

Daugavpils University
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 XII

Editor-in-chief ĒVALDS DAUGULIS

The collection of research papers includes twenty articles by authors from five countries (Latvia, Lithuania, Poland, Russia, and Belarus). The thematic spectrum of research papers is organized into four sections of the collection: *Ethnomusicology, History of Music, Aesthetics and Stylistics of Music, and Music Pedagogy*.

The first section contains four articles. Magdalen Szyndler's paper *Folk Song at the Junction. An example of the Silesian Beskids and Kysuce* is devoted to the folklore of the Polish and Slovak border regions, to the analysis and comparison of its brightest examples. The author's conclusions on what is common and different in these regions are significant.

Alberts Rokpelnis' research paper *Foreign Schlager Music Printed in Riga in the 1920s and 1930s* explores the presence of the Schlager genre in Latvian music life in the interwar period and is a valuable contribution from the point of view of ethnomusicology since it characterizes the development of listening habits of a range of population sections. At the same time, it also enriches the history of Latvian music: to date the music of the Schlager genre has been little reflected and studied. This is why the Rokpelnis' research is very valuable.

Elena Savitskaya's research paper *Folklore in Soviet Rock: Between Creativity and Ideology* focuses on the development of folk rock in Russia and is closely related to the political context of the era. It is a valuable study in the research of the evolution of rock music styles in Russia.

The first section concludes with a research paper by Mirosława Kordowska on *Instrumentation and Types of Polish Wind Orchestras*. The study attracts attention with a detailed discussion of evolution, as well as instrumentation, of brass band in its historical context from the Renaissance to the present days.

The range of issues considered in the section *History of Music* is even wider. The section includes an article by Urszula Mizia *A History of Cello Performances in Poland: Cellists in the Aristocratic*

Courts of the Polish-Lithuanian Commonwealth (1569–1795) on the history of Polish music, personalities of musicians, various testimonies in the context of cultural history.

Baiba Jaunslaviete's research *Subscription Concerts in Riga During the Second Half of the 18th Century: From the First Experiences to the Sustainable Tradition* discusses the development of public concert life in Riga, the beginning of the concert tradition in the middle of the 18th century in Riga, with particular emphasis on belonging to the European cultural space, enriching Rigans' musical experience and its sustainability. It is a little researched, significant issue in studying the evolution of Latvian music history.

The research paper *Grieg and Russia: from Desire to Disappointment* by Rytis Urniežius provides new information on studying the biography of the founder of Norwegian classical music, composer Edward Grieg: Grieg's planned but not implemented journey to Russia on the eve of the 1905 Revolution.

Questions concerning the creative work of performing artists are important. The description of one of today's most outstanding Lithuanian pianists is found in Ramune Kryžauskienė's research paper *Performance Art: Pianist Petras Geniušas*.

Unknown facets of the work of Saulius Sondeckis, an outstanding Lithuanian conductor and educator, are revealed by Leonidas Melnikas in his paper *Pedagogical Legacy of Saulius Sondeckis. Thoughts from a Forgotten Manuscript*. The study significantly adds to the information about Saulius Sondeckis' pedagogical aesthetic views, pedagogical activities, and at the same time expands the methodology of music acquisition at Lithuanian Music Schools.

The section *Music Aesthetics and Stylistics* includes seven thematically different research papers. The first to be mentioned is Hubert Miška's paper *Songs for Voice and Piano by Jan Sztwiertnia 1911–1940* about the Polish composer Jan Sztwiertnia's mainly vocal art, its stylistic analysis, enriched with bright examples of music.

Anna Chupova, in her article *Infinito nero by Salvatore Sciarrino: to the Phenomenon of 'azione invisibile'*, focuses on opera *Infinito nero*, the peculiarities of its libretto, dramaturgy and sound realization, the specifics of psychoacoustic space modelling and other essential aspects of the creative work by Sciarrino, an innovative composer of the 20th century.

An in-depth review of religious music is presented in an article by Lithuanian researcher Danute Kalavinskaite *Features of Religious Music of Laurynas Vakariss Lopas*. The author provides a detailed account of the deciphering of musical signs and symbols, and the significance of the creative heritage of the composer Laurynas Vakariss Lopas today.

A detailed account of a separate composition is provided by Elizaveta Falinova in her research paper *Interpretative Reading of Vladimir Kobekin's Elegy for Baritone, Cello and Piano*. The genre of elegy is considered in a broad historical cultural context, in relation to the history and the present state of Russian music.

The interaction of different styles and aesthetic approaches in its various forms is studied in Anna Stachura-Boguslawska's paper *Piano Works of Władysława Markiewiczówna (1900–1982) – between Neoclassicism and the Trends of Avant-Garde*.

A valuable panoramic view of current processes in Lithuanian music is presented in Virginija Apanavičienė's *New Trends in Lithuanian Music since the End of the 20th Century: Globalization as an Opportunity to Transform*. Nelli Matsaberidze and Inessa Bodyako in their research paper *New Belarusian Choral Music: Reading the National Tradition in the 21st Century* focus on the analysis of contemporary Byelorussian composers' work and provide valuable insights into compositions based on folklore materials.

The final section of the collection contains articles on *Music Pedagogy*. They analyse a wide range of music pedagogical materials, uncover new information on future music teacher competencies, compare currently available music education at international level, and pay special attention to the interaction between the educational and the artistic components. There are several thematic lines. One of them is related to the acquisition of competencies in a new way. Extensive theoretical insights into this topic are provided by Jolanta Abramauskiene and Rassa Kirliauskiene's paper *Analysis of Professional Competences of Music Teachers*. It is a thoroughly researched topic; however, it is still topical because in various environments and different periods of time competencies can take different forms and manifestations.

Diana Strakšienė and Aušra Kardašienė's research paper *Expression of the Inclusive Musical Education in the Context of Change in the Educational Paradigms* is focused on a detailed analysis of the latest pedagogical literature.

Malgorzata Kaniowska in her article *Perspectives for Teaching Introduction to Conducting in Secondary Music Schools* reveals the methodology of teaching conducting in Polish music secondary schools. All the research papers mentioned are compelling, as each of them outlines important teaching issues and provide their possible solutions.

Maciej Kołodziejcki in his research paper *Music education in Polish educational system in the light of the contemporary social transformation and the longing for value searching* considers the content of music education in the context of the time of changes in Poland.

Many articles contain quite a lot of interesting, valuable findings, which will definitely supplement Latvian music science in the future. In any case, high quality research papers deserve to be published.

ETHNOMUSICOLOGY

Folk Song at the Junction. Example of the Silesian Beskids and Kysuce

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The paper deals with the specificity of ethnomusicological research, archiving and analysis of the acquired song repertoire in the Slovak region of Kysuce in conjunction with comparative activities at the level of records of broadly understood Cieszyn Silesia. In particular, these comparisons refer to the southern areas of Cieszyn Silesia, i.e. the Silesian Beskids. The author has attempted to specify the similarities and differences of selected folk songs, taking into account the cultural and historical context.

Keywords: Silesian Beskids, folk songs, Kysuce, Cieszyn Silesia.

INTRODUCTION

The area of Cieszyn Silesia is a place where I have carried out ethnomusicological studies for almost twenty years. Due to the complex historical, political and cultural conditions, this area today lies on the border of at least three cultures (Polish-Czech-Slovak trijunction). The southern part of Cieszyn Silesia – the Silesian Beskids – is an ethnographically cohesive area, despite belonging to two neighbouring countries, i.e. Poland and the Czech Republic (Zaolzie). On the east, it comes into contact with the Slovak ethnographic region – Kysuce. Between the years 2001–2005, during the empirical research in Zaolzie, I obtained the repertoire that was the basis for the conduction of ethnomusicological analysis. In turn, since 2011, I have been exploring the area of the Polish part of the Silesian Beskids. Here, too, I conducted a musicological and cultural analysis of folk songs acquired from respondents and from songbooks (from the late nineteenth century to the present times). The natural way of research is to obtain comparative material from the Slovak contact areas (Kysuce). The paper is an attempt of a comparative interpretation of the song material at the point where the three cultures meet, resulting in the selection of their musicological and anthropological characteristics.

SPECIFICATION OF RESEARCH AREA

Cieszyn Silesia is an interesting research area, not only because of its exceptional richness at the historical and political level but especially in the dominant and widely understood sphere of folk culture. It is an example of a borderland, where the penetration of cultures has taken place for years, which is a natural phenomenon. The borderland should be interpreted as an area of transition between two or several countries or nations. Such a situation usually appears as a consequence of repeated historical changes of the political affiliation of a given territory, population mixing as a result of settlement processes, intersection of political influences (Kantor 1989: 239–251). Sometimes the border area is marked according to natural boundaries that are delineated by rivers or mountain ranges. The actual area and range is determined by migrations, the way of settling and cultural diversity of the inhabitants (Babiński 1994: 5–28).

Cieszyn Silesia is surrounded by both neighbouring Polish regions and those located outside the borders of the Republic of Poland. From the east it is surrounded by Lesser Poland, in the south by Slovakia, from the west it is adjacent to Moravia and part of Opavian Silesia, and from the north to Upper Silesia (formerly referred to as Prussian Silesia) (Kadłubiec 1987: 5). The Cieszyn land is quite diverse in geographical terms. It is divided into a mountainous part, i.e. the Silesian Beskids,

a hilly part, the so-called the Cieszyn foothills, and the lowland part, located north of Cieszyn (Marcinkowa 1996: 11). Noteworthy is the border section stretching from Jasnowice on the Polish side, through Jaworzynka, Koniaków – Čadca on the Slovak side (in Poland it is called the Czadecka Land, in Slovakia – Horné Kysúce – the upper basin of the Kysuca River). The area of the Slovak Beskids lies in the north-western part of Slovakia, along the Polish-Slovak border. It includes the mountain ranges of the Moravian-Silesian Beskids, Kysuce Beskids (Slovakian Beskids), Jawornik and the Turzovka Upland. We usually divide the Kysuca region into Upper and Lower Kysuca. Kysuca Górna (Upper) is an area stretching along the Czech-Polish-Slovak borders in the north, to the city of Krásno nad Kysucou in the south. In the administrative system, it belongs to the Čadca District. The area of Upper Kysuca and Čadca District includes, among others, three cities: Čadca, Turzovka and Krásno nad Kysucou. In the past, serfs from the Silesian (Austrian) and Polish side of the Beskids (protecting themselves against persecution) met there with Slovak settlers from the south. Until the mid-eighteenth century, a transitional borderland ethnic and cultural zone had been shaping there, in which there were numerous Silesian and Lesser Poland (Żywiec) elements (Cudzich 2013: 9–18).

The Vlachs' colonization (moving from the east of the Carpathian ridge) played a significant role in the discussed borderland, and the place of its accumulation was the area of Upper Kysuce. Undoubtedly, this fact influenced the development and shaping of traditional highland culture in this area, as well as in the neighbouring Silesian Beskids. The population of Wallachians (also known as Vlachs) wandered through the ridges of the Carpathian Mountains in search of new grazing lands, from the Balkans up to the Moravian Plain (Popiołek 1939: 29–33). They had a big influence on the way of running the husbandry, as they passed elements of their own pastoral culture to the settlers that they met (cattle grazing, making sheep milk products or elements of musical folklore – specific instruments). Their characteristic feature was the transfer of elements of various cultures, including Albanian, Bulgarian, Romanian, Ruthenian, Slovak, Polish, etc. Gradually, the Wallachians assimilated. They have greatly influenced folk culture, which

resulted in specific features that we can observe today on the level of pastoral husbandry, rituals, customs, naming, dress, as well as the already mentioned musical folklore (Kadłubiec 2015: 22–23).

I have thoroughly examined the area of Cieszyn Silesia from the perspective of the repertoire related to folk songs (including the historical, political and cultural context). This area can be a treasury of knowledge for historians, religious scholars, linguists, cultural experts, teachers, folklorists or just ethnomusicologists. I have been conducting research on this last (ethnomusicological) level since 2001. Initially, it was the Zaolzie area (areas lying on the left side of the Olza river, “beyond Olza”¹) (Szyndler 2011). The monograph *Folklor pieśniowy Zaolzia. Uwarunkowania, typologia i funkcje* (Song folklore of Zaolzie. Conditions, typology and functions) is the aftermath of these actions and shows the specific folk and popular vocal repertoire of the Polish minority and its analysis (musicological and related to the verbal lyrics layer). The material was presented against the background of historical and cultural conditions necessary to complete the image of the Zaolzie musical folklore. As it is known, the complicated history of these lands had a significant impact on the development and transformation of folk culture. The southern part of Cieszyn Silesia (although it currently belongs to two states – Poland and the Czech Republic), ethnographically constitutes one region. Hence, in a natural and consistent way, I directed my comparative activity to the area of the Silesian Beskids in Poland. Since 2011, I have also researched the area of Trójwieś (three villages: Istebna, Koniaków, and Jaworzynka). It was a natural procedure that extended my research area. I obtained the musicological material (just like in Zaolzie) during interviews, participating in observations or surveys, etc. In addition, I compared songs archived in modern times with their variants, which came from songbooks and song collections from the late nineteenth century, among others of A. Cinciała, J. S. Bystroń, J. Gelnar, J. Tacina, J. Drozd, D. Kadłubiec, R. Wałach, M. Szyndler (Szyndler 2017). The natural consequence of activities undertaken earlier was the interest in the area of the Polish-Slovak border. It is known that regardless of the borders, singers and folk musicians met at unofficial events, and it was there that the

¹ Zaolzie – that is, the areas that are “left behind” Olza, west of the river Olza. Currently, it is an area belonging to the Czech Republic as a result of the Council of Ambassadors' decision of July 28, 1920. Zaolzie returned for a moment to the motherland, in 1938, and in 1939, with the outbreak of World War II, it became part of Nazi Germany.

melody was exchanged or the common repertoire was clarified. Geographical location was favourable for this situation – Cieszyn Silesia was at the crossroads of not only commercial but also cultural routes (close to the Czech Republic, Slovakia, Moravia, and Hungary). In Cieszyn and in Jabłonków, at the beginning of the fifteenth century, a fair was held, where representatives of various nations met. There was an exchange of not only material but also cultural goods (including a musical repertoire). The Slovak area was also studied, and thanks to those explorations a number of papers were prepared (Kuźma 2014).

FOLK SONG

Jadwiga Sobieska wrote: [...] *Songs and folk music have always been intertwined in the lives of individual people, family, village, and busy daily and festive life; however, they were most strongly associated with folk customs and rituals. In the majority of them, the musical factor played a significant and often dominant role* (Sobieska 2006: 58).

The folk song is a verbal and musical work and these two levels are closely related, it is impossible to separate one layer from another. In addition, there is a factor associated with the context, with the situation in which the song has been performed. Hence the need to systematize song groups, which in both Polish and Slovak literature show considerable similarities. In Poland, there are different types of systematics of folk songs (including code, variant, functional and content, etc.). To this day, functional and content systematics has been applied, which only takes into account the verbal lyrics and the function of the song, and it was used mainly in most 19th century songbooks. It was established in 1920, its creator was Jan Stanisław Bystroń (Bystroń 1920: 15–23). Here the division into three basic song groups, i.e. ceremonial, universal and professional, takes place. Unfortunately, there are also inconsistencies and shortcomings. Thus in 1956 the systematics of Bystroń was completed and improved by Jan Sadownik (Sadownik 1956: 343–354). Among other things, he introduced reflective, historical, patriotic, rash, dance, drunken, obscene and social songs to the group of universal songs and divided them into ethnic, class, orphan, and emigratory. He included ballad songs into the category of family, love, historical and bandit songs. In the group of professional songs, there were also farm and agricultural songs, partisan and bandit,

smugglers and fishermen songs, and thieves and prisoners songs were removed (connections with urban folklore). Similarly, in terms of the Slovak repertoire, one can see the division of songs according to content and function concerns ritual topics (family and annual celebrations), family (children's songs, lullabies), social, dance or professional (songs of recruits, bandits and soldiers) and a separate group of ballad songs (in Poland as a group not listed for the genre). Bela Bartók undoubtedly had great influence on the ethnomusicological research in Slovakia (especially of next generations, e.g. Bernard Garaj, Alicja and Oskar Elschek, Sonia Burlasová, Jozef Kresánek) and the systematization of songs (Urbancová 2013: 9–13). In the tonal plane (based also on Bartók's theory), among others Kresánek suggests the division into an old song repertoire (based on ancient scales and adhesions, among others, pentatonic, modal scales, etc.) and a new song repertoire (based mainly on the major-minor system) (Kresánek 1997: 83, 240).

COMPARATIVE MATERIAL

The culture of Wallachians undoubtedly had an enormous influence on the shaping of the sound plane of the repertoire of the discussed borderland (which has already been mentioned above). Its manifestations can be found not only in material culture (costumes, tools and utensils related to pastoral culture, etc.), but also in the spiritual instrumental and song repertoire (which is directly related to specific instruments). Aerophones with mouthpieces (trembitas, horns) and pegs (Silesian gaidas) should be mentioned here. The questions related to the issues of folk instruments, the bands of the Silesian and Żywiec Beskids have been dealt with for many years by Alojzy Kopoczek (Kopoczek 1984). He mainly describes a group of aerophones, ranging from sound tools and primitive instruments, e.g., loose aerophones (e.g., whip, whistle) through more advanced ones such as labial aerophones (e.g., a sałasznik reed pipe), aerophones with pegs (e.g., widening double-peg reed pipes without holes for fingers, cylindrical single-peg reed pipes without holes for fingers and bagpipe instruments – Silesian gaidas) and the already mentioned aerophones with mouthpieces (e.g., trembitas, horns) as characteristic for the Silesian Beskids.

The accompanying instruments played an important role in the formation of the song repertoire, especially the sound material (scales). Starting

from the oldest (e.g., a pentatonic scale or adhesions with modal scales), up to the Gypsy or highlander scale. It should be emphasized that the latter does not constitute the specifics of the Silesian Beskids, but its elements are visible in the material of the discussed area (this applies in particular to the fourth-degree bifurcation). The comparative material was the previously mentioned song collections (J. Tacina, A. Kopoczek, A. Cinciała, etc.), own materials from the area of Kysuce, a collection by Pavla Kužma (Kužma 2014).

EXAMPLES

In the group of annual ritual songs, similar Polish and Slovak variants can be found. An example of this is the song from the collection of Alina Kopoczek *Śpiewnik Macierzy Ziemi Cieszyńska*, which was recorded in 1977, in Jaworzynka (Example 1).

And another its version, recorded in 1971, Vysoká nad Kysucou (Example 2).

U naszigo hajka

Jaworzynka, 1977

$\text{♩} = 137 (7'')$

U na - szy - go haj - ka zie - le - ni sie trow - ka,
 pa - śli tam dwo pa - stu - szko - wie, je - dli ka - sze zgor - ka.

Example 1. Alina Kopoczek. *Śpiewnik Macierzy Ziemi Cieszyńskiej*. Cieszyn: Macierz Ziemi Cieszyńskiej, 1988, p. 183, No. 174

S tamtej strani hajka

Vysoká nad Kysucou - Horný Kelčov, 1971

$\text{♩} = 100$

1. Stam tej stra - ni haj - ka, po ňej cho - dza
 ze - le - na se traf - ka,
 chlap - ci ma - li, je - dza ka - šu zharn - ka.
 3. A jak mi ňe - da - ce, o - de dve - ri zas - ta - ňe - me,
 šak se spo - dzi - va - ce,
 hrn - ce, mis - ki pot - re - pe - me, jes - li ja - ke ma - ce.

1. S tamtej strani hajka,
 zelena se trafka,
 /: po ňej chodza chlapani mali,
 jedza kašu z harnka. :/

2. Šetko pozjedali,
 a mŕie ňeŕechali,
 /: koladečku na ručičku,
 i bi sce mi dali. :/

3. A jak mi ňadace,
 šak se spodzivace,
 /: ode dveri zastaŕneme,
 hrnce, miski potrebeme,
 jesli jake mace. :/

Example 2. Pavol Kužma. *L'udové piesne z Kysúc*. Čadca: Kysucké Múzeum v Čadci, 2014, p. 170

Both melodies were recorded at the same time (the 1970s). Each of them is dominated by simple rhythms in the scope of eight and quarter notes (in the Polish example these are the elements of a descendent ionicon). The Polish melody is located within the major pentachord, the Slovak one – the major scale. They are connected by a 2/4 time signature and similar lyrics. Differences are also seen in the initial phrases – in the one from Jaworzynka, the melody has an ascendent character,

based on the distributed major triads, while the melody from Kysuce proceeds in steps of seconds.

In the next example, the primacy of similarity concerns the lyrics. A carol *Szczęści zdrowi pokój święty* (The lucky, healthy sacred peace) from Istebna is based on a defective major scale without the seventh degree, it functions within a simple rhythm and form (in chorus there is one of the metric feet – dactyl):

Szczęści, zdrowi, pokój święty

Istebna, 1977

$\text{♩}=200$ (12")

Szczęś-ci, zdro-wi, po-kój świę-ty, win-szu-jy-my wóm, go-spo-da-rzu,
go-spo-dy-ni, i wa-szym dzie-tkóm. My zda-le-ka i-dzie-my,
no-wi-nym wóm nie-sy-my, to wóm po-wiy-my.

1. Szczęści, zdrowi, pokój święty, wieszujemy wóm,
gospodarzu, gospodyni i waszym dziatkom.
My z daleka idziemy,
nowinym wóm niesy-my,
to wóm powiemy.
2. Narodziło się Dzieciątko w Betlejem mieście,
ono leży, niemowlątko, na prostej słómie.
Wól i osioł zagrzewa,
ojciec, matka koleba,
to nie pomaga.
3. Kolibeczka z jaśliczkami też polómáno,
dejcje nóm to gospodyni, my to sprawiemy,
a wy też to, panienki,
dejcje też coś na plenki,
pro dziecko małe.

Example 3. Alina Kopoczek. *Śpiewnik Macierzy Ziemi Cieszyńskiej*.
Cieszyn: Macierz Ziemi Cieszyńskiej, 1988, p. 184, No. 175

Whereas the Slovak example – Korňa, shows the specificity of the songs of this region, at least in the melodic layer. This is dominated by the raising of the fourth degree of the scale (adhesions with a highlander scale), which is characteristic for this area. In rhythm alternately – anapest and dactyl (Example 4).

Variant links and interchangeability of lyrics can be also seen in the group of common and flirtatious songs, which constitutes the specifics of this group. In 2011, during my field explorations in the area of Trójwieś, I noted a variant from Istebna (Example 5).

However, in the region of Vysoká nad Kysucou (Example 6).

Zdrave, ščašče

Korňa, 1966

$\text{♩} = 72$



Zdra-ve, šča - šče, po - koj, sva - t, vin - šu - je - ma vom. Zda-l'e - ka
Naj-prv pa - nu hos-po - da - ru, aj va - šim dže - čom.

še be - re - ma, no - vi - nu vom ně-se - ma, to vom po - ve - ma.

1. Zdrave, ščašče, pokoj svat_,
vinšujema vom.
Najprv panu hospodaru,
aj vašim džečom.
Z dal'eka še berema,
novinu vom ňesema,
to vom povema.
2. Narodžilo še nom džeča,
v mešče Betleme.
Ono l'eži, ňeboratko,
na holej slome.
Ono l'eži, zimu mre,
Maria ho kol'ebe,
To džeča male.
3. Kol'ibečka, jasličkami,
to še polome.
A to male jezul'atko,
pod ňe v padňe.
Zavolajma stolara,
aš to spravi do rana,
pre džeča male.
4. Masn_koloč, buchetečki,
m_mu ňešema.
A za jeho bošske dar_',
podžakujema.
Pan Boh zaplač, svat_pan,
svat_Ščefan, svat_Jan,
pan Buh zaplac vom.

Example 4. Pavol Kužma. *L'udové piesne z Kysúc.*
Čadca: Kysucké Múzeum v Čadci, 2014, p. 189

Ej hora, hora

Istebna, 26.09.2011

(12")



($\overline{\circ}$) Ej ho - ra, ho - ra, wy - so - ka ho - ra,
gdo - si na tej gó - rze mój Bo - že wo - ła.

1. Ej hora, hora, wysoka hora,
gdosi na tej górze mój Boże woła. /2x
2. Ej woła, woła, fararka moja,
pój szuchajku do mnie, sama je doma. /2x

Example 5. Magdalena Szyndler. *Ludowa kultura muzyczna Śląska Cieszyńskiego ze szczególnym uwzględnieniem Beskidu Śląskiego [...].*
Katowice: Wydawnictwo Uniwersytetu Śląskiego, 2017, p. 296, song No. 48

Ej, hora, hora

Vysoká nad Kysucou, 1965

Ej, ho - ra, ho - ra, ze - l'e - na ho - ra,
 gdo - že ma, bo - že moj, stej ho - ri vo - la. vo - la.

1. Ej hora, hora,
 zel'ena hora,
 /: gdože ma bože moj,
 s tej hori vola. :/

2. Vola ma, vola,
 frajerka moja,
 /: poj ku mñe, šuhajko,
 sama som doma. :/

3. Sama som doma,
 fšeci f koscel'e
 /: poj ku mñe, šuhajko,
 do mej posce'le. :/

Example 6. Pavol Kužma. *L'udové piesne z Kysúc*. Čadca: Kysucké Múzeum v Čadci, 2014, p. 346

Both examples combine the notation without the time signature; despite the time difference (1965 and 2011) these two variants are strongly convergent. They were performed at a slow pace, they differ in the rhythmic layer – in the SK example – the groups of triplets occupy a privileged position. The similarity of themes and characters is a coincidence (*fararka, szuchaj – frajerka, šuhaj*). In the musicological comparative layer, in the example from Kysúce, we have the determination of specificity – namely, the bifurcation of the fourth degree of the scale (once it is the sound h, next time the sound b). As in the song mentioned earlier – adhesions with a highlander scale (Podhale, Wallachians, etc.). The above-presented

examples testify to the incursions of the Wallachian and pastoral culture, both at the tempo of performance and the sound layer.

In the material both archived and existing, a lot of connections on different levels can be noticed – sound material, tempo, textual interchangeability. An interesting example is the song *Doliny, doliny, doliny* (Valleys, valleys, valleys), which in the Polish repertoire does not have a time signature and there is a bifurcation of the fourth degree of the scale (Example 7).

Interestingly, the same lyrics appear in the town of Vysoká nad Kysucou (1970s), but the melody in Poland is known at a different incipit (Example 8).

63. Doliny, doliny, doliny

Małgorzata Małyjurek (1948)–Jaworzynka 24.10.2011

Do - li - ny, do - li - ny, do - li - ny. Ho - re do - li - necz - kym,
 Ka - ny sie, prze - cho - dzi mój mi - ty.
 zby - ro zie - li - necz - kym, na mo - jóm, bo - les - nóm gło - wicz - kym.

Example 7. Magdalena Szynkler. *Ludowa kultura muzyczna Śląska Cieszyńskiego ze szczególnym uwzględnieniem Beskidu Śląskiego [...]*. Katowice: Wydawnictwo Uniwersytetu Śląskiego, 2017, p. 302, song No. 63

Dol'ina, dol'ina, dol'ina

pri muzike

Vysoká nad Kysucou - Horný Kelčov

Pavlicová A.

zazn. 1972

$\text{♩} = 80$



Do - l'i - na, do - l'i - na, do - l'i - na, ho - re do - l'i - neč - ku,
po ňej sa pre - cho - d'i ma mi - la,
zbe - ro ze - l'i - neč - ku, na svo - ju bo - l'a - vu hla - vi čku.

1. Dol'ina, dol'ina, dol'ina,
po ňej sa prechod'i ma mila,
/: hore dol'inečku, zberozel'inečku,
na svoju bol'avu hlavičku. :/

2. Ňeni to zel'ina od hlavi,
ale je zel'ina z voňami,
/: zberala ju mila, hore dol'inami,
ach spadla, jaj bože, do jami. :/

Example 8. Pavol Kužma. *L'udové piesne z Kysúc.*

Čadca: Kysucké Múzeum v Čadci, 2014, p. 628

CONCLUSIONS

The presented song examples are only a part of the repertoire on the presented borderland. Often, convergent or even identical threads were not consistent at all in their location – their notation took place in very distant places. In turn, those recorded and noted in close proximity, e.g., Istebna and Skalite, differed diametrically – in terms of sound material, rhythm and meter. Certainly, the thesis about the propagation of particular threads within the cultural Wallachian routes can be confirmed, as well as unofficial musical meetings (playing in the inn).

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Foreign Schlager Music Printed in Riga during the 1920s and 1930s

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The paper is devoted to printed schlager or hit music of the interwar era. A significant number of works by foreign composers are stored in Latvian libraries, some of which are popular printed music. They have not been studied historically. This publication is an attempt to begin analyzing schlager issues, researching the work of publishing houses and the main trends in schlager sheet music publishing in interwar Latvia. As a first step in compiling and structuring popular music published in Latvia, the study focuses on Riga publishing houses, with the aim of defining them, determining their number, scope and main trends in their style of operation. During the interwar period at least 18 publishers were recorded, whose scholarly editions mainly represent dance genres, operetta music and, since 1929, the growing importance of film music.

Keywords: schlager, printed popular music, sheet music, dance music, film music.

INTRODUCTION

In the 1920s and 1930s, as in other countries, there were publishing houses in Latvia that printed popular sheet music editions. Latvian libraries, museums and private collections hold at least several thousand music editions of popular foreign composers. They are found not only in the original languages, mostly German, but also adapted to Latvian and Russian speaking audiences.

Most of the music publishers were based in Riga, which can be deduced from the given publishing addresses.¹ Unfortunately, the volume of sheet music published at that time cannot be determined precisely because it was not accurately accounted; however, it is possible to analyze the types of publications, the genres of music, or typify compositions by other characteristics. The National Library of Latvia holds most of the preserved editions, but the findings of this publication are also drawn from the material of the Academic Library of the University of Latvia.

The schlager arose from the 19th century and it is the term that originated in Central Europe

but spread in terms of the concept of music in Eastern Europe, Northern Europe and countries where historically there was a closer connection with the German language and culture. In the first half of the 20th century, it was widely used as a designation for short compositions that gained rapid popularity. In English, the word *hit* is used as its equivalent, but this publication retains the tradition of the term *schlager* (Ruf 2012: 443).

The chronology of the paper dates back to 1924 when the first printed editions considered in this study were recorded. The end of the period is the occupation of Latvia on June 17, 1940, and the ensuing annexation, which resulted in strict control, censorship not only in the work of associations and state enterprises but also in the activities of private entrepreneurs (Klotiņš 2011: 28, 33–35).

The aim of the study is to identify the main trends in the activities of leading Riga publishers and the types of publications in the 1920s and 1930s by analyzing the schlager sheet music printed in Riga.

The primary task to achieve the goal was to select the schlagers from the foreign music. Editions

¹ The music publishing market was more important in the cities, because in the countryside music was traditionally played by ear.

for voice and piano published in Riga that correspond to the relative characteristics of the schlager or labeled as schlager were selected for the analysis.² So far, there have been collected and analyzed the data on 270 music editions, amounting to about 1000 compositions.³ This allows us to draw the first conclusions and generalize the trends in publishing, as well as to highlight the specific work style of individual publishers. No less important is the content of the music, but this paper and the aim of the publication does not allow including it into the focus of attention.

The libraries also hold editions of the same printed schlagers for mandolin, violin, and compositions for orchestras. For example, as shown in Example 1, the schlager is listed as a special item in the list of available sheet music. There is no indication that it is arranged for voice and piano, even though this advertisement is actually published in the edition for *voice and piano*. This confirms the idea that schlager usually is envisaged for piano playing accompanied by singing. It should be emphasized that the piano plays an important role in harmony in interwar ensembles (Veitners 2014: 97). The recordings were also widely distributed and available in the 1920s, and since the autumn of 1925, the Riga Radiophone began its work.

In 1929, the sound-film era started in Riga, which opened up another media of information acquisition. But before that, in the silent movie era, the movies were accompanied by salon music and popular schlagers. At that time, sheet music was one of the sources that informed musicians about the latest hits (Veitners 2014: 50, 74, 212). Until World War II, sheet music editions continued to represent a certain part of the music field as they were cheaper to print and buy than recordings. During the time period of this research, in parallel with various orchestras, artists and musicians performed in the private homes of the inhabitants of Riga or the so-called salons (Lipša 2002: 59).



Example 1. *Tanz-Saison September 1930.*
Riga: Edition Accord, p. 16

THE POPULAR MUSIC AND THE SCHLAGER

The schlager has experienced a long development path as a historical phenomenon, distributed through different media, and contains different content over different periods of time.⁴ However, its characteristic – rapid gain of popularity or success – has always been preserved. It is difficult to measure schlager in terms of success (profit, sales, etc.) in Latvian history of popular interwar music because it is limited by the lack of valid statistics. The popularity of a particular schlager can be seen in the variety of editions – recordings,

² It was printed dance music, music from the sound-film, operetta music. In comparison, for example, with early jazz, the main features are the variety of form and the arrangement of the sound, including the performance that makes it identifiable (Veitners 2014: 28).

³ This publication is a part of a study that is expected to result in thesis. The number of identified works may increase with further investigation and will be optimized.

⁴ In his publications, German musicologist Peter Wicke develops thesis about the schlager as a phenomenon that spreads in certain media. For instance, in the 19th century and the early 20th century it was represented by printed sheet editions, in the 1920s – by sound recordings and in the 1930s – by movie schlagers (Wicke 1998: 1064).

sheet music, contemporaries' testimonials, etc. This could be an important aspect of quantitative popularity measurement. However, this sociological approach is not suitable or adapted to this study.

The notion of the schlager should be clearly distinguished from the notion of schlager as a unit or *schlager music* as a contemporary musical genre. In the context of the interwar period, it is more common to talk about schlagers as individual musical pieces with certain common stylistic qualities, which are typical of revue or similar to chanson kind cabaret schlagers (Veitners 2014: 34; Wicke 1998: 1066). It should be noted that both in contemporary publications and in publications of the early 20th century, different understandings and points of view have been found, as schlager also served as a fashion trend in various contexts, for example, in the context of the 1930s, the term *schlager* sometimes could mean, in a broader sense, any novelty in popular music (Lipša 2002: 145).

At that time, the music industry played an important role in understanding what can be termed as schlager. In the 1920s in Riga the individual sheets were mainly composed by using stylistics of dance music genres as well as operetta arias. But in the late 1920s and 1930s, soundtrack titles and musicals became more and more popular because of the march of sound film. Those works, too, were composed mainly in dance rhythms, only their origin and presentation adopted new forms. The printing of particular schlagers was

driven by both the offer of foreign publishers and the interest of local publishers in compositions that were apparently gaining popularity abroad. The printed sheets served not only for reading but also as a representative material. The design of the publications varied. They were mainly determined by the print quality capabilities and the visual appearance associated with the origin or the title of the schlager. In the mid-1920s the typical edition was printed on thinner paper, usually small in size, about 20x25 cm. In rare cases, publishers used 27x33 cm size that is closer to the standard for classical scores and more common for schlager editions of the 1930s. The cover shows the publisher, and sometimes it was labelled as *Schlager*. Very often, the word *Edition* is listed as part of the publisher's name. The 1930s trend was a scene from an operetta or film that was pictured on the cover. In that case, the pictures of the schlager performers and actors were used for advertising and the coloured pictures or photos served as souvenirs, too. The schlager edition could also serve as an advertisement for the latest movie being shown in Riga cinemas at the time.

Along with the influence of the German language, the notion of schlager and, perhaps, the understanding of a certain style were rooted in Latvia. It must be emphasized that in the field of popular music, imported schlagers played a significant role. The influence would be attributed not only to the schlager audience but rather to



Example 2. For comparison, the cover of *LatSchlager's* 1926 edition and the cover of the publisher *Accord* from the 1930 film *Der blaue Engel* with actress Marlene Dietrich

local composers' stylistics and composition. American film music also became a schlager when it arrived in Europe. The industry's goal was to reach the fast distribution of its *music product* as widely and quickly as possible. At the turn of the 1920s and the 1930s, popular hits would hit the whole world within one year (Bie 1931: 863). They were translated and adapted into various languages. American film music became a schlager in Latvia not because it had the same compositional qualities as the works of German authors but because the tradition of calling popular music *schlagers* had already been established in Latvia. The popular forms of entertainment in Europe were welcomed by European consumers. For example, sheet music publisher and composer Oskars Stroks (1893–1975) often compiled German film music, Russian romance and his own compositions in the collections of songs, all of which he labelled as *popular schlagers* (Stroks 1935).⁵ Thus, the division cannot be categorical but must be considered as relative within the popular dance and vocal genres. At the same time, their common social function – entertainment – must be recognized.

In the 1920s, schlagers were mainly composed in dance genres, at the same time as new experiences in the early decades of the 20th century, a *popular song* as a genre appeared in practice. New social practices made the schlager concept an icon of modernity in the first decades of the 20th century (Currid 2000: 147, 173; Wicke 1998: 1064). The interplay of these two phenomena is vividly demonstrated by descriptions of the genres, indicating dual functions such as Tanzlied, Walzerlied, or Marschlied.⁶ In Latvian editions, it was usually translated as a *dance with singing*, or, for example, *song and waltz*.

Contemporary Latvian music terminology, following the German example, also encourages the transition to compound words (Torgāns 2009: 7). Recent research has begun to approbate the Latvian compound words with meaning *song-dance*, or, for example, *tango-song* (*Tangodziesma*) as legitimate terms (Kudiņš 2019: 72, 222, 300).

A separate and somewhat problematic question is how the term *schlager* fits into the interwar popular music terminology. Trying to interpret *schlager* as a synonym for the whole segment of popular music during the interwar period narrows

the definition of popular music. Such an approach is dangerous because it can lead to a dead-end or corner with respect to early jazz, salon music and other *musics*, which may also be popular but may not reflect the characteristics of a contemporary schlager. There are many other terms used in the Latvian press lexicon of that time such as *Russian romances*, *Hawaiian music* or *Modern dances* music and they all are included in the field of popular music. Word combinations, such as *German schlagers* or *Gypsy romances*, are still widely used in literature as a legal and well-defined term, with the possible folk music stylistic origins (Kudiņš 2019: 70; Klotiņš 2018: 544).

When studying the schlagers printed in the interwar Latvia it should be concluded that the words *Russian* and *Gypsy* are found in the names of schlagers or marked as genre labels. But it does not indicate the origin of the composers. In this context, the non-musical fashion trend should not be underestimated. They may have been used to manipulate listeners' perceptions of the nature of music.

When discussing the terminology, the question of how we look at schlager and popular music from a modern perspective should be much more relevant. In the vocabulary of the interwar press, we often find the term *dance music* or *modern dance music* as related to popular music. While in the contemporary Latvian music literature, in reference to the popular genres of the 20th century, the common term used is *entertainment music* (*izklaides mūzika*). It is attributed to musicians, composers and it emphasizes the entertaining function of this music (Daugulis 2012: 98; Veitners 2014: 76; Torgāns 2009: 19; Clotie 2018: 544; etc.). In German musicology, when dealing with the issue of interwar terminology, a distinction is made between music from the good old times (*Gassenhauer*) and contemporary schlager, but both are incorporated into entertaining music (*Unterhaltungsmusik*) (Bandur 1995: 389).

Without further elaborating on this idea, it must be concluded that in the field of popular music, the terms are still relatively open for interpretation. In Latvia's interwar entertainment, the schlager should not be considered synonymous with popular music, but rather a separate phenomenon, or perhaps a characteristic, included in it.

⁵ Russian romances published by Publishing house *Kazanova* and other publishers are a wide and still mostly unexplored topic in Latvian musicology.

⁶ Equally often, editions used two-word combinations, such as *Lied und Foxtrot*, etc.

Tu melnais čigān! Du schwarzer Zigeuner!
 Dziesma un Tango. Lied und Tango.
 G. Jātnieka latv. teksts. Text von Beda. Karel Vacek.
Tempo di Tango.

f *sfz*

Gu - lēt es ne - va - ru iet, Šo - dien nav mie - ra man Gri - bu de - jot
 1. Heut' kann ich nicht schlafen geh'n, heut' find ich kei - ne Ruh, ich will Tanz und
 2. Wißt ihr was die Lie - be ist? Ein kur - zer Traum im Mai. Wenn Dein Mund sich

p *cresc.*

prie - cā - ties, smiet Tik de - jots, smiet. Jo tā - gad, kad sā - pes māc Nav
 1. Lich - terglanz und Mu - sik da zu! Grad weilich so traurig bin, drum
 2. satt - ge - küßt, ist der Traum vorbei! Nichts als die Er - in - ne - rung bleibt

prieks man vienam būt, Kad sirdstik skumjas jūt Tad gri - bās man smiet. Refrain. Tu melnais čigān!
 1. bleib ich nicht al - lein, will mein Herz be - tö - ren, bei Mu - sik und Wein! Dus schwarzer Zi -
 2. Dir al - lein zū - rück, und Du kannst nur träumen von vergang'nem Glück!

p

Example 3. Excerpt (the verse) from composer Karel Vacek's tango-song *Du schwarzer Zigeuner!*
 Publishing house Mascotte, 1932 or 1933

PRINTED SHEET MUSIC AND ITS SELECTION

The following outline focuses on the selection and the analysis of printed editions. This was done in the order of certain actions:

- 1) work with bibliographic files;
- 2) selection and analysis of specimens;
- 3) types of printed sheet music.

First, based on the theoretical notion of schlager as a song-dance or a popular song, the sources were selected according to the bibliographic references in the index. The first signs are the music

publishing place (Riga) and the given dance genres (waltz, foxtrot, tango, etc.), as well as the publishing time if indicated. Selecting editions based on these features began to draw a conception of a certain group of schlager composers and music publishers. These composers' names are coincided with those mentioned in foreign literature in the context of circulation of European soundtracks, sheet music and operettas in the 1920s and the 1930s. Among the composers whose schlagers were produced and printed in many languages and countries, there were popular operetta authors

from the early 20th century, composers of the popular dance schlagers of the 1920s and film music composers of the 1930s.

In further research, many of schlagers could be identified by the name of the composer.⁷ I will

list some of the most popular: Fred(y) Raymond, Paul Abraham, Franz Lehár, Otto Stransky, Ralph Benatzky, Hans May, Will Kollo, Robert Stolz, Theo Mackeben, Peter Kreuder, Franz Grothe, Willy Rosen, and others.



Example 4. An album featuring the latest UFA-film schlagers. Published in 1938. The cover pictures schlager composers and lyricists. Copyright by Ufaon Verlags, Berlin and publishing house Edition Accord, Riga

⁷ Good assistance is also provided by the German catalogs and studies of the 20th century operetta and film composers, filmmakers and actors. For instance: *Als die Noten laufen lernten...: Geschichte und Geschichten der U-Musik bis 1945*. Ersten Teil. Norderstedt: Books on Demand (available at books.google.com, accessed October 11, 2019).

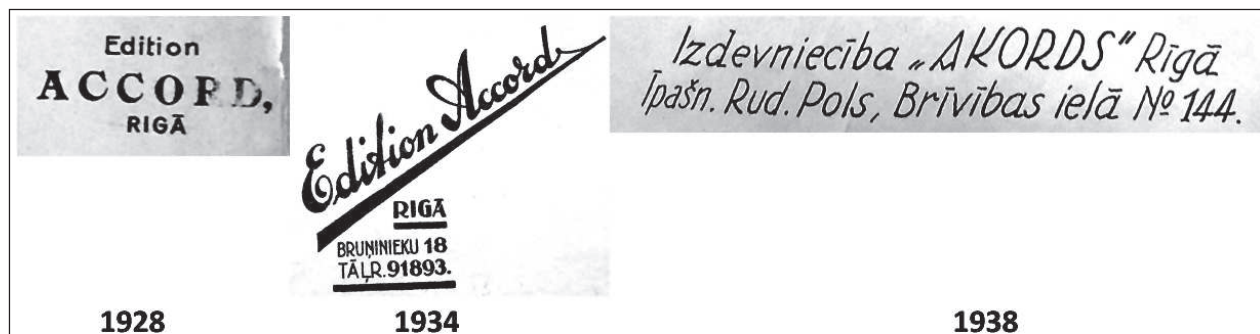
The publishing circle crystallized on the basis of the analysis and the dates of the issues in the files. On examining the pieces, it was possible to distinguish schlagers from other types of compositions, such as solo songs or piano miniatures, which, based on the bibliography, cannot always be determined. This is crucial for those publishers that publish music and other editions of different genres. Of course, this information cannot be viewed as quantitatively comprehensive. For the period up to 1924, no typical schlager editions had yet been recorded. This shows a significant trend in both publisher activity and, possibly, library collection policy. Most likely the situation arose due to the difficult economic conditions in the first years after World War I, the limited market, and more important is that the music printing was the method for producing and *broadcasting* the music in general before the radio and sound-film era.

Beginning with 1924, there were two trends in publishing: 1) publishers that operated only for a short period, even sporadically, and which were in operation for several years; 2) temporary publishers that are more commonly found between 1924 and the early 1930s. We are talking about the company names, possibly foreign business franchises, or local typographers, who obtained temporary copyright to certain music. Those circumstances are still unclear. Names like *Herold Riga*, *Edition FOX*, *Latschlager*, *Mondaine*, also *O. D. Strock*, *Edition Rekord*, *Edition Perle*, and a few others issued many schlager singles. The existence time of those brands is fixed but the working period is mostly unclear (Example 6). Sheet music publishing by these publishers allows us to infer the established practices and trends in

publishing stylistics and repertoire. The word *Riga*, for example, served not only to inform about the publishing place, but apparently to indicate that the publisher also acted as a franchise for foreign publishers in a particular location. Usually, in such cases, the publisher had the right to print schlagers of a particular foreign producer. For example, Publishing House *K. Reinholds* collaborated with *Musikverlag Alrobi* in Berlin, but noted on the sheets that another company, *DOREMI* in Basel, owned the copyright, too. The trend uncovers that in such cases it was also noted that copyright in all countries was protected. The names of leading publishers have also revealed a part of the industry as translators and arrangers.⁸

One of the long-standing brands is *Edition Accord*, called a Publishing House *Akords* later in the 1930s. Its owner, Rudolph Ludwig Pohl (1896–?), was a German lithograph who had been active in Riga since the early 1920s. Pohl issued schlagers and other sheet music. In 1929 he registered the *Accord* trademark for publishing sheet music (Valdības Vēstnesis 1929: 1). However, advertisements and printed scores of *Edition Accord* could be traced back to Riga's newspapers since 1926 (for example, Anonymous 1926: *Zu Tee und Tanz!* in the newspaper *Rigasche Rundschau*). The list of emigrating German citizens shows that on October 20, 1939, before the Soviet occupation Pohl and his family left Latvia (*Izceļojušo vācu tautības pilsoņu saraksts* – Anonymous 1940: 1138).

Based on the printed music, it is more accurate to track the work of the publishing houses of the 1930s, because that time publications have more precise copyright, publisher and often publishing year information.



Example 5. *Accord* trademarks displayed in different years

⁸ The scope of the article does not allow to elaborate on these issues, but it is valuable information for further research work, evaluating text stylistics, translator work and researching arrangements.

Since the beginning of the 1930s there has been a tendency to publish the names of schlagers in Latvian. In addition, not only publishers translated all lyrics into Latvian, but also the names of publishing houses were translated into Latvian. For instance, *Edition Accord* became *Izdevniecība Akords*, or *Fox* became *Fokss*. Another significant trend is that the number of publishers narrowed in the mid-1930s. Only long-time publishers like *Accord* or *K. Blossfeld* continued their work.⁹ There are also a number of publishers who have not been listed in the 1920s, but were active in 1930s, such as *Daiņa* or *Harmonija*. The latter one kept working until the Soviet occupation in 1940. In order to clarify uncertain facts, some information on publishing activities may also be found in different sources. *The Musician's Calendar Handbook* (*Mūziķa kalendārs – rokas grāmata*) of 1935 lists five working publishing houses.¹⁰ This fact is also mentioned in the study by the jazz researcher Indriķis Veitners, who does not pay attention to the number of publishing houses, but highlights the much larger number of music and music shops – at least 20 selling musical instruments and nine sheet music shops in Riga (Veitners 2014: 75). Comparing the listing to dated sheet music editions, three names – *Accord*, *Daiņa* and *Kazanova* – coincide. *Lettonie* was one of the trademarks of *Carl Blossfeld* mentioned above, which appears throughout the period with various printed sheets that cannot be classified as schlagers. In the introduction of the book, however, Stroks has stated that the information provided is incomplete and consists solely of information sent by others who wish to advertise themselves (Stroks 1934: 1). Thus it makes it clear that, in fact, this publication is a random compiled advertising that is not comparable to any statistics. In the context of sheet music publishing, however, the issue of the number of publishers remains relevant. This indication may be suggestive of a downward trend in the number of publishing houses in the mid and late 1930s. This can also be deduced from the music editions. This trend could be explained by the general economic downturn in the early 1930s, which forced the smallest players in the market to stop working. But another notable aspect, fol-

lowing Kārlis Ulmanis' authoritarian coup of 1934, was the purposefully planned and implemented restrictions. The centralization of power and state economy came to reality for many, including importers of foreign goods and local minorities that had to face work restrictions (Stranga 2018: 446).

EDITION LABEL	SCHLAGER SHEET MUSIC PUBLISHING TIME
Accord Akords	1926 – 1939
Kazanova Casanova	1934 – 1938
O.D. Strock	1924 – 1929(?)
Harmonija	1935 – 1943(?)
Daiņa	1930 (?) – 1937
Edition Fox Rīga	1925 (?) – 1928
Edition: Herold Rīga	1925 (?) – 1929
LatSchlager	1926
Lyra	1930 (?)
Lotoss	1932
Mascotte	1932 – 1933
Melodija	1932
Mondaine	1930 (?) – 1933
Edition Perle	1926 (?) – 1930 (?)
Rekord	1930 (?)
A. Vēmans	?
J. Viesturs	?
E. Blumentāls	?
K. Reinholds	1918 (?) – 1939

Example 6. Publishers referenced to dated and undated editions of sheet music

The last issue to consider is the types of the printed sheet music.

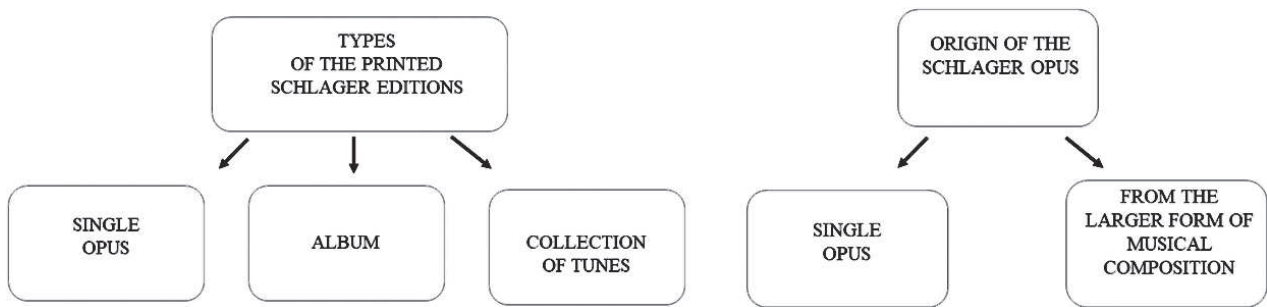
Researching and listing schlager editions reveal certain types or distribution of sheet music:

- 1) by the type of origin of the composition;
- 2) by the content of the publication.

The origin types can also divide in two directions – 1) schlagers whose origins are associated with larger works (operetta arias, fragments from the musicals, etc.); 2) individual works that are separate, short compositions (Example 7).

⁹ *K. Blossfeld* was never a full time schlager publisher, but worked in wider printing field.

¹⁰ *Accord*, *Daiņa*, *Kazanova*, *Lettonie*, and *Edgara Rodes izdevniecība*. Edgar Rode was the representative of the famous music trading company *J. H. Zimmermann's* in Latvia, known as a dealer of musical instruments and records in Riga in the 1930s. His name as a sheet music publisher appears on the sheets of local composers, but his name is not significant in the context of publishing contemporary foreign schlager sheet music.



Example 7. Types of printed schlager publications by content and by origin

Sheet music editions can also be sorted by content. The most common types of releases are singles, albums, or collections. In German, the term *Melodiensammlung* is used to describe a collection of tunes. Usually, collection includes melodies from operettas, films, etc. composed by various authors. Albums, in turn, are collections of one author's music. In the case of singles, it is necessary to mention the type of series of releases. Such as *Edition Perle*, which released a series of individual songs labelled as schlagers, but could be also labelled as joke songs. Several of them were adapted in Latvian, sometimes with parody titles as in response to previously issued schlagers. Based on the numbering shown on the covers, *Edition Perle* produced at least 25 schlagers in this series with uniform design. But, according to the design and visual style, it was most likely published in the late 1920s.¹¹

On investigating historical processes, the role of personalities and motivation for action should always be taken into account, as not only did demand of the printed music stimulate the offer, but the publishers' taste and understanding of public demand determined the range of offered content. Some of schlagers were published both in albums and as individual works. Sometimes, the same schlager was published separately by different publishers. Occasionally, the edition would be printed with a reference to the 2nd edition. That could indicate the popularity and demand for a particular composition. Such trends were not common to all, but can be observed several times in the work style of individual publishers. Oskars Stroks was a promi-

nent figure in the field of the schlager sheet music distribution. His name was linked to several publishing houses and he can be named one of the most active and persistent schlager publishers in the interwar period. He ran publishing in Latvia and tried to promote it to the global market. Stroks published foreign schlager albums and collections, as well as individual pieces from previous albums. Obviously, this also indicates the popularity of the composition. According to printed sheet music, Stroks worked as a publisher with several trademarks – *O. D. Strock* (1924–1929), *Edition Rekord* (1930?), *Mascotte* (1932–1934). His most famous Publishing house was *Casanova*, or *Kazanova*, which, according to archival documents, operated and existed at least from 1934 to 1938. His work is at least 300 foreign schlagers printed in Riga in various editions of that time, not to mention his own music, Russian romances, arrangements for orchestras, etc. (Grunte 2007: 77, 86).

The last issue to be discussed is how to date the undated printed sheets found in libraries. It is more difficult to date the material of the 1920s, as there is a tendency to exclude the publishing time of foreign sheet music at all.¹² In such cases, the authors' information is missing or the authors or their pseudonyms cannot be deciphered. Only in rare cases, copyright claims are identified, while the authors of music and lyrics are most frequently identified. In such cases, the works are dated after the original title and the first foreign publication published, if available. In some cases, it is possible to date notes according to advertising in the local press or in the lists of recently released books.¹³

¹¹ *Edition Perle's* subscription includes the address at 77 Elizabetes Street, Riga, where Ābrams Ludziņš, a music merchant, worked in 1930. But the address of the publishing house was Krišjānis Barons Street 16/18. The statement on the backside cover says that two to three new schlagers would be issued per month.

¹² It was practiced only by individual publishers, such as *O. D. Strock*, but not for all editions.

¹³ The 1928 issue of the National Library Bulletin (*Valsts Bibliotēkas Biļetens*) contains a reference to the schlagers collection *Zu Tee und Tanz!* Band 11: *19 modern Tänze*. Riga: O. D. Strock.

The trend shows that foreign schlagers in Latvia were reprinted right away or in the following year after the original edition.¹⁴

Problems arise when tunes are purposefully adapted without indicating their origin and completely changing the text. Jānis Āre (1882–1955?) was a notable *schlager hooligan* in inter-war Latvia, who took over the tunes by changing the text and not specifying the original authors. There are indications that Āre could also be the most recorded Latvian performer on shellac recordings of all time (Bertiņš 2015: 172). His and some other entertainers' activities promote the assumption of general and uncontrolled theft of foreign tunes before World War II in Latvia. No detailed research has been done on this issue, but to counteract the stereotype, published music notes tend to indicate that most texts were literally translated or adapted to the local environment, such as changing the geographical names and other details in the text while preserving the meaning and content. Usually though, at least some reference to the original artist, author or origin of the film or operetta was inserted.

As the era of sound films began, in the 1930s it became a common practice to publish film music not only in the original language but also adapted to other local languages. The notes of these schlagers were also translated and published. In these cases, reference is always made to the author of the original film, music, and text. In the growing age of mass culture and information speed, such information served also for advertising purposes. Already in the first half of the 1930s, copyright holders abroad and distributors in Latvia were more precisely identified and displayed on publications. Good assistants to this kind of research of the mentioned period are the various German websites, such as *deutschefilm.de*, which compile encyclopedic information about the films released in the German language, musicals and screenings of operettas. Similar catalogs are also available for operetta composers, etc. Until the mid-1930s, the reference to the copyright was particularly incomplete. When examined printed schlager collections, only for the local schlager authors the copyrights were displayed. With the adoption

of the copyright law and Latvia's accession to the Berne Convention in 1937 (B. A. 1937: 1), the designation of the Latvian copyright holder became a general rule. This circumstance makes it possible to record and investigate even more closely the cooperation between foreign companies and local publishers in the second half of the 1930s. It can be concluded that in the 1930s, the previous practice of releasing new schlagers within a year or two since the film's first release continued. Copyright claims reveal another issue that has not yet been explored due to the lack of sources. The same series of foreign sheet music was released by both *O. D. Strock* and *Accord*, for example, some editions of the German schlager collection series franchise *Zu Tee und Tanz*. The rights to print or distribute certain material were shared between the publishers, purchased only on a temporary basis and for a specific edition of the series. For some other editions, it is noted that the copyright to one company was registered in both Riga and Tallinn. This reflects the international reach of the industry and it may also prove that local schlager publishers may have been more extensive in their work than currently known. These questions remain open for further study.

CONCLUSIONS

When studying foreign scholars' works printed in Riga, one should be aware that it may never be possible to list all the publications of that time, but it makes it possible to approach the understanding of the work of the leading publishing houses in general to draw conclusions from the published repertoire. Sheet music, in the context of other sources and reaching a certain volume, discovers certain trends and their reversal. They show the names of publishers, the cover designs and the approach to publishing. In conclusion, there was no publishing house dedicated solely to the issue of schlagers throughout the interwar period. Schlager publishing houses were generally short-lived. For superior companies schlagers were published only as *by-products* in parallel with other scores and books. Only those who published

¹⁴ A separate question is about the so-called *Re-schlagerization*, or reprinting of previously composed popular melodies. A striking example is the schlager *Wein, du Stadt meiner Träume* by composer Rudolf Siczynski (1879–1952): this work was published by *Accord*. As it appears it was composed before World War I and probably experienced its first publication in 1914.

music and books of different genres could stay in business for a longer period.

Sheet music editions in Riga are generally in line with German theorists' perception of the inter-war schlager as a popular song or dance published in the editions for voice and piano. The nature of the issue depends on the time and the topic of publication. Since the mid-1920s, it has been more typical to publish notes in modern dance genres such as shimmy, one-step, tango, including foxtrot, waltz and others. They originate from revues, operetta or were composed as fun individual works. In the 1930s, in contrast, film music was dominant. Schlagers were composed according to the dance genre stylistics such as foxtrot, waltz, tango, etc. The importance of the film-schlagers as an advertising material increased significantly.

Unlike musicians or performing artists, sheet music publishers have been left in the shadow over the course of history. So far, little has been written about them, usually only in context with other research issues. However, the currently uncovered range of music publishing offers great opportunities for research.

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Folklore in Soviet Rock: between Creativity and Ideology

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The paper discusses various forms and approaches to folklore in Russian rock music of the 1970s – 1980s. During that period, folk music (Russian, Slavic, republics of the USSR) was actively involved in use by both informal rock bands and VIA (vocal-instrumental ensembles). That attention was due to two factors: 1) ideological *consistency*, generally recognized artistic value of folklore; 2) a lively and sincere interest in folklore, which was felt by rockers as one of the *roots* of rock. Folklore was a *savior* from the attacks of various censoring agencies, *artistic councils* at state concert organizations, etc. The material for the study is the works of Soviet folk-rock – VIA Ariel and Pesnyary, Alexander Gradsky and Skomorokhi, etc. Their works, expressed as arrangements, adaptations, paraphrases or more *author* view show different approaches to folk music.

Keywords: folklore, folk rock, Soviet rock, VIA, arrangement, Ariel, Pesnyary, Alexander Gradsky.

INTRODUCTION

The use of folklore has been and still is one of the most important trends in the development of Soviet and Russian rock music since rather early stages (mid-1960's). This interest was not formal, career-oriented, but honest and sincere, despite the rather strong ideologization of folklore in official Soviet culture as well as the perception of many of its forms as “outdated” ethnographic art (Большаков 2013). At the same time, the interest of rockers in folk music almost coincided with the “new discovery” of folklore in Russian art music of the 1960s–1970s, thus revealing common processes in these seemingly distant spheres. Folklore “guarded” Soviet rockers from the attacks of the so-called artistic councils, from claims of authorities – after all, a folk song could not be banned, it did not have to be censored, it was not necessary to be a member of the Composers Union for playing, recording and releasing folk songs on vinyl. And yet, the “escape” to folklore – an eternal art that constantly inspires the works of Russian composers – also reflected rock musicians’

desire for creative experiments and discovery of the national identity, own cultural roots.

Needless to say that our scientific interest is in no way connected with nostalgia for the Soviet past, but solely with the understanding of how, under difficult conditions, musicians managed to achieve vivid and convincing results while moving against the tide, against the system.

In this paper, we will examine only a few characteristic examples of Soviet VIA¹ and rock groups of the 1970s – 1980s who have worked on “crossroads” of art / progressive rock, jazz and folk rock. We will focus on the music of some folk rock pioneers from the central regions of the USSR: VIA Ariel (Chelyabinsk) and Pesnyary (Minsk), Alexander Gradsky and Skomorokhi (Moscow). Of course, this is far from a complete picture of folk and ethnic experiments in Russian popular music. It is worth mentioning the folk adaptations by Arkhangelsk jazz trio and Arsenal jazz rock ensemble, the Ukrainian VIA Vodograi, by many Transcaucasian and Central Asian jazz / jazz rock groups, who incorporated the original folklore of their republics (Uzbek Yalla, Turkmen Gunesh, Firyuza, Kazakhstani Dos-Mukasan,

¹ VIA (vocal and instrumental ensemble) is the “official” Soviet analogue of Western rock bands.

