

Rūta Stanevičiūtė is a full professor at the Lithuanian Academy of Music and Theatre. Her current field of interest are modernism and nationalism in 20-21-c. music, philosophical and cultural issues in the analysis of contemporary music, and the studies of music reception. She has conducted research at the universities of Warsaw, Cambridge, King`s College London, CUNY, Berlin University of Arts and other institutions. She is the author of the book *The Figures of Modernity. The International Society for Contemporary Music and the Spread of Musical Modernism in Lithuania* (in Lithuanian, 2015) and co-author of the book *Nylon Curtain. Cold War, International Exchange and Lithuanian Music* (in Lithuanian, 2018). She also edited and co-edited 12 collections of articles on twentieth- and twenty-first-century musical culture, music philosophy and history of music reception. Currently she co-edited the collections of musicological articles, *Of Essence and Context* (Springer 2019, forthcoming) and *Microtonal Music in Central and Eastern Europe: Historical Outlines and Current Practices* (Ljubljana University Press 2019, forthcoming). In 2005-2010, she conducted as a chair of the Musicological section at the Lithuanian Composers' Union and in 2003-2008, as a chair of the Lithuanian section of the International Society for Contemporary Music.

Rūta Stanevičiūtė

Lithuanian Academy of Music and Theatre at the Vilnius University

<https://orcid.org/0000-0001-9874-139X>

***Hommage à Mieczysław Tomaszewski:* Some Remarks on his Lithuanian Reception**

The Lithuanian-Polish musical links have a rich history. In different historical periods their intensity was determined by various factors – a common statehood or, conversely, similar forms of political oppression, geographical proximity, and cultural exchange. There were also periods of cultural alienation and a lack of mutual understanding, further intensified by geopolitical circumstances. However, these general factors are a mere background to the history of cultural collaboration of the musicians of both nations, as the real events always occurred on the level of micro-history, where creative personalities and musical communities collide.

Paradoxically, many particularly productive collaborative initiatives took shape during one of the most complicated historical periods of Lithuania and Poland – the years of Communism. The images of the Lithuanian music development over the Cold War period have up to the present times been revived by a heroic narrative of the creative partnership between the milieus of nonconformist-orientation musicians in the

neighbouring countries which was closely linked with the processes of the cultural rebirth and political changes¹. One of the first Lithuanian musicians to have forged a relationship with the nonconformist milieu of Polish music was Vytautas Landsbergis. Since the 1960s, he has regularly visited Poland, due to his interest in archives containing the legacy of Mikalojus Konstantinas Čiurlionis, in cultural workers who used to know this great Lithuanian composer and artist, and in the perpetuation of his memory in Poland. Private invitations were provided by Lithuanians who had emigrated to Poland, and occasional visits that took place through official channels were related to the matters of science or participation in contemporary music events. However, those visits did not lead to any closer relationships with the musical elite: the majority of prominent figures in the Polish music world ignored the cultural exchange with the Soviet Union. Vytautas Landsbergis' accidental acquaintance with Polish musicologists encouraged informal relationships which had a decisive influence on the cooperation of Lithuanian and Polish musicians and simultaneously promoted the dissemination of Polish musicology in Lithuania.

In 1977, Vytautas Landsbergis attended an independent festival MMMM (Młodzi Muzycy Młodemu Miastu / Young Musicians to a Young City) in Stalowa Wola and the "Musical Meetings" in Baranów. He presented the works of Lithuanian composer Čiurlionis to the Polish audience. Landsbergis was immediately attracted by the intellectual intensity of the Baranów festivals and symposia; several years later, he wrote:

Participation in such a symposium is an intellectual feast, and it is impossible to convey or to talk about its menu or its setting (the wit, improvisations, memories, friendly, however, differently nuanced clashes, and the uniting joy of music). The techniques of photography fail to capture the features of spirits, and what I mean is the spirit of friendship and humanism soaring in *Baranów*².

An article on "Musical meetings" in Baranów was written in 1979, however, due to the political conjuncture associated with the movements of political resistance in the Polish People's Republic, especially after the introduction of the Martial Law in 1981, either the early or a later

1 Cf. Vytautas Landsbergis, *Geresnės muzikos troškimas* [A Desire for Better Music], Vaga, Vilnius 1990.

2 Vytautas Landsbergis, *Baranovas – dvasia ir apraiškos* [Baranów – Spirit and Manifestations] [in:] *Geresnės muzikos troškimas...*, op. cit., p. 318.

supplemented version of the article were not published for a long time. Lithuanian readers could read about the events in Baranów only as late as in 1989, at the time of political renewal and the movement of national liberation³.

