

BALTIC PHENOMENON IN ORGAN SOUNDSCAPES

Summary

The idea of wholeness formed under the influence of the new history, the Baltic deepness distinguishes in contemporary organ music. It also appears to be a paradigm of creativity, exposing geographical and political tensivity around the Baltic Sea (to withstand threats of Russian imperialism) conveyed by the extreme dramatism of the organ. It encompasses the transformation of philosophical thinking, psychological depth and dramaturgy of archetypes, and can be referred to as the Baltic phenomenon of soundscapes. Balticism signifies two meanings implying that this creativity spreads from the Baltic countries where ideas of geopolitical spatial sea and liberation dominate, from the lands touched by the 20th century apocalypse, which is now the name given to the 50 years of Soviet occupation, and turns into a stigma of authors' historical experience and unique motivation for the resurrection of nations, which, when converted into creativity, has led into the quests for other space – national identity and immunity, and existence without iron borders. The Baltic States: Lithuania, Latvia and Estonia, have become a specific anti-Soviet union of cultural resistance, searching for the depths of restoration of their identities, the expression of archetypes, and the dramaturgy of the processes of Selfhood. Herewith, creativity, and particularly music becomes an original laboratory of archetypes and visions, a platform for the exploration of thoughts and archaeological meanings, and a review of world outlook systems. It demonstrates the conception that Balticism with its profound universals and various nationality forms is to be pursued by all possible means (pagan movements, establishment of Catholic and Lutheran sacrality, underground missionary activities of priests, friars, and dissidents, who published the Catholic Church chronicle, creativity inspired by both religion and modernism with unlimited the spree of audiovisual expressionism) and forms of the wholeness, supporting and partially overlapping each other. This way, a reverse towards the Western culture and old Oriental civilisations, the silent denial of the Soviet system, deconstruction, and constant spiritual liberation is experienced. All these processes are vividly linked to archaics, mythology, folklore, and the universal idea of structure. It fulfilled an important comeback mission of the Baltic “wave of hum” and became a new Balticism phenomenon both in music and political turning point, marked

with intersections of the epoch and processes of globalisation and recognition of the rights of nations. Therefore, the study of the Balticism phenomenon, especially in the area of culture, became timely and necessary in order to find out the causes, consequences, formations and complexity of this occurrence, which has a definite impact on the development of the modern world.

The practice of music performance and the uniqueness of organ instrument has synchronised into a single expression. So it actualised its conceptual epicentre and boundaries even further: from archetypal dramaturgy and Baltic minimalism to processual dramaturgy and the “scenography” of transcendence. Space and imagery, a vision in music, which is being shaped like a consequence of the acoustic perspective of the drama of archetypes, perform a decisive role in these dramaturgies. Thus, it can be claimed that archetypes are transformed into visions of memory. Also, it is evident that a specific prerogative of the organ instrument exists in this process because only the organ can express this form of the hum of the wholeness, necessary to mobilise and spread the Balticism.

The idea of transformation of Balticism in organ soundscapes is presented in a monograph in several stages. In the beginning, there are presented political, geopolitical, historical preconditions for the concept of Balticism to emerge. This process leads to the central impulse of identity inspiration and its “tool” – the archetype. Archetypes and their strategy become the main factors of the idea of the Baltic phenomenon gradually unfolding in the monograph. There is a difference between the archetype of Selfhood and the field of the formation of the Baltic identity. It can be similar to the process of dramaturgy and its scenography. The involvement of signs and symbols in this process is crucial. In this way, a feature of restorative dramaturgy is formed, which later will be explicitly revealed in creativity analysis. These essential postulates of the Balticism idea compile the content of Chapter I in the monograph.

Meanwhile, Chapter II is designated to the archetype phenomenon and its place in the history of culture and nowadays, highlighting its essence and source in Carl Gustav Jung’s (1875–1961) philosophy of psychoanalysis. This crucial turning point of this work leads from the modernism of organ works to the dramaturgy of archetypes through the Jungian theory of archetypes. The motif of psychological deepness here becomes the “score guide”, allowing to immerse in the archaeology of historical memory, so indispensable for the psychotherapy of understanding and establishing the place of the Baltic countries in the world. Specifically, the archetype becomes an

essential mediator of the resurrection and the memory of national identity, and its particular visual “materiality” allows the interdisciplinary connection between history, myth, ethno-culture and its elements – sound and image, gesture and movement (dance) in a peculiar modern trance of archaics. This is how the musical dimension of the archetype, its parameters of expression in processual dramaturgy, aesthetic theories, semiotics and the discourse of structuralism are sought. The archetype also appears to be a very spacious phenomenon, filled with interdisciplinary meanings but also hardly tangible regarding the musical analysis. Different musicologists interpret the archetype based on entirely different conceptions, elaborate its different functions and meanings in the development of the musical form, therefore the most objective view here is the approach of ethnomusicology, which focuses on the folklore aspects. However, there is a return to the Jungian theory of archetypes as the original rationale for the idea and its holistic aspect.