Georgian Orera, Dielo, VIA-75). Dmitry Pokrovsky Ensemble (formed in 1973) actively experimented in merging authentic folklore with jazz, academic avant-garde and musical theater. However, it is impossible to “embrace the unembraceable” within the one research paper.

FOLK ROCK IN THE USSR: SOME HISTORICAL ASPECTS

In the Western tradition, the appearance of folk rock was strictly connected with folk bards' movement of the 1950s and the early 1960s, “protest singers” such as Woody Guthrie, Pete Seeger, Phil Ochs, early “acoustic” Bob Dylan, and the whole wave of post-folk revival described by Alan Lomax (Lomax 2003: 194–196). In America, folk rock emerged in the mid-1960s (electric recordings by Bob Dylan, Joan Baez, The Byrds, Buffalo Springfield, etc.). In Britain, folk elements could be first traced in works of The Beatles, The Animals, Donovan; and by the late 1960s and early 1970s, the so-called electric folk rock movement was formed by the Fairport Convention, Pentangle, Steeleye Span, etc. (for more see: Кузьмина 2016). Folk music had a great influence on progressive rock (Jethro Tull, Camel, Caravan, Renaissance, Gryphon etc.) and other types of rock.

In the USSR, folk rock was established at the turn of the 1970s, and, of course, was never thought as an instrument of *protest* of any social activity. Moreover, the first domestic performers who can be called folk rockers weren't influenced by Western folk *pioneers*. These kinds of performers were, first, much less known in USSR comparing with British progressive rock bands, second, they (Bob Dylan, a.o.) were heavily lyrics-oriented thus being not easily accessible to the general Russian speaking public.

At the same time, The Beatles were extremely popular in the USSR and their folk features, such as melodic and mode originality, being echoes of Celtic song culture (Сыров 2015), vocal polyphony, ballad approach (*songs with a guitar*) had certainly found a way to the music of Soviet rockers. For example, Valery Yarushin, the leader of Ariel confirms that the vocal polyphony of his band derives both from Russian folk ensemble singing and from The Beatles' harmonies (Ярушин 2005). Thus, rock, foreign in origin, seemed to be well rooted in domestic soil. Another source of influences could

be the folklore experiments of colleagues from Eastern Block (Polish, Bulgarian, Hungarian bands and composers).

In this sense, our first folk rock musicians, perhaps unknowingly, followed in the wake of Russian own *folk revival* – the so-called *new folk wave* (Христиансен 1972), which was clearly manifested both in the works of composers and in the activities of amateur musicians. It was a *new discovery* of folklore, the intention to cleanse it of the official patriotic shell, bring it back as not just a souvenir, but something alive and genuine. Georgy Sviridov, Rodion Shchedrin, Andrey Eshpay, Valery Gavrilin, Boris Tishchenko, Yuri Butsko and other composers turned to early (archaic) and, vice versa, modern folklore sources, various national and local traditions. That folk movement in the late 1970s – 1980s became widespread and attracted young and creative people. Along the so-called *hudozhestvennaya samodeyatelnost'* (officially organized amateur folk-oriented collectives) and professional folklore groups, many underground ensembles appeared who were fond of folk singing and wanted to revive folk traditions and sometimes even the *folk* way of life, moving away from the city (Дружкин 2016, Жуланова 1999, etc.). Russian folk rock of the 1970s – 1980s also fits into this tendency, which, of course, was not a widespread phenomenon, but at the same time reflected a general tendency towards self-identification.

ROCK AND FOLK: POINTS OF CONTACT

There were several reasons, as we have already said, in the interest of Soviet rockers to folk music. Firstly, folklore was used rather as camouflage, a way to make energetic rock sounds less *dangerous*, as well as to find the path to a wide audience without the artistic councils' resolutions (because they could not *ban* a folk song even in rock sounding). Secondly, folklore appealed to Soviet musicians also because it gave them the opportunity to find their own face, to be original, to separate themselves from a bunch of VIA, playing patriotic songs of Soviet composers. Moreover, the *face* did not always correspond to the *passport* – for example, in Pesnyary, based in Minsk (the Belorussian Republic, now Belarus), not all the band members were ethnic Belarusians; some, like the founder Vladimir Muliavin, moved to Belorussia from other regions, *fell in love* with the

culture and stayed there forever. One more reason to perform folk songs might be the desire to bring it closer to the youth, to save it for new generations, and even to find their own national identity.

Folklore trend in Soviet VIA and rock groups often combined with an interest in virtuosity, sophisticated arrangements, prolonged compositions, and vivid stage presentations. On the one hand, there was the influence of Western progressive rock with its cult of virtuosity, on the other – the stage performing traditions typical of Russian folklore. Many Russian rockers felt as being the successors of Russian musicians of previous centuries – *skomorokhi* (buffoons, as well as English musicians, followed the traditions of bards, Swedish – *spelmans*). It was no coincidence that one of the very first Soviet rock groups was called Skomorokhi (organized in 1966 by Alexander Gradsky). Buffoons appear in many rock songs as heroes of festivities, musicians who played at feasts, romantic characters. Apparently, the rockers were close to buffoons' free lifestyle, their *freedom of speech*. Rockers felt like such free-thinkers, in the opposition to the official culture, even if they had to speak allegorically and carefully veiling the true meaning of the words.

The points of contact between rock and folklore can be seen in many ways: in the orally-collective nature of creativity, the proximity of musical structures (reliance on horizontal evolvment, pattern-oriented song structure, polymodality, variational development, and the great role of improvisation). There are, of course, a lot of differences, and the main one is that each rock piece has a particular author (authors); therefore rock cannot be called *modern folklore*. Anatoly Zucker, discussing the obvious trend of folklorization in popular music, draws attention to the fact that the processes of forming genres responding to sociocultural circumstances are much faster than in a traditional culture (Цукер 2012: 21–23).

The most powerful unifying factor of rock and folklore is rhythm. However, rock musicians often have to select from folk songs the most rhythmic ones, with clear structures and repetitive patterns (such as dance tunes, ditties, late lyrical songs). That is why Cossack songs lend themselves

so well to rock arrangements. The so-called *lingering* songs with their variable size, changeable meter, complex polyphony and variance of voices seemed to be not suitable for that purpose. However, the musicians cope with those tasks well, especially when it comes to progressive directions. Another linking factor is mode. Rock, like folklore, is based on modal structures, coming from blues and European diatonic modes. Finally, the *signs* of folklore may include the sounds of acoustic instruments, *clean* tones, vocal specifics (*open* way of singing), the use of multiple voices (chords, polyphony), and a special energy in the performance.

FORMS OF WORK WITH FOLK MUSIC

Considering specific ways of developing folk material, we can distinguish rhythmic and modal variations, re-harmonization, new versions of melody based on the melodic core, and re-instrumentation. All of them, in general, have been known since *Kamarinskaya* by Mikhail Glinka. In many ways, the approach to folk traditions in rock music is similar to how they are used in academic folklore. In studies on folklorism², researchers (Земцовский 1978; Иванова 2004) detect several methods of working with folk material in composers' works. We have already written a little about this in the context of rock music in the article about folk influences in Swedish rock (Savitskaya 2018). In general, one can identify the following types of work with folklore, found in rock music:

- 1) *electrification*, arrangement of an authentic folk melody for a rock band with minimal deviations from the original;
- 2) various freer types of interpretation – adaptation, paraphrase, *fantasy on themes* with the introduction of one's own material;
- 3) total rethinking of folklore, its *appropriation* and substantial processing, *author's vision*;
- 4) tendency to the authentic; a combination of live authentic performance and rock (pop) arrangements, the union of folk groups and rock compositions;

² Folklorism – a creative method and artistic direction associated with the conscious and deliberate use of folklore by composers, placing it in a different intonational, sound and style environment (works of Igor Stravinsky, B la Bartók, Zoltán Kodály and other composers of the 1910–1930s as well as *neofolklorism* in works of the 1960–1980s – Georgy Sviridov, Valery Gavrilin, Andrei Eshpai, etc.).

- 5) stylization without direct quotation, total recreation of a set of stylistic features of folk music;
- 6) the use of individual elements of folk music (melodic, harmonic, modal, rhythmic, timbral, textural, etc.) and *folkloric* principles of development as part of the author's style.

Let us look at some of these principles with specific examples.

In the early years of the development of folk rock, Soviet musicians often turned directly to the arrangement and stylization of folk songs, which sometimes felt like a “naive” appropriation, a joyful discovery of such a phenomenon for themselves and the rock audience. Such, for example, are rather straightforward arrangements of popular folk songs *Ой, мороз, мороз* (*Oh, frost, frost*) and *Ничто в полюшке не колышется* (*Nothing is waving in the field*) by VIA Ariel, with which the group achieved their first success at the regional television contest *Hello, we are looking for talents* in 1970. Let us quote Ariel's bandleader Valery Yarushin: *The main question arose: what to play at the competition? We would not be allowed to perform Western songs anyway, and we don't want to sing the Soviet “crap”. Immediately I offered two Russian folk tunes: “Oy Moroz Moroz” and “Nichto v polyushke ne kolyshetsya”. Both guitarists burst out laughing: “The audience will be booing us!” (This is the most polite thing I heard in their objection). In the end, I convinced them that with Beatles' songs we wouldn't get the slightest chance for public recognition. I was struck by terrible jitters: if I fail with folklore, I'm finished! ...After deafening applause, the audience called us to bow three times, behind the curtains I caught the eyes of my opponents with an astonishingly respectful looks. This was my first victory, mainly a moral one!* (Ярушин 2005).³

At that time I considered folk covers a magic wand that rescued us, says Valery Yarushin (Ярушин 2005).⁴ Later, this approach from a tactical one, coming from popularity of melodies, the unusual sound and, importantly, lack of copyright issues, grew into a creative one. The melodies were chosen irrespective of their popularity, on the contrary, musicians chose those melodies that were fresh, not overplayed by other artists, and

suited to specific creative tasks of the band. Rock musicians searched melodies in music libraries, in audio recordings... For example, *Уж ты, Порухка-Параня* (*Hey you, Porushka-Paranya*) was taken from the recording by Gnessim Institute folk ensemble, and *На горе, на горенке* (*On the mountain, on the little hill*) Yarushin heard performed by the Ural Folk Choir. For the 1980 *Ariel* album, Valery Yarushin listened through 600 songs, choosing only nine of them, and just six of those were recorded to the LP (with the addition of two tracks composed by the band).

APPROPRIATING APPROACH BY VIA ARIEL

A freer and bolder approach to folklore is shown in *Paraphrase on the theme of the Russian folk song Отдавали молодую* (*Sending away the young bride*), created in 1972 and released in 1975 as a part of the Ariel's first full-length LP. The track became a landmark for VIA Ariel, as it attracted attention both to the band and to the new sound of the folk material. Valery Yarushin recalls: *As I remember now: I am sitting on my grandmother's chest in my mother's room with a bayan and I don't go out for two days – that's how I was fascinated by the work on Otdavali Molodu! To emphasize how great it is, I even called it a Paraphrase on the theme of the Russian folk song. Perhaps this is the best that I created in the style of folk rock, where I poured all my emotions. Everything was here – tragic and fun, restrained classics and wildness on stage. It's like my little symphony based on a folk theme* (Ярушин 2005).⁵

The wedding song *Отдавали молодую*, which tells about the difficult life of a young woman in a new family, was adopted by Ariel very creatively. The eight-minute long composition consists of several sections corresponding to the development of the story:

1. After a short introduction by the organ chords, there goes the funky *ritornelle* (intermission). The melodic syncopating bass and the rhythm guitar emphasize the offbeat, DD and D chords are *spiced* by jazz alterations (a kind of *paradoxical harmonization*, which, accor-

³ <http://www.yarushin.com/istoriya-arielya/book/4/> (accessed January 10, 2019).

⁴ Ibid.

⁵ <http://www.yarushin.com/istoriya-arielya/book/6/> (accessed January 10, 2019).

ding to Valery Yarushin, he often used to arrange folk melodies: Ярушин 2005).⁶ Three verses of the song are held, between them, there is a *ritornelle*: a daughter-in-law appears in the *alien village*.

2. Three more verses are played without the rhythm section. From time to time, the lone voice supported by the organ is interrupted by harsh instrumental syncopations: the daughter-in-law suffers oppression from the new family.
3. The organ section is followed by a dramatic breakdown: now the melody sounds in the parallel major, the *prancing* funk accompaniment returns. The savvy daughter-in-law finds a *key* to each of the new relatives.
4. Intermedia: organ improvisation, vocalization in unison with the guitar (an element of scat singing, which has come from jazz), bass solo on the prolonged dominant with an abrupt transition to a three-bit meter. Tension is arising...
5. Reprise, including one with the lyrics, goes into a joyful gallop. The tempo slows down and the guitar solo leads to a quiet major coda. Then the song returns to the minor key, the singer ecstatically wails a la Robert Plant (singer of the British hard rock band Led Zeppelin), and the song ends with powerful drum break and loud *tutti* of all the instruments.

The next Ariel's album *Russian Pictures* (1977) is completely based on the folk themes. Its stylistic core is the folk mainly of Russian South tradition. The first four compositions are written by Ariel members: skillful folk stylization is naturally combined with the compositional approach of British progressive rock. On the second side of this conceptual album, Ariel presents a paraphrase on the themes of four folk songs: *Отставала лебедушка* (*The little swan has lagged behind*), *Я на камушке сижу* (*I am sitting on a pebble*), *По блюду, блюду серебряному* (*On the dish, silver dish*), *Как по реченьке гоголюшка плывет* (*As a gogolyushka is sailing on a little river*). The diverse melodies combine and are very sophisticatedly developed here on the basis of a rather heavy rock sound.

The most famous adaptation of a folk song in Ariel's discography is, of course, *Уж ты, Пороушка-Параня* (1980), which was arranged not in the vein of sophisticated art/hard rock, but in

the style of... disco. That period for the famous VIA was the time of transition to pop music, which affected the approach to folklore. The musicians do not make a secret that *Porushka* is a parody of the superpopular West German band Boney M. The prototype is indicated by the arrangement with a straightforward bass drum beat, marking each of the four quarters of the measure, repetitive bass parts, clapping, electronic sounds, violin overlays and *bass profundo* a la Bobby Farrell in one of the verses. Perhaps, the listener would not notice these references, perceiving *Porushka* simply as a hit song.

In general, there are two important points in Ariel's approach to folk song. Firstly, most of the arrangements were made not just *in the style of rock*, but with the involvement of several style components: art rock, jazz rock, funk, hard rock. Folk melodies are often interspersed and combined with interesting original themes, and the careful fusion of those components does not give the impression of eclecticism. Secondly, instead of archaic, *museum* feel, Ariel's arrangements of folk songs sound modern, independent, *appropriating*, with a somewhat ironic look at the characters, which is stressed by the peculiarities of the arrangement, theatrical elements in performing the song. Later on, Ariel wrote a series of folk rock operas and the rock oratorio, such as *The Legend of Emelyan Pugachev*, *Masters*, and *For the Russian Land*.

SAVING APPROACH BY VIA PESNYARY

Folk melodies took the most important place in the works of the Belorussian VIA Pesnyary. Let us quote the leader of the band, *mustachioed Songster from the Ural Mountains*, Vladimir Mulyavin: *We became sure that in the heart of Belorussian music there was a song. We began to study it. We searched through song anthologies, looked for songs in the repertoire of amateur choirs during concert tours in cities and villages of our land. What an amazing wealth we discovered! Now the folk songs, as they say, became our flesh and blood. But when we tried to arrange some of the folk songs, it turned out that not all of them allowed for modernization. And those that could be suitable still required a very careful*

⁶ <http://www.yarushin.com/istoriya-arielya/book/5/> (accessed January 10, 2019).

approach, the knowledge of the specifics of the folk song and the laws of its harmonization. We sing some songs a cappella, as they were sung at the villages. For example, the song “Oh, rano na Ivana”. There, by the way, are the sounds of hurdy-gurdy and whistle, these are folk instruments. This helps preserve the traditional flavour and character of the song. And, you know, the concerts gave us confidence. The elderly people thanked us for reviving wonderful old songs. And the youth found something very close for themselves in that blend of unusually beautiful melodies and the modern pulsating rhythm of the big beat (Ермишев 1978: 96).

First, early 1970’s folk rock arrangements of Pesnyary, as Ariel’s, also were flashy, enthusiastic and relatively simple, due to the rigid framework of the big beat (an early form of rock music). A typical example is *Косил Ясь конюшину* (*Yas’ was mowing the grass*). Beginning the song with brave vocal chants based on the sounds of a major triad and continuing it with a syncopated bass riff, against which you can hear whistling sounds, depicting the process of mowing, Pesnyary immediately give the song a comic character. Syncopations, repetitions are added to the melody, it is sliced by unison instrumental breaks. Relying on chorus on the seventh major low step makes its modal structure similar to that of blues. In the song *Скряпят мои ланты* (*My bast shoes creak*), a simplistic peppy two-chord chorus based on the simplest beat alternates with a more melodic chorus; the song also includes a humorous element – the creaky sounds of the hurdy-gurdy. Similar examples are the arrangements of folk songs such as *В поле верба* (*Willow in the Field*), *Пойдем вдоль улицы* (*Let’s go along the street*), etc.

Subsequently, the group makes a shift towards the lyrical subjects; Pesnyary arrangements of the second half of the 1970s (in contrast to the Ariel’s ones) are marked by a greater influence of jazz and jazz rock. We can also talk about the impact of psychedelia, or rather a certain psychedelic feel, shown by the prevalence of slow tempos, *floating* chords, soft timbres. The structures of compositions become more complex, they consist of many parts, there appears some own material. The fourth Pesnyary LP (1978) consists only of folk songs arranged by Vladimir Mulyavin. One of the most memorable compositions presented here is *Пепелёлочка* (*Quail*). From a simple song for a game (albeit with a lot of verses), Pesnyary made a 10-minute psychedelic ballad. The composition opens

with an instrumental introduction on folk instruments (flute, violin, hurdy-gurdy, dulcimer) – the melody is played by different *voices*. Then the violin starts to play solo, where the folk tune unexpectedly grows into a virtuoso cadence in the style of Paganini. The voice (tenor) *a cappella* starts the first line of the song. The answer is a sophisticated chord of many voices. In the instrumental section, on the background of harpsichord arpeggio, the violin and the electric guitar start a new melody – it grows out of the *lamentoso* seconds intonation of the chorus and then becomes a counterpoint to the main theme. The dramatization continues: in the next verse, there enters the drum kit with rhythmic beats, the electric guitar starts to *say* its fuzzy phrases. This is followed by a long improvisational fragment; the sound once again becomes louder and more powerful, one more new riff melody appears. However, the tension is again *relieved* in the vocal polyphony and the gentle refrain, which closes the song. Thus, several waves of development do not reach their *detente*, catharsis, but in the finale, they calm down – maybe that is why the fate of the main character does not seem so tragic.

In general, we can talk about a general trend, starting in the second half of the 1970s, of a more complicated approach to folk song in Russian rock. The arrangements of folk melodies by Pesnyary were distinguished by their careful, even somewhat conservative approach, their *reverent* attitude, and the choice of the musical means corresponding to the original source. That was noted both by the public and the critics (Ермишин 1978 etc.), while Ariel was often criticized for their *wails and screams* and even accused of worship of the West (Ярушин 2005). In the concert programme *Ritual Songs* (1979–1980), Pesnyary homage to authentic Belarusian folklore material achieves the highest point, having most subtlety, variety of forms and conceptual thoughtfulness. Unfortunately, this material has not been released in complete form as an audio recording.

Of course, both VIAs used folklore not only in the form of arrangements and stylizations but also as a basic element of musical vocabulary in many of their own compositions. At the same time, *folk* was not the single component of their rather extensive style complex, which included Soviet popular (mass) songs, rock music (British beat, hard rock, and progressive rock), traces of jazz and jazz rock, various “easy” dance genres, etc.

THE AUTHOR'S VIEW OF ALEXANDER GRADSKY

The authorized approach to folklore is demonstrated by Alexander Gradsky in the album *Russian Songs* (1980). The idea to create a concept album based on genuine Russian folk songs came to the singer, composer, multi-instrumentalist back in the 1970's, when he studied at Moscow Conservatoire and attended classes in folk art, engaging in decoding records of folk expeditions and even did *field records* in the Ryazan and Bryansk regions (Петров 1978). The acquaintance with a wide range of works of various genres and communication with experienced folklorists, including the head of the Folk Art Cabinet Anna Rudneva, had a great influence on the formation of the master. The first part of the album was recorded in 1976, the second – in 1979, however, the LP on *Melodia* was released only in 1980. The recordings were done by the band Skomorokhi (Buffoons). Gradsky's idea was to show the genre variety of folk songs as much as possible – from calendar, lingering (lyrical), round dance and *sufferings* to weeping (funeral) songs, soldier's and even revolutionary songs. The theme of a hard fate passes through most of the songs – betrayal, separation, loneliness, death.

Working with the material, Gradsky shows genuine enthusiasm and creativity. With all his desire as the performer and arranger *to move from rock to folklore*, Gradsky himself is in the foreground here – his vocals, his presence, his personal look and performance. Even in cases of an almost authentic approach, the *voice of the author* literally breaks out. Gradsky does not imitate *alien* voices – he just sings as he believes the song asks to. Sometimes with his characteristic anguish, dramatization, *suffering intonation*, he goes far beyond the boundaries of authenticity. Thus, he makes folklore material his own.

Moreover, many tunes, as already mentioned, are preserved almost without changes in the usual sense. They have no additions or rewritings, but the author feels the nature of a folk song at the most basic, intuitive level. Gradsky “pulls to the surface” the ostinato developmental principles typical of folk music, and subtly feels the rhythmic structure of the poetry. In arrangements, they are implemented by monotonous electronic rhythms (round dance *Таня белая* (*Tanya white*), in the original – a rather lively southern dance song), thick heavy riffs (perhaps the most *rockiest* thing – *На Ивана Купала* (*On Ivan Kupala*)), repeating

elements of vocal parts. *Плач* (*Crying*) – one of the most impressive compositions of the album – is recorded a cappella with several polyphonic voices. In the background, in an octave-unison presentation, there is a gloomy melody going in a cycle, at the forefront – a heart-breaking wailing cry. Naturally, all voices are performed by Gradsky himself.

The possibilities of audio recording and sound design are widely used in the album, too. The sounds of the village in *Дарю платок* (*I gift the shawl*) are interwoven with some humour in a minimalistic instrumental accompaniment. The dreary *Не одна во поле дороженька* (*Not only one little path in the field*) at first sounds a cappella, then, with increasing exaltation, background sounds start to appear – howling wind, roars of thunder, drops of rain. Perhaps the most “progressive” composition is the yet familiar to us long *Ничто в поляшке не колышется* (*Nothing is waving in the field*), which begins as a folk ballad with the guitar accompaniment, and then, by dramatizing, goes into a rather sophisticated hard-folk with a flute.

In the last two songs, the theme of *a heavy faith* is transferred to the social field. The brave *Солдатская песня* (*Soldiers' Song*), sounding in a quite typical marching rhythm, bursts into the orchestral recording of *Прощание славянки* (*Farewell of the Slav woman*) by Vassily Agapkin – as a harbinger of separation, the death of soldiers in the coming war (though these two marches are being separated by centuries). The album ends with the mourning march *Вы жертвою пали* (*You fell as a victim*) (certainly having the authorship, at least, of verses – by the poet of the end of the 19th – the beginning of the 20th centuries, Anton Arkhangelsky, but in the Soviet era it was known as *a folk revolutionary song*). From personal grief – to social tragedy, through death – to the happiness of mankind: like this, in Beethoven's spirit, we can interpret this ending. The melody grows from muffled singing (accompanied only by the timpani) to a powerful anthem and then *floats* into a voluminous sound collage with the fragments of recordings of Bach, Mozart, Stravinsky music with rock rhythms, the roar of guns and howls of wind. Here one can see the influence of *technical music* (the term of Ctirad Kohoutek: Короутек 1976: 236) of the second half of the 20th century, polystylism, as well as the impact of cinema, its principles of montage. This reflects Gradsky's desire to create a large-scale canvas on the themes of war, peace and revolutionary struggle, so re-

levant for the twentieth century, which was later embodied in the rock opera *Stadium*. But now such a finale seems to be a part of its time and seems to be controversial both in terms of interpreting the concept of folklore and the excessive “pathos”, ideologization of the message itself.

CONCLUSION

Thus, even at the early stages of Soviet folk rock, musicians not only saw it as a life-saving *magic wand* that could open them the way to the big stage, but also as music with great artistic value, a source of inspiration and national pride. The forms of working with folklore were different, from simple translation into other timbres to reinterpretation, a kind of making own and deep processing by the author. The dialogue with the people’s culture on the stage grew into a dialogue with the people themselves, their memory, their past and future. Perhaps, this presence of deep roots, folk intonations became the key to the timeless popularity of some *Soviet* rock hits after they were cleansed by the time from their ideological background.

A new wave of folk rock was inspired in the late 1980s – early 1990s by the search for national identity in the new statehood (perestroika – the collapse of the Soviet Union). The influence of *world music* movement was getting clearer at that time as well (Жуланова 2010). The Russian folk rock movement was split into several directions: first, it was folk rock, not directly dealing with the arrangement of folk songs, but based on folk vocabulary, *folk in spirit* (Kalinov Most); second, there were artists who were close to the authentic sound, merging several ethnic traditions (Boris Bazurov, Va-ta-ga, Otava Yo, Sary Olsa, Ptitsa Tyloburdo, projects of Mitya Kuznetsov); third – artists who used electronic arrangements, trance / techno / pop rhythms (Ivan Kupala, Inna Zhelanaya). The bands keep on appearing with the idea of creating their own kind of folk music (not necessary Russian) with the combination of heavy rock and metal sound. Some examples are Yat-Ha, Melnitsa, Iva Nova, Arkona, Alkonost, Omela, etc. Numerous folk festivals are held.

Of course, in our review, we focused on some exceptional examples, but there are many other bands and artists who have combined folklore and rock – in the 1970s and today – with different success. In our opinion, the most important thing

is that in working with folklore material, the key question is the measuring of how deep the artist should get into that material; how organic the approach is; how the chosen tools suit the original. These questions are subtle and debatable, but, of course, they will always be important. It is a paradox, but sometimes even the most daring and bold arrangement decision in a rock, jazz, metal key may be more suitable for a folklore original than a neat and vulgar *souvenir* pop.

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Instrumentation and Types of Polish Wind Orchestras

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The present paper touches upon the subject of the Polish wind orchestra instrumentation. Throughout centuries the instruments that were core for the composition have been replaced by the new ones. Improvements on the already used instruments as well as fresh proposals from the constructors have been equally influential. Because orchestra music was growing in popularity, more bands were created. Due to their characteristic sound, wind instruments became the key element of the subsequent composition. Wind orchestras use the percussion instruments to underline the typical marching rhythm. The author introduces wind as well as percussion instruments used in Polish orchestras, in addition to exploring both their individual role and use in harmonization with other instruments. After providing the instrumentation, the most frequent Polish wind orchestra compositions are described in detail.

Keywords: wind instruments, percussion instruments, orchestras.

INTRODUCTION

It is believed that one of the oldest instrumental bands is the renaissance orchestra from St Mark's Basilica in Venice, originating in the 2nd half of the 16th century, with its two bandmasters: Italian composers Andrea Gabrieli (1510–1586) and Giovanni Gabrieli (1557–1613). What was characteristic of those bands was their treatment of instruments not individually, but as whole groups that corresponded with one another through musical dialogue. The groups were homogenous and mutually opposing when it came to timbre, dynamics, or texture. That was an analogy to the tone quality of the organ stops, specifically the manuals, i.e. sets of this instrument registers. A bit later another historically famous band was born in Venetian opera theatre. Claudio Monteverdi (1567–1643) in his works elaborated on the idea of the placement of instruments, considerably broadening the overall scope of an orchestra. He entrusted it to perform separate pieces in a form of an introduction or a prelude. Additionally, he clearly differentiated between string and wind instruments (Rybnicki 1987: 4–5).

Further development of the orchestra involves not only opera or oratorio compositions, but also purely instrumental music. With the emergence of new forms: concert, suite, overture, the instru-

mentation grows as well – a distinct orchestra style begins to take shape.

INSTRUMENTS OF WIND ORCHESTRA

There are numerous comprehensive studies about construction and usage of instruments (Sikorski 1975; Drobner 1986; Pawłowski 1967; 1971); however, they are not sufficient for the author, as they are written first and foremost from the perspective of symphonic orchestra and do not consider the use of wind instruments or barely touch upon this subject. This is the reason why the author decided to write only about such instruments that can be used in wind orchestras, from the perspective of their use in such a band.

Widely applied division of wind instruments into brass instruments and woodwind instruments is still maintained because of the tradition, which does not necessarily correspond to the current reality. All woodwind and brass instruments belong to the group of aerophones from Greek *aeros* = air, and *phonos* = sound (Rybnicki 1987: 39). The main difference between wind instruments arises from the means in which sound is produced (blow) and means of obtaining sounds different than basic (fingering).

WOODWIND INSTRUMENTS

The flute – currently, flutes used by wind orchestras belong to transverse flutes. As sounds of this instrument in the low and middle register cannot be played forte, a wind orchestra uses them mostly in high and the highest register to use their liveliness. Flutes can also strengthen the melody of cornets and clarinets in a higher octave. A flute solo with appropriate accompaniment in the background is always a desirable variation in a concert repertoire, however, because of the subtlety of its sound, it cannot be always applied in marching music (Śledziński 1975: 46).

The oboe – from the family of oboes, in wind orchestras we can encounter the oboe, and, less frequently, its alto type – the English horn. The intensiveness of the characteristic timbre, slightly nasal sound of this instrument makes it a widely used solo instrument within the concert orchestra, to play rather slow, singing themes. The oboe can be also used with *B* cornets, not included within the list of woodwind instruments. This instrument can be also used to *pedal* instruments for steady sounds. The individuality of the oboe sound and its intensiveness make the audience always hear the oboe separately. It does not sound pleasing in unison with the clarinet. It is possible only in tutti, never solo. The oboe makes a good connection only with a few brass instruments, especially with cornets, *B* trumpets and French horns, with which it can play in unison and in harmonic chords. However, the appearance of chromatic brass wind instruments removed the oboe from the marching band (Śledziński 1975: 46).

The English horn is a bigger oboe. It is rarely used by concert wind orchestras, yet it is significantly desirable since it helps enhance the sound. It is only used as a solo instrument. Its parties can be replicated by the sound of widely used instruments, such as the French horn, the alto saxophone or the *B* clarinet, however keeping in mind the scale and the character of the piece.

The clarinet – the family of clarinets is the most important group of woodwind instruments in wind orchestras. Its universal technical possibilities, various types – from the bass clarinet to small *Es* instruments – and scale, which includes five octaves, make the clarinet an instrument with no substitute. Despite such opportunities, wind orchestras barely use the small *Es* clarinet and the *B* bass clarinet; the middle *B* clarinet has become the most popular.

The small *Es* clarinet has lost its popularity because of intonation issues. The sound of this instrument is less noble than that of the *B* clarinet, therefore it cannot play a singing solo, it can only be used for its liveliness. In marching music, the *Es* clarinet supports flute figurations, and in concert music, it doubles high sounds of the *B* clarinets. Thus, if there are two *Es* clarinets in an orchestra, it should be considered to write them two separate pieces, rather than replicate them in unison (Śledziński 1975: 55).

The middle *B* clarinet is the perfect representative of this instrument group. Two types of the clarinet are currently used: the German (currently rarely used) and the French one. As the most precious of woodwind instruments in a wind orchestra, it is widely used as an instrument that leads the melody by quick figurations, accompanying, pedalling with steady sounds. Its important advantage is the ability to melt in the middle register and in part of the high one with other instruments, which allows connecting the clarinet with such instruments as the flute, the French horn, the cornet, and the bassoon. Its application in a wind orchestra decides on the sound of the whole set. The *B* clarinets are set as choral, triple for each of three parties. Small bands are limited to only two parties, which is the minimum (Śledziński 1975: 54).

The *B* bass clarinet is rarely used by wind orchestras; therefore usually there is only one *B* bass clarinet. It is not suitable as a bass for the group of clarinets, because its sound as a single instrument is too weak to maintain three parties of choral clarinets. In such cases, the bass clarinet can be supported by, e.g., the baritone saxhorn or the *Es* tube; however, it is better to use saxophones, or possibly the bassoon (Śledziński 1975: 55).

The bassoon – its great advantage is its liveliness, less than the liveliness of the flute or the clarinet, but a great one in comparison with other wind instruments with a low scale. In a wind orchestra, bassoons are used to strengthen bass parts in figurations, steady sounds and connections with the section of trumpets and trombones. Additionally, its ability to melt with the sound of other wind instruments, such as the French horn, the clarinet and the saxhorn, is used to support their unison (Śledziński 1975: 56). Similarly to the *B* clarinets, two types of bassoons are used: the German and the French bassoons (Drobner 1986: 156).

BRASS INSTRUMENTS

The saxophone – the family of saxophones covers eight types of variously sized instruments, based on the same construction rules. From the wide range of the types of saxophones, wind orchestras usually make use of the *Es* alto saxophone, the *B* tenor saxophone, and the *Es* baritone saxophone. In the case of wind orchestras, which cannot maintain bassoons, saxophones take over their role much better than tenor or baritone saxhorns. The use of saxophones enhanced the Polish wind orchestras in terms of fullness and variety not only in case of concert types but also for marching bands, as playing the saxophone while marching is quite easy and does not require much effort.

The *Es* alto saxophone sound is the best of all saxophones, and in the wind orchestra, it is indispensable and universal. It can beautifully play cantilena solo; it is also a lively instrument, dynamic, and rich in colour. Thanks to the range of scale, it can support solo of the cornet, as well as that of the French horn or the baritone, thus adding cornets the full sound, and baritones and tenors – the light technique. It is noteworthy that the sound of the alto saxophone, especially in the higher register, can easily be connected with other instruments of wind orchestra (Śledziński 1975: 59).

The *B* tenor saxophone – its greatest advantage is a liveliness and quick answer of the sound. If saxhorns cannot play technical pieces in a lively manner any longer and do not keep up with the sound formation, the tenor saxophone can easily thrive and sound much lighter than the saxhorns. It is especially beneficial to use the tenor saxophone as the lower voice in unison with the alt one.

The *Es* baritone saxophone replicates the scale of the alto saxophone; it is a perfect bass for woodwind instruments, similarly to the bassoon, and much better than the bass clarinet. Low sounds of this instrument are perfect also to strengthen the march of bass saxhorns, especially in figurations which give them weightlessness. It is also a perfect partner for the alto and tenor saxophones in unison, where it plays the lowest piece (Śledziński 1975: 60).

The French horn – in the wind orchestra, *Es* French horns are most common, especially where French horns can be replaced by the *Es* alto saxhorn in order to avoid transposition. The French horn not only has a large scale but also rich sound and wide technical advantages, which make it one of the most prevalent brass instruments in the wind orchestra. Steady low and middle sounds of the French horn are great to pedal the orchestra both solo and in group chords, which allow achieving one of the most important conditions of a well-sounding orchestra. A beautiful tenor sound of the solo French horn is perfect to replay singing themes. In marches, thanks to the characteristic staccato, the French horns are accompanying by filling the harmony and underlining the rhythm. In brass instrument music French horns are often used with trumpets and clarinets to play fanfare themes. In respect of instrument combinations with other instruments, French horns are usually played with alto and tenor saxhorns; they are also sometimes joined with clarinets and bassoons to complete chords (Śledziński 1975: 63–65).

The trumpet – in the beginning, the trumpet was used as a signal instrument of the orchestra; nowadays it is more and more frequently becoming a thematic instrument (Drobner 1986: 165–167). The prevalence of *B* trumpets has caused other types to almost run out of use. Only in wind orchestras, four trumpet parties are used: voices 1 and 2 of the *B* trumpet, voices 3 and 4 of the *Es* trumpet, although even here *Es* trumpets are becoming less frequent.

Es trumpets in wind orchestras are universally used, as along with trombones they give a full sound of the scale, thematic appearances, in marching, they play signal parts or support other instruments in chord accompaniment (Śledziński 1975: 74–75). Despite the advantages of this instrument, the influence of the jazz and beat music has caused wider recognition of the *B* trumpet, and thus slow disappearance of *Es* trumpets, even more in wind orchestras.

The *B* valve trumpet and the *B* cornet are instruments that currently do not differ much in respect to their construction. However, it has to be kept in mind that, although their scale and technical possibilities are the same, small differences in constructions give both of them individual characteristics and sound. Most frequently, wind orchestras use the two interchangeably, which is

an error, because, with the cornet instead of the trumpet, the orchestra loses this metallic sound possessed only by the trumpet, thanks to its narrow, cylindrical channel. On the other hand, the characteristic, dry sound of the trumpet cannot replace the calm, soft sound of the cornet and create this transition between brass and wood that is given by the cornet, and which is necessary for a wind orchestra (Drobner 1986: 167–169).

The trombone – out of many types used by wind orchestras, the most widely recognized is the tenor *B* trombone, as well as the one with rotary valve. In three parties these instruments are set singly, and piece of trombone 3rd – by the tenor trombone with rotary valve. The serious character of this instrument and its slightly pompous sound do not support quick succession of sounds. In a wind orchestra, a choir made of trombones and trumpets, especially *Es*, supported by bass saxhorns, is a source of great *ff* and full, perfectly sounding *pp*. This instrument can also be used as a perfect chord accompaniment in average scale. Usually, in marching music trombones impact the full sound of the orchestra.

The valve trombone is popular within amateur wind orchestras. Its sound is less noble, however, its fingering is easier than in case of the slide trombone (especially for those who can play valve instruments), and valves allow to perform smooth legato, trills, and slides.

The saxhorn – the family of saxhorns, thanks to their uniform fingering and means of playing, is the most popular among wind orchestras. These instruments are constructed in 18 different sizes, from soprano to sub-double bass. The most common ones are: *B* soprano, *Es* alto, *B* tenor, *B* baritone, *Es* or *F* bass, and *B* or *C* double-bass.

The soprano saxhorn, also called the flugelhorn, is not distinguished from the *B* cornet in wind orchestras. It has the same scale and significantly similar performance abilities. However, its sound is richer and louder because of the wider cylinder. In a large wind orchestra, these instruments are desirable in order to complete the set, especially in tutti, along with cornets to strengthen their voice, when it is not technically complex. In a marching band, with full sound in mind, the role of soprano saxhorns can be more beneficial than cornets (Śledziński 1975: 69).

The *Es* alto saxhorn is the easiest saxhorn to master in terms of playing technique and blowing, but also the weakest in terms of sound possibilities and scale range. In wind orchestras, altos appear in three, or at least in two, voice parties

and are accompanying instruments, used to rhythmically fill the average scale with chords. Altos are indispensable in small wind orchestras, in which usually there are no instruments to fill the average scale of the accompanying group in marching music. When writing for bigger bands, *ad libitum* should be used, as it enables playing the piece by weaker wind orchestras (Śledziński 1975: 69–70).

The *B* tenor saxhorn, simply called the tenor, is an instrument used in solos as well as in chord accompaniment (with altos or French horns). In wind orchestras, tenors usually appear in three-voice parties. The first party is whenever possible given to two musicians, as it is an important voice, often with the leading theme. 2nd and 3rd voices, especially in marching music, are used for chord accompaniment. Tenor saxhorns sound very well with French horns, and they can even complete the French horn's chord with the lowest sounds. Tenors can also complete chord of trombones or strengthen basses, with which they can play in unison with one bass or replicate its piece in a higher octave (Śledziński 1975: 71–72).

The *B* baritone saxhorn, also called the baritone. The most proper use of the baritone in wind orchestras is playing solo, similar to cello, rather in a slow pace. In marching music, the baritone usually counters the main theme or a chord figuration. It can also play steady or pedal sounds, as well as strengthen the party of the bass.

The *Es* or *F* bass saxhorn, also called *Es* or *F*. In a concert orchestra, usually the tube bass saxhorn is used (also called the tuba), and in the marching band – in the helicon, which is easier to carry around. However, for the sake of sound, currently, preference is given to tubas, which have dominated and suppressed helicons even in marching music of wind orchestras. The bass saxhorns are significantly universal. They are used as bass foundation within brass instruments, often they have to play low pieces of woodwind instruments, which are usually lacking in the Polish wind orchestras. These instruments, just like double-bass saxhorns, play the so-called bass solo in marching music (Śledziński 1975: 73).

The *B* or *C* double-bass saxhorn appears similarly to the bass saxhorn as the tuba or the helicon, a type of which is the sousaphone. In a wind orchestra, the double-bass saxhorn is usually called the 2nd bass and it plays a role similar to string double-bass in a symphonic orchestra. The sound of the 2nd bass is led in octaves with the 1st bass, less likely in unison.

PERCUSSION INSTRUMENTS

The name *wind orchestra* evokes wind instruments; however, in reality, bands that include only wind instruments are rare. As one of the most important tasks of a wind orchestra is marching music, it is essential to support it with percussion instruments that can be traditionally divided into instruments with defined pitch and instruments without defined pitch (Chodkowski 2018: 69). Percussion instruments give music more distinctive and precise rhythm; therefore they have been used in orchestras for ages.

The percussion group includes both idiophones and membranophones. The idiophones are: cymbals, triangle, gong, slit drum, castanets, xylophone, bells, and glockenspiels. The membranophones are all drums: bass drum, snare, kettledrums and tambourine (Śledziński 1975: 80).

The most popular and recognized are cymbals, triangle, castanets, glockenspiels, bass drum, snare, kettledrums and tambourine, because of their use in orchestras of various sizes and at various levels.

The instruments described below are a classic set of percussion instruments in wind orchestras. However, they cannot take part in a melody or a harmony; they are only used as rhythmical instruments and can be included in beautifying instruments (Rimski-Korsakow 1953: 32). However, the role of percussion is increasingly growing, not only as a means to beautify the orchestra, but also as a new colour, put in the foreground in the modern music. Widening of the functions of percussion has impacted the artistic music of wind orchestras, in which the percussion is becoming an independent, often leading group of instruments.

TYPES OF WIND ORCHESTRAS

There are two types of wind orchestras:

- 1) fanfare – involves only brass instruments;
- 2) harmony – involves brass and woodwind instruments (Śledziński 1975: 96).

The composition of a fanfare orchestra involves brass instruments, which can be further divided into hard brass (trumpet, trombone) and soft brass (horns, altos, tenors, baritones, basses). The orchestra composition is easier to construct and lead. This situation is undoubtedly influenced by a large difference in the so-called accompaniment

group (trumpets, altos or French horns, and tenors), which in a typical march plays the rhythmical harmonic base. It can be said that this group is different in every orchestra. This practice is provided by the fact that instruments can replace each other in their parties.

The harmony orchestra is composed of brass instruments and woodwind instruments, such as flutes, clarinets, bassoons, and saxophones. It is more interesting in terms of its sound and nicer to listen to, but more difficult in reading. It requires preparation for leading and knowledge of woodwind instruments, delicate construction of which should be especially taken care of, as the tune of instruments and their noble sound are dependent on it (Pawelec 2006: 7).

Percussion instruments appear in both types of orchestras.

In reality, it is usually the conductor who decides on instrumental cast of the orchestra, and this has the greatest impact on the achieved sound according to one's liking.

In this section, the description of orchestra composition will be limited to the most typical and practically tried, or historically important ones. I will skip numerous options, the examination of which would not add much of interesting material to this paper, but only would unnecessarily extend it.

1) Fanfare – composition of a fanfare is as follows:

- *Es* cornet – 1 or 2 parties, single cast
- *B* cornet – 2 parties, obligatory multiple cast
- *B* trumpet – 2 parties, single cast
- *Es* trumpet – 2 parties, single cast
- *Es* alto – 3 or 4 parties, single cast
- *B* tenor – 3 parties, 1st tenor – desirable double cast, 2nd and 3rd – single
- Baritone – 1 party, desirable double cast
- 1st bass – 1 party, desirable double cast
- 2nd bass – 1 party, obligatory double cast
- Kettledrums – 1 couple (ad libitum)

The presented orchestra composition is the basic one for horsed orchestras, thus there are no such instruments as French horns or trombones, and percussion is represented only by kettledrums. The horsed fanfare prevents also the use of woodwind instruments, which is a reason why brass-only orchestras exist. The composition of a fanfare has few disadvantages; however it can be also beneficial. Its basic issue is almost no differentiation of instrument sound. Only the group of

trumpets counters the rest of instruments, which are types of the same saxhorn, and the lack of French horns and trombones even deepens the uniformity of sound. It can be different when the orchestra plays in marching. *Es* altos can be replaced with *Es* French horns thus enriching the sound, instead of kettledrums or beside them, a bass drum, snare and cymbals can be introduced for percussion. An advantage of a fanfare is that all of its instruments are the same in terms of fingering and technique; they differ only in tune and scale range, which is a kind of facilitation and supports the replacement of instruments by players in a short time. Each musician can play a different party, which is essential when an orchestra is small and such changes are necessary (Śledziński 1975: 97–99).

2) Harmony – there are two types of such orchestra compositions:

- marching band which includes only instruments which can be played on in marching,
- concert orchestra which has all brass and percussion instruments.

Composition of a marching band:

- Flute (exchangeable with piccolo) – if it is possible to cast 2 parties single
- *Es* clarinet – 1 party, single cast (occurs rarely)
- *B* cornet – 3 parties, obligatory multiple cast, at least double one
- *B* cornet – 2 parties, obligatory at least double cast
- *B* trumpet – 2 parties, single cast
- *Es* trumpet – 2 parties, single cast (dominated by *B* trumpet)
- *F* or *Es* French horn – 4 parties, single cast
- *B* tenor – 3 parties, 1st tenor – desirable double cast, 2nd and 3rd – single
- Baritone – 1 party, double cast
- Trombone – 3 parties, single cast
- 1st bass – 1 party, double cast
- 2nd bass – 1 party, obligatory at least double cast
- Percussion – 3 parties (bass drum, snare, cymbals; the bass drum is single cast, snare and cymbals double cast) (Śledziński 1975: 100).

The marching band, as the name suggests, is intended to play in marching, therefore it does not have oboes or bassoons in its composition, which can fail in a situation mentioned earlier. Bands, where the introduction of the French horn

can be problematic, can replace it with altos or introduce altos besides the French horn. The composition of marching bands has been enriched by the full group of saxophones: the *Es* saxophone 1st and 2nd, *B* tenor saxophone 1st and 2nd, and the baritone saxophone. The composition of this group produces the sound similar to big bands, which is a necessary requirement in playing entertaining music, thanks to which orchestras are able to play more complex pieces (Pawelec 2006: 24). The organization of a type of marching band in the abovementioned composition of amateurs is difficult and requires work not for months, but for years. If there are fewer musicians than required by the full composition of a marching band, similarly to a fanfare, this composition can be reduced.

The full composition of an orchestra is 15 to 20 musicians. Similarly to the reduced type of a fanfare, parties of instruments such as the 1st clarinet, the 1st cornet, and the baritone should be cast double, if possible. The increase of a marching band composition should be executed while bearing in mind both brass and woodwind instruments, which allows maintaining a balanced sound.

Composition of a concert orchestra:

- Flute (all exchangeable to piccolo) – 3 parties, single cast
- Oboe – 2 parties, single cast (rare, especially double cast)
- English horn – 1 party, single cast (occurs rarely)
- *As* clarinet – 1 party (currently withdrawn)
- *Es* clarinet – 1 or 2 single parties (occurs very rarely)
- *B* clarinet – 3 parties, cast as numerous as possible – triple or fourfold
- *Es* alto clarinet – 1 party, usually single cast (occurs very rarely)
- *B* bass clarinet – 1 party, usually single cast (occurs very rarely)
- *B* soprano saxophone – 1 party, single cast (occurs very rarely)
- *Es* alto saxophone – 1 or 2 parties, usually single cast
- *B* tenor saxophone – 1 or 2 parties, usually single cast
- *Es* baritone saxophone – 1 parties, single cast (occurs very rarely)
- Bassoon – 2 parties, single cast (rare)
- Contrabassoon – 1 party, single cast (occurs very rarely)

- *B* cornet – 2 parties, obligatory at least double cast, 1st cornet – possibly triple cast
- *B* flugelhorn – 1 or 2 parties, single cast
- *B* trumpet – 2 parties, single cast
- *Es* trumpet – 2 parties, single cast (dominated by *B* trumpet)
- *Es* or *F* French horn – 4–8 parties, single cast, in large orchestras – double
- *B* tenor – 3 parties, 1st tenor – double cast, 2nd and 3rd – single
- Baritone – 1 party, double cast
- Trombone – 3 parties, single or double cast
- 1st bass – 1 party, at least double cast
- 2nd bass – 1 party, obligatory at least double cast
- Kettledrums – 1 party, at least one pair
- Snare – 1 party, single cast is enough
- Taraban – 1 party, single cast is enough (occurs very rarely)
- Bass drum – 1 party, single cast
- Cymbals – 1 party, single cast is enough
- Slit drum, gong, triangle, castanets, tambourine – as required
- Xylophone, bells, glockenspiels, marimba, vibraphone – as required (bells, marimba, and vibraphone occur very rarely)

In a concert orchestra, there are 67 to 81 musicians in total, and this number can be increased by double and triple cast of particular sounds, especially *woods* (Śledziński 1975: 102–103).

In the list above, some instruments have been skipped, as Polish orchestras only begin using them. They occur in Western concert orchestras and marching bands which are larger in size, from 120 to 150 musicians. I got acquainted with such instruments in the 1980s and 1990s when I was playing with Orkiestra Reprezentacyjna Pomorskiego Okręgu Wojskowego in Belgium, France, Netherlands, and Germany. These are the alto flute, the baritone oboe, the double-bass clarinet, the *B* bass saxophone, the sarrusophones with the main double-bass one (which is replacing the contrabassoon in France) (Chodkowski 2018: 782), the bass trumpet, the bass flugelhorn, the whole group of Wagner tubas (which occur in German orchestras (Chodkowski 2018: 906), the bombardon (Chodkowski 2018: 708). These instruments play a traditional role; however, what is important is that they can be easily replaced with no losses: the bass trumpet by the trombone, the

bass flugelhorn by the tenor, the bombardon by the baritone, and Wagner tubas by tenors and baritones. Unfortunately, this practice is common even in symphonic orchestras.

To conclude, the possibilities of a concert orchestra, even excluding the rarest instruments, include several significantly contrasting instrumental groups within three types of instruments: woodwind, brass instruments, and percussion. The highest wood register is represented by flutes, the middle one – by oboes, *B* clarinets, soprano, and alto saxophones. The lowest register is composed of alto and bass clarinets, and tenor and baritone saxophones, as well as bassoons. The brass is divided into two groups. The hard brass is represented by trumpets and trombones, and soft one – by French horns, altos, tenors, baritones and basses, which support each group separately, as required.

The comparison of the Polish orchestra composition with that of foreign orchestras results in the conclusion that wind orchestras arise basically from two types: French, in which there is a large number of saxophones, and German, founded mainly upon saxhorns and their variations. The Polish wind orchestras have achieved a special style, finesse of which does not vary from the French one and is richer than its German counterpart.

Among the Polish orchestras, the most extensive is the Orkiestra Reprezentacyjna Wojska Polskiego, the composition of which is almost the same as the abovementioned composition of a wind concert orchestra: 4 flutes (including 2 piccolos), 2 oboes, 1 English horn, 1 *Es* clarinet, 8 *B* 1st clarinets, 4 *B* 1st clarinet, 4 *B* 3rd clarinets, 2 alto clarinets, 1 bass clarinet, 3 bassoons (including contrabassoon), 3 string contrabasses, saxophones: 1 soprano, 2 altos, 2 tenors, 1 baritone, 7 horns, 1 cornet, 1 *Es* cornet, 4 *B* trumpets, 5 trombones, 4 drummers, 1 harp, 3 2nd cornets, 2 tenors, 2 baritones, 4 basses (Śledziński 1975: 107). As the clarinet and the *Es* trumpet had been withdrawn from this composition, string contrabasses and the harp were introduced. Such a variety of instruments allows for the orchestra to play any piece for a wind orchestra. Smaller orchestras do not have harps or contrabasses, and particular parties have less double instruments; however, they can successfully play difficult pieces. Other orchestras have compositions similar to the abovementioned composition of a marching band. However, there are no provisions that regulate their instruments in detail. In less populated

orchestras there are no oboes or bassoons, yet many of them include saxophones even instead of clarinets or saxhorns, therefore the repertoire and tasks of such orchestras are more limited.

CONCLUSIONS

Traces of the wind instrument bands accompanying the military in its training, combat or marching can be found in the history of ancient Egypt, Babilon, Greece, Assyria and Rome (A. Bryk 1969: 9). The Greek mythology equipped music with a creative force. Sounds of lyre and Theban king, Amphion's (Zeus and Antiope's son) singing caused the stones to build on their own the fortifications of the city of Cithaeron. Here ends the legend.

In ancient Greece the music was everywhere. Encouraged the troops to diligent training and kept the fighting spirit of the soldiers in battle. Education system based on music was designed to nurture warrior-making qualities such as courage. The first instruments provided the rhythm for the group work as well as signaled the beginning or the end of an activity. In most armies tubas were used for that very purpose. But not exclusively.

In the course of next centuries wind orchestra was more and more popular. Not only in the case of professional military musicians or bands from large cities. The amateur movement was growing stronger. Amateur orchestra instrumentarium frequently was – and still is – connected to the abilities of the instrumentalists themselves. That

is why the orchestra compositions presented in this article are the examples of the professional Polish orchestras.

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MUSIC HISTORY

A History of Cello Performances in Poland: Cellists in Aristocratic Courts of the Polish-Lithuanian Commonwealth (1569–1795)

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In search of the earliest traces of cello performances in the Polish-Lithuanian Commonwealth, it is useful to pay close attention to the musical life of the contemporary upper-class. Information concerning cellos and cellists is scattered across numerous registers, lists of expenses and inventories of aristocratic courts. Today these documents are the only testimony to the cellists' existence and work because their instruments have not survived to our times. The present paper is an attempt to gather data from 20th and 21st century publications, supplemented by records from 19th century books.

Keywords: history of the cello, cellists, cello performances, court musician, status of a cellist in the past.

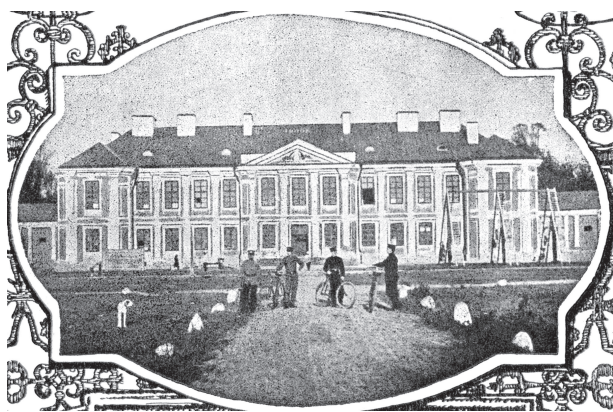
INTRODUCTION

In search of the earliest traces of cello performances in the Polish-Lithuanian Commonwealth (1569–1795), it is useful to pay close attention to the musical life of the contemporary upper-class. There were many wealthy patrons who maintained musical ensembles, which were inseparable elements of aristocratic lifestyle. Thus, in the lay world, the first professional musicians, often skilled at playing several different instruments (multi-instrumentalists), found employment in court orchestras or ensembles: *the great noblemen had singers and musicians in their estates*. They kept good orchestras composed of prime artists, both national and foreign (Sowiński 1874: 19). The great number and prevalence of various instrumental and vocal-instrumental ensembles existing since the 16th until the 19th century in the musical culture of that time also mark out the history of cello presence and cello performance in Poland. Professional cellists (*basetlista* in Old Polish), employed in secular ensembles, were equipped with instruments built in Poland or imported from abroad. The high cost of this exclusive equipment was covered by the wealthy employers, i.e. aristocrats. The present paper is a summary of the data gathered from numerous publications written by art historians, musicolo-

gists, and instrumentologists who conducted research on surviving palace and manorial documents, supplemented by references from historical dictionaries and encyclopaedias, as well as memoirs recording the presence of the cello and cellists, since the tangible evidence of the musicians' work in the form of actual musical instruments has almost completely disappeared.

THE EARLIEST MENTION OF THE CELLO'S PRESENCE IN COURT ENSEMBLES

The musical culture of the royal court posed an example to be followed by aristocracy, above all by the unimaginably wealthy magnates: *Following the example of the royal court, princes and magnates showed off their wealth, and in the greatest times of the Commonwealth music was an adornment, or even a must, in a nobleman's estate. What kind of music was played? It was exuberant, good for dancing, playing and other domestic jollities* (Chodyński 1902: 146). The first cello recorded in documents – *skrzypice bassowe (bass violin)*, was part of the musical equipment of Bishop Hieronim Rozdrażewski's (ca. 1546–1600) palace in Wolbórz (Example 1).



Example 1. Bishop's Palace in Wolbórz
rebuilt in 1773

The Music Inventory of April 5, 1599, mentions the following: *Newly-bought violins: bass, treble, two tenors – 4. Old and no longer usable ones – 3, burned* (*Monumenta* 1883: 16; Gołos 1972: 100). From the quoted register it appears that after purchasing new instruments the older ones were not of any great value to the owner: they were not repaired and were regarded as firewood. As Józef Chomiński noted (1964: 235), Grand Crown Hetman Jan Zamoyski (1541–1605) kept a musical ensemble with some cellists. It is impossible to identify the *basetlista* (*cellist*) among the musicians, since the registers use the general term of *musicus* or *grajek* (*musician*). Irena Bieńkowska, who studies the work and property records of the Voivode of Vilnius and Grand Lithuanian Hetman Lew Sapieha (1557–1633), notes that the term *basista* (*bassist*) appearing on a list from 1592 may have meant either a musician or a singer (1998: 46–47).

An intensive growth in the number of court ensembles with cellists occurred in the 18th century. Not all property registers note the type of instrument played by a given musician, therefore cellists are difficult to identify. In 1717, in Janowiec – the property of the Lubomirski family – there was an ensemble whose records provide only annotations *musicus* or *ex cappella* next to the members' names (Kozdrach 2013(2014): 159–162). In a similar manner, Lithuanian Equerry Jakob Heinrich von Flemming (1667–1729), a trusted advisor and minister of King August II, did not record his court cellist by name, although he was a music enthusiast and played the *bass violin* himself. His register of books (*Rejestr*

książek) of 1714 shows that he possessed a large collection of literature. Among the 64 publications, there was one with musical notation by Italian composer Giovanni Felice Maria Picinetti: *Sonata a Violoncello solo, con Basso continuo at canto a vice solo* (Stockigt 2011: 38–39). Flemming's court ensemble, performing in the years 1717–1726, consisted of ca. 22 artists. There remain two registers of movable assets, from 1717 and 1726, from the Dresden estate, which mention *2 viola da gambas and 1 cello* (Paczkowski 2009: 70, 76, 79). The 1718 register of instruments contains an entry: *violoncello*, without the musician's name (Bieńkowska 1996: 155–158)¹. Szymon Paczkowski (2009) underlined the fact that in the financial documents the term *Bassist* appears frequently. It did not refer to singers but to bass musicians, probably also to a cellist. The August 1719 payment records from the Flemming treasury in Vienna mention the names of Conradt and Braun, and Gregorius Joseph Werner, *der Bassiste* employed in 1719–1725, whose full personal details were established on the basis of a 1721 receipt from Warsaw. Later, he was probably appointed the Kapellmeister on Prince Esterházy court in Eisenstadt, which happened on May 10, 1728 (his successor was Joseph Haydn). The salaries of the musicians working on Flemming's court varied: the lowest annual salary was about 50 thalers, an average one – from 200 to 300 thalers, and the highest one – 450 thalers.

The 18th century magnate estates were busy centres of cultural life. Music was present at sumptuous feasts, tasteful balls, and splendid opera and ballet performances. Hetman Jan Klemens Branicki (1689–1771) employed numerous musicians in his court in Białystok (Example 2).



Example 2. Branicki Palace in Białystok,
date 1931, author unknown
(source: Biblioteka Narodowa Warszawa)

¹ National Historical Archives of Belarus in Minsk, f. 694, op. 6, nr 85, s. 20 (*quoted* in Bieńkowska 1996).

The cellist named Niedźwiecki had worked there since 1742. At that time, the average annual salary of Branicki's musicians was 127 Polish zlotys and 10 *groszy* (Kowecka 1991: 259). In 1755, a contract was signed with Johan Rottengruber, who played the *wiolin* (violin), *klawicymbał* (harpsichord), *basetla* (cello) and *fletrowers* (transverse flute). His annual salary was 240 Polish zlotys, plus additional 20 *tynfów* (silver coins) every month; moreover, *each year a robe with everything and a coat every two years*. The strings to the two cellos were systematically purchased in Warsaw or through the musicians of the *guard regiment*, or from other magnate ensembles, or from Israel, a merchant from Białystok (Kowecka 1991: 262). The cellos and violins were brought from Vienna, as Kapellmeister Kossołowski wrote in a letter from January 30, 1757, informing Hetman Branicki: *I do not know how to transport the cello and violin ordered in Vienna, as they refuse to take them onto carriages* (Szczuka 1996: 8).

