

Transformation of Resources in Creative Process: Homage to Fryderyk in Onutė Narbutaitė's *Autumn Ritornello*

In 1999, Onutė Narbutaitė was commissioned by the Vilnius Festival to write a chamber piece for violin, viola, cello, and piano, which was eventually given a double title – *Autumn Ritornello. Hommage à Fryderyk*. On June 20 of the same year, the work had its world premiere at the National Philharmonic Hall in Vilnius performed by Vadim Repin, Yuri Bashmet, David Geringas, and Mūza Rubackytė.

This paper examines what kind of homage to Chopin Narbutaitė creates in her *Autumn Ritornello. Hommage à Fryderyk*, and how this is made by using borrowed material from a number of Chopin's works. The composer herself lends a helping hand by providing exhaustive notes for the piece: "This work, referring to Chopin's year, also extends the calendar of my musical touches: Chopin's autumn finds place between Mozart's summer (*Mozartsommer 1991*) and Schubert's winter (*Winterserenade*). These touches are not as light as they might appear from a detached view. The interesting and tempting play is always followed by a painful reflection and inevitably leads to Heraclitus' riverside. As one watches its ever-changing stream, imitation seems fruitless, juxtaposition senseless, while the distant autumn – Chopin died in October of 1849 – does not seem to request for any markedly ironic dissociation. I try to model my own musical gestures, which are nevertheless based on Chopin's details in melody, rhythm, harmony, texture, and determined by his spiritual suasion. In the ritornello motifs that recur in each time modified form listeners will hardly hear any precise quotations, yet they should feel Fryderyk's shadow passing by. A good reason for this shadow to extend over this particular work written for the Vilnius Festival is related to a broad gamut of romantic half-tones that appears to be quite fitting the musicians that are going to perform it."

According to the Chopin scholar Mieczysław Tomaszewski, the use of positive, expressive semantics and Chopin's music-related idioms as if 'resurrect' Chopin; and the authors of works honouring Chopin are well aware of that.¹ They include the following idioms pianistic, folkloric, lyrically nocturnal, nostalgic, narrative-balladic, and dramatically heroic.² Due to multifarious nature of Narbutaitė's piece, it would be difficult to concentrate on any single idiom. They interact getting closer to one or another, creating the homage to Chopin and at the same time keeping distance with the extraneous material.

Autumn ritornello... is based on variant repetition of the three episodes. Presented below is the letter diagram of this work (the second row shows pages of the score³):

A (pf, <i>rubato</i>)	B (strings, <i>Vivo</i>)	C (<i>tutti, Largo</i>)...	A ₁ ...	~B ₁ ...	C ₁ ...	A ₂ ...	C ₂ ...	~B ₂ ...	C ₃
1	5	8	11	15	16	20	22	29	36

Episode A is written for piano solo (indicated as *pf*). The piano timbre and Chopin's vocabulary (the aggregate of 'words' characteristic of him) most distinctively opening in this section signify the pianistic idiom of composer's music that is first of all related to timbre and also the texture. Episode A is undoubtedly perceived as a *Hommage à Fryderyk*, and it also appears to be the surface of a *hommage*, while the more profound side is going to reveal itself later. Now we can easily recognize the composer who inspired Narbutaitė. While turning over the pages of the score we realize that the initial piano scale (Example 1a, score p. 1) came from Chopin's Waltz in C sharp minor, Op. 64 No. 2 (Example 1b).

In episodes A and A₁ we hear quick runs and the 'dropping' (Example 2a: p. 12) from the Prelude in D flat major, Op. 28 No. 15 (Example 2b).

Other motifs (Example 3b) from the Waltz in D flat major Op. 64 No. 1, dedicated to Delfina Potocka, resembling Igor Stravinsky's variation of *ostinato* motifs and phases, are also woven into the turbulent movement of episodes A and A₂ (Example 3a: p. 2; also 7a: p. 21), resembling the texture of Narbutaitė's *Climber* for two pianos.

In episodes A and A₁ used as a leitmotif, the melodic turn used also in episode B (Example 4a: p. 29) is coming from the Nocturne in C minor, Op. 48 No. 1 (Example 4b), as well as other salient thematic unit (Example 5b) (*Lento rubato*, Example 5a: p. 14). The rhythmic values of the latter are extended (augmented) and the harmonic vertical is given an added melodic figuration. Although Narbutaitė renders the above-mentioned Chopin's texture in diminished rhythmic values, the latter is augmented. This way its expressive semantics – nocturnal idiom – is accentuated. Narbutaitė makes the romantic reverie even more distinct in the following sections.

The end of episodes A and A₂ (Example 6a: p. 5, also pp. 7, 22) is reminiscent of the first Ballade in G minor, Op. 23 (Example 6b), the passage of which would naturally weave in the texture of Narbutaitė's *Climber*. An impetuous unit becomes the leitmotif for episodes A and A₂ (Example 7a: p. 21; see also Example 3a and Example 4a). Its model can be found in the Etude in E major, Op. 10 No. 3 (Example 7b), which appears to be opposed to the first dreamy leitmotif (Example 4a). This second leitmotif – or, more specifically, its metrorhythmic variant with rhythmic augmentation and displacement of metric accents – serve as a basis for the piano part in the energetic episode B₂.

While varying the same material, the piano episodes in section A get shorter until they vanish completely. Fragments repeated in section A₁ do not recur in section A₂, with the exception of several archetypically Chopinian melodic turns and the leitmotifs discussed above (Examples 4a and 7a).

