

SUMMARY

Ona Narbutienė (1930–2007) was one of the most prominent figures in the Lithuanian musical culture – a musicologist, educator, participant of musical life, organizer of concerts, festivals, musical evenings, host of TV and radio programmes. Having lived through all the major historical transformations of our times (childhood in the independent Lithuania, years of WW2, exile in Siberia, Soviet period, and again Independence), she remained faithful to her moral beliefs and values, and became one of the greatest musicological authorities of the country, a supporter and motivator of colleagues, an initiator and leader of a number of creative projects. She also was an inspirer of the musicologists of the younger generation by teaching music history in the National M. K. Čiurlionis School of Art (1969 – 1993) and Lithuanian Theater and Music Academy (1989–2007).

Narbutienė was the author or compiler of 15 books about Lithuanian composers and performers: „Juozas Naujalis“ (1968, compiler), „Eduardas Balsys“ (1971), „Antanas Kučingis“ (1971), „Juozas Indra“ (1975), „Eduardas Balsys“ (1975, in Russian), „Konstancija Brundzaitė“ (1983), „Juozas Gruodis“ (1984, compiler), „Juozas Naujalis“ (1989), „Stasys Vainiūnas“ (1991), „Muzikinis Kaunas“ (1992), „Antanas Kučingis“ (1993), „Kazimieras Viktoras Banaitis“ (1996), „Eduardas Balsys“ (1999), „Stasys Baras“ (2000), „Vytautas Bacevičius (Volume 1, 2005).

From the years of studies till the end of life, Narbutienė was a devoted writer of articles of various genres (reviews, essays, research papers), which today seem to be less noticeable than her books, for during the period of five decades they got scattered over various periodical publications, some of them not necessarily related to culture and arts.

The aim of the present book *“Nuo Juozo Naujalio iki Eduardo Balsio”* (“From Juozas Naujalis to Eduardas Balsys”) was to collect the major part of Narbutienė’s articles written from the spring of the 70th to the spring of 2007. Publications of this period reveal a particular energy and enthusiasm of the musicologist as well as her positive professional reaction to the emergence of the process of modernization in Lithuanian music. Simultaneously, she was concerned to unveil the themes that could have been consigned to oblivion in the reality of

the Soviet occupation. She also devoted a lot of attention to the creative work of representatives of various generations.

From the start of her musicological activities, Narbutienė's evaluation of phenomena, events or human activities presented in her works was based on clear criteria of artistic and cultural significance. Moreover, with the emergence of the Rebirth and Independence, she immediately accepted a unique responsibility towards the history of Lithuanian music, aiming to revive the historical reality, lost during the Soviet period, by carrying out thorough exploration of archive sources and recording memoirs of the contemporaries. This major feature characterizes both her smaller publications and fundamental works.

In this book, Narbutienė's works are not presented in a chronological order, but rather using a thematic principle of grouping. On the one hand, this helps to reveal thematic priorities of Narbutienė's musicological works; on the other hand, such grouping better serves for a retrospective view of the birth and further development of the Lithuanian national musical culture – a history incorporating both significant phenomena and numerous human activities. However, some minor articles or articles synchronizing issues presented in the books were not included in this book. The last chapter supplements the authorial works of Narbutienė with a number of interviews with her and an exhaustive study devoted to Narbutienė by musicologist prof. Vytautas Landsbergis written in 1980, at the halfway of her activities.

At the end of the book, there is a list of Narbutienė's books and articles, articles about Narbutienė, and the Index.

Vytautė Markeliūnienė

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