Cello players received lodgings (a business apartment). The objective of a court musician's work was purely utilitarian: he was expected to serve by entertaining people, making them enjoy the moment. Music served as a background to the wealthy court life: musicians performed for many hours during feasts and dances, took part in opera and ballet performances, as well as in events in the open air and on water (in special boats). On June 24, 1749, in Białystok, Jan Klemens Branicki's name day was celebrated, with the participation of *virtuosos* and Italian female singers; the feast ended with some dances. Two days later, a small ensemble accompanied Izabela Branicka's birthday celebration; after dinner, there was an *operetta*, and in the evening – a concert performed by the ensemble floating on the canal in a boat, with a cannon salute² (Szwedowska 1975: 26, 201). Apart from the Białystok residence, the magnate owned a dozen or so estates, e.g., in Choroszcz, Warsaw, near Cracow and even in Prague, where the musicians travelled with their employer in a special vehicle: *a carriage for the ensemble, painted grey*. In 1756 the ensemble consisted of over twenty musicians (Kowecka 1991: 260–261). The posthumous inventory of the

Białystok treasury of 1772 shows that the group included two cellists (Szczuka 1996: 7).

The musical ensemble of Prince Hieronim Janusz Sanguszko, the last Voivode of Volhynia (1743–1812), performing in the court of Sławuta (Example 3) in the years 1768–1789, was a small ensemble composed, variably, of 4–12 musicians.



Example 3. Sanguszko Palace
in Sławuta National Library of Poland, F

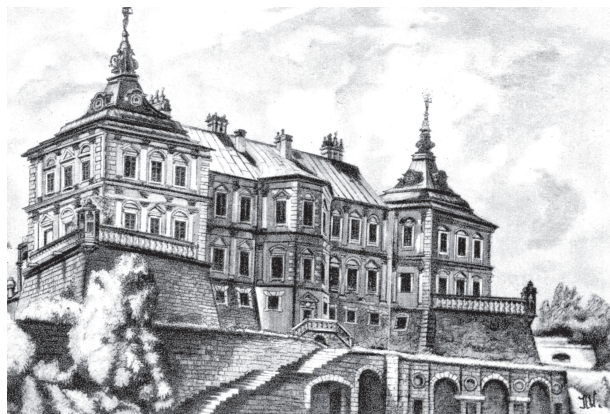
In the undated document called *Register of Musical Instruments of the Band JOXMD*, it was written: *Basetla ... 1*. Unfortunately, the name of the musician who played the cello was not given. Irena Bieńkowska established that the musicians in Sanguszko's court played a few different instruments. In the preserved musical documents, it can be observed that most of the pieces lack any specification for bass instruments: the basso or basso continuo part, therefore, could be performed alternatively by various bass instruments (Bieńkowska 2017: 62–63, 69–86). Janusz Sanguszko organized truly spectacular balls: like in other magnate courts, music was accompanied by cannon salutes. Two such grand parties took place in honour of the most eminent ladies. On December 2, 1750, in Piotrków, *graceful concerts of the orchestra* took place on Queen Maria Josepha's name day; after the ball, the Tribunal President served dinner *at the resonance of music and cannon salutes*³ (Szwedowska 1975: 79). On May 2, 1751, in Lublin, there was a ball and dinner with the accompaniment of the court ensemble and cannon salutes to celebrate the birthday of Katarzyna Kossakowska, wife of Castellan of Kamieniec Podolski;

² The event was described in a newspaper: *Kurier Polski* 1749, No. 668, pp. 2–3 (quoted in Szwedowska 1975).

³ The event described in *Kurier Polski* 1750, No. 759, pp. 1–2 (quoted in Szwedowska 1975).

the dances lasted until morning⁴ (Szwedowska 1975: 81).

In the 18th century, in the Podhorce Castle (Example 4) – a royal estate of the Sobieski family – lived Anna and Wacław Piotr (1706–1779) Rzewuski.



Jan Matejko.

ZAMEK W PODHORCACH

Example 4. Podhorce Jan Matejko

A register of instruments of the court ensemble compiled on July 29, 1769, lists the cellist's name next to the instrument: *basetla which was played by Myśluborski, without strings or bow*. When the document was being compiled, the instrument was already in a bad condition, which testifies to its highly intensive usage. The document moreover indicates that the Rzewuski collection included instruments of great value: a Dankwart violin, a Stainer violin, as well as Italian violins from Cremona (Chybiński 1949: 87; Vogel 2015: 117).

The 1724 salary lists of the ensemble performing in the court of Michał Kazimierz “Rybeńko” Radziwiłł (1702–1762) do not specify who played the cello: there is only an annotation *muzykant* (musician). In 1731, a musician in the ensemble earned ca. 100 Polish zlotys a year⁵. It was not until 1758, when the ensemble numbered 14 people, that the list of musicians mentioned *Maciej Szymański, basetlista*⁶ (cellist) (Bieńkowska 2015: 176). On August 3, 1754, in Nieświerz (Example 5), the Grand Hetman of Lithuania, Prince Radzi-

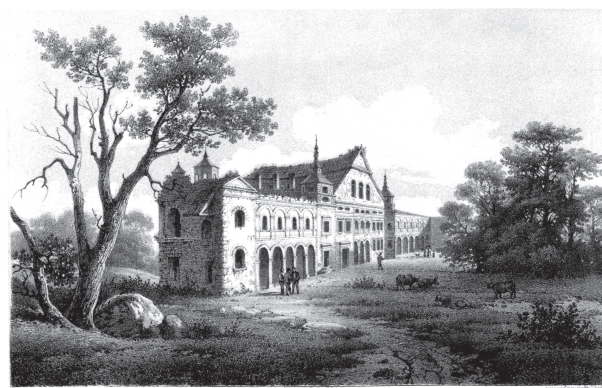
wiłł celebrated the name day of King Augustus III with feasts and the *superb resonance of the band*, shooting the shield, a theatrical performance and dancing⁷ (Szwedowska 1975: 93, 228).



Zamek w Nieświeżu. Rysunek W. Gumiński.

Example 5. Gumiński Zamek w Nieświeżu, date 1882 (source: Tygodnik Ilustrowany, sygn. G 5043II, location – Biblioteka Narodowa Warszawa)

In Słuck and also in Biała Podlaska (Example 6) – in the estates of Hieronim Florian Radziwiłł (1715–1760), the court ensemble started in 1733 functioned in parallel with the Jesuit boarding schools of music in Słuck, Grodno and Nieświerz.



RUINY ZAMKU CHEROBNICHO KSIĄŻĄT RADIWIŁŁÓW.

Example 6. The ruins of Radziwiłł's castle in Biała, author – Cegliński Julian (location – National Library of Poland, G)

⁴ The event described in *Kurier Polski* 1751, No. 763, pp. 1–2 (quoted in Szwedowska 1975).

⁵ *Regestr kwartałów... 1731, Muzykanci*, National Historical Archives of Belarus in Minsk, f. 694, op. 1, 10798, fol. 12r–v (quoted in Bieńkowska 2015).

⁶ *Regestr barw na ludzi... 1758, 5 Aug. sporządzony w Nieświeżu*, National Historical Archives of Belarus in Minsk, f. 694, op. 1, 10796, fol. 39r (quoted in Bieńkowska 2015).

⁷ The event described in *Kurier Polski* 1754, No. 56, p. 2 (quoted in Szwedowska 1975).

There was frequent cooperation between the music schools and the court. Through hiring the musicians for the purposes of lay ceremonies or through commissioned concerts, the court covered part of the schools' expenses. The instruments for the schools were purchased in Königsberg. The inventory of the Jesuit college in Słuck made after the dissolution of the order (1773–1775), specifies: *Good quality violins 4, partly damaged violins 2 ... 6/ Cello 1, double bass 1, viola 1 ... 3* (Bieńkowska 2013: 32–35). Thus, by hiring Jesuit school students, the magnate could enlarge his orchestra and hire cellists according to his will and necessity. Some of the Jesuit school graduates found employment in Prince's court. Around the year 1739, some of Hieronim Florian's instruments came from the ensemble of Karol Stanisław Radziwiłł, among others three huge violas and a cello, which had been transferred from Biała to Słuck on the death of the Kapellmeister. In 1740, the Prince's ensemble consisted of ca. ten members and included Jacob Märten/Martens/Mertens, a musician playing the cello, the oboe and the kettledrums. An extant salary list from 1743 shows that the musician was paid 48 ducats a year, that is 864 Polish zlotys (100 ducats = 1,800 Polish zlotys). In 1757 he demanded a pay rise of 10 ducats and, failing to obtain it, he quitted his service. In 1744, a cellist from Königsberg named Woczyk/Weczyk joined Hieronim Florian's ensemble; however, he could not endure the hardships of the service and fled before 1750, after which he joined an ensemble in Königsberg. Woczyk spoke unfavourably of the service in Hieronim Florian's court, dissuading potential candidates (Bieńkowska 2013, 176–178, 193, 366). The extant documents show that the Prince was a demanding employer and his court musicians often attempted to quit the service (Bieńkowska 2013: 61–67). A bassoonist named Woschitka, who retrained as a cellist due to health reasons, was another musician who failed to withstand the harsh working conditions and fled to Gdańsk before 1758. The number of instruments in the Prince's ensemble grew; there remains a register of instruments from 1754, which mentions one, and then in 1755–1760, two cellos. The 1760 list of instruments from Biała mentions one cello. Some of the instruments were probably made on the spot. In 1752, the wife of a hornist Antoni

Pelikan, who had arrived from Vienna, was persuaded to make a cello and a double bass: *I spoke with the Italian woman, the hornist's wife, concerning the making of the double bass, but she excuses herself in that it is very hard work, because a huge piece of wood is needed, and there is no form either, but when it comes to the cello and the violin, she will make as many as needed, she declares; she is currently making three violins and just asks for more dry wood*⁸ (Bieńkowska 2013: 134).

According to another extant document, *Kopje rozporządzeń 17890*, one of the members of Karol Stanisław "Panie Kochanku" Radziwiłł's (1734–1790) ensemble in Nieśwież was Kazimierz Kozłowski – a cellist (Miller 1936: 40); after 1781, another cellist was Johann Georg Fleischmann, perhaps the same person as Jan Jerzy Fleischmann born in Russia and until 1800 serving Peter von Biron, the Duke of Courland and Semigallia (1724–1800) in Żagań / Mitau (Chybiński 1949: 32, 226; Poliński 1907: 164; Żórawska-Witkowska 1995: 93). He was one of the most well-known court cellists in the Polish-Lithuanian Commonwealth; earlier, in 1776–1785, he had been recorded in the court of Michał Kazimierz Ogiński in Słonim. Fétis (1866: 271) states that from 1790 on he was a chamber musician of King Frederic Wilhelm II of Prussia (1744–1797), and also took part in a concert for Warsaw audience; Wilhelm Joseph von Wasielewski (1889) wrote that after serving in Courland, Fleischmann worked outside Berlin. The cellist was mentioned by Fétis (1866), Sowiński (1874), Poliński (1907), Wasielewski (1899), Chybiński (1949), Chomiński (1964) and Żórawska-Witkowska (1995).

The Radziwiłł ensembles were frequently complimented for their performances: *a choice ensemble, a choice music* – alongside the *choice food* and *choice drinks* at the feast; all accompanied by thunderous cannon salutes and dances late into the night (Szwedowska 1975: 208, 228, 256, 272–274).

In the years 1773–1780, in order to create an orchestra capable of performing operas and ballets, The Treasurer of Lithuania and Starost of Grodno (Example 7) Antoni Tyzenhauz (1733–1785) took over at least ten musicians educated in other noble estates.

⁸ Archiwum Główne Akt Dawnych w Warszawie, AR V, 17123/II, fol. 154r–155r, 21. IV. 1752, Słuck, a letter from K. Wendorf to H. Fl. Radziwiłł (*quoted* in Bieńkowska 2013).



Example 7. Tyzenhauz's Old Castle in Grodno, author unknown (location – National Library of Poland, DŹS XII 8b-p)

The highest intensity of these transfers occurred in 1777 when he took over instrumentalist Bazyli Karczmit (Karczmit/Kurczmit/Karszmit) from Leon Mickiewicz, a judge of the Lithuanian Tribunal (Mamontowicz-Łojek 1968: 55). The noteworthy musical initiatives of Tyzenhauz included the Artistic and Theatrical School in Postawy. A cellist and multi-instrumentalist Dominik Ptaszyński, member of the Count's ensemble, was employed in that institution. He gave harpsichord lessons to female dancers and singers and cello lessons to students of music. The teaching method was modelled on the Jesuit education system (Tyzenhauz himself was a graduate of the Jesuit College in Vilnius). More advanced students participated in the teaching process. Bułharynowski, a cellist trained by Ptaszyński, taught both *musical boys* and dancers: *The elder boys from Mr. Bułharyn, the cellist and violinist, are to stay here; the younger one will go to Rzepicki to learn the oboe, and the cellist will work with the bassoonist, teaching him the cello and learning the bassoon from him*⁹ (Mamontowicz-Łojek 1968: 72–73). Tyzenhauz precisely planned the working time of both the students and the teachers. *Egzercytacja* – that is, practicing the instrument – was their daily duty. In the document entitled *Rozporządzenia muzyki dotyczącej...*, the Count specified the rules and regulations of the work in school for the teachers and students for the years 1779–1780: *Virtuosos, like Ptaszyński... have to practice on their own and teach their pupils for an hour a day, jointly carry out rehearsals, carefully copy the music materials: designated masses, vespers,*

arias, duets and operas, copy all the voices by several hands, according to the need arising, for the violinists, bass musicians and singers [...]. Each one should guard their instrument, preserving it from even the smallest damage [...] on damage they will lose their remuneration until the value of the broken instrument is paid off (Mamontowicz-Łojek 1968: 74). The music lessons were held twice a day for one hour, however, some students had half-an-hour classes within that schedule. Six ballet dancers from the first grade learned to play the violin, two other – the cello, and another one – the double bass. The musical instruction for boys was more intense than for girls: four to five hours a day were devoted to learning the instrument, practicing and copying the notes, and only boys studied the string instruments. Thus, only a boy could become a cellist at Tyzenhauz School (Mamontowicz-Łojek 1968: 78). Alina Żórawska-Witkowska listed 30 musicians whom the regulations concerned, including the following multi-instrumentalists (1977: 12–13):

- Stefan Grzankowski, who played the violin and the cello;
- Franciszek Jankowski, who played the cello, the double bass, the bassoon and the *tromba*;
- Bazyli Kurczmid (was it Bazyli Karczmit?), who played the violin, the cello and the harpsichord;
- Dominik Ptaszyński, who played the violin, the cello, the trombone and the harpsichord;
- Józef Roth, who played the violin and the cello.

In his orchestra, Antoni Tyzenhauz had a record-breaking number of five cellists, who could also play one, two or three other instruments. The issue of who played what was settled by a special schedule, e.g., Ptaszyński played the cello on Tuesdays. The musicians enjoyed very high esteem. Tyzenhauz lent twenty-eight of them to Michał Bizesti (1744–?) to work at the National Theatre on a two-year contract signed in December 1780. Among the musicians was Ptaszyński, the cellist. He was to be one of the best-paid musicians, with the remuneration of 90 Polish zlotys. The other cellists were to receive the following amounts: Grzankowski and Jankowski 65 Polish zlotys each, and Kurczmid (Karczmit) 60 zlotys. Additionally, the cellists agreed to return to their

⁹ Archiwum Główne Akt Dawnych w Warszawie, Arch. Tyzenhauzów, D-4/XVIII, k. 325, *Memoriał teatralny i muzyczny* – a note by Tyzenhauz (quoted in Mamontowicz-Łojek 1968).

employer on previous conditions. Unfortunately, due to bankruptcy, the contract was broken off as soon as in January 1781. Ptaszyński went on to work for Aleksander Sapieha, for whom he was “freed” in 1781, but he promised to return immediately if necessary: *When His Excellency Mr. Treasurer will want me back in his service, he will send a message to me, whereupon I am to arrive immediately*¹⁰ (Żórawska-Witkowska 1977: 16–17). As to Bazyli Karczmit, he had already been mentioned before 1780 as a member of a Lithuanian ensemble in Grodno; perhaps it is the very same person whom Sowiński described as follows: *Karczmit, a superb cellist, lived in Vilnius in 1814–1817; he played in a quartet with Escudero. Karczmit owned a Stradivarius cello, which he gave to Wielhorski. Further details of Karczmit’s life are not known* (Sowiński 1874: 179; Chomiński 1964: 226, 235). Interestingly, to this day, Karczmit is mentioned – unfortunately, only by his surname – as a well-known musician performing on a *Davidiv/Davidoff* Stradivarius, one of the most famous cellos, made in Cremona in 1712. According to the sources, Count Mateusz Wielhorski (1794–1866) purchased that instrument from the Russian count Apraksin in exchange for his Guarneri cello, 40,000 francs and the most beautiful horse in his stable. That cello was, in turn, presented by Mateusz Wielhorski on his 70th birthday to the Russian cello virtuoso, Karl Davidiv/Davidoff, who gave concerts with Henryk Wieniawski¹¹ (Sainati 1988; Whiting 2008: 64–65). The name Karczmit also appears in connec-

tion with Count Adolf Rudolf Tyzenhauz (1790–1830), a colonel in the Polish Army and a violin enthusiast. His father, Ignacy, inherited from his brother Antoni (who died without children) an estate in Żołudek (in the Grodno region – now Belarus). *Count Rudolf had an excellent quartet there, composed of talented musicians, such as P. Escudero, Łowczyński and Karczmit the cellist. It was in the first years of the 19th century. Karczmit owned skrzypce Stradivariusza and later gave it to Count Wielhorski* (Sowiński 1874: 391). Undoubtedly, the life of Karczmit the cellist requires further research.

Another cellist associated with Count Rudolf Tyzenhauz whom Sowiński mentions was Łowczyński – an accomplished musician. He was a member of Count Tyzenhauz’s orchestra in Żołudek: *This artist began his musical career in Tulczyn, and later he played in Count Łaczyński’s ensemble in Galicia, with K. Lipiński. He died in Vilnius, in 1829. He left behind a few pieces for the cello, e.g., a Polonaise in E minor, whose manuscript belongs to a French citizen, P. Margerin* (Sowiński 1874: 241; Chomiński 1964: 346).

In 1790, the ensemble of the Działyński family in Konarzewo possessed *a white box containing a cello without one string, which was recorded in the register of various movables in the treasury of Konarzewo on July 25, 1790* (Chaniecki 1972: 84–96).

According to Sowiński, the Iliński family in Romanów (Example 8) in Volhynia *did great favours to Polish music* (Sowiński 1874: 165–167).



Example 8. Iliński’s Palace in Romanów, author – Täubert, Carl Gregor (1778–1861)
(location – National Library of Poland, sygn)

¹⁰ Archiwum Główne Akt Dawnych w Warszawie, Arch. Tyzenhauzów, D-4/XVIII-7 k. 268 270 and D-4/XVIII-8 k. 301–305 and 307 (*quoted in* Żórawska-Witkowska 1977).

¹¹ Other cellists who, apart from Karczmit, played this cello include: Jacqueline du Pré, Raya Garbousova; it is currently used by Yo-Yo Ma.

After 1765, in the ensemble of Jan Kajetan Iliński (1731–1794), Starost of Żytomierz, there was a cellist named Cerventa (Cervenka) (Chomiński 1964: 61, 228). At the time of Józef August Iliński (1766–1844), in turn, it was a Meyer. The members of the ensemble were concerned about training more musicians for the orchestra: *the artists taught young boys in order to complement the orchestra* (Sowiński 1874: 166–167).

Roch Wański was a musician in Count Starost Feliks Polanowski's court in Moszków¹², where he was an *exquisite* cellist; he was famous for his excellent performances in quartets and quintets. It is known that young Karol Kurpiński desired to play the violin after hearing the virtuoso duet of his uncles: *On arrival to Sarnów, in a few days Jan (Roch's brother) composed three duets for violin and cello; hearing his two virtuoso uncles perform the pieces repeatedly and with high precision, our Karol (Kurpiński – author's note) experienced an extraordinary sensation, ending in vertigo* (Sowiński 1874: 215–216, 395; Poliński 1901: 29). Around 1800, Roch took Karol, an organist and a beginning violinist, to Feliks Polanowski, where they performed quartets. Roch Wański *played the violin in symphonies for Starost Polanowski, and in string quartets, he performed the cello part* (Reiss 1955: 4). In the quartets, Karol Kurpiński was the second violinist. Roch took care of him until death in 1810 (Sowiński 1874: 167).

In Warsaw performed the Kaczyński Brothers – a violinist and a cellist. In 1814, they played a benefit concert for a hospital organized by Count Zamoyski. Referring to *Gazeta muzyczna Lipska* (a music journal), Sowiński notes that the cellist performed *Pot-pourri* by Bernhard Romberg. The brothers also gave concerts for Count Wielhorski, who brought the Kaczyńskis to St. Petersburg, where they were to accompany his son Michał (Sowiński 1874: 169). At the court of Count Bolesław Potocki (1805–1893) in Niemirów, a musician named Landwehr was employed – a composer and cellist who acted as a Kapellmeister and music teacher around 1850 (Pług 1858: 180; Chomiński 1964: 318).

One of the most famous Polish violinists, Karol Lipiński (1790–1861) was a multi-instru-

mentalist in his youth: he played both the violin and the cello (Powroźniak 1970: 18–19); he performed in Count Adam Starzeński's orchestra, Count Feliks Polanowski's orchestra and in chamber ensembles. A reporter of *Gazeta Lipska* described his skills in the following manner: *this young artist performs with great creativity and taste, and much in the field of music can be expected of him in the future, as he is both a great violinist and an excellent cellist, which rarely happens at such a high level of artistry* (quoted in Mazepa 2000: 115–116). After 1814, Lipiński focused on playing the violin. Connoisseurs of his talent note that *the benefits of playing the cello were often emphasized in his later confessions; to the cello, he attributed his wide, grand tone, with which he could sing on the violin like no one else. It is due to this beautiful, deep tone that he largely owed his later success of a violin virtuoso* (Powroźniak 1970: 19; see also Chechlińska 1997: 362–365; Mazepa 2000: 114). It was his friend, Ferdynand Kremes (1787–1823), an Austrian officer in Lviv, who aroused Lipiński's interest in the cello. This music enthusiast and amateur cellist, possessing good technique and excellent tone, was also the author of a *Potpourri* for cello (Chomiński 1964: 302; Mazepa 2000: 112; Powroźniak 1970: 18–19). As described in *Dziennik Polski* (1862; quoted in Powroźniak 1970: 22), he was the one who *advised him to turn to the violin, because it would pave him the way to the front, while the cello would always keep him in the background in the orchestra*. Kremes' opinion reflects the position of the cellist in the first half of the 19th century: he was perceived, first and foremost, as an ensemble musician, not a soloist. Józef Elsner (1957: 105) mentioned Lipiński's successor, cellist Dominik Kaczkowski, who, working in Lviv, *was commissioned as a cellist to play in the quartets of Count Łączyński, in which Lipiński had previously played*. It is probable that Elsner meant the violinist Joachim Kaczkowski (1789–1829), who, like Karol Lipiński, used to play the cello for the Lviv aristocracy in his youth. What is more, Sowiński noted that Antoni Lipiński, Karol's brother, who lived in Galicia, was an expert cellist and teacher of string instruments (Sowiński 1874: 234). In turn, Józef Kozłowski, a composer and conductor

¹² On the basis of own research and data in Filip Sulimierski and Bronisław Chlebowski's *Słownik Geograficzny Królestwa Polskiego* [Geographical dictionary of the Kingdom of Poland], published in 1892, Rotisław Wygranienko, a Ukrainian organist, established that Polanowski's palace was probably situated in today's Szmittków (Wygranienko 2011).

in the court of the Ogiński Princes in Zalesie (now Belarus), was a violinist and cellist of the local court orchestra (Reiss 1955: 4).

At this point, it is important to quote the thesis of the Polish musicologist Józef Reiss (1879–1956), who believed that in court orchestras of the 18th and 19th centuries almost every violinist could play the cello a little in order to be able to perform the uncomplicated *basetla* part, whether in a symphony, a string quartet or an opera, according to the need (1955: 4).

HIGH-BORN AMATEUR CELLISTS

At the turn of the 18th and 19th centuries, the cello was played by members of the aristocracy in the Polish-Lithuanian Commonwealth. They were not musicians educated to work in orchestras, but enthusiasts, acknowledging musical training as an important element of their own cultural education, and happy to devote themselves to playing the cello and other instruments. The first recorded nobleman and multi-instrumentalist was Sebastian Sowiński (1760–?) of the Sowa coat of arms of Dukla: *Intended for military service, he applied himself to music as an amateur and played the violin, the cello and the clarinet* (Sowiński 1874: 346). The skills of aristocrat cellists were not a source of income, although they were unquestionably of a high standard. This is illustrated by a meeting described by the Royal Writer and Historian Adam Naruszewicz (1733–1796). On October 28, 1781, in Michał Jerzy Mniszech's (1748–1806) palace in Wiśniowiec (Example 9), there was an artistic duel between the first violinists of the royal ensemble travelling with King Stanisław August and the amateur musicians from the Wielhorski family.

For the journey, the royal musicians Gaetano Pugnani (1731–1798) and Giovanni Battista Viotti (1755–1824) received generous salaries: Pugnani was paid 800 ducats, and Viotti 300 ducats (Żórawska-Witkowska 1995: 88, 110). For the concerts in Wiśniowiec the King paid 650 ducats from the royal coffers. The violinists competed with

Count Michał Wielhorski¹³, who performed at the concert together with his son, a cellist. It is said that the amateur performers met the skills of the professionals (Naruszewicz 1781, quoted in Forycki & Kraszewski 2004: 97).



Example 9. Mniszech Palace in Wiśniowiec

Another great music lover and talented cellist, as well as guitarist and singer, was Prince Antoni Henryk Radziwiłł (1775–1833).

He had a large orchestra as well as an opera theatre in Nieśwież. He was an acknowledged artist and patron of art, popular with contemporary artists. Johann Wolfgang Goethe called him a *real troubadour, a talent full of strength and enthusiasm* (quoted in Durka 2012: 18). Goethe dedicated his *Walpurgis Night* to the aristocrat, and in return Radziwiłł composed an opera entitled *Faust*, based on Goethe's drama. Great composers also appreciated the Prince. Ludwig van Beethoven dedicated *Zur Namensfeier Overture*, Op. 115 to him. The young composer and pianist Fryderyk Chopin was enchanted by Radziwiłł and his family. He dedicated his Trio in G minor, Op. 8 to the Prince, and composed an occasional piece: *alla polacca with the cello* in his estate in Antonin.¹⁴

Another outstanding cellist was Count Mateusz Wielhorski (1794–1866) – a student of Bernhard Romberg, who could play all his compositions. He was a soloist and chamber musician; he also organized concerts of his *maestro* Romberg and Adrien-François Servais. Wielhorski gave concerts with Clara Schumann, Anton Rubinstein, and with Felix Mendelssohn-Bartholdy he

¹³ Count Michał Wielhorski, the Elder (1730–1814) was the Lithuanian Great Quartermaster, Lithuanian Master of the Kitchen, and amateur violinist. In 1787, he was made count by Emperor Joseph II.

¹⁴ In an extended version, with a free introduction, that piece was played by Chopin together with Kaczyński, the cellist from Warsaw. The Introduction and Polonaise in C major, Op. 3 for cello and piano was published in Vienna by Mechetti, with a dedication for the excellent cellist Józef Merk (Tomaszewski).

performed a Sonata in D major, Op. 53 for cello and piano, which Bartholdy had dedicated to him. Mateusz Wielhorski owned the Stradivarius cello from 1712 (after Bazyli Karczmit), which he then presented to Karl Davidiv/Davidoff.

Another count who played the cello, Juliusz Ksawery Łukasz Berlicz Strutyński Sas (1810–1878) in his memoirs, which remain a historical testimony of the time, described several cellists, their repertoire, as well as the musical ensemble performing in the estate of Count Józef August Iliński (1876: 65–66). According to another diarist, Jan Duklan Ochocki, in the years 1799–1817, Iliński's orchestra consisted of as many as sixty instruments (1857: 352).¹⁵ The author remembered the solos of Zieńkowski – a cellist playing quartets, Schmidt – a multi-instrumentalist playing the violin, the viola and the cello, as well as the frequently mentioned Count Feliks Strutyński (1780–1850)¹⁶, a very good cellist educated by Romberg. Like his father, Juliusz Ksawery Strutyński played the cello: *My father, a famous cellist, brought a small cello from somewhere and took care of my musical education. The general tenor of it was a vivid harmonious feeling which he himself, through his high, pleasant skill managed to arouse in my soul. I have already had almost all the works of Bernard Romberg, Lamar and Arnold in my memory, and they prepared my nature to accept the revelation of talent, capable of taking into possession my whole being* (Strutyński Sas 1876: 58–61, 222–223). Although Count Berlicz was not a professional cellist, from the repertoire quoted it can be inferred that his musical training must have been thorough.

CONCLUSIONS

The cello appeared in Polish courts due to the fashion for instrumental ensembles, prevailing mainly in the 17th and the 18th centuries and lasting until the 19th century. Among the instruments of small ensembles and orchestras in courts was the *basetla / skrzypice basowe / wioloncella* – the cello – which accompanied the sumptuous aristocratic

life of the time. The cellists employed by magnates, like other artists professionally connected with the court, remained in service; technically, they were not free. The aristocratic patron did not provide them opportunities to develop a career outside the court, which was their workplace (Bieńkowska 2015: 181). Of all the cellists mentioned in the paper, none was a soloist, even though the musical skill and competencies of some of them, e.g., Bazyli Karczmit, Roch Wański or Józef Kaczyński, were significant, as indicated in the sources. Karol Lipiński, a prospective great cellist, abandoned this instrument because it gave him no chance for a solo career. It should be noted that cellists were ensemble musicians, most often multi-instrumentalists ready to play on various instruments depending on a current need.

The other, and much smaller, group of cellists performing in courts of the Polish-Lithuanian Commonwealth were extremely wealthy aristocrats and enthusiasts of this instrument, with sufficient financial resources to gain proper education and buy a good instrument. As patrons of arts, they organized concerts in their luxurious estates, to which they invited also foreign solo cellists. Undoubtedly, they contributed to this noble instrument being noticed in the upper-class milieu; they were also the first to challenge the stereotype of a cellist being either a multi-instrumentalist or an ensemble musician. On the whole, however, they were only very modest forerunners of the development of Polish solo cello performance, whose peak was yet to come.

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¹⁵ In the sources, there is a significant discrepancy in the numbers: Ochocki describes an ensemble consisting of 10 actors, 10 ballet dancers and 34 musicians, whereas Sowiński and Chomiński both mention an excellent orchestra consisting of 120 musicians from Poland and Italy.

¹⁶ Feliks Strutyński (ca. 1789 – ca. 1850) was a landowner, army volunteer in the Duchy of Warsaw, freemason and an amateur cellist (*Strutyński Feliks*).

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Subscription Concerts in Riga During the Second Half of the 18th Century: From First Experiences to Sustainable Tradition

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The second half of the 18th century was the time of cardinal changes in Riga's music life. The 1760s were the beginning of the tradition of subscription concerts. Although the first series of such concerts were not financially profitable, they greatly influenced the musical experience of Rigans and strengthened their belonging to the contemporary European cultural space. The Riga City Theatre founded in 1782 played an especially important role in this respect because the artists of the Theatre had significantly contributed to the development of the public concert life in Riga. The concert programmes and posters from that time are available in the collection *Theaterzettel des Rigaer Stadttheaters* (hereafter, *Theaterzettel*; stored in the University of Latvia Academic Library). The study of this collection will allow for better understanding of Latvian music history and the role of Riga in the context of European music.

Keywords: public concerts, their format, audience, Riga City Theatre, *Theaterzettel*, Haydn, Pleyel, Mozart.

INTRODUCTION

The second half of the 18th century was the time of cardinal changes in Riga's music life. In this period, the tradition of regular public concerts was established: a musical work more and more frequently became not only a good backdrop for a social event in a house of wealthy music lovers (though this function also did not disappear completely) but also for the self-esteem gained in a special concert hall by buying an entrance card. At that time, the tradition of subscription concerts arose, that characterizes the musical life of many cities even until nowadays. The aim of the paper is to describe the first subscription concerts in Riga, as well as to highlight their common and different features comparing with concerts in other European cities. For this purpose, two kinds of sources will be used. Firstly, these are several press publications, though in limited numbers, because music criticism in Riga had not yet been established at that time. Therefore, the second type of source is especially valuable – the concert programmes and posters that are available in the

collection *Theaterzettel* (stored in the University of Latvia Academic Library). The beginning of the collection is dated 1782 because directly in that year the Riga City Theatre (*Rigaer Stadttheater*) was founded. Like in many other then German-speaking cities, it played an extremely important role in musical life. The theatre had both a dramatic and operatic troupe. Its orchestra members contributed significantly to the concerts in Riga both as soloists and as chamber musicians.

The characterization of the first subscription concerts is based on the statistical analysis of the data from the concert programmes and other sources as well as on the comparison with the findings of researchers about the concert life elsewhere in Europe during the same period. The main focus is on three aspects:

- the general chronology of the subscription concerts and also (as far as any information is available) their financial profitability,
- typical concert formats,
- the dominant repertoire.

CHRONOLOGY OF FIRST SUBSCRIPTION CONCERTS

The newspaper *Rigasche Zeitung* on its March 25, 1859 edition, describes the history of first public concerts in Riga. The author (who has signed the article as *ff.*) states that until the 1740s, the musical experience of Rigans included mostly miniatures performed in churches by *schoolboys* (*Schulknaben*) as well as the dance music at balls. The milestone was marked after 1750 when foreign guest artists started to visit Riga more and more often; they also motivated local music lovers to come together and establish associations – first for their own enjoyment and later for concert activity. These people created the Riga Music Society (*die musikalische Gesellschaft zu Riga*¹) on October 7, 1760, that organized the first subscription concerts in the Blackheads House (*Schwarzhäupter Haus*) (*ff.* 1859).

A poetic characteristic of the atmosphere dominant in these concerts is given in a publication by the newspaper *Rigische Anzeigen* on December 24, 1761. This article is intended as an imitation of a letter (*Schreiben von einem Freund in der Stadt an seinen Freund zu Lande* / “Letter from a friend in the city to his friend in the country”) and urges to replace the sad autumn evenings (*traurige Herbstabende zu Lande*) by the bustle of urban public life, which includes concerts, among other attractions. One of the moments in a concert is described in more detail:

The performance of the work will be soon finished. We are given a brief moment of applause, prolongation of feelings, discussion. A small rump starts. Gradually it gets louder. Suddenly we hear

a majestic and resounding symphony that urges us to remain silent. The following piece is a quieter concerto for a grand piano or violin. [...] But a general silence takes over the whole hall as our favourite Mr. Zahn prepares his instrument for play and arouses our astonishment (Anonymous 1761).²

However, the first great success of the concerts organized by the Riga Music Society in the 1760s was followed by a decrease of public interest. Even the involvement of the orchestra chapel founded on the initiative of secret advisor and patron of the music Otto Herman von Vietinghoff (1722–1792) did not help, and in 1779 the concerts had to be suspended for a longer time. Nevertheless, Vietinghoff’s chapel became the foundation for the Riga City Theatre Orchestra created after three years (1782). The *Rigasche Zeitung* summarizes the contribution of the Riga Music Society until the 1780s:

Although the changing mood of the audience made it impossible for the Music Society to find the means to organize further concerts, it had done enough to be rightfully proud of – it had raised the audience’s appreciation and understanding of the music. In many citizens’ homes, where the sounds of music had never been heard, a piano playing and singing were now heard (*ff.* 1859).³

The next testimony to the subscription concerts can be found in the *Theaterzettel* collection of the Riga City Theatre and shows that it was not easy to gain the attention of the audience. In general, twelve subscription concerts, with the participation of the orchestra in the City Theatre,

¹ The contribution of this society in the musical life of Riga in the second half of the 18th century is discussed in detail by Rudolph Behling (Behling 1860) and Zane Gailite (Gailite 2003: 275–288).

² Original: *Ein Stück geht zu Ende. Man gönnet uns eine kurze Weile zum Beyfall, zum Unterhalt des Gefühls, zur Unterredung. Es erhebt sich ein klein Geräusch. Allmählig wirds lauter. Auf einmal gebietet uns eine majestätische und rauschende Synfonie das Stillschweigen. Es folget ein stilleres Concert, auf dem Flügel oder der Violine. [...] Was für eine allgemeine Stille aber verbreitet sich über den ganzen weiten Saal, wenn unser Liebling, Herr Zahn, sein Zauberinstrument ansetzt und uns zur Bewunderung auffordert.* The mentioned *our favourite Mr. Zahn* was probably the bassoonist Georg Philipp Zahn, who, according to music historian Moritz Rudolph, arrived in Riga from Rotenburg no later than 1750 (Rudolph 1890: 273).

³ Original: *Wenn nun auch durch den veränderlichen Sinn des Publicums der musikalischen Gesellschaft die Mittel geraubt waren, ferner Concerte zu veranstalten, so hatte sie doch die Genugthuung, sich mit vollem Rechte den Ruhm beimessen zu können, daß durch ihren Eiser es ihr gelungen war, den musikalischen Sinn und guten Geschmack im Publicum veredelt zu haben. In vielen Bürgerhäusern, wo früher kein musikalischer Ton zu hören war, erklang jetzt Pianofortespiel und Gesang. Auch selbst Kirchenmusiken hatten sich der Mitwirkung von dilettirenden Sängern und Sängern zu erfreuen.*

It should be noted that failures in attracting the public did by no means become an obstacle for enthusiastic members of the Riga Music Society to continue their work: this society had a great role also in the support of the city’s concert life in the following decades.

took place (or, at least, were planned) from September 29, 1785, to Easter of the following year.⁴ On September 28, 1786, the next concert season started, however, already at the beginning of January 1787, the following entry in the collection can be found:

Concerts so far have never yielded revenue [...]. So we kindly ask to accept our apologies that the final concert in the concert hall of the Comedy House [City Theatre – B. J.] will take place on Sunday, January 3rd. Due to this, acknowledging our debts, we offer to refund the money for the concerts that didn't take place to our subscribers (Theaterzettel 1787, entry 2).⁵

As we can see, the unprofitability of classical music events was a problem already at the beginning of Riga's public concert life, and from time to time it has become topical. The next information about subscription concerts is found in the *Theaterzettel 1792* (concerts on November 3, 17 as well as December 1, 15, and 29⁶). However, only from 1795 subscription concerts, now conducted at the House of the Blackheads (*Schwarzhäupter Haus*), became a permanent tradition.

CONCERT FORMATS

An essential feature of the concert programmes in the second half of the 18th century was their extreme length. It was also characteristic of subscription concerts. The most frequent format that could be found, although with small derivations, was as follows: two or three symphonies, one of them certainly at the end of the program (often marked as a *Schluss-Sinfonie*); two or three concertos; at least one vocal performance. Among many characteristic examples, the programme of the last subscription concert from December 22, 1785, could be mentioned:

- Symphony.
- Aria, performed by Juliana Roberts (1763–1835).
- Cello Concerto, performed by Joseph Christ (1768–1791).
- A completely new symphony by Joseph Haydn.
- Aria by Niccolò Piccinni, performed by Franz Reinner (1749–?).
- Quartet by Ignaz Joseph Pleyel.
- Symphony.⁷

It is noteworthy that this was the first concert programme in Riga which included a quartet. Right from that time, the quartet became an almost constant part of 17th century subscription concerts, making their long programmes (two or three symphonies as the core remained!) even more extensive. The denotation 'string quartet' (*Streichquartet*) is not found in the programmes of that time, however, presumably, this kind of quartet was represented most frequently (sometimes it was specifically mentioned when works for another type of the quartet, for example, a piano or flute quartet, were performed).

In the 1780s, subscription concerts were usually without breaks. The tradition of dividing them into two parts, as judged by the *Theaterzettel* collection, was established in Riga only in the 1790s. Therefore, a question arises: how was it possible to keep the audience's attention during the long one-part concert?

A possible explanation is that a public concert in its early days, similar to its predecessor – a concert held in an aristocratic house – was not so much a place to listen to music with unabashed attention as it was a place for socializing. The audience did not listen to all the long programmes in-depth, but from time to time turned their attention to several of the most attractive numbers, and the remaining time was devoted to conversations or walks. That was especially true regarding

⁴ The collection *Theaterzettel* contains only fragmentary information on all twelve planned concerts. The dates of the concerts of 1785 are as follows: September 29, October 12 and 27, November 10 and 24, December 8 and 22.

⁵ Original: *Da die bisjähriige Concert-Einnahme nicht einmal die Kosten einbringt [...] So wird gehorsamst gebeten, es nicht ungütig zu bemerken, dass hiemit, Sonntags als den 3ten Januar das letzte Concert im Concert-Saal des Kommödien-Hauses angekündigt wird. Und offeriren wir hiemit unserer Schuldigkeit gemäss, denen Herren Abonenten, das Geld für die nicht gegebenen Concerte zurückzuzahlen.*

⁶ The *Rigaer Theater- und Tonkünstler-Lexikon* by Moritz Rudolph contains information on six subscription concerts (Rudolph 1890: 8), however, only five of them are mentioned in the data register of *Theaterzettel*.

⁷ Original: *Eine Sinfonie. Eine Arie, gesungen von Mademoiselle Roberts. Ein Violoncell-Concert, gespielt von Hrn. Christ. Eine ganz neue Sinfonie von Herr Hayden. Eine Arie von Herrn Piccini, gesungen von Hrn. Reinner. Ein Quartet, von Herr Pleyel. Eine Sinfonie.*

performances of orchestral or oratorical works, where, as the music historian Ludwig Fincher points out, walking in the concert hall was quite permissible (Finscher 1974: 295). The cultural researcher Evgeny Dukov characterizes the symphonic and chamber concerts of the chosen period with a metaphor *noise curtain* (*шумовая завеса*), which refers to both active whispering of listeners and, often, speaking aloud (Дуков 2003: 199). Dukov also offers a remarkable quote from the novel by Jean Paul *Flegeljahre* (“*The Awkward Age*”, 1804/1805) which depicts a young man’s reflection during a concert, looking at his peers in the audience. The quote implicitly confirms that dividing the concert into two parts at the end of the 18th century marked a turning point in its perception: the break was a clear signal to listeners that this time should be used for conversation and walk, rather than the music performance itself:

“*Ah, beautiful pale one,*” he said to himself, *without any timidity, “Ah, that I could adorn thee with the tears of joy, and of heaven; and thou, upon whose cheeks the roses glow, might I only dance this presto with thee” [...]. At last that moment approached, which occurs in every concert, and in every festival for the ear, that moment when the frost melts from the tongue and heart, when both can be loosed, and we feel that we are in a concert* (Paul 1863: 245–246).⁸

The cultural researcher Deniss Hanovs, in his study of opera in the context of the Enlightenment, has accentuated the great role that this institution plays in socializing – for many opera visitors, it was more important than enjoying music or drama (see, for example, his article *Opera seria un Eiropas aristokrātijas kritika 18. gadsimta apgaismības kultūrā* / “Opera Seria and Critics of the European Aristocracy within the 18th Century Enlightenment Culture”; Hanovs 2014). As we can see, there is a certain resemblance in this

respect to the concept of a public concert at the end of the 18th century.

Another characteristic feature of this time is the great diversity of genres in concert programmes. The 9th subscription concert on January 5, 1796, was one of the many examples:

Part 1

- Paul Wranitzky, a great symphony.
- Wolfgang Amadeus Mozart, piano trio, piano part performed by Wilhelmine von Brückner; violinist and cellist unknown.
- Francesco Bianchi, bravoure aria, performed by missis Lionelli, an Italian guest singer.

Part 2

- Joseph Haydn, symphony.
- Tommaso Giordani, rondo, performed by Lionelli.
- Franz Anton Hoffmeister, a flute concerto, performed by Johann Samuel Meltzer (ca. 1777–?).
- In conclusion, a symphony by Francesco Antonio Rosetti.⁹

As we see, the programme is based on the alternation of vocal and instrumental numbers as well as miniatures and more extensive works. Such a great variety of genres and styles was also characteristic for the European concert programmes of the time in general. In the monograph by William Weber *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms*, it is described with the term *miscellany* (Weber 2008: 13). The researcher sees parallels with the literature in the second half of the 18th century when the titles of magazines and books often included terms such as *mélange* (‘a mixture’ in French) or *allgemein* (‘general’ in German); they emphasize that the edition is suitable for all tastes (Weber 2008: 14).¹⁰

Another keyword used by Weber in the context of the chosen time period – *collegiality* – relates to the large number of concert performers.

⁸ Original: “Könnt’ ich doch dich, gute Blasse – dacht’ er ohne Scheu – mit Freudenthränen und Himmel schmücken. Mit dir aber, du Rosenglut, möcht’ ich tanzen nach diesem Presto” [...]. *Endlich fingen die in allen Concerten eingeführten Hör-Ferien an, die Sprech-Minuten, in denen man erst weiß, daß man in einem Concert ist, weil man doch seinen Schritt thun und sein Wort sagen [...] kann* (Paul 1804: 111–113).

⁹ Original: *Erste Abtheilung. Eine grosse Sinfonie von Wranitzky. Ein Klavier-Trio von Mozart, gespielt von Fräulein von Brückner, mit obligater Violin und Violoncell. Eine Bravour-Arie von Bianchi, gesungen von Madame Lionelli, einer hier durchreisenden italienischen Sängerin.*

Zwote Abtheilung. Eine Sinfonie von Haydn. Ein Rondo von Giordani, gesungen von Madame Lionelli. Ein Flöten-Concert von Hoffmeister, gespielt von Herrn Meltzer. Eine Schluss-Sinfonie von Rosetti.

¹⁰ Weber also sees here parallels with the opera pasticcios that consist of music created by different composers; therefore, soloists could choose the arias and ensembles that were most appropriate for their voices. The principles of pasticcio are used, for example, in several operas by Georg Friedrich Handel (Weber 2008: 15).

Events that featured merely a soloist or a soloist with accompaniment came into vogue only in the 19th century. Weber stresses that the important role of collegiality stemmed directly from the diversity and variety: *The principle of miscellany dictated that members of the musical community had to accommodate one another's tastes and social etiquette. All who entered a concert knew that they were expected to defer to the wishes of others to some extent* (Weber 2008: 16).

Regarding the repertoire of the first subscription concerts, it is noteworthy that the composers' names frequently remain unknown and only soloists are mentioned. This is also a common feature for European concert programmes of this period. As the music historian William Weber states, *programmes often cited only a singer but not the piece sung* (Weber 2008: 17), and it can be paraphrased not only regarding vocal compositions but also instrumental works. However, in the cases where composers are named, we see a rather great diversity: programmes include, for example, works by Johann Stamitz (Jan Václav Antonín Stamic), Francesco Antonio Rosetti (Franz Anton Rösler), Giovanni Battista Viotti, Johann Friedrich Reichardt, Adalbert Gyrowetz (Vojtěch Matyáš Jírovec), Jan Ladislav Dussek, Leopold Kotzeluch (Koželuh) a.o. Next, I will more broadly highlight the important role of three composers in Riga's musical life.

The musicologist Vita Lindenberga has already concluded that the most popular composer in Riga at the end of the 18th century was **Joseph Haydn** (Lindenberga 2004: 37). In the collection *Theaterzettel*, his name was first mentioned on September 29, 1785, regarding the first subscription concert of the season in the City Theatre (here and sometimes also later he is mentioned as Hayden): among other works, the programme included *a completely new symphony by Mr. Haydn (Eine ganz neue Sinfonie von Hrn. Hayden)*. In the following years, the works by Haydn, especially symphonies, were performed very frequently. However, the keys or numbers are not mentioned, therefore, it is mostly impossible to identify these works. The only clearly known work by Haydn played at a subscription concert was his Symphony No. 100, announced as *Große Sinfonie militaire*; the work was first performed on October 15, 1799

(the first subscription concert of the season in the House of Blackheads) and then included in programmes repeatedly.¹¹ Generally, the popularity of this composer is characteristic not only for Riga: the researcher of the Viennese classical music, Simon Patrick Keefe, notes that it is reasonable, *to claim the end of the eighteenth century as the Age of Haydn – such fame for a living composer was unprecedented at that time* (Keefe 2009: 672).

Haydn's prominent place in the concert life of Riga during the time period considered seems self-evident, even from a modern perspective. However, it might come as a surprise at a first glance that the second most popular composer in Riga at that time was **Ignaz Joseph Pleyel** – a French-based musician of Bohemian origin. His name is firstly found in the programme of the 4th subscription concert, November 10, 1785, when *a completely new symphony by Mr. Pleyel* was played in the concert hall of the City Theatre. In the following years, his symphonies alongside symphonies by Haydn dominated in the concert life of Riga until the turn of the 19th century. In the genre of instrumental quartet, Pleyel even came to the forefront: most of the quartets performed in Riga during that time were his works. In this case, too, we see a similarity with the reception of Pleyel in Western European countries. As it is stated by the music historian Simon Patrick Keefe, *In the last decade or so of the eighteenth century, Pleyel was probably the most famous musician in Europe: he surpassed all others in the number of publications of his works in musical centres such as London, Paris and Vienna, as well as in smaller locations* (Keefe 2009: 681). According to the contemporaries' memories, Pleyel successfully competed with his former teacher Haydn. It follows, for example, from the publication by the London newspaper *Morning Herald* from 1791: *Pleyel, the celebrated composer, will certainly visit this country in the course of the approaching musical season. This composer, who is a pupil of the great Haydn, is becoming even more popular than his master as his works are characterized less by the intricacies of science than the charm of simplicity and feeling* (quoted after Komlós 1987: 230).

¹¹ Important events in the concert life of that time were also performances of some oratorical works by Haydn in the House of Blackheads (*Passions-Musik über die sieben letzten Worte Christ am Kreuz*, February 28, 1798; *Stabat Mater*, March 31, 1800); they took place outside of subscription concerts.

In the 1780s, **Wolfgang Amadeus Mozart** was not amongst the most remarkable European composers. The above mentioned Simon Patrick Keefe aptly draws a comparison: in the respectable *Historisch-biographisches Lexicon der Tonkünstler* by Ernst Ludwig Gerber (Gerber 1790: 977–979), the article devoted to Mozart is significantly shorter than articles on such composers as, for example, Carl Heinrich Graun, Johann Wilhelm Hässler, Reinhard Keiser, Ignaz Joseph Pleyel a.o. Such proportions reflect the dominant views of Mozart as a contemporary composer at the time (Keefe 2009: 667).¹² Meanwhile, interest in the music by Mozart, as it is noted by Kiefe, rapidly increased in the whole German-speaking cultural space during the 1790s, e.g. directly in the decade after his death (Keefe 2009: 670).

Similar changes in the attitude towards this composer are seen also in Riga. During Mozart's lifetime, his name was never mentioned in the programmes of subscription concerts.¹³ Meanwhile, in the 1790s, the situation became quite different. In programmes of the subscription concerts, the genres represented most frequently were chamber works (for example, a piano quartet on December 29, 1795, piano trios on January 5, 1796, and April 18, 1797) and piano concertos (November 14 and December 12, 1797, January 16, 1798). In general, Mozart's name in the *Theaterzettel* programmes, including subscriptions concerts, is mentioned more than 30 times during the 1790s.

CONCLUSION AND PERSPECTIVES OF FUTURE RESEARCH

The research presented shows that there were many parallels between Riga and other European cultural centres in concert programming – it is true both in the respect of the length of concerts as well as the disposition of musical works and genres. The statistics of the concert life fully coincide with the conclusions of music historians

about Haydn and Pleyel as the main favourites of the European concert audience in the chosen time period. The quoted thesis of Simon Patrick Keefe about the undervaluing of Mozart's music during the last decade of his life and the sharp flash of interest in the decade following the composer's death (Keefe 2009: 670) also relates to Riga. Considering that music criticism in Riga had not yet developed in that period, the openness of the concert organizers and the audience to the new trends of the time deserves special appreciation.

Regarding the prospects for further research, a question arises: did Riga's concert life at the turn of the 18th century also have anything unique, significantly different from other cities? In order to find the answer, a comparative research would be valuable. It may include, on the one hand, studies of the concert programmes and posters in such cities of the Russian Empire as Reval (Tallinn) where, similarly to Riga, the cultural centre of the Baltic German community was the *Stadttheater*; or Saint-Petersburg which was the final destination for many guest musicians that performed in Riga during their temporary stay there. On the other hand, a comparison with the all-European and especially German-speaking cultural space would be helpful. It could give a possibility to discover the regional specifics of the concert life in Riga and other cities.

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¹² Nevertheless, it is also concluded that 20 years later (1810, 1812) Mozart's rating in the new edition of the lexicon has changed *dramatically*, and the article devoted to him is the second most extensive, immediately after the article on Haydn (Keefe 2009: 667).

¹³ Nevertheless, it appears in other programmes twice – in the programme of the charity-concert by cellist Joseph Christ on February 11, 1789, and on the guest concert by the pianist Rose Schultz, born Cannabich, a former student of Mozart, on June 11, 1790. Besides, the opera *Die Entführung aus dem Serail* was staged at Riga City Theatre in 1785.

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Grieg and Russia: From Desire to Disappointment

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The paper deals with Edvard Grieg's connections with Russia primarily considering his intended but failed concert tour to this country. Grieg established a warm and fruitful relationship with some of the Russian musicians. Their communication is reflected in the composer's correspondence. Grieg's music in Russia became very popular and widely performed already in Grieg's living time. The manner of musical expression in Grieg's oeuvre is considered very close to Russian musicians and audiences. In spite of these facts, Grieg's concert tour to Russia, which he intended to implement many times, never happened. Grieg's letters written in different years reveal the history of creating travel plans and their failure. Those unsuccessful attempts were determined by three kinds of reasons: obligations for other countries to come with concert tours, health issues, and the political situation. The tragic consequences of the political events (Russia's war with Japan, suppressing of the 1905 Revolution) were morally unacceptable to Grieg and prevented him from coming to Russia. Thus, the history of Edvard Grieg's not implemented concert tour to Russia is a conspicuous example of the negative impact of politics on the cultural relationship and collaboration.

Keywords: Edvard Grieg, Russia, concert.

INTRODUCTION

The subject of this paper emerged while studying various aspects of Edvard Grieg's music and life. First of all, the disclosing of the fact that Grieg's concert in Riga, which was mentioned in several Russian sources, actually never happened (about this research see: Urniežius 2018) directed to the question why Grieg did not visit Russia although he intended to go there many times. This fact seems rather odd: in numerous publications, Russian authors claim that the importance of Grieg's music in Russia and the relationship between Russian musicians was (and perhaps still is) substantial and exceptional. This is undeniably proved by frequent performances of Grieg's compositions in Russia during the twentieth century, numerous publications of his compositions, as well as works by musicologists on Grieg's music and wide application of his works in educational institutions.

Yet it could be observed that at least some of these assertions about Grieg's closeness to Russian music culture could be overdone, and such observations became another inducement to investigate this theme. It was possible to notice that a tendency of Russian musicology to appropriate phenomena which are artistically and mentally close to Russian musical culture (e.g., such well-known concepts as "Russian Spain" or "Russian Orient") sometimes are applied to Grieg as well: "Russian Grieg" is defined as a *cultural-psychological phenomenon which is very tightly connected both with the character of composer's genius and with mental peculiarities of Russia, where his music acquired a powerful resonance* (Климовицкий, 2001: 118)¹, or, more emphatically, *Creation of Edvard Grieg long ago became an inseparable part of Russian culture, if we encompass into this concept not only what was created there, but also what was accepted as its own, native* (Introduction to the Russian edition of Grieg's diaries, Сельницин 2013: 5). Related simi-

¹ All quotes from Russian-language sources are translated by the author of this paper.

larities between the character of music by Grieg and Russian composers have been marked (Mokhov 1993: 124; Biteryakova 2015: 1–2). Even an (ungrounded?) assumption that *Russia sensed and claimed his [Grieg's] artistic world more acutely than any other European country* (Климовицкий 2001: 118) can be found. The further appropriation after “Russian Grieg” follows by the applying of the term “Tchaikovsky’s Grieg” (Климовицкий 2001: 121) which formulation was prompted by the warm relationship and mutual respect between Grieg and Peter Tchaikovsky.

However, even if the fact that Russian culture accepted Grieg’s music as very close spiritually and the presumption that the composer’s genius is close to mental peculiarities of Russia could be accepted, it would be interesting to find out if that closeness was mutual? Unfortunately, Grieg’s statements about Russian music are sparse (perhaps with the exception of Tchaikovsky), yet they show the composer’s interest in it². Grieg wrote several articles about the music of different composers and different countries. For instance, a short essay on French and German music was published in the Parisian newspaper *Le Figaro* in 1900 (Grieg 2001). However, he did not write any critical publications on Russian music. In general, the affirmations from the “Russian Grieg” point of view appear to be simplex because they do not equally consider the attitudes of both sides. Thus it seems reasonable to replace the formula “Russian Grieg” to more reserved “Grieg and Russia”. The latter expression was chosen as a basic point of view in the current paper.

The fact that Grieg did not visit Russia (although he always strived to go there) is well-

known. But considering this fact as *one of the mysteries* of the so-called “Russian Grieg” (Климовицкий 2001: 119) seems incorrect: it is possible to examine the reasons of Grieg’s failure to visit Russia relying on his letters during the period from the early contacts with Russian musicians until the last days of his life. The main focus of the current research is on Grieg’s abandoned journeys to Russia and the reasons why they did not happen. Grieg’s letters became the main source of information for this paper. As far as not all letters and other primary sources were accessible to the author of this paper (first of all because of the language in which they were written³), this short account is not intended to present a comprehensive view of the subject; hopefully, it could be specified and complemented in the future researches.

CONTACTS, EXPECTATIONS AND REJECTED INVITATIONS

Grieg received invitations from various Russian musicians and concert organisations many times from 1888 to 1907⁴. It could be presumed that numerous invitations should have inevitably resulted in an implemented tour at least once. However, as it is commonly known, Grieg never went to Russia⁵. Grieg rejected invitations or postponed his visits firstly because of obligations to other concert organizations and because of his poor health. Health issues became especially important in his later years (the descriptions of various illnesses, their symptoms and medical procedures

² In his letter to Nikolai Findeizen written on the 5th of January, 1892 Grieg asserts: *I am very interested in Russian school, its simple power and strong contours* (quoted after Шевченко 2013: 154). In other letters he speaks about *interesting French and Russian novelties* (Benestad & Halverson 2000: 89; letter to Frants Beyer, the March 10, 1900). This interest is expressed once more in a letter to Alexander Siloti (September 25, 1902): *Russian art, which, with its grand conception, richness of colour and advanced technique has meant so much to me, cannot be taken from me. I carry it with me in my heart with infinite gratitude!* (Benestad & Halverson 2000: 631), yet the reader can only guess if this was a sincere declaration or Grieg just paid respect to his Russian friend.

³ The main source was the volume of Grieg’s letters translated into English: Benestad, Finn & Halverson, William H. (ed.) (2000). *Edvard Grieg: Letters to Colleagues and Friends*. Columbus, Ohio: Peer Gynt Press.

⁴ Grieg was invited to come to the largest Russian towns Saint Petersburg and Moscow. The author of this paper did not manage to find out the exact number of invitations, however, if Grieg’s statement in 1902 that *César Cui has invited me to St. Petersburg many times* (Benestad & Halverson 2000: 628) is reliable, then it can be identified that Grieg received at least ten (likely even more) invitations or suggestions to come to Russia.

⁵ It seems that in all countries to which Grieg was invited the tours were implemented, except only the USA and Russia. Yet, perhaps there is no other country apart from Russia, the trip to which was cancelled so many times.

are abundant in Grieg's letters). The excuses for the postponed tours (not only to Russia) are frequent in Grieg's correspondence. In a letter to Alexander Siloti (September 25, 1902) Grieg even wrote: *You apparently think I am immortal when you invite me to come in 1904* (Benestad & Halverson 2000: 630). The obligations to other concert organizations were another reason for rejecting invitations which is also reflected in Grieg's correspondence. For instance, he preferred to give a promised concert in Warsaw but not Siloti's invitation to Russia in April 1903 (Benestad & Halverson 2000: 628).

Many authors emphasize Grieg's close personal relationship, correspondence and meetings with prominent Russian musicians. Relations between Grieg and Tchaikovsky, which began after their first meeting in 1888 in Leipzig, were especially close and warm. Both composers found a lot of common in their understanding of music and the worldview in general. Grieg invited Tchaikovsky to come to his residence Troldhaugen; unfortunately, this visit never happened (Benestad & Halverson 2000: 51). In 1906, long after Tchaikovsky's death, Grieg obtained a book of Tchaikovsky's biography and letters translated into English. In his letter to Frants Beyer from January 6, 1906 Grieg wrote about his impressions: *It grips me to the depths of my soul. Often it is as if I were looking at my own life. There is so much that reminds me of myself* (Benestad & Halverson 2000: 101). Grieg made much of Tchaikovsky's music and criticised musicians who did not accept it: *I know from my own experience that certain composers who are even "amiable people" cannot stomach Tchaikovsky. I know a very talented and honourable Danish composer for whom Tchaikovsky is abominable! Since in this case there are no personal motives involved, it must quite simply be explained as an abnormality in the construction of the man's brain. An artist to be pitied!* (Benestad & Halverson 2000: 629). Grieg admired Tchaikovsky's music, especially his Symphony No. 6, and expressed his admiration several times in his letters.

Tchaikovsky, in turn, praised Grieg's personality and music. Perhaps, he also was the first who noted the closeness of Grieg's music to the Russian mentality. Describing his impressions from the journey to European countries in 1888,

Tchaikovsky describes music by Brahms as containing *something dry, cold, hazy, indeterminable, which repulse Russian heart* (Кунин 1964: 135). On the other hand, Grieg succeeded to conquer the hearts of Russians once and for all (Кунин 1964: 136). According to Tchaikovsky, Grieg's music *contains something intimate, native to us, something that immediately finds a passionate and sympathetic response in our hearts* (Кунин 1964: 137). Tchaikovsky noticed that because of multiple admirable features of his music Grieg was loved everywhere – not only in Russia, but in other European countries as well (Кунин 1964: 138–139).