To sum up the musical fragments from Chopin used by Narbutaitė in sections A, A₁, and A₂ we see that they represent different *phases of creative path*⁴ of the composer described by Tomaszewski as post-romanticism *in spe* (Waltz in C sharp minor, Op. 64 No. 2, and Waltz in D flat major, Op. 64 No. 1, dedicated to Delfina Potocka); dynamic romanticism (Prelude in D flat major, Op. 28 No. 15); and pre-romanticism (the first Ballade in G minor, Op. 23, and Etude in E major, Op. 10 No. 3).

Irrespective of the selected source – be it a waltz, a prelude, a ballade, or an etude, – these fragments of Chopin's music are transformed into a passage movement of very short rhythmic values; they sound brilliant as etudes and definitely reflect Chopin's expressive pianistic semantic idiom (Examples 1a, 2a, 3a, 6a, 7a); the texture of the Etude E major, Op. 10 No. 3 is more freely developed with the introduction of an instrumental ensemble (Examples 8a and 8b). As a fragment plaited into the work of other composer (of Narbutaitė, in this particular case), the pianistic idiom resonates in a number of different ways. Most often there is a balancing on the verge of reminiscence and allusion as well as allusion and quotation.

According to Tomaszewski, a reminiscence, which is subconscious and often perceived as such in the work of Narbutaitė, still reconstructs very precisely Chopin's melodic and, sometimes, harmonic writing. This brings it closer to the allusion. However, the short duration of the fragment which displays the choice of embellishing, passing notes, and introductory, evolutionary, rather than expository (beginning of the theme) type of material returns a shade of the 'subconscious' to such music. Moreover, a profound sensitivity to and interiorization of Chopin's music is closer to the reminiscence.

The "phase of reflecting romanticism" in Chopin's works acquires exceptional significance already in section A, because the text contains several fragments of the Nocturne in C minor, Op. 48 No. 1 (Examples 4a, 5a). Reflection becomes more distinct as the work develops.

The invariant of Chopin's style, based on his early nocturnes, can be also traced in Schumann's *Carnaval*, while his lyric nocturnal idiom is evident in Franz Liszt's *Liebesträume*. In Narbutaitė's work, this idiom is applied in a refined manner, keeping the distance between the borrowed and the original text. Chopin's passage seems to be spaced out using the principles of nocturnal texture – the melody (*legato cantabile*) is accompanied by sparse supporting notes (cf. Examples 5a and 5b). It seems nearly a quotation, but it is still an allusion. Thus a fragment of particular work is reformed and developed. And it is difficult to say which of the methods proposed by Tomaszewski is deployed – transcription, arrangement, vocalization, variation, paraphrase, fantasia, or metamorphosis.⁵ In transcription, arrangement, or paraphrase, the authorship is somewhat depreciated. This, incidentally, was aptly noted by one German critic who, failing to find exact genre definition of Narbutaitė's *Winterserenade*, called it a paraphrase and admitted to have thus "abased"⁶ the work.

By the way, Chopin's lyric nocturnal image is not entirely new in Lithuanian music. For example, Juozas Gruodis, in his ballet *Jūratė and Kastytis*, orchestrated his piano piece *À la Chopin* (1920–1921) for the *Adagio* section of the *Pas de deux*. According to Gruodis' biographer and researcher Algirdas Ambrazas, he did occasionally use elements characteristic of romantic music and sometimes even employ pure stylisation.⁷

Turning back to Narbutaitė's work, it can be noticed that when the chamber ensemble comes to the foreground, it is not the pianistic or lyrically nocturnal idioms of Chopin's music that prevail, but rather the nostalgic idiom, close to the earlier one, especially considering its occasional grounding on echoes of nocturnes (Examples 9a, 9b, 9c). The ensemble episodes (i.e. those without the piano solo) also abound with reminiscences, allusions and quotations, which, not sounding in the piano part and being more expanded, are more difficult to identify as Chopinian. The fragments of works created in different creative periods emerge here in different shape – from ordinary motif to the metamorphosis, as in examples provided below.

In *Piu mosso* section of the episode B₂ (Example 8a: p. 32) a different motif replaces that of the Etude in E major, Op. 10 No. 3 (pre-romantic phase; Example 8b). While the piano part of the *Largo* episode (Example 9a: p. 45) displays augmented figurations from the Nocturne in D flat major, Op. 27 No. 2 (phase of virtuoso brilliance; Example 9b) and quick runs from the Nocturne in F sharp major, Op. 15 No. 2 (Example 9c). The piece ends (Example 10a: p. 47) with intonations from the Prelude in F minor, Op. 28 No. 18 (phase of dynamic romanticism; Example 10b). In the violin part (Example 11a: p. 44, also pp. 9, 18), a motif from the Nocturne in D flat major, Op. 27 No. 2, is heard (phase of virtuoso brilliance; Example 11b).

In string trio episode (Example 12a: p. 46) the main motif of the same Nocturne and its harmony based on figurations (Example 12b) are rhythmically augmented and spaced apart; they appear to freeze in suspense full of Chopin's presence. This shows perhaps the most perfect synthesis of a model and an individual style, when the original 'source' becomes unrecognisable.

The cello solo part (Example 13a: pp. 18, 19) consists of motifs from several Chopin's works: Waltz in A flat major, Op. 64 No. 3 (Example 13b), and the fourth Ballade in F minor, Op. 52 (Example 13c; both examples illustrate the phase of reflecting romanticism).

The pianistic idiom resumes and reaches its climax at the end of the work, with the passage from the Etude in C minor, Op. 10 No. 12 (the pre-romantic phase; Example 15).

