

neoromantisma stilistikai ienesa arī jauna veida tēlainību. Tai raksturīga izsmalcinātība un poēzija, pārdomu noskaņa un minimālisma ietekme. Lai apzīmētu šo jauno muzikālās iztēlošanas tendenci, vispiemērotākais šķiet neogrammatisma jēdziens.

Neoromantiķu paaudze lietuviešu skaņumākslā atklāja arī citus veidus, kā piesātināt mūziku ar zīmēm. To vidū ir stilizācija (Bartulis, Martinaitis). Viens no programmatiskās mūzikas būtiskākajiem atribūtiem – nosaukums – bieži gūst jaunu funkciju: sniegt informāciju par kompozīcijas struktūru, un šādā gadījumā par programmatismu vairs nevaram runāt.

Kā īpašs signifikācijas piemērs jāatzīmē Kutaviča daiļrade. Tajā ir daudz ārpusmuzikālu zīmju, kas reprezentē nevis tēlu vai darbību, bet ideju, kura iemiesota ar minimāliem līdzekļiem, maksimāli izmantojot mūzikas izteiksmes iespējas. Šādi skaņdarbi, kas neietver ilustratīvus elementus, atdarināšanu vai kaut tikai vēlmi atspoguļot tēla emocionālo šķautni, nepārstāv programmatisko mūziku, tomēr ir interesanti signifikācijas piemēri.

Tēlu atveide mūzikas skaņās lietuviešu komponistu daiļradē ir aktuāla līdz pat mūsdienām. To vērojam arī jauno komponistu darbos. Sevišķi spilgti šī tendence izpaužas Šerkšnītes instrumentālajās kompozīcijās, kas sakņotas romantisma estētikā.

PROGRAMMATIC, NON-PROGRAMMATIC MUSIC AND OTHER MANIFESTATIONS OF SIGNIFICATION IN LITHUANIAN MUSIC CREATIONS

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Summary

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Researchers have always been attracted by the ability of music to express or depict the contents only by means of sounds. It has manifested itself in different epochs in the creative effort of all nations, among them also Lithuanians. Lithuanian professional music originated in the late 19th century under the influence of romanticism and programmatic music experienced its upswing just owing to that. Tracking down the development of Lithuanian programmatic music and other trends of signification, we can distinguish several phases.

By 1920 Lithuanian programmatic music was represented by artistically rather heterogeneous music compositions: both very expressive symphonic poems, among them *In the Forest/Miške* (1901) and *The Sealjūra* (1907) by

Mikalojus Konstantinas Čiurlionis and piano miniatures by such amateur composers as Vincas Kudirka.

Within the period of **1920–1945** when the national school of composition was established, music life under the influence of romanticism, impressionism and expressionism was characterized by stylistic diversity and a large variety of programmatic manifestations. Alongside with the themes of nature and motherland in the music pieces of such composers as Juozas Gruodis, Juozas Naujalis, Stasys Šimkus and others we should highlight the music creations for symphony orchestra by Vytautas Bacevičius which are saturated with philosophical meaning, among them *Poème contemplation (Kontempliacinė poema, 1926)*, *Poème mystique (Mistinė poema, 1926)*, *Poème astral (Žvaigždžių poema, 1927)* and *Poème électrique (Elektrinė poema, 1932)*. The last of these works, as noted by musicologist Rūta Goštautienė, reflects the musical avant-garde spirit prevalent in Paris in the 20s of the 20th century, the symbol of which became the composition *Pacific 231* (1924) by Arthur Honegger. Instead of the languor and verbosity, pertaining to the late romanticism, young Lithuanian composers proposed constructivism, the spirit of modernism and passion for technological progress and sports. Trains, aircraft, agricultural machinery, factories and sports equipment were in the centre of attention of those composers, whose music pieces became permeated with unexpected timbral colouring and harmonies [Goštautienė 2005]. Such kind of imagery was something entirely new in Lithuanian music. Many composers felt critical and doubtful, even disbelieving towards this tendency, however the opus by Bacevičius vividly attested to the striving of Lithuanian composers of 1920–1940 towards modernism.