The relations between Grieg and Tchaikovsky are comprehensively analysed in numerous sources (Асафьев 1986; Mokhov⁶ 1993; Левашова 1975; Климовицкий 2001; etc.). Their description and analysis are not in the scope of this paper. However, it is necessary to mention that in September 1888 Tchaikovsky wrote to Grieg about the recommendation from The Royal Russian Music Association to invite Grieg to Russia for participation in one of the concerts of the Association. It was intended that Grieg would play the solo part of his Piano Concerto in A minor and conduct some of his compositions (Benestad & Halverson 2000: 655). That time Grieg refused to come because of the preparations for his concerts in England in February–March of 1889. That, possibly, was the first invitation to Russia. Thus it is clear that the invitations and intentions to go to Russia came to Grieg not later than in 1888.

The correspondence between Grieg and Alexander Siloti, Russian pianist and organizer of musical events (Benestad & Halverson 2000: 628–634), reflects the fluctuation between preparations to go to Russia and disappointing refusals since 1902 most evidently. The correspondence most likely began in July 1902. Grieg's letters leave no doubt that his intentions and even desire to go to Russia were sincere. Grieg was ready to go to both Moscow and St. Petersburg and possibly to give concerts en route in Helsinki and Riga. Even the detailed programme of the concerts was prepared. Siloti himself had to participate in all concerts personally performing Piano Concerto in A minor.

Almost at the same time, Grieg received several invitations from Russian composer and musico-

⁶ Nikolai Mokhov translated from Norwegian a book by Fin Benestad and Dag Schjelderup-Ebbe *Edvard Grieg: The Man and the Artist*. The book was issued in Moscow in 1986.

logist César Cui. The relations between Siloti and Cui were cold and even hostile because of the competition and possibly some other reasons. Siloti in his letters tried to discourage Grieg from accepting Cui's invitation. In spite of this fact, it seems that Grieg was pleased to receive invitations from both musicians and to fulfill a *long standing desire to perform my works in Russia* (Benestad & Halverson 2000: 628). On the other hand, a kind of confusion caused by invitations of these two Russian musicians is reflected, for instance, in Grieg's letter to Edvard Neovius written on February 10, 1903 (Benestad & Halverson 2000: 542). Grieg must have anticipated his possible involvement into local dissension and wanted to have a certain warrant from Siloti concerning his trip. On August 26, 1902, Grieg refused to go to Saint Petersburg when he was informed that Siloti himself would not come there: *In your absence, I absolutely do not dare to take the risk of standing there alone and vulnerable – yes, without even being able to understand the language of the country, and perhaps becoming a victim of possible intrigues. You must be present in St. Petersburg. If not, it is completely out of the question for me to appear under your auspices* (Benestad & Halverson 2000: 629). Unfortunately, Grieg's poor health ultimately became the reason for rejecting all invitations.

Beginning with 1904, the arguments for the restraining from the journey to Russia became different (Grieg's health, of course, did not improve and remained a serious obstacle for concert tours). A radical shift in Grieg's attitude appeared firstly because of the beginning of the Russian-Japan war in 1904. In a letter to Siloti written on February 12, 1904, Grieg expressed his indignation by almost prophetic words: *Under the present political conditions I couldn't think of going to Russia in any case. [...] The concept of honesty still appears to be nothing but a utopian dream. When will honesty become a reality? When it will be set forth as a programme? The political concepts need to be cleaned up. Perhaps it will happen by means of great political upheavals such as can now be glimpsed on the horizon.* This monologue ends in most passionate phrases: *Yes, in the view of the latest political events I am ashamed to be a*

human being! We really have much to learn from animals! They don't lie! (Benestad & Halverson 2000: 632). Eight months later Grieg received an invitation from Music Teachers' Association in Saint Petersburg signed by Nikolai Rimsky-Korsakov, Alexander Glazunov, Anatoly Lyadov and other prominent Russian musicians. Again the political situation became an obstacle for accepting it: *It is a mystery to me how a country in which almost every family is grieving over someone who has fallen in battle can think of inviting an artist* (Benestad & Halverson 2000: 633)⁷.

The violence during the Revolution of 1905 deepened Grieg's decision to avoid a visit to Russia even more. In letters to Adolf Brodsky (April 26, 1905, see: Benestad & Halverson 2000: 174) and Alexander Siloti (February 12 and October 29, 1904; August 16, 1907; see: Benestad & Halverson 2000: 632–634) Grieg explicitly declared that the aggressive politics of Russian government which most evidently disclosed itself in the war with Japan and cruel suppression of the Revolution of 1905 were the main reasons for him to cancel his visit to Russia. Grieg's open indignation on that point broke through in the letter to Adolph Brodsky, April 25, 1905: *I wish I could place a bomb under the Russian government and administration, starting with the tsar! They are the worst criminals of our time!* (Benestad & Halverson 2000: 174). An interesting remark can be found in Grieg's letter to Frants Beyer later, on January 14, 1906: [...] *critics' treatment of significant new works such as that [Grieg wrote about the tone poem *Death and Transfiguration* by Richard Strauss] is almost like that of the Cossacks towards the poor Russian peasants. They fire away and don't care in the least whom they hit* (Benestad & Halverson 2000: 103). Apparently, the manifestations of hostility, intolerance and brutality which were usual in tsarist Russia became for Grieg a symbol that could be applied in all spheres including purely musical.

Yet, in 1905, Grieg's remarks in his letters about events in Russia were not frequent because in that year Norway broke the union with Sweden, thus it is understandable that Grieg's most intent look was directed to the events closer and more significant to him. The Russian theme appears

⁷ It would be difficult to find out what kind of information about Russian events Grieg received, however this is not actually significant: the most important item is Grieg's moral assessment of the fact he was aware of. It is likely that similar events, if happened in any other country, would cause similar reaction of the composer.

almost exclusively in letters to Russian colleagues (Brotsky, Siloti) but not in letters to colleagues and friends from other countries.

The last rejection can be found in Grieg's letter to Siloti on August 16, 1907, in which Grieg said a decisive *No* to the invitation to Russia. The composer told about the forthcoming concerts and complained about the bad state of his health and depressing old age. Those two circumstances were considered the main reasons for the impossibility to come. However, this letter contains a strange phrase: *Moreover, I could finally be killed by Russians! And I much prefer a natural death!* (Benestad & Halverson 2000: 634)⁸. It is not fully clear what Grieg wanted to say but these words remind similar phrases when Grieg refused to go to France after publishing his opinion on Dreyfus affair⁹, and later via Sweden to Helsinki after Norway had gained independence in 1905 (Grieg supported the seceding of his country from Sweden): *I have had to decline two concerts in Helsinki in the middle of September because I do not dare to travel through Sweden* (Benestad & Halverson 2000: 12). Perhaps, such affirmations about the possible hostile attitude towards Grieg in those countries were more or less exaggerated, but most likely that was a kind of a protest against the ill-founded approach of people in certain countries formed by political events. Afterwards, Siloti made one more attempt to attract Grieg to come to Saint Petersburg in the autumn of 1908. Regrettably, Grieg died ten days after Siloti had written his letter.

CONCLUSIONS

The interest in Russian music, personal acquaintance with Russian musicians and invitations from Moscow and Saint Petersburg prompted Grieg to visit Russia and give concerts there. However, various reasons prevented him from visiting the country. The failures of coming to Russia ranged into the succession of unsuccessful attempts deter-

mined by three kinds of reasons: obligations for the concert organizations in other countries, health issues, and political obstacles which caused the composer's impetuous negative reaction. It becomes clear that until 1904 Grieg postponed his trip to Russia because of other obligations and the state of health. Meanwhile, after 1904, political reasons emerged and obviously their influence became predominant and darkened the last years of Grieg – Russian relationship. It should be emphasized that the reason of that darkening was not Grieg's political views but his moral attitude towards the inhuman actions of political powers. Thus Grieg's links with Russia were not always painted in such idyllic colours as some sources describe. The story of Edvard Grieg's failed concert tour in Russia started in a very promising way and apparently did not carry any suspiciousness or mistrust; however, it ended in unfulfilled expectations and disappointment. This story might be considered a conspicuous example of the negative impact of the political reality on the cultural relationship, collaboration and mutual enrichment.

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⁸ In the Russian publication of Grieg's letters this phrase is translated differently: *Иначе меня, в конце концов, убьют русские! А я больше предпочитаю естественную смерть!* (quoted after Шевченко 2013: 177). The word *иначе* (*otherwise*) is used here instead of the word *moreover* in English translation of the same letter. The actual word and consequently the actual meaning of the phrase could be found in the original text.

⁹ Grieg's categoric opinion about the Dreyfus affair was publicly announced in 1899. His letter to douard Colonne on the 12th of September (Benestad & Halverson, 2000: 199) reflects similar unwilling to go to France because of political reasons alike as it happened later concerning Russia.

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Performance Art: Pianist Petras Geniušas

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Lithuanian pianist Petras Geniušas is an extremely important performer and pedagogue. Intense solo activity, participation in chamber ensembles of different structure, cooperation with famous orchestras always attracts full concert halls of listeners, admirers of his great art.

The pianist is a citizen of the world. The geography of his concert routes leads us to different countries and continents, his pedagogical activity includes not only Lithuania, but also the United Kingdom, Scotland, and even Japan. Today his performance art is highly evaluated in the global context while his students develop the methodological provisions of their professor.

The creative path of the prominent Lithuanian pianist Petras Geniušas (b. 1961) reflects the traditions of performers training in Lithuania dictated by the epoch as well as close relations with the Russian piano school and after – the independent development of his activity in the global context of piano art.

Keywords: performance art, music, concerts, composer, pianist, piano culture.

INTRODUCTION

Lithuanian piano culture constantly attracts scholars' attention. Besides the successive studies of the piano art development prepared by Liucija Drąsutienė, Leonidas Melnikas, Saulius Gerulis, Darius Kučinskas, we also attain new works dedicated to the Lithuanian piano culture by Lina Navickaitė-Martinelli. It promotes new scientific insights and broadens research spaces. Despite the work already done, Lithuanian piano culture still is the subject that is relevant and attractive to researchers. Active performers, their concerts and recordings motivate to discuss and give a sense to the performers' great art, to systemize the critical reviews published in periodicals, to summarize the piano school and the development of its traditions in the broader context of Lithuanian music history.

The pianist fascinates with his extraordinary artistic charisma, the truth of his interpretations, the expressive and colourful sound of the instrument, and his virtuoso technique. Petras Geniušas' performance art has developed during the period of Independent Lithuania. Influenced by Russian, Western Europe, as well as American piano schools,

he has created the original performance style that reflects the romantic attitude, original thinking, ideas of the synthesis of music and visual arts.

Comprehensive and generalizing studies about the activity of the pianist, professor at the Lithuanian Academy of Music and Theatre Piano department Petras Geniušas still do not exist.

The aim of this paper is to analyse and summarize the performance art of Petras Geniušas: to discuss the influence of Russian and European piano schools on his artistic consciousness, to track his creative path and the horizons of his independent activity as well as to analyse his concert repertoire and the tendencies of the evolution of pianist's interpretations.

Research methods: historical, descriptive, interview, analysis of literature and recordings.

THE WAY OF CREATION

The beginning of Geniušas' (b. 1961) musical career was influenced by the creative environment at home, as well as by exclusive personalities. His father, famous Lithuanian conductor, pianist, professor at the Lithuanian Academy of Music

and Theatre, Rimas Geniušas became the first music teacher of the pianist. He was the student of legendary pre-war pedagogue at the Kaunas Conservatory Vladimir Ružický (1891–1952), who transmitted the traditions of Russian piano school to him. Together with his father, Petras Geniušas mostly played works by Viennese Classics, as well as transcriptions of symphonies by Pyotr Chaikovsky envisaged for four hands. His mother, painter Irena Geniušienė had a huge influence on the young pianist as well. Discussions, constant visits to various exhibitions, as well as the mother's workshop led to the understanding of the possible synthesis of music and visual arts.

An important period of the pianist's biography is related to the National Mikalojus Konstantinas Čiurlionis School of Arts. Many famous and honoured artists started their careers exactly at this institution. All the time at school Geniušas studied with the piano teacher Liucija Drąsutienė. Her pedagogical methodology was based on the Western European traditions (Liucija Drąsutienė was a student of Balys Dvarionas), as well as in close relation with the Russian piano tradition, the development of Moscow Conservatory as well as pedagogical traditions of Gnessin Institute of Music. During the individual piano classes, most of the attention was drawn to the development of technique as well as concert repertoire. Drąsutienė cultivated the sense of style, taught how to logically convey the form of the piece, aimed to prevent her students from admiration of superficial gloss as well as groundless bursts of emotions. The artistic image had been imparted by analysing the form and the harmony of work, the logic of the development of thoughts. Drąsutienė always requested to grow interpretation from the impartial data, but that did not prevent the disclosure of young artists' emotions (Kryžauskienė 2002: 95).

Two years of studies at the Lithuanian State Conservatory (now – LMTA) was an important step leading to further mastery. The pianist's close relationship with the professor Jurgis Karnavičius (1912–2001) was important; the professor was an exceptional, versatile character who brought fresh European air to the piano culture of that time. The professor broadened horizons of stylistic interpretation, as well as motivated brave contemplations and the need for self-expression.

With the well-aimed remarks and rich artistic context, the professor transferred the ideas of the legendary pianist Egon Petri as well as his assistant Alexander Liebermann to his students. Those ideas were very alien to the principles of dictatorial

pedagogy or aspiration to make students follow the strict stylistic rules and frames of acknowledged interpretations. Exactly from Karnavičius di Geniušas get his first "dose" of Europeanity, got acquainted with such artists as Petri (Kryžauskienė 2018: 3).

In the 1960s, the enhanced cooperation with the main centres of Russian piano art motivated the most talented Lithuanian artists to continue their studies at the prestigious conservatories of Moscow and Leningrad (now – Saint Petersburg) where they studied with the leading pedagogues. Orchestra conductors often continued their studies at N. A. Rimsky-Korsakov Leningrad Conservatory, whereas classes of famous pedagogues at the Moscow P. I. Tchaikovsky Conservatory were full of Lithuanian performers.

The professional basis acquired in childhood let Geniušas study at the Moscow P. I. Tchaikovsky Conservatory in the class of Professor Vera Gornostajeva (1929–2015). It was an extremely important period striving for the interpretation mastery. Gornostaeva was an outstanding performer, successor of the European piano tradition of Heinrich Neuhaus (Neuhaus studied in Vienna with the Leopold Godowski), assistant of Alexander Jocheles. She drew a lot of attention to the quality of instrumental sound, understanding of the particularity of sound of different styles and composers. The experience of her students was enriched with the especially broad approach to the creative work of a composer as well as a particular musical work.

Gornostaeva implanted ideas of art synthesis; when discussing musical phenomena she used literature, philosophy, religion, and theatre. During the lectures, she drew a lot of attention to the culture of sound, hand plastic, personal relation with the musical piece. From his professor, Geniušas overtook the traditions of the education process when lectures were equated to master classes. The evolution of his creative style was influenced also by other pedagogues of Moscow Conservatory, such as Dmitri Bashkirov and Lev Naumov. During hours spent in their classes, Geniušas matured his musical thinking, developed his aesthetic taste and ways of choosing the repertoire.

No less important was the listening experience. For a very long time, musical life in Moscow attracted the most famous performers from all around the world; whereas listeners could enjoy their prominent art of interpretation and understand the world tendencies of performance art.

After graduating from the Moscow Conservatory, Geniušas was well-aware of the best features of that school as well as the principles of instrumental pedagogy that he further developed in the field of art as well as pedagogy.

A virtuoso technique that serves to the expression of emotional intensity, rich and localized piano sound and special attention to the composer's artistic ideas became the starting point of the pianist's further activity. Specific for the interpretation in that period was the elevated, emphasized dramaturgy of the work, opposition of conflict, and quite pathetic character of narration.

Active participation in competitions was an important part of the performer's maturity. According to Eugenijus Ignatonis, during the 20th century *international competitions uncontrollably develop like the legendary hydra or the djinn released to freedom. They encompass all the corners of our planet, ignoring quite harsh criticism, sometimes even the assertive denial* (Ignatonis 1997: 5).

Geniušas' biography is full of competitions. In 1979 he won the 2nd prize at the M. K. Čiurlionis Piano Competition, after a year he was awarded the 3rd prize at the National Competition of Young Pianists; later he became the diploma winner at the 4th international M. K. Čiurlionis Piano Competition; then he was awarded the 3rd prize at the International Piano Competition in Minsk. Those were the very first prophets of the long and difficult line of competitions. They broadened the repertoire, strengthened the character, taught to concentrate in difficult situations as well as produce the best version of the programme.

After Lithuania declared its Independence and the Iron Curtain was torn down, possibilities to develop cultural relations and represent Lithuanian culture on the other side of the Atlantic Ocean emerged. Thanks to the prominent Lithuanian emigrant pianists Birutė Smetonienė (1912–2003) and her son Antanas Smetona (1939–1912) as well as Andrius Kuprevičius (1921–1997), young Lithuanian pianists could participate in the competitions taking place in the United States. In 1991, Geniušas won awarded the 3rd prize at the International Piano Competition in Cincinnati, as well as the 1st prize at the International Piano Competition in Oberlin (USA). That gave him the opportunity to participate in the prestigious International Piano Competition in Palm Beach which gathered only the 1st prize winners. After the successful competition, Geniušas was awarded the 1st prize.

The results of those competitions opened the doors to the biggest concert halls as well as strengthened his self-confidence; thus he could dive into the artistic research as well as brave decisions in the field of interpretation. Discussing the importance of competitions for the maturity of a young performer, Geniušas once said: *Competition activates young people. Preparation for the competition is a great stimulus. The important part of it is that you play surrounded not only by four walls. A young person has a necessity of motivation to fight. On the other hand, it is the opportunity to show yourself for the society, because competition also has an element of sport and fight, so it engages the audience. So it is a huge experience of public performance. Musician gets an initiation because he plays in front of a group of strong professionals as well as jury members. Every such event is an important part of a pianist's path* (Geniušas 2011: 2).

PERFORMANCE ART

Today Geniušas is an artist who has reached his professional maturity. In Lithuania, he stands out as the one who has a delicate ability to sense the style of every piece and impart it through his individual artistic perspective. Wide horizons of the sound scale and constant looking for work's integrity promote the creation of generalized, monumental visions of a musical work. The capacious personality of the artist includes various fields of musical expression: he prepares academic recitals, performs together with symphony orchestras, and performs together with different chamber ensembles. He also participates in unconventional projects playing together with jazz musicians, performs during drama performances, as well as in various unconventional artistic spaces.

The pianist's biography abounds in performances with different orchestras conducted by Yehudi Menuhin, Chikara Imamura, Wolfgang Czeipek, Saulius Sondeckis, Juozas Domarkas, Jonas Aleksa, Robertas Šervenikas, Gintaras Rinkevičius, etc. It is not at all surprising since the pianist's repertoire includes concertos by Wolfgang Amadeus Mozart, Ludwig van Beethoven, Sergei Rachmaninoff, Sergei Prokofiev, loved by the audience, as well as rarely heard concertos for piano and orchestra by Karol Szymanowski, Alfred Schnittke, Henryk Górecki, and works by Lithuanian composers.

The pianist also highly appreciates chamber music. The most prominent artists have been his concert partners. It is necessary to mention violinists Raimondas Katilius, Vilhelmas Čepinskis, Dalia Kuznecovaitė; cellists Mstislav Rostropovič, Aleksandr Kniazev, David Gering, Vytautas Soneckis; flutist Maria Fedotova. Pianist loves the genre of piano duo. He played together with pianists Ksenija fon Knore, his son Lukas Geniušas as well as Fali Pavri. Such abundance of partners testifies to the variety of pianist's repertoire and depth of his artistic concerns.

In the very centre of the pianist's attention is the musical heritage of different epochs that reflects his wide outlook, musical thinking and efforts not to limit himself to only one style. Thus it is quite clear why Geniušas was named the *multistylistic musician*.

The choice of the repertoire was dictated by the life circumstances. As the performer himself once said: *From the beginning, I liked Johann Sebastian Bach the most, after I started to love music by Wolfgang Amadeus Mozart, later – Ludwig van Beethoven. You choose the piece of music the same way as the book, according to the present state of the soul, depending on vitally important questions you need to find answers to* (Kryžauskienė 2018: 2).

The pianist has quite diverse, though not very broad baroque repertoire. It includes miniatures by early Baroque English composer William Byrd, works by Henry Purcell, selected works by Johann Sebastian Bach (Italian Concerto, Partita in B major, preludes and fugues from WTC), sonatas by Domenico Scarlatti. Because of his romantic nature, Geniušas avoids the inertia of motorics, draws attention to the culture of sound, exposure of improvisational nature. Revealing the intonative essence of Bach's melodies, he emphasizes changes of alterations creating emotional tension. Quite often the performer creates expressive culminations, expresses resolute origin of music, and reveals its internal expression.

Viennese Classics are represented in the pianist's repertoire by only a few sonatas by Joseph Haydn and Wolfgang Amadeus Mozart, as well as variations, four concertos and many piano works by Ludwig van Beethoven. When playing Haydn (Bonifa 08998), Geniušas emphasizes rhythmic distinctiveness of the themes, reveals their intonative characteristics. The performer, playing in a wide touch, seeks for a variety of orchestral colours, wide breath. That helps to avoid unnatural stylization or traditional minor

elaboration. Not avoiding bravura, sometimes even quite intense, the pianist underlines the classical style, the play of light and darkness, thus adding contemporary colours to the performance.

Interpreting works by Mozart, Geniušas seeks for classical clarity, integrity of the form, implementation of authentic conception. His performances are far from museum expositions. His understanding of style and ultimate expression of different details add the consistency and the feeling of good taste to his interpretations. But sometimes listeners may be surprised by the reserved rendering of lyric themes, their clarity of timbre that reminds the sound of old pianos. Listeners also sometimes feel the lack of phrasing warmed with emotions, emotionally sensitive intonation. Apparently, the pianist appreciates more traditional decisions. Refined pianism without the demonstration of the power of virtuosity and the style related to classicism reveal the performer's erudition, as well as a deep understanding of music. Most of Mozart interpretations were influenced by close cooperation with the conductor S. Soneckis and Lithuanian chamber orchestra.

Beethoven is extremely close to Geniušas' worldview. Sonatas that he loves (Op. 7 No. 4, Op. 10 No. 3, Op. 27, Op. 31 No. 2, Op. 81a, No. 26, Op. 57, Op. 101 No. 28, Op. 109 No. 30) reflect different sides of the composer's style. It is subtle lyricism, noble emotionality, classic clarity and accurateness as well as deep philosophical implications. This composer is understood as the herald of Romanticism, emphasizing the dramatic nature of *Beethovenian* music, its internal power and the dynamics of emotions. Beethoven's music performed by Geniušas is always integrated in terms of form, full of internal expression, as well as philosophic nature.

In Geniušas' concert repertoire, Romanticism is widely represented with the piano works by Franz Schubert, Robert Schumann, Frederic Chopin, Franz Liszt, Edvard Grieg, Sergei Rachmaninoff, Alexander Scriabin. The interpretations of works by these composers show the pianist's theatrical talents. One may clearly feel defined architectonics of the piece, colourful plan of dynamics, eminent culminations. Despite that, there is always space left for improvisation as well as creative freedom. Unrestricted playing, strong and emotions felt only on stage, immediate connection with the audience are also very important.

Holberg Suite (ES 2024) by Grieg is a popular, well-known cycle that in Geniušas' interpretation sounds very originally and maturely. The performer

broadens the understanding of chamber music; his interpretation is full of ambition. The colour range of César Franck may be heard as well as a touch of Impressionism, whereas the romantic nature of this piece is emphasized by using an organic sequence of tempos, eminent accents of culminations. The pianist does not avoid elements of improvisation, open pathos, synthesis of orchestral colours. Tones of timbres found spontaneously and nuances of agogics strengthen the artistic impression, emphasize the performer's romantic nature.

Geniušas is also close to the attitude of Rachmaninoff; it is reflected in internal power and romantic nature, tragicism and reflections of rich colours. Works of this composer reveal wide opportunities of interpretation as well as individuality of the performer. The canvases of massive techniques, contrasting tempos, as well as dynamics (Preludes Op. 23 and Op. 32, Etudes-tableaux Op. 33 and 39, Sonata No. 2 in B minor, Op. 36) are joined by intense culminations as well as logical dramaturgy.

Works by romantic composers interpreted by Geniušas may be characterized by sensible agogics and articulation, extraordinary taste, and spiritual culture. The performer perfectly manages acoustics of every hall, extracts the most subtle gradation of dynamic colours. Listener is strongly influenced by the variety of sound, distinction of voices, and differentiation of timbres. On the other hand, the artist's extraordinary temperament and energy, his physical capacities provide flamboyance, emotionality, they bring composers of Romanticism nearer to the attitude of listeners living nowadays.

Works by French impressionists are also quite important in the performer's concert biography. He willingly includes works by Claude Debussy or Maurice Ravel into his repertoire. Interpreting preludes (Bonifant 08998), as well as études by Debussy, the pianist conveys visuality of the piece, finds specific colouring of sounds, nuances of colours. The pianist is able to expand the form of the piece, eloquently conveys the piano texture. He extracts many different gradations of colours not misusing *rubato* and creates an integral flow of the music. Recently loved and often played Waltz by Ravel testifies to the braveness of the mature pianist. Geniušas treats this composition in a concerto manner, draws attention to the peculiarities of piano sound, emphasizes such important elements of the interpretation as energy, emotio-

nality, fireworks of colours, and the general effect of the piece.

The heritage of neo-classicist composers Sergei Prokofiev (3rd and 7th sonatas), Sonata Op. 26 by Samuel Barber, *15 Hungarian Peasant Songs* by Béla Bartók reveal the performer's expansion of logical thinking, extraordinary internal expression, variety of sound extraction and articulation. The attitude to these authors, constant change of thoughts, musical thinking, based on the aesthetic ideals and philosophical issues of the 20th century, give impulses to new contemplations. The interpretation of such works of art emphasizes originality, mastery of using the instrument, great imagination and spontaneous and free change of thoughts by Geniušas.

Cherishing the ideas of educational mission, the pianist plays pieces rarely or even never played in Lithuania by such composers as John Adams, Spanish composer and pianist Federico Mompou, Japanese avant-garde composer Toru Takemitsu or works by other modern authors.

The performer also appreciates American minimalism, especially the music by Philip Glass. He prepares the latest works with huge artistic passion. The pianist understands contemporary composers' thinking and worldview, which are based on the artistic notions of this century as well as contemporary philosophic thought. The pianist is able to give meaning to the new sensation of time and space, a distinctive understanding of sound aesthetics, creation of unconventional musical structures that reveal new ways of development of the piano performance. The performer is interested in different ways of contemporary musical thinking, sudden emotional bursts and combinations of different rhythmic layers simultaneously.

Geniušas constantly draws attention to the composers of Lithuanian piano music, both to the heritage of the past and the contemporary composers' works. He appreciates Mikalojus Konstantinas Čiurlionis ideas about the synthesis of music and visual art, manifestations of nature in his piano works as well as search for the meaning of life. This thought from the interview only proves that *I play with the created images. Impressions from painting, graphics naturally grow into music. Art is quite integral. The creative impulse is the most important, primordial phenomenon* (Ligeikaitė 2013: 2).

Distinguishing and describing five different groups of Lithuanian pianists interpreting Čiur-

lionis, Eugenijus Ignatonis described Petras Geniušas as the performer of wide spectrum that joins Čiurlionis with his contemporaries Rachmaninoff, Ravel, and others. He relates the Lithuanian composer with their spiritualization and poeticizing of worldview as well as the glowing expression of individuality (Ignatonis 2010: 97). It is testified by the recordings of Petras Geniušas released in 2000 (VS CD-073) that reveal the performer's individual approach to the creative work of grand genius. Wide scale of colours extracted by the pianist as well as the soft, rich, romanticized sound of the instrument and deep relation to the European culture reveals the pianist's worldview and ability to give expression, deep thought and simple human warmth to the piano miniature by Čiurlionis only by using a few strikes.

Geniušas is an active advocate of music written by contemporary Lithuanian composers, often – the first performer of their works. Thanks to the pianist, Sonata by Bronius Kutavičius, *Ūkanos*, Concerto for piano by Vidmantas Bartulis, *Sonata of Mountains*, Capriccio for piano and orchestra by Osvaldas Balakauskas, *Alzheimer Sonata* by Gintaras Sodeika, experimental works by Giedrius Puskunigis and many pieces for piano by other Lithuanian composers were expressively presented on stage. Preparing premieres, the pianist communicates with authors selecting the means of expression after understanding their ideas, deepening interpretation, and often forming a specific model of sounding that later is followed by younger performers.

The pianist draws a lot of attention to the recordings, which allow for comprehensive analysis of his art of interpretation, listening to pieces many times and objectively assessing and describing his interpretation provisions. The most important recordings give a sense to and represent his solo activity, chamber music and unconventional projects. That is an album of Schumann, CDs of mixed program, reflecting the polystylistic direction of programming, for example, one of them includes sonatas of three different epochs (Haydn, Schubert and Prokofiev) as well as four preludes by Debussy; in the other CD we find Holberg Suite by Grieg, Polonaise-Fantaisie by Chopin Op. 61, Second Sonata by Rachmaninoff and Sonata for piano by Bronius Kutavičius; there is also the CD prepared together with his son Lukas that includes second and third concertos for piano and orchestra by Rachmaninoff.

It is important to mention all the CDs with chamber music recorded together with different performers, participation in the CDs of music by Vidmantas Bartulis, Remigijus Šileika, Vytautas Laurušas and other Lithuanian composers, also the project prepared with saxophonist Liudas Mockūnas named *Sea in the Woods* that includes the improvisation on themes by Čiurlionis, Kutavičius, Feliksas Bajoras and Julius Andrejevas.

CONCLUSIONS

Petras Geniušas' performance art developed during the period of Independent Lithuania. Having experienced the influence of Russian and Western European piano schools, he created his original performance style, reflecting his romantic attitude, original thinking, ideas of synthesis of music and visual arts.

The pianist fascinates with his incredible intuition and charisma, the truth of artistic interpretation, expressive and colourful sound of the instrument, as well as mature virtuoso technique. He is an artist-philosopher, who does not appreciate superficial gloss, most of the phenomena he understands in the wide context of art and life experience as well as consequent studies and spiritual experiences.

Geniušas should be assigned to the performers of the romantic type. That is testified by his inclination to the creation of dramatic images, expressive dynamics, natural, congenital emotionality.

Sensuous suggestion, wide dynamic range (from the lightest *pp* to the powerful *ff*), expressive sound of instruments, rich timbre – all these are exceptional qualities of the performer. Therefore it is not surprising that the pianist treats the piano as a symphony orchestra.

Seeking for the expression, he has refined the monumental, mural playing style, enriching *cantilena* with deep feelings. Listening to this pianist one may unconsciously feel free improvisation of performance art inspired by the instant feeling of the performer as well as resilient relation with the audience.

Continuing the development of Lithuanian national piano school, Geniušas forms new traditions of musicality, prepares premieres of national composers' works and fosters their international dissemination.

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Pedagogical Legacy of Saulius Sondeckis. Thoughts from a Forgotten Manuscript

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On the basis of an unknown manuscript of the prominent Lithuanian conductor and pedagogue Saulius Sondeckis (1928–2016) *Three Levels of a System*, the paper analyzes certain fundamental and continuously relevant questions of musical education: questions of consistency, specialization, complexity and multi-level nature of the process of preparation of a professional musician; the correct assessment of a musician's musical abilities; and the selection of a musician's future artistic and professional path. The issues raised in the manuscript are formulated and addressed in the context of Sondeckis's personal teaching experience. A review of the indicated questions allows for a deeper understanding of the artistic legacy of Sondeckis and the principles of his teaching.

Keywords: Saulius Sondeckis; the conductor's art; professional training of an orchestra musician.

INTRODUCTION

At times, the legacy of great musicians provides paradoxical and unexpected lessons which not only fit harmoniously with the logic of their art but often remain relevant over long periods and address present-day challenges. This is a good context for analyzing the pedagogical legacy of the prominent Lithuanian conductor and teacher Saulius Sondeckis, for reviewing the ideas which drove him and which he left to us. Teaching was an integral and most important core principle of Sondeckis artistic work. Lev Ginzburg wrote: *Sondeckis combines the rare gifts of both artist and pedagogue. [...] The main work of his life was and remains the creation and training of musical collectives, constant work with them, aspiring towards perfection. And both of these facets – artist and teacher – logically complete one another* (Ginsburg 2006: 3).

The occasion for examining this legacy was the discovery, in the library of the Lithuanian Academy of Music and Theatre, of an unpublished Sondeckis manuscript – the text of an article entitled *Three Levels of a System*. The article was initially meant to be published in a compendium of academic works of the Lithuanian State Con-

servatory, the predecessor of today's Academy of Music and Theatre. Alas, something got in the way of the publication of the compendium, and it did not see the light of day. As a result, the existence of the manuscript was forgotten, and it was long buried in the archives.

This is a pity since the article is quite interesting. First, the article clarifies some facts of Sondeckis biography and explains the motivations behind his fateful acts and decisions. Second, it touches upon many themes that remain relevant and urgent today. These are issues in the realm of musical education, its multiple levels, consistency, complexity, and the correct selection of priorities. All of these are mutually related and complementary since the thoughts set out in the article reflect Sondeckis' personal artistic experience.

Sondeckis' views on different questions of musical education are reviewed in three dimensions:

- from the point of view of the influence of personal experience on decision-making;
- from the point of view of evaluating and taking into account the abilities of a student in choosing his professional career; and
- from the point of view of building a long-term, multi-level model of training for a professional musician.

PERSONAL EXPERIENCE AND INDIVIDUAL
QUALITIES AS FACTORS OF CHOICE
(PATH TO TEACHING)

Sondeckis starts his article by recounting the main phases of his own musical education. From these remarks, it is possible to trace a clear correlation between the principles of his pedagogical system and his own individual experience of learning, which had a very odd effect on his choice of artistic path. Sondeckis recalls that while enrolled in a gymnasium in Siauliai, he also attended a music school where he was learning to play the violin. These lessons, however, were neither consistent nor goal-oriented, and his mentors, for the most part, were not professionally competent. His teachers changed each year, and each started everything anew – there was no system at all to this education. Because of this, despite Sondeckis' avid interest in musical studies and his obvious talent, his achievements were quite modest, and at that moment he was not sure that he would choose music as his future profession.

A breakthrough occurred only during his last year of school when he studied under the talented musician and teacher Stanislovas Jautakas, and Sondeckis started thinking seriously about applying for studies at the conservatory. Paradoxically, Jautakas taught the violin although he himself was not a violinist: he played various wind instruments, directed a wind orchestra, and had some skills on the cello. (During the first post-war years there was an acute shortage of specialists, and a situation like that was quite common.) Jautakas' influence on Sondeckis is a wonderful example of the positive role of a teacher who was able to motivate and inspire his pupil notwithstanding a seeming dearth of resources to do so!

At the conservatory, Sondeckis made rapid progress in studying the violin under Alexander Livontas, himself a pupil of Pyotr Stolyarsky and David Oistrakh. Seeing that progress, Livontas tried to convince Sondeckis that it was possible for him to become a concert performer at some point in the future. However, his doubts about the lacunae in his initial studies made Sondeckis distrust the attempts to convince him that such a possibility was real. Sondeckis dreamt of the concert stage but realistically saw his professional future as something else. Even then he already had an idea of a teaching career; he truly believed that he would be able to make professional violinists out of his pupils and would avoid the mistakes that plagued his own education.

Sondeckis' realism had strong foundations. He steadily and purposefully prepared to become a professional music teacher, looking closely at the experience of those of his mentors whom he most valued, studying methodical works on pedagogy, reviewing the sheet music repertoire for learners, and gathering a large music library.

Moreover, Sondeckis' choice of profession was made not only in the abstract or in theory. Instead, before making a final decision about his own professional future, Sondeckis tried himself out in practice with a sort of *field experiment*: he started teaching even while he himself was still a student. His *in the field* teaching experience turned out to be quite successful: many of Sondeckis' very first students, having come to his classes while being small children and having finished the conservatory under his tutelage, not only became professional violinists but were some of the best among their own peers.

Sondeckis' success in teaching came about in large part because he himself, having gone through not very successful childhood experiences with not particularly qualified teachers, set himself the goal of filling the gaps which had remained ever since. Sondeckis achieved that through autodidacticism and constant work on himself. He knew clearly what was good and what was not, and did not repeat the mistakes made by his own teachers. Throughout his life, he learned from others (including from his outstanding string soloists), and he also tried to impart that knowledge to others, first of all to his students but also his colleagues and artistic partners.

All of this speaks to the ability to self-assess which permitted him to objectively evaluate his abilities, and accordingly to independently work on his professional career. Having decided on the direction of musical teaching, Sondeckis followed this path throughout his life: he was a teacher at all times and in all things.

Teaching, in turn, brought Sondeckis to conducting. The manuscript notes this laconically but tellingly: *I became a conductor by accident. In 1955, when I started working at the Ciurlionis School of Arts, I was asked to lead an orchestra by V. Krakauskaitė, then in charge of studies at the school. At first, I turned this down, as I didn't believe in myself and was just afraid. It took two days to convince me. If someone else had been tapped then, I would have simply become a teacher of violin. But, once having started, I had to continue* (Sondeckis 1983: 295).

This brief recounting highlights some of Sondeckis' very important personal qualities: first of all, his responsibility for decisions he took and the unwillingness to undertake something of which he was unsure and for which he did not feel professionally prepared; but second, also his readiness to take on risks, not blindly but with the understanding of the effort it would cost him; and third, his ability to emphasize his competent sides in the duties he did undertake.

These three qualities became the key to success: responsible attitude to work determined the need to develop a firm methodical system of training an orchestra; the readiness to take thought-out risks ensured a creative approach in which the teacher was governed not by settled canons but rather was prepared to find new solutions which best fitted the needs of the current moment; and the use of existing competencies in a new situation. All of those qualities now expressed themselves in Sondeckis' work: having extensive knowledge of the specifics of teaching string players, he put these skills to work as the basis of work with a strings orchestra.

Directing a school orchestra first of all consists of teaching schoolchildren. Before demanding an artistic result from schoolchildren, one has to teach them how to achieve such a result. This is precisely what Sondeckis started to do. By time he achieved really outstanding results, winning the Grand Prix with a school orchestra at the Karajan Competition in Berlin and creating a widely recognized, unique methodology of educating and preparing youth orchestras. Teaching what he knew really well and constantly improving himself, Sondeckis became an outstanding trainer of youth orchestras. Moreover, teaching also became an important component of his conducting. *My becoming a conductor is inseparable from the orchestras that I created and taught, probably because as a conductor and director of concert orchestras I remain, in the first instance, a teacher* (Sondeckis 1983: 295). This is how Sondeckis became a conductor-pedagogue.

The combination of the functions of conductor and teacher in one person necessarily arises from the dual nature of conducting. Any conductor aims to transform an orchestra into a musical instrument with which he can bring out his own interpretation of an orchestral piece in its entire beauty and fullness. In this connection, Sondeckis' teaching talent and experience gave him a big advantage.

DIAGNOSING A STUDENT'S ABILITIES AND DETERMINING THE MOST FAVOURABLE TRAJECTORY FOR HIS FUTURE PROFESSIONAL WORK

From 1959 to 1987 Sondeckis headed the department of string instruments of the Lithuanian Academy of Music and Theatre (previously the Lithuanian State Conservatory). Every year he greeted new first-years and said goodbye to graduates. During his years of heading the department, the number of students grew substantially: at first there were 5 to 8 in a single year, then 20 to 25 (Sondeckis 1983: 298). The direction of their education and the path they would tread depended on him a great deal.

Initially, students had two formal options: to become either a soloist or an orchestra musician. (Later, another possibility arose, of becoming a member of a chamber ensemble). Sondeckis held firm to the rule that a young person should clearly envision the career which awaits him; therefore a teacher, like a doctor, should better honestly tell the diagnosis rather than give rise to unrealistic hopes.

This mission Sondeckis undertook himself. In the manuscript, he explained: *To students entering the conservatory I said, even in our first meeting: 'we don't prepare soloists, although... we won't inhibit those who become soloists. If the department finds itself with several truly talented students, we will ensure that they have all the right conditions and special attention. But those who, having finished the conservatory, will play in an orchestra (and that's the majority), must prepare themselves in advance for this work; the main thing is to come to love it'* (Sondeckis 1983: 300–301).

Sondeckis explained his position in the following way: *Not everyone entering the conservatory (it is in fact rare) possesses the colourful individuality and talent thanks to which he can become a concert soloist. The performer's talent, from my point of view, is a multifaceted category. It includes special musical abilities, a large capacity for work (if a student is lazy, I assert that he lacks not simply willpower but also talent), artistic liveliness, organization, even... health. One cannot explain to the public that a soloist, who just spent 24 hours sitting and waiting for an airplane and flew in right as the concert began, is very talented but also just exhausted and out of energy. A performer's talent may be compared to that of a decathlon athlete. He will gather many points*

and will take the prize only if he not only jumps well both in height and length, but also will throw the discus the furthest and fire the shot put... You might not be first in every event, but you must be strong in all of them. This happens rarely. There are many more who have a wonderful ear and a musical feeling (Sondeckis 1983: 300).

Sondeckis clearly and unambiguously formulated the preconditions for further work. His large experience of working with students, and his utmost honesty with them, eased the entire future process of education, both for them and for himself. Was this categorical attitude a form of shock therapy? After all, many new students arrived with the secret (and sometimes not so secret) hope of a grand artistic career. If one thinks about it, Sondeckis did not reject such a possibility; he merely warned of the difficulties awaiting those wishing to take this path. Even more important, Sondeckis placed the onus of responsibility for the consequences of such a choice onto the students themselves. The very concept of a soloist presupposes that the student himself must first and foremost be prepared for the great burden of work demanded by this choice.

Sondeckis avoided any vagueness and wanted each student to see his situation clearly, and to be governed by real facts rather than illusions. He wrote: *I saw many wonderful orchestras and very good musicians who played in them, who nevertheless felt themselves to have been ill-done by and unhappy because they did not become famous soloists. And in an orchestra, they play in a mediocre way, giving their work only 'half of themselves, without feeling any joy. This is why even from secondary school, when we are only 'playing' at being an orchestra, and through the conservatory, where the youth prepares very responsibly for a professional career, it is very important to foster the desire to play in an ensemble. It is precisely in an orchestra that a young musician must learn to open up; to bring out his personality and not to put it into opposition to the whole group; to feel what happiness it is to play great music together with others. When an orchestra musician feels the beauty of musicmaking collectively, when his artistic temperament dissolves in bright and awe-inspiring collective playing, only then does he experience joy from the miracle created jointly with others, and feel the responsibility for the gift which he brings to people* (Sondeckis 1983: 301).

From Sondeckis' lips these words sounded very convincing. Having formed several truly

world-famous orchestras, he dangled before his students the attractive possibility of performing with outstanding modern performers and touring in many corners of the planet. This is why the future he offered to his students, to become an orchestra musician, did not sound discouraging: on the contrary, it offered optimism and hope.

THE THREE-LEVEL MODEL OF TRAINING ORCHESTRA SKILLS

One cannot develop the culture of orchestral play during [only] a few years. It is the result of lengthy work, it is formed by decades at all levels of [musical] education and concert life. Professionalism is the basis of this culture (Sondeckis 1983: 300). These words from Sondeckis' manuscript sound like a motto of his teaching in the sphere of training orchestra musicians.

Infinitely demanding with respect to the quality of orchestra play, Sondeckis made professionalism the absolute goal of orchestra musicians. He thought a lot about how to form the skills of orchestra play which comported to his ideas on professionalism; how to reach a consistently high level of mastery from everyone. He experimented, tried various options and finally became firmly convinced. From his point of view, the optimal model for reaching this ambitious goal is the three-level system of preparing orchestra musicians covering all links of musical education and starting from fairly early levels.

This is how Sondeckis himself created his three-level system. In 1955 he started to work with the orchestra of the Ciurlionis High School for the Arts. In 1960 he created the Lithuanian Chamber Orchestra. But after just a few years, he came to appreciate the negative consequences of the disruption of the rigorous continuity of the process. That was why in 1971, at his initiative, a chamber orchestra of conservatory students was founded. The system of preparing orchestra musicians gained what was previously a *missing link*, and the previous temporal gap in the course of training orchestra skills was eliminated. The conservatory orchestra became the middle link in the *naturally formed three-level system: student orchestra at the Ciurlionis High School for the Arts; student orchestra at the conservatory; Lithuanian Chamber Orchestra* (Sondeckis 1983: 298).

Always very punctilious in respect to the ethics of decision-making, and avoidant of even a hint

of a conflict of interest, Sondeckis clearly delineated personal interest from the general interest of the matter: *I wouldn't want to create the impression that a student orchestra was simply a base for preparing a new generation for the Lithuanian Chamber Orchestra. Such students were few. The skills which were imparted to over two hundred students during twelve years [from the moment of founding the conservatory orchestra in 1972 until 1983, when the article was written] are currently widely being used by them in concert activity and teaching. When the Philharmonic Symphony Orchestra gave a concert in Warsaw, critics noted its especially strong group of strings. This was not simply the achievement of our famed conductor Juozas Domarkas [then the chief conductor of that orchestra]; that was also the result of the work of the departments of string instruments and chamber ensembles of the conservatory, which purposefully formed the culture of orchestra play in Lithuanian performers* (Sondeckis 1983: 299–300).

Worrying about the development of Lithuanian orchestral culture as a whole, Sondeckis clearly differentiated between the skills necessary for playing in a symphony orchestra vs. a chamber orchestra. That was exactly why he maintained that musical education must cover both those spheres: *Varied orchestral practice must be one of the most important areas for training [conservatory] students. The chamber orchestra repertoire, especially mastering the performance of music of the baroque and classical epochs, forms those skills of orchestral play which determine the general performance culture* (Sondeckis 1983: 298).

At the conservatory, Sondeckis fostered the following chronological system of introduction to orchestral play: *In the conservatory chamber orchestra, there play the students of the first and second year. In their third year they transfer into the symphony orchestra, but a few, the most capable, who have the potential to become artists of the Lithuanian Chamber Orchestra, I leave with the student chamber orchestra. Usually these are graduates of the Ciurlionis School for the Arts, who grew up before my eyes, had orchestral practice even before coming to the conservatory, have mastered the main repertoire, have knowledge of the methods of orchestral play and therefore could fairly easily enter into a professional collective. By the way, at the moment [1983] the Lithuanian Chamber Orchestra has several conservatory students, whereas all others are its graduates. It is precisely this continuity, togetherness*

in play, understanding without words (in other words – the same school), which creates the conditions for the artistic growth of the orchestra, its artistic energy, its ability over a minimal period of time to prepare [learn] new works and to have a vast repertoire (sometimes within a single month we play up to twenty different programmes) (Sondeckis 1983: 298–299).

Returning to his personal experience of simultaneously heading three orchestras, Sondeckis wrote: *Each of the three orchestras led by me (high school, conservatory and professional) has different work goals (which comport with the age of the performers and the level of their professional preparation) and different repertoires. Each of these orchestras gives concerts independently. But in terms of an especially effective method of work, I would like to mention the joining of all three orchestras and the organizing of their joint concerts. Just a few years ago we prepared our first joint programme, whereas now we can be joyful that together we played Beethoven's Grosse Fugue, Dvorak's Serenade, the Carmen Suite by Bizet – Schedrin. Together the three orchestras prepared fragments from Stravinsky's "Apollo [Musagetes]" – one of the most complicated works for a string orchestra! Rehearsals and concerts in this grouping mobilize school and conservatory students. They simply outdo themselves, trying to play as good as possible – since in the next chair their teachers and professionals are playing. Then the impossible becomes achievable. The artistic communion of three orchestras and jointly prepared programme show that such a system is extremely reliable* (Sondeckis 1983: 299).

In general, Sondeckis liked giving concerts with an orchestra that united many performers. In the same article, he remembered how in 1981, during the celebration of music and sport in Siauliai, 300 performers followed his conductor's baton (Sondeckis 1983: 300).

CONCLUSIONS

The unpublished Sondeckis manuscript *Three Levels of a System* (1983) presents an overview of his views not only on many issues of musical pedagogy and performance art, but also on moral values. As a leitmotif, the manuscript follows the idea that life itself shows how to find the correct approaches, to make an informed choice, and to add to and develop one's experience.

The absence of competent music teachers in his youth and childhood pushed Sondeckis towards autodidacticism, and he studied independently and sought sources of knowledge his whole life. The resulting initiative and creativity were the foundations of the ability to widen the borders of the possible and to seek the combination and synthesis of different forms of activity.

He became a conductor and a teacher, enriching his teaching with the art of creativity and ensuring his success as a conductor through his talent as a teacher. On the stage he created unforgettable musical interpretations, while in the rehearsal halls he created more and more new orchestras.

He fulfilled his vision on the preparation of master professional orchestral musicians through the three-level system of professional musical

education. He had the breadth to view the market of *orchestral musical services* as a multi-faceted and constantly changing whole, with the skills to open up new horizons and to mark new paths.

He was a great musician and great teacher, having left a deep imprint. The study and publication of previously unknown materials of his life and work constantly open new facets of his personality and varied work.

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MUSIC AESTHETICS AND STYLISTICS

Songs for Voice and Piano by Jan Sztwiertnia (1911–1940)

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The aim of this paper is to formulate a stylistic characterisation of the vocal chamber music by Jan Sztwiertnia, a teacher, organist and composer from Cieszyn Silesia, whose great musical talent and career prospects were interrupted by World War II. Participating in the composition students' concert held in May 1939 by his alma mater, the Katowice Conservatory of Music, helped Sztwiertnia secure a scholarship to continue his music studies in Paris, but the war thwarted these plans. Arrested and put in the Gusen concentration camp, he died in August 1940 at the age of 29. Although his career was short, Sztwiertnia produced a series of noteworthy compositions, such as the *Śpiący Rycerze w Czantorii* symphonic poem, *Stylizowane Tańce Śląskie*, *Suita Beskidzka*, and numerous chamber and choral works. Sztwiertnia also composed *Salasznicy*, a stage work often called a folk opera, and many songs for voice and piano: the *Pieśni Ludowe Śląskie* collection which is better known from its post-war edition titled *Pieśni Nadolziańskie*, his early songs from Opus 2 – *Na Rozstanie* and *Nie Wolno Mi o Tobie Śnić* – set to the poems of Leon Rygier, as well as *Wykołysałem Cię*, a composition written to Kazimierz Przerwa-Tetmajer's poem. Jan Sztwiertnia's last known work is a cycle of three songs for high voice and piano to words by Leopold Staff.

Keywords: composer, Jan Sztwiertnia, songs for voice and piano, stylistic characterisation.

INTRODUCTION

In the period between the second half of the 19th century and the outbreak of World War II, Polish vocal chamber music was inspired mainly by new literary trends that arose out of rebellion against the prevailing social conditions and desire to defend artistic freedom. The poetry of the period, for which symbolism was a significant point of reference, attempted to express all that was unknowable, and above all to evoke emotions (Krzyżanowski 1972). Composers also began to be more inclined to aim for such objectives. The adoption of a new programme resulted mainly in the improvement of musical technique and a greater focus on improving the artistic quality of all genres and musical forms practiced by artists. The same was true for art songs whose role in the context of European vocal compositions might be perhaps less significant, but it was nevertheless clearly emphasised by leading Polish composers. Homogenous texts, marked by a typical poetic expression, dominated by romantic imagination and moodiness and inspired by local folklore, are

the characteristic features of vocal compositions of that period. That was the aesthetic atmosphere which shaped the character of the vocal chamber music by Jan Sztwiertnia, a composer who is nowadays somewhat forgotten.

Jan Sztwiertnia was born on 1 June 1911 in the south of Poland, in Ustroń, in the region of Cieszyn Silesia. At first, he was raised by a single mother. In 1921, he was placed in an evangelical orphanage. Although Sztwiertnia's musical talent and the absolute pitch got him noticed as early as in elementary school, his regular music education did not begin until he joined the Cieszyn Teachers' Seminary in 1925. During five years of studies, he studied pedagogical subjects and learned to play the violin, the piano and the organ. Additionally, he attended classes in music theory and composition, and studied harmony, counterpoint, elements of instrumentation and the cello in his free time (Miśka 2010: 21).

In 1930, Jan Sztwiertnia completed his education at the Teachers' Seminary, obtaining a secondary school diploma (Polish: *matura*) and took up the post of a teacher in a small, one-class school

in Wisła-Równie, which is located on the slopes of Barania Góra. The three-year-long stay in a very off-the-beaten-track place proved to be very fruitful for the trainee teacher and budding musician. Sztwiertnia immersed himself fully in teaching and studying musical literature, and spent many hours wandering alone among the slopes of the Beskidy Mountains. That was where he became enchanted with highlander folklore, which later became closely associated with his work.

Although he created a large number of compositions in that period, Sztwiertnia felt that the modest dose of musical knowledge he had gained at the Seminary and his diligent individual studies in the area were not sufficient. At that point, he decided to attend the Music School in Cieszyn (*60 lat Państwowej Szkoły...* 1994: 23). A year of studies was enough for him to get admitted to the Silesian Conservatory of Music in Katowice, where he undertook studies in the field of music pedagogy and composition with such outstanding teachers as Tadeusz Prejzner and Aleksander Brachocki, a pianist and student of Jan Ignacy Paderewski.



Example 1. Jan Sztwiertnia – the 1930s
(from the author's personal collection)

In 1939, Jan Sztwiertnia graduated from the Pedagogical Department of the Katowice Conservatory, and went on to attend the highest-level course in the field of composition. After the Composition Students' Concert, which took place in May 1939, he received a scholarship to continue his musical education in Paris, under the guidance of Nadia Boulanger, at that point still at the beginning of her didactic and composing career. However, Sztwiertnia did not get the chance to take advantage of that opportunity. Arrested as a Polish teacher in the early spring of 1940, he was imprisoned in the Nazi concentration camp of Gusen-Mauthausen, where he died after a few months as prisoner number 6567 at the young age of 29 (Gabryś 2004).

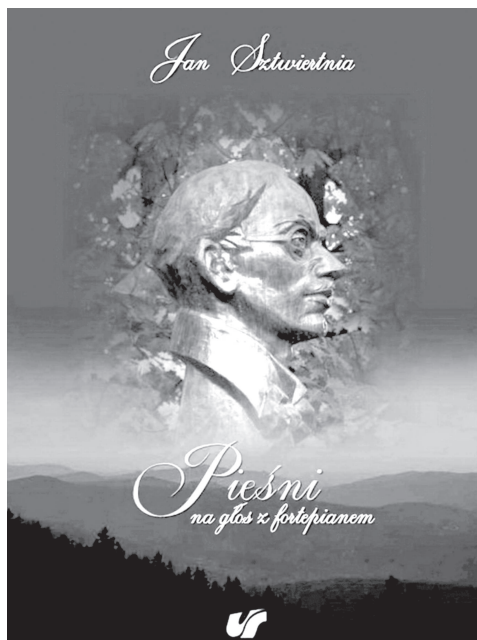
Jan Sztwiertnia began composing relatively early in life. His first works, solo and choral songs, as well as minor instrumental compositions, were created when he was still at the Teachers' Seminary. In 1930, he composed variations on Silesian folk songs. Two years later, the composer began working on his stage show *Salaszniczy* (*Sheep Shepherds*), and although Sztwiertnia officially completed it in just a few months, he continued to revise and supplement the piece. The writer of the libretto called *Salaszniczy* a 'vaudeville', while the composer preferred to refer to it as a 'regional operetta'. The structure of the work evolved in parallel to Sztwiertnia's growing maturity as a musician, and the work's final version was similar to that of an opera, which is indicated by the added overture, extensive choral sections, the inclusion of ballet music and finally the full-size symphony orchestra (Michałowski 1966).

The real explosion of productivity took place during Sztwiertnia's studies at the Silesian Music Conservatory. His new technical abilities motivated him to experiment with more ambitious musical forms. He wrote *Śpiący Rycerze w Czantorii: Stylizowane Tańce Śląskie na Orkiestrę Symfoniczną* (*The Sleeping Knights on the Czantoria Mountain: Stylised Silesian Dances for Symphonic Orchestra*), a symphonic poem lost during the war (Gieburowska-Gabryś 1977: 59), and later also the five-note-scale-based *Suita Beskidzka na Chór z Fortepianem* (*Beskid Suite for a Choir and Piano*). Sztwiertnia also created numerous piano and chamber pieces for various instrumental groupings, e.g., for brass instruments or a piano trio.

Songs are also an important component of Jan Sztwiertnia's entire legacy as a composer. They are very diverse both in terms of their emotional

spectrum and in the melodic and textural aspects, which is evidence of the composer's great inventiveness. The two most characteristic trends noticeable in his songs are: first of all, his tendency to write original compositions for existing poetic texts, and secondly, his interest in adapting stylised folk melodies from the Beskidy-Cieszyn region (Gabryś 1982).

15 songs for solo voice and piano have been preserved to this day. The research carried out at the Institute of Music of the University of Silesia resulted in their first publication in 2009. Those songs were created with a particular singer in mind: Jerzy Drozd, a tenor, and the composer's friend, as well as tireless promoter of Sztwiertnia's work (Miśka 2007).



Example 2. Cover of the first edition of the preserved songs

SONGS FROM OPUS 2

The majority of Jan Sztwiertnia's composing legacy has not been classified into opuses or cataloged. The records of precise creation dates of individual works are also very rare, which is why it is so unusual that two solo songs accompanied by a few instrumental pieces were named the second opus. On this basis, it can be assumed that they are some of his earliest compositions, which would mean that they were created around 1928 by an artist who was at that time only 17 years old.

Two songs for solo voice and piano – *Na Rozstanie* (*As a Farewell*) and *Nie Wolno Mi o Tobie Śnić* (*I Cannot Dream of You*) – were written to the poems of Leon Rygier, nowadays a relatively unknown poet (Wojtylak 2006: 67). We can only speculate what attracted Sztwiertnia to Rygier's poetry. He might have been captivated by Rygier's lyrical writings about love that reflected the composer's own state of mind, as at that point Sztwiertnia was plagued by unreciprocated love. The definite answer to this question will most likely never be found, remaining forever in the sphere of presumptions, but one thing is certain – two charming songs were created, full of musical romanticism and lyrical expressiveness of poetry.

Na Rozstanie is the first piece of Opus 2. It is an example of a vocal lyrical love song. The minor key of the piece reflects sadness and melancholy. In many places, the piano doubles the melody of the voice in unison, which introduces a specific type of consonance and supports the vocal line. The intro to both stanzas and the piano ending emphasise the main theme of the song with its characteristic intervallic leaps of the minor sixth. This theme emphasises also the lyrical nature of the text:



Example 3. Song *Na Rozstanie*, mm. 5

Ornaments appear in instrumental solo fragments:



Example 4. Song *Na Rozstanie*, mm. 21–22

The lyrics of the song constitute a simple and clear two-stanza poem representing direct lyric poetry. The lyrical I is most likely overcome by sadness and regret caused by parting with his beloved. This lyrical confession can be interpreted as a metaphorical funeral – not so much a burial of the feelings themselves, but of any hope of achieving happiness with the young woman concerned.

The second work in the Opus is the song titled *Nie Wolno Mi o Tobie Śnić*. It was written in D minor key in outer sections and in D major in its middle section. The interlude is interesting in terms of its harmonics, as the composer based it on a modulating progression composed of a series of diminished seventh chords.



Example 5. Song *Nie Wolno Mi o Tobie Śnić*, mm. 45–48

The melody of the song is in many places based on repetitive sounds which in a way emphasise the melancholy character of Rygiel's poem

whose text is a lyrical confession of an embittered man getting ultimately reconciled to the fact that his relationship with his beloved is over.

Example 6. Song *Nie Wolno Mi o Tobie Śnić*, mm. 9 (including upbeat) – 11

WYKOLYSALEM CIĘ
(I HAVE SWAYED YOU TO LIFE)

The 'Music Culture in Silesia' Archive of the Katowice Academy of Music is the home of most of Jan Sztwiertnia's manuscripts (Musioł 1977: 159), including the four-page-long song titled *Wykolyśalem Cię* (Bias 1981: 4). It can be assumed that the work was written around 1937, although there is no precise information available on the topic. This later creation date is suggested because of greater musical maturity of the work, which is noticeable when *Wykolyśalem Cię* is compared

to the early songs from Opus 2 or the folk melodies which Sztwiertnia reworked as solo voice pieces (he was already a student at the Katowice Conservatory at that time). In part A, each verse of the poem is accompanied by an almost identical melodic phrase, with the most prominent similarities in the initial section of each phrase. A more chromicised melody of part B is combined with more sophisticated harmonic structures.

The rhythm of the song is more varied because each verse has a different length (successively: octosyllabic, enneasyllabic, decasyllabic, and hexasyllabic verses).

Example 7. Song *Wykołysałem Cię*, mm. 49–52

PIEŚNI NADOLZIAŃSKIE
(SONGS OF THE OLZA RIVER REGION)

Out of the fifteen preserved songs that the composer wrote for voice and piano, nine songs constitute a folklore-inspired collection. It was most likely created in the early 1930s and contains a selection of melodies from the Cieszyn Silesia region arranged for high voice and piano and dedicated to the singer Jerzy Drozd, just as Sztwiertnia's other vocal works. Maria Dąbrowska, an excellent Polish writer, described in her journal a concert of Drozd which took place before the war and most likely included fragments of Sztwiertnia's Olza River songs: [...] *I remember that one evening [...] I attended a local dance during which a country teacher from Wiśla, named Drozd, a handsome highlander, presented wonderful songs, including some traditional highland-style ones. And the selection of songs and performance were both in such a good taste that they would create a sensation even in the most demanding auditorium. So, when I was listening to him, I thought about the many talents and treasures of our folk art which waste away unused, [...] we especially liked the humorous song 'Umrzyła Gorolka, Gorol Był Rod' (A Highland Woman Died, Made Her Highland Husband Glad)* (Dąbrowska 1973: 6).