The intertextual vocabulary that penetrates the text plays an important role in shaping the semantic processes, and those of intertextual and interstylistic communication.⁸ The implications of Chopin's text provoke discovery and verbalisation of not only the syntactical nature, but also the semantic level of Narbutaitė's music. In the opening sections of the work, Narbutaitė presents Chopin as a shining romantic and dreamer. We are listening to the music of sophisticated style. According to the composer, Chopin's music fascinates her "with a combination of refined elegance, beauty and deep, simply and moderately expressed sadness. They do not contradict each other."⁹

As a performer Chopin did not like and was afraid of the concert stage. The sparkling, resplendent beauty of his music (that is also characteristic of the beginning of Narbutaitė's work) was nurtured by the aristocratic environment. Probably this is why we sometimes encounter a narrow, 'salon' interpretation of Chopin's music. Probably because of that the classic of the 20th century music, Polish composer Witold Lutosławski, maintained: "a few people acknowledge all that is contained in him [that is, in Chopin – A. Ž.]"¹⁰ Superficial feelings, outer virtuosity, posing and indulgence in gracefulness of external form (to name just a few features describing the 'salon' quality of his music) are after all inconsistent with Chopin's true nature. The graceful and trimmed form of Chopin's works is always full of calm and feeling, and this not only agitates, but sometimes even shocks the listener. Such shock might be experienced by listening to Narbutaitė's *Largo* from *Autumn Ritornello...* (see section C in the diagram).

Four sections of *Largo* reveal the essence of both Chopin's creation and Narbutaitė's work. Before *Largo* there is a contrasting episode B (*Vivo*) where the texture is written in triplets characteristic of etudes, in 6/8 time, which is very characteristic of Chopin. Such musical fabric also reminds an archetypically romantic Schubertian texture of *Winterserenade* by O. Narbutaitė. In the *Autumn Ritornello...*, however, such texture is scored for strings and tinged with dissonant harmonies, which makes it sound more contemporary and is much harder to identify as Chopinian.

The short Chopinian cadence from the Ballade in G minor, Op. 23, stops this process (pp. 7, 8) and marks the beginning of the new section – the first *Largo* begins (B, *Vivo*; there is also a similar cadence on p. 5; Example 6a).

Characteristically to the instrumental ritornello, the extent of four *Largo* episodes (C, C₁, C₂, and C₃) increases and expands, as opposed to the diminishing sections A. All *Largo* episodes create the image of emerging and eventually coming death, and reveal the painful and tragic encounter of romantic Chopin with reality.

Such treatment is also encouraged by Narbutaitė herself who said that *Largo* episodes were inspired by the legend related to Chopin's last days when Delfina Potocka miraculously sang to the dying composer. His death and dying vision form the emotional basis of *Largo*, while Chopin's Prelude in A minor, Op. 28 No. 2, constitutes the source of musical material for *Largo* sections. The prelude was created in the "phase of dynamic romanticism" – in the years of Chopin's creative maturity. According to Tomaszewski, this is the style of pianistic prowess and extremely condensed emotional energy¹¹ – a description, which is commonly applied to Chopin's style as such.

The influence of Prelude in A minor, Op. 28 No. 2, can be felt in the musical language of Narbutaitė: it makes no claim for virtuoso display and stands out for its extraordinary mysteriousness, lingering Tristan chords and dissonant harmonies, and a surprisingly modern sound, presaging the music of the future. This is one of a few examples of Chopin's music that would illustrate and corroborate the statements of Claude Debussy and Witold Lutosławski, maintaining that the music of Chopin contained the seeds of Wagner's great harmonic discovery. It can be viewed as an avant-garde piece of the time, introducing bold harmonic innovation, such as the quartal intonation that became widespread in late romanticism. The rhythm of sustained dotted notes brings about the associations with the funeral march from Sonata in B flat minor. It becomes the leitrythm (pp. 8, 16, 27) in Narbutaitė's work as well (Example 14: p. 27). This rhythmic pattern performs a special and independent function at the end of the third *Largo* episode (C₃) where it seems to be related to the semantics of the mass Elevation¹². It might seem that all has been said, but the power of composer's imagination is inexhaustible.

Detached from section A (piano episodes) and incorporating elements of the episode B, the *Largo* episodes (C) are given special emphasis, because Narbutaitė considers this mournful *Homage à Fryderyk* more important than the one with which the work begins.

In his book, Tomaszewski relates the nostalgic idiom of Chopin's music to the Polish word *żal*, which is translated into French as *tristesse*, into German as *Wehmut*, and which is not identical to the English *spleen* or Russian *khandra*. It is not melancholy, and is entirely different from elegy. The word *żal* is translated into Lithuanian as pain, sorrow, complaint, or mourning. However, this word encompasses more: it is related to the expression of existential reflection and deep pensiveness¹³. The meaning of Polish word *żal*, describing the nostalgic idiom, also unveils the national uniqueness of Narbutaitė's music.

The essence of Chopinian 'phraseology' in *Largo* sections are completely integrated in the text of Narbutaitė¹⁴, which makes a resourceful use of strings not characteristic of Chopin. It is astonishing to notice how the prevailing role of strings unites the *Largo* episodes that best reveal Chopin's image. The gradually descending viola part is prominent in the first *Largo* episode (C). The second *Largo* (C₁) features sustained and downward running notes on cello, soon forming a livelier episode performed with piano accompaniment. In the third *Largo* (C₂), the violin enters in uppermost register (p. 25) and, contrary to the cello part, this section is more active at the beginning, then runs downwards and slows down. This way the light Chopinian flight is conveyed. Chiaroscuro play enlivens the *Lento leggerissimo* episode (p. 27).

