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The Musical Text of Piano Works by M. K. Ciurlionis.
Aspects of Genesis

Summary of the dissertation (Vilnius 2002)

The creation of Mikalajus Konstantinas Ciurlionis is a special phenomenon not only in Lithuanian but also in European cultural context.

Its research reveals peculiarities of a creative mindexpression

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During the last decades the attention was paid to the fact that not only the final result of human creative works is important, but also the textualizing process. Ciurlionis' music in this respect is a special phenomenon. The heritage situation (rough drafts and sketches) creates favorable conditions for the process of text becoming and for the revelation of specifics of Ciurlionis' creation via text genesis.

Focus of this dissertation are piano works, revealing transformations of the composer's style and process of text formation. The research aim of this dissertation is to reveal the text genesis of Ciurlionis' piano music.

On a basis of theories of structuralism, hermeneutics, phenomenology and reception, text is defined as a coherent system of signs. Musical text has two shapes: score (graphical signs) and acoustic (audio) text (sounding music).

Ciurlionis' piano compositions were induced by three sources: compositions (original musical ideas), improvisations and arrangements of folk songs. Some of Ciurlionis' piano works were conceived as orchestral compositions, others were composed while working on the choral arrangements of folk songs, some have grown out of the ideas developed in painting and literary works. The majority of Ciurlionis' polyphonic compositions were not devised for a specific instrument, however the editors have included some into piano publications. First of all Ciurlionis wanted to record a musical idea, and was less concerned about its instrumental form.

In this study the author reveals the significance of factors of notography (paper, writing means) in a creative process. Ciurlionis' process of writing down a piano composition does not differ from that of many other composers: fragment – sketch – rough draft – manuscript – author's copy – publication. The Analysis of Ciurlionis' manuscripts has exposed *non finito* principle – very characteristic feature of his compositions. Ciurlionis' works exhibit the evolution of various elements, inner transformations of which reveal universal relationships between human thought process and creative psychology, and indicate aspects uniting various forms of art – the meaning of a sign changes when transferring it to another field of paradigms; a sign influenced by new factors changes not only meaning but visual expression as well. Ciurlionis' serial compositional technique stems from laws of natural human reception and categorization.

Ciurlionis' later period works display a repeated use of an augmented structural element. These works of Ciurlionis are based on a monostructural principle.

The history of editing of Ciurlionis' compositions exhibits the formation of editing methods and their practice in Lithuania.

Also revealed was the affinity between thematic material and means of its expression. The analysis of variations and fugues has revealed several essential features of Ciurlionis' artistic psychology: polyphonic linear thinking, monothematic principle and structural resemblance of different art forms.