The nine arranged themes include a song titled *Gronie, Nasze Gronie* (*Ridges, Our Ridges*) which is the only one in the collection that does not have a folk equivalent. It was written by Father Emanuel Grim and Leopold Biłko, two Polish national activists. The work entered popular circulation, becoming part of folklore in a secondary way, and is considered by some to be an original work representing folk song writing culture. Other song titles are *Sikoreczka Świergoli* (*Blue Tit Chirps*), which includes a folk theme *Dolina* (*Valley*), *Ej, Koło Cieszyna* (*Hey, Near Cieszyn*), *Zachodzi Słoneczko* (*The Sun is Setting*), *Szumi Dolina* (*Valley is Rustling*), *Pod Naszymi Okny* (*Under Our Windows*), *Ej, Nie Masz To Nie Masz* (*Hey, When You Have None, You Have None*), *Przez Wodę Koniczki* (*Horses through Water*) and *Umrzyła Gorolka, Gorol Był Rod*, the song which was already mentioned by Maria Dąbrowska. Incorporating folk themes in his works, Sztwiertnia introduced some minor melodic-rhythmic and textual changes. The key was also changed in all the rearranged melodies, which presumably resulted from the fact that the tessituras of individual songs were adapted to match the range of a high-pitched voice. Diverse in terms of their subject matter, the songs were aptly combined with an original accompaniment, which in itself has remarkable musical value (Miśka 2012: 163–172).

THREE SONGS TO LEOPOLD STAFF POEMS

The last known composition of Jan Sztwiertnia is a cycle of three songs for voice and piano written to the poetry of Leopold Staff. It was directly inspired by Sztwiertnia's ski trip which took place at the beginning of 1940. Jerzy Drozd, who accompanied the composer, recalled it as follows:

We were moving through the snow, leaving a fresh trail – hardly anyone went skiing that winter in the area, and we hardly spoke when moving, we did not want to disturb the wonderful silence of nature. Two unemployed teachers who did not know what to do with themselves. Our experiences of that day stood in a glaring contrast to the horrible (wartime) madness that was already growing in the valley. One of the most beautiful days I spent with Jan Sztwiertnia had passed, and the next day someone knocked at my door and Janek [TN: Jan Sztwiertnia] entered with a roll in his hand (Drozd 1959: 33).

Despite the fact that Jan Sztwiertnia did not indicate in the title that the works are to be seen as linked, in all lists of his music these compositions are identified as belonging to one cycle, which seems to be a correct identification not only because of the common denominator of Staff's poetry,

but also because of certain musical and tension-based relations between them.

ŁAKAMI IDEĘ
(I AM WALKING THROUGH MEADOWS)

The harmonic means employed in this song betray some similarity to the impressionistic style. However, this is not an assumption that is applied consistently within the work (between the accompaniment and the voice, and in the accompaniment itself). The composer juxtaposes chords with triad-like minor-major structures derived from the whole-tone scale.

Despite its relatively complicated melodies, the song is a cantilena-style piece. The composer creates closed vocal phrases, emphasised by dynamism, which are very difficult to implement due to occasionally occurring surprising intervals and a complex rhythmic structure. Due to the dramatic structure of the song, the last sung phrase becomes extremely important. Most likely, the composer wanted to achieve some kind of musical and literary tension here. Sztwiertnia omitted the poem's last verse and ended the song with the words *Jest mi tak dobrze na duszy, jakby mnie wcale nie było* (My soul feels so good as if I wasn't here at all).⁹

Example 9. Intro, mm. 1–4

Example 10. mm. 27–31

DZIEWICZE BRZOZY (UNTOUCHED BIRCHES)

The song, just like other songs from this cycle, uses some elements of impressionist techniques. For example, the sounds from the whole-tone scale appear in the repetitive figure of the introduction, or in the ostinato demisemiquaver figurations of the piano, which creates an impression of a harp accompaniment. (Example 11)

The impressionistic style is also emphasised by changes in piano registers. (Example 12)

Very lengthy musical sentences require the singer to have a very calm breath, which builds

the vocal structure of the song. The vocal melody, employing longer rhythmic values in outer sections, contrasts with the additive rhythm of the piano's demisemiquavers. Therefore, a good rhythmic cooperation between the singer and the accompanist becomes an issue of great importance. When it comes to the textual component of the songs, Staff's poetry begins inconspicuously. A picturesque description of nature can soothe the listener's emotional turmoil. The synesthetic quality of the poetry harmonises with music, especially considering that it is very likely that the composer chose the poem because of its regular structure.

Example 11. Song *Dziewicze Brzozy*, mm. 20–22

Example 12. Song *Dziewicze Brzozy*, mm. 25–27

POWIEW W SADZIE
(A BREEZE IN THE ORCHARD)

Continuous metric changes (alternating between 9/8 and 12/8) can be defined as a characteristic feature of this song. The use of such a meter results in phrases with a variable number of bars (irregular), which in turn can be linked to the title of the piece and interpreted as an attempt to represent the wind's movements (irregular gusts thereof). The use of the quaver metre provides fluidity and movement. Changes in pace, slowdowns, and dynamic fluctuations also add to the impression of irregularity. The intro, just as in *Łąkami Idę*, uses triad figurations, which, just like the lower

voice material, originate from the whole-tone scale (A–B–C sharp–D sharp–F–G). (Example 13)

There is not much left from the whole-tone scale in the latter part of the song, as the solo voice part is based on passages from different major-minor scales. There are some noticeable features of impressionism in the harmonic layer, however, in a manner similar to the one used in previous songs, these features are not consistently applied through the work. The piece is a difficult, impressionist song that poses a number of vocal and interpretive challenges for the performer. In accordance with the requirements of the impressionistic style, the broad phrases created by the composer should be treated exceptionally carefully when it

comes to timbre. They are constructed from surprisingly non-vocal intervals, which make the work extremely difficult also in terms of intonation. A good case in point may be the beginning of the sung melody, which begins and ends with an intervallic leap of a major sixth. (Example 14)

There is also a variable tessitura in individual parts: in A and A1, middle-range tessitura with occasional occurrence of low sounds, and high in part B. The lyrics of the song present a drama

embedded in the cycle of changing seasons. The action reaches its critical point with the final confession: '[...] Straciłem duszę (I have lost my soul)'. A calm, melodic, poetic narrative takes place at the level of the apparent, in the world of a garden: 'I dla niej woniał cały sad (And the whole orchard smelled for her)'. Sztwiertnia turned the orchard into a genuine *axis mundi*, after all, he made the following words resound: 'And the whole orchard smelled for her...'

Example 13. Song *Powiew w Sadzie*, mm. 1–3

Example 14. Song *Powiew w Sadzie*, mm. 5–7

CONCLUSIONS

Songs for voice and piano form an important part of Jan Sztwiertnia's output as a composer. They are also a testimony to his creative development. One can only imagine his subsequent vocal works, written under the guidance of Paris teachers. Unfortunately, the composer's development was cut short by the war (Miśka 2010).

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Infinito nero by Salvatore Sciarrino: to the Phenomenon of “azione invisibile”

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The paper discusses the phenomenon of “azione invisibile” through the lens of the naturalistic conception of the Italian composer Salvatore Sciarrino. The object of the study is the opera *Infinito nero*. Analyzing the particularities of the libretto, dramaturgy and its sound realization, the author reveals the specifics of the psychoacoustic space modelling and the role of the listener in this process. The “invisible action” for the listener is the process of the mental representation of acoustic images, building a logical connection between them, which helps to create the meaning of the events.

Keywords: Salvatore Sciarrino, *Infinito nero*, “azione invisibile”, ecology of sound, ecology of listening.

INTRODUCTION

Italian composer Salvatore Sciarrino (b. 1947) is now regarded as one of the leaders of the contemporary avant-garde music culture, as evidenced by wide recognition that his creativity has received on both sides of the Atlantic. The originality of musical thinking and artistic orientations of Sciarrino are partly explained by the independent study of the art of composition. At the same time, for his works also musical tradition is important, which he understands very broadly as *an uninterrupted tradition from Monteverdi to Stockhausen* (Cassin 2010). The originality of Sciarrino’s compositions lies precisely in this synthesis of tradition and innovative aspirations.

His music is a rarefied sound matter, consisting of a continuous flow of insignificant noises, quiet, subtle sounds, literally balancing on the verge of silence. His artistic concept is in line with post-serial searches called the *ecology of sound*. Sciarrino

himself defines it as *musica naturale* and offers a philosophical and aesthetic rationale for this phenomenon in his books: in a collection of articles and essays *Carte da Suono* (2001) and the monograph *Le figure della musica: da Beethoven a oggi* (“Figures of music from Beethoven to the present day”, 1998).

Italian Maestro works with equal success in various genres: opera, stage and radio music, symphonic compositions, music for choir and vocal ensembles, chamber music, works for solo instruments, electronic compositions, cadences, transcriptions, and arrangements. In this series, Sciarrino’s theatrical music has a special place. He has long been recognized as one of the most peculiar operatic composers of our time. The proof of this is the numerous performance of his operas in musical theatres around the world: in Germany, France, the USA, Austria, Czech Republic, Colombia, Norway, UK, Russia¹ and, of course, in his homeland, Italy.

¹ The Russian premiere of the concert version of the opera “Luci mie traditrici” entitled “The false light of my eyes” was held on November 22, 2012 at K. S. Stanislavsky and Vl. I. Nemirovich-Danchenko Moscow Academic Musical Theatre. The project was implemented by the New Musical Theatre of the Moscow Conservatory. Performers: ensemble *Studio of New Music* under the direction of Igor Dronov, Ekaterina Kichigina (soprano), Andrey Kaplanov (baritone), Tatiana Abramenko (mezzo-soprano), Pavel Glyadeshin (tenor). Director – Caterina Panti Liberovici, artistic head of the project – Vladimir Tarnopolsky.

Almost in all his operas, the composer comes up with original, at first view, even paradoxical genre definitions: *atti per un museo delle ossessioni*² (*Cailles en sarcophage*, 1979–1980), *natura morta in un atto* (*Vanitas*, 1981), *azione invisibile* (*Lohengrin*, 1982–1984), *estasi in un atto* (*Infinito nero*, 1998), *tre atti senza nome* (*Macbeth*, 2002), *quasi un monologo circolare* (*La porta della legge*, 2006–2008).

The idea of an “invisible action” / *azione invisibile* underlies the three quasi-monologues of Sciarrino, which are *Lohengrin*, *Infinito nero* and *La porta della legge*. The term *invisible action* can be attributed to combinations of an oxymoron type. The word *azione* (‘act’, ‘action’) in this case implies *theatrical presentation, performance*. In turn, the meaning of the word *presentation* in relation to musical theatre is associated with the presence of a visual aspect, vision. However, the absence of this visual component is contained in the word *invisible*. The purpose of this paper is the study of the phenomenon of *azione invisibile* from the point of view of Sciarrino’s naturalistic conception. The object of the study is the opera *Infinito nero*.³ The analysis of the libretto, dramaturgy and its sound realization will allow answering the question: what does Sciarrino put into the definition of *azione invisibile*?

MARIA MADDALENA DE’ PAZZI:
ECSTATIC REVELATIONS

The work for voice and eight instruments was written in 1998 by order of the city of Witten and the Ministry of Urban Development of Culture and Sport of the North Rhine-Westphalia regions. The premiere took place on April 25 of the same year at the Chamber Music Festival in Witten performed by the ensemble *Recherche* and Sonia Turcetta, with whom Sciarrino had a long-time artistic friendship.

The libretto of the opera, written by the composer, is based on the ecstatic revelations of Maria Maddalena de Pazzi, whose interest flared up with a new force in connection with the publication of her mystical experiences in the 1980s. In 1984 *Le parole dell’estasi* (“The words of ecstasy”)

was published, fragments of transcripts describing this woman’s amazing encounters with Christ and Satan. The excerpts from this text formed the libretto.

Saint Maria Maddalena de Pazzi (1566–1607) is one of the most striking and remarkable figures in the history of the Italian Catholic Church. A Carmelite Virgin, canonized by the Vatican (1669), belonged to the famous and richest Florentine family and was baptized and named Caterine. During her studies at the school of the convent of San Giovannino dalle Cavalieresse di Malta, she lived with such love for religious teachings, prayer and repentance that it prompted sisters to predict for her life’s path of a great saint.

Despite her father’s desire to marry her daughter to a young nobleman, Caterina became a novice of the Carmelite monastery of Santa Maria degli Angeli, in 1583 she was dressed and took the name of Maria Maddalena. She was professed a year later already being seriously ill. For the next five years, she was subject to ecstasy, during which she spoke a lot and quickly and then suddenly fell into silence. She could, while in ecstasy, move rapidly or, on the contrary, continue to work – embroidery, painting. Maria Maddalena spoke as of her name, and sometimes as of the name of one of the Persons of the Blessed Trinity. The language of her statements during mystical revelations was scientific, *specialized, far above the level of her education* (Agasso 2001). The ecstatic maxims of the Saint became her “works,” although she herself did not write down a single word. Maria Maddalena’s confessor, who wanted to make sure that her visions were not the machinations of the devil, hysterical seizures or auto-suggestion, instructed the monastery sisters to record her statements during ecstasy, for which they performed a rather complicated procedure. Four nuns listened, memorized and repeated what the saint said, and the other four recorded her words and gestures. Those descriptions-sayings made up five volumes of manuscripts, which contain expressions, visions, voices calling to respond to Christ’s love for man.

Later, the Voices prompted Maria Maddalena to contribute to the renewal of the Church, initiated by the Council of Trent and its decrees. She wrote letters to Pope Sixtus V, the Cardinals

² Acts for a museum of obsessions.

³ *Infinite Black* or *Black Infinity*.

of Curia and the Archbishop of Florence, Alessandro de' Medici, who, after meeting her at the monastery, said: *This daughter truly spoke in person of the Holy Spirit*⁴ (Agasso 2001).

Maria Maddalena ended her days after a three-year agonizing illness, accompanied by unbearable pain. That pain she endured stoically, with joy, following her famous aphorism: *Pati et non mori* (*To suffer and not to die*), because she saw in suffering the possibility of taking upon herself the torments of the crucified Christ.

The image of the crucified Christ is one of the most striking and terrible visions of the Saint. Sciarrino's libretto begins with the words of Maria Maddalena: *the soul turned into the blood*. In the opinion of Siglind Bruhn, "*the soul*" may refer to Maria Maddalena herself (Bruhn 2003: 478). Researcher writes: *Maria Maddalena's attention is absorbed into the horrifically tormented and lacerated body, so much so that she loses herself in Christ's wounds, interprets the blood from the crown of thorns as the ink with which God wishes to write on her, and thus explains in retrospect her initial image of being drowned in blood* (Bruhn 2003: 478).

Despite the canonization, the personality of Maria Maddalena attracted Sciarrino with her inconsistency. He is inclined to see in her rather repulsive, *diabolical* figure. *With her you cannot really differentiate between God and the devil, her visions are all similarly frightening*, – said the composer in an interview before the premiere of *Infinito nero* (Vogt 1999: 23). At the stage of conception, the idea of the polarity of black and white played an important role in the opera. Initially, the participation of even two singers was envisaged. Sciarrino also wanted to divide the stage space through a sudden change of lighting – instantly, as if winking. *These changes are enormously important since the piece itself is made this way*, – spoke the composer. – *You have parallel discourses. The most important is that the idea of correlated contradictions must be conveyed. In the end, Infinito nero may just as well have been called "Infinito bianco" ("the eternal white"). This is no paradox: if I take a look at the white*

or the black for a while, I see the same (Vogt 1999: 24).

It would seem that the life story of Maria Maddalena gave interesting material for creating a spectacular mystical drama. However, the composer did not use her dramatic potential. He was interested not only and not so much in the nature of the origin of Maria Maddalena's ecstatic visions and auditory hallucinations – *divine* or *devilish* – as in the phenomenon of the psychopathology of ecstasy itself, its physiological manifestations and the opportunities that open up when conveying this state in music.

The libretto written by the composer, based on Maria Maddalena's *streams of words* recorded by novices, is filled with colourful and sometimes rather terrible images, but does not represent any coherent text. In one version, Sciarrino used some lines of Jules Laforgue, but subsequently excluded them. *Maria Maddalena's text is able to convey the loneliness, pain, and forlornness much better*, – said the composer in an interview. – *I believe that we receive more if the text stands by itself – without interruption. Because here you have this separation of black and white, God and the devil, perhaps also silence and words, breath and silence* (Vogt 1999: 25).

Combining phrases in the vocal-speech flow, the composer uses constant syntax violations, word breaks (*tanto da non in-*), beginning of phrases with a ragged word (*-sformava sangue*), multiple obsessive repetitions of cognate words (*influirsi influissi influiva rinfluiva*). The technique of working with text becomes an extremely important dramatic factor influencing the dynamics of the form. The appearance of new phrases creates an illusion of movement, while a return to the former and the repetition of words determine the process of inhibition. To this method of work Sciarrino will give a name *stillicidio di parole* (seepage of words) and will brilliantly develop it in the opera *La porta della legge*. As an illustration, we present a fragment of the libretto *Infinito nero* and its implementation in the opera. The symbol / indicates pauses of various lengths between the words.

⁴ Saint Maria Maddalena predicted to the Archbishop that he would soon be elected Pope, but that his papacy would not last long. Indeed, Alessandro de' Medici was elected Pope on April 1, 1605 under the name of Leo XI and died on the 27th day of his pontificate.

Libretto	Text in the score
l'anima si trasformava nel sangue, tanto da non intendere poi altro che sangue, non vedere altro che sangue, non gustare altro che sangue, non sentire altro che sangue, non pensare altro che di sangue, non potere pensare se non di sangue.	l'anima si trasformava nel / sangue, tanto da non in / -sformava nel sangue, tanto da / da non intendere poi altro / poi altro che sangue, non vedere / altro che sangue, non gustare altro che sangue, non sentire / altro che sangue, non pensare / altro che di / -tro che di / sangue, non potere pensare se / pensare se / pensare se / pensare se / se non di sangue.
the soul was transforming into blood, so much so as not to understand nothing but blood, seeing nothing but blood, tasting nothing but blood, feeling nothing but blood, thinking nothing but blood, unable to think anything but blood.	the soul was transforming into / blood, so much so as not to un- / -sforming into, so much so as / not to understand nothing / nothing but blood, seeing nothing / but blood, tasting nothing but blood, feeling nothing / but blood, thinking / nothing but / -thing but / blood, unable to think / to think / to think / to think / anything but blood.

Example 1. Salvatore Sciarrino. *Infinito nero*. The left part of the table contains a fragment of the libretto in Italian and below in English, in the right column – its implementation in the score

When listening, there is a feeling of tense awkwardness, somewhat similar to when you perceive the speech of a very stuttering person and try to understand and get ahead of the further direction of what he wants to say.

The perception of the listener is hampered by a very fast rate of recitation, so fast that, I think, even Italians themselves find it difficult to understand the spoken words. Within the length of one eighth note (and even of one sixteenth), Sciarrino places a certain number of words. This is explained by the composer's desire to convey the ecstatic state of the Saint, in which *words actually shot out of her like a machine gun* (Vogt 1999: 23). The reproduce of *a very direct form of pathology* (Vogt 1999: 23) leads to the fact that words lose their meaning and value.

As noted earlier, during the ecstasy, the real Maria Maddalena spoke both on her own behalf and on behalf of one of the Voices heard by her. In the speech flow, it is almost impossible to distinguish between these moments; even phrases

said from the first person (for example, *io non lo so / I don't know; allora il Santo mi versò sul capo un vaso e il sangue mi coperse tutta / then the Saint poured his cup over my head and the blood covered all of me; Egli scrive su di me con il sangue / he writes on me with his blood*, etc.) and addressing (*ma dillo, dillo / but say it, but say it; vieni, vieni / come, come*) do not guarantee that this is the voice of Maria Maddalena herself. Being in an ecstatic state, the heroine becomes a mediator, a kind of sound transmitter and, therefore, loses her identity.

REPRESENTATION OF REALITY

It would be logical to assume that the voices and sounds heard by the nun get a certain personification in the instrumental parts. The refined timbre palette of *Infinito nero* includes four groups of instruments: woodwinds (flute, oboe, clarinet

in B), percussion, considered as a single timbre (big drum, bronze and tubular bells, as well as such specific musical instruments as dobachi⁵ and crotales), strings (violin, viola, cello) and piano (but, in essence, the composer uses it as a percussion instrument).

As tempting as it may be to draw an analogy between the eight different timbres and Voices that Maria Maddalena hears or novices who repeat and write down her words and gestures, it is nevertheless necessary to admit that the composer

avoids such a straightforward comparison. However, some places in the score seem to suggest the possibility of such an interpretation. For example, in the flow of high-rise non-deterministic vocal prosody there appears as a bright flash a short, persistently repeated archaic ditty, as a child's counting-out a rhyme or a rhyming couplet. (Example 2)

Then the violin repeats it with flageolet tones in the dynamics of *pppp*, therefore fantastic sounding arises. (Example 3)

Example 2. Salvatore Sciarrino. *Infinito nero* (mm. 182–183)

Example 3. Salvatore Sciarrino. *Infinito nero* (mm. 193–194)

⁵ The temple bell in the form of a bronze bowl, on the edge of which is hit with a wooden stick wrapped in leather. This instrument was common in Japan and China.

The emotional declamation, which is based on obsessive repetitions of cognate words, gets a peculiar reflection in the flute part, too.

Example 4. Salvatore Sciarrino. *Infinito nero* (m. 114)

Is this the voice of a novice who reports the words of Maria Maddalena, whose real sound is distorted by the refraction of the dimmed mind? Or is this one of those Voices that the Saint hears? A more general question can be formulated: Are those the sounds of the surrounding reality, refracted through the consciousness of Maria Maddalena, or the sounds created by her imagination, into which the composer plunges us?

In an interview, Sciarrino said: *What I am interested in above all is the perceptual world. My music is a space in which something occurs. The space we share with all living things can be called an environment. In this environment, I create a tension between sonic elements, an intentional relation between elements where in reality there is none. It is not reality but a representation of reality* (Cassin 2010).

The task of the *invisible action* is to create a special psychoacoustic space in which the boundary between illusion and reality is blurred. In the musical-theatrical synthesis of this *invisible action*, where the visual aspect is absent or does not play any significant role, and the words lose their

meaning, the focus is on the sound fabric of the score. This opera achieves a strong effect, according to the personal experience of the author of this article, not when watching, distracting with extraneous noises of the auditorium, but when listening (better with headphones).

If we turn to the terminology of Sciarrino, it is possible to explain the phenomenon of sound originality of the score. *Listening to reality with an insect ear and a giant*, – wrote the composer in a note to the score *Responsorio delle tenebre*, – *I try to return it in a cloud of wind and stone* (Sciarrino 2001). The literary language of Sciarrino is distinguished by increased complexity and metaphoricity, but behind each poetic metaphor, there is always a rather accurate acoustic image. In fact, what is *wind* and *stone* – the sounds of meteorological (or, as the composer says, ecological) origin?

The sounds of *wind* – whiff, breath, consisting of inhalation and exhalation – have the properties of continuity, duration, the ability to strengthen and weaken, represent the horizontal axis of motion. The sounds of *stone* – impulse, thump,

thunder, bang, beat – are distinguished by the discreteness, brevity, the vertical axis of the fall. Essentially, these are two different space-time categories.

As it is known, a cloud is a condensation of water vapour. An important feature of this natural phenomenon is a limited field of the visible. It is no coincidence that in a figurative, allegorical sense, a cloud is a darkening, a change of state, or a gloom that envelops the mind. In the music world of Sciarrino, the sound *cloud* has the characteristics of its climatic “double”: weightlessness, variability, instability, and fluctuation. This, as Gianfranco Vinay shrewdly identifies, is the *sound placenta that envelops the listener, suspending time and imposing a different perception of the surrounding acoustic space* (Vinay 2013–2014: 19).

In the creation of sound images of *wind*, *stone* and *cloud* an important role is played not so much by the timbre as by the techniques of sound production specific to each instrument. At the same time, following the naturalistic concept, Sciarrino focuses on the sounds that have not been previously considered musical, but rather by-products of the process of sound production.

The sonorous spectrum of the *stone* includes multiphonics, slap-tongue, tongue ram and the strokes of the valves of woodwinds, short sounds at the piano in the most distant registers, muffled beats on the big drum, softened by a soft cloth; according to Sciarrino, *to get just an impulse, not a vibration, almost infrasound* (Sciarrino 1998).

The sonorous palette of the *wind* sphere: for woodwinds – the sounds with air noise (like

inhale-exhale without forming a certain note), different types of glissando; for strings – the sounds of *air noise*, for example, flautando, etc.

The sound sphere of the *cloud* is represented by specific methods of phonation associated, figuratively speaking, with the *mutation* of sound (for example, advanced flageolet technique (including glissando of flageolet tones), compressed tremolo of the upper part of the bow, *distorted* sounds with playing *sul tasto* and *metallic* sound with playing *sul ponticello*, whistle tones of the flute. Along with that, the *cloud* includes the entire set of sound images of *wind* and *stone*.

All these natural sounds not only form the acoustic space of the environment (rustles, gnash, knock, creak, dripping, etc.) but also serve as a reflection of the physiological processes of the human body: breathing, suffocation, heart rate, tinnitus, trembling...

The immersion of the listener in this psycho-acoustic space is inevitably associated with a special reflection of the system of temporal relations, the experience of compactness and elongation of time. In *Infinito nero* Sciarrino uses the technique of temporal progressions of convergence and removal of sounds, performed with different instruments. For example, at the beginning of the opera, the attention is attracted to the long ostinato performed of a trio of woodwinds: flute, oboe and clarinet play short sounds by striking the tongue. The interaction between the parties forms three parallel timelines: flute-oboe, flute-clarinet, and oboe-clarinet.

Example 5. Salvatore Sciarrino. *Infinito nero* (mm. 7–15)

Sequel to Example 5 see on the next page.

10

15

Sequel to Example 5. Salvatore Sciarrino. *Infinito nero* (mm. 7–15)

The line of the flute-clarinet pair is a time constant. In pairs of oboe-clarinet and flute-clarinet, a gradual temporal variation arises. Over 35 bars, the composer builds a time progression, alternating between rational and irrational methods of dividing the share, and the units of crushing are microscopic (thirty-second note and sixty-

fourth note). This, figuratively speaking, is the time examined under a microscope.

An example of reverse progression (convergence of sounds) between oboe and flute. (Example 6)

An example of a synchronous shift *horizontally*, that is, not relative to each other, but relative to its own point of reference. (Example 7)

50

Example 6. Salvatore Sciarrino. *Infinito nero* (mm. 47–52)

60

Fl.

Ob.

Fl.

Ob.

Example 7. Salvatore Sciarrino. *Infinito nero* (mm. 59–64)

CONCLUSIONS

Summarizing our observations and returning to the question posed at the beginning of the paper, let us highlight the features of the *invisible action*.

- The lack of consistent development of the plot as a chain of external events that reveal the main content of the work, and as a consequence, the levelling of the visual component of the play.
- The uncertainty of time and place of action. Since there are no events, the sequence of which is regulated by cause-and-effect relations, in the *invisible action* there is no plot time, but there is psychological time. It can be equivalent to the psychological time of perception of each listener and at the same time the psychological time of the hero. The place of action, which is a scene, only *visually* correlates with reality. The immersion of the listener into the consciousness of the character entails blurring the border between reality and illusion (sleep, delirium, vision, fantasy) and causes the feeling of uncertainty about what is happening. Sciarrino disorients the listener whose point of view varies all the time between perception and observation.
- The ambiguity of identification of the character. In *Infinito nero*, Maria Maddalena, a Carmelite nun who hears Voices, is not identical to Maria Maddalena, who broadcasts one of these Voices. A similar situation arises in the opera *Lohengrin*, where Elsa is Lohengrin, a priest, and the people. In *La porta della legge*, the character is represented by two

different voices, but at the same time, it is impersonal and is referred to as Man 1 and Man 2. The universe of Kafka–Sciarrino, based on the disjunction, implies their simultaneous identity and difference.

- The creation of a special psychoacoustic space by means of modelling the sonorous environment, the material of which is the sound of ecological origin. In this space, microscopic sound objects, which necessitate attentive listening, are of paramount importance.

The word *representation* has the meaning, in a sense, the opposite of representation as a theatrical act. This is the process and the result of the imagination of objects and phenomena that currently do not affect the human senses. In the case of Sciarrino's operas, *the invisible action* for the listener is the process of the mental representation of auditory images, the building a logical connection between them, which helps to create the meaning of what is happening.

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Features of Religious Music of Laurynas Vakaris Lopas

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A conductor, pedagogue and composer, Laurynas Vakaris Lopas (b. 1948) mostly writes music for children and compositions on the subject of religion. He began to compose church and religious music only in 1989. He has composed several Mass cycles (*Missa brevis*, *Missa brevis quasi grigalis*), other compositions for choir a cappella or with instrumental accompaniment (motet *Judas mercator*, *Te Deum*, hymns, *Stations* for soloist, choir and orchestra, etc.), the literary-musical composition *Dievo vaikai* (God's Children), as well as instrumental compositions with religious or liturgical titles.

The paper analyses the features of Lopas' religious music and presents the composer's insights into his relationship with liturgy, as well as the situation of church music genres in Lithuania at the beginning of the 21st century. Lopas' creative work is characterised by moderate modernity, which in his sacred music points to the earliest church tradition (monody, organum), while the attention to the text and every word links his music to a later tradition – that of the rhetoric of baroque music. The texture of his music is often based on polyphony (polymeter, polyrhythmic, polytonality principles), while his melodies are based on archaic intonations (Lithuanian folk songs, Gregorian chant). Like other choir conductors who compose sacred music, Lopas continues the traditions of Lithuanian organists-choirmasters of the 19th century and the first half of the 20th century; he is well-versed in the possibilities of choir voices and employs them in his compositions. However, unlike a century ago, today composers' relationship with religion is more varied and requires conscious self-determination.

Keywords: Laurynas Vakaris Lopas, Lithuanian church music, contemporary sacred music, religious music, liturgy, musical rhetoric.

INTRODUCTION

Sudden social changes brought about marked transformations in the lives of several generations in Lithuania. The changes in their religious practices were most obvious. For instance, the composer Eduardas Balsys (1919–1984) was a practicing Catholic from his childhood, but after the 1945 occupation and annexation of Lithuania by the Soviet Union, he had to hide his faith to be able to reach the heights of his professional excellence. In the years of the Soviet rule, Balsys educated about 30 young composers at the Lithuanian Conservatoire (presently the Lithuanian Academy of Music and Theatre), with whom he could neither employ sacred genres nor discuss religious topics.

After Lithuania regained its independence in 1990, one-third of the alumni of Balsys' composition class began to create religious or church music.¹ However, the absence of religious practice in their childhood (most of them became familiar with religion already in adulthood) led to the fact that only a few of them (just as other artists born in occupied Lithuania) are presently members of a religious community, regularly attend Mass and other rites and compose worship music.

Laurynas V. Lopas is one of Balsys' last students, who have consistently taken over his Teacher's style and artistic attitude, and since 1989 has extended his creative tradition in religious music. The paper reviews Lopas' religious compositions, analyses his compositional solutions

¹ They are composers Anatolijus Šenderovas, Giedrius Kuprevičius, Jonas Tamulionis, Algirdas Martinaitis, Vidmantas Bartulis, Dalia Kairaitytė, Kristina Vasiliauskaitė, Gintaras Samsonas etc.

in creating sacred genres, the rhetoric of his music, as well as his relationship with the Church and church music.

CREATIVE FORMATION AND ACTIVITIES

Lopas was born in Klaipėda in 1948 to a family of young musicians, but soon the family moved to Vilnius as his father Algimantas Lopas started his choir conducting studies at the Conservatoire in 1950. Having completed his studies, he taught at the Department of Choir Conducting from 1955. Therefore, his son grew at the conservatoire, among musicians and music sounds; at an early age the would-be musician imitated his father, “conducting” the symphonies he heard on the radio (Lopas 2019). From 1955 he attended an art school (the present National M. K. Čiurlionis School of Art); from 1960 he continued his musical education in the Ažuoliukas choir.² On leaving secondary school, he did not want to get involved with music and entered the Kaunas Polytechnic Institute.³ However, a year later (1967) he returned to Vilnius and started his studies of choir conducting at the Conservatoire, the class of Hermanas Perelšteinas, and soon was involved in the pedagogical activities of the Ažuoliukas choir. According to Lopas, Perelšteinas *taught him to ‘get into’ the very essence of musical work, decipher all the subtleties of a musical composition* and helped him understand that the culmination is not necessarily in its most loud or dramatic place (Tumasonienė 1999: 31). Having completed his studies, from 1973 Lopas was one of the conductors of the Ažuoliukas choir (with intervals until 1980) and taught at the Juozas Tallat-Kelpša School of Music, where, besides

other duties, he conducted the school choir, and for a very long time the school symphony orchestra.

Between 1975 and 1985 (with intervals as he was involved in other activities as a conductor and a pedagogue) Lopas studied composition under Eduardas Balsys. Over the years of these studies he wrote various compositions, tried his hand at dodecaphony and serial techniques. Prof. Balsys, who unexpectedly passed away while Lopas was writing his diploma composition⁴, had a great influence on him as a personality and specialist: *He was always my lodestar* (Urbietytė 2013).

Besides all the other activities, Lopas established the Cantemus mixed chamber choir at the Teachers’ House in 1986, with which he gave many concerts for a decade, performing various sacred works, including Lithuanian classics (such as the motets of Juozas Naujalis) and the first religious compositions by Lithuanian composers (Vidmantas Bartulis’ Mass etc.). From 1991 he led the Symphony Orchestra of the Lithuanian Academy of Music for several years; since 1995 he has been working at the Department of Choir Conducting of the Lithuanian Academy of Music and Theatre; since 1996 he has been a member of the Lithuanian Composers’ Union.⁵

REVIEW OF THE COMPOSER’S RELIGIOUS CREATIVE WORK

Songs for children’s choir and instrumental chamber music prevail in the works of Laurynas V. Lopas. In 1989, he began to create sacred music. His works are not plenty, which must have been due to two reasons: he is very active as a pedagogue and performer (conductor), and demands a lot from himself as a professional composer – according

² Established in 1959, Ažuoliukas (Little Oak Tree) choir eventually grew into a choir studio – a school of music, where boys and youths not only sing in the choir, but also learn other music disciplines: play the selected instrument, solfeggio, music history, conducting.

³ There was already a students’ rock band, so Lopas continued to play music and established his own band. At that time he also created his first songs, for example, *Water lily*, *The wind blew* (with this ballad after the Lithuanian folk song *Pūtė vėjas* Janina Miščiukaitė became the laureate at the first popular song contest *Vilnius Towers* in 1968). These Lopas’ earliest popular songs are not included in the list of his works in the website of the Music Information Centre Lithuania; his first serious compositions date back to 1970 and 1971. See: Music Information Centre Lithuania. *Laurinas Vakaris Lopas*. <https://www.mic.lt/en/database/classical/composers/lopas> (accessed July 30, 2019).

⁴ Lopas completed his composition studies under composer Vytautas Laurušas.

⁵ Not all Lopas’ activities as a composer and conductor are mentioned in the paper. For more see: Zubrickas 1999: 377–379.

to Lopas, his teacher Eduardas Balsys discouraged him from being negligent in creative work (Tumašonienė 1999: 31).⁶ As we can see from the list of the composer's religious works (Example 1), some compositions have several variants – for diverse groups of musicians in order to increase the chances of performing.

Some Lopas' religious compositions although were written later are directly linked to the years of his studies⁷ and Eduardas Balsys' enormous

influence. Composer Kristina Vasiliauskaitė, who also studied composition in Balsys' class, gave up his dense and viscous texture trying to find her own style (Калавинскайте 2014: 255–256), while the Teacher's style, viewpoint, and attitudes are close to Lopas. Therefore, in his music many of Balsys' creative properties are heard, for example, harmonious coexistence of folklore intonations and the modern traits of the 1960s and the 1970s.⁸

Work title	Year	Duration	Instrumentation
Church music			
Missa brevis	1990	18'	dsaa-org
	1997		dsaa-fl-ob-cl-bn-4hn-2tp-timp-hpd-str
Judas mercator	2003	2'	ssaa
Missa brevis quasi grigalis	2011	12'	satb
Te Deum	2013	–	tbb-4hn-3tp-3tb-tu-5perc-org
Religious songs			
Palaimink, Dieve / Bless, God	2001	2'	ssaa
Iš Tavo rankos / From Thy Hand	2015	3'	S-pf; S-org,
	2018		1/ ssaa-pf; 2/ ssaa-fl-ob-cl-bn-4hn-2tp-timp-hpd-str
Septynios liuteronų giesmės / Seven Lutheran Songs	2019		1/ satb-org; 2/ sa-org; 3/ S-org
Instrumental works			
Meldimai (Kyrie) / Praying	1989	3'	crl
Veni Sancte Spiritus	2004	5'	4tp-4tb-org-timp-perc
Cantate Domino	2006	5'	1/ crl; 2/ crl-4hn-2tp-2tb-2tu
Sanctus	2011	4'	crl
Stacijos / Stations (The Way of the Cross)	2012	15'	3232-4331-3perc-hrp-str
	2018		S-satb-3232-4331-3perc-hrp-str
Other			
Dievo vaikai / God's Children	2001	15'	D-reciter-sa-perc
Songs after Maironis' poems: Vakaro mintys / Evening Thoughts Ačiū Tau, Viešpatie / Thank You Lord	2012	2'51	satb
		6'	

Example 1. List of religious compositions by Laurynas Vakarīs Lopas

⁶ Beethoven was Balsys' idol. He admired this genius' *titanic work of thought*, the mastery of selecting the best material from many variations (Narbutienė 1999: 172–173). Lopas recounts the Teacher's principles laconically: *Do not lie either to yourself or to the others. Be very responsible to the performer (author's note – respect him, know the instrument's possibilities, know instrumentation)* (Lopas 2019).

⁷ For example, some of the musical material (written in his young days) from *Three Allegoric Pieces* (later – *Sonatas*) for organ was used in the composition *Veni Sancte Spiritus* (2004); the material from the diploma work *Musica casare* (1985), based on linearity and serial techniques, in 2012 grew into the *Way of the Cross* for orchestra (the 2018 version – for soloist, choir and orchestra). Like Balsys, Lopas cherishes creative ideas, “transcodes” them, and uses them in another context.

⁸ Undoubtedly, after starting to work with Ažuoliukas, Lopas had to get acquainted with Balsys' oratorio *Nelieskite mėlyno gaublio* (Do not touch the blue globe, 1969), which the choir was learning to perform. *In the oratorio's moderately modern, ideologically rather neutral neo-folkloric style some components of the dodecaphonic, aleatoric and sonoristic techniques, which had just begun to spread in Lithuanian music are incorporated* (Stanevičiūtė 2013: 30).

Most of Lopas' religious works have appeared due to a practical need – first of all due to an obvious lack of repertoire; sometimes he was asked by performers, many of whom are the composer's colleagues or former students (e.g., the two Masses, *God's Children*, *Seven Lutheran Songs*, compositions for carillon); as well as a tribute to the Teacher (*Veni Sancte Spiritus* was written for Balsys' 20th death anniversary; we will also find symbolic marks in his memory in *Te Deum* and *Stations*), or for other occasions.⁹ Therefore, we should look upon Lopas' oeuvre not only as his personal self-expression but rather as the teacher, choir and orchestra conductor's task given to music performers, which is also a task to be solved by the teacher and composer himself: *I care for people. Writing a musical composition I try to adapt it for its performer, especially if it is a child. Therefore, I also engage in methodical aspects so that the meaning of education stands out* (Tumasonienė 1999: 31).

Besides practical incentives for religious creative work there are also spiritual ones: *I am concerned about man's current internal mess and disorder. I want to strive for harmony that will help man* (Tumasonienė 1999: 31). Asked about his instrumental compositions with religious titles, the composer said: *This is my prayer. This is how I pray* (Lopas 2019).

RELATIONSHIP WITH THE CATHOLIC CHURCH AND CHRISTIANITY

When Lithuania liberated itself from the communist regime and re-established independence in 1990, Laurynas V. Lopas (as many artists at that time) actively joined religious activities that were being revived. That year he created one of

the first Mass cycles in the country – Mass for children's choir and organ may have been meant for the especially large children's choir at Vilnius Archcathedral at the request of its leader Rita Nenėnaitė (Tumasonienė 1999: 31)¹⁰; several years later Mass was orchestrated.¹¹ As the head of the choir Cantemus and a professional musician, Lopas had to perform during the liturgy on many occasions, to communicate with various, even the highest Lithuanian Catholic clergy, to contribute to the development of church music and raise its quality (by establishing a Christian culture centre in Marijampolė, newly harmonizing liturgical chants, etc.).

The composer did not confine himself to Catholic matters – around 2000, he helped to prepare the performance of Bach cantata's at a music festival organized by the Lithuanian Evangelical Society for Church Music; he created the musical literary composition *God's Children* for soloist, reader, children's choir and Orff instruments (2001) for the Lutheran Church music courses, a seminar for teachers on children's musical education, where he taught. Lopas' latest work is the Lutheran chorales (*Seven Lutheran Songs*, 2019), which are suitable for worship.

Many Lithuanian artists and musicians, who after Lithuania regained its independence, hoped to find unlimited space for their religious searches and original musical self-expression in Catholic churches, were soon disappointed as a composer who wanted his music to be performed in liturgy had to follow the requirements of church music, liturgical rites, established traditions and the level of community's perception. Though Lopas was never interested in the Catholic Church documents on sacred music, it should be noted that, due to its diligence and professional integrity, his *Missa brevis* for children's choir and organ (1990) was probably the most orderly cycle of the Lithuanian

⁹ For example, the 150th anniversary of the birth of Maironis, the Lithuanian classical poet and a priest, was commemorated in Lithuania in 2012. For that occasion, composers were commissioned to create works for choir after Maironis' poems (the CD *Šaukiniai Maironiui* was released in 2013). Two songs by Lopas are written not after entire poems with religious content – the composer himself made up the text from separate lines from various poems, and these songs can be attributed to the sphere of religious creation only partly (due to the rich religious symbolism).

¹⁰ At that time, about 80 children sang at the Cathedral's choir (Balandis 2018: 77). In another conversation, Lopas mentions the Lithuanian National Radio and Television Children's Choir, which was led by a colleague, a former member of Ažuoliukas, Arvydas Girdzijauskas; besides, the composer's children sang in the choir, which needed more compositions for repertoire. So this Mass was composed (Urbietytė-Urmonienė 2013).

¹¹ At the request of his former student Łucja Jankauskaitė-Nowak, who worked for the Zielona Góra Institute of Culture (presently Wydział Artystyczny Uniwersytetu Zielonogórskiego, Instytut Muzyki) at that time (Tumasonienė 1999: 31).

authors' Masses of that time.¹² The instrumentation of this *Missa brevis* (for orchestra and harpsichord), as well as later works such as the professionally demanding *Missa brevis quasi grigalis*, and *Te Deum* that requires an unusual ensemble of performers, shows his remoteness from the liturgical purpose of music (especially in renewed liturgy, when the community has to be included in singing).¹³

The composer himself seems to be a rare visitor to church now: *Why should I go there? ... I can pray at home as well* (Lopas 2019). He is not satisfied with the poorly educated priests (*How can [such a priest] be my spiritual leader?*), and the chanting of youth groups with guitars, which Lopas only sees as their self-expression, *a kind of ... depravity* that has nothing to do with faith (Lopas 2019). According to the composer, music (regardless of style) first of all should not interfere with the harmony created in the space of the church by the relationship of architecture, paintings, and stained glass. Answering the question of whether his own works are in harmony with the church architecture, Lopas emphasizes that his creative work is not applied art, but *if there is internal harmony in music, it will 'harmoniously' stick to everything* (Lopas 2019).

Thus, on the one hand, the composer, when creating religious music, takes into consideration the needs and possibilities of the performers, the tradition of one or another sacred genre, because *genres conditionally also require peculiar language* (Ligeikaitė 2019). On the other hand, he does not intend to be dependent on the requirements of specific liturgical practices and the level of understanding of the ecclesial community.¹⁴

One of the inspirations of Lopas' sacred music is *the opportunity to sincerely pray and feel the blessing of God* (Ligeikaitė 2019), but in doing so he searches for his own musical language deliberately trying to avoid the currently fashionable, easily recognizable "religious style" in choral music in different countries, which, in his words, is a cheap continuation of the classic works that travels in the copy-paste form from one composition to another because it is easy for performers and close to the listeners' hearts.¹⁵

An important component of religious music creation is the reflection of the chosen text from the Bible; according to Lopas, one must, first of all, understand the word of God and what it is, then feel it with one's heart – *then something good may be created* (Lopas 2019).¹⁶ In vocal works, text for the composer is the most important (*in the first place*), and every word and its meaning are important there. However, his church music (Masses, motet, *Te Deum*), as well as *Stations* (with vocal parts, 2018) are based only on Latin text. This is also true of other authors who do not link their activities to Church. According to Lopas, there is nothing wrong if listeners cannot understand a single word: let them rely on *associations and common perception and in this way they will be closer to God* (Lopas 2019).

Lopas believes that in the creative process, the composer is just a tool: *Not we write – He writes! We only move our hand [on paper]. [...] Music must be written by a believer, and the performer must be a believer – both parties – and then you receive God's blessing* (Lopas 2019).

¹² According to Violeta Tumasonienė, this work stood out from the others *by the clarity of musical thought and logics* (Tumasonienė 1999: 30). The composition and musical language of *Missa brevis* are analysed in detail by Łucja Nowak in the study of contemporary choral church music by Lithuanian composers (Nowak 2013: 19–23).

¹³ Lopas is convinced that the decline in church music has not resulted from liturgical reform or congregational singing, but from the lack of educated personalities in the church activities.

¹⁴ Lopas' certain "Protestant individualism" manifested itself from the very beginning: he deliberately finished the part *Credo* of *Missa brevis* (1990) with the words *et homo factus est*, that is, in the middle of canonical text: *and there is no need to extend it; it ends there in a very beautiful spot. Why should children be made to experience all this terror – nailing on the cross, betrayal... there is no need* (Lopas 2019).

¹⁵ The Lithuanian composers Šarūnas Nakas and Mindaugas Urbaitis describe the style of choral music of American composers (such as Morten Lauridsen, Ren Clausen, Ola Gjeilo, David Lang) and their European colleagues as ceremonial, ritual, plastic and sleepy (introspective, in thoughtful mood), *majestic with a certain theatrical religious sorrow and in a moralizing tone*. It is characterized by euphoric sound (tertian chords, beautifully flowing seconds), pedaling of choral voices (long-lasting sounds), most often slow tempo (Nakas, Urbaitis 2019).

¹⁶ The holy text also inspires instrumental works, for example, *Cantate Domino* (2006) associated with the psalm of the same name; on the first page of the *Stations (The Way of the Cross, 2012)* the composer wrote down a quote from the Gospel by Luke (Lk 9:23–25), its brief reflection and a prayer.

GREGORIAN CHANT IN LOPAS' WORKS

Laurynas V. Lopas especially appreciates church monody: *Humanity has created nothing more brilliant than Gregorian chant* (Lopas 2019). The composer employs these traditional chant melodies as an unmistakable sign of sacral music in his work in various ways: in *Veni Sancte Spiritus* (2004) he quotes (interchangeably with other music) the melody of the first, the third and the ninth-tenth stanzas of the sequence to the Holy Spirit; *Missa brevis quasi grigalis* (2011) is based entirely on Gregorian chant, and in *Te Deum* (2013) he freely uses all three variants of the Gregorian melody creating his own.

Lopas looks liberally upon the interpretation of the choral – composers are free to treat it as they like.¹⁷ For example, the *Guide for the Organist of the Roman Catholic Church (Romos Katalikų*

Bažnyčios vargonininko vadovas: Čekelis 2001) contains a number of hymns and Gregorian melodies harmonized by Lopas: an unusual accompaniment reflects the composer's ambition to refresh the rather primitive harmonization of traditional hymns in churches. Instead of leaving the Supplications (Example 2a) a chant of modal character and litany-like, he constantly changes the chords, illustrates words ("plague", "war")¹⁸ as he needs diversity. In the Sequence of Pentecost (Example 2b) we also see the harmonious "freshness": even at the end of the sequence, he harmonizes the Dorian mode *finalis* as a G major fifth, creating the impression of the Mixolydian mode because *The Spirit blows wherever it pleases!* (Lopas 2019).¹⁹

The Gregorian melody sounds in all parts of *Missa brevis quasi grigalis* (2012)²⁰, but instead of choosing a single Gregorian ordinarius cycle,

Example 2a. An excerpt of Supplications (Čekelis 2001, p. 8)

Example 2b. The sequence of Pentecost, excerpts (Čekelis 2001, p. 121, 123)

¹⁷ It is inseparable from the artist's humility as according to Lopas, *creation is His signals, we are only mediators. We are given the chance to be mediators, prophets, and teachers. Ours is only the ability to perceive Him better through knowledge, and then we can also disclose something. But it is not ours. We have a lot of cases when, for example, an artist asks: was it I who did it? No, not you [...]. He did it* (Zailskaitė 2013).

¹⁸ The slips of parallel fifths or triads and harmonies of rather autonomic voices are a characteristic feature of Lopas' music (e.g. see Example 6a, Example 7).

¹⁹ Lopas later used the mentioned harmonisation variants of the Sequence in the composition *Veni Sancte Spiritus* for winds, percussion and organ (2004).

²⁰ The dates of the compositions in the notes (manuscripts) and official website of the Music Information Centre Lithuania (see: Music Information Centre Lithuania. *Laurinas Vakariss Lopas*. <https://www.mic.lt/en/database/classical/composers/lopas> (accessed July 30, 2019). The date in the notes is 2011.

the composer selected melodies from different cycles. Although the work was not written in one

go²¹, the modal unity of the cycle is maintained (Example 3).

<i>Missa brevis quasi grigalis</i>	Church mode	Gregorian Ordinary cycle (Kyriale) ²²
Kyrie	VI	XVIII B <i>Ad missam pro defunctis</i>
Gloria	I	II Fons bonitatis (for solemnities and I class feasts)
Sanctus-Benedictus	I	XIV Iesu Redemptor (for memorials)
Agnus Dei	VI	IV Cunctipotens Genitor Deus <i>In festis Apostolorum</i>

Example 3. *Missa brevis quasi grigalis*: origin

The composer even quotes the melody not completely precisely (it mostly sounds in the upper voice, occasionally lower voices); apparently, to emphasise the accents, he often attributes more Gregorian melody notes to the accented syllables, taking away them from unstressed syllables.²³ An example of a fragment of this Mass (Example 4) reveals a number of peculiarities of Lopas' religious creation:

- 1) liveliness of music – constant change of the meter, rhythm, tempo, dynamics and other musical parameters, unexpected shifts of basic tones (keys), preventing performers and listeners from relaxing;
- 2) tendency to the ternary form in structuring the work (with varied reprise); in the example, in question, the reprise is laconic and shorter than usual²⁴: in *Gloria*'s compositions, the fast-paced, triumphant music usually starts with the words *quoniam tu solus sanctus*,

but Lopas attributed this sentence to a slower middle section; marking *pp*, he created a quiet climax of *Gloria* in this place;

- 3) the ample musical rhetoric (see Example 4 – the words *Jesu Christe* are highlighted by long-rhythm values and emphasised by pauses);
- 4) links to early polyphony – parallel fifths and fourths, heterophony of voices (polyphonic stratification);
- 5) mixed texture characteristic of 20th–21st century music, where linearity (horizontal) and harmony (vertical) arise from one another and are freely interchanged with one another.

In the developed composition *Te Deum* (2013)²⁵, unlike *Missa brevis quasi grigalis*, the composer uses the Gregorian melody interchangeably with the original material – he quotes the phrases of the choral, varies them, harmonises and dubs them with parallel fifths, develops imitatively or heterophonically, uses their motives.

²¹ Most probably it was started in 2006. Lopas composed the simpler *Kyrie* and *Agnus Dei* when the Cantemus choir was to give a concert at the Church of St. Philip and St. Jacob in Vilnius; however, the Dominican friars wanted to sing it also at Mass. About five years later when a member of another ensemble wanted to have the composition, the composer wrote the middle movements (Lopas 2019).

²² See *Graduale triplex* 1979: 767, 715, 759, 727.

²³ For example, *Gloria, terra, lauda—mus* (in *Missa*) instead *Gloria, terra, laudamus* (in Gregorian chant).

²⁴ Another example of a laconic reprise is *Kyrie eleison* end from *Missa brevis*. Varied rondo or ternary form is characteristic of Lopas' music.

²⁵ Other *Te Deum* elements and qualities will be discussed later in the article. Lopas made serious preparations for this composition: *Before starting to compose such a large composition one needs to know other composers' music, beginning with Charpentier, and ending with Pärt. I 'unravelling' them all conscientiously. But the most important thing is to test oneself – be a teacher and a student for oneself* (Urbietytė-Urmonienė 2013).

57 **Con moto** ♩=90 *mf*

Tu so-lus Do-mi-nus, Tu so-lus al-

pp *mf*

quo-ni-am tu so-lus Sanc-tus Tu so-lus al-

pp *mf*

quo-ni-am tu so-lus Sanc-tus

64 **rall.** ♩=60 *p* **rall.** *pp*

ti-si-mus Je-su, Je-su Chris-te,

pp

Chris-te,

pp

ti-si-mus Je-su, Je-su Chris-te.

pp

Chris-te.

Example 4. *Missa brevis quasi grigalis*, movement *Gloria* (mm. 57–70)

INFLUENCE OF FOLKLORE ON LOPAS' CREATIVE WORK

During the communist regime, one of the ways of resistance to the occupation was the fostering of the ethnic Lithuanian heritage – quotes of folk songs acquired symbolic meaning in music and strengthened national identity. Eduardas Balsys, Lopas remembers, *educated his students to be Lithuanians* (Urbietytė-Urmonienė 2013).²⁶ Lopas' earliest creative work from his student days is related to arrangement and harmonisation of Lithuanian folk songs, although celebrating

his 65th birthday he admitted that until now he *dives into this Lithuanian folk treasure and uses it* (Urbietytė-Urmonienė 2013). The trichordal and tetrachordal motives of folk songs, the syncopated rhythms and polytonal sounding of Lithuanian *sutartinės*²⁷ were especially well-suited to the creation for children, and because of the kinship with Gregorian chant motives, the composer extensively uses the archaic intonations in his sacred works. Most religious melodies of Lopas' works are based on small, often diatonic, motifs (intonations) that can be used to quickly change the basic tone (or basic chord or tonality) com-

²⁶ Balsys argued that *if a creator wants to express the spirit of his own nation he cannot avoid [using] the centuries-old riches* (Narbutienė 1999: 203).

²⁷ The *sutartinė* (plural *sutartinės*) is an archaic Lithuanian polyphonic music style. See more: Račiūnienė-Vyčiniene, Daiva (2006). The Archaic Lithuanian Polyphonic Chant *Sutartinė*. *Lithuanus* 52 (2). http://www.lituanus.org/2006/06_2_03%20Vyciniene.htm (accessed October 1, 2019).

binning them in various ways and to form a variety of harmonic structures (secundal, tertian, quartal, elliptical²⁸, polytonal chords, also movement chords²⁹, etc.).

The Lithuanian folk song *Oi teka bėga vakarinė žvaigždė* (The evening star is rising-running) found its way to Lopas' religious compositions though Eduardas Balsys' music (Example 5a)³⁰ – in *Veni Sancte Spiritus* Lopas, giving it

with imitations, quotes it to pay tribute to his teacher's memory (it was written to commemorate Balsys' 20th death anniversary), while in *Te Deum* he interprets the song about the evening star as a symbol of hope, linking its melody with the words *Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te* – O Lord, let thy mercy lighten upon us: as our trust is in thee (Example 5b).

Plačiau, laudiškai

O - i, te - ka - bė - ga va - ka - ri - nė žvaigž -
-de - lė, vi - sas žvaigž - de -
-les pa - si - kvies - da - ma.

Example 5a. The beginning of the Lithuanian folk song *Oi teka bėga* developed by Balsys

Fi-at mi-se-ri - cor-di-a tu - a, Do - mi - ne,
Fi - at mi-se-ri - cor-di-a tu - a, Do - mi - ne,
Fi- at mi-se - ri - cor-di - a tu - a, Do-mi-ne,

Example 5b. Lopas' *Te Deum* (vocal and organ parts, mm. 499–507)

²⁸ See Nowak 2013: 21.

²⁹ Sigfrid Karg-Elert's term (*Bewegungsklang*) meant to define consonances originating from the melody (horizontals).

³⁰ Balsys developed this Dzūkian song into a ballad for women's choir (1966; Example 5a), later as a lament and a symbol of the suffering Lithuanian people in the oratorio *Nelieskite mėlyno gaublio* (1969).

OTHER SIGNS AND SYMBOLS

Lopas' music is rich in musical-rhetorical figures, which most often illustrate the text in vocal compositions.³¹ The composer does not use them automatically: for example, at the beginning of the song *Palaimink, Dieve* (Bless, God)³² at the words *palaimink, Dieve malonus, kiekvienus mūsų šalies namus* (bless, dear God, every home of our country) one could expect to hear consonant sound, but the composer prefers linearity in this place (Example 6a), leaving the pleasant sound for the end of the song (Example 6b).

An example of concentrated musical rhetoric and typical music language is Lopas' motet *Judas mercator* for equal voice (women's or children's) choir (2003). The protagonist Judas is presented through a fifth's leap up and a second's slip down; his description *mercator pessimus* (the worst possible merchant) expands the diapason to an octave; the word *Dominum* is first heard as though soiled by Judas' kiss; the second *Dominum* is pure and humble (perfect fifth).³³ In Example 7 we can see the parallels of fifths characteristic of Lopas' music, a variety of rhythms in voices, imitations, and irregular meter.

Example 6. *Bless, God* excerpts: a) mm. 10–13; b) mm. 33–36. The composer's handwriting

Example 7. Beginning of the motet *Judas mercator* (mm. 1–8)

³¹ For example, the figure *catabasis* (*descensus*) – descending sequence of major triads (A-G-F-D-C-B flat) at the words *descendit de coelis* (he came down from heaven) in *Missa brevis*, movement *Credo*, Phrygian descending sequence of fifths at the words [*Judex crederis*] *esse venturus* ([We believe that] thou shalt come [to be our Judge]) in *Te Deum*. The rhetoric of *Missa brevis* has been analysed by Łucja Nowak (Nowak 2013: 20–23).

³² This song was written in 2001 by Lopas for a Lithuanian choir leader of a Norwegian children's choir, which participated in the E.Grieg and M.K.Čiurlionis festival in Kaunas.

³³ Further words of the motet: *ille ut agnus innocens non negavit Iudae osculum* – and He [Lord], like an innocent lamb, did not reject the kiss of Judas.

The middle section of the motet³⁴ reflects the anxiety about the deal (Lopas expresses it with a rather long imitational, polymetric *non legato* episode that is close to Lithuanian *sutartinės*) and guilty conscience (chord *e-g-a-dis*); the episode is completed with the composer's favourite rhythmic figure with semiquavers (Example 8).

Lopas singles out the words *melius illi erat*³⁵ with synchronic movement of voices – the figure *noema*, while the last phrase in the motet *si natus non fuisset* creates the impression of reprise (cf. Example 7 *mercator e-b-d* and Example 9 *si natus d-g-c*); dissonances disappear, the final E major triad appears, which is both unexpected and poly-semantic.

denariorum Christum Judaeis denariorum numero Christum Ju-dae-is tradidit.

denariorum Christum Judaeis denariorum numero Christum Ju-dae-is tradidit.

denariorum denariorum Christum Judaeis tra-dit tradidit.

denariorum denariorum Christum Judaeis Christum Ju-dae-is tradidit.

Example 8. *Judas mercator*, mm. 26–29

si-natus non fu is-set.

si-natus non fu is-set.

si-natus non fu is-set.

si-natus non fu is-set.

Example 9. The last bars of *Judas mercator* (mm. 32–35)

Lopas' sacred music also has an original mark: musical equivalents of the name – Eduardas Balsys': *Veni Sancte Spiritus* starts with the organ sounds *e d a a s* [Eduardas], while the motif *b a cis*¹ (B flat-A-C sharp) [Balsys]³⁶ is heard at the

end of the *Stations* (the horn part). The “angular” tense sound motif *e d a a s* gives an impulse for further chromatic development of *Veni Sancte Spiritus* into which the composer inserts diatonic segments of sequence for the Holy Spirit as well

³⁴ *Denariorum numero Christum Judaeis tradidit* – for a number of coins he delivered Christ to the Jews.

³⁵ *Melius illi erat si natus non fuisset* – It would have been better for him, had he never been born.

³⁶ This motif is also heard in *Veni Sancte Spiritus* bars 5–7 (*Cis C E* in the organ pedals' part). Commemorating Balsys' 10th death anniversary (1994), a group of the students of his composition class created *Variacijos E–D–B–A tema* (Variations on a Theme E–D–B–A [Eduardas Balsys]). In Lithuanian music notation, as well as in this paper, *H* (or *h*) is used for B-natural, and *B* (or *b*) for B-flat.

as an improvisatory melody of the song *Oi teka bėga vakarinė žvaigždė*³⁷ in minor third diapason. The composer is able to achieve this rather smoothly³⁸ as he bases his music on small melodic motifs and flexible tonality.