Prominent in the *Largo* episodes is also the penetrating *glissando*, first performed by solo violin (p. 23) and later (p. 39) expanding to all strings, which drives tension to the extreme. This is achieved by engaging various string registers of different intensity and asynchronously sliding romantic harmonies. Charging piano runs and jarring Chopinian chords are heard in the background of non-subsiding tension (p. 42) until the linear flow gives way to the complementary (that is, a combination of horizontal and vertical layout) texture in the final dreamy *Largo sognando* (p. 44). The recurring violin's *glissando* creates an impression of final extinction, which is enhanced by piano farewell, or rather greeting from the other world (similar to the final scene in Igor Stravinsky's *Petrouchka* where the hero 'sends regards' while rising to heaven – his leitmotif is

heard for the last time in the orchestra). It comes in the form of quotation from the Etude in C minor, Op. 10 No. 12, and flies away 'to nowhere' (Example 15: p. 48).

The *Largo* episodes involve much improvisation, as if bridled by regular mournful rhythm and constant spawning of romantic melodies. Not only we hear allusions to Chopin's melodic patterns, but also recognize the contours of his piano texture, coloured with contemporary intonations.

While listening to *Mozartsommer*, *Winterserenade*, and *Autumn Ritornello. Hommage à Fryderyk* by Narbutaitė, we sense the load of cultural and historical associations; they nearly become programmatic (that is, verbal), appealing to the educated listener. The discursive (that is, substantiated by reasoning) cognition of the 20th century is often considered to be the attribute of thinking. In such cases the context plays a determining role, both from a broad and narrow perspective. Historical and cultural background and the ability of the listener to actively perceive the associations are equally important. All the more that such associations rise from the art of the past rather than from the life itself. In addition, it can be said that the text created by Narbutaitė attracts elements from the "intertextual universe" that once belonged to the texts of other authors, and the context absorbs such elements into its own universe. Here the context is perceived not as an ordinary environment or a fragment of text, but rather as a system of relations which determines the "behaviour" of individual elements in the text.¹⁵

All of the above-mentioned works of Narbutaitė are obviously contextual. Speaking about the *Autumn Ritornello...*, the signs of Narbutaitė "style" or those of Chopin's, taken individually, make no sense – it is their interaction that is important. According to the philosopher Michael Oakeshott, new discoveries may not be applied to the old world (and we might add, *vice versa* – A. Ž.). They exist only when the world is changed as a whole; and the nature of new discoveries is not fixed, they are determined by their position in the world as a whole.¹⁶

The works of Narbutaitė containing elements or fragments from other texts sound just as authentic as those where no borrowings are employed. All works by Narbutaitė are linked with her highly individual approach to the 'events' of the text, as well as the ability to arrange them in original and authentic sequences. Relying on numerous sources of Chopin's music, Narbutaitė retains the necessary balance, without which a movement to one side would destroy Chopin, and a movement to another side would destroy Narbutaitė herself. The history of music has many examples of idiostyles formed from style synthesis. It is difficult to remain authentic under such circumstances, yet the composer succeeds in doing so both due to the ability to shape an organic whole of the work (as the universe created by her) and due to harmony between own and extraneous material.

Understanding of the processes inherent in the music of both Chopin and Narbutaitė is facilitated by the recent semiotic theory and ideas about the corporeality of music, its gender-relatedness (genderness), and other related transcendental, essential and authentic aspects. Eero Tarasti raises an issue: are corporeal signs represented in music iconic, or is the actual body of Chopin 'speaking' to us when he uses the military rhythms and signals, galloping horses, and other conventionally masculine signs? These signs undoubtedly evidence that "the body in his music is often a socialized 'body' of norms and stylistic constraints". As the composer often tries to transgress such constraints, we move to the sphere of the transcendental.¹⁷ It is this sphere that Narbutaitė tries to grope in her work (namely, in *Largo* sections) honouring the author, while we try to capture the essence of Narbutaitė's work.

Tarasti admits that "whatever we mean by 'body' in music, in Chopin it always appears via the piano and its idioms"; it is represented, for instance, when he wrote piano passages which best suited his abilities as a pianist¹⁸. The above analysis of Narbutaitė's work (episodes of the section A) shows her original use of these idioms by adding the etude-like virtuosity to Chopin's works of different genres, which serves to enhance the pianistic idiom and without which her dedication to Chopin would seem altogether impossible. However, Narbutaitė is consciously or unconsciously aware, to paraphrase Tarasti, of that even indexical signs of Chopin's body as a performer or socially "constrained" body, do not necessarily reflect his individual body. Therefore, the strings revealing the individuality of Chopin play an essential rather than minor role in Narbutaitė's *Hommage à Fryderyk*. For episodes of the section A and all work in general, except for waltzes, Narbutaitė selects socially less defined genres – not polonaises or mazurkas, but preludes, etudes, nocturnes, and ballades – by granting special significance to Chopin's "phase of reflecting romanticism".

So what is that individual body of Chopin represented in the texts of his works – masculine or feminine?¹⁹ According to the researchers, Chopinian body is in a constant struggle against the conventions. True authentic meaning emerges only when the body breaks with social conventions. They are overcome by the breakthrough of the *choratic body*, to use the terminology of Julia Kristeva. For Kristeva, the *choratic realm*, not the symbolic or patriarchal order, is the essential one.²⁰ According to Tarasti, “in music, this would signify moments when the topical logic of the surface levels collapses, as well as the syntax of other musical parameters, and normal tonal logic gives way to something else.”²¹ Narbutaitė transfers these novelties to the centre of her work by selecting the works (e.g. Prelude in A minor, Op. 28 No. 2, for the *Largo* episodes) and by penetrating into the authentic *choratic* space of Chopin's music. The outer, civilized 'body' of Chopin seems to remain in the margins of *Hommage à Fryderyk*, but it provides a chance to recognize it through external signs (piano idioms). The presence of the authentic *choratic body* in Chopin's music allows for its expansion through natural expression of Narbutaitė's modernism. Sections B and C contain much improvisation: fragments of Chopin's pieces written in different creative periods emerge here in different shapes – from simple motif to metamorphosis, and the nostalgic idiom of Chopin's music, related to the Polish word *żał*, prevails over the pianistic idiom.