The sign of the archetype semantics in music development is executed by insights of the phenomenon of the depth of the elements, associated with the psychological deepness and the depth of the earth and the sea, the dimension of low acoustic overtones and the “time travel” of the archaeology of memory. These depth projections and their images become a primary basis for the restoration of the wholeness of the world in the arche. Etymologically, it, the archetype, relates to the architecture of the cathedral, archaeology and archaics. Archetype sets into motion the tangibility of these deep layers and transforms them into memory-based gestures with visual features. Consequently, the movement of the archetype – the agitation – the becoming – the primary impulse of the processual dramaturgy for the audiovisual projection appears here. It is born with a spoken word, reminding that with the cognition that “in the beginning was the Word” and naming of the archetype starts a dramaturgical process, which represents the enigma of the resurrection. The chapter “The Archetype and its Musical Dimension” aims to discern, justify and name the assumptions and forms of expression of this process. In its essence, the archetype undoubtedly opens up perhaps like the most crucial factor of musical dramaturgy in Baltic minimalism and its influenced organ music examples. Here is an approach to theoretical analogies of the archetype: A. J. Greimas’s theory of semantic isotopies, M. Gimbutienė’s discoveries in Baltic archeology, E. Tarasti’s usage of H. Schenker’s music analysis methodologies for this particular purpose (distinguish the unique unity of intonation – the cell’s core factor and its therapy), also the concepts of R. Morelle’s intonational cells and the “text-gap”, and

L. B. Meyer's leitmotif code and styleme, which are extremely important at this point and theoretically support the hardly tangible category of the archetype. With this, a new projection of K. Jaspers idea of a "cypher of transcendence" in the work of art emerges. Its significance strengthens in the attraction of the Baltic Self – the centre of the archetype of archetypes, and in the representation and naming of the wholeness. It becomes a "transcendental landscape" – the result of transformed organ soundscape and processual dramaturgy, the creative equivalent and open category for transformation with interdisciplinary parameters: visuality, rhetoric, musical systematisation of the wholeness with a rhythmic pulse in space and eclipse-breakdown. These signs are characterised in music by the limitlessness of a symbol, close to sacrality and transcendence. The development of such paradigmatic lines becomes the goal of motivated archetypal creativity, intertwining with the language of style (Baltic minimalism) and the image of the pilgrim procession. Another critical impetus for the motivation of archetype category and rebirth is the headway of the science of music theory linked to Baltic folklore: the intonational cell theory of composer Julius Juzeliūnas (1916–2001), based on the isolation of the core of the cell of folkloristic intonations, forming a series of sounds according to the principle of the Second Viennese classic school. This theory does not only inspire, but it also allows to expand the long-debated Lithuanian style of national modernism, as if it legalises a wide range of creative quests from "the earth up to space", embracing the new thinking of Western culture and the archaics of Baltic folklore. It concentrates everything on the integral control of the completed thundery hum and the universe of the Self – the wholeness.

The concept of the archetype as a wholeness essential to organ music is ultimately supported by an overview of the etymology, structure and historical origins of the organ as a musical instrument. This process allows naming the most critical aspects of the archetype as a leitmotif – a guide to the wholeness, which also corresponds to the features of the organ as an instrument of a universe (interplay between the expression of groups of sound model registers). Here, the dramaturgy of the archetypes, based on the analogy of the pilgrimic procession, also reflects the image of the Path to Sanctification arriving from C. G. Jung and the Neo-Jungian followers and Ego-Self axis to the Enlightenment. This particular image is repeated continuously in the works of the Baltic states' composers of the late Soviet period, showing the identity aspect of the return of the Baltic Selfhood – the Resurrection.

By outlining the main tendencies of Baltic identity and archetype concepts, it is sought to show further their concrete functioning in the creative spheres. Here, even more, spectrums of the Selfhood phenomenon and the unity and diversity of the creative style are revealed. Some of them force to think about the music as a “soft spiritual power”, the greatness of Baltic minimalism and its mission not only while deconstructing the Soviet Union but also in the present-day secular nationalism context.