In the *Stations* (2012) – the reflection of Jesus' life and his path to Eternity³⁹ – the composer combines several symbolic motifs and dodecaphonic series. The rhetoric “cross” figure ($c^1 b es^1 d^1$)⁴⁰ that opens and closes the composition is later also many times used in the original form and as a variant, for example: a) substituting a diminished fourth with a third becomes $b a c h$ (bar 76 and further); b) narrowing the leap even more, it sounds diatonically $b c^1 a b$ (inversion; mm. 136–137); c) one more modification – $d cis f d$ (mm. 165–166). In the latest version of *Stations* (with choir and soprano solo, 2018) the composer linked all the variants of the “cross” figure with

the request for mercy (*miserere*, also *mei, Deus*). The second distinct motif only in high diapason – b [leap by a sixth down] dis [a diminished eighth up] $d cis d (b)$ – is heard in bar 37, later in mm. 52, 113, 181, 197. The composer also employed several dodecaphonic series in the *Stations* – the main one⁴¹ is based on the conjunct motion of the seconds, while in its middle the leaps down of the third and fourth and the third's leap up form a quasi-tonal sound sequence: $b-cis-d-e-es-c-g-b-a-as-g-fis$.

Dodecaphonic series is also heard in Lopas' *Te Deum* (mm. 305–363) as the theme of a small fugue⁴² – the composer made it conveniently intoned as singers can easily go over from one tone to another (this is the already mentioned flexible tonality), and their sounds heard at the same time in all the parts are also most often related (Example 10):

³⁷ The form of *Veni Sancte Spiritus* consists of five sections: 1) chromatised introduction (*Adagio*); 2) diatonic section with fragments of the sequence melody (in it, elements of parallel organum impart polytonality); 3) section, in which the folk melody with imitations is combined with voices of chromatic nature; 4) transitional section (*Allegro moderato*), based of quartal harmony and descending tonal-half-tonal (and such like) melodic motifs; 5) final part (*Largo*) with the melody of the sequence exposed with imitations.

³⁸ Lopas must have learned and taken over from Prof. Balsys this synthesis of seemingly incompatible things (diatonic and chromatic) in one method that was already obvious in the composer's diploma work and other compositions derived from it (where dodecaphony is used, e.g., in *Stations*). *Ona Narbutienė wrote on the occasion of the creation of the oratorio that at that time the belief that 'dodecaphonic system was suitable to express [...] the dark sides of life' was widely established in Lithuanian composers' music* (Narbutienė, 1966, p. 131). [...] Nevertheless, already in the oratorio 'Nelieskite mėlyno gaublio' the associations of the intervallic structure of the series with the intonational features of folklore impart the ambiguity to the negative semantics of dodecaphony (Stanevičiūtė 2013: 32).

³⁹ While Lopas was composing the initial version – a diploma work *Musica casare*, Eduardas Balsys passed away, therefore, *Her Majesty Death became the axis of the composition. Others 'turned round it' – fight for life, Hope, Faith and Love. [...] Many years later, while I was drafting concerto for harpsichord, where, I thought, I will use B A C H motif in its second part, the idea came to my mind to unite the combinations of these notes (using them horizontally and vertically) and to include them into the new 'Musica casare' version. However, when the idea of the piece changed (the fight for Faith, Hope and Love came to the foreground), it was called the Stations* (Ligeikaitė 2019).

⁴⁰ It includes the already mentioned motif of the last name Balsys ($c b dis = b a cis$); it is also not difficult to turn it into the intonations of moaning ($c-b, es-d; b-es-d$).

⁴¹ It sounds in various tempo, different pitch and unites the composition. See pages 3 (series canon), 14, 26, 32 (retrograde), and 34 of the 2012 score version.

⁴² The series is immediately shown in two variants: bass part $c-d-f-g b-as-es-fis (fis) -a-e-H-cis$ *Ætérna fac cum sanctis tuis in glória numerári* (Make them to be numbered with thy Saints in glory everlasting) and $d-f-g-c b-as-es cis-fis-a-b-e$ *Salvum fac pópulum tuum, Dómine, et bédedic hæreditáti tuæ* (O Lord, save thy people and bless thine heritage; Example 10).

T. Ae - ter - na fac cum Sanc-tis tu - is in

Bar. fac cum Sanc-tis tu - is in glo-ri-a nu - me - ra - ri. Sal - vum fac po-pu-lum tu - um

Bass. Sal - vum fac po-pu-lum tu - um, Do - mi - ne, et be-ne-dic he-re - di - ta-ti tu - ae,

Example 10. Fragment of *Te Deum* (vocal parts, mm. 310–315)

Dodecaphonic series as a sequence of not related (chromatic relationship) but diatonic motifs does not present a strong contrast to the melodies of Gregorian chant and folk song in *Te Deum*, while the chromaticity of the series is dispersed throughout the entire texture of the composition.

CONCLUSIONS

Laurynas Vakaris Lopas, a conductor, pedagogue and composer, musician who is an active member of the community. His activities, also his creative work are based on the needs of other members of the community and through this is need they take on meaning.

The composer finishes almost all his sacred works with a major triad – it can be argued that triadic euphony⁴³ dominates in his creative work, which he ingeniously combines with different harmonies (e.g., the parallelism of fifths or fourths, quartal chords) and polyphonic texture. Lopas uses most varied compositional techniques and means (from Gregorian chant to dodecaphony), while his sacred works include such melodious hymn as *Iš Tavo rankos* (From Thy Hand) that is easily understood by the general public and complex compositions (*Te Deum*, *Stations*). Small diatonic melodic motifs lie at the basis of the composer's creative work, therefore, his music can be described as tonal and his style as a moderately modern. The composer searches and finds a peculiar expression of his music, which is diffe-

rent from the popular nowadays all over the world *sacral style* of choral music. Lopas' music is not ritualistic and static but live: its meter, accents, dynamic, texture, tonality, harmonies and other musical parameters change constantly; there are many musical rhetoric figures. Because of these qualities, the composer's sacred works (even those that are composed as church genres) are not liturgical but are rather meant for concert.

After the fifty-year break caused by the years of the Soviet occupation, Lopas together with other choir conductors who compose music (for example, Vaclovas Augustinas, Vytautas Miškinis) continue the church music tradition developed by the Lithuanian classical composers Juozas Naujalis, Česlovas Sasnauskas and other organists-choirmasters at the end of the 19th century – first half of the 20th century. Some stylistic marks of his teacher Eduardas Balsys and a continuation of his artistic principles can also be found in Lopas' religious compositions. Certain individualism of faith and the emphasis on the importance of the Holy Scripture indicate that the Protestant spirituality is closer to the composer.

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⁴³ The term *euphony* (gr. *eu* – good, *phone* – sound) is defined as a cohesive expression in a vertical – intervals or chords representing the states of harmony, peace of mind and soul (in religious music, such states are usually identified with God and His Kingdom). There are many forms of euphonic sound encountered in contemporary music. Of all these forms triadic euphony (most commonly within the functional system of major-minor tonality and sometimes with certain elements of modality) seems to be the most prevalent in Lithuanian religious music.

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Interpretative Reading of Vladimir Kobekin's Elegy for Baritone, Cello and Piano

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The first essay in the genre of elegy by Vladimir Kobekin was the Elegy for baritone, cello and piano to the verses by Nikolai Roerich written in 1975. The poetic text of this Elegy draws attention – it is a poem of the famous Russian artist of the turn of the 19th–20th centuries – Nikolai Roerich. The poem “Left” in the series “Flowers of Moria” was written by Roerich in 1918. The composer does not use the poem completely. Perhaps this was due to the Soviet censorship of the severe time for the country, but the main idea is expressed deeply enough – a person says goodbye to his friends, to the material world that is familiar and dear to him, the world of things, preparing for his departure to the other world.

Keywords: the genre of the Elegy, Kobekin, Russian mentality, Roerich, the eternal theme.

INTRODUCTION

Elegy is a genre that is currently an integral part of Russian art. Originally elegy was mourning singing to the accompaniment of *avlos* in ancient Greece (*avlos* – ancient Greek wind musical instrument, structurally reminiscent of the modern oboe). Musical and poetic work is written in couplets. Later Elegy acquired the features of a lyrical song with moods of sadness, complaint, loneliness, and suffering. Russian culture absorbed, accumulated history, the progression of the genre highlighted *the elegiac beginning* as one of the conductors for the expression of Russian spirituality, worldview, range of emotions, and feelings. In Russian culture, elegy as an independent genre is manifested towards the end of the 18th century in the poetic works of P. Fonvizin, V. Zhukovsky, K. Batyushkov, and then in music – as a vocal in the 19th century, and by the end of the 19th and the beginning of the 20th century also as instrumental work. The greatest flowering of poetic elegies is found in the works of M. Lermontov, N. Nekrasov, A. Blok, N. Rubtsov, E. Evtushenko and others; in music – compositions by A. Alyabyev, M. Mussorgsky, N. Rimsky-Korsakov, S. Rachmaninoff, Y. Shaporin, I. Stravinsky, D. Shostakovich, N. Sidelnikov, V. Silvestrov, and V. Kobekin. In instrumental music, freed from the word, elegy gradually acquires

dramatic and even tragic tones. It appears as part of the chamber-instrumental cycle in the Trio in memory of the great artist P. Tchaikovsky and the Elegiac trio by S. Rachmaninoff, in the 11 and 15 quartets by D. Shostakovich. It is noteworthy that the Russian Director Alexander Sokurov created an original genre of film; to date, the Treasury of his works comprises about nine elegies, among his paintings: *Elegy* – devoted to Feodor Chaliapin (1986), *Simple Elegy* (1991), *Elegy from Russia* (1992), *Eastern Elegy* (1996), *Elegy of Life: Rostropovich, Vishnevskaya* (2006).

In the present paper, the author considers the transformation of the genre in the second half of the 20th century by discussing the example of Vladimir Kobekin's Elegy for baritone, cello and piano on the poems of Nicholas Roerich, reveals the features of the composer's thinking within this genre, identifies new characteristics that have contributed to the understanding of the content of the poetic text and its disclosure within the genre of elegy.

COMPOSER VLADIMIR KOBEKIN

Vladimir Alexandrovich Kobekin is a multi-talented person: a wonderful pianist, librettist of most of his operas, Director of two of them, in

addition, he is the author of several articles in which he tries to analyse and comprehend his own creativity. The composer was born in 1947, and since childhood he has showed a penchant for composing music. He studied at the Piano Department of the Ural State Conservatoire named after M. P. Mussorgsky for three years. Then he transferred to the Leningrad Conservatory, Composition Department and studied in the class of S. M. Slonimsky. After graduating from the Conservatoire (1971) he returned to the Urals and began teaching at the Ural Conservatoire at the Department of Composition (1971–1980; 1992–2010), since 2008 – Professor of this Department. For students-composers he developed a course *Fundamentals of Melody*.

Within the composer's oeuvre, works for musical theatre occupy a central place. V. A. Kobekin is the author of twelve operas, most of which saw the light of the ramp in the theatres of Russia and Germany. *Swan Song* by A. P. Chekhov, *Diary of a Madman* by the eponymous novel by Lu Xin (1980) were on the stage of the Moscow Chamber Music Theatre under the direction of B. Pokrovsky, *Pugachev* by the poem of S. A. Esenin (1983) – at the Leningrad Academic Maly Opera and Ballet Theatre (dir. S. Gaudasinsky, cond. V. Kozhin). The one-act Opera “N. F.B.” based on the novel *Idiot* by F. M. Dostoevsky (1995, dir. K. Ginkas, cond. A. Chistyakov) was staged at the festival *Sacro-Art* (Lukum, Freiburg, Germany). For Opera *Margarita* (opera-musical in 2 acts, libr. E. Friedman based on German folk legends of Dr. Faust), staged at the Saratov Academic Opera and Ballet Theatre (2007, dir. Yu. Kochnev, cond. D. Isaichev), V. A. Kobekin received the *Golden Mask* in the nomination *the Best Work of the Composer* (2008).

The symphonic instrumental music of V. A. Kobekin is distinguished by the scale of ideas and complex associativity of images, often associated with the subjects of sacred Scripture and various phenomena of world culture. His works include *Blagovest* for two pianos and Symphony orchestra (1985), *The Carrying of the Cross* for strings, two pianos and timpani (1991), *Golgotha* – Symphony for chamber orchestra (1998). In addition to numerous festivals in the cities of Russia, the composer's works have been performed in England, Germany, Canada, Finland, France, the Czech Republic, and won prizes at prestigious competitions.

In the composer's chamber music, the following works attract attention: Double Variations

for violin and suspended plate (1974), Three Elegies for String Quartet (1988), Sonata for violin and piano *Departure and Return* (1989), Sonata for two pianos *A Buffoon, a Knave and a Fool* (1991), Three notebooks of Yekaterinburg Elegies (1994, 95 and 98), *Vele! Vele!* – a game for piano in four hands and a reader on V. Khlebnikov, *Damascene Sonata* for cello and piano (1995), *Song of Songs* for male soprano, two sopranos and instrumental ensemble in seven parts (1996).

With the breadth of thinking inherent in the artist, Kobekin in his works reveals *eternal themes*: the meaning of life, genuine human values. In this regard, a wide range of subjects used by him, no matter how this or that story is removed from us in time, it is relevant, really worries modern man.

GENRE OF ELEGY IN RUSSIAN ARTISTIC CULTURE

The elegiac beginning becomes one of the symbols of the worldview of the Russian artist, a specific feature of the Russian mentality, expressing the most intimate thoughts and experiences. In other words, it is one of the angles through which the artist can express feelings and ideas inherent primarily in the Russian mentality. A calm narrativium, measuring the movement of rhythm and spectrum of affected sentiment twin the genre of Elegy with the features of Russian bylinas and legends, as well as Russian songs that are close to national authors. From the Musical Encyclopaedia it follows that the Russian elegiac romance, finally established by the middle of the 19th century, is a vocal monologue with a characteristic combination of song-romance and declamation turns in the melody, with a simple piano texture typical of everyday romance. Irina Maricheva in her PhD thesis on elegy and elegiac in Russian music of the 19th century, displays the archetype of elegy – the funeral ritual. The genre carried the memory of its past through the centuries, and that was manifested in the reconstruction of the images of the two worlds coming from the funeral ritual, the situation of *being* on the verge between them. In this context, it becomes clear that the composer used this particular genre of music in his Elegy for Roerich's poem. Kobekin believes that every educated person has his own idea of elegy, based on personal artistic experience. Thus, there is a certain *cultural code of the listener*, which adjusts it in the necessary way before the acquaintance with new music. Such a code is

intended to facilitate the perception of a new musical language, as the mind will perceive a certain picture, caused by a number of associations inherent in the genre of elegy.

INTERPRETATIVE READING OF ELEGY FOR
BARITONE, CELLO AND PIANO FOR THE POEMS
OF NICHOLAY ROERICH

The composer turned to the genre of elegy many times during about 25 years of creative activity. He created: Elegy in five movements for the poems of Nicholay Roerich for baritone, cello and piano (1975); Three Elegies for string Quartet (1988); Elegy for tenor, cello and piano for the poems of Alexey Tolstoy *I Go in an Unknown Way* (1993); *Yekaterinburg Elegies* in three notebooks: the First Notebook for flute and piano in four parts (1994), the Second Notebook for male soprano, mezzo-soprano, flute, bassoon and piano in eight parts on poems of Afanasy Fet (1995), and the Third Notebook for choir a cappella in four parts on poems of Arkady Zastyrets (1998).

Elegy in five movements on the poems of Nicholay Roerich for baritone, cello and piano (1975) was the first experience of the composer in this genre. The poetic text of elegy – a poem in prose of the famous Russian artist of the turn of 19th–20th centuries Nicholas Roerich – attracts attention.¹

The poem in prose *Left* from the cycle *Flowers of Moria* written by Roerich in 1918 during a great trip to the North, namely, in Sortavala in the territory of the modern Republic of Karelia, Russia. In Roerich's poem there are 18 sentences devoted to the eternal theme of the sacrament of death, the transition of man from the earthly world to the other world, the appeal to God.

*I am prepared to go on the road. Everything that
was mine, I left.*

You'll take it, friends.

Now in the last time I'll go around my house.

One more time I'll look at things.

*I'll look at the pictures of my friends one more
time.*

Last time.

I already know that nothing of mine is left here.

Things and everything that embarrassed me,

I give voluntarily.

I'll be more free without them.

To the one who calls me liberated, I will address.

Now I'm going through the house again.

I'll take another look at what I'm relieved of.

Free and voluntary and firm in thought.

*Images of friends and the sight of my former
things do not confuse me.*

Go. I'm in a hurry.

*But one time, one last time, I'll go around
everything I left.*

The composer intended to write *something elegiac* (Kobekin's words) for cello and piano. In the process of creating, he gradually got the idea of adding the vocal part to this ensemble. Vladimir Kobekin says that he *attacked* Roerich's poems by chance, as it usually happens, but he realized that was exactly what he needed.² In the Elegy Roerich's poem is not completely used, the author leaves the first five and the last four sentences of the text. Perhaps this happened due to the Soviet censorship during the difficult time for the country – in the text of the poem it is clearly stated that a person is preparing for meeting the God. Nevertheless, these nine sentences were sufficient for the composer to deeply convey the main mood – a person says goodbye to friends, to the familiar and dear world of things, preparing for his departure to the other world. It should be noted that

¹ Nicholay Roerich – symbolist artist, publicist, writer, archaeologist, public figure, thanks to whom there appeared the first *Treaty on the protection of cultural values*, the so-called *Roerich Pact*. The Pact was the first international act on the protection of cultural values and the only agreement in that area that was adopted by the international community before World War II. Roerich was twice nominated for the Nobel Peace Prize. Roerich travelled around the world, he always had deep and constant interest in the culture of the country in which he worked, but the basis for his work has always been the history and culture of Russia. Roerich's artistic heritage is huge – he painted about seven thousand paintings. His paintings, sketches of scenery, drawings are stored in museums and private collections around the world. In Russia, large collections of Roerich's works are in Moscow, St. Petersburg, Nizhniy Novgorod, and Novosibirsk. Roerich's literary work includes dozens of books devoted to his travels and works on the study of history and culture of different countries, a huge number of articles and fiction: a story, fairy tales, parables, and poems.

² Information is taken by the author of the paper from personal correspondence with Kobekin (April–May 2019).

only reading the whole text of the poem one can guess the tragic content for the hero. This is the borderline state between life and death, the spiritual rebirth of man that Kobekin has placed in the middle of the cycle, its dramatic centre – the third part, and this is the only part of the cycle in which there is a verbal text. To an inexperienced listener, this story, which is not presented in its entirety, may seem rather superficial. But the music of the whole cycle reveals a lot from what has been *released* by the composer in the verbal text.

Elegy exists in two versions: for baritone and for bass. The composer chose an amazing combination of a low male voice and a melodious velvet timbre of the cello. Here it is appropriate to recall the famous Elegy of Jules Massenet *Oh, where are you, days of love*, which once became the hallmark of Feodor Chaliapin, the author's arrangement of which exists just for the cello and the piano.

Kobekin's five-movement Elegy. In the first movement, the sounds of solo cello, followed by the second movement – solo piano, the climax of the cycle – a poem by Roerich, with the participation of all the performers, the fourth movement is Vocalise for three musicians, and once again the epilogue solo cello with the author's remark *solemnly and strongly* (the only one in the cycle) and Coda of the trio in the fifth movement. The dramaturgy of the cycle is arranged in such a way that the first and the second solo movements of cello and piano feature the trials of a person's life, while the vocal part in the third, and especially in the fourth movement acts as a conductor of unearthly feelings, the supramirical state, the highest thought and idea. It is interesting to see how the musical texture of the cello part is transformed. The first movement opens with a melody that resembles both a Znamenny chant and a lingering Russian song – the incoming movement

Элегия
для баритона, виолончели и фортепиано
в пяти частях
[1975]

Слова Н. Рериха В. Кобекин

I

Violoncello *ff*

gliss.

5 7 *sff sff sff*

4 Пауза четыре четверти

gliss.

ff *p*

5 7 *sff sff sff*

3 *ff* *sff*

Example 1. Kobekin's Elegy for Baritone, Cello and Piano, movement 1

along the trichord, written out in large time values. Valentina Kholopova writes in the book *Forms of Musical Works* that the modal basis of the Znamenny chant is the ordinary scale, which is revealed in the sequence of four sections, the so-called in Russian *so-glasie*. Each *so-glasie* has a range of thirds. There are *so-glasies*: *prostoe* (simple) – g, a, h; *mrachnoe* (dark) – c, d, e; *svetloe* (light) – f, g, a; *tresvetloe* (tres belle) – b, c, d. The initial trichord of the cello part in the first movement is *mrachnoe so-glasie*, which surprisingly corresponds to the imaginative structure and content of the whole composition. Russian sacral music is characterized by ideas of eternity, admiration, focusing on the inner state of contemplation. At the same time, the manly monodial chant is related to the sound of Russian epics, legends, and songs. The composer maintains this exalted status of exactly six notes, and then everything suddenly changes: in the cello part there

appears dissonance, broken rhythms of quintoles, septimoles of eighths and sixteenths, chromaticity, and glissando.

Kobekin renounces the bar structure throughout the *Elegy*, except for the fourth one – *Vocalise*. I think the cello solo shows us the inner struggle of the hero – a man searching, doubting, arguing with himself, deep inside the soul, then reconciling with what is happening – again the appearance of *mrachnoe so-glasie* in music, then again coming down from the illuminated road of the future.

The second movement – the piano solo – opens as if in the same way as the first movement, but only the first two notes remain from the cello part: c-d. Then the composer changes the system, the piano begins to play *accelerando*, the rhythm becomes increasingly smaller and whimsical, its figures are repeated many times, the author indicates a very dense use of the pedal, the part breaks off the dissonance tremolo *molto fff*.

II

accel. -----

Subito Tempo I

Ped. →

Example 2. Kobekin's *Elegy* for Baritone, Cello and Piano, movement 2

In an interview with the composer, I suggested, supported by the author, that the piano performs in the second and third movements not in the agreement with the cello and the voice, but in contrast to them. There is a feeling that the composer shares two worlds: the hero, whose conductors are the voice and the cello; and the world of things, the surrounding reality, far from harmony, the conductor of which is the piano. The piano

part remains unchanged in the second and the third movements, it only recedes into the background in *Vocalise*, the fourth movement, as if the hero ceases to notice the reality, plunging into a certain sacral dimension, moving into a new, higher state of mind. The timbre of the cello, being the earthly incarnation of the main character, surprisingly comes to the centre of *Elegy* in absolute agreement with the vocal timbre.

In the third movement, both voices (cello and baritone) go in unison in measured lengths, and in rhythm and melodic intonations there again appear allusions to the Znamenny chant and Russian lingering song. The movement opens with the words of Roerich *I am prepared to go on the road*, a phrase that the singer performs solo. The cello joins in in the second sentence, and then the

whole parts of the voice and the instrument reflect an absolute harmony, periodically with a small difference in the metrorhythm, in a quiet movement, consonant intervals.

Thus passes the entire text and then the latter phrase *Still one the last time I'll go around everything I left* is repeated many times. So, in a person's head immersed in his thoughts, can some words,

III

Canto

Я при - го - то - вил - ся вый - ти в до - ро - гу.

V-c.

Все, что бы - ло мо - им, я ос - та - вил. Вы

p

э-то возь-ме - те, дру - зья. Сей - час в пос - лед - ний

раз о - бой - ду дом мой. Е - ще о-дин раз ве -

щи я ос - мог - рю. И - зоб-ра-же - нья дру - зей

G. P.

Example 3. Kobekin's Elegy for Baritone, Cello and Piano, movement 3

a musical motif, a phrase from a poem be compulsively repeated, and he may not fully understand the meaning of these words, he may think about something absolutely different, but deeply exciting him. The piano part in the whole movement is a complete contrast to the *harmony* of the voice

and the cello. This is the case when this antithesis is evident even visually in the score. In fact, the piano part continues itself from the second movement of the Elegy, becoming more detailed and complex.

The image displays two systems of musical notation. Each system consists of three staves: a vocal line (baritone), a cello line, and a piano line. The vocal lines contain Russian lyrics. The piano lines are highly detailed and complex, featuring various rhythmic patterns such as quintuplets and triplets, and are marked with '8va' and '8va-----|'.

Example 4. Kobekin's Elegy for Baritone, Cello and Piano, movement 3

It should also be noted that this movement – the culmination of the whole composition – is tonal, definitely felt in *F major* in the voice and the cello parts, with the key *b-flat* being exposed, and in the piano part at the time of repetition in the text of the last phrase there is a chord har-

monic structure with the gravitation in the key in *F*. It is interesting that the composer avoids using the dominant function in its pure form in this harmonic sequence. If we recall the semantics of the key in *F major*: manly, strong, light, we can assume that the composer chose it for a reason.

The musical score consists of three systems. The first system shows the baritone line with the lyrics '- ВИЛ. Е -' and a cello line. The piano accompaniment features a complex texture with triplets and sixteenth-note runs. The second system shows the baritone line with the lyrics 'ще О - ДИН' and a cello line. The piano accompaniment continues with similar textures, including a sixteenth-note run marked with a '6' and a triplet. The score is in B-flat major and 4/4 time.

Example 5. Kobekin's Elegy for Baritone, Cello and Piano, movement 3

Man, whose nature is strength and bravery, able to understand and calmly accept with faith and delight of persuasion is the way, granted him by the Lord after the earthly life. The composer leaves both the tonal and the last two movements of the Elegy in the key of B-flat. The fourth movement – Vocalise – is more like lamentation: a thoughtful, simple, quiet and sad melody without words, in a sustained movement, which the voca-

list sings to the sound of “a” and in unison with the cello part for a long time, and then in the interval of third. The key of this movement is rather painted in minor tones, especially in the parts of baritone and cello. The piano part is very transparent and is only a few chords or a sequence of chords from two to four, and it does not violate the general mood and rhythm parts.

IV. Вокализ

Example 6. Kobekin's Elegy for Baritone, Cello and Piano, movement 4

The epilogue of the cello solo in the fifth movement does not sound humbly, as one might expect, but rather with deep understanding and acceptance of the new spiritual way. This idea is confirmed by the dynamics of *ff sempre*, as well as the author's

remark *solemnly and strongly*; the cello summarizes all the previously said, incorporating the thematic elements of each movement, but on a new stage of development – strongly and firmly, in the mood of the opposite of the beginning of Elegy.

V

Торжественно и сильно

Example 7. Kobekin's Elegy for Baritone, Cello and Piano, movement 5

Through the general pause there follows the code, which consists of four consonances successi-

vely alternating G minor and F major harmony in the dynamics of *pp* by all members of the ensemble.

Example 8. Kobekin's Elegy for Baritone, Cello and Piano, movement 5

CONCLUSIONS

The dramaturgy of the work is arranged by the composer in such a way that with each new episode, especially starting from the third movement, the elegiac beginning is increasingly manifested in music. This is expressed in the unhurried motion of the vocal part and the cello part echoing it, in the melancholic unfolding of the melody, in the gradual simplification of the piano texture from part to part. The archetype of Elegy can be traced, first of all, in the theme of the poem chosen – farewell to earthly life, death, sorrow, and spiritual rebirth. The choice of timbre also suggests the mood and the imagery of the subsequent narrative: nostalgia, sadness, thoughtfulness, and concentrated reflection. The theme and the genre are very relevant for the modern composer. The novelty of Elegy is the five-movement structure, where the actual *elegiac* is hardly born during the first three parts, overcoming barriers in the form of a restless and dissenting mind clinging to earthly life and not being ready to accept a new stage of existence. The interaction of tones with each other is original and new, especially the confrontation of voices and themes of voice and cello, the timbre and themes of the piano. Kobekin's work was written in 1975, but it is still topical today, as well as many works written on eternal themes:

life and death, God and religion, the world of the earth and the other world, the afterlife. Such works are particularly necessary and in demand in the unquiet days of modern man, often devoid of social optimism and faith in the future. The composer originally used elegy in the cycle, expanding the scope of the generally accepted in the genre; he filled it with new moods and thoughts, original dramaturgy and form of the work, in this regard, Elegy is of interest and is easily perceived after almost half a century from the date of its creation.

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Piano Works of Władysława Markiewiczówna (1900–1982) – between Neoclassicism and the Trends of Avant-Garde

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The paper presents the piano compositions of Władysław Markiewiczówna (1900–1982), that were created in various periods of her professional activity. These works will show not only the richness of her musical language. They will also indicate the sound and workshop elements inspired by her executive and pedagogical experience.

Her most important compositions (e.g. Suite for two pianos) are characterized by: pianistic virtuosity, the use of traditional musical material combined with dissonant sound and influences of folk music. Her works also include compositions (e.g., Tema con variazioni, *Compendium*), in which the dodecaphonic technique appears.

The analysis of the works presented in this paper aims to show that Markiewiczówna belongs to the generation of Silesian composers who managed to assimilate all new directions of European art and enrich them with their own artistic visions.

Keywords: Władysława Markiewiczówna, Upper Silesia, piano music, neoclassicism, avant-garde.

INTRODUCTION

The piano has been acknowledged as the most universal instrument for several centuries. Its technical and sound possibilities have been exposed not only in solo compositions, but also in chamber music. In the 20th century the situation was undoubtedly subject to transformation. From the melodic and bravura instrument triumphantly dominating on concert platforms the piano was reduced to the position of one of many sound generators. The artists' focus was much more on the heterogenic sound of the orchestra massive that allowed vast colour experience. The phenomenon, observed in the 20th century world music, was reflected also in the Polish music culture and – narrowing down

the research area – in artistic works of the Upper Silesian composers.

In the panorama of music culture in Upper Silesia of the previous century, starting from setting up of the State Music Conservatory in 1929¹, the grand piano had a significant but not a leading role. The prominent artists, inter alia Henryk Mikołaj Górecki, Wojciech Kilar, Witold Szalonek or Edward Bogusławski, mainly wrote works envisaged for the symphony orchestra or chamber compositions. And just those works were bringing the newest formal and workshop solutions. The sound of piano was treated by them marginally. It is confirmed by the small number of compositions written exclusively for the piano solo².

But in the Silesian composers' environment, a special place is taken by the works of Władys-

¹ In 1934, the State Music Conservatory was renamed to the Silesian Music Conservatory, after World War II it was named the State Higher Music School and in 1979 – the Karol Szymanowski Music Academy (Baranowska, Moll 1980).

² Vivid examples here are the artistic works of Szalonek and Bogusławski. In the catalogue of almost 90 compositions of Szalonek only seven are envisaged for the piano solo and in ten the piano sounds along with other instruments. In Bogusławski's works four out of 120 compositions are envisaged for the piano solo, and over 20 for the piano in chamber ensembles (Moll 2002; Bias, Bieda, Stachura 2005).

ława Markiewiczówna – a composer, pianist and pedagogue, who put the piano in the centre of her professional life.

DISCUSSION

Władysława Markiewiczówna, born in 1900 in Bochnia near Cracow, was connected with the Silesian Academy of Music in Katowice from the 1930s until her death in 1980. She gave concerts in Poland and abroad both as a soloist and in chamber bands. She used to perform the music of Frederic Chopin, Johannes Brahms, as well as Karol Szymanowski, Alexander Scriabin, Claude Debussy, and Igor Stravinsky. As a pedagogue she brought up a circle of outstanding pianists, among others Tadeusz Żmudziński (the laureate of the Frederic Chopin International Pianist Competition in Warsaw in 1949 and the unrivalled performer of Karol Szymanowski's works), as well as Andrzej Jasiński (the winner of the Maria Canals Pianist Competition in Barcelona, the teacher of Krystian Zimerman).

From among three trends of professional activities Markiewiczówna devoted the longest period of over 50 years of her life to composition. Her output contains mainly (solo and duet) piano works as well as chamber works, solo songs, folk music elaborations and illustrations to dramas. The special place is taken by the piano miniatures envisaged for the youngest (Bias, Bieda 2000).

According to the musicologist Anna Matuszewska-Waluga, the works of Markiewiczówna are featured by gradual stylistic evolution from almost academic romantic patterns to contemporary composer's approach, whereas it is possible to separate the three periods (Matuszewska-Waluga 1979: 110–111). The first composer's attempts of Markiewiczówna, clearly placed in the neoromantic trend, fall upon the period of her studies in Cracow and Berlin. From among the piano works one can enumerate among others the neoromantic Sonata (the diploma work written under the supervision of Hugo Leichtentritt – 1919), the lost Two Miniatures (1926) and Four Preludes (1928), which in her own performance were acknowledged for *interesting texture, diligence of development and great creativity* (Jaworski 1928: 4) as well as for *clear thought and interesting harmonics* (Głowacki 1928).

A new chapter in Markiewiczówna's works is connected with her arrival in Katowice. Close

acquaintance with the composers, inter alia Bolesław Szabelski, Adam Mitscha and Jan Gawlas, as well as fascination with music of Bela Bartók and Igor Stravinsky resulted in works that constitute the circle of Polish neoclassicism. According to the researchers, such compositions are featured by among others *stylistic synthesis of the elements of baroque, classicism as well as romanticism with the twentieth century harmonic means and new type of sounding. The significant element of Polish neoclassicism was also indigenous folk music* (Bauman-Szulakowska 1994: 123). The following works of Markiewiczówna can certainly be included in this trend: *Suite per due pianoforti* (Suite for two pianos) and *Sonatina* for piano solo.

The creation of *Suite per due pianoforti* was connected with the activity of piano duet Władysława Markiewiczówna – Stefania Allinówna. The duet established in 1935 by two pianists and teachers of the Music Academy in Katowice had been enjoying the public with its performances for twenty years. Their repertoire included among others the *Concert* in E-flat Major for two pianos by Wolfgang Amadeus Mozart, *Variations on a Theme of Paganini* by Witold Lutosławski. One of the most frequently performed works was the *Suite*, dedicated to the musical partner – Stefania Allinówna.

The title of the neoclassical *Suite per due pianoforti* does not suggest the baroque stylization – in this particular case it simply means that the work is built of several links. Three parts (*Toccata – Intermezzo – Rondo rustic*) are contrasted as to their tempo, but the element that unites is the folk element present in all links. The composition opens with the most extensively built and bravura *Toccata*. It is called *the hymn in honour of the keyboard instrument and the frequent performance direction “martellato” (very sharp accentuated staccato) suggests almost percussion nature of this part* (Komarnicki 2017: 5).

The constructional assumption of *Toccata* is interpenetration of two sound plans. The first one – the figuration plan – is based on quick passage courses, repeated chord constructions and ostinato figures, in changeable articulation (*staccato – legato – marcato*) and dynamics. It almost entirely lacks functional dependencies. It is based on free usage of full chromatic scale (preferred intervals: augmented fourth and seconds). The second plan introduces the melodic element. It is a four-bar music thought, stylized for a folk thought. The folk climate was achieved by the composer thanks

to the simple symmetrical construction (the raising two-bar line and the falling two-bar line), eurhythmics similar to the Mazurian dance and frequent addition of fifth bourdon. The melody is subject to variation procedures in the sound and articulatory-dynamic layers (not only staccato and martellato, but also cantabile, sonore). Its further demonstrations use both intervals superior to this

composition (i.e. tritons, seconds), however, in bars 46–51, there is an almost diatonic example with the tonal centre C. Both sound plans – the figurational and the melodic one – unite and cross between the two pianos emphasizing their musical dialogue. The colour game of tone quality is supplemented with spectacular glissandos, surprising accents and the use of full scale of instruments.

The image displays a musical score for Example 1, consisting of three systems of staves. The first system (measures 56-59) features a piano part with a *marcato* tempo and *mf* dynamics, and a vocal part with *mf cantabile* dynamics. The second system (measures 60-63) continues the piano part with *sf* dynamics and includes glissandos and accents, while the vocal part continues with *mf cantabile* dynamics. The score includes various musical notations such as fingerings, slurs, and dynamic markings.

Example 1. Władysława Markiewiczówna, *Suite per due pianoforti – Toccata* (mm. 56–63)

The second movement of the *Suite – Intermezzo* – is an atmospheric lullaby emerging from impressionistic soundings with interwoven, syncopated, folk stylized melody.

The last movement – the effective and amusing *Rondo rustico* – returns in irrepressible pace. It is featured by rhythmic motor and placement in sounding centres signalled with key signatures. The refrain constitutes a simple, folk stylized melody (with the characteristic Mazurian rhythm), which in every next demonstration is presented in a different pitch (D major, C major, E flat major, F minor, B major, D major). The pitch changeability,

colouring the chords with seconds, rhythmic motor and usage of simple melodic schemes is certainly Markiewiczówna's bow towards slightly quizzical style of Igor Stravinsky in his neoclassical version.

Markiewiczówna's *Suite per due pianoforti* was performed frequently and with great success. According to the experts *it clearly demonstrates the author's great talent and creativity* (Z. D. 1939), it is *vivid and compelling, sounds perfectly* (Anonymous 1939: 33) as well as it is *distinguished by skilful and imaginative texture, gracious and reasonably contemporary style* (Anonymous 1939: 33)

The next work, *Sonatina* for piano of 1943, also remains in the neoclassical spirit. The three-movement composition is built on the basis of agogic, material and expressive contrast. The composer writes down the pitch by the clef in every movement. However, we have to do with changeable sounding centersphere and with significantly extended chromatics both vertically (chords of third, fourth-fifth construction with colouring seconds) and horizontally (the melodic line is abundant in dissonant intervals, among others seconds and tritones).

The first movement is the sonata form using the typical architectonic scheme. The exposition presents two contrasting thoughts: theme 1 – energetic, with characteristic rhythm and drafted melodic, placed in the F sounding centre and theme 2 – melodious, lyrical, and oscillating around C

centre. After short processing based on the material of both themes, main thoughts in reprise occur adequately in C and F.

The second movement of the *Sonatina* seems most interesting. Certainly the main inspiration for Markiewiczówna was the impressive atonality of the Claude Debussy's *Preludes*. In the melancholic link (additionally emphasized *Lento funebre*) closed in the ABA_1 scheme we have therefore “pastel” minor pitches (D flat major, B major), the dialogue of melodic motives in contrast registers on the background of long echoing fourth-fifth sound combinations, parallelisms (i.e. shifting of fifth sound combinations) that sound as subtle archaization, operating with all piano registers, rich dynamic and articulation layer as well as metrical changeability (combination of dual and triple meter).

The image shows a page of musical notation for the second movement of Władysława Markiewiczówna's *Sonatina for two pianos*, part II (mm. 1–22). The score is written for two pianos and includes various dynamics, articulations, and tempo markings. The tempo is marked *Lento funebre*. The score is divided into four systems. The first system starts with a 4/4 time signature and a *p* dynamic. The second system has a *mf* dynamic and a *marcato secco* articulation. The third system has a *più dolce* dynamic and a *dolcissimo* dynamic. The fourth system has a *Tempo I* marking and a *più f* dynamic. The score ends with a *molto cresc.* marking and a *stacc. secco* articulation.

Example 2. Władysława Markiewiczówna, *Sonatina for two pianos*, part II (mm. 1–22)

The third movement of *Sonatina*, in accordance with the classical convention, has the form of a roundabout. Markiewiczówna in this part gave the form-creating meaning to the movement factor. The whole roundabout is characterized by hexadecimal figuration, which causes that it is of motor nature. The construction of polyphoning link is ordered as follows: A–B–A–C–A–

D–Coda, where A means the refrain returning in different pitches (we have here: D minor, D major, A minor). The other letters indicate the subsequent couplets, which however retain very large material consistence with the refrain. The coda that ends the link also considerably uses the melodic substance of the refrain.

In the 1960s, the atmosphere of the Academy in Katowice was imbued with new trends in music. The first successes at the International Festival of Contemporary Music *Warsaw Autumn* were achieved by the young artists Henryk Mikołaj Górecki, Wojciech Kilar and Witold Szalonek, as well as by the older artists such as Bolesław Szabelski, who at the age of 62 – to everyone's surprise – began his adventure with avant-garde. Also Markiewiczówna, who was over sixty years old, did not remain indifferent to new discoveries in music. In the last period of her creativity she was mainly fascinated with dodecaphony and she passionately talked about it with her students – future pianists.

The elements of dodecaphony, as well as the attempts of sound symmetrical systems (among others the mirror effect, inversion, the form of retrograde and inversion) can be found in *Tema con variazioni* (1962) and in *Compendium* (1973).

Tema con variazioni is a theme with six variations, where serial order was intertwined with free atonal fragments. The main theme was designed on the basis of symmetrical all-interval series: G flat–F–G–E–A flat–E flat–A–D–B flat–C sharp–B–C – its basic and inversion. The use of these two forms of series in the theme, as well as clearly punctualistic construction is certainly a bow towards *Variations for Piano Op. 27* by Anton Webern, the composer particularly respected by Markiewiczówna. In next variations the technique

is not used restrictively as a consequent method of organization of the sound material. The serial placement occurs most frequently at the beginning and with time is subject to more and more free transformations: starting with repeating or missing parts (both vertically and horizontally) until total disappearance for the benefit of freely atonal complexes.

Full course of the series or its fragments are still presented in variation I (*Scherzando*) and II (*Cantabile*). In Variation I, the form of the original and inversion fills the two initial bars and the original – bars 7–11. However, though the first demonstration is presented in full, maintaining strict order of the components, the demonstration of the original is connected with repetition of sounds, as well as – particularly in the final stage – with parallel vertical summary of different extracts of the series. The remaining bars fill far-reaching transformations of the original material. In variation II, the composer several times repeats the second transposition of the original (including repetition and omission of the components), giving the series – in accordance with the title *Cantabile* – the nature of cantilena line. The function of accompaniment is entrusted by Markiewiczówna to two selected components of the series (most often they are components 1–2 and 1–3), which as double stoppings with ostinato accompany each demonstration of melody.

TEMA
Comodo ♩ = 76

WŁADYSŁAWA MARKIEWICZÓWNA

Example 3. Władysława Markiewiczówna *Tema con variazioni* – Tema (mm. 1–11)

Next variations more and more effectively deflect from dodecaphonic thinking for the benefit of focusing on sound advantages of the instrument

(using extreme sound registers and featuring the contrast of melodic leaps and constructions of cluster colouration repeated on numerous occa-

sions – variation IV) and pianistic technique (rich figuration – variation VI). The impulses that signal the connection with the original theme – series can be only found here in permanently present cells of several sounds (both in vertical and horizontal versions) of gradually increasing intervals (Stachura-Bogusławska 2018: 354–355).

The last presented work – *Compendium* for piano (1973) – constitutes a specific summary of Markiewiczówna’s experiences in the three artistic streams: the pianistic stream, the pedagogic stream, and the composer’s stream. It was written with Andrzej Jasiński in mind, who was a remarkable pianist and a pedagogue studying under the auspices of Markiewiczówna in the years 1952–1959.

The composition consists of seventeen small-size links ordered depending on different articulation problems and the degree of difficulty (from very simple to technically advanced ones). Thus here we have among others the connection of two or three sounds, large distances, embellishments, imbalance of metrum and intrametrical accents. The work, apart from the strictly pedagogic advantages embedded in the assumption of this composition, is an example of using the free twelve-tone technique, as well as of – characteristic for compositions of the Vienna second avant-garde composers – sound symmetrical systems and dodecaphonic ordering (however not used restrictively).

The composer uses among others strongly chromatinized figurative courses (based on separated intervals intertwined with parts of twelve-tone scale), cluster sound combinations (both in the

static form – long echoing sound combinations with the background of music action as well as in the dynamic form – as fast course of cluster sound combinations in various registers and in different dynamic and articulatory clothing).

Markiewiczówna applied an interesting constructional solution in the link opening the *Compendium* (*Sempre non legato e capricioso*). It can be described as a “mirror”. The composer applied various methods of using the effect of mirror reflection both in a very strict way (using the interval structure) as well as freely (maintaining only the approximate shape of the sound motive). The first eight bars are a successive vertical mirror. All sounds in bars 1–4 are repeated in bars 5–8 in a reverse direction (but not from the first sound G but from B). Bars 9–12 are a simultaneous vertical mirror: the part of the right hand is a reflection of the part of the left hand performed simultaneously (there is also no common first sound). Bars 13–14 are a horizontal mirror (the falling six-sound motives are ordered in the interval order: 2-2>-2>2>2). The successive mirror are bars 19–20 (similarly as in the beginning it is a successive vertical mirror). The second half of the link (21–41) does not bring strict arrangements. It is rather calling up of the melodic elements of the beginning, among others repeating several times the 5-pitch structure of low register (bars 25–29) and calling up of 6-pitch second structures however in the ascending direction (it can be classified as a “distant mirror”).

The image displays two systems of musical notation for piano. The first system shows measures 1 through 5. Measure 1 starts with a treble clef and a dynamic marking of *mf*. The bass clef part begins with a whole rest. Measures 2-5 show complex rhythmic patterns with various note values and rests. The second system shows measures 6 through 10. Measure 6 starts with a treble clef and a dynamic marking of *sf*. The bass clef part begins with a whole rest. Measures 7-10 continue the complex rhythmic and melodic development, featuring a mix of note values and rests.

Example 4. Władysława Markiewiczówna, *Compendium for piano*, part I (mm. 1–10)

The *Compendium* also could not miss the dodecaphonic ordering. Markiewiczówna introduced it in link XII (*Unisono con variazioni*). Here we also deal with the theme (based on a series) and variations gradually departing from the restrictive following of the principle of material organization.

The lyrical subject of the variation (cantabile) is based on the twelve-tone series presented in the beginning in the original, then in the inversion and the retrograde. The form of inversion (from the first sound series – B) already contains changes: the components 7–8 (G sharp–G) are changed to the sounds A–G sharp, whereas the C sound is added before the last component in the form of inversion.

In clearly punctualistic Variation I, the composer also introduces more and more consistent changes in the organization of the sound material. She uses the selection of the components of the series, substitution of the components with other sounds, as well as elimination. In consecutive variations, the original series disappears almost entirely. Only its characteristic sound expressions, among others the initial interval cell (2>–4<), are preserved. In the last variation the sounds of the series (in the original or transposition) appear as the upper components of the sixteenth-note figures, as well as a specific coda referring in its nature (cantabile) to the beginning of the link. There also appears the original of the series (without the last sound) and the inversion of the original (without the initial sound) connected with common sound C (11 component of the original and 2 – of the form of inversion).

Both compositions, *Tema con variazioni* and the *Compendium*, were performed inter alia on the concerts of the Silesian Composers' Tribunes – the concert cycle organized by the young Silesian artists in the 1970s in Upper Silesia. The presence of Markiewiczówna's works on the forum of Silesian avant-garde artists was undoubtedly a proof of great attention of the young artists for the achievements of the artist already advanced in age.

The above examples present sound and workshop variety of Władysława Markiewiczówna's piano works. Her compositions rooted in the neo-classical stylistics do not avoid brave operation of free twelve-tone technique and contain interesting presentations of dodecaphonic ordering.

CONCLUSION

Władysława Markiewiczówna belonged to the generation of the Silesian environment com-

posers who created the composers' foundation and indicated the direction for the post-war generation. The researchers agree that their *ground-breaking road [...] managed to create all directions prevailing in the European art and enrich them with own artistic visions* (Bauman-Szulakowska 1994: 123). Most certainly this opinion refers also to the works of Markiewiczówna. And, although today her piano works remain slightly in the shadow of her didactic compositions for the youngest pianists, they certainly deserve to be presented at the concert stages.

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New Trends in Lithuanian Music Since the End of the 20th Century: Globalization as an Opportunity to Transform

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At the end of the 20th century, the development of Lithuanian art music was related to post-modernist trends in global art and distinctive features of Lithuanian music – interest in ethnic regions, their singularity, features of ethnic music, the history of the regions since ancient times (the 10th–13th century), historical, mythological and literary characters. With the political climate of the country changing, European and global culture becoming more accessible, in 1990, after Lithuania became an independent state, interest in the treasures of opening Western European and modern global culture grew significantly. This became particularly evident at the beginning of the 21st century when Lithuania became an associated (1999) and full member of the European Union (2004). Common global cultural trends are ever more often reflected in the compositions of art music, the latest sound production technologies have an impact on music.

Keywords: Lithuanian music, globalisation, composer, transformation.

INTRODUCTION

In the 1980s and at the beginning of the 21st century, Lithuanian composers devoted great attention to the peculiarities of the culture of Lithuanian ethnic regions (Lithuania Minor, Dzūkija, Žiemgala, Suvalkija, Žemaitija) and sought to reveal it in more detail in their works with the means of art music.

Such compositions as *Dzūkiškos variacijos* [Dzukian Variations] by Bronius Kutavičius (1974, Dzūkija) for a chamber orchestra, his oratorio *Iš jotvingių akmens* [From the Jotvingian Stone] (1983, Suvalkija region), Vidmantas Bartulis' oratorio *Kuršiai* [The Kurshes] (2004, Žemaitija), Julius Juzeliūnas' symphony No. 5 *Lygumų giesmės* [Songs of Plains] (1982, Žiemgala) for a female chorus and symphonic orchestra, Remigijus Šileika's symphony *Saulės mūšis* [The Battle of Saulė] (1986, Žiemgala) have become musical monuments of the regions. The works related to myths and legends also disclose peculiarities of the regions. For example, Jurgis Juozapaitis' chamber symphony *Jūratė and Kastytis* (1979, based on the legend bearing the same title about a beautiful sea-goddess and a young fisherman), Audronė Žigaitytė's opera-ballet *Žilvinas and Eglė* (2002, based on

the myth *Eglė – žalčių karalienė* [Eglė, the Queen of Grass Snakes] reveal the originality of Western Lithuanian region by means of music.

At the end of the 20th century, Lithuanian composers often related themes of their compositions to the history of ethnic regions, historical, romanticised or mythological characters. The opera *Kristijonas* by Algimantas Bražinskas (1983, the character is Kristijonas Donelaitis, a Lithuanian poet of the 18th century), Audronė Žigaitytė's opera *Mažvydas* (1986, its main character is the author of the first Lithuanian book published in 1547), Giedrius Kuprevičiu's *Prūsai* [The Prussians] (1997, its character is legendary Herkus Mantas, a leader of the Great Prussian Uprising against the Teutonic Knights and Northern Crusaders that took place in the 13th century).

During that period the largest cities of Lithuania also were treated as cultural regions with their own historical heritage. Giedrius Kuprevičius' opera *Karalienė Bona* [Queen Bona] is related to Vilnius as a cultural region (1999, its main character is Bona Sforza d'Aragona, Queen of Poland and Grand Duchess of Lithuania who ruled from 1518 to 1544), also the oratorio *Centones mea urbi* [A Patchwork to my City] by Onutė Narbutaitė presenting the image of Vilnius as a

multilingual, multicultural city of the 19th century. Kaunas, as an original cultural area reveals itself in Kuprevičius' operetta *Kipras, Fiodoras and Others* (2013) whose characters are famous opera singers Kipras Petrauskas and Feodor Chaliapin who worked and were on tour in Kaunas in the first half of the 20th century.

At the beginning of the 21st century, problems, historicity and ethnicity of the regions in Lithuanian art music were replaced with the global problems of the world, inspirations of global culture and science. The practice of giving titles to compositions changes; though a return to the poetic images typical of the neo-modern style that was characteristic of modern art of Lithuanian music until the 1970s, is more and more often observed.

In Lithuanian musicology, Algirdas Ambrazas (Ambrazas 2018: 16), Inga Jasinskaitė-Jankauskienė (Jasinskaitė-Jankauskienė 2001), Virginija Apanavičienė (Apanavičienė 2011) analysed different aspects of Lithuanian art music becoming more modern, and Apanavičienė (Apanavičienė 2014, 2017) dealt with the problems of the regions. Gražina Daunoravičienė (Daunoravičienė 2017) studied fragmentally exotisation and universalisation related to the ethnicity of Lithuanian music that are revealed in the works of Lithuanian composers.

In analysing musical compositions by Lithuanian composers, music researchers usually devote greater attention to the technological peculiarities of composing music, the acoustic analysis of the audio texture isolating themselves from the theme of the musical composition, narratives, links between ethnic and global cultures, and the analysis of changes in stylistics of the same composer is also related more to the novelties of the means of composing music. Despite the fact that music is the art of sounds, composers feel it necessary to express certain ideas of art related to ethnic identity, scientific achievements and global culture in the titles of their compositions, and selection of genres. If at the end of the 20th century those ideas were more often related to national identity, deconstruction of ethnic features of Lithuania, historical figures, then at the end of the 20th – at the beginning of the 21st century an ever-increasing influence of global culture is observed in the themes of works by Lithuanian composers, which changes the stylistics of works of the composers belonging to the generation of neo-modernists (Apanavičienė 2017: 98–100). Lithuanian musicology lacks more comprehensive analyses and studies devoted to the changes in the development of Lithuanian

art music during the post-modern period, to the differences that have emerged in artistic creation comparing musical compositions at the end of the 20th – the beginning of the 21st century influenced by the political processes (after Lithuania's joining the European Union) when composers moved away from ethnicity in their art music under the influence of more open phenomena of global ancient Christian culture, Oriental cultures and modern social life.

PROCESS, ACTION, ABSENCE OF A STORYLINE

Less attention is paid to narrativeness and the plot of musical compositions performed on stage and instrumental works by Lithuanian composers at the end of the 20th – the beginning of the 21st century; the process of action becomes more important. Such stylistics does not preclude rendering ethnic features of the region because it is the conveyance of the musical “genetic” code of the region by the means of music related to the melos, rhythm of songs, characteristic ethnic instruments of a certain region rather than a narrative that becomes important in a musical composition. The musical process in Bronius Kutavičius' oratorios *Paskutinės pagonių apeigos* [The Last Pagan Rites] (1978), *Iš jotvingių akmens* [From the Jotvingian Stone] (1983) and *Dzūkijos variacijos* [Dzukian Variations] (1974) convey the main idea and the program of compositions with the help of symbols of ethnic musical culture – intonations, the tunes characteristic of ethnic songs, dissonant manner of execution typical of ethnic songs *sutartinės* – Lithuanian polyphonic part-songs. There is neither a narrative contents nor a consistent plot in *Paskutinės pagonių apeigos*. A grasshopper, a mountain, a snake and the sun are worshiped in its separate four parts with the score of each of them covering only one large A3 format sheet presenting music graphically. Hence, certain separate recognisable fragments of the reality of Pagan religion, which could sometime have existed, are perceived as the whole of a completed process at the end of the composition. In the first part of the score the composer “plays” with graphic fragments resembling weaving patterns of Lithuanian bedspreads, and this writing of music is deciphered by the singers of a chorus as gently discordant; the second part of the score *Medvėgalio pagarbinimas* [Glorification of Medvėgalis] presents the image of an altar situated

on a high mountain also “drawn” by music parties vertically with a horizontal bottom line of music; the third part (*Gyvātės pagarbinimas* [Glorification of a Snake]) contains a “verbal” drawing of the swastika (the symbol of the rotating sun known in different nations) with the words of a singing text written in different directions, which, when turning the music sheet in a counter-clockwise direction find themselves before the eyes of the spectator in a usual legible form. The fourth part of the score *Saulės pagarbinimas* [Glorification of the Sun] is presented in the drawing of music written in a form of a wheel and at the same time becomes a directorial hint because a female chorus of 30 dissonant voices, as though they performed ethnic polyphonic part-songs, sings this part moving in a circle in a concert hall until an ever-growing sound of the organ deadens the weakening voices like a powerful symbol of Christianity suppressing the Pagan rites.

Fragments of the Lithuanian ethnic song *Beauštanti aušrelė* [The Dawn is Breaking] sung by a folk singer at the beginning of the composition *Dzūkijos variacijos*, which are developed in the score of a chamber orchestra by the composer using different means of polyphonic development and aleatorics provide the impetus to a musical development. The song *Beauštanti aušrelė* harmonised by Mikalojus Konstantinas Čiurlionis at the beginning of the 20th century and performed by a mixed chorus at the end of the composition as if symbolises the force of the nation (the mixed chorus) that has evolved from the original mother of the tribe (a female voice).

In the oratorio *Iš jotvingių akmens*, the process of the formation of the tribe is illustrated by the way the song *Pūtė vėjas užuoluosnan* was born: the manufacture of tools for working (clatter of stones against one another) and joint work were conducive to its origin and it testified to the unity of the tribe; the song was recorded by the composer himself in the territories which had been inhabited by the Jotvingians until the 14th century and which later became a substrate of Suvalkija region. By the way, stone tools characteristic of that region are still discovered in the territories that had been inhabited by the Jotvingians.

According to Vita Gruodytė (Gruodytė 2007: 134–135), the trend of postmodernist style became established in Lithuanian music in the 1970s, and it was at that time that interest in the quotations of music of the past sparked, large forms were refused, a new approach to folk music (polyphonic

half-songs) developed, musical sources of various nature began to be combined. Hence, in the third decade of existence of postmodernist style (2000–2010) and at the beginning of neo-modernism that replaced it, considerably fewer musical works performed on stage – operas, ballets – were created, and the characters of operas became more abstract, symbolic (King of Lithuania Mindaugas and Queen Morta from the 13th century in Bronius Kutavičius’ opera *Ignis et fides* (*Fire and Faith*, Act II, 2003). The process of coronation was shown to the spectators with the church bells ringing whereas characters of the opera remained static-like monuments.

It is ever more often that composers move away from ethnic sources, which they tried to accentuate by means of the program of their works and the title; they constantly devote attention to disclosing the essence of different environmental phenomena or things related to global culture, to culture of other countries, their ancient history, the history of Christianity and Catholic liturgical music, or the latest technologies often using technologies of electronic music for this purpose.

AESTHETIC PRINCIPLES OF POSTMODERNISM AT THE END OF THE 20TH – THE BEGINNING OF THE 21ST CENTURY IN THE WORKS BY LITHUANIAN COMPOSERS

Jacques Derrida’s postulate that reality in post-modern works is divided and then collected in a single whole again in a different shape comes to light in Kutavičius’ oratorio *Paskutinės pagonių apeigos* (1977). A grasshopper, a mountain, a snake, an oak-tree, shapes of music – graphic music – are glorified, and weaving patterns of the Lithuanian people are encoded therein; a halo around the Sun, the symbol of the Swastika, the symbol of an altar. This dispersed totality of the symbols of reality is collected in a single visual, audio, kinaesthetic picture and logic sums up these images as a process that could have existed historically. Hence, it is a process rather than a plot that becomes prevalent in musical compositions performed on stage. The same can also be said about Julius Juzeliūnas’ symphony No. 5 *Lygumų giesmės* [Songs of the Plains] where onomatopoeic words of ritual songs – polyphonic part-songs pronounced by the female chorus whose meanings most often are not uncovered, faded and unknown and which sound as incantation,

become as though expressers of the action of the suppositional rites. Of the composer's own will the onomatopoeic words of polyphonic part-songs are put into the sound of modern harmony created by him (Daunoravičienė 2001: 180–189). The chorus strengthens this harmony by means of kinaesthetic – stamping of feet, shouting, moving hands and the body, mimicking the performers of polyphonic part-songs, only on another generalised level. Again, there is no plot here, there is a semblance of a process, however, it is not known what kind of process it is, why it is taking place, it is only supposed. This is an allusion to the rites; only it is more abstract, implied in summing the visible picture and the sound score revealing itself as a new reality of different meanings: there are rites, folk songs and rich concert sound of a modern academic female chorus and the symphonic orchestra.

The same is true for Bartulis' oratorio *Kuršiai* where the image of the extinct tribe is conveyed by the melody of the reconstructed apparent hymn of the Kurshes (Apanavičienė 2005: 120–121), and the audio equivalent of the force that destroyed the Kurshes is a liturgical hymn. However, the process is also important here, it is abstract; masses of sounds, which have to embody the Crusaders' force and their iron power, are conveyed by the growling of saxophones. A gentle ringing of strings expresses the ethnic identity of the Kurshes – prepared sounds of the piano – à la folk music instruments the *kanklės*. The images of the historical process are not dissociated from the present time – at the end of the composition “a move is made” to the end of the 20th century where a 10-minute film presents three “surviving” brothers the Kurshes communicating with one another who have been brought from Latvian Kurzeme by a wave of migrants, possibly descendants of the ancient Kurshes who had arrived from Sweden in their native Neringa – a strip of sand where, in the years of their childhood, horses that had become wild and used to be caught by them gambolled... The traditional fishermen boat of the Curonian Lagoon *Kurėnas* with carved wooden flags marking fishermen villages and fishing grounds – ethnic monuments of art – weathercocks – are also shown. The Kurshes had more than 300 boats with which they attacked even the coasts of the Baltic Sea inhabited by the Danes (Apanavičienė 2005: 119). This construction of the oratorio, collating folk melodies, analogues of liturgical singing and authentic present-day filmed material, enable the listener to perceive the development of the history

of the warlike Kurshes tribe remembering also battles with the Danes who attacked the Kurshes in the territories inhabited by them, and also fierce Curonian battles of Apuolė with Swedes in the town of Apulia (probably modern Apuolė) in 853–854. The Kurshes were exterminated in the wars with the Livonian Order in the 13th century, and those who survived became the substrate of Žemaitija (Samogitia).

At the turn of the century, chiefly beginning with the 2010s, with post-modern works by the Lithuanian composers developing a newer – neo-modern – trend, the style of creative work of these composers themselves changed. This becomes quite clear when we compare two operas by Audronė Žigaitytė – the opera *Mažvydas* (1988) and the opera – phantasmagoria *Frank' Einstein – the 21th Century* (2005). The central character of the first opera is Mažvydas, the hero of the 16th century, the author of the first Lithuanian book published in Karaliaučius (Königsberg) in 1547, the story of his personal life, the loss of his beloved Maria. At the end of the opera Mažvydas teaches children to string letters together into the word LIETUVA. In creating the opera according to the canons of a musical drama, the composer uses leitmotifs; however, she deviates from the traditions of melody of the Lithuanian national songs of Lithuania Minor region making use of the collection of Lithuanian songs *Dainų balsai* [Voices of Songs] (1889) by Christian Bartsch (1832–1890). A certain storyline based on historical and romanticised events prevails in this opera with the main character Mažvydas in it. However, the idea of science and teaching, which is more important than personal feelings and experience of Mažvydas, comes to light. The rudiment of this idea is the book *Katekizmuso prasti (paprasti) žodžiai...* [The Simple Words of Catechism...], the first Lithuanian ABC book, a chrestomathy. Its prevalence in protestant Lithuania Minor provided the opportunity to establish a primary school where children, like at the end of the opera, the children chorus taught by Mažvydas, will put letters together into the word LIETUVA.