In music, both Chopin and Narbutaitė are struggling to establish the individual *choratic body* and to transfer the social dependency (while Narbutaitė moves the dependency from Chopin) onto certain generalized, transcendental level. We may eventually bring together this play among the various types of “Chopinian bodies” and their metaphors existing in his music into a genuinely romantic journey, from the material world to the spiritual sphere. This is very distinctively revealed in the work of Narbutaitė. The increasing duration of four *Largo* episodes (contrary to the truncating pianistic, or ‘socialized’ sections A) creates, as already mentioned before, an image of approaching and finally arriving death, and reveals the tragic encounter of Chopin as a romantic with ‘social’ reality as well as the transcendental existentiality in his music.

Notes

¹ Mieczysław Tomaszewski, *Muzyka Chopina na nowo odczytana*, Kraków: Akademia muzyczna, 1996, pp. 146–154.

² Ibid., p. 151. The idioms of ‘salon music’ and ‘sickliness’ are considered negative and artificial.

³ Pages are indicated according to the score manuscript.

⁴ See Mieczysław Tomaszewski, *Muzyka Chopina na nowo odczytana*, op. cit., pp. 18, 32, 33.

⁵ Ibid., pp. 121–35.

⁶ “Onutė Narbutaitė's *Winterserenade* is a masterpiece controverting Schubert's *Winterreise*, and somewhat abasingly (*etwas tiefstapeld*) might be referred to as a ‘paraphrase’”. See David Wohnlich, “Begegnung mit Litauen”, *Basler Zeitung*, No. 21, January 26, 2000.

⁷ Algirdas Ambrazas, *The Life and Work of Juozas Gruodis*, Vilnius: Vaga, 1981, p. 241. Mieczysław Tomaszewski, referring to Schumann's *Carnaval*, Tchaikovsky's Mazurka in C sharp minor *Un poco di Chopin*, Op. 72 No. 15, Grieg's Etude in F minor, Op. 73 No. 5, *Hommage à Chopin*, and, last but not least, to Juozas Gruodis' *Adagio*, attributes them under the category of “secondary emulation”, which can be characterized as “synthetic”. Whereas the “primary”, or “direct” emulation can be characterized as “syncretic”. The “primary emulation” is most often naïve and subconscious (as in early Scriabin), while the “secondary emulation” is conscious and, in most cases, sentimental. Both types of emulation often result in replication of the simplified lyric nocturnal idiom of Chopin's music, which aggravate the ‘salon’ image of Chopin. See Mieczysław Tomaszewski, *Muzyka Chopina na nowo odczytana*, pp. 137, 138.

⁸ Mark Aranovsky, *Muzykalny tekst. Struktura i svoistva [Musical Text. Structure and Properties]*, Moskva: Kompozitor, 1998, pp. 220, 221.

⁹ Asta Andrikonytė, “Kompozitorė bando skrieti per laiko ribas” [Composer Tries to Cross the Boundaries of Time], *Lietuvos rytas/Mūzų malūnas*, June 15, 1999.

¹⁰ Witold Lutosławski, “Savita muzikos vizija” [An Original Vision of Music: journalist J. Grzenkovicz of the Polish weekly *Culture* in conversation with the composer Witold Lutosławski], *Literatūra ir menas*, August 25, 1979.

¹¹ Mieczysław Tomaszewski, *Muzyka Chopina na nowo odczytana*, op. cit., p. 26.

¹² “We announce your death, O Lord, and we proclaim your resurrection, until you come in glory”.

¹³ According to Franz Liszt, Chopin frequently used this word to describe the primary “tone” of his music, because, as he said, there is no adequate translation for the Polish “żał” (complaint, lament). See Mieczysław Tomaszewski, *Muzyka Chopina na nowo odczytana*, p. 148.

¹⁴ Such as an alternation of light and dark colour, major and minor keys, and intervals (sixths and tenths upward) typical of Chopin.

¹⁵ Mark Aranovsky, *Muzykalnyi tekst. Struktura i svoistva [Musical Text. Structure and Properties]*, op. cit., p. 72.

¹⁶ M. Oakeshott, *Experience and Its Modes*, Cambridge, 1933, pp. 98, 99. Quoted from: G. Tomlinson, “The historian, the performer, and authentic meaning in music”, in: *Authenticity and Early Music*, NY: Oxford University Press, p. 118.

¹⁷ Eero Tarasti, *Signs of Music. A Guide to Musical Semiotics*. Berlin, New York: Mouton de Gruyter, 2002, pp. 129–154.

¹⁸ Ibid., p. 135.

¹⁹ Marcia Citron considers the early 19th century to be a period of varying musical gender, full of "the masculine vigour of Beethoven's music and the feminine, or perhaps effeminate grace of Chopin's compositions". See Eero Tarasti, *Signs of Music*, op. cit., p. 130.

²⁰ A feminine space, which Julia Kristeva calls, following Plato, the *khora*, is the archaic level of consciousness characteristic of early childhood – a period before we enter the social sphere of the symbolic or patriarchal order. The symbolic order is merely the tip of the iceberg. See Eero Tarasti, *Signs of Music*, op. cit., p. 135.

