The questionnaire method is used to explore the students' attitudes and current situation on the use of online music courses, the frequency of use of the three online music education models among students, analyse the new education model brought by online music teaching, and combine the students' real thoughts to study the development trend of online courses in future. In a rapidly developing educational environment, primary school teachers need to improve their professional qualifications to cope with the new challenges of online education. The use of ICT technology will be an indispensable part of music teaching in future. More and more teachers will use it in music teaching.

*Keywords:* online course, music education, model of instruction, education trend.

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## INTRODUCTION

In recent years, internet technology has developed rapidly, and all walks of life have undergone earth-shaking changes (Zhang 2021). It profoundly affects and changes people's thinking habits, behaviours, and lifestyles. Distance, hybrid, interactive, adaptive learning, and various learning analytics – all of these sounded like a vision for the future a year ago (Zhang 2020). Today, it is a reality in which the whole world lives. Knowledge and use of ICT are especially important for teachers, in addition to ICT being a key element of the teaching and learning process; how teachers

use it determines whether students use it inside or outside the classroom (Calderón-Garrido 2021). The development of ICT has changed the content of education in general, including the music curriculum. In music, just like in other areas, technological progress gives an opportunity to search for new ways of expression. In music education, ICT opens up new possibilities: music and sound can be recorded, created, composed, edited, and played with different instruments, sounds, and that music can be analysed, new information can be searched on the internet, etc. (Dorfman & Dammers 2015). Thus, music teaching/learning has the potential to explore entirely new musical spaces



and places. For example, with online learning, the potential for both synchronous and asynchronous options enable and empowers teachers and learners in uniquely different ways (Cremata 2021). ICT can be a great assistant in a variety of musical activities. In addition to its role as a tool to network and communicate, is being used to enhance the development of technical and musical skills, has the potential to enhance communication, efficiency, efficacy, and healthy practice in music learning (Waddell & Williamon 2019). Thus, the role of ICT in the process of education is controversial and a professional application of ICT is an aspiration that requires significant endeavours. These are essential factors in seeking to clarify the main peculiarities of ICT application during music lessons. Such research would allow to identify efficient ways of modern ICT applications to teaching music and improving teacher professional development.

Consequently, **the aim of this research** is to analyse the current situation of online music education resources and how to use ICT to promote the development of music education in future.

**Research methods:** the analysis of scientific and methodological literature; music teachers' survey by using the online questionnaire method; quantitative data analysis, data analysis was performed using SPSS version 23. The research sample was compiled by means of targeted screening.

**The characteristics of the respondents.** In 2022, a questionnaire survey was conducted among students aged 9–12, and the sample included 530 students from various schools in China. In China, students aged 9–12 are primary school.

**The research ethics.** The research was conducted by observing the rights of the respondents and the principles of ethics. The respondents participated in the research on a voluntary basis; anonymity and confidentiality were guaranteed. The online questionnaire did not require any personal data or any other information to prevent possibility of identifying the respondents.

#### THE DEVELOPMENT OF MUSIC EDUCATION INFORMATION COMMUNICATION TECHNOLOGY

The first information revolution originated from the birth of words. People recorded music learning through words and taught it face-to-face through word of mouth from music teachers. In the second information revolution with the inven-

tion of paper and printing, music in different regions began to circulate (Dewar 1998). In China, we can even find music records of ancient times. People learn music by recording the movements of the performance and the position of the sounds when they are played. In the West, people recorded music works on the stave, so that it was spread. When the third information revolution came, people had a qualitative leap in music education (Gouzouasis, Bakan 2011). With the emergence of carriers such as radio and television, our music education has become richer and richer, we are free from heavy and complicated book records, and the use of communication technology can better spread music education, and in our fourth information revolution, artificial intelligence and electronic computers have appeared, and ICT in future education. The role of traditional education concepts, teaching methods, and teaching organization forms have undergone earth-shaking changes (Gao 2020). Students realize they are more comfortable in an online environment, even though traditional classrooms have fostered our students' expectation that piano lessons are in the same room, sitting next to each other, where we teach, perform, instruct, and learn, but online learning is possible, and humans are very resilient and flexible. Through thought, planning, and care, we can help our students adapt to online learning, and they can continue to develop piano skills through online music resources (Pike 2020). With the development of information and communication technology, open online music resources can also better help teachers and students to learn together.