The idea of another opera by Žigaitytė *Frank' Einstein – the 21th Century* is the creation of a “new” man making use of scientific-technological achievements of humanity. The second act contrasts with the first one – as an example of banality, degradation, primitiveness of a lifestyle a scene in a caf  is constructed where young people wearing three-colour caps of the Lithuanian flag, with the rhythms of pop music sounding watch a basket-

ball (the national sport) match on television. Thereby this scene the opinion as though is expressed about the perversion of the perception of the features of national identity when national commonality is determined only by the colour, watching sports competition and rhythms of banal pop music.

In the second act, the creation of a *new man* is presented as a *global idea* and the achievement of modern science. Taking into consideration the requirements of the opera genre, the composer creates a melodious lyrical duet of two artists dressed in white who have no definite role in the act of the opera. This is an allusion to opera stylistics of the 19th–20th centuries. This is a musical *label* similar to a banal background of *café* music in the first act. The obvious absence of a storyline is in keeping with the postulates of the modern *opera*: visualisation of the creation of a *new man* is conveyed on the stage as a technological process showing the way scientists create a new man in a test-tube and how that newly created man, alien to the world, goes through loneliness and the existential horror. The process of creating a new man is the contents of the opera. The first act raises the question: why is it necessary to do that? The second act states that this is done.

Hence, one work (*Mažvydas*) of the same genre discloses the peculiarities of the post-modern style that is still mixed with the modern one, the idea of historicity, regionalism and romanticism characteristic of Lithuanian art music of the last decades of the 20th century. Another work – the second neo-modern opera (of the post-modern style) already bears the sign of globalisation, and disappearing signs of ethnic identity are expressed only by fragmental visual rather than musical motifs. New trends of the neo-modern style are the refusal of a consistent storyline, the prevailing abstract concept, the theme inspired by global culture.

IMPACT OF OTHER GENRES, TECHNOLOGIES,
THEMES OF GLOBALISATION CULTURE
ON WORKS OF NEO-MODERN MUSIC OF
LITHUANIAN COMPOSERS IN THE 21ST CENTURY

The impact of other genres is also observed in the works by Lithuanian composers performed on stage. Žigaitytė's opera-ballet *Žilvinas ir Eglė* unites both genres, is based on the paraphrases of the myth *Eglė – žalčių karalienė*, the libretto is written by the composer herself following the

poem under the same title by Vincas Mykolaitis-Putinas (1961). According to the composer herself, she created that composition as a “drama of states”. Paying attention to one of the best-known Lithuanian myths for the second time, related to a change in material states (conversion of a snake-grass into a man), the composer did not seek to retell the storyline as a fairy-tale but created a musical drama in which the development of psychological states of the characters is conveyed, when representatives of two opposite worlds – water and earth – come into contact (Apanavičienė 2003:10–11). Features of neo-modern style come to light in the opera-ballet.

A group of ballet dancers take part in the vocal-choreographic mystery of the composer's opera *Praregėjimas* [Insight] (2005, performed in Joniškis Church of the Assumption, Tytuvėnai ensemble of monastery and the Great Courtyard of Vilnius University), poetry by Vincas Mykolaitis-Putinas, liturgical texts are used for the libretto, Mozart's Requiem *Lacrimosa* is cited. The most important thing in the opera is the image of plague in Europe that spread in the 16th century and it is conveyed by all characters in the composition; some of them wear macabre costumes of Plague and travel in a procession next to the spectators watching the performance thereby strengthening the impression created by that process even more greatly. Besides, the sound of a bell announcing the approaching plague is of great importance in the work. As a characteristic of the neo-modern style, the artistic musical-visual process and the emotions that it provokes, as well as the artistic idea, become more important, the plot plays only a complementary role.

There is as though no definite action in Vidmantas Bartulis' chamber opera *Pa de deux* (2007) whose title is of abstract nature like the plot. The main characters are French kings waiting for the revenge of the crowd that is taking part in the Great French Revolution that broke out in the 18th century; they fondly recall the most wonderful delicacies of the French cuisine of the broken manor and list them constantly, count the dishes and intoxicate themselves with the recollections of gastronomic wonders. These recollections of the former lost luxury – like a dance (*pa de deux...*) – is an abstract composition with no storyline noticeable. Meanwhile, the composer sitting at the edge of the stage is making soup, to which, having beheaded the king, at the end of the opera, treats both the spectators sitting in the hall and the artists on the stage.

Simple food from soldiers' aluminum bowls unites everybody into a single community. Such is the conclusion of the end of this process. Besides, one can discern synaesthesia of a sound and taste – two senses, two arts are combined – gastronomy and music; the process of making soup is demonstrated in waiting for the execution of a sentence to the kings. The characters are static, stuck in the time fragment when nothing is any longer going on and cannot go on, and the only visible process is soup making. The composer Bartulis makes use of a fragment of European culture – a novel by Dumas, which served the composer in writing the libretto of this composition.

The second ballet by Mindaugas Urbaitis *Process* (2017) is noted for a vague and abstract plot written on the basis of the novel *Process* (2017) by Franco Kafka under the same title. In the course of the composition, self-awareness of the character changes – from a citizen accompanied by success to a criminal who has become nobody knows what due to absurd circumstances. Grey colour of the dancers' clothes, the gamut of the grey colour, visually strengthens the tragic nature and hopelessness of the process. Minimalist musical structures characteristic of the composer's stylistics prevail in the score.

Onutė Narbutaitė's opera *Kornetas* [Cornet] (2014) is also marked with the sign of European culture and is dedicated to the centenary of the beginning of the First World War and is based on the prose poem by Rainer Maria Rilke *The Love and Death of Cornet Christopher Rilke* (1899). According to John Allison, the editor of a monthly British magazine *Opera*, *Narbutaitė's work reflects the composer's interest in poetry and history, it does not resemble any other composition and creates the impression that only an opera might be able to provide. Narbutaitė combines the atmosphere of dreams and hypnotising music. The result could not be attributed either to neo-romanticism nor loud postmodernism, only to itself...* (menufaktura.lt 2018). We can refer to this statement attributing Narbutaitė's work to a new trend – neo-modernism (because shrewdly and effectively Allison no longer assigns it to postmodernism), which brings back the features characteristic of the period of modernism ('poetic images') only rendering it in a new quality. Therefore, accepting the suggestion put forward by the Mg. philosophy Kristina Apanavičiūtė (Apanavičienė 2011: 14) we often refer to that period as neo-modernism (post-postmodernism) and mention this term for the first time in the text of the monograph *Etninė tapatybė lietuvių akademine muzikoje* (Ethnic

identity in Lithuanian art music; Apanavičienė 2011). By the way, the string quartet *Atkelk užmaršties vartus* [Open the Gate of Forgetfulness] created by Narbutaitė in 1979 borders on the end of the modernism era, namely, its contents are modernist with a sign of poetic image. Thirty years later a poetic image is one of the signs of neo-modernism. The features of the opera *Kornetas* that Allison mentions are characteristic of the genre of the modern opera and other genres when an artistic process is more important than the storyline, a poetic process or a drama expressed by means of poetic texts. According to the opera producer Gintaras Varnas, 'the author took the texts from Rilke's *Cornet* and his poems, as well as from the works by Prévert, Georg Trakl, Baudelaire, a few ones from Goethe's works, and from Oscar Kokoschka's *The Dreaming Boys*. In other words, this is a peculiar poetic collage. Even the very structure of the collage and its arrangement are poetic' (Baublinskienė 2014).

Rainer Maria Rilke created *The Love and Death of Cornet Christopher Rilke* on the basis of an authentic story of a young soldier from Langenau discovered in the archives. The soldier bore the same surname and perished in Hungary in 1668. Ona Narbutaitė used this text for the first time in her work *Gesang* (1998) performed first in Germany in 1998 in implementing the project *Europos giesmė taikai* [The Song of Europe for Peace] (Landsbergytė: 2006: 251).

Technological discoveries change the composers' work, too. Vykintas Baltakas' *Lift to Dubai* (2009) conveys the impression created by the wonder of the 21st century the hotel *The Sail* in Dubai (United Arab Emirates) reaching the height of half a kilometer. It takes 1.5 minute to reach the top by the lift. In music, however, this process takes much longer because in a musical composition in which recordings of electronic music are combined with concrete words and sounds of the multilingual speech of the people going by the lift, fragments of advertising music and because the composer conveys the aesthetical understanding of musical time and musical space by means of a musical process. Within 15 musical minutes of the "lift going up" almost "airless space" is reached whose image is conveyed by means of rare, breaking sounds reminding one of a frightened sound of a lonely bird at an unreachable height. The lift is as though "personified" – when going down its material image is "drawn" with the low "tired" tones of music. When it starts going up and after it has gone down, fragments of different languages

spoken by the “entering” and “leaving” tourists are translated. With the help of the means of music, the long-drawn process of moving up creates a change in the relation between a physical space perceived as a building of a certain height and the moving “quadrature of the lift”.

The works whose programs and themes are inspired by the discoveries in physics, biochemical sciences are noted for their great variety and are related to technological processes. For example, Vytautas V. Jurgutis’ *Telomeros* (2002, ends of chromosomes of biological cells which determine the lifetime of a cell) and *Telagenai* (2002, the stage of the hair growth), Remigijus Merkelis’ *GPS-North* (2009), J. Jasenka’s *Boarding-Pass* (2005), Gintaras Sodeika’s *Priešgaisrinė uždanga* [The Anti-Fire Curtain] (2005, movement of hurrying fire-trucks is conveyed by means of music).

Interesting technological things of pre-historic times also serve as the impetus for creating a musical work: for example, the work by Šarūnas Nakas *Zikuratu* (1998). In the Assyrian language the word *zikkuratu* – the top of a mountain – were cult towers with an observation deck for watching celestial bodies in a form of stairs found in Mesopotamia 3–5 thousand years ago – original observatories.

The primacy of the musical action *Process* is also observed in Šarūnas Nakas’ works *Merz-machine*, *Vox-machine* (1988).

OBSERVATION OF NATURE AS A PROCESS IN MUSICAL WORKS

Processes related to the observation of nature are associated with the period of *neo-modernism* of a new style that replaces postmodernism, and it can be dated the 2010s. This change in post-modern art can be referred to as neo-modernism because of its links with modernism, which manifest themselves by the features of poetic images particularly in Lithuanian art music, which come to life again in modern music 30 years later in somewhat transformed shapes under the influence of new technological music composing processes. Works of modernist stylistics by Lithuanian composers created in the 1970s distinguish themselves for the features of poetic images: they are Onutė Narbutaitė’s quartet *Atverk užmaršties vartus* (1979), Bartulis’ *Išlydžiu išvykstantį draugą ir mes žiūrime į apsnigtus vasario medžius* [I am Seeing off my Departing Friend and We are Looking

at the Summer Trees Covered with Snow] (1983, for the cello), Algirdas Martinaitis’ *Gyvojo vandens klavyras* [Clavier of Living Water], *Paskutiniųjų sodų muzika* [Music of the Last Orchids]. Neo-modern compositions of recent years marked with the signs of poetic images differ in that they contain clear signs of the “fragmented reality”, which, during a musical process create the “new reality”, which is often related to the theme of the observation of nature, like the already mentioned works of late modernism. They are, for example, Justė Janulytė’s *Debesų stebėjimas* [Watching the Clouds] (words by the Latvian poet Knuts Skujenieks, 2012) for a chorus and orchestra. According to the composer herself, this is “micro-chromatic music” based on multi-voice canons when a verbal text is “divided” and only vowels are used omitting the consonants of the text. And the text runs as follows: “we (Latvians) have no mountains and clouds are our mountains”. By applying the technology of micro-chromatic canons and thinking that a verbal text will melt in a multi-voice text, the author deliberately “deconstructs” it leaving only the vowels that serve as a support of a sound.

Another work by Janulytė *Smėlio laikrodžiai* [Sand Clocks] (2009) for four cellos, with the visual art installation, reveals links between physical space and time with the help of the means of music when watching the musicians playing as if in tulle coloured by lights, the allusion of amber stuck a million years ago which had become an inclusion in a lump of coniferous resin emerges. The installation of the view confirms this when a picture of meteorites flying in space appears at the back of the stage. This is the result of both the observation of nature and the concept of time and space conveyed by the same means of the technique of micro-chromatic music.

THEME OF GLOBALISATION, OUTER SPACE, CHRISTIANITY

Samples of electronic music with visualisation – Faustas Latėnas’ *Defragmentacija* [Defragmentation] (2013), Zita Bružaitė’s *Sonet I* (2012), Sodeika’s *Post mortem* (2012) reveal the course of the process, the fragmentation of the storyline provided for in the program and the title of the work, which is characteristic of postmodernism. On the other hand, the principle of the “fragmented reality” in these works suggests clearly and prophetically the following idea: what would

happen if man used technological processes for destruction and extermination. In one of these works we see “flying” objects – chess-boards, recognisable animals (cows) and parts of human body (arms); in another work, there are partly damaged buildings, a third one contains war sights.

At the end of the 20th – the beginning of the 21st century, Lithuanian composers often chose space as an inspirer for some part of scientific research and discoveries of humanity. This is Egidija Medekšaitė’s *Sinus iridium* (2010), *The Pleiades* (2009), and Baltakas’ *Ouroboros* (2004) is related to ancient European cultures.

The influence of a religious theme as a part of world cultural heritage is profound. During the past 30 years alone, more than 60 large works on the liturgical theme have been created and they are still being created today. They are Vaclovas Augustinas’ *Missa pro centesimo anno restitutionis Lituaniae* for a professional chorus, soloists, a symphony orchestra, percussion musical instruments, a group of dancers, a church choir (2018), dedicated to the 100th anniversary of the restoration of the State of Lithuania. The composition retains the Ordinarium parts of the Mass, the parts are performed in the Latin language, at the end of the composition the confessional choir of the Church of St Francis and St Bernardino, where this work was performed, join the cast of the performers chanting the Lord’s Prayer in the Lithuanian language. Professional modern dance group Aura took part in the opening night of the composition which, constantly moving against the background of the orchestra and performers, supplemented the musical and liturgical text with the means of choreography. The process of dancing devoid of any storyline by the dance group contrasted with the established Ordinarium of the mass genre and the characteristic liturgical process; however, according to the preconditions of the forming neo-modern style, which are emerging in the work by other composers, musical composition has to create a certain sequence of states, to maintain the appearance of a constant artistic process, that is why the composer invites a group of modern dance and a confessional choir to help; they engage the listener in audio texture that sounds in a modern way enriched by a many-coloured collection of different percussion musical instruments to a greater extent than in case the listener had to listen merely to an orderly arranged Ordinarium of the Mass.

Audio texture of *Te Deum* (2018) by Vaida Striaupaitė-Beinarienė, which has a neo-renaissance

sound, enriches a small number of compositions of this genre created by Lithuanian composers only in the 20th–21st century. The composer maintains the transparency of the sound of the renaissance audio texture and stylistics characteristic of the genre.

Christian culture as a global one often exerts influence on creating music based on the Holy Writ, psalms, and other liturgical texts. For example, the composition by Algirdas Martinaitis based on the text of the psalm *Šlovės himnas Kūrėjui* [Praise the Lord, my soul] (2018), the languages: Latin, Lithuanian, Russian, Hebrew; *Laiškas visiems tikintiesiems* [An Address to All Believers in Christ] (2002), the text: St France of Assisi, speech, language: English). Algirdas Martinaitis dedicated his liturgical work – the oratorio *Obalsis Žemaičių krikšto 600 metų jubiliejui* [The Motto to the 600th Anniversary of Samogitian Baptism] (2013), which also became a musical monument to that region.

In her work *Relations Between Lithuanian Contemporary Christian Music and Tradition as a Treasury of Sacrum Values*, Danutė Kalavinskaitė mentions ‘Rytis Mažulis’ *Canon solo* on the basis of the end text of *Gloria* (1998) among the most beautiful [...] polyphonic examples of the contemporary Lithuanian religious musical works (Kalavinskaitė 2013:128). Analysing the peculiarities of the use of polyphonic technique in religious musical works, the author mentions Vytautas Barkauskas’ *Requiem* (1992), Dalia Kairaitytė’ *Te Deum* (2004), Algirdas Martinaitis’ *Alleluia* (1996), Jonas Tamulionis’ *Dolorosa* (1992), *Lacrimosa* (1998), Alvidas Remesa’s *Salve Regina* (1993), Giedrius Svilainis’ *Stabat Mater* (1998), Vidmantas Bartulis’, Dalia Raudonikytė’s, Algirdas Brilius’ works.

European musical culture often inspires such works whose titles clearly indicate the sources of their creation. For example, Mindaugas Urbaitis’ *Bachvariationen* (2000); Vidmantas Bartulis’ *I like J. Haydn* (2015), *I like R. Schuman* (2007), *I like Marlene Dietrich* (2005), *I like H. Berlioz* (2003) and many other *I like...* declarations.

Since Lithuania’s access to the family of the Member States of the European Union, Martinaitis has established the name of Europe in several titles of his musical compositions: this is the string quartet *Europeana* (2010), *Jautis Europoje* [The Bull in Europe] (2004), *Europos periodo parkas* [The Park of European Period] (2002), *Europos pagrobimas iš Lietuvos* [The Abduction of Europe from Lithuania] (2001), and others.

CONCLUSIONS

Lithuanian composers in the 4th quarter of the 20th century concentrated on the cultural features of the ethnic regions of Lithuania (Lithuania Minor, Dzūkija, Žiemgala, Suvalkija, Žemaitija) and the way of portraying them in their works. The theme of the 20th century compositions (performed on stage – in operas and ballets), as well as their main characters, are usually based on the history of Lithuania's ethnic regions, with a historical, romanticized, literary or mythical hero in the centre.

Global culture and history become visible and more tangible in the works of Lithuanian composers at the turn of the 20th and the 21st centuries. A trend in the work of the 21st century composers becomes clear – works of art music are created without a concrete main character, instead there appear abstract concepts, and characters inspired by global cultural theme.

The influence of other art genres can be detected (the chamber opera *Pas de deux* by Vidmantas Bartulis (2007), as well as themes triggered by the technological breakthrough (“Lift to Dubai” by Vyckintas Baltakas (2009). The humanity's aspiration to understand secrets of the world, religion and cosmos is visible in such works as *Ouroboros* (2004) by Baltakas, *Missa pro centesimo anno restitutionis Lituaniae* by Vaclovas Augustinas (2018), *Te Deum* by Vaida Striaupaitė-Beinarienė (2018), *Sinus iridium* (2010), *The pleiades* (2009) by Egidija Medekšaitė.

More and more manifestations of the new – neo-modern – style are observed in Lithuanian art music of the 2010s. The main principle of works created in this style is to accentuate the process of the development of one idea by different means of art, and poetic images are observed in the programs of the work (Justė Janulytė's *Smėlio laikrodžiai* (2010), *Debesų stebėjimas* (2013). A fragmental storyline, as well as poetic images, a search for literary inspirations in global culture, are characteristic of the compositions performed on stage (Onutė Narbutaitė's opera *Kornetas* (2014), Mindaugas Urbaitis' ballet *Procesas* (2017).

In conclusion, the art music of Lithuanian composers in the 21st century is devoted to the appreciation of global culture and a search for identity in the open and diverse Europe of today.

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“New Belarusian Choral Music”: *Reading the National Tradition in the 21st Century*

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Practicing composers of the 21st century, in the choral genre, open new facets of Belarusian music and make it possible to feel its authenticity. The musical pieces sounding in the phonosphere of our time are unique in their content, uniting a cherishing attitude to tradition and a true understanding of the national heritage.

In the Belarusian choral music of the 21st century, there are three parallel trends represented by academic choral music, folk music and religious music.

Composers' interest in choral music is justified by the solid tradition of choral performance and the concert practice of choral groups, whose work is a platform for the implementation of a composer's ideas, designed for their performance capabilities. The interaction between composing and performing practices provides new opportunities for expanding the genre palette of contemporary Belarusian music, where the heritage of the past is reinterpreted, resulting in a phenomenon of *new Belarusian music*.

This is reflected in the following genres:

- processing of original folk themes that are markers of the national phonosphere; reinterpretation of famous authorial songs that have received the status of being *folk*; creation of authorial concepts on the basis of the original folklore material or original folk texts;
- citation of folk rituals and customs;
- authorial compositions in the traditions of early Christianity that use canonical texts;
- authorial works that use compositional techniques which create modern musical semantics;
- classical choral concert based on national ideas and folk texts;
- the choir cycle that is based on the poems of national classics, which reflect the patriotism of the attitude and pride in the originality, versatility and uniqueness of the Belarusian artistic culture.

Thus, the phenomenon of *new Belarusian music* that is forming the specificity of the contemporary choral phonosphere can be formulated as a fusion of the authorial styles with the national tradition in intonation, performance and genre.

Keywords: Belarusian choral music, national tradition, genre specifics.

INTRODUCTION: ON THE SPECIFICITY OF THE NATIONAL IN THE REALITIES OF THE PRESENT TIME

Belarusian music of the turn of the century is a part of the world's artistic context. It reflects the processes that were accompanying the onset of various artistic phenomena; the creation of the global civilization and the restoration of the national statehood, the interest in religious values, the non-European cultures and related arts. Reflec-

tion of genre forms and style-forming processes, combination of new genres of music and its traditional forms, all this determines the integrity and the originality of the artistic processes of modernity. Under the conditions of complex artistic processes and the existence of a new multidimensional paradigm of thinking, the problem of the “national” is being actualized in modern music.

The “national” in art is a peculiar form of expression of certain spiritual content, human ideas and aspirations inherent in a particular natio-

nal community, or ethnos. From this point of view, the stylistic peculiarities of the Belarusian musical culture are of special interest, the originality of which is conditioned by the difficult way of the Belarusian nation's development till it formed its own national artistic style.

The fundamental concept in the definition of the "national" style category is tradition. Tradition is the preservation of a national identity in the atmosphere of globalized space. In modern realities, tradition is not given as a whole, but it is rather a subjected to conscious reconstruction. The atmosphere of modernity initially deprives the artist of harmony in understanding the dichotomy of *a tradition and innovation*, which forces them to solve it anew in every act of their artistic creation. This is determined by the cultural situation of the turn of the 20th–21st centuries, with its polyphonic thinking and historical scale of the consciousness, which was trying to cover all eras and styles of the past and present.

Identification of national origin is one of the most difficult problems in understanding the essence of a work of art. Tatyana Mdivani notes: *The national beginning, manifests itself in many different ways: in the way the world is recreated and in the forms of its perception, in the interpretation of the origins of cultural traditions of a nation (themes and subjects of musical works), in the relation to modernity (on semantic and stylistic levels), as well as in the intonation and rhythmic drawings (e.g., the major and minor harmony system and the metric in Western music), in the piety to certain types of musical forms (for example, to the repetitive in Western music and to the variable in Eastern music), to folklore, that is in everything that gives the national originality to the musical and artistic whole* (Мдивани 2007: 14).

The purpose of this paper is to reveal the main features of the modern Belarusian choral music of the academic tradition and to form a holistic view of the choral art of Belarus in the 21st century through the prism of the national origin.

Choral heritage has been a national treasure of the Belarusian musical art for many centuries. A huge number of choral works of the unique aesthetic and spiritual value have been accumulated, and it has not happened by chance. It is well known that choral (group) singing has always been an integral part of people's life, as it embodied the features of folk character, psychology, peculiarities of life, historic events, etc. Naturally, the development of the genre of choral music has not been interrupted historically but it was rather constantly updated and enriched with new meanings and features.

This is evidenced by the composers' practice of the 21st century, which reveals new facets of Belarusian music in the choral genre. The works sounding in the phonosphere of modernity are unique in their vocabulary, as they are united by a delicate attitude to tradition, a philosophical reading of the essence of the original song source, as well as true understanding of the *national* in multicultural space.

The composers' interest in choral music is justified by the stable tradition of choral performance, the concert practice of choral groups, the work of which has become a platform for the implementation of the composers' ideas again in the 21st century, designed for certain performance capabilities. Nowadays the choral performing art of Belarus is represented by both professional ensembles¹ and a considerable quantity of student ensembles, performing a powerful concert-popularization and scientific-educational function² along with its educational activity.

¹ Honoured Ensemble of the Republic of Belarus State Academic Choral Chapel of the Republic of Belarus named after Shirma (headed by Olga Yanum), the National Academic People's Choir of the Republic of Belarus named after Tsitovich (headed by Mikhail Drinevskiy), the National Choirate Choir of the Republic of Belarus (headed by Natalia Mikhailova), the choir of the National Academic Bolshoi Opera and Ballet Theatre of the Republic of Belarus (headed by Ninna Lomanovich), the Academic Choir of the Belarusian State Television and Radio Company (headed by Andrei Savritsky), the "Sonus" Choir (headed by Alexander Khumala), the Chamber Choir of the Gomel Regional Philharmonic Society (headed by Elena Sokolova), the Chamber Choir "Grodno Chapel" (headed by Larisa Ikonnikova).

² One of the leading training groups of the Republic of Belarus is the Student Choir of the Belarusian State Academy of Music, headed by Inessa Bodyako, the member of the World Choir Council (Intercultura Society), the chairman of the Belarusian Union of Choral Conductors, the winner of the Grant of the President of the Republic of Belarus in the field of culture (2018).

The choir is actively engaged in concert and educational activities, it takes part in the workshops of leading representatives of foreign choral culture, which included concerts of modern Polish, Swiss, Bulgarian, Latin

Close interaction between the composer and the performance practice provides new opportunities for expanding the genre palette of contemporary Belarusian music, where the heritage of the past is reinterpreted, forming a phenomenon of *new Belarusian music*. When talking about the choral art, it can be referred to as *new Belarusian choral music*.

In the Belarusian choral practice of the 21st century, there are three parallel trends: academic choral music, folk music and spiritual choral music. As Galina Tsmyg notes, *the genre range of the Belarusian authors choral creativity is quite wide; from choral miniatures, choral poems, choral cycles and concerts to large-scale cantata-oratorio canvases. The creative development of academic genres by Belarusian composers is characterized by a stylistic specification: the development of academic choral music was closely linked to the national singing tradition: folk music was in line with the trends of the Soviet choral culture; religious music was related to the process of "returning to the superseded tradition"* (Соколов 2004: 14 – note by N.M.), *starting from the 90s* (ЦМЫГ 2014: 322).

Let us define the main genre vectors of the composer's art in the first decade of the 21st century. They have found their place in the modern performing practice and they closely interact with the disclosure of the national tradition. These are the processing of original folk themes that are markers of the national phonosphere; the re-intonation of famous authors' songs that have received the status of *folk*; the creation of author's concepts on the basis of genuine (authentic) folklore material or authentic folk texts; quotations of folk rituals and customs; authors' compositions in the traditions of early Christianity, by using canonical texts of Catholic and Orthodox traditions; authorial works using compositional techniques that reflect the semantics of the modern world; a classical choral concert based on national ideas and folk texts; a choral cycle based on poems by the classics, which reflects the civic attitude and pride in the originality, versatility and uniqueness of the Belarusian artistic culture.

The *national* in the composer's art of the 21st century is determined by the embodiment of centuries-old traditions of choral music, refracted through the prism of creative individuality and genre and style trends of modernity, as well as the creation of a new vocabulary of the authorial concepts. Within the limits of the given paper, we will focus on the specificity of a display of the *national* in genres of musical processing of national themes, citation of national rituals and ceremonies, authorial compositions in traditions of early Christianity, and also compositions in traditions of a modern phonosphere.³

Most of the Belarusian composers who turn to the choral genre pay attention to folk songs. In choral music, due to its specific nature of the textual and musical essence, there is still a possibility of transmitting the genetic memory of the folklore genre. Composers master and return ancient and modern layers of authentic folklore, which, interacting with the stylistic laws and traditions of the Belarusian and foreign musical art, are gradually included in the arsenal of professional methods of their choral art.

Let us consider the manifestation of the national phonosphere in the composer's art of Belarus on concrete examples.

INTERPRETATION OF THE AUTHENTIC MATERIAL AND RETHINKING OF ITS CONTENT

The folk song, which has absorbed the centuries-old memory of the nation, a priori implies the variability of its existence, providing the performers with their own interpretation of time-tested melodies. In the modern music, the performance of many folk songs has already acquired a stable genre and substantial form, and the auditory perception of modern listeners is emotionally responsive to the known names of songs. There are many examples of this phenomenon. Such are the Belarusian folk songs *Kupalinka*, *Oy*, *Rechanka*,

American and Baltic choral music. The students' choir actively and successfully represents the Belarusian musical art at prestigious international festivals and wins various choral competitions.

Within the framework of this paper, the works of Belarusian composers will be considered, which are included in the repertoire of the Student Choir of the Belarusian State Academy of Music. All the works were performed in the concerts of the cycle "Treasures of Belarusian Choral Music", supported by the Grant of the President of the Republic of Belarus in the field of culture for 2018.

³ A stratum of works by Belarusian composers written on folk texts and poems by national classics will remain outside the scope of the article.

Rechanka, *Katsilasya chorna gala*, *Chamu zh mne nya pets* and many others.

In the processed version of the Belarusian folk song *Chamu zh mne nya pets* (Anthology 1968: 339), created by Andrei Savritsky⁴, the author is *rereading* the original source.⁵ In strict accordance with the lyrics of the song, the deep tragedy of a man, who remained lonely due to life circumstances, is conveyed.

The imaginative dramaturgy of the song is built by the author of the processing from philosophically deepened reflection on life (a dialogue with his own inner world), through the dramatic

understanding of reality to the realization of hopelessness and loneliness in the life. Musical dramaturgy is dynamically constructed, and the style of musical language is filled with sound symbols of modernity (our compatriot speaks to us!). The true melody of the song is set out in a full-sounding choral texture, with a clear tonal-harmonic organization, enriched with intracontinental deviations. The initial presentation of the theme with the orderly multi-voiced choral texture, as intended by the author of the processing, evokes the allusion of the Baroque musical stylistics, designed to convey the external order of his way of life.

Andante ♩ = 63

Ча-муж мне ня пець, ча-муж не гу-дзець, ка-лі ў ма-ёй ха-та-ч(ы)-цы

Ча-муж мне ня пець, ча-муж не гу-дзець, ка-лі ў ма-ёй ха-та-ч(ы)-цы

Ча-муж мне ня пець, ча-муж не гу-дзець, ка-лі ў ма-ёй ха-та-ч(ы)-цы

Ча-муж мне ня пець, ча-муж не гу-дзець, ка-лі ў ма-ёй ха-та-ч(ы)-цы

Example 1. Andrei Savritsky. The processed version of the Belarusian folk song *Chamu zh mne nya pets* (mm. 1–3)

The contrasting element here is the section of the form that is based on blues intonations that reveal the tragedy and loneliness of his soul. The melody sounds against the backdrop of the choir's exquisite jazz accompaniment. The use

of the blues stylization is a manifestation of the author's intertextuality of modern thinking, the allusion of modernity with a deep semantic implication.⁶

⁴ Andrei Savritsky is a graduate of the Belarusian Academy of Music, specializing in choral conducting, a graduate of the internship assistantship (2008), since 2010 he has been working as the head of the Honored Collective of the Academic Choir of Belteleradiocompany. Laureate of the Lyra Prize in Popular Music (best arranger of 2014), laureate of the All-Russian Contest of Composers 2017. Author of more than 50 arrangements and works for a cappella choir. Processed version of the Belarusian folk song *Chamu zh mne nya pets* was performed by the author in 2018 and is dedicated to the Student Choir of the Belarusian State Academy of Music.

⁵ The performing tradition of the 20th century left behind the understanding this material as of a joking, satirical song performed during christening and feasting.

⁶ Blues (originates from *blue devils*) is a kind of African-American secular music, that is mostly vocal. The original blues theme reveals the difficulties of their lives.

Example 2. Andrei Savritsky. The processed version of the Belarusian folk song *Chamu zh mne nya pets* (mm. 8–11)

Mutual enrichment with the intonational means of a single figurative genre directivity creates a dramatic effect of paradoxical events, that is, the inconsistency between the verbal text and the internal musical expression, which is clearly felt in the dynamic approach to the general culmination and the hopeless sound of the final section of the song (Andante) on the gradual dynamic attenuation of *Dzitsyatka u kalystsy yak bychok ravets* (translates to “The baby in the stroller is

roaring like a bull”). The answer to the question *Chamu zh nya pets?* (“Why not to sing?”) is obvious, but the final chord of the work is a major, a technique that once again causes allusion to the style of the baroque end of minor pieces. Here, the *little hope for a bright future* is read in a major way as a reflection of the optimistic character trait of the Belarusian people, thus resolving the tragedy of the situation.

Example 3. Andrei Savritsky. The processed version of the Belarusian folk song *Chamu zh mne nya pets* (the ending, mm. 61–64)

Thus, the folklore text in the modern realities of music processing is focused on revealing its authentic properties, but from the standpoint of

the modern dualism of thinking, that is inherent in the philosophy of modernity. That is, the simultaneous state of happiness and misfortune, doom

and hope, which fill the folk song with a modern meaning.

Another rather popular Belarusian folk song that is in the sound atmosphere of our time is *Tsyache vada u yarok*. In the performing interpretation of the twentieth century, it is oriented towards the stylized genre and dance basis.

The processed version of this song, created by Savritsky, departs from the song and dance basis of the genre, and its content is rethought in the direction of lyrical and dramatic expression, emphasizing the depth of the story about the undivided female love. The author, like a playwright, explores the verbal text of the original source, structuring the musical text in the most appropriate way. The author's penetrating lyricism of the song is achieved through the exquisitely colourful elements of choral sound recording and the subtle nuances of moods that convey the meaning of the content.

Thus, in the presented examples of folk songs processing the radical rethinking of the image, which was established in the performing practice of the 20th century, is accentuated. The new interpretation is based on an in-depth reading of the original texts. The semantic series and musical dramaturgy have been cardinally rethought. The means allow us to give a modern sound to the song on the basis of a new understanding of its content, which conveys the essence of the national tradition. A new reading of folk songs and their reflection in the author's arrangements is one of the characteristic features of different composer generations in the 21st century. This is evidenced by the works of Andrei Bondarenko (*Oy, rechanka, rechanka, Katsilasya chorna galka*), Elena Atashkevich (*Lavonikha, Yurachka, Siva kon'*), Alina Bezenon (*Gostsi na dvor eduts'*), Kaliya rechki, kaliya brodu), Konstantin Yaskov (*A u poli vyarba, Tam za gayem, Oy, lyatala shera perapielka*), Aleksandra Danshova (*Shto za mesyac, shto za yasny, Tuman yaram*), and many others.

CITING FOLK RITUALS AND CUSTOMS

Understanding of the *national* is based on the mastering of authentic folk rituals and customs, which are the essence of the concept of tradition. Genre borrowing of the folklore source became another powerful trend in the composer's work in the 21st century. The authors turn to the ancient layers of folklore, creating music in the style of a folklore ritual, mastering and applying in their works the typical language norms of the rite.

Rituality is a traditional norm of behaviour for Belarusians, which follows from the historical experience of many generations. Thus, one of the most important holidays of the agricultural cycle of the Belarusians is the rite *Gukannya Viasny* (*Spring Calling*). The Belarusian rituals of *Gukannya Viasny* are filled with musical genres: songs, choruses, spells, in which the theme of love for one's native land and praise for one's labour activity are embodied next to ritual motives. The peculiarity of the ritual of *gukannya* (*Calling*) is the extraordinary naturalness and liveliness of emotional expression. Signs of the ritual include repeated speech intonations, irregular rhythmic, small rhythmic movements, as well as the completion of each verse with a loud shout of girls *Gu!*

One of the vivid examples of the generalized sound model of ritualism is the work of Anastasia Benderskaya *Gukanne Viasny* for the choir and three sopranos.⁷ The composer builds a very dynamic structure of the choral miniature, which reflects the author's understanding of the meaning of the rite.⁸

The introduction (as well as the theme of the coda) is a single-voiced trichord sing-challenges in the volume of the quartet, which gradually *capture* the space from the low voices to the upper ones. This is based on all the rules of prose-odia – rhythmic accentuation of syllables, compliance of sound and syllables with the accent syncope, doubling of the melody by pure quartets. The musical text follows the verbal one, revealing the stylized sound of the rite.

⁷ Anastasia Benderskaya is a graduate of the Composition Department of the Belarusian State Academy of Music (class of Professor Vladimir Dorokhin), author of a number of chamber instrumental and vocal compositions, as well as choirs based on folk songs: "Oy, dabranach" (2015), "Gukanne Viasny" (2015), "Dubravushka" (2016), etc. The composer's choral works are performed by the best ensembles of Belarus and other countries. In the summer of 2017, "Gukanne Viasny" of Benderskaya was performed at the International Choral Forum (so-called classical Eurovision) in Riga by the student choir of the Belarusian Academy of Music under the direction of Inessa Bodyako.

⁸ The work is based on a song traditionally performed by residents of the village of Golovenchitsy, Chaussky district, Mogilev region, during the ceremony of "gukannya viasny" ("Spring Calling").

Тэнары
Басы

Дай жа, Бо-жа, нам зі-му за-мкну-ці, Дай жа, Бо-жа, нам зі-му за-мкну-ці,

5

С. А.
Т.
Б.

Дай жа, Бо-жа, нам, дай! Дай жа, Бо-жа, нам
Дай жа, Бо-жа, нам зі-му за-мкну-ці, Дай жа, Бо-жа, нам, дай! дай жа, Бо-жа, нам,
трp mf sf mf

10

С. А.
Т.
Б.

зі-му за-мкну-ці, зі-ма-чку за-мкну-ці, за-мы мкну... *dim.* rit. . . Павольнее 70
зі-му за-мкну-ці, зі-ма-чку за-мкну-ці, за-мы кну... *dim.*
dim.

Example 4. Anastasia Benderskaya. *Gukanne Viasny* (mm. 1–15)

In the first verse of the song (mm. 15–25) there appears a marker of the folk singing tradition of the genre. Soloists *echo* each other in a stylized manner of folk singing (methods of sliding, sounds, gliding), the first one with a prayerful address (trichord

singing in the volume of quintets *Blaslavi, Bozha, Prachystaya Matsi – Bless me, God and Most Pure Mother*), which the second soloist concludes with the calling *Gu!* (from the top source with a descending glissando, and unfinished endings of phrases).

16

С. сола
С.сола
С. А.

Гу! Гу!
Бла-га-сла-ві, Бо-жа, Пра-чы-ста-я Ма-ці, нам вя-снy гу-ка-ці,
Бла-сла-ві тас, Бо-жа нам

Example 5. Anastasia Benderskaya. *Gukanne Viasny* (mm. 16–20)

The chorus (*Khleba ni kusochka – Not a single piece of bread*) serves as the culmination zone of the choral miniature. It begins with a change of meter and size, which allows the internal ripple to naturally accelerate the pace. The functional-harmonic texture with narrow-volume singing

conveys the character of the exclamation, which increases the perseverance of the request-demand (*Day nam, Bozha – Give us, God!*). The emotional tension rise is accentuated by a constant size change (6/8 – 2/4 – 3/8 – 3/4 – 4/4).

Хутчэй! ♩=80

С. А. Хле-ба ні ку-со-чка, да, Хле-ба ні ку-со-чка, да, со-лі ні гра-мо-чка, да!

Т. Хле-ба ні ку-со-чка, да, Хле-ба ні ку-со-чка, да, со-лі ні гра-мо-чка, да!

Б. Хле-ба ні ку-со-чка, да, Хле-ба ні ку-со-чка, да, со-лі ні гра-мо-чка, да!

Example 6. Anastasia Benderskaya. *Gukanne Viasny* (mm. 26–31)

The second wave of culmination is the most interesting in terms of dramaturgy. It concentrates and depicts the whole symbolic essence of the ritual. The ultimate expression of emotion in achieving the desired is the male voices with a rhythmic ostinato, as a powerful force of the awakening earth; the *inner energy* of the earth is

transmitted by the sound of a female chorus, and the vivid exclamations of soloists directing their calls to the heavenly highlands. As Isaliy Zemtsovsky aptly put it, these exclamations *mysteriously conjugate a cry with subtle lyricism* (Земцовский 1975: 82).

С. сола Гу!

С. сола Гу! Гу! Гу!

С. А. со-лі ні гра-мо-чка, Хле ба ні ку-со-чка, со-лі ні гра-мо-чка,

Т. со-лі ні гра-мо-чка, Хле ба ні ку-со-чка, со-лі ні гра-мо-чка,

Б. со-лі ні гра-мо-чка, Хле ба ні ку-со-чка, со-лі ні гра-мо-чка,

Example 7. Anastasia Benderskaya. *Gukanne Viasny* (mm. 44–49)

As noted by the famous Belarusian ethnographer Zinaida Mozheiko, *The traditions of "thunderous voice" singing in the open air vividly demonstrate their imperative and ritual basis, their aesthetic significance, and the coloristic capacity of the sound palette of the folk singing school "for freedom"* (Можейко 2011: 10).

The ending of the culmination is based on a metro-rhythmic variability, which strives for freedom of expression and is based on the dispersal of choral texture, as well as on the gradual slow-down and intonationally melodic descent of the chorus' voices to unison.

Thus, Benderskaya's work uses the stable signs of the rite of *Gukanne Viasny*, through which the author's vision of the national origin was created. The signs of the rite are declamation, completion of each of the melostrophes to the exclamations of *Gu!*. The method of stylization of archaic folklore melodies allows us to get closer to the essence of the phenomenon, to understand it, to feel the impact on ourselves and to comprehend the vital meaning of rites.

The theme of the *Gukanne Viasny* and the sacral properties of this rite are of constant interest to the Belarusian composers, finding embodiment in various genres. For example, at the end of the 20th century, Lyudmila Shleg created a vocal and symphonic painting *Gukanne Viasny*, and in the second decade of the 21st century, Konstantin Yaskov wrote *Gukanne Viasny* for the solo cello. However, this theme is most naturally embodied in the works for the choir: *Zaklinanne Viasny* by Mikhail Vasyuchkov, the choir suite *Gukanne Viasny* by Eduard Kazachkov, and the cantata *Gukanne Viasny* by Kim Tesakov. In general, we can conclude that quoting of various folk rites is a characteristic feature of Belarusian music of the 21st century, as evidenced by the works of Alexander Klevanets *Zhnivo* rite, Konstantin Yaskov vocal and choral fantasies on the themes of the Belarusian songs *Valachobniki*, and others.

AUTHORIAL COMPOSITIONS IN THE TRADITION OF EARLY CHRISTIANITY

Modern spiritual choral music in Belarus is a synthesis of musical genre and stylistic means of traditional church music, as well as a full range of methods of the latest composing techniques in the field of choral music, including the traditional ones. A new trend in Belarusian music of the last quarter of the 20th and beginning of the 21st centuries is authorial turning to the traditions of spiritual music, which not only have been kept silent for decades but also forbidden (ЦМБГ 2014: 285).

The first attempts to use canonical texts were made by composers back in the 1980s. As a rule, the interest of composers, first of all, was connected with the Orthodox musical tradition, as evidenced by the great creative heritage of composers (Viktor Kopytko, Lyudmila Shleg, Andrei Bondarenko, Oleg Zaletnev, Alina Bezenon).

Alexander Litvinovsky⁹ takes the lead in addressing the canonical Latin texts of the Catholic tradition (mass *Gregorianica*, cantata *Stabat Mater*, mystery *Francis*). The Gregorianica mass was a significant phenomenon in contemporary Belarusian music, and, in fact, the first example of a musical reading of the full-scale Latin text of a mass for the men's choir.

The name of the Litvinovsky's mass and its musical stylistics refer to the Gregorian chorale and the samples created on its basis of medieval masses, which allowed the author to create a generalized model of the genre.

As Nikolai Shimansky points out, *A. Litvinovsky, constructing the artistic style of his work, does not go beyond mass as a genre kind of liturgical music with the richest centuries-old history* (Шиманский 2016: 59). It is for this reason that a special performance apparatus was chosen, namely, the voice and sound of the men's choir.

The composer refused to quote true Gregorian chants. The style of Gregorian songs became a reference point for him, following the example of which he created his original "medieval" melodies in the spirit of Gregorian chorales, reflecting the understanding of *Gregorianism* by the contemporary composer. Let us show it on the example

⁹ Alexander Litvinovsky is a modern Belarusian composer, graduate of the Belarusian State Conservatory and trainee assistant professor Dmitry Smolsky. His work is diverse, multifaceted and experimental in many aspects of the musical language. Genres of vocal and choral music are represented by a number of cantata and oratorio works: *Vyaselle*, *Sbornaya subotka*, *Da Matzi Bazhai*, *Serca Ezusa* for mixed chorus and chamber orchestra, *Pesni na Bozhae Naradzhenne* for soloists, mixed chorus and symphony orchestra.

Then in the text, there is an allusion of diaphony – quarte-quint combinations creating the texture density. Their parallel sounding testifies to the author's implementation of traditions of the primary forms of polyphony in professional European music, that is, medieval organums.

Further on, the composition uses counterpoint and imitation, which are the compositional principles of polyphony. And the final step is the polytext combination of two primary style models: diaphony and imitation counter melody. (Example 9)

At the same time, as Nikolai Shimansky specifies, [...] *the effect of heterophony is felt persistently, which is associated with the sonantness of polyphony in the Belarusian folk song* (Шиманский 2016: 60).

Thus, Alexander Litvinovsky, in the present-day realities, resumes the tradition of church music in the Catholic tradition, which was interrupted on the territory of Belarus at the beginning of the 20th century. In his work, the composer creates a universal model of the mass genre, rather than striving for exact historical authenticity and reconstruction of the genre. He demonstrates a collective sound portrait of the epoch, which includes the whole history of the European polyphony: from the simplest types of organs to the skilful polyphonic forms (imitation, vertically moving counter melody, fugue forms). The sonorous sound of the male chorus becomes a marker of the medieval mass genre for the composer. Having combined it with modern language norms, the author fits it into the framework of postmodernism.

COMPOSITIONAL WORKS REFLECTING CONTEMPORARY MUSICAL SEMANTICS

Samples of academic choral composition, which are inherent in the use of compositional techniques that create a new sound world, were not previously inherent in the domestic choral

genre, yet they were a part of the non-classical direction in Belarusian music. Among the most significant works of the 21st century, which embody the compositional techniques of modern stylistics, we can name the works of Vyacheslav Kuznetsov *Rechitativ i choral* to the words of Antoine de Saint-Exupéry for mixed chorus a cappella and a reader, *Vesely Starichok Harms*; Valery Voronov's *Sem' Khorovykh Kotlet* to the lyrics by Daniil Harms for chorus a cappella, as well as Olga Podgaiskaya's choral work *What would I Do without This World Faceless Incurious* for chorus and organ ad libitum, created in 2018.

The choir miniature *What would I Do without This World Faceless Incurious* was written by Olga Podgaiskaya¹⁰ to the words of Samuel Beckett. The main theme of his work is loneliness. Beckett's heroes have a need to communicate, but because of their own nature (or perhaps the nature of the universe?), they are deprived of this necessity.

The transcendental nature of the poems is reflected in the work of Olga Podgaiskaya through the specificity of the choral texture and musical language of the work. The author creates an expressive combination of dynamics, harmony and polyphony of figurative layers thanks to personification of the choral tones. The soloist (soprano) is the voice of a man who is surrounded by a controversial universe, that is, by everything that the poet describes in his poem. The two choral parts (the first sopranos and the viola), that are based on a low-tertian intonation, present the main proposal by the ostinato movement in a quint, two human hearts that beat in the same rhythm but have different emotional colours: optimistic and pessimistic, real and unreal. The immutability of the universe is conveyed by a static, four-voiced, full-length choral sound (the second soprano, viola, tenor and bass). Impersonality and indifference of the world is reflected in the ascending sound of parallel triplets (minor and major) in the volume of the octave (the tonal plan – with–Es–f–g–As–B–c), forming a sufficiently clear functional plan, which does not always coincide with the ostinato singing.

¹⁰ Olga Podgaiskaya is a graduate of the Belarusian State Academy of Music and Magistracy in the class of *composition* (class of Professor Vyacheslav Kuznetsov) and *organ* (class of Associate Professor Vladimir Nevдах). Graduated from the "organ" class as an assistant trainee (2008). Scholar of the Special Presidential Fund for the Support of Talented Youth (2000). Winner of the Andrei Petrov International Competition of Composers (2010). Member of the Belarusian Union of Composers and the Belarusian Union of Musical Figures.

The musical score consists of seven staves. From top to bottom: an empty staff labeled 'op.'; a soprano part (S1) with lyrics 'What would I do without this world face-less in-cu-ri-ous What would I do without this'; a second soprano part (S2) with lyrics 'What would I do without this'; an alto part (lto) with lyrics 'What would I do without this world face-less in-cu-ri-ous What would I do without this'; an alto part (A) with lyrics 'What would I'; a tenor part (T) with lyrics 'What would I'; and a bass part (B) with lyrics 'What would I'. The score includes dynamic markings such as *mp* and *f*, and a rehearsal mark '6' at the beginning.

Example 10. Olga Podgaiskaya. *What would I Do without This World Faceless Incurious* (mm. 6–11)

These musical means convey an inner state in which there is no movement, no development, there is only a state of uncertainty. The dramaturgy of the form is solved dynamically by the gradual compaction of the choral texture (from 7-migolosium to 9-tigolosium), by the chromaticization of the intonation language, by the intensification of figurative instability, by the metro-rhythmic shift (from 3-domain to 4-domain), and by the creation of the illusion of ametricity (*metric dissonance* in the bars 73–81), as well as the extreme chromaticization of the vertical (clustering), which conveys the feeling of *wandering like me eddying far from all the living in a convulsive space among the voices voiceless* (Beckett's poem, Гергель 2015) of the hero (soprano), whose diatonic theme contradicts the entire choral texture. The whistle in two places in all the voices of the choir is the ringing emptiness that surrounds the person. The work ends in emptiness, leaving a feeling of incompleteness, understatement and eternity. (Example 11)

Thus, the new imagery of the work is created by the author in a special sound style, consistent with the trends of aesthetics of postmodernism. Its essence is paradoxical, contradictory and at the same time heartfelt emotional content, balancing on the verge of real and unreal. This is embodied in musical stylistics: a consonance-dissonance contradiction in sound, metro-rhythmic uncertainty, sound writing, theatricality (back-to-room singing, creating the effect of reflected sound). Such style in the Belarusian composer's work gradually becomes more and more popular, as evidenced by a number of works that appeared at the turn of the 20th–21st centuries. It is possible to speak with good reason about the rooting of a new tradition in the modern Belarusian music and about the entry of the national music into the general European context. On the one hand, this context levels the category of national music, but on the other hand, it enriches it with new content in terms of a different world understanding.

73

Sop. voi - ces voice - - - less

S 1 did yes - - - ter - day and the day be - fore

S 2 did yes - - - ter - day and the day be - fore

Alto hid - - - den - - - ness.

A did yes - - - ter - day and the day be - fore

T did yes - - - ter - day and the day be - fore

B did yes - - - ter - day and the day be - fore

75

Sop. What

S 1 What

S 2 What

Alto What

A What

T What

B What

sh *

sh *

sh *

sh *

sh *

sh *

Example 11. Olga Podgaiskaya. *What Would I Do without This World Faceless Incurious* (mm. 73–81)

CONCLUSIONS

The essence of a holistic view on the choral composition of the 21st century is defined by the concept of *new Belarusian choral music*. It is formulated as a fusion of the author's styles with the national tradition in the sphere of intonation, performance and genre specifications.

Choral music of Belarus embodies centuries-old traditions of choral art (folklore, spiritual and secular) through the prism of creative individualities, in connection with genre and style trends of modernity, as well as the process of creating the author's concepts in the field of choral timbre-acoustics and choral writing.

The range of the main themes and literary sources in the choral art of modern Belarusian composers is based on folklore material. The reinterpretation of the folk text, as well as the texts of national poets, from the standpoint of modern aesthetics, allows the authors to fundamentally rethink the image, to return its deep essence, to reveal the original folk traditions and to fill the verbal texts with new language means of sounding. The national historical material is recreated by the composers not only by means of stylization and allusion but also by means of the existing historical genre models and it is filled with new contemporary meaning. The image of *new Belarusian choral music*, which is in line with the aesthetics of postmodernism, is being actively introduced into the authorial style, creating a new sound reality, filled with the desire to reflect the individual vision of the world based on a stable national tradition and to fit it into the conditions of unified world space.

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MUSIC EDUCATION

Analysis of Professional Competences of Music Teachers

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The growing needs of modern society encourage continuous learning and the acquisition of new competences. Frequently, questions arise as to how teachers' professional competence is understood and expressed, especially, in musical education. By identifying the latter, the process of learning music could be improved; the links between conveying theoretical knowledge and development of practical skills could be ameliorated. This would help to encourage students, who are studying or intend to study, to analyse their existing practical competences and select appropriate curricula. The paper presents one part of the comparative study aimed at revealing music teachers' professional competences related to the competence of creation of (self-) educational environments, competence of assessing pupils' achievements and progress, and competence of professional development. Besides, based on the analysis of scientific literature, the content of music teachers' professional competences is discussed, assumptions and impact on both the teaching process and the educational environment are analysed.

Keywords: professional competences, music teachers, music education.

INTRODUCTION

The profession of music teacher is complex and significant because teacher works with the growing and constantly changing youth. A modern music teacher is no longer just about passing on knowledge, being only ready to reassure and serve as a judge. His or her musical activities become wide and diverse with the gradual creation of a distinctive and new learning environment in which the systematic and continuous learning of the music teacher is particularly significant. Thus, the growing needs of modern society encourage continuous learning and the acquisition of new competences. In this context, the expression of music teacher's professional competence becomes a particularly important objective. In the Teacher Professional Competence Description (*Mokytojo profesijos kompetencijos aprašas* 2007), the latter is perceived as knowledge, skills, abilities, values and other personal qualities that are required/significant for the successful teacher's activity. In the same document, groups of teachers' professional competences are regulated: intercultural, professional, general

and special. Whereas teacher's professional competence consists of eight constituent competences: creation of (self-) educational environments; planning and improving the content of the subject; teaching / learning process management; assessment of pupils' achievements and progress; motivating and supporting students; recognizing the student and cognizing his or her progress; professional development and use of information technologies (*Mokytojo profesijos kompetencijos aprašas* 2007). Thus, when defining teacher's professional competence in the Lithuanian legal base, it is obvious that it (as compared to intercultural, general and special) is the most important for the teacher when organizing the (self-) education process in the classroom (Čiužas, Navickaitė, Ušėckienė 2009). Mary Lennon and Geoffrey Reed (2012) state that competences represent a dynamic combination of cognitive and meta-cognitive skills, knowledge and understanding, interpersonal, intellectual and practical skills, and ethical values. However, questions arise as to how teachers' professional competences are expressed in musical education. Zenonas Rinkevičius and Rimtauta Rinkevičienė (2006) describe the professional competence of

a music teacher in the expanse of music subject and musical pedagogy competences: ability to develop pupils' musical thinking; feel the music, understand the manifestations of spirituality and highlight it when interpreting music works; transform music teaching into a creative process of artistic-spiritual education; rely on intonative expression in the educational process, feel and understand the aesthetic value and ethical meaning of music; and inspire pupils' artistic personal self-expression in the teaching process through creative performance, interpretation of music. Bennett Reimer (2000) states that the school needs well-trained, skilled music professionals capable of philosophically justifying value orientations, covering various areas related to musical education. Similarly, according to Inkeri Ruokonen et al. (2017), teaching music is a complex work requiring a multidimensional set of abilities. It is a profession that involves not only knowledge about music theory, but also instrumental skills and articulated teaching competences. Henrika Šečkuvienė (2008), regarding the expression of the competences of the primary and secondary school music teachers notes that they must have good understanding of the systematic foundations of special musical disciplines (music theory, music history, Lithuanian and foreign music, harmony, solfeggio, rhythmic, music aesthetics, music psychology) and their application of technologies in practical musical activities. Teacher's professional musical expression (ability to sing beautifully, correctly, play at least one musical instrument, conduct) is very important too. It is preferable for the teacher to be involved in some kind of performance activities, constantly accumulate and renew his or her musical aesthetic experiences, maintain and foster the need for music, convey these values to pupils.

Furthermore, discussing the peculiarities of music teacher's professional competence reveals the magnitude of music teachers' personal qualities (creativity, artistry, individuality, spirituality), musical abilities (singing, playing, conducting) and subject knowledge (knowledge of the peculiarities of philosophy, pedagogy and methodology of music education). Thus, it has been noticed that most of the work is devoted to the issues of the subject training of future music teachers, while there are only a few studies on the specifics of the professional activities of music teachers working in general education schools, which suggests that the concept of music teacher's professional competence is fully disclosed neither in

theory nor in practice. This raises many questions about the content and organization of music teachers' professional development, and it also requires a systematic approach to their professional development. Therefore, one part of the comparative study (Kirliauskienė, Abramauskienė 2018) is presented in this paper which aims to reveal music teachers' professional competences in terms of competences of creation of (self-) educational environments, assessing student's achievements and progress, and professional development. By identifying them, the process of learning music could be improved; the links between conveying theoretical knowledge and development of practical skills could be ameliorated. This would help to encourage students who are studying or intend to study to analyse their existing practical competences and select appropriate curricula.

The aim of the research: to analyse the peculiarities of music teachers' professional competences in the process of musical education.

The research questions: what are music teachers' professional competences? How do they manifest themselves in the process of organizing musical education?

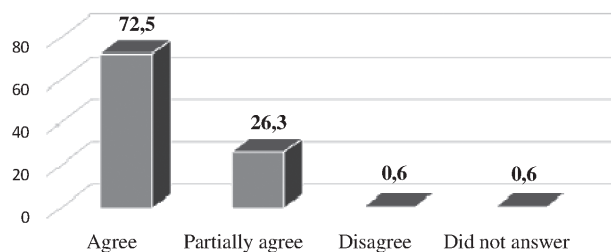
Research methods and the respondents: the analysis of scientific and methodological literature; school principals' survey (*focus* group) using the questionnaire method; quantitative data analysis. 160 principals from Lithuania and seven from the USA participated in the research. The data were processed using SPSS (Statistical Package for Social Sciences) software package. Research was conducted in 2016. Questionnaires were filled through electronic survey for principals of general schools.

RESEARCH DATA AND DISCUSSION

Jolanta Abramauskienė and Rasa Kirliauskienė (2019) reveal how music teachers' professional competences are assessed in terms of subject content planning and development competences: developing a curriculum on the basis of educational documents; formulating goals and objectives of music teaching / learning; planning the educational process in advance, with integration of other subjects into the curriculum; selecting teaching / learning methods suitable for completing teaching / learning goals; preparing interesting and attractive teaching / learning materials for pupils. Besides, during the mentioned study, the competence of

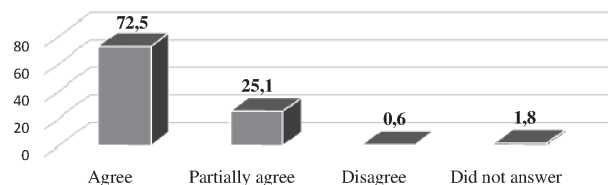
teaching / learning process management was analysed: purposeful application of modern teaching / learning technologies; provision of accessible and comprehensible educational content and relevant information for the learners; using different educational strategies to develop pupils' critical thinking, problem solving skills and creativity; participation in the development and implementation of integrated curricula for learners with special needs. In this stage of the research, the aim is to reveal the professional competences of music teachers with respect to the creation of (self-) educational environments, competence of assessing students' achievements and progress, and competence of professional development.

The competence of creating the educational environments is analysed by distinguishing the tolerance and cooperation-promoting environment for creation, in which pupils can show initiative, act independently and find like-minded friends. The ability to safely and effectively adapt the physical space through the use of information and communication technologies, tools and means is also significant. The data confirming the *Competence of creating educational (self-) environments* is presented in Example 1.



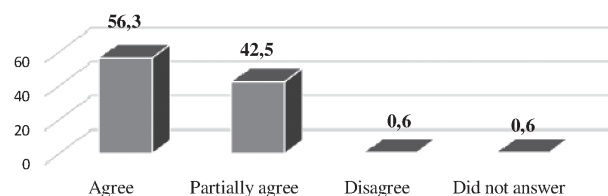
Example 1. Creation of environment that promotes tolerance and collaboration, where the learner has the opportunity to show initiative, act independently and discover like-minded peers (pct)

From the research data presented in Example 1, it can be seen that music teachers are able to create the environment, in which tolerance and cooperation are prevailing: it is characteristic of almost three quarters (72.5%) of music teachers and a little more than one quarter (26.3%) of the participants are partially capable of creating such environment. While analysing the *Competence of creating (self-) educational environments*, it is also important to define the application of safe and effective physical space through the use of information and communication technologies, tools and means (see Example 2).



Example 2. Adapting safe and efficient physical environment using information and communication technologies, tools and measures (pct)

It can be seen from the research data analysis (Example 2), that the same number of teachers supporting the environment based on tolerance and cooperation are also able to safely and effectively apply the space by using information and communication technologies, tools and means, as in the opinion of the school principals. However, about a quarter (25.1%) of the principals have stated that they doubt the music teachers' *Competence of creating (self-) educational environments* – safely and effectively adapting the physical space by using information and communication technologies, tools and means. Though, a little smaller part of the participants (1.8%) could not decide whether their music teachers are capable of creating the above-mentioned environment. Thus, when assessing music teachers' professional competences it is also important to research the *Competence of assessing the pupils' achievements and progress*, for which it is relevant if a music teacher combines quantitative and qualitative, formal and informal strategies of assessing learners' progress (see Example 3).