In the 1980s, the information about cultural events in Poland was particularly restricted in Lithuania both due to the above mentioned political events, and also due to the stern stance of Pope John Paul II on the USSR. Despite that, over the decade in question from the first visit of Vytautas Landsbergis to independent music events in Poland, the cooperation of Lithuanian and Polish musicians kept intensifying and soon developed into a mutual cultural dialogue. It covered not merely an interest in the contemporary music of the neighbouring countries but also a deeper understanding of the musicological thought. Lithuanian musicologists were especially intrigued by the concept of music in the cultural context of Polish musicologist Mieczysław Tomaszewski, the *spiritus movens* of the Baranów festivals and symposia. The conception of understanding and interpretation of musical culture promoted by Tomaszewski undoubtedly helped Lithuanian musicologists to recover the European dimension of musical identity. It was attractive as a productive alternative to the Soviet music doctrine in the period of renewal important for Lithuanian musicologists, when both theoretical works and articles of music criticism started to analyse the issues of the cultural content of music more conceptually. As early as in 1979, Vytautas Landsbergis extolled Polish musicology as “an attractive road to develop qualitatively unique and conceptual musicology, rising above academicity and academism”⁴.

Such a musicological approach became particularly important in the years of political and cultural changes: it was specifically in 1989 that joint conferences of Lithuanian and Polish musicologists were launched. The topic chosen for the first conference in Vilnius (organised by the musicologist divisions of the Lithuanian and Polish Composers’ Unions) – *Music of the Late 20th Century Through the Eyes of Lithuanians and Poles* – brought together active participants of festivals and meetings in Stalowa Wola, Baranów, and Sandomierz and provided the milieu of musicians, united by informal relationships, with an impulse for the

3 The first published article: Vytautas Landsbergis, *Baranovas – dvasia ir apraiškos*, “Krantai”, 1989, No. 7, pp. 27-33.

4 Ibidem.

renewal of transnational cultural exchange and for a qualitative shift. The thematic guidelines of the conferences, held every year in a new country, were matured in the meetings and conferences of independent festivals: common cultural memory and heritage and the new Lithuanian and Polish music in cultural and political contexts⁵. A wider interest in contemporary Polish musicology was accompanied not merely by enthusiastic reviews in the Lithuanian press and joint publications, but also by the translations of Polish musicologists' texts into Lithuanian. The first translations of Mieczysław Tomaszewski's musicological works into Lithuanian were published after the restoration of the independent Republic of Lithuania. Although only several works were published⁶, they resulted in a deeper interest in Tomaszewski's works. In Lithuanian musicology, Tomaszewski's concept of "music in music" received special attention and served as inspiration and an analytical tool for several doctoral dissertations, bachelor's and master's final theses, studies, and articles. It was very helpful in the analysis of Lithuanian music phenomena – from Juozas Gruodis and Vidmantas Bartulis' paraphrases on Fryderyk Chopin's motifs to the opuses of Onutė Narbutaitė, inspired by works of composers of different eras. Tomaszewski's works attracted musicologists of several generations: I would like to emphasise the works of Gražina Daunoravičienė, Audronė Žiūraitytė, Audra Versekėnaitė, Rūta Stanevičiūtė, Beata Baublinskienė, Laura Kaščiukaitė, Laimutė Ligeikaitė and other musicologists which were directly based on Tomaszewski's books and articles. However, the insights of Tomaszewski had undoubtedly had a much broader reception: Lithuanian musicologists were inspired by his strong concept of the cultural and philosophical explanation of music which formed a unique understanding of the ratio of aesthetic attitudes, ethical values, and artistic expression. This enables us to talk about the active participation of Mieczysław Tomaszewski's musicological thought in the processes of renewal of Lithuanian musicology during the late 20th and the early 21st century.

5 Over 1989-2010, 10 conferences of Lithuanian and Polish musicologists were held in Vilnius, Kraków, and Łódź.

6 The first published article: Mieczysław Tomaszewski, *Dvigubas įgarsinimas kaip muzikos kūrinio arba signifikatyvios formos reikšmių tyrimo sfera*, "Krantai", 1991, No. 6, pp. 24-29 (trans. Rūta Stanevičiūtė-Goštautienė).

Translations of Mieczysław Tomaszewski's articles and chapters into Lithuanian language:

Dvigubas įgarsinimas kaip muzikos kūrinio arba signifikatyvios formos reikšmių tyrimo sfera, "Krantai", 1991, No. 6, pp. 24-29 (trans. Rūta Stanevičiūtė-Goštautienė).

"Aprėpti visa, kas jau buvo...", "Krantai", 1994, No. 1/3, pp. 63-37 (trans. Rūta Stanevičiūtė-Goštautienė).

Uždengtų ir prarastų vertybių ieškanti muzika, "Muzikos barai", 2006, No. 7/8, pp. 65-67 (trans. Vera Markova).

