

The World Music Paradigm¹ in the Creative Works of the Lithuanian Composers

An object of the research has been the influence of some romantic idioms to the creative works of contemporary Lithuanian composers as could be seen from different points of view to the folkloric materials. An aim is to provide an overview of prevailing tendencies putting aside strategies and tactics of its implementation and tasks are to mention concrete works and composers where these tendencies are coming into the light. Methodologies used are as follow: historical overview, comparizon and typology of empirical musical materials.

Conclusions: during the last century an influence of basic romantic idioms to Lithuanian composers undergone significant transformations but still are vivid and could be easily traced in contemporary Lithuanian music as enlarged national music paradigm.

Traditional music has always been and still is one of the main sources of professional music. In various epoques its influence waved and in epoque of romanticism it reached its culmination point. A wide use of traditional music helped composers to establish, maintain and develop a big variety of national² and individual styles. Side by side to strong Austrian, German, Italian, and French musical schools, during the 19th century emmerged original Polish (Frédéric Chopin), Hungarian (Ferenz Liszt), Norvegian (Edward Grieg), Czech (Bedřich Smetana, Antonin Dvořak), Russian (Modest Musorgskij, Alexander Borodin, Nikolaj Rimskij-Korsakov, Piotr Tchaikovsky), Finnish (Jan Sibelius), Spanish (Manuell de Falla, Isaak Albeniz) national music schools based on variety and peculiarity of traditional music. Romantic composers starting with L. van Beethoven were inspired not only by their own national folklore but also with traditional music of another countries and national minorities. British composer Edward Elgar wrote symphonic poem Polonia based on Polish traditional tunes, Felix Mendelssohn „Schotish Symphony“, Johanes Brahms composed „Hungarian Dances“, Mikhail Glinka „Jota Aragonesa“, etc. And some minorities, e. g. Gipsies, significantly influenced, for example, Hungarian, Spanish Andalusian, Russian romantic guitar music styles.

At the beginning of the 20th century Mikalojus Konstantinas Čiurlionis laid foundation of the Lithuanian professional music. Paradoxically, in family he spoke Polish, grew surrounded by Polish music, was educated in Leipzig Conservatorium, in Germany, and had many friends among Russian artists. Nevertheless, he was the first who urged for necessity to create the Lithuanian national music style, based solely on Lithuanian traditional song tunes³. In his works – symphonic poems “In the Forest” and “The See”, chamber music compositions and works for piano the composer paid tribute to Lithuanian traditional music (in the early period also to Polish traditional tunes) showing practical examples of realization of his idea in musical works as well as in paintings. The artist was against over-simplification of national art idea and because of this later accused several times as cosmopolitan mainly for depicture in his paintings not only Lithuanian paisages but, for example, Egyptian pyramids as well. It took half of century to understand his musical polyphony ideas expressed in pyramid forms.

¹ A term “World Music” has several meanings: one broad, which means traditional music of the entire world, and narrow one, which was developed in 1987 in a pub in North London at a meeting of representatives of record companies with journalists and music producers. They were mostly interested in generating a commercial category by which they “sought new means for marketing ‘our kind of material’ through a unified, generic name” (Connell and Gibson 2004: 349). By World Music Paradigm we mean concept of fusion of traditional music of various countries as opposition to National Music Paradigm, which is understood as music based on traditional music of national country.

² The national music concept (or paradigm) is treated by Serbian musicologist Sonja Marinković as a product of romanticism. Marinković, Sonja 1997: 85-91

³ Čiurlionis M. K. Apie muziką [On Music] In *Čiurlionienė-Kymantaitė “Lietuvoje”*. Vilnius, 1910.

Example 1. M. K. Čiurlionis. *A Graveyard in Žemaitija***Example 2.** M. K. Čiurlionis. *Sonate of pyramids. Andante*

At the end of 19th and beginning of 20th century it was time when romanticism ended and modernistic trends appeared. Since the beginning of the 20th century the Lithuanian professional music has been developed in search for mixture of romantic and modernistic idioms: synthesis of traditional music and modern compositional techniques. Modernism appeared as opposition to romanticism, but in numerous trends it was heavily influenced by particular traditional music. It is known fact that at the turn of 20th century Igor Stravinsky was extremely interested in archaic Lithuanian and Russian music genres and even used Lithuanian tune as bassoon solo at introduction of his revolutionary ballet “Le Sacre du Printemps”. Hungarian composer Béla Bartók used a lot of Bulgarian, Romanian, Croatian, and Turkish traditional music. Martin Kaltenecker writes on impact of Indonesian music to Claude Debussy and Maurice Ravel and development of impressionistic style, on influence of Indian modes to Olivier Messiaen and to contemporary composers like Giacinto Scelsi and Gerard Grisey⁴.

