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**RECOMPOSITION OF HENRY PURCELL'S MUSIC AND REALISATION OF HIS CREATIVE PRINCIPLES IN BENJAMIN BRITTEN'S VOCAL CYCLES**

Summary of the artistic research project

INTRODUCTION

The 20th through the 21st century music is very diverse in its forms, internal structure, expressive means, and philosophical thought. Artists and musicians have been finding inspiration for creative ideas and forms of expression not only in the present; they have also been interested in the heritage of the past. Sometimes the search focused on the creative heritage of other countries or nations, and sometimes on the national treasures of the past. Finding musical ideas, forms, and elements in times past and their application as a source of inspiration has remained relevant to composers up to the present day.

In chamber music, an analytical approach to musical text is fundamental because it depends on the performer how the music will unfold (the stylistics, the musical form, the integrity of the composition affected by sub-textual relationships, the interplay of the parts, the colour palette of the sound reflecting composer's ideas, and other). Vocal chamber works of English music are particularly rarely performed in Lithuanian concert halls, including the world's most acclaimed songs of composers Henry Purcell (1659–1959), Benjamin Britten's (1913–1976) cycles for voice and piano, and the songs of Purcell, Britten's predecessor, realised by Britten. The recomposition of Purcell's music and realisation of his principles in Britten's vocal cycles opens up a broad field for exploration.

The current artistic research project aimed to fill a gap in the knowledge of Henry Purcell's vocal music as well as to explore Britten's realisations and their correlation with Britten's original cycles for voice and piano, such as *Winter Words* Op. 52, and *Sechs Hölderlin-Fragmente* (Six Hölderlin Fragments) Op. 61. In the analysis of the selected works from the theoretical and interpretive viewpoints, attention was focused on the concept of cyclicity and the integrity of the cycle structure. The choice of the cycles for voice and piano *Winter Words* Op. 52 (1953) and *Sechs Hölderlin-Fragmente* Op. 61 (1958) was predetermined by their international recognition as well as the possibility to compare opuses created in different periods and in different languages (English and German). The method of reductive analysis made it possible to find the basic links between those cycles for voice and piano and Purcell's songs realised by Britten from the collections *Orpheus Britannicus*. Through the analysis of vocal cycles by English composers Purcell and Britten, I sought to reveal the unity of their structure and composition and to highlight essential guidelines useful for interpretation in the hope of encouraging performers to become more interested in vocal works of English composers.

**The research object** is realisations of Britten-Purcell songs and their influence on Britten's vocal cycles *Winter Words* Op. 52 and *Sechs Hölderlin-Fragmente* (Six Hölderlin Fragments)Op. 61.

**The aim of the artistic research project** is, upon the analysis of Britten-Purcell realisations, to reveal the various influences of Purcell on Britten's cycles for voice and piano as well as the impact of the realisations on Britten's original cycles for voice and piano. The project also aims to relate the concept of interpretation to the overall architectonics of the composition and to draft interpretation guidelines, based on the theory of microthematicism, which could be useful for performers.

**To achieve the aim, the following objectives have been set:**

1. To find and justify the parallels between the vocal music of Henry Purcell and Benjamin Britten.

2. Based on comparison with the concept of recomposition, to explore the semantics of the term of **realisation** and to justify its applicability to Britten's works; to identify the influence of the said phenomenon on Britten's original cycles for voice and piano.

3. To relate the theories of microthematicism and intertextuality and to apply them to the analysis of Britten-Purcell songs from the collection *Orpheus Britannicus* as well as of Britten's cycles for voice and piano *Winter Words* Op. 52 and *Sechs Hölderlin-Fragmente* Op. 61.

4. Upon establishing the primary thematic cell, to highlight the in-depth correlation between Britten-Purcell *Orpheus Britannicus* and Britten's cycles for voice and piano *Winter Words* Op. 52 and *Sechs Hölderlin-Fragmente* Op. 61.

5. To justify the cyclicity of the cycles for voice and piano by means of microthematic analysis.

6. To study interpretations of realisations by means of a comparative analysis, based on the criteria of semiotic utterance, and the insights of the findings of the analyses of micro-thematic structures.

Given the nature and problems of the research project, several methods of analysis were combined in the paper: comparative, analytical, formal, microthematic, intertextual, and semiotic.

**Relevance of the research paper**. In Lithuania, songs of Purcell realised by Britten have been little known and particularly rarely performed; meanwhile, a worldwide interest in Britten and Purcell's vocal works can be observed. The content of the current project and its analyses might encourage performers to choose not only the original songs of Purcell or Britten, but also their realisations that would enrich the performers' repertoire. A deeper and more perceptive observation would help performers find an individual key to that music. The wish to analyse Britten-Purcell compositions highlighted a problem field that encompassed the analytical and performing perspectives, i.e. how the re-made compositions of the predecessor should be treated. An analysis and interpretation of Britten-Purcell realisations and original vocal cycles may provide a deeper understanding of music and create preconditions for new interpretations.