Chapter III delving deeper into the context of the expressive origins of the archetype is particularly influential in a discussion about the relationship between the Baltic Selfhood and the Shadow (one of Jung’s essential archetypes). The Baltic Self’s touching the darkness characterises the dramatic conflicting wholeness of the system at that time and its developing culture. This internal conflict and its tragedy lie primarily in the works of expatriate composers of the 1960s: Julius Gaidelis (USA) and Longīns Apkalns (UK, West Germany). The pain parameters of the Baltic drama are deeply reflected here: utterly alone, endarkenment, cry from the depths, glow in the dark, motifs of bells and steps of the funereal procession, folkloristic mourning and choral lamentation. “Evening Meditation” by Julius Gaidelis (1909–1983) was written for organ for the consecration of the chapel of Our Lady of Šiluva within the Basilica of the National Shrine of the Immaculate Conception for enslaved nations in Washington and the celebrations of the World Lithuanian Congress in 1966. It was performed by the organist Vytenis Maria Vasiliūnas. Meanwhile, “Quaternio Latviensis” created in 1968 by Latvian composer Longīns Apkalns (1923–1999), who also appeals to the Jungian Quaternary of Archetypes, openly prophesies Baltic minimalism, because here appears the Götterdämmerung’s twilight of a solitary intonation cell, filling robust Wagneric post-romantic sorrowful European dimensions with action, statics and “extinction” – disperse into eternity, which is typical for minimalism.

“Quaternio Latviensis” does not question the meanings of its semantics and musical rhetoric; it talks about the Baltic identity, loneliness, its enveloping world of darkness and its tragedy – the deportations and existential destiny. The destruction of Christianity’s hope, humanism and freedom, the striking unquestionable context of this piece is also the key to the intonational language of the quaternary of its transcendental cyphers. Also, folkloric melody and rhythm style creates a presumption of identity for future Baltic minimalism. Thus begins the mission of the Baltic phenomenon in the dramaturgy of music. The quaternary sign also allows it to expand the meaning of the text. Its parts are named as peculiar philosophical

codes: Disaggregation, Shining Darkness, Simplification, Sad Movement. This text, appealing to the contextuality and folkloric musical language, names the tendencies of the formation of the Baltic identity, which indicate deep inspirations. Its transformation into musical dramaturgy's touching the darkness demonstrates the particular contextuality of the new history and the future trajectory of the transcendental landscape in Baltic minimalism.

The phenomenon of Selfhood elevates another insight – the birth of a pure core of light, which is the impulse leading to Enlightenment. Features of this phenomenology of rebirth are first seen in works related to the Orient in Algirdas Martinaitis's "The Awakening of The Last Blossoms of The Night" after reading the writings of Rabindranath Tagore. The poetry of the Indian thinker plays a very important role here – the resurrection from the dark, which is dramatically necessary both in the country of the poet, India (called "the heart of darkness of the world") and in her distant spiritually close, sisterly Lithuania. The core of light – Enlightenment here is perceived as the future paradigmatic line of the Baltic Selfhood in the path of identity fullness.

The dramaturgy of the works of the first stage of the opening of the Selfhood is genuinely diverse and insightful regarding the perspective of rebirth. Here, a very solid and conceptual foundation is found – the structuralism of folklore. It is especially true for the Estonian composers' organ music palette. There is no better example of constructive organ folklorism than "Estonian Folk Melodies for Organ" by Edgar Arro (1911–1978). Folklorism has been around since Hungarian rhapsodies by Franz Liszt, and especially after the discovery of Béla Bartók's 20th-century modernist "wild style". However, no one had yet adequately linked folklorism to the organ, an instrument of sacral music. So Edgar Arro performs it in a very accurate structural combination of organ music and folklore. Here, the principle of sound's space – the transfer of textural layers – echo, repetition in a different register, intercall of several instruments, timbre imitation of folklore, segregation of rhythm and melody according to the specifics of the organ instrument (manuals, pedals) fits very well. Estonian folklorism has a particular principle of resilience and repetition, which is characteristic to the Nordic nations, the force of separation, determining the structurality and aromanticism towards nature, assuring the fixing of its dimensional foundations and the expansion of space. This explanation was especially helpful for the formation of Baltic minimalism as a code for defining the structure, the key to identity's resilience, and the attentiveness of thought for both detail and the whole,

and for this purpose, the specifics of organ instrument is used. Edgar Arro's Estonian folk tunes captured the kernel of Baltic identity from the alternative perspective as a folkloristic "hard-line", the wit of the free-spirit, desacralising systems and myths and resurrecting positive activity and defensive games of the insights. The link between the Balticness and the North has become decisive in this utterly alone survival "scene", pushing the transformation of the world in the right direction of the pure cold nature.