Fryderykas Chopinas ir tikėjimo klausimai, "Lietuvos muzikologija", 2010, No. 11, pp. 8-15 (trans. Beata Baublinskienė).

Fryderykas Chopinas ir tikėjimo klausimai [in:] Beata Baublinskienė (ed.), *Vilniaus intermezzo. Chopinas ir Lietuva, 2010. XI lietuvių ir lenkų muzikologų konferencijos Fryderyko Chopino recepcija šiuolaikinėse lietuvių ir lenkų muzikinėse kultūrose straipsnių rinkinys*, Lietuvos kompozitorių sąjunga, Vilnius 2012, pp. 19-35 (trans. Beata Baublinskienė).

Apie Chopino dainas jo epochos kontekste [in:] Beata Baublinskienė (ed.), *Vilniaus intermezzo. Chopinas ir Lietuva, 2010. XI lietuvių ir lenkų muzikologų konferencijos Fryderyko Chopino recepcija šiuolaikinėse lietuvių ir lenkų muzikinėse kultūrose straipsnių rinkinys*, Lietuvos kompozitorių sąjunga, Vilnius 2012, pp. 170-178 (trans. Beata Baublinskienė).

Selected list of publications by Lithuanian musicologists related to the work by Mieczysław Tomaszewski:

Beata Baublinskienė, *Postmodernus konvencijų žaismas Krzysztofo Pendereckio operoje buffa „Ubu Rex“* [Postmodern Play of Conventions in Opera "Ubu Rex" by Krzysztof Penderecki], Master thesis (adviser Rūta Stanevičiūtė), Lithuanian Academy of Music, 1997.

Beata Baublinskienė, *Svetima muzika Krzysztofo Pendereckio operoje „Ubu Rex“: funkcionavimo ir suvokimo ypatybės* [Borrowed Music in Opera "Ubu Rex" by Krzysztof Penderecki: Functional and Perceptual Peculiarities] [in:] *Muzika muzikoje: įtakos, sąveikos, apaiškos. IX lenkų ir lietuvių muzikologų konferencijos knyga*, Lietuvos kompozitorių sąjunga, Vilnius 2004, pp. 62-73.

Beata Baublinskienė, *Šokame Chopiną: Johno Neumeierio baletas Die Kameliendame [Let's Dance Chopin. About John Neumeier's Ballet Lady of the Camellias]* [in:] Beata Baublinskienė (ed.), *Vilniaus intermezzo. Chopinas ir Lietuva, 2010. XI lietuvių ir lenkų muzikologų konferencijos Fryderyko Chopino recepcija šiuolaikinėse lietuvių ir lenkų muzikinėse kultūrose straipsnių rinkinys*, Lietuvos kompozitorių sąjunga, Vilnius 2012, pp. 130-143.

Beata Baublinskienė, *Šokame Chopiną: Johno Neumeierio baletas Die Kameliendame [Let's Dance Chopin. About John Neumeier's Ballet Lady of the Camellias]* [in:] Beata Baublinskienė, Laima Vilimienė (ed.), *Opera naujųjų medijų amžiuje. Istorinė ir kritinė peržvalga*, Lietuvos nacionalinis operos ir baleto teatras, Vilnius 2015, pp. 128-139.

Gražina Daunoravičienė, *W.A. Mozarto muzika „tekstų tinklo“ sankirtose [W.A. Mozart's Music in the Intersection of the "Network of Texts"]*, "Lietuvos muzikologija", 2006, No. 7, pp. 51-67.

Gražina Daunoravičienė, „*A la Chopin*“ versus „*I like F. Chopin (Sonata B Min)*“, "Lietuvos muzikologija", 2010, No. 11, pp. 16-40.

Gražina Daunoravičienė, *A la Chopin (Gruodis) versus I like Chopin (V. Bartulis)* [in:] Beata Baublinskienė (ed.), *Vilniaus intermezzo. Chopinas ir Lietuva, 2010. XI lietuvių ir lenkų muzikologų konferencijos Fryderyko Chopino recepcija šiuolaikinėse lietuvių ir lenkų muzikinėse kultūrose straipsnių rinkinys*, Lietuvos kompozitorių sąjunga, Vilnius 2012, pp. 43-81.

Laura Kaščiukaitė, *Praeities muzikos adaptacijos lietuvių neoromantikų kūryboje [Adaptations of Past Music in the Creation of Lithuanian Neo-Romantic Composers]*, "Lietuvos muzikologija", 2010, No. 11, pp. 55-73.