**The novelty of the topic** was predetermined not only by the analysis of certain aspects of Britten's works and the reflection of specific songs by Purcell, seldom encountered in musicology, but also by the theoretical model, developed for the current artistic research, that combined the semiotic theoretical approaches of microthematicism, intertextuality, and interpretations. It provided an opportunity to deepen the examination of vocal chamber music through linking musicological research and performance studies. The parallels between the analyses of realisations and the individual style of the composer had not yet received an appropriate attention of researchers as well as a specific insight into the synthesis of the music language of both composers and the application of the principles of microthematicism. The paper raised two problems: 1) the problem of the use of the terms of *recomposition* and *realisation* in relation to Britten-Purcell vocal works; and 2) the ambiguity in the interpretation of those compositions: performers should evaluate and perform those songs either in a contemporary way or based on the Neo-Baroque historically informed understanding.

**Literature review.** The insights into Britten-Purcell realisations and into the parallels between further vocal compositions, raised in the current project, have been little discussed in scientific literature. The first musicologist in the Baltic countries who got interested in Britten's personality and work was Adeodatas Tauragis (1936-2004). Not only did he publish a small-format book *Бeнджамин Бриттен. Очерк жизни и творчество* [Benjamin Britten. An Outline of Life and Work] (1964) in Leningrad (presently St. Petersburg), which analysed Britten's creative style, but he also personally corresponded with Britten. The book focused on operas, while vocal cycles received little attention in it. The vocal music and realisations by Britten and Purcell were analysed in the doctoral dissertation *Britten-Purcell Realisations: Connecting the Past to the Present through the Voice of Peter Pears,* defended by Blaine Gregory Hendsbee at the University of British Columbia in 2007.

The most important book devoted exclusively to vocal music was Graham Johnson's *Britten, Voice and Piano. Lectures on the Vocal Music of Benjamin Britten*. The author focused not only on pedagogical paradigms (the book came with a CD) but also on analytical and interpretive aspects. Unfortunately, the book did not cover all the aspects of analysis, and Britten-Purcell realisations got only one several-pages long chapter. The latest book on the topic, published in Cambridge in 2012, was Heather Wiebe's *Britten’s Uniquiet Past Sound and Memory in Postwar Reconstruction*. That was an important contribution to the exploration of the work of British postwar composers, the parallels between the music of Britten and Purcell, and the influence of the predecessor. Theoretical aspects and the basis for the present analysis were found in Joseph N. Strauss's book *Remaking the Past* (1990) and Rudolph Réti's *The Thematic Process in Music* (1961).

Among the numerous scientific articles made use of in this research project, I would highlight several ones. The articles reflecting the topic in question by Arnold Whitall, who had been exploring Britten's work for several decades, were particularly relevant. Articles by J.P. Cutts (1957), Shersten Johnson (2005), and Marie Laurie (1984) were selected with the aim of obtaining an in-depth knowledge of Purcell's work. Some interesting examples of Britten-Purcell realisations can be found in Eric Roseberry's article (1961), however, it mainly focused on the opera *Dido and Aeneas* and on arranged Irish songs.

Rūta Vosyliūtė in her artistic doctorate project *The Ratio between the Fixed and Non-fixed Musical Text in the Italian Baroque Vocal Music: Theory and Performance Practices* (2018) explored performers' improvised realisation in arias da capo, typical of the Baroque epoch. Paulė Gudinaitė's artistic research project *Sonnet Interpretation in the 20th Century Vocal Chamber Music: Word-Sound, Score-Performance* (2017) analysed musical sonnets (including Britten's cycles for voice and piano *Seven Sonnets of Michelangelo* Op. 22 and *The Holy Sonnets of John Donne* Op. 35). For the analysis of interpretation, Marion A. Guck's article (2006) was particularly useful: she focused on the boundaries of interpretation and proposed four ideas for extending them.

Rudolph Réti's theory of microthematicism was chosen for the examination of the aspects testifying to cyclicity. The theory of the 'thematic process', or microthematicism, stated that the essence of a musical composition was its thematic core. Thus, a musical work was "grown" from a single cell of music by processing it through various means. Musical compositions believed to be written by employing contrasting themes were actually written using only one thematic core, as revealed in the book *The Thematic Process in Music* (1951). The theory of microthematicism was based on the theory of intertextual relations. Joseph N. Strauss's book *Remaking the Past Musical Modernism and the Influence of the Tonal Tradition*, published in London in 1990, was made use of to justify the theory of intertextuality. Thus, in the current research project, the synthesis of those two theories was employed. Eero Tarasti's criteria of semiotic utterance were used for interpretive analysis. The project also addressed the meanings of affects in the intervals of Britten-Purcell *Orpheus Britannicus*, with reference to Johann Kringerger (1721-1783).