#### THE CURRENT SITUATION AND PROBLEMS WITH ONLINE MUSIC EDUCATION

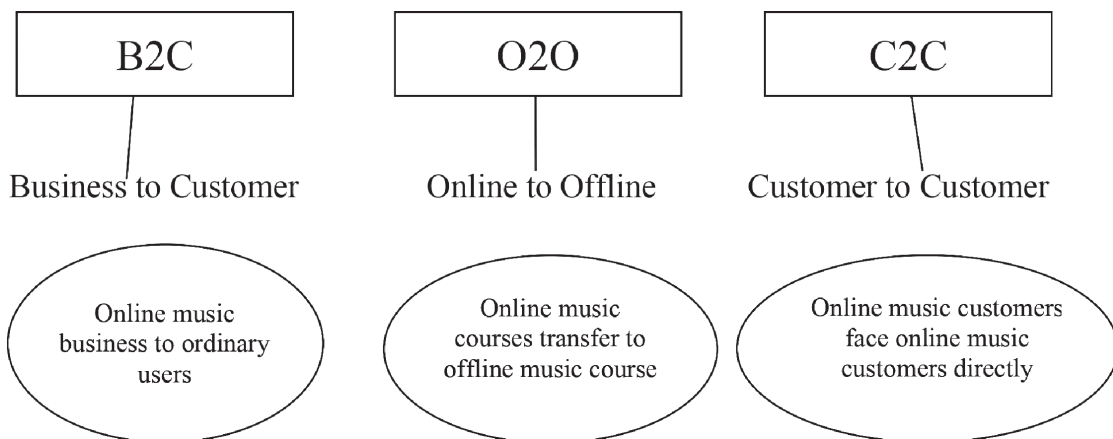
With the new crown pneumonia epidemic, online music education has forced most music teachers and students to use this method for teaching and learning. It acts as a platform for people with different music education backgrounds, using the internet as a communication medium (Bai 2016). Learners are free to choose the music courses they are interested in without the constraints of time and space. That students' online music learning is conducive to promoting students' understanding of their own learning; students can choose courses that they are interested in or have expertise in and can also help students to conduct secondary learning or even multiple learning (Li

2021). With self-directed learning, students' subjective enthusiasm can be greatly enhanced.

Shuyu Zhang (2021) writes, that online music education can be divided into three types, B2C, O2O, and C2C. The author believes that this model has its own advantages and disadvantages, which will be discussed below.

B2C refers to the online music platform or the music education platform independently developed by the university that belongs to the business model, this mode requires the platform to have strong curriculum development capabilities and authoritative teachers to join and is suitable for students who have a certain foundation and have clear goals for their own music learning. The O2O mode is the transfer from online to offline mode. For example, music teachers implementing online learning use open online teaching resources such as MOOC (*massive open online course*). MOOCs can be transformed into power-

ful distance learning tools that enhance learner engagement with online courses through open access to information and authentic knowledge (Triantafyllou 2021). The O2O online music education model brings more abundant learning resources and learning experience to offline students. It is a way to improve teachers' teaching ability by means of teacher communication. We can often use it in school music education. C2C's online music education model means that customers can communicate and learn directly face-to-face through a certain platform. For example, the online course software *Zoom*, *Teams*, *Ding-Talk*, and *Tencent Meeting* are often used, students can better communicate with teachers and customize their own music learning programs, and the course can be learned repeatedly, which is suitable for students who do not have clear goals and need more convenient communication with teachers to learn.



Example 1. The model of online music education (Zhang 2021)

#### ONLINE MUSIC LEARNING SOFTWARE

Having so many different media and music resources available for analysis, some music teachers have a hard time deciding which favourite pieces, or even favourite genres, they want to study. In some cases, diversity itself creates problems and learning opportunities (Schmidt-Jones 2018). This is why music teachers could be more careful in the selection of open resources and various information communication technologies.

*Xiaoyezi Partner*, *Homework Club* and *Ape Counseling* are used for B2C online music education software. This software is launched by various platforms for online education and acquisition of various disciplines. Among them, *Xiaoyezi Partner* is envisaged only for music learning. This

software is different from other learning subjects, music online education is real-time interaction. Through the software, music teachers can directly face students for teaching and music practice, and timely correct students' mistakes. *Homework Club* and *Ape Counseling* are more aimed at other type of learning. When using this software to learn, students learn through videos recorded by teachers. There is no real-time interaction, but students can learn repeatedly in by using the software and leave a message on the platform. For O2O online music education models such as MOOC and *Classical-piano*, these online music resources are more conducive to the learning of music teachers. Music teachers can enrich classroom activities and improve teaching quality through the rich music teaching resources on the learning

platform. The C2C teaching mode is more of a platform software used by students and teachers in class during the new crown epidemic. It transfers offline classrooms to online, and teachers and students work directly face-to-face. The C2C teaching model is more of the platform software used by teachers and students in the classroom during the new crown epidemic, such as *Zoom*, *Tencent Meeting*, *DingTalk* and *Teams*. It transfers offline classrooms to online, and teachers and students work directly face-to-face, with B2C and O2O models. The difference is that in the online C2C model of music education a music teacher must face multiple students in real time. How to teach music knowledge to a large number of students online at the same time, so that students can concentrate better? The use of this model will further test the teacher’s mastery.