In Soviet times that lasted from 1940's till the 1990's Lithuanian music has been nationally oriented, helped to safeguard and maintain national identity. Čiurlionis's idea of Lithuanian musical style was supported and realized by his follower Juozas Gruodis, who created a Section of Composition at Kaunas Conservatorium the foundation of further Lithuanian school of composers. After occupation of Lithuania by Soviet Army in 1940, and after the second occupation at the end of the 2nd World War in 1944, when promising modernistic composers Vytautas Bacevičius, and Jeronimas Kačinskas emigrated, J. Gruodis became the leader of Lithuanian composers. He played an important role teaching young generation of Lithuanian composers and maintaining national identity of music at darkest times of Soviet regime. After Decree (by Zdanov) from 1948 when famous Russian and Soviet Composers like Dmitrij Šostakovič and Sergej Prokofjev were accused of formalism, J. Gruodis also was deeply effected and after having stroke died in 1948. No wonder that in such unfavourable circumstances Lithuanian composers concentrated their efforts to safeguarding of national identity and keeping of national paradigm was the only way to maintain individuality and identity. A big variety and richness of Lithuanian traditional music, especially polyphonic sutartines helped Lithuanian composers to overcome a Soviet censorship and to cover their modernistic experiments by modern features of traditional music.

Julius Juzeliūnas (1916-2001) the pupil of Gruodis was the first who took leadership after J. Gruodis death. J. Juzeliūnas developed original system of modern musical harmony based on Lithuanian traditional music. And like an exception from the rule he was the first who introduced traditional African music in his symphonic suite African Sketches in 1961 and Indian *ragas* in his string Quartet and later in wind quintet „Ragamalika“ (1982).

After regaining independence in Lithuania and under influence of post-modernistic ideas some of the Lithuanian composers started to use more freely and to borrow heterogenous musical materials from different sources pointing out striking structural similarities, achieving enriched soundscape, exotic, global, and pan-national connotations. Spanish guitar music and poetry has influenced works for guitar (Reversiones, 1998; Suite de los intervalos, 2002) and choir by Jonas Tamulionis (b. 1949)⁵. Composer fluently speaks Spanish and is fond of Spanish music and poetry and feeling here like at home.

Jewish music flavour could be heard in Lithuanian music rather often. As it is felt in Sulamita songs for cello, accordion and percussions, 1992/2001; David's song for cello and string quartet, 2006) by Anatolijus Šenderovas (b. 1945), in composition Vilne for tenor voice, four horns, two pianos and percussions (1998) by Šarūnas Nakas (b. 1962), and in the work Northern Jerusalem Book for tenor singer, violin, choir (TTBB), celesta and percussions by Mindaugas Urbaitis (2001).

⁴ Kaltenecker M. „L'exotisme dans la musique française depuis Debussy“ In *20eme siècle. Images de la musique française. Textes et entretiens réunis par Jean-Pierre Derrien*. Paris: Sacem & Papiers, 1986, p. 12-19.

Example 3. M. Urbaitis. Northern Jerusalem Book

German, Scandinavian, Spanish music influenced works by Jūratė Baltramiejūnaitė (b. 1952) (Heilani mulle laitoi for piano, 2005 (Finnish song), Capriccio al coplas for piano, 2007 (Spanish guitar), Norvariatione for violin, 2006 (Norwegian violin). In the last composition for violin solo virtuosic passages in Norwegian Hardanger violin music style are confronted with those close according to soundscape to Lithuanian sutartinės reaching rare force and vitality. Reminiscences of Japanese traditional music could be heard in Duo concertante for violin, viola and symphonic orchestra (2004) by Vytautas Barkauskas (b. 1931), dedicated to Chiune and Yukiko Sugiharas.

Example 4. J. Baltramiejūnaitė. Norvariatione

Russian and broad spectrum of World Music representations (styles, genres and forms) confronting by Linas Rimša (b. 1969) in mixed media performances like World Music Show, 2002, Djembe Party, 2002, An Old Faith 2009, ZAP. Four Elements, 2006 (by L. Rimša, Giedrius Svilainis, Jonas Jurkūnas and Martynas Bialobžeski), Sutartinės Party, 2003 (by L. Rimša and Linas Paulauskis). (žr. www.mic.lt/en/persons/info/sutartinesparty).

The biggest variety of world music ritual cultures (Jakuts and Karelian shamans in the North, Japan gagaku music in the East, African and Oceanian music in the South and Stabat Mater in the West) are intentionally chosen by Bronius Kutavičius (b. 1932) in oratorio composition The Gates of Jerusalem (1991-1995) representing extremes of burial rituals of the World. Written soon after cruel mordering of unarmed people in Lithuania the work is marked by deep emotions.

Example 6. B. Kutavičius. The Gates of Jerusalem. Shaman's ritual

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*) grandinė/metal chain

Conclusions

During the last century an influence of basic romantic idioms to Lithuanian composers undergone significant transformations but still are vivid and could be easily traced in contemporary Lithuanian music as enlarged national music paradigm with influence of World Music. Borned in romanticism époque phenomenon of national music is often regarded by critics as attribute of 19th century. Meanwhile, it is obvious that it's influence is still very strong in Europe and this let to conclude, that „Nationalism contributes fundamentally to the ontology of European music, that is, to music's, way of being' in Europe“ (Bohlman 2011: XXII).