The artistic research paper consists of an introduction, four chapters, conclusions, the lists of literature, information sources, and compositions as well as appendices.

Chapter 1 *Parallels of Vocal Music in Henry Purcell and Benjamin Britten's* *Work* overviews the significance of the Baroque epoch to England and of Henry Purcell's work to postwar English composers, and particularly to Benjamin Britten. The influence of the predecessor's music on Britten's work can also be seen in the context of the theory of intertextuality. The findings of the analyses witnessed the indisputable influence of the predecessor (parallels were found between melismas, interval glides, rhythm, and melodic directions). The current research project employed the theories of intertextuality of Harold Bloom and Joseph N. Strauss enabling one to evaluate the influence of the predecessor. In the analysis of Purcell's re-made compositions, a problem of terminology was faced: whether Britten-Purcell songs should be called re-compositions or realisations. The use of those terms is discussed in Subchapter 4, Chapter 1.

Chapter 2 *Britten-Purcell Realisations: Analysis and Interpretive Strategies* focused on the influence of Purcell's work and realisations on Britten's vocal music, and specifically on his cycles for voice and piano *Winter Words* Op. 52 and *Sechs Hölderlin-Fragmente* Op. 61. The purpose of interpreting realisations was to understand how performers treated those compositions, whether in a contemporary or in a historically informed way. The songs realised by Britten are very interesting and not very well known in Lithuania (more often original songs by Purcell have been performed). It is intriguing, therefore, how Britten, together with Peter Pears (the latter tenor soloist edited vocal parts), perceived, interpreted, and conveyed the songs of the English Baroque composer Purcell. The chapter discusses the advantages and disadvantages of different interpretation strategies. In the current project, when analysing interpretations, the words *analysis, strategy,* and *aspects* wereused synonymously.

In Chapter 3 *Cyclicity from the Viewpoint of Microthematicism in Purcell and Britten's Vocal Compositions,* the theory of microthematicism was chosen as the main research tool. The chapter presented an analysis of the collections of Britten-Purcell realisations *Orpheus Britannicus* (1959) and two Britten's cycles for voice and piano *Winter Words* Op. 52 (1953) and *Sechs Hölderlin-Fragmente* Op. 61 (1958). The said compositions were chosen due to their unifying aspects, and the theory of microthematicism was employed as evidence. Based on Johann Kringerger (1721-1783), Chapter 3 deals with the meanings of affects in the intervals of Britten-Purcell *Orpheus Britannicus*. Direct reflections of the influence of Purcell's songs were examined in a comparative way. To Purcell, intervals (possessing also a rhetorical meaning) as well as the correlation between the poetic and musical texts (characteristics, illustrativeness) and the meaning of melodies and melismas were important. Those ideas were adapted and developed by Britten in his vocal compositions.

Chapter 4 *Formal and Microthematic Analysis of the Interpretations of Purcell and Britten's Vocal Cycles* concentrateson the hearing of microthematic structures and the importance of the performers' perception of the "growing" of a musical composition from a single cell. While studying and realising songs, Britten continued to develop the idea of a prime cell and the provision of a poetic text with meaning through the repetition of that text. The aim of the interpretations of Britten's cycles for voice and piano *Winter Words* Op. 52 and *Sechs Hölderlin-Fragmente* Op. 61 is the hearing and interrelating of the microthematic segments throughout the cycle. That is a particularly important task for performers. For an in-depth analysis, one song from both cycles with very distinctive thematic arrangements was chosen. Interpretation was analysed from the viewpoints of microthematic structures, agogics, tempo, and dynamics.

The research paper is supplemented by 23 tables, 122 examples of sheet music, and two appendices containing the two collections of Purcell's original vocal compositions *Orpheus Britannicus* as well as the lists of Britten's songs and vocal cycles and of Purcell's compositions realised by Britten. The analysis of interpretations of the four songs in the research project was based on the following recordings:

 • Britten-Purcell realisation *If Music Be the Food of Love,* firstversion from the collection *Orpheus Britannicus* – A. Quintans and J. Brandão (YouTube 2014); D. F. Lott and G. Johnson (Britten Purcell Realisations from *Harmonia Sacra*, *Orpheus Britannicus*, CD, Hyperion Records, 1995); D. Sanchez and unidentified pianist (YouTube, 2017).