Another direction coming from the same northern concept of intonational cell purity is related to sacral coherence. Its harmony is the style of purified intervals – quarts/quints, the "clean sound" in Arvo Pärt's (*1935) harmonial metro-rhythmic bell-ring system (called tintinnabuli style).

Pärt's works of the eighties before he left the Soviet Union (politically motivated emigration to West Germany) are the most striking examples of the sacred direction of this Baltic minimalism ("Spiegel im Spiegel" [Mirror in The Mirror], 1978, "Tabula Rasa", 1977, "Fratres", 1977, "Trivium", 1976). Although many of them were created for a chamber orchestra or ensemble, the organ also becomes the familiar instrument of this composer: "Trivium" and later "Annum per Annum" and "Pari Intervallo" unfolds tintinnabuli organ-like structural model of form based on the principles of echo/rhythm monotony, repetition, continuity, imitation and cyclic variation. Arvo Pärt's organ music focuses on the acoustic deepness of the sound, the intercall of the high and low dimensions, the continuity of the sound and the technique of manuals' change while maintaining a strategy of unaltered single-line meditation. The purity of style here conceptualises Baltic minimalism as an identity aspect of sacrality but withdraws from the strategy of transformative processual dramaturgy by B. Kutavičius (*1932). Here the post-apocalyptic Enlightenment ("Spiegel Im Spiegel" [Mirror in The Mirror]), the concept of spiritual reconciliation, forecasting the conclusion of the Selfhood dramaturgy and the return to the Christian world, also unfolds. It is likewise reflected in another work by Toomas Siitan "Capriccio On The Departure Of The Beloved Teacher" penetrated with the painful Selfhood's touching the darkness ("descents" of texture), the depth of hum, the bells and farewell callings, dedicated to Arvo Pärt (1980).

An even higher "precipice" of the dramaturgical fracture is revealed in Onutė Narbutaitė's "The Road to Silence" (1980). Here, Selfhood somewhat lashes between the antinomies of light and dark. The light is embodied in the metaphor of a Gregorian chant – the infinite melodic line or the true "road to silence" of the work.

Meanwhile, the darkness is epitomised in the metaphor of power and rule – coercion with rhythmic beats of the bass (in the pedals), impulses, interrupting and ejecting the soundscape of darkness, contrasting with other organ parameters in the piece. In “The Road to Silence”, there are several aspects of the organ hum, which form their partitions in the entire structure. The central section is the partition of “other space” dominated by the transcendent features of infinity and celestuality: the quietest “translucent” register of the flute, the pointillistic glimmer and the hum of “aeonian harmony” – a distant and luminous background, which conceptually exploits the continuity of the organ register (flute with tremulant). Thus, the dimension of heaven and infinity as a metaphor for sacrality openly unfolds in “The Road To Silence”; the arrangement of partitions’ with centre, transitions, turning point, and infinite horizon conceptualises dramaturgy of the Selfhood, conveys its entirety and perspective, also evaluating Jungian insights into a theory of archetypes.

Equally other works from the outset of Selfhood impulse witness the significance and concepts of this archetype, revealing various aspects of dramaturgy. Vidmantas Bartulis’s “The Herald” for organ (1982) establishes here the fundamental principles of texture repetition (consolidated by rhythmic monotony) and echo, the very paradigm of “cry” in the phenomenon of the Baltic organ soundscape. Also Toccata on the Chorale “Allein Gott in der Höhe sei ehr!” [May One God Be Glorified in The Highness] (1998) by Aivars Kalējs, and his other the post-Soviet era work “Via dolorosa” (1992) which is dedicated to the victims of deportations in Baltic states are attributed to the liberating concept of the drama of the Selfhood being returned to its space. It unleashes the vital energy and integrated sacrality of life, cosmogonic though still very natural, inherent to the Baltic image of the universe.

The concept of the wholeness in Baltic phenomenalism coincides with the structural concept of the organ instrument. Therefore, here the central place is given to the respectively reflective organ works about the fullness (or fulfilment) of the Baltic identity. They relate to the quaternary of the Selfhood (actualised in the theory of archetypes by C. Jung and V. Karbusický), the phases of its dramaturgy, or the stages of the pilgrimage to Enlightenment (neo-Jungian concept). These are works of Baltic composers of the 7th–8th decades, forecasting one or another version of the Self and the archetypes, evidencing its return.