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Santrauka

Pasaulio muzikos paradigma lietuvių kompozitorių kūryboje

Tradicinė muzika visada buvo ir tebėra vienas svarbiausių profesionaliosios muzikos šaltinių. Skirtingais laikotarpiais, skirtingų žanrų muzikoje jos įtaka įvairavo, o romantizmo epochoje ji pasiekė kulminacijos tašką. Plačiai naudota tradicinė muzika padėjo kompozitoriams sukurti, išsaugoti ir išplėtoti didelę nacionalinių ir individualių stilių įvairovę. XX a. pradžioje M. K. Čiurlionis paklojo lietuvių profesinės muzikos pamatus. Tai buvo laikas, kai Europoje romantizmo epocha baigėsi, išryškėjo modernios kūrybos srovės. Nuo pat XX a. pradžios lietuvių profesionalioji muzika plėtojosi ieškodama romantizmo ir modernizmo idiomų sintezės: tradicinės muzikos ir modernių komponavimo technikų dermės.

Sovietiniais laikais, kurie tęsėsi nuo 1940-ųjų iki 1990-ųjų, Lietuvos kompozitorių kūryba buvo tautiškai orientuota, padėjo išsaugoti ir išlaikyti nacionalinį savitumą. Julius Juzeliūnas (1916-2001) buvo pirmasis 1961 metais savo simfoninėje siuitoje „Afrikietiški eskizai“ panaudojęs Afrikos tautų tradicinės muzikos, bei 1982 metais pučiamųjų kvintete „Ragamalika“ indų ragų muzikos principus. Atgavus nepriklausomybę ir paplitus postmodernizmo tendencijoms kai kurie lietuvių kompozitoriai pradėjo žymiai laisviau naudoti ir iš įvairių šaltinių skolintis heterogenišką muzikinę medžiagą, siekdami atskleisti jos struktūrinius panašumus su lietuviškomis analogijomis, atnaujinti garsovaizdį, perteikti egzotiškumo, globalumo ar virštautiškumo konotacijas. Ispanų gitaros muzika paveikė Jono Tamulionio (g. 1949) kūrinius gitarai (Reversiones, 1998; Suite de los intervalos, 2002) ir chorui, žydų muzikos skambesys girdimas Anatolijaus Šenderovo (g. 1945), Simėni Chachotám al Libécha („Prispauski prie širdies mane kaip antspaudą“, ž. iš „Giesmių giesmės“) sopranui, bosui ir simfoniniam orkestrui 1990-1992, Sulamita dainos violončelei, akordeonui ir mušamiesiems, 1992/2001; Dovydo daina violončelei ir styginių kvartetui, 2006) ir daugelyje kitų šio autoriaus kūrinių, Šarūno Nako (g. 1962) kūrinyje „Vilne“ (ž. Moshe Kulbak) tenorui, 4 valtornoms, dviem fortepijonams ir perkusijai (1998), Mindaugo Urbaičio solistui tenorui, smuikui, vyrų choro balsams, mušamiesiems ir čelestai skirtame kūrinyje „Šiaurės Jeruzalės knyga“ (2001) ir kitose kompozicijose. Vokietijos, Skandinavijos šalių muzikos (norvegų smuiko muzikos, vokiečių, suomių liaudies dainų) atgarsiai ataidi Jūratės Baltramiejūnaitės (g. 1952) kūryboje (Heilani mulle laittoit fortepijonui, 2005 (suomių liaudies daina); Norvariatione smuikui solo, 2006 (Norvegų smuikas); Capriccio al coplas fortepijonui, 2007 (ispanų gitara), japonų tradicinės muzikos elementai girdimi Vytauto Barkausko (g. 1931) kūryboje (Duo concertante smuikui, altui ir simfoniniam orkestrui (2004), skirtame Chiune ir Yukiko Sugiharoms), rusų tradicinės apeiginės muzikos bei plataus spektro pasaulio tautų tradicinės muzikos skambesys nuspalvina Lino Rimšos (g. 1969) kūrybą (World Music Show 2002, Djembe Party 2002, Senasis tikėjimas 2009, ZAP. Keturi elementai 2006 (drauge su Giedriumi Svilainiu, Jonu Jurkūnu ir Martynu Bialobžeskiu), Sutartinės Party 2003 (drauge su Linu Paulauskiu). (žr. www.mic.lt/en/persons/info/sutartinesparty). Didžiausia pasaulio muzikinių kultūrų įvairovė sutinkama Broniaus Kutavičiaus (g. 1932) oratorijoje „Jeruzalės vartai“ (1991-1995), kur ji savitai reprezentuoja žmonijos laidotuvių ritualus.