RESEARCH DATA AND DISCUSSION

Regarding the research data analyzed in Example 2 and its overview, it reflects the distribution of respondents. The mean represents the central tendency, and the standard deviation represents volatility. According to the results of the frequency analysis of each variable, its distribution

basically meets the requirements of the sampling survey. For example, in the gender survey, the proportion of boys was 49% and the proportion of girls was 51%. The results of this survey are representative of each gender.

The survey results for the grade distribution were 64% in the fourth grade, 17% in the fifth grade, and 19% in the sixth grade. The results of this survey are biased towards the use of online courses by fourth graders (Example 2).

According to the research data presented in Example 3, the results of this survey (about the frequency of using online course software) were as follows: number of responses – 813; percent – 54,40% = 442/813; percent of cases: percentage, the denominator is the sample size 83,40% = 442/530. It can be seen from the response frequency distribution (use of each software) and sample distribution: primary school students use *Ding Talk* and *Homework Club* the most and use *Xiaoyezi Partner* less.

From the results of the reliability analysis (see Example 4), the overall standardized reliability coefficient is 0,659 as to the reasons for choosing online courses. As can be seen from the removed reliability coefficients, they are all less than the overall 0,659. Therefore, the reason for using an online course is that this question does not require adjustment.

	Variable	Frequency	Percent	Mean	Std. deviation
Gender	Boy	258	49	1,51	0,50
	Girl	272	51		
Grads	9 years	338	64	1,55	0,79
	10 years	92	17		
	11–12 years	100	19		

Example 2. Frequency analysis of demographic variable

Software	Responses N	Percent	Percent of cases
<i>Ding Talk</i>	442	54,4	83,4
<i>Homework Club</i>	170	20,9	32,1
<i>Ape Counselling</i>	91	11,2	17,2
<i>Youdao Premium Course</i>	40	4,9	7,5
<i>Xiaoyezi Partner</i>	31	3,8	5,8
<i>Other</i>	39	4,8	7,4
Total	813	100	153,4

Example 3. Online course software used frequencies

Reason	Scale means if item deleted	Scale variance if item deleted	Corrected item-total correlation	Squared multiple correlation	Cronbach's alpha if item deleted	Cronbach's alpha
Convenience	16,6	22,728	0,463	0,269	0,593	0,659
Time freedom	16,72	24,593	0,313	0,185	0,637	
Repeatable learning	17,26	24,056	0,375	0,296	0,62	
More teaching resources	17,24	23,709	0,38	0,296	0,618	
More interesting music content	17,18	23,552	0,355	0,147	0,626	
Teacher recommendation	16,25	22,965	0,416	0,268	0,607	
Parents request	16,12	24,432	0,274	0,208	0,651	

Example 4. Results of the reliability analysis of the dimension of reasons for choosing online courses

According to the research data presented in Example 5, among the reasons why students choose online music education, we can see that 40,19% of students use online music learning software because it provides more interesting music content, 38,49% of students think that more teaching resources are also a factor for them to choose online music learning, 37,17% of the students think that the least important reason is the parent's request, and 29,25% of the students think that the least important reason is the teacher's recommendation. From this, we can see that students are no longer limited to the requirements

of their parents and teachers, they make their own choices, and they have the ability to learn music independently and have direct positive factors.

The results of the reliability analysis (see Example 6) testify to the fact that for the frequency and reliability analysis of online use of individual courses, the overall standardized reliability coefficient is 0,803. As can be seen from the removed reliability coefficients, they are all less than the overall 0,803. Therefore, online use of this subject in individual courses requires no adjustment.

Reasons	Strongly important	Very important	Neutral	Important	Unimportant
Convenience	19,43	16,04	33,21	11,89	19,43
Time freedom	21,13	19,62	28,49	15,28	16,47
Repeatable learning	37,36	23,21	20,00	10,75	8,68
More teaching resources	38,49	22,45	17,55	11,32	10,19
More interesting music content	40,19	19,25	16,42	10,94	13,12
Teacher recommendation	13,58	17,74	21,7	17,74	29,25
Parents request	13,77	16,23	19,06	13,77	37,17

Example 5. Reasons for using online music education software (pct.)