The concept of the wholeness of the Selfhood (Chapter IV) is reflected in the following works of the sonata, mostly of the 1970–80s: Sonata No. 3 “Borobudur” by G. Kuprevičius, Sonata No. 4 “Prayer for Lithuania” by T. Makačinas, B. Kutavičius’s

Sonata “Ad Patres”, G. Sakalauskas’s Chorale Four Meditations and Post Scriptum “Domine, Clamavi Ad Te...”, V. Bartulis’s “Vision”, P. Vasks’s “Musica Serva”, and the mass cycle “Annum per Annum” by A. Pärt, as well as current opuses “L.A.” by M. Natalevičius and “Messenger from Heaven” by A. Martinaitis. All of them are related to the processual dramaturgy and its five phases. There are also choral variations in the forms of passacaglia and with the image of the pilgrim procession – the path to sanctification. The distinguishing features of these pieces are the entire complex, the elements of the somatic cycle, the dramaturgical transformations of growth and the eclipse. It is also the space of sacrality, which is reached climbing by the path to sanctification. These are the Jungian parameters of the Self as well as the inverse movement of the circle of systems (pronounced in “Ad Patres”, “Domine...”). An important highlight of these meanings, revealed by G. Kuprevičius in “Borobudur” following to the architecture of the Buddhist pyramid in Java, Indonesia, is the ascent to the top – the highness, where the attainment of light and silence, the celestial realm is reached, which gives existence a sense of sacredness and road of the eternal homecoming. It is the universal principle of restoration of the Selfhood and its instrumental sign, echoed by the all-encompassing status of the organ. Here is also a place for the Baltic semantics of the Selfhood, its meaningful codes and the universal spiritual world, providing safety and light for historically damaged nations. This motivational tone and architectonic construct of the works of Selfhood fullness becomes the fulfilment of this Baltic phenomenon in the dramaturgy of processes. In this sense, Jung’s vision of archetypes is transformed into a strategic interaction of musical movements, existence and systematicity, providing the basis for the unfolding of identity. Identity here coincides with the dramaturgy of Selfhood archetypes and the radius of their expression cycles based on intonational cells.

There are two striking differences between the concepts of dramaturgy: some works are related to choral variations and sacred canon (“Domine”, “Vision”, “Musica Serva”, “Annum Per Annum”), others are related to the search for the depths of Baltic identity – the folklore or the intonational efflorescence of nature (“Ad Patres”, “Prayer for Lithuania”). Naturally, the two projects of procedural dramaturgy merge and complement each other. The intonations of choral and folklore and their repetitive development carry the single meaning – the vision of the parameters of the “other space”, cyphers of transcendence (K. Jaspers) or “pure core”, which determine the dramaturgy of wave swell and the fracture or breakthrough. These works contain a complete quaternion of archetypal dramaturgy (four or five phases),

which states the analogy of the Baltic phenomenon to the pilgrimage procession on the path of sanctification to Enlightenment.

The following Chapter V focuses on the works of the last phase of the phenomenon – the works on the closure of Selfhood archetype, which radiate the transcendence of the deepness of Baltic identity. These pieces are hymns, prayers, meditations or heralds of the borderline crossing situation – the post-apocalyptic space of Enlightenment: Imants Zemzaris's "Field. Mandala", "Prayer" by Jonas Tamulionis, "Campi Lugentes" by Gracijus Sakalauskas, "Via Dolorosa" by Aivars Kalējs, "Pari Intervallo" by Arvo Pärt and "The Journey to Unknown" by Mykolas Natalevičius. They are characterised by the continuity of the solitude, unveiling of the uniqueness of spheres and sounds outside the formal boundaries. They offer a silent farewell gesture (A. Pärt), an apocalyptic process dynamism (A. Kalējs), and a meditative vision of infinity (G. Sakalauskas, J. Tamulionis, I. Zemzaris). M. Natalevičius's "The Journey to Unknown" (2018) stands out its own quaternary complexity with an infinite vision unleashed from various phases of dramaturgical versions of static: from chorale to architecture, where a continuation of polyphony and time verticals filled with the penetrating details and strange inner silence culminations, where codes and reprises dissolve in the depths of the realms of hum.

The attraction of depth, which comes from the dramaturgy of breakage, here turns into Enlightenment. All of the works of this final phase of Selfhood are the spacetimes of meditation and continuity. Kalējs's "Via Dolorosa" (1992) stands out, being able to transform this meditation pulse into an apocalypse of cold death and combine phenomenology of Selfhood in all aspects, from breakthrough to conflict rupture and post-apocalyptic echo – the return of the thundery hum to the depths of darkness. In this way, the Selfhood contact with darkness remains vital in the climax of the processes and the generalisation of the coda, marking wholeness with dramatic Baltic idiosyncrasy and the mysticism of transformations. The contact with depth and the othersideness in the realms of hum is a determining factor in the content of soundscapes and identity. The interplay of light and dark layers in the organ texture is the systemic absolute of dynamic movements, pulsing and changing its forms, a projection of lines. Musicology, immersing in this discourse, undergoes an interdisciplinary drive and becomes a branch of new historicism. Here, the Baltic phenomenon raises the totality of its dominants: touching the darkness, the breakthrough into another space, eclipse and breakage, rhythmic intonational continuity as a reflection of eternity. The code of steps in processual dramaturgy remains as

