

## **“Marinistika” (Sea Imagery Reflection) as a Phenomenon of Composer’s Synthetic Thinking in the Works of M. K. Čiurlionis**

The creative personality of Čiurlionis is clearly understood today not only in the context of the national Lithuanian Renaissance, but also as a typical phenomenon of European culture on the border of XIX - XX centuries, and has multiple threads associated with it. I find it necessary to note the intersection of Čiurlionis works with the aesthetics of the era of the “Silver Age”, and in particular, integrative manifestations at different levels. As you know, in the works of Čiurlionis this trend was realized at the level of interspecific fusion of art, incorporating music, art and literary spheres. This creative method was largely the result of the desire and ability to master to see the world holistically, through all the sensory-emotional nuances.

In my opinion, especially in the “marinistika” area, in a broad re-establishment of the marine element Čiurlionis images demonstrate synthetic quality of his artistic thinking.

“Marinistika” as a bright area of artistic creation still has not received the bulk of aesthetic contemplation, and at the same time in the composers’ creative practice has become one of the top imaginative spheres of European art at the turn of XIX - XX centuries. Speaking of musical manifestations of marine images should be noted their strong presence in the art of late Romanticism, Impressionism, Symbolism. In creative incarnations of N. Rimsky-Korsakov, A. Liadov, A. Glazunov, S. Rachmaninov, K. Debussy, G. Faure and others “marinistika” crystallized (particularly in modeling musical space marine-related issues) in the musical style at the level of themes, rhythmic manifestations, textural features, harmonic qualities, tonal drama. Within this report these features are not specified, as they are already positioned in various dedicated editions.

Marinistika in the artistic heritage M. K. Čiurlionis has multiple incarnations. I will outline the most important of them. In the field of art is first and foremost, the marine Sonata of the Sea in three movements, which are rightly considered the highest achievement Čiurlionis the painter. It also should be noted, that the presence of marine background as a defining element of picture exists in compositions “Ships”, “Peace”, “Castle”, “Paradise”. Musical version presented in the symphonic poem “The Sea” (1903–1907), a piano cycle seascapes “Sea” (1908), an unfinished opera “Juratė” (Sea Princess). Unfortunately, the fact that Čiurlionis did work on the opera can only be stated, since the available sources of information are missing to me.

The increased interest of the composer to the marine imagery, in my opinion, exists due to factors of objective and subjective plans coinciding with mythopoetic, pantheistic ideas of the composer with national traditions, ancient and archaic layers of artistic trends of the era.

Among the factors that determined the composer’s attention to this subject, we mention the environment, landscape surroundings – the Baltic Sea and the river Nemunas, which formed an impression of the composer’s personal life. An important prerequisite to be considered an ethnic mythological memory of the Lithuanian people, namely the major and minor epic, which includes well-known story of the sea princess, a fairy tale with poetic symbolism of amber and so on. Under the influence of these factors, a romantic poetic world formed view of the composer and artist Čiurlionis. This is reflected in the literary and poetic form in his epistolary heritage, and memoirs. I offer for your attention excerpts from letters to his brother Čiurlionis and his wife, the famous Lithuanian poet Sofija Kymantaitė.

<...> Today Palanga has changed... But the sea remains the same. The same mysterious hum, the same distance and same virgin blue, and silver-old and dormant dawn haze, as before, rising at sunset over the sea huge altars <...>

From a letter to P. Čiurlionis from 7–8 October 1908.

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<sup>1</sup> M. Etkind, World as a large symphony. Book on an artist Chyurlenise. “Art”. L., 1970., p.49.

<...> I would like to create a symphony of sound waves.  
From a letter to S. Kymantaitė on November 19, 1908.

<...> Today I dreamed of the sea. I talked to her and then called you ... Then we fly with you, and beneath us is the sea and huge waves, and her soul – the music...  
From a letter to S. Kymantaitė on October 15, 1908, Peterburg.

It is in the field of marinistika where interaction of painting and music manifests the most clearly, and then synthesizes the interaction, which is noted by many scholars of Čiurlionis (V. Landsbergis, N. Roerich, V. Fedotov, M. Etkind), that it is the creation of a special stylistic direction in art-painting and music-picturesquely colorful music. Such synthesis involves several parameters of its manifestations, one of them – a connection to a syncretic unity of various parameters of musical time and static painting of a closed space. This phenomenon is possible at the level of the composite building of artwork, as well as the modeling of its major structural elements: a horizontal vector (melodic germination and rhythmic movement) and vertical (harmonic, textured display). It seems reasonable to follow the example of these features in piano cycle “Sea” in relation to marine painting Sonata of the Sea, both artworks are created in a 1908.

Both cycles – the musical and scenic have a similar drama, which includes a three-part composition re-prise plan with a contrasting middle section – *andante*. In this case, I note a similar image-emotional decision related to a typical creating of the waves in the outer parts.

At the level of thematism literally a visible sense is the leitmotif of the cycle – the theme of the wave. The main constructive method of its construction – the rotational motion of intervals of fourths, tritone, octave, also ostinato element, rhythmic *accelerando*, dynamic expansion.

The rapid run-up themes in the octave doubling within four octaves, especially in the final third part, almost visibly demonstrate energy-rich sea waves. The principle of effect of the wave exists as well in the construction of the visual space of the first and third parts of the Sonata of the Sea. In this case, the visible space of the first part, presented as a counterpoint to the graphic lines with different amplitude, is associated with the voices of the orchestral score.

Of a particular importance is the formation of a vibrant musical space in the cycle, as in the symphonic poem “The Sea”, the widespread use of simulation of polyphony, which creates a sensation of through endless development. Note that this method of music composition, besides Čiurlionis European classical tradition, is largely perceived practice of traditional Lithuanian folk polyphonic music, namely the simulation of ringtones more in three voices – *sutartinės*.