Within **1945–1960** owing to historical cataclisms Lithuanian music witnessed the predominance of the style of Romanticism, whereas instrumentalists in their music pieces were more inclined towards programmatism. During this period many music works were composed on the grounds of Lithuanian classic literature, for example, *Jūratė and Kastytis* (1954) by Vytautas Klova (based on the ballads by Maironis), *Čicinskas* (1958) by Vytautas Jurgutis (based on the poem by Maironis) etc.

The Lithuanian music of **1960^h–1980^h** is characterized by the denial of the romantic style and there is almost not a single programmatic opus written at that time to be called big. As a unique example of signification should be mentioned the creative effort of Bronius Kutavičius which originated in the 60s of the 20th century. His music cannot be called programmatic, though it is saturated with different symbols. Thus, his second string quartet *Anno cum tettigonia* (1980) should not be necessarily perceived as a musical illustration of a grasshopper; its form is based on days, months and seasons as component parts of a yearly cycle.

After 1980 the young generation of Lithuanian composers alongside with the style of Romanticism came also forward with a new kind of

imagery. The best and most appropriate term to define this new trend of musical imagery seems to be the notion of neoprogrammatism. Within this framework music titles acquire an extremely essential meaning for they highlight not only one or another out-of-music prototype, but also a poetic and exquisite expression of chamber music. This tendency can be illustrated by *Music of the Last Gardens* (*Paskutiniųjų sodų muzika*, 1979) and *Birds of Eden* (*Rojaus paukščiai*, 1981) by Algirdas Martinaitis, by *Two Questions to the Wild Plum-Tree* (*Du klausimai laukinės slyvos medžiui*, 1980) and by *Rain of Golden Clouds* (*Auksinių debesų lietus*, 1984) by Vidmantas Bartulis etc.

The late 20th century came with one more tendency in Lithuanian music – to inform the listener about some individual creative principle, which had been used in one or another music composition. Thus, the title is closer to the structure of music and its formation than to the imaginary associations. So, for example, the emerging of *Metabole* (*Metabolė*, 1992) by Onutė Narbutaitė was incited by the meaning of the ancient Greek notion *metabolē*.

According to encyclopedias the term *metabolē* in ancient music theory denotes changes of mode, rhythm, pitch and ethos. In this particular opus the originally ascetic canon in the metabolic changes of different music elements transforms into ornamental glittering, finally disintegrating into separate sounds. Thus, the whole musical process is a continuous metabolic.

The titles of Narbutaitė's other music creations also point to the specificity of form, among them *Monogramme* (1992), *Beads* (*Vėrinys*, 1995), *Centones meae urbi* (1997) etc. Analogical solutions are to be found also in the compositions of other composers, such as *Circulus vitiosus* (1993) for trombone, double-bass and prepared piano by Nomeda Valančiūtė. Such music creations the titles or annotations of which seem to be more linked with technological aspects than particular associations of imagery must not be considered programmatic. Means of expression are used there as building blocks for composing music material, but not as signs, reflecting one or another object.

One more way to endow music with additional meanings is to use different kinds of stylisation. The first examples of stylisation in Lithuanian music can be found already in the 20s of the previous century, however, climax was reached at the turn of the 20th and 21st centuries. A great many of allusions to the works of different authors are presented in such music pieces as *Unfinished Symphony* (*Nebaigtoji simfonija*, 1995) by Algirdas Martinaitis and other opuses.

Summing up the survey of significations we can conclude that in the long run of Lithuanian professional music development Lithuanian composers have readily depicted in music such notions and imagery which are considered to be out-of-music. Different epochs came with different

objects to be reflected in music and different ways of incorporating them into the music material. However, at the same time music pieces were rich in signs which were linked with particular associations and also archetypes of imagination which had already originated in the rhetoric of music (rhetoric figures etc.).

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