the gesture of transformation into the light – timbral analogy of enlightened historicism, Enlightenment, the pattern of the fullness of space – hum as an echo of hearing the ecumenical sky, reflecting the transformation of dissipating minimalism into spectralism. However, the code of Balticness remains: the processual dramaturgy projection of tensions of depths into the present is like a response to the creative uncertainty of perception of the postmodern world in art, converting everything into a game... In the Baltic mystery of dramaturgy, this uncertainty disappears at all: emptiness does not exist; it transforms into the field of dramatic collisions and internal voltage-driven action scene. Aestheticism “gives way” to the drama of the archetypes in their struggle against the expression of a hybrid “stranger”. It is a comeback to the field of minimalist traditions but on a different level of Selfhood’s expressiveness.

Reviewing and summing up the formative stages of the Selfhood, we go to different “stretch of the road”, between the shores of historicism and literary codes. The visual aspect is transformed into spectralism – the space of hum. Only its leitmotif “outlines” remain, such as chorale, quaternary patterns, polyphonic associations, and “void” acoustic background. Its pulsation’s arhythmia frees the flow from any schematism and restores the dimensionality of the image. In this way, the element of organ sound also finds its cathedralic world with columns, vaults and a profound universe of vertical hum. The fulfilment of Selfhood reaches the fullness of the melting of fragments – a horizontal continuity without the sign of dark fatalism. The darkness dissolves into the spectrum. Dramaturgy and processuality become linked to the unity of the Selfhood. However, this is not a “void”. The compensational function of Selfhood gives it the parameters of identity – the withdrawal out of the Shadow zone into the Enlightenment.

The measure is the Baltic quaternary of geographic dimensions of the earth, sea depths, sky, and “other space” where the darkness of hum, the horizontal of the northern melodic continuity plains, the glow of rhythmic pulsation, the attraction of the intonational cells of folklore performs a withdrawal in cyclical repetitions. Whether they respond to the shift in Baltic identity from minimalism, which breaks into spectralism and baroque, it can be seen in the soundscapes of new musical works. It turns out that they correspond to sutartines, Lithuanian polyphonic songs (Daiva Račiūnaitė-Vyčinienė. “Weave of Sutartinės”, 2018) and Finnish “Kalevala Epic” when intonational fabrics – segments of the wholeness of the world turn into repetitions of fateful Nordic style – the graphics of breaking waves in Baltic space.

Thus, Chapter VI focuses on the generalisation level, summing up the significance of the Baltic identity and the Selfhood's dramaturgy contexts. They show several meaningful fractures in intersections of Baltic identity and minimalism: 1) the intersection with the infinity of Germanic Romanticism – the transformation of transcendentalism of the melodic line, 2) the Baltic concept of sacrality and its consolidation – the conversions of church chorale, 3) the turn of serialism as an alternative of a totalism system to itself, becoming a pulsating “void”, or significant mathematical “nothingness”, 4) the challenge of folklorism as a combative touch of the wild Selfhood with the dark, 5) the bird's voice as a paradigm of nature in the Baltic worldview, 6) the Baroque dimension of historicism in relation to European values and the greatness of the cultural spirit. 7) fatalism of intersections of Selfhood and present-day Endarkenment, accompanying the Baltic transcendental landscape in the turns of history. These are very significant spheres of development of the model of the Selfhood dramaturgy, leading to the present in creation as well, like a postapocalyptic spectralism of the finality of Endarkenment (according to A. Mickūnas).

The monograph ends with three concluding chapters: Chapter VII. Meaningful layers of Baltic identity in organ works, Chapter VIII. Transformations of the Selfhood Archetype, Chapter IX. Transcendentalism in History. Chapter VII reveals the essential levels of expression of the Baltic phenomenon. It is worth to note that the factor of historicism formed Balticism in the 18th century as the defensive against the expansion of the Russian Empire into Europe.