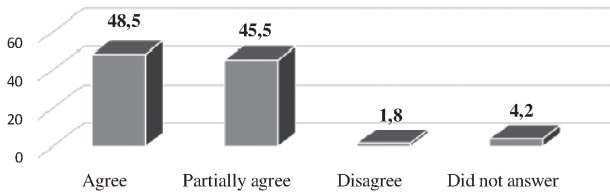


Example 3. Coordination of quantitative and qualitative, formal and informal assessment of student's achievement strategy (pct)

Next, based on the research data (Example 3), it can be noted that in the opinion of the school principals, when applying quantitative and qualitative, formal and informal strategies for assessing their learners, teachers express themselves differently. More than a half (56.3%) of the respondents think that music teachers do apply the above-mentioned strategies when assessing their pupils' progress, but more than two-fifths (42.5%) report

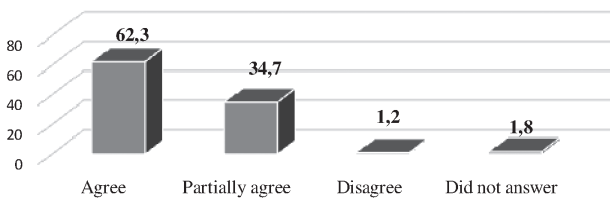
that music teachers do not exploit all the possibilities when assessing, and small part (0.6%) of the principals think that music teachers do not combine quantitative and qualitative, formal and informal strategies when assessing pupils' achievements and progress.

The constituent part of the *Competence of assessing the pupils' achievements and progress* is the importance of learners' assessment according to equal assessment criteria (Example 4).



Example 4. Assessment of pupils' achievements according to equal assessment criteria (pct)

Less than a half (48.5%) of the participants state (see Example 4) that music teachers assess the progress of their learners according to the same assessment criteria and more than two fifths of them (45.5%) are not sure whether teachers assess pupils in the same way and by applying the same assessment criteria, while the rest do not agree completely or have decided to leave the question unanswered. Another equally significant aspect of the *Competence of assessing the pupils' achievements and progress* is the choice of types, ways and methods of pupils' assessment while developing their learning capacities (see Example 5).

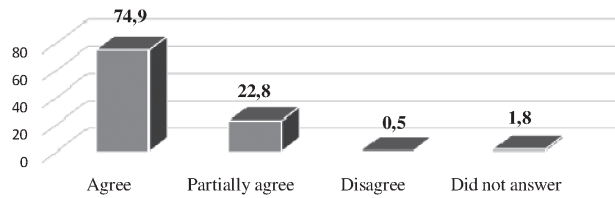


Example 5. Choice of types, methods and ways of assessing students' achievement and progress when developing pupils' learning capacity (pct)

Furthermore, more than three fifths (62.3%) of participants state, that music teachers working in their schools do choose various types, methods and ways of assessing students' achievements and progress when developing their pupils' learning capacity, but a little more than one third (34.7%) believe they only partially agree with the statement when assessing the teachers' ability to choose ap-

propriate types, methods and ways of assessing learners' achievements and progress (Example 5).

A particularly important element of the *Competence of assessing the pupils' achievements and progress* is the appreciation of their progress (see Example 6).



Example 6. Appreciation of pupils' progress (pct)

The discussion about the appreciation of pupils' progress is frequent among scientists; the on-going study reveals the relevance of this problem, too. Almost three quarters (74.9%) of the respondents state, that music teachers value the progress of their learners, but part of them (22.8%) have doubts when answering whether teachers really appreciate the progress of learners (Example 6).

Moreover, when assessing music teachers' professional competences, it is important to disclose the *Competence of professional development* (see Example 7).

Statements	Agree	Partially agree	Disagree	Did not answer
Career projecting: planning, systematic self-improvement of professional activity	63.5	33.5	1.8	1.2
Creative response to the changes in the modern world, recognizing the need for personal change and improvement	59.3	37.7	1.8	1.2
Music teacher collaboration at school by sharing pedagogical experiences	53.9	37.7	6.0	2.4

Example 7. Competence of Professional Development (pct)

Therefore, modelling professional development according to the opinion of the heads of the schools (63.5%), music teachers usually use career projecting based on planning and systematic improvement of their professional activities. Nearly

three-fifths (59.3%) of the respondents claim that teachers respond creatively to the changes of the modern world, recognizing the need for personal change and development, and more than half (53.9%) of music teachers collaborate and share their pedagogical experiences at school. About one-third of the principals, though, believe that music teachers are only partially interested in planning their careers where systematic self-improvement of professional activities is important. Meanwhile, more than a third (37.7%) of the respondents believe that music teachers respond creatively to the changes of the modern world, recognizing the need for personal change and improvement, collaborate and share pedagogical experiences at school only partially.

CONCLUSIONS

Having analysed the peculiarities of music teacher's professional competence, the significance of the music teachers' personal qualities (artistry, creativity, spirituality), musical abilities (singing, conducting, playing instruments), subject knowledge (knowledge of music didactics, peculiarities of pedagogy, philosophy of musical education) has been revealed. Teachers' professional competences are defined and detailed in Lithuanian legislation.

During the research, music teachers' professional competences related to the competence of creation of (self-) educational environments, competence of assessing pupils' achievements and progress, and competence of professional development have been discussed:

- In support of *competence of creating (self-) educational environments*, the research data show that almost three-quarters of the school principals think that their music teachers create the environment encouraging tolerance and cooperation, in which learners have an opportunity to show initiative, act independently and find like-minded friends; teachers use information and communication technologies, tools and means in order to apply the physical space safely and effectively.
- *Competence of assessing the pupils' achievements and progress* is disclosed when teachers combine quantitative and qualitative, formal and informal strategies of assessing learners' progress and assess their achievements according to the same assessment criteria; however,

it has also been revealed that music teachers do not exploit all the possibilities when choosing types, ways and methods of assessing pupils' achievements and progress.

The research results have revealed the aspects of *competence of professional development*: music teachers usually use career projection based on planning and systematic improvement of their professional activities, they respond to the changes of the modern world creatively, recognizing the need for personal change and improvement.

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Expression of the Inclusive Musical Education in the Context of the Change of Educational Paradigms

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The concept of inclusive education, as defined in the international documents, can be seen as a reform that supports the diversity of learners. It is a school for everyone who fulfills the needs of all those involved in education: children with special educational needs and a teacher in need of help, and very talented children, and their parents. Inclusive education is created by everyone, from children, parents and educators to politicians. Art can act positively and purposefully develop the progress of modern inclusive society. Modern educational paradigms emphasize equal relations between educators and learners; therefore, it is important to distinguish the segments of paradigms that are suitable for an inclusive musical education process. The aim of this research is to expand the expression of the features of inclusive musical education in the context of contemporary educational paradigms.

Keywords: inclusive musical education; educational paradigms.

INTRODUCTION

Nowadays, in the education regulating documents the need to ensure equal quality education for every individual and the promotion of lifelong learning are emphasized. The aim is to create the conditions to educate a responsible, conscious, civil society, successful and happy citizens (UNESCO Incheon Declaration 2016). Educational documents and scientific studies essentially emphasize a new, social and cultural model of education – *inclusive education*, the aim of which is the full participation of students in the educational process, according to the needs and opportunities of the pupils themselves, rather than common standards. In the international politics, the concept of inclusive education is related to democratic values and ideals also based on the principles of equality, justice and accessibility, so that no person is left behind, regardless of the child, his/her parents (caregivers), race, religion, political opinion, nationality, health, estate or any other circumstances, such as physical, mental or natural possibilities (*Convention on the Rights of the Child*, Art. 2).

In education, *inclusion* is understood not as a novelty, but as a common form of education that can be effectively developed in the artistic disciplines. Namely, art and, more specifically, music and its system of provided impact means can act positively and purposefully to develop the progress of modern inclusive society. When musical education is based on the ideas of inclusive education, the object becomes a harmoniously educated personality – i.e. not only intellectual, creative, emotional, physically powerful, but also able to express him/herself.

On the other hand, the content of the inclusive music education, according to scientists, is still determined by historically established educational paradigms, and their assumptions of change emphasize not only educational differences, but also identify challenges and new requirements for educators. Considering these arguments, it is very important to analyse and scientifically (e)valuate features of inclusive musical education in the context of educational paradigms.

The subject of the research – the features of inclusive music education in contemporary educational paradigms.

The aim of the research – to reveal the expression of the features of inclusive musical education in the context of modern educational paradigms.

The objectives of the research:

- 1) to describe the concept of inclusive musical education;
- 2) to discuss modern educational paradigms;
- 3) to distinguish the features of modern educational paradigms, expressed in the process of inclusive musical education.

The methods of the research – analysis of pedagogical, philosophical, and methodological literature.

INCLUSIVE MUSICAL EDUCATION

After the restoration of independence, the Lithuanian education system has undergone a number of changes. Based on the example of Western European countries and the USA, Lithuania legitimized the principles of equal opportunities, access to education, integration in order to educate as many pupils as possible in an environment favourable to their peers, providing the necessary support to teachers – specialist consultations, provision of special teaching means, and compensatory techniques for education (Kielaitė 2013).

The need to change the concept of special education in the context of inclusive education has become a necessity in changing attitudes towards special education. Recently, the term *inclusion* or *inclusive education* has been used. Inclusion is not a radical breakthrough in the field of special education, but rather a higher level of integrated education (Ališauskas et al. 2011; Miltenienė 2005). According to Peter Farrell (2000), inclusion encourages the school to review its structure, peculiarities of learning, grouping of pupils and the use of support/help to ensure that the school fulfils the needs of pupils in a comprehensive manner. Inclusive education is not just the education of children with special needs; all children are important, including those who have behaviour or psychological disorders, children from asocial families, orphans, the poor, particularly talented or experiencing learning difficulties. According to Ingemar Emanuelsson (2013), every person is an equal and important member of society; everyone is peculiar, and this is a normal condition for people's community. The most important question is what differences the members of each group are prepared to accept (Emanuelsson 2013).

If there are children with special educational needs at school, it is important that the whole team – teachers and educational assistants – work with them. Only by collaborating teachers can provide education that will best respond to the learner's special educational needs, and educational assistance will become more effective and help the learner to participate in education, overcoming the causes of learning difficulties. All team members are equal partners (Ališauskas 2011; Galkienė 2013; Ruškus 2017). Inclusion means the philosophy of being together and making a difference; and in order to implement the principles of inclusive education, it is necessary to work closely with different organizations, as well as with those active ones outside the school in health, environment, bullying prevention and other fields (Ainscow, Booth 2017). In the educational process, the educator has to assess the progress of individualizing the tasks rather than the disadvantages of the children.

One of the most favourable spaces for inclusive education in mainstream schools is the discipline of music. Why does music fit into inclusive education? Inclusive musical education has a special impact, influences a person's physiological, psychological, social, personal, spiritual aspects, music has a "strong" emotional impact, and therefore improves emotional intelligence, i.e. the ability to feel and understand one's own and others' feelings. When we talk about cooperation between pupils, about empathy, the best example can be a new, unheard piece of music that releases body language. Man's relationship with music is based on the intuition that stimulates subconscious experience and creative impulses. Therefore, it is often possible to see in the lesson how students feel the music, how their body reacts. Music positively affects children and individuals with autism. Music is a way to enhance communication; it is a communication tool with children with limited language skills (Simpson, Keen 2011; Martworth 2014). Pupils with SEN (special educational needs) can be very helpful in musical activities that enhance psychomotor skills, general focus, behaviour, etc. (Darrow 2011). Music is a tool that can be used to test emotions in the classroom – to calm, excite or announce the beginning or the end of the activity. It has also been proven that even background music improves the ability of students with disabilities to write (Legutko, Trissler 2012). According to Islam and Leshkova (2019), children with special needs in common classes have a particularly positive attitude towards music, which

encourages children to enjoy, feel more enjoyable, feel addictive and self-confidence. A greater impact on the need for music in the curriculum is created. However, successful inclusion in musical education means an increase in methodological progression, as well as a greater commitment to the high-quality education functions and the independence of these children, which, in turn, can be very useful to society (Islam, Leshkova 2019).

Musical education is an important part of the educational process. Inclusive musical pupil education is a process where it is important not only to achieve results, to acquire musical knowledge, but also to develop general skills: communicative, social, and cognitive. In general education programmes it is written that the educator has to teach every pupil without trying to personalize the educational content; only high achievements and results of all pupils were important. Foreign experience shows that much attention is paid to every child with different abilities or disabilities. When working, you should try to see each child's individual dreams and achievements, so that both the pupil and the teacher continue to provide more fun. The result is no longer important, the *process* itself is important.

Every teacher plays a very important role in education because of his/her ability to adapt the curriculum, to create a safe and supportive educational environment, sincere communication, to give feedback, and to promote creativity. Everything depends on how freely the student of inclusive education can unfold. Targeted musical education can be one of the means to ensure positive emotions and smooth inclusion of people with special educational needs in educational institutions and in society.

In order to scientifically describe the concept of inclusive education, it is worth discussing modern educational paradigms and the features that unite them. Based on scientific studies (Duoblienė 2006; Kriščiūnaitė, Strakšienė 2012; Bitinas 2000), inclusive musical education is influenced by the following educational paradigms: pragmatism, constructivism, existentialism and phenomenology.

MODERN DIRECTIONS OF EDUCATIONAL PARADIGMS

At the beginning of the 19th century, there was a huge breakthrough in the education system, which forced the whole world to think. The tradi-

tional paradigm of education, which was based on authoritarian teaching and the absoluteness of knowledge was abandoned but there appeared the transition to a modern paradigm of teaching, emphasizing the importance of equal teacher-learner relationship and the child's personality. The modern world demands to live creatively and actively, to pay more attention to philosophical aspects of education (Kriščiūnaitė, Strakšienė 2012).

According to Lilija Duoblienė (2006), the trends of modern philosophy of education were formed by expanding, and sometimes even negating the paradigm of classical education philosophy. But the links between antique and medieval thinkers have not been avoided by the creators of modern education. It was a great impulse to further development of the idea of today, it especially concerns the philosophy of education, which questions the objectivity of cognition. Increased focus on experience, situativeness, the relativity of scientific truths and values, subconscious theory, linguistic games – all destroyed the classical worldview, the work of theorists and educators (Duoblienė 2006).

To describe modern educational paradigms, it is useful to find the features that unite them. Each paradigm individually or all together can bring many new ideas for inclusive music education. It is important for music educators to know the paradigms, to understand their features, as it influences the choice of the direction of education and allows them to work under the conditions of change.

Philosophy and education of pragmatism. The origins of pragmatism are the philosophy of success, optimal adaptation to living conditions, encouraging the learner to solve real-life problems. Education is the life of the learners, not their preparation for the future; therefore the school must become a form of learner's life *here and now* (Bitinas 2000). The psychologist and philosopher Dewey made the greatest impact on the development of pragmatism pedagogy. He deserved the greatest popularity because he tried to combine practical action and its analysis. Dewey was mostly interested in developing, improving, dynamic life experience, rather than the final goal (Duoblienė 2006). The role of experience in the educational process arises. Pragmatists say (Dewey 2001; Ozbasaran 2015) that human beings have no innate ideas; they are formed by human existence. As a result, pragmatists emphasize how important it is for the teacher to realize that the learner does not only have school experience but also cognitive, physical, emotional and life-determining and

forming factors. Only by understanding this, the student will be able to feel free at school; an open and stimulating environment will provide naturalness to education (Howard et al., 1996). Pragmatic ideas are close and understandable to a modern teacher if he is able to respond responsibly to this pedagogical direction. Teachers who are eager to be born again and again, to look for new ways, to involve and properly raise children, the latter direction of educational philosophy provides an excellent environment for constant change, interest in the environment, experiments and search for something new. Teachers who teach music lessons in mainstream schools, among other things, can enjoy teaching/learning, changing old teaching methods or adding new ones, by abandoning result-oriented methods. The pragmatism philosophy encourages the curriculum to be based on the experience and the students' needs. The teacher becomes an assistant to children in understanding their real interests and revealing their most important needs. Educators, learners, and parents are actively involved in the education process.

The idea of existentialism and phenomenology in education. The most important idea of existentialism philosophy is the loneliness of a man faced with uncertainty, causing him fear. In fear, one goes to freedom, to an independent being (Kriščiūnaitė et al. 2012). The purpose of education is to help the learner to establish himself in the plane of his existence, to find the strength to overcome various fears, to teach to see the meaning of being. *Existential education is meant not only to prepare students for life but also to help them experience the joy and pain of this life. Based on the experience of such life, the child will learn to solve the problem of choice* (Bitinas 2000).

A. Howard and other scholars note that the purpose of existential education is to explore your feelings and to associate ideas with your life. Thus, education does not focus on the scientific debate but on creativity. First of all, self-understanding is very important in education (Howard et al. 1996). It is also important to keep in mind other aspects of life in education. It is important to understand the anxiety. Anxiety is the perception of existential tension that provides new opportunities in life (Howard et al. 1996). The idea of existentialism is based on the attitude – based on the experience of life when a child learns to solve problems.

A constructive approach to reality. Constructive education is a complex process based on collaboration, experiments, focusing on the cognitive

process itself, observing how knowledge is constructed (Jurašaitė-Harbison, 2008). Based on the constructive philosophy of education, the classroom creates a learning environment and uses active methods to help students build their knowledge, reflect and discuss their activities, and focus on how things change. The student is a constructor of the knowledge of the surrounding outer world, and the teacher is an active creator of the knowledge-building process. It encourages students to engage in problem and research learning, giving them the opportunity to test their ideas, formulate conclusions, and share new understanding with others. In this way, students take on more and more responsibility for the planning, management and control of their learning process, more and more students are given the freedom to choose learning tools, methods and strategies (Jurašaitė-Harbison 2008). One of the most important tasks of the teacher is to ask more good questions. Questions direct students' thinking towards the analysis of key concepts or phenomena. *Thus, a teacher-led pupil constructs knowledge actively rather than mechanically repeating what is written in the textbook or what has been said to him by the teacher.* Consequently, in a class based on the principles of constructivism, students do not “reinvent the bike”, but seek to understand how it works (Jurašaitė-Harbison 2008).

After reviewing modern educational paradigms, using separate segments of pragmatism, constructivism, existentialism, phenomenology paradigms, it becomes evident that the educator is able to understand the possibilities of inclusive education by organizing the artistic/musical education process. It can be said that the latter denies an authoritarian teacher, textbook training, passive learning by students, the content overloaded with facts, coercive educational measures, and the suppression of the learner's personality freedom. Of course, we cannot deny the lack of education that emerged in paradigms – the understatement of the accumulation of the role of educators (teachers, parents, etc.) in the process of individual development. On the other hand, having learned about the variety of pedagogical alternatives presented, teachers have a great opportunity to generate ideas for inclusive education in general school music lessons. The analysis of scientific theories shows that teachers have a lot of reserves to open up to innovations and challenges without changing the fundamentals of a predominantly dominant system. The most important thing is that the process is consistent, conscious, planned and not spontaneous. Bitinas

(2000) says that after the blind paradigm of free education, breakthrough teachers are often disappointed by its benefits and return to classical models of education that do not respond the needs of pupils and their true pedagogical goals and values.

In summary, it can be said that contemporary educational paradigms which have been discussed, as well as the highlighting of individual segments that dominate them open up new opportunities for pupils, teachers, parents and the whole school to apply the inclusive musical education in the educational process.

CONCLUSIONS

The concept of inclusion (inclusive education), which is understood as a higher level of integrated education, is used to change attitudes towards education and to accept the diversity of children as a natural phenomenon. Inclusion encourages the review of the peculiarities of teaching, grouping of pupils, and the use of support/help to ensure that education (including art) fulfils the needs of all pupils. Targeted musical education can be one of the means to ensure the smooth inclusion and positive emotions of people with special educational needs in educational institutions and in society.

By being able to combine the ideas of pragmatism, constructivism, existentialism, phenomenology paradigms, the teacher, taking into account the diversity of learners, is able to organize music lessons using the features of inclusive education.

Contemporary educational paradigms in one form or another are reflected in the practice of inclusive musical education. Taking into account the inclusion in the music lessons of general education schools, special attention is given to:

- (a) cooperation;
- (b) parents who are equal partners;
- (c) special impact on musical education;
- (d) involvement of pupils in various activities in a music lesson (by strengthening socially meaningful inclusive artistic expression);
- (e) cooperation/entrepreneurship, in liaison with various organizations and active individuals outside the school, in the fields of health, environment, the prevention of bullying and other social partners.

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Perspectives for Teaching Introduction to Conducting in Secondary Music Schools

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The aim of this paper is to demonstrate the advantages of teaching Introduction to Conducting in secondary music schools. Students of both primary and secondary music schools are interested in pursuing a career in conducting, hence the idea to use extracurricular classes to familiarize students with different aspects of a conductor's job, as well as with the scope of knowledge and skills which enable a conductor to control the orchestra. An additional advantage of introducing students to the world of conducting is that it entails their parallel and harmonious development in various areas of musical education. The present study centres around the thesis that conducting classes practically support and supplement other classes, for example those devoted to the principles of music with elements of sheet music edition, ear training, literature, and musical forms. Thanks to conducting exercises, young conductor candidates become aware of relations between various body parts. Body awareness and paying attention to preventive healthcare may protect young musicians against serious illnesses in the future. The overriding objective of the classes is to introduce students to issues associated with conducting by sharing with them the fundamental knowledge of manual technique. Moreover, thanks to opening up to gestures, students may proceed to use their emotions, intuition and imagination more consciously, especially when it comes to creating and pursuing their own interpretation ideas, both as instrumentalists and as conductors.

Keywords: music education, conducting, secondary music school, teaching methods.

INTRODUCTION

It is customary to say that conducting requires particular training, skills and vast knowledge of various branches of music. *No other artist has as great and visible a responsibility on their shoulders as a conductor. A conductor is 'the first after God' in concert halls and the first before God in operas* (Waldorff 1975: 71). Antal Dorati claims that *even though the art of conducting is young, in the last hundred years it has had a great bearing on the main field of musical activity: creation. Gigantic orchestrations with their complex rhythms, which have been written since the end of the 19th century, probably wouldn't have been created if composers couldn't count on the presence of a conductor, who takes the responsibility for performing such works. Without a conductor, who takes the lead, performing this type of music would be impossible* (Waldorff 1975: 52). So, does teaching conducting in secondary music schools make any

sense if we hold true the statement that only a mature and exquisitely educated musician can engage in conducting? It is often said that conductors are born not made and that one cannot help it, regardless of education and university degrees. Without a doubt, talent is indispensable here, as in any other artistic discipline. Nevertheless, since the methodology of singing or playing the piano does exist, why should there not be a methodology of conducting?

What became the impetus for writing this paper on the perspectives of teaching Introduction to Conducting in secondary music schools was an experimental conducting teaching programme introduced and run by the author in the Associated Primary and Secondary Music Schools in Ruda Śląska. The idea for such a teaching programme was born at a conducting workshop organized in the school year 2015/16. The aim of the workshop was to meet the needs of students who wanted to deepen their knowledge about a conductor's job. Another advantage of this project

was providing extensive information on the knowledge and skills required of candidates for symphonic, opera or choir conducting studies. A side effect of the workshop was selecting the most talented participant who, after a short training, would be able to conduct one of the songs played by the secondary school orchestra during the concert at the end of the school year. An accompanying pianist and a string quartet made up of students also took part in the workshop to enable its participants to practice the suggestiveness, precision and understandability of their conducting gestures.

The idea of teaching Introduction to Conducting in music schools is nothing new. In the second half of the 20th century, similar attempts were made, for example, in music schools in Bytom and Katowice. Conducting classes were run by teachers who directed school orchestras: Tadeusz Serafin (who later became the director of Silesian Opera in Bytom) and Felicja Bieganek. Similar educational initiatives were also undertaken in other Polish schools, sometimes with the help of outstanding Polish conductors, such as Jerzy Maksymiuk.

Today, pursuant to Minister of Culture and National Heritage Regulation of 31 August 2016 on curriculum frameworks in public artistic schools in Poland, conducting was added to the following set of elective art education classes taught in music schools and secondary music schools as part of the training of a musician-instrumentalist: classes on harmony, counterpoint, analysis of musical forms, composition, voice production, introduction to arrangement, popular music, and accompaniment. The legislator did not provide for introducing such classes to primary music schools, most probably due to the assumption that in order to explore issues related to conducting, students need more than basic knowledge and skills. However, it does not mean that a teacher cannot introduce selected elements of conducting techniques during orchestra or chamber music group practice. The knowledge of elements of conducting will enable the youngest music learners to react to a conductor's gestures faster and more consciously. They will also be able to cooperate and communicate with other members of their chamber music group more effectively.

Students of both primary and secondary music schools are very much interested in a conductor's job. Some frequently asked questions are:

1. Who is a conductor?
2. What is the conductor's role in a musical group?

3. Why does the conductor use a baton?
4. What do the conductor's gestures mean?
5. Can an orchestra play without a conductor?

What is also interesting to students is the history of conducting and the changing role of a conductor in the process of performing and interpreting musical works.

METHODOLOGY OF CONDUCTING

The undeniable educational values of introducing such classes to secondary music schools are, e.g.:

- developing the ability of all members of a musical group to start and finish performing a musical work at the same moment (the expressiveness and effectiveness of the preparatory beat, *aufтакт*), which turns out to be very useful for students in other forms of musical activity, for example, when they play in chamber music groups,
- making students aware of the role of rhythm in a musical work and the importance of performing the work at the right tempo, developing the so-called rhythmic *pulse*,
- gradually developing the scope of musical hearing which goes beyond controlling one's own solo part or the part performed by instruments from the same group, e.g., violin 1, violin 2, etc.,
- developing communication skills, both in the verbal sense (the ability to put into words and then convey comments and tips for other instrumentalists, as well as the ability to enforce them in practice) and in terms of gestures (using body movement to convey information about shaping the musical phrase, the precise moment when individual voices or instruments are supposed to start singing or playing, the articulation and dynamics which are in line with the composer's vision, as well as controlling the tempo of the performed musical work and any potential moments when the execution should be slower or faster).

An additional advantage of introducing students to the world of conducting is that it encourages their parallel and harmonious development in other areas of musical education. It includes, e.g., developing the ability to analyse music score and preparing students for reading music scores in the old clefs: the alto clef and the tenor clef, as well as in different transpositions. *The education of*

future conductors should start with reading music scores. This reading needs to be so in-depth and focused that students to a certain degree impersonate the composer (Bury 1989: 197). The correct interpretation of a musical work always depends on the correct analysis. *It consists in a specific examination of all elements of a given work. First of all, you need to carefully read the piece, paying attention to the time signature and its potential changes in the whole work, the tempo and its changes, the dynamics and any other markings related to the character or articulation. [...] Analysis has a major impact on determining the concept of the whole work and the way in which it should be directed, so at the same time you need to think about the right conducting gestures which could express individual elements in the piece. [...] The analysis of harmonic function is about tracing harmonic combinations in the whole piece and finding the most interesting parts which need to be emphasized when it is being performed, e.g., the most important modulations and cadences, as well as interesting consonance and characteristic dissonance, their delays and termination. [...] The analysis of the form consists in examining the structure of the whole piece, its individual parts and smaller sections/phrases/periods, understanding the rules behind their connections and sequence* (Szaliński 1970: 204–5).

In the abovementioned scope, conducting classes support and supplement other classes, for example those devoted to the principles of music with elements of sheet music edition, ear training, musical literature and forms. The proficiency in reading fragments of simple music scores for chamber music groups (Baroque pieces, string quartets) or orchestras (early classical symphonies) and playing them on the piano can be used by students in their further education. It is useful both in developing skills in playing keyboard instruments, if a given student's main instrument is, e.g., the flute or the violin, and in practising playing *a vista*. The introduction to conducting may significantly enhance students' musical progress, broaden their knowledge acquired in theoretical art classes, and influence their playing skills, especially if they play a symphonic orchestra instrument.

BODY AWARENESS

If the introduction to conducting is managed correctly in terms of working with body movements, it will make young conductor candidates aware of relations between different body parts. It is necessary to pay attention to the correct posture of a conducting student. It is not only the hand position and hand movements that are important, but also feet position, relaxing chest muscles and the neck, the position of the head, and finally the knowledge of the structure and rules for using conducting techniques. *So, what is the main thing that even professional conductors lack? Freedom, the absolute freedom of using their bodies. A conductor should be able to freely use his or her right hand to show legato to the musicians in the orchestra, at the same time using the left hand to emphasize detached chords, keep breathing calmly and use his or her eyes, head movements and facial expressions to communicate crucial messages to individual groups of musicians. Many years of training are needed to master this freedom. This is why classes with young people aged 12–13 are immensely interesting. At 20 years of age, they master good coordination of movements and breathing, which allows them to be more confident with both the orchestra and the audience* (Bury 1989: 197). Working on relaxing the locomotor system during conducting has a very positive effect on students' manner of playing instruments. Opening up to gestures inspires students to play more boldly. They are also more willing to work on body movements during performing. Body awareness and paying attention to preventive healthcare may protect young musicians against serious disorders, among which M. Janiszewski discusses the following:

- *overburdening the locomotor system both when it is static and in motion*
- *disorders related to playing wind instruments (symptoms of hypoxia, disruption to the functions of the circulatory system)*
- *mental overload*
- *emotional tension*
- *psycho-social aspects.*¹

What may also be interesting to students is the role of facial expressions in a conductor's job.

¹ Z. Z. Pamo. *Związek Zawodowy Polskich Artystów Muzyków Orkiestrowych*. <http://zzpamo.pl/index.php/problemy-zdrowotne-muzykow> (accessed November 19, 2016).

Gestures and facial expressions suggest [...] specific emotions to the performer, who is supposed to convey them to the listener. Special researches showed that:

1. It is necessary to express emotions in a controlled way, so that they can be easily recognized.
2. It is necessary to recognize facial expressions which stand for specific emotions.
3. Some expressions are more primal, e.g., joy, sadness and repulsion, so it is easier to recognize them, whereas other expressions are products of our culture, e.g., irony and contempt. It is harder to recognize them.
4. It is probably the mouth that is crucial for recognizing a facial expression.
5. People are inclined to regard any facial expression as a sign of some emotion, even if the expression is not intended to convey any feelings.
6. It is possible to be influenced by suggestion.
7. The age of a child has a bearing on their ability to recognize facial expressions.
8. In general, facial expressions of actors are the easiest to recognize.

All abovementioned conclusions are of importance to any conductor. We need to bear in mind that conducting a musical piece consists predominately in forced attention, focusing on the task, a kind of inner tension and conveying emotions, feelings and moods. The most important conclusion is that people are open to suggestion and are inclined to think that every facial expression conveys some emotion. *What it means is that a conductor can easily suggest to performers or listeners his or her own vision of a given composition. [...] Since so much depends on gestures and facial expressions, a conductor needs to know how to use them and how to express feelings in a controlled way* (Szaliński 1970: 200–201). The abovementioned conclusions show that understanding the role of facial expressions and gestures in performing, regardless of whether one is conducting or playing an instrument, will enable students to consciously control listeners and their emotions. Thanks to conducting practice, students will learn how some elements of acting become a part of musical creation.

PRINCIPLES OF MUSIC IN TEACHING CONDUCTING

Conducting classes should be complemented with in-depth knowledge of the structure of the orchestra, as well as knowledge of organology and arrangement. Composing simple musical works for available sets of instruments or for the school orchestra and then conducting them can serve as ear training and makes students more sensitive to the timbre of individual instruments or groups of instruments. It also broadens students' knowledge of the technical capabilities of other instruments than the one that a given student plays. Simple compositions must be based on isolating three main elements of the musical piece: the melody, the harmonic component and the accompaniment. *The second rule is to assign these three elements to three different instruments or groups of instruments. This is enough to compose a work with orchestral texture. The next steps are determined by the third rule, which says that the accompaniment needs to be developed and enriched by dividing it into the following elements:*

- a) *harmony,*
- b) *rhythm,*
- c) *pedal points,*
- d) *accompaniment proper with the internal movement of individual lines,*
- e) *additional motives and themes,*
- f) *doubling and figuration of the main melody, bass and individual elements of the harmonic measure. Embellishments, passages, glissandos, etc.* (Szaliński 1970: 158).

Such exercises enable students to use the knowledge which they have acquired during classes devoted to the principles of music with elements of sheet music editing and harmony.

KNOWLEDGE OF THE MANUAL TECHNIQUE

However, the overriding objective of conducting classes is to introduce students to issues associated with conducting by sharing with them fundamental knowledge of the manual technique:

- mastering the beat: 1, 2, 3, 4, 6 – beat pattern;
- correctly executing the preparatory beat for full and partial note values and the final cut-off;
- conducting in various tempos, including *accelerando* and *ritardando*, the ability to create phrases and emphasize culmination points;

- correctly using movement in the performance of irregular rhythmic structures – syncopation, dotted rhythm, rests, caesuras and fermatas.
- developing the ability to choose conducting gestures that are relevant to the elements of a musical work that are present in the performed piece, such as metre, rhythm structure, tempo, dynamics, articulation, etc.

The conductor's instrument [...] is the orchestra, choir or another musical group, whereas the foundation of a conducting technique is an appropriate array of movements and gestures, as well as the ability to use them consciously to integrate the musicians and communicate to them various performing instructions during the joint performance of a musical work. Just as in the case of playing an instrument, a free and natural technique can only be mastered through regular exercise and consolidating one's knowledge, as well as thoroughly studying individual problems until these actions become automatic and natural (Jaworski 2003: 9).

LEADER SKILLS

Giving students an opportunity to conduct a group of musicians (an orchestra or a choir) and to actively participate in preparations to the performance as an assistant of the conductor will enable students to realize how many problems a leader of a musical group has to face during rehearsals. In the case of a choir, these problems may be related to voice production, intonation and articulation, whereas in the case of an orchestra they may be related to shaping the right proportions of sound of individual instrument groups, achieving correct rhythmic precision or simply stating the lack of appropriate technical skills of the instrumentalists. *A conductor can [...] use the natural abilities of a musical group to reach perfection. The end result will be a musical piece whose careful preparation will make up for the sound which is not noble enough or a piece whose beautiful sound will soothe intonation inaccuracies. [...] A conductor should mark in his or her sheet music all the fragments, motives or individual notes selected for practice. At the same time, he or she should write down how to correct errors. [...] All annotations should be read out to the musical group, whose members should become used to marking all the conductor's comments in their own*

sheet music (Szaliński 1970: 206–7). A young musician who assists a conductor at work learns discipline, acquires the ability to spot and correct performance mistakes and picks up effective methods of working with a musical group to achieve the best possible artistic effect. Students who do conducting exercises become more aware of the possibility of using their emotions, intuition and imagination, especially when it comes to creating and pursuing their own interpretation ideas. Students also learn how to use their knowledge related to the style of performed pieces and, most importantly, acquire good habits related to posture and the techniques of moving their bodies in accordance with ergonomics in a musician's work. The necessity to cooperate with a group strengthens students' ability to organize their own work and group work in the course of fulfilling joint tasks and projects. At the same time, it teaches students how to control stress during public performances.

CONCLUSIONS

One major problem in introducing the teaching of conducting in secondary music schools is the lack of appropriate didactic literature. Polish academies of music face the same problem. The lack of textbooks on conducting in Polish is noticeable both at school and academic level. The latest publications by Lucjan Jaworski: *Podstawy techniki dyrygowania* ["The Basic Technique of Conducting"] (Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, Lublin 2003) and *Problemy techniki dyrygenckiej w wybranych pieśniach* ["Conducting Technique Problems in Selected Songs"] (Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, Lublin 2007), which are aimed at music education students and choir conducting students, are not enough to definitively solve this problem. The lack of textbooks directed to secondary music school students and the lack of literature promoting this domain forces teachers who run this type of art educational classes to devise their own curricula based on their knowledge and experience in conducting. In future, it seems necessary to make an attempt to prepare a textbook for teaching Introduction to Conducting aimed at students of secondary music schools, or to expand the already existing textbooks, for example, those devoted to music principles, and add to them chapters on the art of conducting.

Introducing regular conducting classes to the curricula of primary and secondary music schools would enable students to improve the skills they have acquired in other theoretical and practical classes. They would also become aware of the importance of the body in the process of shaping artistic expression and would improve their social communication skills. An additional advantage may be discovering a student's talent for conducting, his or her exceptional predispositions which give him or her chance to study symphonic and opera conducting or choral studies at music academy.

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Music Education in Polish Educational System in the Light of the Contemporary Social Transformation and the Longing for Value Searching

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The paper presents the considerations related to some theoretical assumptions of postulated and actual changes within music education. The specifics of the general music education in Poland are disclosed on the background of the social transformation and searching for universal values. The author presents a report on the creating of the school subject – music education in the context of the Polish educational system transformations as well as the elaborated documentation of core curriculum of (music) education as part of the general education. The purpose of this research paper is to present the changes suggested in the most recent core curriculum of 2017 related to the directions of musical educating and upbringing in primary school in the context of the existing knowledge, regulations and status of Polish musical education in the theoretical and practical perspective. What is presented selectively is the specifics of general musical education in Poland, its assumptions in the context of the traditional pluralistic approach with the application of the most significant concepts and implementations, mainly by Čmile Jaques-Dalcroze, Carl Orff, Zoltan Kodaly and partially Shinichi Suzuki and Edwin E. Gordon, and subsequently, what is proposed is the theoretical background for the suggested qualitative changes within the core curriculum as well as the application-implementation and philosophical dimension.

Keywords: music education, Polish educational system, social transformation, core curriculum, music education value.

INTRODUCTION

As Maciej Kołodziejcki (2014, 61–62) puts it, for years the theoretical assumptions of the Polish concept of general musical education have not been modified and until now no new alternative concept has been prepared. Therefore, it can be stated that both education of music teachers, as well as children and teenagers' musical education is performed in accordance with the conceptual assumptions presented in publications from 1980s. The pedagogical-musical educators in Poland run debates and discussions, but so far there is no common attitude regarding the shape and the future of general musical education. What can be noticed among the criticism is the viewpoints totally negating the concept, partially negating viewpoints and

some critical-emancipatory-postulative viewpoints. Among the arguments that favour the updating of the present concept within the theoretical domain, the following ones are identified (partially published in: Kołodziejcki 2008; Kołodziejcki 2009; Kołodziejcki 2011; Kołodziejcki 2013a):

- the lack of update of philosophical-pedagogical-musical concept of the representatives of the American and West-European concept of aesthetic and musical pedagogy by K. Swanwick (Suświłło 220, 219–235,) A. Schwadron or D. Peters (Białkowski 2002, 143–148),
- the emphasis only on the aesthetic function in musical education (especially the theories by S. Szuman, B. Suchodolski or I. Wojnar),
- complete elimination of popular music educational-pedagogical use in preparing a young

art lover for the reception of the highest values in music (Białkowski 2002, 143–148; Michalak 2011),

- the lack of compatibility with the reality of the 21st century school being characterised with a utopian vision of complete music-teaching of Polish society which was characteristic for the totalitarian communistic regime until 1989 in Poland (Niziurski 1997; 2002),
- the lack of framing of this concept within the reality of the contemporary (ever-changing and evolving) culture (Białkowski 2000, 130–131),
- the change of the concept model from the transmission one into the transmission-interactive (model) with the emphasis on the national culture continuity and taking care of musical identity whose notion is the activity of some Polish composers, the elimination of monologue form of remittance (Suświłło 2006, 128–133).

The purpose of this paper is to present the changes suggested in the most recent core curriculum of 2017 related to the directions of musical educating and upbringing in primary school in the context of the existing knowledge, regulations and status of Polish musical education in the theoretical and practical perspective. What is presented selectively is the specifics of general musical education in Poland, its assumptions in the context of the traditional pluralistic approach with the application of the most significant concepts and implementations, mainly by Čmile Jaques-Dalcroze, Carl Orff, Zoltan Kodaly and partially by Shinichi Suzuki and Edwin E. Gordon, and subsequently, what is proposed is the theoretical background for the suggested qualitative changes within the core curriculum, as well as the application-implementation and philosophical dimension.

THE SPECIFICS OF GENERAL MUSIC EDUCATION IN POLAND

Perceived through the achievements of Polish pedagogues, the contemporary music education somehow refers to the formerly selected three ways (trends) of thinking which were and still are active in relation to the practical tasks under realisation as well as musical-educational debates (Białkowski 2003). The *progressive* trend underlines the necessity of the intensive reference in the music education process to the children's creative pos-

sibilities, the individual and creative aptitude while perceiving the potential of music and its form of activeness. By playing and experimenting with sounds, a pupil gets the possibility of discovering and experiencing music, as well as learning the world and expressing and enriching oneself. The tradition of this way of thinking is defined with the names of the following pedagogues: Č. Jaques-Dalcroze, C. Orff, E. E. Gordon, and others (Przychodzińska 1989). The supporters of the *traditional* trend above all do highlight the significance of music knowledge and competences in the general development of a human being. What they postulate is the education based on active music-related performances, such as singing, learning and playing musical instruments either solo or in a band (on the informal or semi-formal basis), as well as ingesting the music knowledge. The top representatives of this trend include Zoltan Kodaly, Shinichi Suzuki, Edwin E. Gordon and the schools of Yamaha or Casio, which popularise music. The third trend, so-called *indirect* one is, as underlined by its followers, the willingness to combine the main advantages of the two prior tendencies but with the simultaneous overcoming their significant one-sidedness. In practice, music education of the *indirect* trend is directed mainly towards the formation of various forms of music understanding and the competence of experiencing it aesthetically. In the process of teaching and learning, the representatives consequently refer to various forms of music activeness. Thus, they do support the need to reach diverse areas of sensitiveness, interests, as well as children's and youth's predispositions or aptitudes. This trend is popularised in the works of James Mursell, Keith Swanwick and Patricia S. Campbell (Sacher 2012). On the national grounds, a certain engagement in its concept can be noted among the pedagogues associated with the formation of the so-called Polish concept of general music education (M. Suświłło, W. A. Sacher, J. Uchyla-Zroski, A. Weiner, L. Kataryńczuk-Mania, M. Kołodziejski, M. Kisiel, M. Grusiewicz, and others). The list can be completed with the vision of changes, which, in relation to music education, was drawn by Estelle R. Jorgensen in a form of a few postulates. In the first one she indicates the necessity of abandoning the traditional comprehension of music education and the wide acceptance of treating and understanding it as a whole-life process. In the second postulate she referred to considering music teaching and learning as well as music education in the context of changes in the social

and cultural sphere. In this case the author raised the importance of the technological inventions in favour of the changes related to music – its performance and reception, the patronage organising musical events, migration of people transferring various (types of) music and bringing some new experiences with reference to the aims and the methods of teaching, the expansion of the network of mutual relations between music and education, therapy, prevention as a natural process, as well as the impact of media, which in many fields present an anti-school strategy. In the third postulate she refers to the formation of the new concepts related to music education leading to some new solutions adequate to a particular situation in accordance with the creation of new educational quality (Jorgensen 2003).

The cited indications can somehow be noted in the context of the observed changes in the national didactics. The position of general music education in the present educational system is of little transparency. Some decision-makers consider it crucial, even indispensable in education, whereas it is downplayed by the others and subjected to only complimentary actions or to making the process of teaching and learning more attractive. Irena Wojnar (2000) perceives this dualism in relation not only to music education but also to the whole aesthetic education. She draws the attention to the fact that even though it can seem absurd in comparison to the today's consumptive and self-centred way of life, it preserves the fundamental role if we wish to defend the values of a human being humanist and the refined sensitivity of their personality. Therefore, it is positive, as Wojciech Jankowski puts it, that especially in the times of the (social, cultural and educational) transformation, music education needs to be constantly emphasised and supported, and its role and the functions must be continuously validated (Jankowski 2006).

However, for music education the time of transformation is not favourable. The environments related to music point out that this area of education has been treated rather severely. The concept of full re-enactment of music-related education differs significantly from the solutions operating in the previous decades. It happens mainly due to the reduced number of (didactic) lessons and the delusive promise to expand the system of additional artistic classes adjusted to children's and youth's actual music needs and interests. All of these factors make educational environments

(methodologists, music teachers, rhythm instructors, expert teams), associations (music teachers and animators), academic centres (music pedagogues, researchers, musician-artists), as well as the artistic centres (Polish Music Council, Polish Composers Association, Association of Polish Artists-Musicians) be critical and place the summons related to the decent improvement of the present state of education. With the use of the democratic procedures (open letters, debates, proposals of positive patterns and best practices of the neighbouring countries, research publications, actions of popularising character), these organisations wish to gain the public favour, as well as that of the departments of culture and education, for the complex changes in the field of music education. Unfortunately, with a poor result so far. An ally in these actions is numerous publications in the magazine *Wychowanie Muzyczne* (English: "Music Education"), the prepared set of national *Music Education Standards* (Białkowski & Sacher 2010), as well as the publication (supported with the research results) of the written opinions on the level of music education and music-making (Waluga & Weiner, 2016) of younger learners of general education and the preferences of the fundamental forms of the Poles' music activeness elaborated by the Foundation *Music is for everyone* (Białkowski, Migut, Socha, & Wyrzykowska 2014).

Numerous diagnostic-identification researches conducted by the following music pedagogues: Jadwiga Uchyła-Zroski (2016), Mirosław Grusiewicz (2011), Agnieszka Weiner (2010), Maciej Kołodziejcki (2011, 2012), Mirosław Kisiel (2013) and the others point out that teachers of music education carefully observe the existing changes in the educational system and underline the postulates vital for a student's education. By analysing the collected information, it can be indicated that they mainly consider: re-enacting of music lessons in grade eight (of primary education) and at the level of secondary education; introducing as obligatory the subject of music education in grades I–III of primary schools being run by an artistic education specialist; activating the cooperation of general education schools with the music schools and centres, local cultural centres and other institutions promulgating art; attracting more attention to a student with clear musical predispositions, gifted or positively motivated to undertake some musical activity and preparing a special educational offer for them; providing students with a greater amount of educational offers related to

the selection of optional subjects allowing them for their own musical activity; intensification of students' participation in contacts with *live* music; introducing music-related issues into the official external assessment; improvement in equipping educational centres with some musical instruments and other specialist didactic aids; expanding the educational offer for teachers of music in practical forms and increasing or extending their qualifications; as well as re-introducing the function of a teacher-methodologist for the subject of music education at school.

Summing up the briefly presented analysis, the contents related to the contemporary educational transformations, it is worth referring to the acknowledged opinions of Jerome Bruner, who claimed that what is fundamental in constructing the educational theory and establishing the educational practice by educators is the concept of child's cognition and their link to culture, preferred ways of learning and conditioning their development (Filipiak 2011). Bearing this in mind, it is wishful to expect a school pupil to be treated subjectively as a person building the picture of themselves, gathering experiences and re-enacting them after some necessary modifications, making choices, being responsible for their own decisions, trusting others, building their own identity in relations with others – based on respect and self-esteem. The suggested aspects of the holistic education can and should be fully supported with the pre-designed, professionally realised music activity.

THEORETICAL CONDITIONING OF THE POSTULATED CHANGES IN MUSIC EDUCATION

Music education in Poland is searching its identity both in theory and practical-praxeological dimension. Owing to the civilisation, technical and academic progress is the significance of school education in the context of preparing a human being to a life-long learning in which the borders of general didactics are exceeded and the specific, detailed didactics of numerous, combined disciplines are constructed. An attempt has been made to define the effective way of education by providing the theoretical framing of music teaching and learning at school and an optimal manner of implementing the defined contents into the school practice (Bereźnicki 2001, 495). What we mean as the theory is the collection of general concepts

or assumptions that explain the functioning and the course of the teaching and learning process, as well as the approach that comes into being as a result of the attempts at constructing, on the basis of some facts, information or practice, a model of the operational pedagogical action of some degree of generality (Gutek 2003, 259). However, the factor of a great impact on creating the theory of education is the educational practice, which can only be comprehended through understanding culture and, as Dorota Klus-Stańska (2002, 13) puts it, the concepts being created in one's mind are determined by the cultural context. The vision of a new music-related core curriculum was motivated by the constructivist approach using the experiences of cognitive and developmental psychology and assuming that knowledge is not static but dynamic and subjected to unremitting evolution (compare: Such & Szcześniak 2006, 117–120). Apart from the traditional theories of teaching present in behaviourism and cognitivism, constructivism, as a rule, is a standpoint assuming that people (by active participation in reality in which they live) acquire knowledge through the interaction with the culture-related surrounding. At the same time, it is the theory of learning and knowledge acquisition, as well as the teaching theory, even though, strictly speaking, it is not. The constructivist pedagogy somehow abandons the theory of copying pre-made patterns and learning the arranged institutions for the advantage of searching, modifying, interpreting and verifying the information by the learner. Learning, therefore, is constructing one's own structures by a thinking subject, rather than absorbing prepared contents or schemes. The mind is not a photographic camera recording or reflecting the reality – it creates knowledge in form of pictures, concepts, judgements, and emotions (Praužner 2018). To be precise, the postulate of abandoning formalism, verbiage, autocracy and repression, along with the resignation from transmissive thinking and acting for the advantage of the interactive one and searching, modifying, interpreting and verifying the information by the subjected learner has become an idea fixe of the suggested changes in music education (Kołodziejski & Zaremba 2017). According to Michał Wendland (2014), *taking into consideration the multiplicity and diversity of constructivism, it is worth talking about "general constructivist perspective" in contrast to some particular, present standpoints in developmental psychology, cognitivism, sociology of knowledge, philosophy,*

communicative sciences and others. The “general perspective” is the collection of fundamental assumptions mutual to everyone. Presenting the numerous faces of constructivism, one cannot forget to add its version in music education for instance, P. Webster’s views (citation after: Joseph Shively 2015, 129):

- knowledge formed as a part of the learner’s active interaction with the world,
- knowledge existing less as the abstract entities outside the learner that are absorbed by the learner; instead, it is constructed anew through action,
- meaning being constructed with knowledge,
- learning being predominantly a part of social activity.

In the educational practice, a teacher of music must at the same time be an educator, a creator, an author, a researcher, and a social activist. The most important functions of a teacher in this perspective are presented below:

- a teacher as a facilitator creates the meaning of music education basing on the child’s experiences and their natural need to discover the world,
- a teacher as a researcher should use the benefits of science in order to master his/her pedagogical practice in which teaching, learning and educational practice are of symbiotic character,
- the knowledge created by the teacher and the child is the effect of the social activity of these two subjects and the interaction with the world (social and cultural surrounding),
- the knowledge is constructed through acting and the activity of artistic, cognitive, educational, social, individual, emotional, bodily-kinaesthetic, intellectual character, etc.,
- learning is a social activity,
- all meanings are constructed thanks to knowledge (Shively 2015, 128–129, see also Kołodziejcki & Kisiel 2018).

G. McPhail’s (2016) opinion on mental processes, assuming that students will construct their own comprehension of knowledge, refers to the theories of J. Piaget, L. Vygotsky and J. Dewey, since this particular *building bridges* between what they already known and the new knowledge is incorporated in the concepts of cognitive dissonance, accommodation and assimilation (J. Piaget), the significance of social and interpersonal factors and the clear pedagogical foundations (L. Vygotsky), as well as in the assumption that learning is the process of action, exploration and problem-solving (J. Dewey) (Kołodziejcki & Kisiel 2018).

The proposed vision of the music education understood as dialogical, processual and interactive mainly depends on the multiple subjective definitions and re-definitions created by its recipients within the defined, individual teacher-related methodology. The concepts presented here fit in the constructivist perception of the defined philosophy of music education (Shively 2015) that is in understanding it as the epistemological viewpoint and theory of learning at the same time. In practice, the teacher of music assumes the role of a creator and a master creating the meaning of music education based on the pupil’s emotions and the natural need to discover the world; he/she also takes the responsibility for what (type of) knowledge should become the subject of their educational efforts – declarative or procedural (knowledge). Moreover, the teacher also assumes the role of a researcher who uses academic benefits in order to master their pedagogical practice where teaching, learning and educational practice are of symbiotic character. Created by the master and the pupil, knowledge is the effect of social activity and continuous dialogue entangled in culture-related motifs, i.e. the interaction with the social-cultural environment. It is constructed through acting and the activity of artistic, cognitive, educational, social, individual, emotional, kinaesthetic-motion and intellectual character, in which learning is a social activity, and all actions are constructed thanks to knowledge. In the above-mentioned meaning, instead of homogeneous monologue and the behavioural approach that is proposed is heterogeneous dialogue of meanings and interpretations in the music education process, an important role is also attributed to the specific humanistic pedagogical (way of) thinking, which, as Dariusz Kubinowski (2006, 177–178) sees it, is axionormative (involved in valuing in pedagogical theory and practice), principal (identification of pedagogically universal humanistic rules), holistic (pedagogy is the science of a human being and its education treated holistically in biological, spiritual, social and cultural dimension), syncretic (complexity and ambiguity of the concept of human education and combining the academic character with practicality), contextual (education is conducted in a defined situation, place and time, relates to an individual or a group), and diachronic (requiring the constant updating, verification, re-inspecting actual assumptions, aims, solutions, methods, ideals).

MUSIC EDUCATION IN THE CONTEXT OF POLISH EDUCATIONAL SYSTEM TRANSFORMATIONS

The educational reform implemented in Poland in the academic year 2017/18 brought some significant changes in the structure of education and the educational programme of primary school. The outcome of the initiated transformation was the lowering of the school maturity of pupils and the gradual shutdown of junior-high schools for the advantage of the eight-grade primary schools. Cooperating with some experts of particular phases of education, the Ministry of National Education in Poland prepared a new *Core Curriculum* (Dz. U. 2017a, poz. 306). The system of education in primary school was divided into two phases: the primary education and the subject education.

The first phase including grades I–III of primary school should be conducted as the early-school education in the form of integrated teaching. At this level what education needs is the utmost carefulness in the selection of contents, means, strategies, teaching methods and techniques to unveil the consolidated world to children and to facilitate its understanding. Among the numerous areas of cognition, the significant importance is given to the music education whose contents are included in five sections. The first section – listening to music – is based on the reception and identification of sounds, reacting to music sounds, differentiating sounds and voices, listening and analysing simple pieces of music. The second section is the music expression and it includes humming and singing children songs, creating own melodies, care for voice production, performing a few recommended pieces (of music,) including the Polish national anthem. Section three – motional improvisation – includes the presentation music and non-music contents with motion, creating choreography, learning to dance (the steps of) some selected dances. Music education is also playing musical instruments: the competence of using school percussion instruments, sound-gestures, creating one's own sounding toys, experimenting and creating accompaniment to some songs, motion, play, learning to play a melodic instrument: the glockenspiel, the xylophone, the recorder or the tin whistle. The last section deals with the knowledge of forms of music notation and it includes various manners of keeping record of sound and music, noting down, as a form of a play, a simple rhythm and melodic patterns, using the pictogram, colours, numbers and simple music notation for keeping

records (Dziamska, Małyska, Wróblewska, & Woźniak, 2017).

The music education, which, owing to its specifics, enhances its recipient's aural perception, emotionality, aesthetic sensitivity and creative expression is recommended to be realised as an element of everyday activities in integrated education. What is underlined is music-making, which has a significant meaning in the process of organising the team which has been selected to support the motivation for actions of the group/class environment and the positive influence to the mood of the subjected. A teacher of early-school and pre-school education is supposed to be an educator and a music animator in the educational environment on the propaedeutic level of education. When it comes to kindergarten, apart from the indications related to music-making activities, there is an enigmatic notation that rhythm classes, due to their significance in constructing the school maturity, should be conducted in every age group. The general outline of syllabuses only suggests a possibility of introducing a music teacher-specialist to realise only one class a week for music education in classes I–III (Dz. U. 2017b, poz. 703). The aspect of holistic education can and should be completely supported with specially and professionally initiated music activity. The didactic base of an educational institution is of a vital role in organising the didactic-educational process, mainly equipping classes with some modern (media) aids thanks to which both the teacher and the pupil would be able to improve the process of the acquisition of music competences with reference to music/sound reception, recording, searching some valuable artistic presentations and information expanding their knowledge on music and the indications related to the implementation of the materials included in the core curriculum.

Child's/pupil's multiple contacts with music provide an individual and the group with the potential possibility of making its value real and using it in the stimulation of multi-sided development. The music-making of an active character, listening to it and the attempts at writing it include the significant potential of pedagogical-artistic interactions. Publicised in the education of the youngest ones, the motif of education towards artistic values constitutes the teacher's and the pupil's searching for beauty of art through the perception and interpretation of musical works in direct and active transfer. The essence of this type of action is the musical language and speech applied in the child-teacher dialogue (Kisiel 2015).

Music can variously integrate child's cognitive spheres through its symbolic-auditory language and its particular poesy and the specific metaphysical dimension. Owing to its numerous values, this one of the most ephemeral arts requires some intentional forms of transfer. These include, on the one hand, various forms of live music-making, and on the other, however, computer-sound simulations and auditions and concerts with the direct participation of a child as a recipient. Underlined in the pedagogy of a small child, the value of musical expression refers to the actions related to artistic integration and the concept of integrated education. Not only does it allow the child to live in the world of values but also to experience different phenomena in the process of active work and primitive creation.

In subject teaching in senior grades of general primary school, there is a (school) subject called *music*. The core curriculum constitutes an elementary document regulating the aims, the contents and the directions of a teacher's actions in relation to individual and group tasks. Apart from the aims referring strictly to the music (aptitudes, competences, knowledge) contents, there are also educational aims (meeting the needs of expression, forming the ability of group-work, systematicity, diligence and patience). As the authors of the curriculum put it: *of primary significance to the assumptions of the core curriculum are the needs of the children and the youth which form the teachers' pedagogical actions in the following dimensions: vertical (children's development and education) and horizontal, that is the social, educational and didactic interactions* (Kołodziejcki, Kilbach, Gromek, & Kisiel, 2017). What is underlined in this type of initiatives is plurality, dialogue and democracy in the approach towards the praxeological implementation of the core curriculum, included in the general statement praising its universality and egalitarianism in which a special care must be provided to any child regardless of the level of their musical aptitudes. The contact with live music makes the music language and speech possible to be experienced, used and comprehended by the young generation.

Music education (as the school subject *music*) has at its disposal a great variety of forms in which, according to the assumptions, expressive, perceptive and creative approaches should prevail. The music expression is particularly important as it constitutes clear and at the same time distinctive display of human feelings through singing, playing the music instruments and motion with music

thanks to which a child/a pupil communicates with the world by means of the available music measures and gains a possibility of active participation in expressing music. Listening to music and subsequently its conscious perception, being a more complicated cognitive process, enables its experiencing according to the formula whole-part-whole, but in case of the latter, an individual is completely aware of the phenomena happening in music. Creativity, however, is expressed in the form of music creation and improvisation, as well as making it possible to combine it with motion and listening to music, which enables the conjunction of what is familiar with what is new, unique in a particular community (the class, the school, or the region).

The basic aim of music studies at primary school is learning the abstract language of art, starting with multiple activities and artistic-action practices leading to the achievement of the indispensable minimum of knowledge of music culture. What conditions the success of these processes is the diffusion of multiple musical activities being the impulse to a pupils' creative and natural spontaneity. The core curriculum of music (education) in grades 4–7 contains three elementary normative-realisation areas. The first encompasses individual and group music expression and is understood as solo-like and group-like music-making (including singing and playing music instruments), creating and improvising some simple musical structures and dances, programming rhythm sequences, verbal and non-verbal illustration of the features and character of the pieces of music being performed, developing music aptitudes and competences, forming preferences and possibilities of valuing the acts of culture. This area constitutes a starting point in the pupils' multiple explorations with the association of music in the following aspects: cognitive, educational, teaching, therapeutic and experience-related. What is emphasised in the second module is the music language and functions, musical thinking, music creation and creative actions comprising the understanding of basic musical concepts and definitions indispensable in the artistic-performative practice, perception and running the discussion on music, searching the information and creative action, as well as noticing mutual relations between them. The knowledge of musical language and functions will, in the future, allow for its better comprehension providing the chance to appreciate its value, to undertake diversified musical actions with a special consideration to the emotional and social

categories. The third area considers the knowledge of the music culture, the national and world cultural heritage with emphasising the interpretation strategy – in which a pupil explains the phenomena related to music culture, listening to music, recognising, differentiating and discussing its features, presenting one's own reflexive-critical attitude to the repertoire being listened and performed, becoming an informed recipient of music. Through the educational and unleashing actions directed at searching and crossing intellectual and cognitive barriers, a pupil does form the habit of participation in real and virtual music events, and, moreover, is able to assess and criticise them. The key factor in assessment during the lessons of music is the application of widely comprehended motivating and supporting the particular pupils' devotion and their work, regardless of the output level of music aptitudes and achievements with the simultaneous care related to the final result with the evaluation that is researching the value of such undertaking in the background.

CONCLUSION

Any imposed changes cause some particular emotions in the recipients since they either break the existing order interfering with routine, which causes the unfounded criticism, or they become uncomfortable due to the complexity of the teachers' expectations. The presented proposals came into force and since September, 2017 they have been present in the educational institutions, mainly kindergartens and primary schools. The completion of the assumptions requires the change in the music education awareness from the transmission-conservative model to the interactive-transgressive-creative one. It entails the teachers' change in style of doing their job, assuming and accepting some defined educational visions and maximalist teleology in realisation of a child's music potential basing on the knowledge of their musical aptitudes, preferences and competences.

It is worth quoting the queries which shall initiate the research exploration of the Polish educational system detectable by the subject of education (teachers, pupils, pedagogical supervision and parents) perceiving music education as the direction in longing for value searching in order to obtain social and personal benefits, as well as the ones with reference to entertainment and escapism: *Will and to what extent will the*

created model be effective in practice? To what extent will the school and teachers display a particular sensitivity to the cultural context under change and will they modify their actions in response to the suggested changes? Will and how will the freedom and plurality included in the core curriculum allow for the realisation and interpretation of its contents in the manner enabling constructing the pupils' knowledge where the actual patterns undergo the constant verification in terms of human being's real experiences and change along with the human being's music development and the context in which an individual is functioning? To what extent does the disturbing of the schemes lead to the creation of a new cognitive scheme, thus constituting a developmental factor in music education?

The elaborated research results, the analysis and the initiated discourse might effectively contribute to supporting the national environment of the pedagogues of music in the realisation of the concept of preparing the younger generation to be the recipients of music and be in music from the perspective of general education.

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