 Britten-Purcell realisation *If Music Be the Food of Love,* third version from the collection *Orpheus Britannicus* – M. Logar and T. Schterman (YouTube 2015); J. M. Ainsley and G. Johnson (Britten Purcell Realisations from *Harmonia Sacra*, *Orpheus Britannicus*, CD, Hyperion Records, 1995); L Smith and unidentified pianist (Youtube 2013).

 • Britten's song *At Day-Close in November* from the cycle for voice and piano *Winter Words* Op. 52 – B. Britten and P. Pears (YouTube 1954); B. Britten and P. Pears (YouTube 1972); Th. Allen and R. Vignol (YouTube 2000).

 • Britten's song *Die Heimat* (The Homeland) from the cycle for voice and piano *Sechs Hölderlin-Fragmente* (Six Hölderlin Fragments) Op. 61 – B. Britten and P. Pears (1962 Decca Music Group Limited, published in YouTube 2018); I. Bostridge and A. Pannano (YouTube 2013); J. Cho and M. Nahon (YouTube 2018).

**1.** **Parallels of Vocal Music in Henry Purcell and Benjamin Britten's Work**

Chapter 1 of the research project consists of four subchapters. Subchapter 1, *Purcell's Musical Environment and its Resonance in the 20th-Century Works of English Composers,* deals with the significance of English Baroque composer Henry Purcell to English culture and his influence on the 20th-century composers Benjamin Britten and Michael Tippett. The most characteristic features of the Baroque epoch (ornamentation, rhetorical figures, and affects) were also important in the works of H. Purcell. It was probably because of those aspects and the phonetics of his mother tongue that he became the object of interest for the 20th-century composers. English composers Tippett and Britten were not only interested in the work of their predecessor; they also composed realisations of his songs. Interestingly, there was a kind of creative rivalry between those contemporaries: some realisations of the same songs by Purcell were developed by both Tippett and Britten (such as the songs *Music for a While, Sweeter than* *Roses, Mad Bess*, and *If Music Be the Food of Love*). When composing his re-makes, Tippett tended to move away from Purcell's main musical text, making it more of an arrangement than a realisation. The current research project compared fragments of *Music for a While* and highlighted the obvious difference between the two composers: Tippett made the song more polyphonic and included more melodic elements in the piano part, presented sequentially; moreover, he added a lot of ornamentation, highlighted the altered rhythmic patterns, etc. Subchapter *The Influence of Purcell's* *Works on Britten's Vocal Music* focuses on the influence of Britten's predecessor Purcell on Britten's works and on the song parallels. Two major analytical instruments were used in the research project: musicologist Rudolph Réti's (1885–1957) theory of microthematicism and the theory of the influence of intertextuality. Through the method of reduction and an analysis of microthematic structures, intertextual relations between Purcell and Britten's vocal works were revealed. The threads of intertextuality were proved through the theory of microthematicism, and the theory of microthematicism, through the theory of intertextual relationships. All of that is discussed in subchapter *Synthesis of the Theories of Intertextuality and Microthematicism*. The author of the current project was confronted with the problem of the term that could define Britten-Purcell songs, i.e. the correlation between re-composition and realisation. After exploring the field of refinement opportunities, the term of realisation used in England was chosen that best reflected Britten's own composing rules and his mindset – the desire to get closer to the authentic sound of Purcell's lifetime.

**2. Britten-Purcell Realisations: Analysis and Interpretive Strategies**

Chapter 2 of the research project focuses mainly on Britten's realisations. In Subchapter 1 *Elements of Realisation in Britten's Cycles for Voice and Piano Winter Words Op. 52 and Sechs Hölderlin-Fragmente Op. 61,* a comparative analysis of Purcell-Britten realisations *Orpheus Britannicus* and Britten's original cycles *Winter Words* Op. 52 and *Sechs Hölderlin-Fragmente* (Six Hölderlin Fragments) Op. 61 was carried out by means of tools taken from the theories of reduction and intertextuality (Bloom and Strauss). In the analysis of Purcell-Britten realisations, four components of Purcell's musical language were identified that most strongly influenced Britten's original vocal compositions:

* indefiniteness of harmony and tonality;
* composing of melismas and melody;
* similarity of rhythm;
* piano/harpsichord texture modelling.

The four aspects of the parallels were thoroughly analysed in the subchapter through the comparison of the collection of realisations *Orpheus Britannicus* and the cycle for voice *Winter Words* Op. 52. The comparison of Britten-Purcell collection of realisations *Orpheus Britannicus* and Britten's cycle for voice and piano *Sechs Hölderlin-Fragmente* Op. 61 revealed three general aspects:

* composing of melismas and melody;
* rhythm;
* similar parts of piano/harpsichord.