Therefore, its geographical image fits in with the geopolitical aspect, which is that three Baltic States – Lithuania, Latvia and Estonia – are the gateways to the Baltic Sea and are always in the target of Russian aggression. This visionary creates a resistant-defensive layer in their culture and mental dimension, the necessity to preserve Selfhood and existence, similar to a “Mannerheim Line” (under Marshal Carl Gustaf Mannerheim, responsible for Finland's defence against Russia), permeating the musical style like Baltic minimalism. The line correlates with nature, ecclesiastical chorale, baroque, folklore, the transcendental landscape like the axis of Selfhood – the pulsation of the “glow in the dark”. These Selfhood levels have a universal code and thanks to the organ style (the specifics of the organ instrument used in the works for organ, notably the continuum of sound), the various concepts of hum reflect the magic of the whole. Here is the connection with ritual, mysticism, the experience of the path to sanctification and the joy of the resurrection of history. Creation here

is only an instrument for a higher purpose to bring back the dimension of identity, withdraw the Selfhood to the Enlightenment sphere after its “touching the darkness”, develop the maturity of the wholeness and survival algorithm from the core of the intonation cell. All the musical parameters of the Selfhood archetype fit in this process, and especially the concept of the processual dramaturgy of organ music.

Chapter VIII returns us again to the artistic interdisciplinary perception of the Selfhood archetype: visual motifs of the Selfhood systems include Armenian Khachkars (cross-stone with image of sun or wheel of eternity), transfiguration of infinity in Christian cathedrals, light-dark scenographic solutions, pilgrim processions to the holy places, paradigm of musical-visual analogy, transcendence projection to reach the other space. Here, a particularly important sign of the Baltic phenomenon is the meditational horizontal of the Selfhood, the axis of infinity, what each of the creators discussed in this monograph seeks to reproduce in his/her work in different ways. Thus, the Baltic phenomenon, as if uniting the spheres, becomes a spatial, mediator of depth and highness, moving closer to the category of visionary mysticism. On the other hand, its “defensive line” or “Mannerheim line” code is also revealed, which runs through the hearts of nations connected to the infinity of land, sea, North and forests. The function of transcendence, the breakthrough into the “other space” or modulation into the transcendental cyphers and the transcendental landscape, is also critically important here. It becomes a Selfhood’s field of discovery, even if its archetypes have become “excluded”, “utterly alone”, “exiled” or blocked in the dark. Such is the historicism of the Baltic content of many of these organ works: “Trivium” by A. Pärt, “Musica Serva” by P. Vasks, “Via Dolorosa” by A. Kalējs, “Ad Patres” by B. Kutavičius, “Prayer for Lithuania” by T. Makačinas, J. Tamulionis’s “Prayer”, O. Narbutaitė’s “The Road to Silence”, G. Sakalauskas’s “Domine, Clamavi Ad Te” and “Campi Lugentes”, V. Germanavičius’s “Red Trees”, I. Zemzaris’s “Field”. Here the “transfer to infinity” of the compositional structure takes place – blending into the universe, nature, sacrality, erasure of hurting boundaries. It also associates with “breathing of the world” in Tagore’s poetry, and attraction to the universe, which creates a vision in music. The category of the landscape here acquires a higher status than the “musical picture” – it becomes a link with the dimension of another space or the representation of the transcendental landscape in music (G. Sakalauskas’s “Campi Lugentes”). The works of these authors also confirm that their thoughts and ideas match with the way of thinking of the author of this monograph. On the return to the Selfhood archetype, we can talk about its mission – the mystery of

time and restoration of space connections, becoming a Baltic phenomenon through transformations of processual dramaturgy.

The last Chapter IX “Transcendentalism in History” summarise the monograph and brings together two essential categories for the Baltic phenomenon: the darkness of history (archetypes, the pain of experiences from the occupation period, impulses, breakthroughs) and the “light” of transcendence (Shadow-Self axis self-forming with its animated movements, leading to purity of heights, and untouchable level). It is a stage of contemplation of hypothetical significance, which seeks to show the specialised experience, the creative code of the Baltic phenomenon – visionarism, determined by historical genesis – the existential necessity of survival, which motivates creation and directs it towards the hum of all entreties. The coalescence of identity with the past, its necessary “correction”, and its commitment to it through the process dramaturgy is a distinctive semantic layer of the Baltic phenomenon, prominent in its music, visual art, and literary texts, particularly in the poetry of expatriate artists, where the “transfiguration of infinity” occurs through the links of transcendence with exile, the destiny of war refugees – the forced “departure on ships”, the fate of rejected, and being all alone. It is an essential motivation for spreading the Baltic phenomenon in creation. This line is particularly intimate to the organ works and linked to the paradigm of music as an universum system. Transcendentality is encoded here in hum, the visual and in the universality of contextual concepts. Thus, it is concluded that the Baltic phenomenon in the organ soundscapes inspires transcendentalism of history as an interpretation of the past and as creative self-preservation of the future. It is related to the apocalyptic worldview, which is characteristic to the Baltic lands located not only near the Baltic Sea but also near the Russian Empire, where civilisations intersect. These exceptional experiences force us to lean towards the centres of Europe, strive, speak in the language of existential survival, connect with identity structures and their branches – Scandinavia, Finland, Poland. The transcendentalism of history here does not imply the “end of history” in any way but, on the contrary, means the continuity of history, inviting to perceive the essence, defence, including culture, its signs, its gestures, “cries from the depths”, and its aeonian transcendental landscapes “breathing in the background” without allowing to forget the past. Transcendentalism in history is a warning about the repetition of history, a metaphorical one, which does not permit to move away, and becomes a reminder arising from the historical darkness of the “fields of sadness” of a wounded archetype. This close presence of history is a vigil – a “predawn