Course	Scale means if item deleted	Scale variance if item deleted	Corrected item-total correlation	Squared multiple correlation	Cronbach's alpha if item deleted	Cronbach's alpha
Chinese lesson	30,43	15,856	0,661	0,6	0,717	0,803
English	30,72	17,47	0,616	0,571	0,724	
Mathematic	30,78	17,604	0,591	0,446	0,73	
Science	29,45	22,475	0,58	0,406	0,747	
Fine Arts	29,52	22,908	0,463	0,428	0,758	
Music	29,84	22,372	0,332	0,209	0,773	
Sport	29,38	23,377	0,406	0,433	0,764	
Computer	29,38	23,926	0,372	0,449	0,769	

Example 6. Frequency reliability analysis of online use of individual courses



According to the research data (see Example 7), 88,87% of students use online software for the acquisition of mathematics three times a week, while for studying music 64,72% of students do not use online software, and 16,79% of students

use online software for learning twice a week. 13,77% of students study music once a week. Thus, it can be seen that most of the subject of music is taught through offline learning in school, and there is not much use of online software.

Course	Four times a week	Three times a week	Twice a week	Once a week	Did not use
Chinese lesson	16,23	7,36	10,57	13,58	52,26
English	11,89	11,89	22,83	22,26	31,13
Mathematic	14,53	88,87	23,4	24,72	28,49
Science	0,94	0,57	2,64	13,02	82,83
Fine art	0,94	0,75	3,02	18,49	76,79
Music	0,75	3,96	16,79	13,77	64,72
Sport	1,51	0,38	2,83	3,58	91,7
Computer	0,94	0,57	1,13	8,87	88,49

Example 7. Online use of individual courses (pct.)

The research data in Example 8 is the validity analysis. It can be seen from the overall reliability coefficient that the standardized Cronbach coefficient is 0,772, indicating that the overall reliability of the questionnaire is relatively good. This questionnaire analysis adopts SPSS 23 version and adopts the method of exploratory factor analysis to implement the testing process.

The use of ICT for online teaching has become a trend in music education. The use of ICT in music education not only brings great convenience to music teaching, but also allows students to have more fun in music learning. Various factors make ICT play a very important role in music education, thus, it is important to meet the requirements of the times, continue learning, and improve teaching methods to make music teaching more effective. The use of ICT will be an indispensable part of music teaching in future. More and more teachers will use it in music teaching.

Reliability statistics	Cronbach's alpha	,746
	Cronbach's alpha is based on standardized items	,772
	N of items	15

Example 8. Summary of the empirical research

## CONCLUSION

According to the exploratory factor analysis of the data presented in Example 9, it can be seen that the coefficient of the KMO test is 0,775, and the coefficient value of the KMO test ranges from 0 to 1. The closer it is to 1, the better the validity of the questionnaire. According to the significance of the spherical test, it can also be seen that the significance of the test is infinitely close to 0. The null hypothesis was rejected, so the questionnaire had good validity.

Changes occurring in society and the development of ICT necessitate a new look into the process of music education. In music education, ICT opens new possibilities: music and sound can be recorded, created, composed, edited, and played with different instruments, sounds and music can be analysed, new information can be searched on the internet, etc. Online music education can be divided into three types, B2C, O2O, and C2C. The online music education model has its own advantages and disadvantages, but students can better communicate with teachers and customize their own music learning programs.

KMO and Bartlett's Test	Kaiser-Meyer-Olkin Measure of Sampling Adequacy	,775
	Bartlett's Test of Sphericity	
	Approx. Chi-Square	2214,975
	df	105
	Sig.	,000

Example 9. KMO and Bartlett's Test

The analysis of the respondents' answers showed that more than two-thirds of the students used the C2C online music education model, and only a small number of the students used the B2C model. Two-thirds of students believe that when they use online music learning software, it is im-

portant which online music mode is more interesting, so that they will be more interested in music learning. The research data show that almost all students use online software for learning three times a week, especially for learning math, and a quarter of students use software to learn music online. Primary school students prefer using such online learning software as *Ding Talk* and *Homework Club*, which are mainly used in various disciplines, while online learning software such as *Xiaoyezi Partner*, which is envisaged only for the acquisition of music, is used less. The research has revealed that the students apply various ICT means and software in music education but unfortunately not all the potential of information technologies is employed.

The results of this study provide a basis for further research on teachers' online music education model, and allow, through a survey of students, to understand the learning status and learning mode of using online music education; music teachers can better understand their students. In the classroom, students are more interested in the model, and different types of students should prefer different online music education models and make good use of online music education resources.

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