In the musical examples provided in Chapter 2, a direct influence of realisations on Britten's cycles for voice and piano was established. If the compositions (realised and original) were created in the same year, it would be possible to presume that, in the search of ideas for composition, similar compositional principles "blended in" with Britten's original works. However, *Winter Words* Op. 52 was written in 1953, and *Sechs Hölderlin-Fragmente* Op. 61, in 1958 (while the realisations in 1939, 1944, and 1947, respectively), thus it was safe to assume that Britten adopted Purcell's compositional model of melody and melismas which was reflected in his vocal works. That was analysed, based on the theory of intertextual influences.

In the interpretive chain, the performance of music is related to the historically informed performance, sound aesthetics, tempo, agogics, and other parameters. Music analysis is very important for performers, therefore, for the analysis of interpretation, one song under the same name was chosen from each of the two collections: *If Music Be the Food of Love,* i.e*.* the first and third versions of the song. Three variations of the performance of each realisation were explored upon deliberately selecting different performers (male and female) and the nature of the recordings (audio and video). That resulted in objective assumptions as to what predetermined certain aspects of interpretation ***–*** physical characteristics of the performer, their age, artistic maturity, etc. For the analysis of the set objectives, three criteria of semiotic utterance by Eero Tarasti (b. 1948) were chosen: tempo (dynamics), phrasing (expressive means of the poetic text), and the phenomenal qualities of duets.

The research project was not limited to the general analysis of the whole realisation. The realisation episodes analysed in greater detail (bars 1 through 12 of the first version and bars 1 through 11 of the third version) were chosen with the aim of comparing the differences in the musical language, the expressive relief of the melodic line, and the performance of the climax.

Both variations of the realisation *If Music Be the Food of Love* were very interesting and expressive. That was a perfect example of how the music of the Baroque genius Purcell shone with new colours in Britten's works without losing its Baroque roots and spirit.

**3.** **Cyclicity from the Viewpoint of Microthematicism in Purcell and Britten's Vocal Compositions**

Chapter 3 consists of four subchapters analysing the correlation between Britten-Purcell realisations *Orpheus Britannicus Seven Songs* and Britten's cycle for voice and piano *Winter Words* Op. 52 as well as the realisations *Orpheus Britannicus Six Songs* and Britten's cycle for voice and piano *Sechs Hölderlin-Fragmente* Op. 61.

By means of tools of the theories of microthematicism and intertextuality, an in-depth thread linking the two composers was revealed, i.e. the rhetorical figure of the rising fifth. The interval pervades the collection *Orpheus Britannicus* of Britten-Purcell realised songs. The same interval of the rising fifth of particular importance can be found in Britten's original vocal cycles *Winter Words* Op. 52 and *Sechs Hölderlin-Fragmente* Op. 61.

The conclusions of the analyses in Chapter 3 highlighted the following connecting components entrenching Britten's cyclical thinking in the collections of realisations *Orpheus Britannicu*s: the tonal plan of the collections (a perfect tonal arch is generated) and the close relationship of the prime cells of the songs. Upon reducing Britten-Purcell realisations, three components unifying the collection/the cycle stood out: 1) the prime cell B-F of the perfect fifth interval; 2) intervals of Major third and perfect fourth; and 3) a characteristic leap down of the minor and Major third interval. The analysis of Britten's original cycles for voice and piano *Winter Words* Op. 52 and *Sechs Hölderlin-Fragmente* Op. 61 from the viewpoint of the cyclical parameter made it possible to identify five cyclicality-entrenching components: the thematic structure and its transformations, a similar tonal plan scheme, the entrenchment of the tonal centre instead of a specific tonality, minimal changes in the meter of songs, and illustratively programme music. Leitmotifs, leitthemes, and the thematic core were the main "keys" that contributed to the understanding of the composer's desire to maximally connect the cycles into one piece, with the characters personified and characterised in separate songs of the cycles.

**4. Formal and Microthematic Analysis of the Interpretations of Purcell and Britten's Vocal Cycles**

Chapter 4 focuses on the insights of interpretations. Each of its three subchapters explore a collection or a cycle from an interpretive point of view. In order to cover a broader field of interpretations, each cycle was initially explored by the tools of a formal analysis (the tonal plan, rhythm and meter interrelations within the cycle, and the correlation of the poetic text with the musical texture), and afterwards one song of the cycle was analysed through highlighting the meaning and the expression of microthemes.