syndrome” of the Baltic phenomenon, a creative glimpse into the archi-intermedial theatre of the present. It is confronted with the documentary and musical meanings when the past of centuries ago becomes more important to the composer than what happens now (B. Kutavičius). Then transcendentalism in history demonstrates its creative spiritual power and dimension of a breakthrough. It becomes the essential code and shield of the Baltic phenomenon, defending the identity of the spirit and its existential presence.

Features of Selfhood dramaturgy parameters and alternatives to postmodernism are discussed in the conclusion section. The musical dimension of the archetypes is the main argument of creation for the choice of dramaturgy and its transformations. The analysis of musical works allows specifying the parameters of Selfhood expression as the dramaturgy of breakage, momentum, breakthrough, semantic meanings of sonoristics and aleatorics, and their tendency to transcendentalism. For a specific review of the time category in the concept of an organ instrument a modern example is employed linking archetypes and nature: John Cage’s (1912–1992) creative project ASLSP (As Slow as Possible, 1987) for the organ in the Halberstadt Church, Germany, which should last 639 years. It takes away the significance of creativity as a play against the time and aeonian hum of organ music. The idea connects with the strategy of the archetypal dramaturgy of centuries – time restoration, its return, stopping, and melting in the light of eternity. The Baltic composers A. Pärt, B. Kutavičius, P. Vasks, G. Sakalauskas, M. Natalevičius and others are like “secret” co-authors of this project, strategists of its origins and the present, and archetypal dramaturgy but only with the added motif of the restoration of the state through the creative sense of identity’s extended dimension and the Baltic worldview with its interplay of depths and times statics. This Balticness, which had started in M. K. Čiurlionis’s (1875–1911) works, became ancient with features of its language of music: “unrecognised cycle” (R. Janeliauskas), rhythmic monotony (M. K. Čiurlionis), visionarism (V. Bacevičius), infinity bells (A. Pärt), repetition, meditation, eclipse (G. Sakalauskas, I. Zemzaris, A. Kalējs, P. Vasks), the liberation of the horizontal, and the drama of the intonational cell (J. Juzeliūnas, E. Arro, L. Apkalns, F. Bajoras, A. Martinaitis, M. Natalevičius). Here the Baroque appears, the awakened old European spirit, weighty for the concept of the wholeness, and the North – the infinite dimension in the Mannerheim line, which represents the vital divide of the inner world. Both of these lines blend into the soundscape of the Baltic phenomenon, the transcendental landscape of organ creation, a work inspired by irrationalism and idealism. Its distinctiveness is evident,

both in terms of the language of music, art philosophy, the new level of intonational linguistic “games” and psychological depth. Echoes of connections between globalisation, orientalism, historicism and identity search merge here. Cyclicity allows these connections to connect further into the systems and decode the breakthrough. However, the most exciting part remains the beginning, where the “touching the darkness” takes place and the archetype’s impulse, the “cry from the depth”, wakes up. It is the birth of the dramaturgy of musical processuality, which is repeated in other forms, like the procession of pilgrims, passacaglia, the path to sanctification. Everything carries a universal dimension of processuality, which allows the idea of the expression of Selfhood restoration to unfold. Such goal of the realisation of the phenomenon of Baltic music in organ soundscapes demonstrates not only the transfiguration of infinity but also its northern line as the defensive denominator of the existential immunity and survival of nations. Here it is shown how the language of music evolves into a geopolitical strategy with long term audio-visual performance through art psychology, the new level of intonational linguistic links and aspects of hum.

The monograph “Baltic Phenomenon in Organ Soundscapes” is dedicated to the revelation of the extraordinary creative potential of three Baltic countries, which was determined by critical historical conditions and could influence the fate of the spiritual values of Europe and the world.

Translated by Daiva Judges