

Foreword

This publication has been compiled from the scientific reports made at the 11th international music theory conference *Principles of Music Composing: National Romanticism and Contemporary Music* held on October 19-21, 2011 in Vilnius, marking the 100th anniversary of M. K. Čiurlionis' death.

The organizers of the conference are the Lithuanian Academy of Music and Theatre and the Lithuanian Composer's Union. Over 20 reports were presented by musicologists and composers from various countries (Belarus, Greece, USA, Portugal, Ukraine, Russia, Rumania, Latvia, and Lithuania). The greatest number of the speakers concentrated their attention on the following three subthemes of the conference:

Subtheme I – The Paradigm of Romantic Music Composing and its Reflections in M. K. Čiurlionis' Oeuvre.

An ideological tone of this subtheme finds its reflection in the report made by Pavel Puščas. He highlights philosophical presumptions of the German Romanticism which based the unity of poetry, music and philosophy, including its influence on the history of European culture. A few reports devoted to the genius of Lithuania specify the paradigms of Romanticism. Mantautas Krukauskas explores characteristic of M. K. Čiurlionis correlations between music, art and texts as a certain continuum of creative properties. Tatyana Voloshina, analysing manifestations of *marinistika* in art, similarly highlights the phenomenon of synthetic thinking typical of the composer.

Exploring Čiurlionis' famous Fugue in B flat Minor, Rima Pavilionienė makes an attempt to unfold structural and semantic intersections of Romanticism and Modernism. Whereas Rimantas Janeliauskas notices the influence of ethnomusic archetypes on the structure of Čiurlionis' romantic music cycles.

Subtheme II – focuses the reports on the composing of “a national romantic music in geographical and time dimensions”. Markkos Lekkas formulates an idea on a non-authentic cultural nationality, a permanent interaction between a cultural Cosmopolis and the edge. The mentioned idea has been corroborated by some other reports. Kalliopi Stiga notices a community of some romantic death views (Tantal as a muse) both in F. Schubert's and contemporary Greek composer's music. Margarita Katunyan analyses R. Schumann's style as an establishment form of cultural identity. Peter Purin unfolds the manipulation of American musical theatre composers by widespread patterns of romantic accompaniment. In the opinion of Inga Jankauskienė the wide spread genres of Romantic epoch (polonaise, chorale) can convincingly witness the idea of united Europe.

Another part of the reports orients itself to a certain closure of national traditions. Achilleas Chaldaeakes brings out a continuity of the Greek Orthodox church melodies, employing renewed compositional means. Anton Rovner, exploring the symbolism of Russian music, discovers some similarities between the works of the composers S. Protopopoff and A. Scriabin (Yavorski's modes). Igor Vorobyov consistently characterizes the Russian Romanticism and the composing specificity of the composer Valery Gavrilin.

Subtheme III – the continuity and challenges of the Romantic tradition in modern composition practice.

The majority of the speakers interpret Romanticism as a certain catalyst of national music in the spaces of contemporary composing practice. The confluence of ethnomusic and western composing media is unfolded by Greek musicologists Vangelis Karafillidis and Luminita Guțanu. In the search for the identity of Portuguese music, as Francisco Monteiro remarks, traditional melodies, rhythms and instruments are not avoided. A Neo-romantic tendency in a contemporary Latvian composing practice, as Janis Kudiņš states, is the most fundamental. Rimantas Austrauskas remarks that the Lithuanian professional composing practice has been distinctly oriented to the fostering of nationality since the early 20th century, including the Soviet period. With the regaining independence some paranational, cosmopolitan tendencies emerged.

The tendency of supernationality is also witnessed by Svetlana Barkauskas in her report on the Seventh Symphony by the Lithuanian composer Vytautas Barkauskas. A review report by Inesa Dvuzhynaya on the creative work of Leo Abeliovich adjoins the one mentioned above. The musicologist discusses whether Abeliovich is the Belorussian composer or that of Belarus?

The publication of the conference is supplemented with the compact disc of M. K. Čiurlionis' recorded Unidentified musical cycles. They were performed by well-known Lithuanian pianists: Petras Geniušas, Sergėjus Okruško, Jurgis Karnavičius, Halina Radvilaitė and Rokas Zubovas. The composer's unidentified, spontaneous cycles were analyzed and described by Prof. Dr. Rimantas Janeliauskas, the compiler of this publication.

We hope that the publication of the 11th conference will attract a host of readers and deserve the attention of those interested in the issues of romantic and national music. Besides, the editorial board cherishes a hope to attract the readers' attention both in Lithuania and abroad. We shall appreciate all your observations and comments on this publication.

In the name of the organizers we say our thank you to all those who morally and materially supported the publication of this collection.

Editor-in-Chief and compiler Prof. Dr. Rimantas Janeliauskas