Although Réti's method of analysis was more structural, based on the compositional principle (small-scale compositional structures, thematic cells), the current project raised the question of what significance that method had to performers and what questions might be raised or answered through the said reduction analysis. The interpretation insights touched upon aspects such as the hearing and performing of the prime cell of the thematic core and of the transformations of that cell as well as the importance all that had to performers when it came to integrating the song into the whole as a unit and as a whole cycle. Three aspects of interpretation and their correlation were used: those of tempo, dynamics, and performer collaboration. For an in-depth analysis, one song from each cycle was selected with very distinctive thematic segments. From the cycle for voice and piano *Winter Words* Op. 52, the first song *At Day – Close in November* waschosen, and from the cycle for voice and piano *Sechs Hölderlin-Fragmente* Op. 61, the second song *Die Heimat* (The Homeland).

In Britten-Purcell realisations *Orpheus Britannicus Seven Songs*, the following tools used by the composer in order to integrate the songs into a whole were identified: the theme (of an unearthly, elevated character), rhetorical intervals, and a rising perfect fifth interval, performing the role of the prime cell and expressed in tones B-F (the interval exciting courage and joy). An analysis, perception, and performance of the tonality, meter, and other parameters are of great help to performers in interpretation.

An analysis of Britten's cycle for voice and piano *Winter Words* Op. 52 revealed the aspects of particular importance to interpretation, i.e. tonal arch forms, metric interrelations, and an integral relationship between the poetic text and the music in the cycle. From the viewpoint of microthematic interpretation, the first song from the cycle *Winter Words* for voice and piano Op. 52, *At Day – Close in November*, was analysed with the aim of establishing how individual aspects of interpretation correlated with the parameters of hearing and performing the tempo, dynamics, and microthematic segments. The duet of Britten and Pears was found to be the best at giving meaning to the thematic cores and the intervals of a third.

In the cycle for voice and piano *Sechs Hölderlin-Fragmente* Op. 61, the composer interpreted the text in a very creative manner, and the compositional style blended in directly with the lines of Hölderlin's epigram: rising melodies complemented the descending poetic metaphors (particularly evident in the second song *Die Heimat* (The Homeland) and the sixth song *Hälfte des Lebens* (The Middle of a Lifetime). The aim of the interpretive analyses based on the microthematic method was to establish how, and by which expressive means, performers gave meaning to the thematic core. One can argue that all the selected performers, when interpreting Britten's song *Die Heimat* from the cycle *Sechs Hölderlin-Fragmente*, convincingly gave meaning to the microthematic elements through tempo, dynamics, and agogics. From among the three interpretations analysed, it was not possible to identify one that was most inconsistent with the composer's ideas.

To sum up Chapter 4, one can argue that the chosen parameters of the interrelations of the tonal plan, rhythm, and meter within the cycle and the correlation of the poetic text with the musical texture contributed to the effective development of an interpretation strategy. The chosen broader field of interpretations highlighted the composer's particular strategy of creating cyclicity and integrity. Such an aspiration of the composer was noted in Britten-Purcell realisations *Orpheus Britannicus Seven Songs*, and especially in the cycles for voice and piano *Winter Words* Op. 52 and *Sechs Hölderlin-Fragmente* Op. 61.

**CONCLUSIONS**

In the artistic research paper *Recomposition of Henry Purcell's Music and Realisation of His Creative Principles in Benjamin Britten's Vocal Cycles*,the focus was placed on the parallels between those two composers in vocal music. The influence of Baroque composer Henry Purcell (1659–1695) on English 20th-century composer Benjamin Britten (1913–1976) manifested itself in diverse ways. Creative parallels were found in the spheres of the composition of melody and melismas, the character of composing the piano/harpsichord part, tonal indefiniteness, and meter. The tools of the theories of microthematicism and intertextuality were employed. The research demonstrated the unequal relationship between the principles of recomposition and realisation, in which realisation outweighed. The conducted research led to the following conclusions:

1. In the studies of the vocal music heritage of prominent English composers Henry Purcell and Benjamin Britten, various influences of Purcell as Britten's predecessor on Britten were revealed. In the realisations of Purcell's songs, Britten adopted and developed Purcell's musical ideas. The research testified to the direct influence of Purcell's compositions on Britten's original songs.
2. The analysis of two Britten-Purcell song collections, *Orpheus Britannicus Seven Songs* and *Six Songs*, led to the conclusion that Britten, when studying and realising Purcell's songs, continued to develop the leitmotif and gave meaning to the poetic text through repeating it. Britten was found to be interested in the characterisation of music and the development of an individual scene, or an important part of it, from a single thematic motif "grain" which made it possible to consolidate his ambition: leitmotifs, leitthemes, and thematic grains were like "fundamental keys" contributing to the comprehension of the composer's ambition to maximally combine the cycles into an integral piece (operas, orchestral opuses, cycles for voice and piano), where the characters were personified and characterised not only in large scale opuses, but also in individual songs of the cycles (e.g. *Wagtail and Baby* from the cycle *Winter Words* for voice and piano Op. 52).
3. Britten's individual creative style was revealed in different genres of music through their unique interpretation and creating an individual dramaturgical line. Britten applied and synthesised the essential features both of Purcell's and of various other compositional styles or compositional techniques without giving priority to any of them. As characteristic examples of Britten's style and music language, two cycles for voice and piano were selected for analysis: *Winter Words* Op. 52 and *Sechs Hölderlin-Fragmente* (Six Hölderlin Fragments) Op. 61. The form of the cycle and its individual songs were found to be closely related to the texture which predetermined the integrity of the music. One of the distinguishing features of Britten's music was the maintenance of an integral texture. For a song, basically one type of texture, rhythm, and mood was chosen, and those parameters changed minimally throughout the piece.
4. The exploration of Britten-Purcell compositions highlighted the problem of analytical and performing spheres: Purcell's compositions remade by Britten should be defined as realisations, where the improvisational dimension of the works was realised rather than recreated. That was also emphasised by the composer himself. The current artistic research project raised the problem of ambiguity in the interpretation of those compositions: whether performers should evaluate and perform those songs in a contemporary or the Neo-Baroque historically informed way. The research established that theoretical, methodological tools helped to reveal the cyclical nature of the composition and a pursuit of authenticity in its performance. The synergy of realisation and the Neo-Baroque performance presupposed a historically informed interpretation.
5. For the current research, a theoretical model was developed combining the theoretical approaches of microthematicism, intertextuality, and that of semiotic interpretations. It provided an opportunity to deepen the examination of vocal chamber music through combining musicological research and performance studies. By means of tools of the theories of microthematicism and intertextuality, an in-depth link common to the two composers was revealed, viz. the rhetorical figure of the rising fifth. The interval extended over Britten-Purcell collection of realised songs *Orpheus Britannicus*. The rising fifth interval of particular significance was found in Britten's original cycles for voice and piano *Winter Words* Op. 52 and *Sechs Hölderlin-Fragmente* Op. 61. The interpretation of the cycles was related to the architectonics of the whole, and the performance of microthematic structures was emphasised. The analysis of microthematic structures and the interpretation of their performance was the main aim of the current research. When analysing interpretations in the current project, the terms *analysis, strategy*, and *aspects* were used synonymously.
6. As established, both collections of Britten-Purcell realisations *Orpheus Britannicus Seven Songs* and *Six Songs* had cycle-specific features: Britten arranged the realisations in a certain sequence. Although at first glance the songs were taken from different operas or were individual ones, not related through common characters or dramaturgical lines, the connecting components were convincing: those were the tonal plan of the collections (resulting in a perfect order of tonalities, i.e. a tonal arch form) and a close relationship of the prime cells of the songs. The analysis highlighted three collection/cycle unifying components: the prime cell B-F of the perfect fifth interval, intervals Major third and perfect fourth, and a characteristic leap down of minor and Major third interval.
7. The analysis of Britten's cycles for voice and piano revealed that cyclicity manifested itself in the treatment of form, a direct synthesis of word and music, a fluent dramaturgical action, and the completeness of structure both throughout an individual song and throughout the cycle. The mono-structure typical of the songs from the vocal cycles was predetermined by one type of texture expressed throughout the piano part of the song. As established, the piano part acquired the qualities of vocal music: linearity was used, unison prevailed, and the vertical harmonic accompaniment in the selected cycles for voice and piano was quite rare.

8. In the vocal cycle *Winter Words* Op. 52, cyclicity was entrenched through:

a) transformations of thematic structures: the prime cell function was performed by the intervals of a fifth and a sixth, the thematic core (I) and its modification (Ia);

b) the scheme of a tonal plan: the cycle was surrounded by tonalities under the same name D minor–D major, moreover, an oppositional (minor–major) arch grouping was established: d–D, c–G, e–B, with just two major tonalities A–Es standing out from the oppositional grouping;

c) modal thinking, however, the tonal boundaries were further extended, making it difficult to discern the predominant tonality, as in most songs several tonalities were combined not only horizontally but also vertically;

d) the programme-type, illustrative nature of music composition, which was close to that of Henry Purcell.

9. In the vocal cycle for voice and piano *Sechs Hölderlin-Fragmente* Op. 61, cyclicity was entrenched through:

a) the function of the prime cell performed by the thematic core (I) and its modification (Ia);

b) a tonal plan which formed a clear scheme manifesting itself in two groupings: five major tonalities and one minor, or the extreme tonalities making an arch form (framing the cycle) in accordance with the flat symbol at the clef;

c) modal thinking with the predomination of the tonal centre rather than the major/minor system;

d) slight changes in meter within the song;

e) the integrity of the song form difficult to disintegrate.