²¹ Ibid., p. 136. "...when the primary, archaic body – that which is *sans sexe* (...) – is affirmed, the normal syntactical-discursive order of the music is disrupted and an individual moment of creation enters, transcending the social norms". See Eero Tarasti, *Signs of Music*, op. cit., p. 138.

Santrauka

Šaltinių transformacija kūrybos procese:

O. Narbutaitės *Hommage à Fryderyk „Rudens riturnelė“*

Pranešime analizuojama, kokį *hommage* Chopinui sukūrė O. Narbutaitė, pasitelkusi daugybę jo kūrinių. Sugrįžtančių trijų padalų struktūroje – *A* (fortepijonas), *B* (vyrauja styginiai instrumentai), *C* (visi instrumentai), *A*₁, *B*₁, *C*₁, *A*₂, *C*₂, *B*₂, *C*₃ – viena iš jų (*A*) aiškiai suvokiama kaip *hommage à Fryderyk*, sąlygiškai kalbant – išorinė *hommage* pusė, nes vėliau atsiskleis ir kita – gilioji. *A* padaloje sureikšmintą pianistinę Chopino muzikos idioma (M. Tomaszewskio terminija) pirmiausiai sietina su tembru, taip pat faktūra. Panaudoti Chopino muzikos fragmentai priklauso įvairioms kompozitoriaus „kūrybinio kelio fazėms“ – postromantinei *in spe* (*Valsas cis-moll*, op. 64, Nr. 2 pasažu pradedamas ir baigiamas kūrinys bei Delfinai Potockai dedikuotas *Valsas Des-dur* op. 64 Nr. 1), dinaminio romantizmo (*Preljudas Des-dur*, Nr. 15), preromantinei (*Pirmoji baladė g-moll* ir *Etiudas E-dur*, op. 10 Nr. 3). Nepriklausomai nuo pasirinkto „šaltinio“ – valsas, preliudo, baladės ar etiudo, šie Chopino muzikos fragmentai skamba virtuoziskai (*brillant*), yra transformuoti į itin smulkių ritminių verčių pasažinį judėjimą, kuris neabejotinai atspindi ekspresyviają semantinę Chopino pianizmo idioma. Tačiau išskirtinę reikšmę jau *A* padaloje įgyja refleksuojančio romantizmo Chopino kūrybinio kelio fazė, lyrinė noktiurniška idioma. Ji rezonuoja įvairiais būdais, dažniausiai balansuodama ant reminiscencijos ir aliuzijos bei aliuzijos ir citatos ribos.

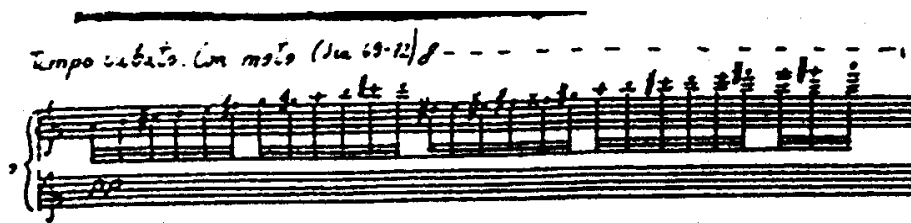
Skambant kameriniam ansambliui (*B*, *C*) vyrauja ne pianistinė, lyrinė noktiurniška Chopino muzikos idioma, bet nostalgiska, artima ankstesnei, tuo labiau kad kartais ir ji grindžiama noktiurnų ataidais. Tačiau „šaltiniai“ čia labiau išplėtoti, tampantys metamorfozėmis. Skambėdami ne fortepijono partijoje, jie sunkiau identifikuojami kaip šopeniški. Kūrinio pradžioje Chopinas Narbutaitės parodytas kaip romantikas, svajotojas. Tačiau palapsniui *brillant* dinamizmas priešinamas su gilia refleksija, muzika įgauna maleriškos lėtuju tempų ekspresijos. Nutolę nuo *A* – fortepijoninių epizodų, pripinti *B* epizodo elementų, *Largo* epizodai (*C*) ypač sureikšminami.

Mirtis ir priešmirtinė vizija – tai keturių *Largo* emocinis pagrindas, o Chopino Preljudas Nr. 2 *a-moll* – *Largo* padalų muzikos šaltinis. Kiekvienas *Largo* palapsniui didėja, plečiasi, pateikia vis naują artėjančios ir galiausiai atėjusios mirties įvaizdį. *Largo* atskleidžia skausmingą, į nebūtį atvedusį romantiko Chopino susidūrimą su aplinka. Jie semantiškai ypač svarbūs ir rodo, kad kompozitoriui svarbiausias toks gedulingas *hommage à Fryderyk*, o ne romantiškai virtuoziskas, kuriuo prasidėjo kūrinys (nors klausytojai lengviau suvokia „išorinę“ *hommage* pusę).

Suprasti Chopino ir Narbutaitės muzikos esmę padeda ir semiotikų (E. Tarasti, J. Kristeva) svarstymai apie muzikos kūniškumą (*body*), lytiškumą (*gender*), „khoratinę erdvę“ ir su tuo susijusias transcendentines, esmines, autentiškas jos ypatybes. Chopino muzikoje egzistuojantis įvairių „kūnų“ ir jų metaforų žaidimas yra apibūdintas kaip geniali romantinė kelionė iš materialaus pasaulio į dvasinę sferą (E. Tarasti). Tai ryškiai atsiskleidžia ir O. Narbutaitės kūrinyje. Didėjanti keturių *Largo* apimtis (priešingai mažėjančioms pianistinėms, sąlygiškai kalbant, „socializuotoms“ *A* padaloms) sukuria artėjančios ir galiausiai atėjusios mirties įvaizdį, atskleidžia tragišką Chopino romantiko akistatą su realybe, drauge įprasmina esminę transcendentinę jo egzistenciją muzikoje.