This principle in paintings of Čiurlionis appears on compositional level, where a holistic picture of the space is formed on the basis of recurring elements in different large-scale versions. An example would be the second part of *Andante* – constantly rotating c-a “windmill”. In the piano cycle texture of the first and third parts of the simulation is formed by interweaving the main thematic elements of motive waves.

In general, the full range of musical form and compositional elements of the cycle structure of the sonata confirm the thesis of syncretic thinking Čiurlionis in these works. The idea of synthetic manifestations of music and painting in the works of Mikalojus Konstantinas Čiurlionis and can be also traced in the image of the forest (a symphonic poem “In the Forest” and forest motives in painting).

<sup>2</sup> There, p. 108

<sup>3</sup> There, p. 101

## Santrauka

**Marinistika (jūros vaizdumo atspindėjimas) Čiurlionio kūryboje  
kaip kompozitoriaus sintetiško mąstymo fenomenas**

Marinistika kaip meninio mąstymo sritis yra viena iš pagrindinių vaizdavimo sferų Europos mene XIX–XX amžių sankirtoje. Muzikinių jūros vaizdų apraiškų ėmė rasti vėlyvajam romantizmui, impresionizmui, simbolizmui priskirtuose kūriniuose (Rimskis-Korsakovas, Liadovas, Glazunovas, Debussy, Fauré ir kt.). Muzikinės erdvės jūros tematika modeliavimo ypatumai (stilistinių priemonių, vartojamų tematikai, metro-ritmikai, faktūrai, harmoninėms savybėms, tembrinei dramaturgijai atskleisti, sistema).

Marinistika M. K. Čiurlionio kūryboje: tapyba – trijų dalių „Jūros sonata“, jūra kaip paveikslų „Laivai“, „Ramybė“, „Pilis“, „Rojus“ kompozicijos elementas; muzikinės versijos – simfoninė poema „Jūra“ (1903–1907), ciklas jūrinių peizažų „Jūra“ fortepijonui (1908), nebaigta opera „Jūratė“ (jūrų karalaitė).

Poetinės mitologinės, panteistinės jūros vaizdumo ištakos: tarp veiksmų, nulėmusių ypatingą kompozitoriaus domėjimąsi šia tematika, reikia paminėti aplinką – Baltijos pakrantes ir Nemuną, patirtus įspūdžius, etninę mitologinę atmintį (sakmes apie jūrų karalaitę, pasakas, kuriose minimas gintaras, ir pan.). Visa tai veikė Čiurlionį ir suformavo jo, kaip kompozitoriaus ir dailininko, romantinę pasaulėjautą. Tai rodo ir raštu užfiksuoti šio menininko pamąstymai. Siūlome keletą fragmentų iš laiškų:

<...> Šiandien Palanga pasikeitusi... Tik jūra tokia pati. Tas pats slėpingas šniokštimas, tie patys toliai ir ta pati skausni žydrynė, ir sidabru žvilgančios aušros, ir snaudžiančios ūkanos; kaip ir anksčiau, saulei leidžiantis virš jūros išskyla milžiniško dydžio altoriai <...> (Iš laiško P. Čiurlioniui. 1908 m. spalio 7–8 d.)

<...> Norėčiau sudėti simfoniją iš bangų ošimo... (Iš laiško S. Kymantaitei. 1908 m. lapkričio 19 d.)

Būtent marinistikos sferoje užvis ryškiausiai pasireiškė tapybos ir muzikos sąveika – šitai pažymi daugelis Čiurlionio kūrybos tyrinėtojų (V. Landsbergis, N. Rerichas, V. Fedotovas, M. Etkindas). Čiurlioniui priklauso ypatingos meno stilistinės krypties – muzikalios tapybos ir kaip paveikslai spalvingos muzikos sukūrimas. Tokia sintezė reiškiasi keliais parametrais, vienas iš jų – į sinkretinę vienovę susilydę sunkiai suderinami muzikinio laiko ir tapybinės erdvės parametrai. Šis reiškinys ypač pastebimas kūrinių kompozicijoje, taip pat svarbiausių jo konstrukcinių elementų – horizontaliojo (melodinis augimas ir metroritminis judėjimas) ir vertikaliojo (harmoninis faktūrinis) vektorių modeliavime.

**M. K. Čiurlionio kūryba Kijeve**

Kijeve, Lietuvos ambasados Ukrainoje kultūros centro ir Rericho draugijos padedamas, penkiolika metų (1985–2000) veikė kultūros ir švietimo centras „Čiurlionio pasaulis“.

Lietuvių klasiko muzikinius kūrinius nuolat atlieka simfoniniai, choriniai kolektyvai, kameriniai ansambliai ir solistai. 2009 m. įrašyti aštuoni jaunimo municipalinio choro „Sofija“ (dirigentas I. Bogdanovas) atliekami Čiurlionio choriniai kūriniai (trys dalys mišių ir jo harmonizuotos liaudies dainos). Čiurlionio preliudai vargonams skamba Respublikiniuose vargonų ir kamerinės muzikos rūmuose.

2000 m. Kijeve buvo surengtas Čiurlioniui skirtas jubiliejinis muzikos ir poezijos vakaras – buvo ekspozuojami jo paveikslai, dalyvavo garsiausi Kijevo teatrų ir Nacionalinės filharmonijos atlikėjai.

Ukrainos P. I. Čaikovskio nacionalinėje muzikos akademijoje dėstomame muzikos istorijos kurse M. K. Čiurlionio kūrybai skirta ypatinga vieta. Visuose fakultetuose nuolat rengiami seminarų ciklai, kuriuose nagrinėjama šio menininko kūryba.