10. Réti's method of a microthematic analysis revealed the following relationships between Britten-Purcell realisations *Orpheus Britannicus* and Britten's cycles for voice and piano *Winter Words* Op. 52 and *Sechs Hölderlin-Fragmente* Op. 61:

a) in Britten-Purcell collection of realisations *Orpheus Britannicus* and in Britten's vocal cycles *Winter Words* and *Sechs Hölderlin-Fragmente*, the thematic core consisted of the same interval B-F of a perfect fifth; moreover, minor and major thirds, performing the function of the prime cell, and intervals of a perfect fourth predominated;

b) the songs maintained the integrity of form and texture as well as the predominating mood;

c) the tonal plan was similar in all the three cycles, the cycles being related through the principle of arch form;

d) a similar meter was observed within and between cycles;

e) polyphonic and homophonic techniques were combined in all cycles.

11. The research into interpretations of realisations was conducted, based on a comparative analysis, the criteria of semiotic utterance, and the expression of microthematic structures. Through the analysis of the selected interpretations, based on the microthematic principle, the convincing performance of the prime cells and meaning provision to them through tempo, dynamics, and articulation was established. The changing parameters in the songs were tempo, dynamics, strokes, and articulation. Such parameters as pitch did not change. In the interpretive chain, music performance involved historically informed performance, sound aesthetics, tempo, agogics, and other parameters.

The interpretive and analytical aspects of Purcell and Britten's vocal music presented in the present artistic research project will hopefully encourage performers to seek unique interpretive solutions.

**MOKSLO IR MENO TYRIMŲ KONFERENCIJOSE SKAITYTI PRANEŠIMAI TIRIAMOJO DARBO TEMA / CONFERENCE PRESENTATIONS ON THE SUBJECT OF THE ARTISTIC RESEARCH PROJECT**

„Henry’io Purcello ir Benjamino Britteno dainų paralelės“ [Parallels between the Songs by Henry Purcell and Benjamin Britten]. 13-oji tarptautinė mokslinė konferencija, Daugpilis [13th International Scientific Conference *Music Science Today: the Permanent & the* *Changeable*, Daugavpils], Daugpilio universitetas, 2018 m. gegužės 10 d. / University of Daugavpils, 10 May 2018.

„Benjamino Britteno-Henry’io Purcello realizacijos: eksperimentinis laukas ir įtaka originalioms kompozicijoms“ [Benjamin Britten–Henry Purcell Realisations: Experimental Field and the Influence on Original Compositions]. 3-iasis tarptautinis muzikos atlikimo ir tyrimų festivalis konferencija "Doctors in Performance", Vilnius [3rd International Festival-Conference of Music Performance and Artistic Research "Doctors in Performance", Vilnius]. Vilnius: Lietuvos muzikos ir teatro akademija, 2018 m. rugsėjo 5 d. / Vilnius: Lithuanian Academy of Music and Theatre, 5 September 2018.

**PUBLIKACIJOS TIRIAMOJO DARBO TEMA / PUBLICATIONS ON THE**

**SUBJECT OF THE ARTISTIC RESEARCH PROJECT**

Henry’io Purcello ir Benjamino Britteno dainų paralelės [Parallels between the Songs by Henry Purcell and Benjamin Britten]. *Music Science Today: the Permanent and the Changeable*, University of Daugavpils, *Saule*, 2019, 3 (11), p. 7–16.

 B. Brittenas – H. Purcello realizacijų *Orpheus Britannicus* ir ciklo balsui ir fortepijonui *Sechs Hölderlin-Fragmente* op. 61 koreliacija [Correlation between Britten-Purcell Realisations *Orpheus Britannicus* and the Cycle for Voice and Piano *Sechs Hölderlin-Fragmente* Op. 61]. *Journal of Literature and Art Studies*, February 2019, Vol. 9, No. 2, p. 261–269.

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Cikliškumas B. Britteno vokaliniuose kūriniuose: teminis procesas (mikrotematizmas) „Winter Words“ op. 52. [Cyclicity in Britten's Vocal Compositions: Thematic Process (Microthematicim) in *Winter Words* Op. 52. In: *Meno procesas: tarp konstruktyvaus mąstymo, emocijų ir įkvėpimo* [The Process of Art: between Constructive Thinking, Emotions, and Inspiration], ed. by R. Gaidamavičiūtė. LMTA, 2011, p. 201–213.

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