Visiems O. Narbutaitės kūriniams būdingas individualus požiūris į tekste vykstančius „įvykius“, originalus jų formavimas, dėstymas, suteikiantis opusams autentiškumo. Naudodama gausybę Chopino muzikos šaltinių, kompozitorė išlaikė būtiną pusiausvyrą: pakrypus į vieną pusę nebe liktų Chopino, į kitą – Narbutaitės.

Example 1a. O. Narbutaitė, *Autumn ritornello*, score p. 1.



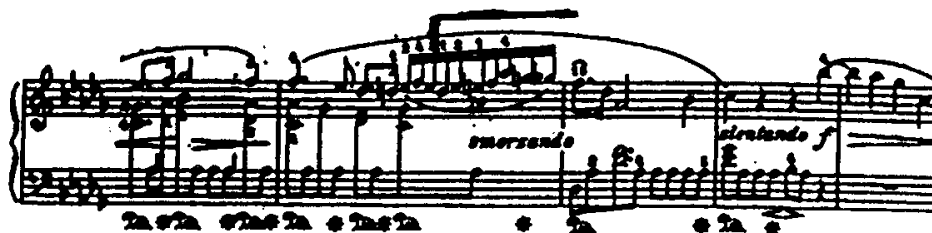
Example 1b. F. Chopin, *Waltz in C sharp minor*, Op. 64 No. 2.



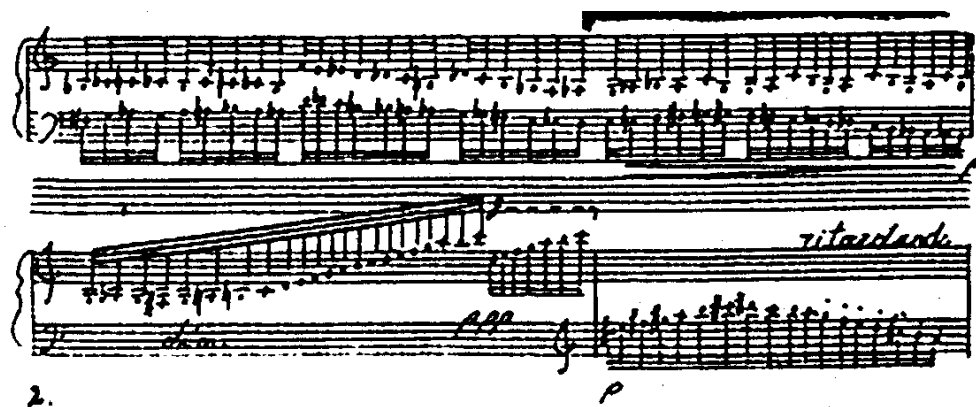
Example 2a. O. Narbutaitė, *Autumn ritornello*, score p. 12.



Example 2b. F. Chopin, *Prelude in D flat major*, Op. 28 No. 15.

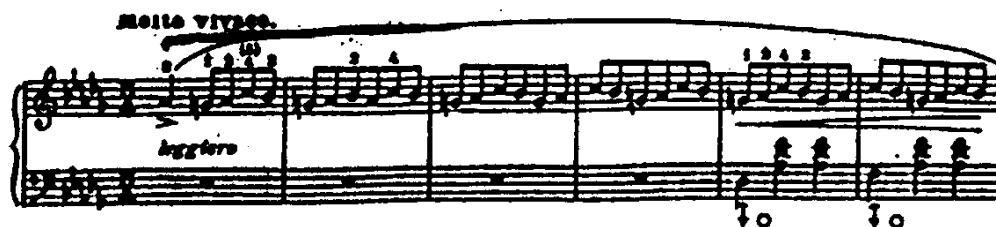


Example 3a. O. Narbutaitė, *Autumn ritornello*, score p. 2.



Example 3b. F. Chopin, *Valse in D flat major*, Op. 64 No. 1.

À M^{me} la comtesse DELPHINE POTOCKA.



Example 4a. O. Narbutaitė, *Autumn ritornello*, score p. 29.



Example 4b. F. Chopin, *Nocturne in C minor*, Op. 48 No. 1.



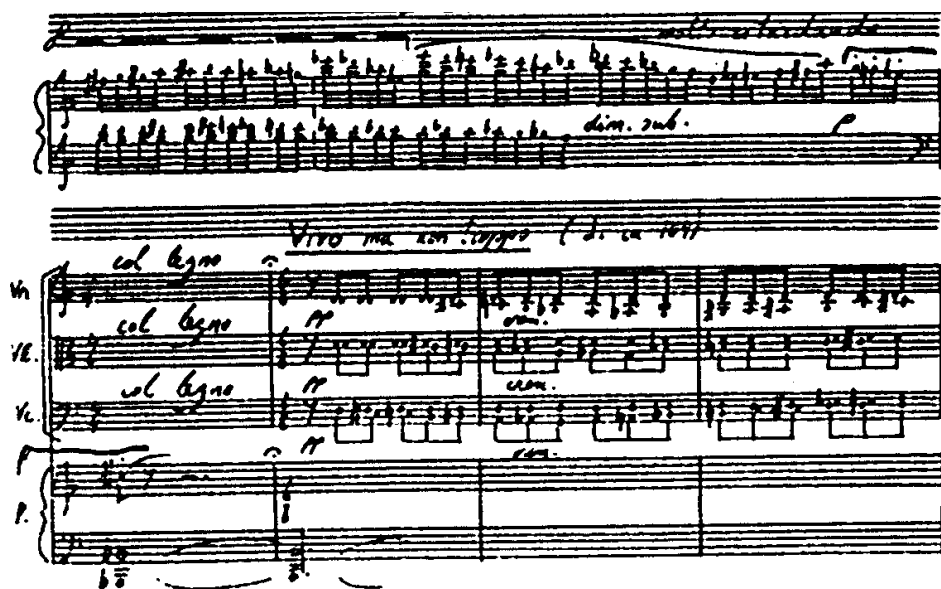
Example 5a. O. Narbutaitė, *Autumn ritornello*, score p. 14.