Laimutė Ligeikaitė, *Beethoveno įvaizdžio traktuotė ir semantinės jungtys Ramintos Šerkšnytės simfoniniame kūrinyje "Ugnys" [Interpretation of Beethoven's Image and Semantical References in the Symphonic Work "Fires" by Raminta Šerkšnytė]*, "Ars et praxis", 2014, No. 2, pp. 81-97.

Rūta Stanevičiūtė, *Non-promised Land: Vytautas Bacevičius in New York*, "TheMA – Open Access Research Journal for Theatre, Music, Arts", 2018, Vol. VII, No. 1-2 [access: <http://www.thema-journal.eu/index.php/thema/article/view/68>].

Rūta Stanevičiūtė, "Écriture féminine"? *On Some Intertextual Gestures in Works by Contemporary Lithuanian Women Composers* [in:] Teresa Malecka, Małgorzata Pawłowska (eds.), *Music as a Message of Truth and Beauty*, Akademia Muzyczna w Krakowie, Kraków 2014, pp. 203-224.

Rūta Stanevičiūtė, "Cet amour si violent...". *On some topical motives in contemporary Lithuanian music* [in:] Esti Sheinberg (ed.), *Music Semiotics: A Network of Significations. In Honour and Memory of Raymond Monelle*, Ashgate, Farnham 2012, pp. 275-286.

Rūta Stanevičiūtė, *Einige Aspekte der Intertextualität im Schaffen litauischer Komponistinnen*, [in:] Audronė Žiūraitytė, Helmut Loos (eds.), *Litauische Musik. Idee und Geschichte einer musikalischen Nationalbewegung in ihrem europäischen Kontext*, Gudrun Schröder Verlag, Leipzig 2010, pp. 308-328.

Audra Versekėnaitė, *Dies irae kaip intekstas: semantinės funkcijos XX amžiaus muzikoje* [*Dies irae as Intext: Semantic Functions in the 20th-century Music*], "Lietuvos muzikologija", 2003, No. 4, pp. 69-82.

Audra Versekėnaitė, *Intertekstinės sekvencijos Dies irae ir XX a. kompozicijų sankirtos* [*Intertextual Intersections of Sequence Dies irae and 20th Century Music*], "Lietuvos muzikologija", 2008, No. 9, pp. 90-107.

Audronė Žiūraitytė, *Onutės Narbutaitės Hommage à Fryderyk "Rudens riturnelėje"* [*Hommage à Fryderyk in the Composition "Autumn Ritornello" by Onutė Narbutaitė*] [in:] *Muzika muzikoje: įtakos, sąveikos, apraiškos. IX lenkų ir lietuvių muzikologų konferencijos knyga*, Lietuvos kompozitorių sąjunga, Vilnius 2004, pp. 102-153.

Audronė Žiūraitytė, *Skiautinys mano miestui. Monografija apie Onutės Narbutaitės kūrybą* [*Patchwork for My City. Monograph about the Creation of Onutė Narbutaitė*], Lietuvos muzikos ir teatro akademija, Lietuvos kompozitorių sąjunga, Vilnius 2006.

Audronė Žiūraitytė, *Saviti Chopino muzikos atspindžiai lietuvių kompozitorių kūryboje* [*Distinctive Reflections About Chopin's Music in the Works by Lithuanian Composers*] [in:] Beata Baublinskienė (ed.), *Vilniaus intermezzo. Chopinas ir Lietuva, 2010. XI lietuvių ir lenkų muzikologų konferencijos Fryderyko Chopino recepcija šiuolaikinėse lietuvių ir lenkų muzikinėse kultūrose straipsnių rinkinys*, Lietuvos kompozitorių sąjunga, Vilnius 2012, pp. 82-95.

Hommage à Mieczysław Tomaszewski: kilka uwag o recepcji jego myśli na Litwie

Streszczenie

W artykule omówiona jest recepcja dorobku polskiego muzykologa, Mieczysława Tomaszewskiego, na Litwie. Autorka stwierdza, że przełom w rozpropagowaniu polskiej myśli muzykologicznej na Litwie nastąpił dzięki nawiązaniu nieformalnych relacji pomiędzy nieoficjalną polską sceną muzyki współczesnej i niezależnymi od instytucji działaniami litewskich kompozytorów i muzykologów – od lat siedemdziesiątych do dziewięćdziesiątych dwudziestego wieku. To właśnie stało się przyczyną intensywnej recepcji wybitnego dorobku Mieczysława Tomaszewskiego w kontekście kultury Litwy i zaowocowało intensywną refleksją dotyczącą filozoficznych interpretacji muzyki w litewskim piśmiennictwie i muzykologii.

Słowa kluczowe: Mieczysław Tomaszewski, polsko-litewskie relacje muzyczne, muzykologia polska, recepcja

Keywords: Mieczysław Tomaszewski, Polish-Lithuanian musical relationships, Polish musicology, reception