Example 5b. F. Chopin, *Nocturne in C minor, Op. 48 No. 1*.



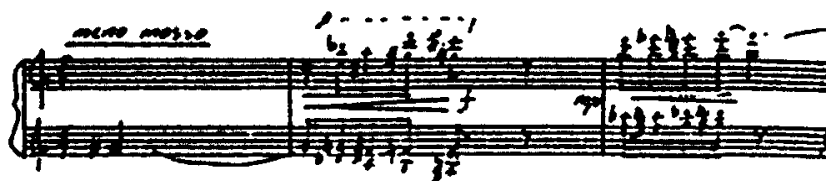
Example 6a. O. Narbutaitė, *Autumn ritornello*, score p. 5.



Example 6b. F. Chopin, *Ballade in G minor, Op. 23*.



Example 7a. O. Narbutaitė, *Autumn ritornello*, score p. 21.



Example 7b. F. Chopin, *Etude in E major*, Op. 10 No. 3.



Example 8a. O. Narbutaitė, *Autumn ritornello*, score p. 32.

Example 8b. F. Chopin, *Etude in E major*, Op. 10 No. 3.



Example 9a. O. Narbutaitė, *Autumn ritornello*, score p. 45.

45.

Example 9b. F. Chopin, Nocturne in D flat major, Op. 27 No. 2.

leggierissimo

Example 9c. F. Chopin, Nocturne in F sharp major, Op. 15 No. 2

Example 10a. O. Narbutaitė, *Autumn ritornello*, score p. 47.

The image shows a page of a musical score for 'Autumn ritornello' by O. Narbutaitė. The tempo is marked 'Allegro con furca' and the time signature is 3/4. The score is written for piano and includes a vocal line. The page number 47 is visible in the bottom right corner.

Example 10b. F. Chopin, *Prelude in F minor*, Op. 28 No. 18.

The image shows a page of a musical score for 'Prelude in F minor' by F. Chopin. The tempo is marked 'Molto allegro.' The score is written for piano and includes a vocal line. The page number 47 is visible in the bottom right corner.

Example 11a. O. Narbutaitė, *Autumn ritornello*, score p. 44.

Largo sognando (Pu 56)

(sol. forte)

ppp

pp

44. ...

Example 11b. F. Chopin, *Nocturne in D flat major, Op. 27 No. 2*.

f

p

Example 12a. O. Narbutaitė, *Autumn ritornello*, score p. 46.

Musical score for Example 12a, O. Narbutaitė's *Autumn ritornello*, score page 46. The score consists of six systems of staves, each with a vocal line and a piano accompaniment. The first system is marked with a box containing the number 25. The music is in a minor key and features complex rhythmic patterns and dynamics such as *p*, *pp*, and *mf*.

Example 12b. F. Chopin, Nocturne in D flat major, Op. 27 No. 2.

Musical score for Example 12b, F. Chopin's Nocturne in D flat major, Op. 27 No. 2. The score shows the piano part with a tempo marking *Lento sostenuto* and dynamics *p* and *dolce*. The music is in a major key and features a characteristic arpeggiated accompaniment.

Example 13a. O. Narbutaitė, *Autumn ritornello*, score p. 18, 19.

Musical score for Example 13a, page 18. It features a piano accompaniment with a treble and bass clef. The music includes dynamic markings such as *molto dim.*, *mp*, and *col. dyn.*. The score is labeled with the number 18.

Musical score for Example 13a, page 19. It features a piano accompaniment with a treble and bass clef. The music includes dynamic markings such as *molto dim.*, *mp*, and *col. dyn.*. The score is labeled with the number 19.

Example 13b. F. Chopin, *Waltz in A flat major*, Op. 64 No. 3.

Musical score for Example 13b, *Waltz in A flat major*, Op. 64 No. 3 by F. Chopin. The score is marked *Moderato* and includes the title *F. Chopin, Op. 64, No. 3*. The music is written for piano with a treble and bass clef.

Example 13c. F. Chopin, *Ballade in F minor*, Op. 52.

Musical score for Example 13c, *Ballade in F minor*, Op. 52 by F. Chopin. The score is marked *Moderato* and includes the title *F. Chopin, Op. 52*. The music is written for piano with a treble and bass clef. It features a complex rhythmic pattern with many sixteenth notes and rests.

Example 14. O. Narbutaitė, *Autumn ritornello*, score p. 27.

Handwritten musical score for Example 14, page 27. The score is written on a grand staff with three systems. The first system is mostly empty. The second system contains a piano part starting with a 'p' dynamic marking. The third system includes a handwritten note 'Lento appassionato' and a fermata over a chord. The page number '27.' is at the bottom left.

Example 15. O. Narbutaitė, *Autumn ritornello*, score p. 48.

Handwritten musical score for Example 15, page 48. The score is written on a grand staff with two systems. The first system contains a piano part with 'mod. rall.' and 'stringendo' markings, and a handwritten title 'Etude c-moll op. 10, Nr. 12'. The second system contains a piano part starting with a 'p' dynamic marking. The page number '48.' is at the bottom left.