

Rūta Stanevičiūtė

The Alois Hába School, Jeronimas Kačinskas, and the Beginnings of Microtonal Music in Lithuania

1 Introduction

Until the mid-twentieth century, it was important for young emerging composers, in order to be considered valid in the field of musical criticism, to belong to one of the acknowledged composition schools. I would like to illustrate this tendency with an example from a review about the festival of the International Society for Contemporary Music (ISCM). From its establishment in 1922, this society proclaimed the discovery of new talents and the presentation of new compositions by emerging composers as one of the main tasks of the organization. It is worth noting that the tendency to characterize master-based composition schools as part of an artistic trend coincided with permanent efforts to think of the national and even civilizational differences of modern music. This way, after the seventh festival in Geneva in 1929, Henry Prunières, the most influential French music critic of that time, described the German and French composition schools, based on performances by young composers:

Strong antagonistic tendencies between the German and French schools became clearly manifest [at the festival]. French sensualism stood against the German *Gemüt* and cerebral speculations of the Viennese school. Evidently, both parties hold fast to their respective positions, but this by no means undermines the conspicuous talent of true virtue which only conforms to its own aesthetic principles and puts most diverse technical means into practice. I cannot but acknowledge excellent contrapuntal skills characteristic of the musicians from across the Central European schools [of composition]. All these young Germans, Austrians, Czechs, and Poles seem to have achieved an astonishing proficiency in their craft. ...On the other hand, they oftentimes fall into the traps of scholastic or pedantry where they find themselves seized by complexity that prohibits sensualism and [the expression of] emotions.

The post-war school of composers associated with *Le jeune France* stands out in sharp contrast to these [Central European composers].

Their work generally displays much freshness, melodic innovation, and certain lightness, but their craft is quite meagre. They have an instinctive feeling for the orchestra, yet they have little knowledge about its intrinsic resources, comparing to their coevals in Central Europe. While some demonstrate their enjoyment of life, sun and love, others sink into sullen delusions and visions of exhausting struggle, or seem to succumb to the great ennui. (Prunières 1929, 84–5)

It was quite symptomatic that, in that opposition, two categories significant for the early reception of modern music were confronted: that of method/technique and of sensitivity/ethos, or the technological and aesthetic aspects of musical style. Just like in the above-quoted opinion, different views on the opposition between German and French musical novelties were often perceived as a civilizational confrontation between Latin and Germanic geniuses. Characteristically, in the interwar period, when evaluating young composers and making such wide-ranging generalizations, the stylistics and the national identity of their teacher of composition were particularly frequently referred to.

In this context, the school of Alois Hába had a different position, to some extent comparable with New Viennese School, primarily because of its founder's universalistic, transnational orientations and ambitions. From a historical perspective, the use of the definition of "school" had changed greatly since the interwar period. Despite the fact that the very notion of the Hába school in a strict sense has been questioned in contemporary musicological research, in my chapter I shall discuss some possible interpretations of this term from the Lithuanian perspective, presenting its reflection in the creation and cultural activities of Jeronimas Kačinskas (1907–2005), Hába's pupil and a predecessor of the microtonal music tradition in Lithuania.

2 Jeronimas Kačinskas and the modernization of Lithuanian music in the 1930s

Jeronimas Kačinskas has a unique and somewhat paradoxical position in the history of modern Lithuanian music of the first half of the twentieth century. He emerged with the second wave of modernization in Lithuanian music, which embraced and was shaped by composers who received their musical training at the centers of Western classical music in the late 1920s and 1930s. As has been amply shown by various sources, Paris, Berlin, and Prague were among the most popular higher education destinations for Lithuanian

composers a generation younger than their predecessors, who would have usually opted for the conservatories of Leipzig, Warsaw, Moscow, or Saint Petersburg.¹ After graduating from Klaipėda Music School in 1929, Kačinskas went on to pursue his studies in Czechoslovakia.² He entered the conventional composition course with Jaroslav Křička at the Prague Conservatory, where he also took additional courses with Otokar Šín in theory, Pavel Dedeček in conducting, and Alois Hába in quarter-tone music from 1929 to 1931. It was also during his studies in Prague that Kačinskas became one of the most ardent and notable followers of the so-called Hába school: in the compositions he wrote later, in the 1930s, he consistently deployed the athematic style and microtonality Hába promoted. But despite his attempts and due to various objective and subjective reasons, only one athematic composition by Kačinskas – the first version of the *Nonet* (1931–1932) – received public performance before World War II. After the composer emigrated from Lithuania by the end of WWII, all the unpublished scores of his athematic and microtonal compositions vanished in the turmoil of war and subsequent Soviet occupation. In the post-war years, Kačinskas settled in Boston, in the United States, where he managed to retrieve separate parts and reconstruct from memory the full score of the second version of his *Nonet* (1936). This piece is the only surviving specimen of Kačinskas's early athematic style which was performed for international audiences.

Despite the wartime losses, Kačinskas deserves a very important place in the modernization narratives of Lithuanian music, where he is regarded as a radical modernist. Such reception of his music formed in the inter-war years: in Lithuanian music criticism of the time, both Kačinskas and Bacevičius (the latter fellow composer being a representative of the Paris School) were labelled ultramodernists, while their music was classified under “expressionistic atonalism.” The question of whether these two composers can be attributed to the avant-garde remains open until this day and is still being discussed by Lithuanian musicologists. The early reception of Kačinskas's music was certainly influenced by his work as an active

1 As aptly noted by Giedrius Gapšys, the youngest generation of professional composers significantly differed from the older and middle ones in their views on professional preparation. For Juozas Naujalis (1869–1934) and Juozas Gruodis (1884–1948), studies abroad meant a source of universal music knowledge, while Jeronimas Kačinskas or Vladas Jakubėnas (1904–1976) chose a specific higher music school and a teacher of composition in order to acquire specialist knowledge and to master modern systems of musical composition (Gapšys 1989, 47).

2 In 1920s and 1930s the Klaipėda Music School employed numerous Czech musicians including the members of famous Czech *Nonet* in corpore at the beginning of their professional career. Alongside the acquaintance with the Czech musical tradition, one more reason for Kačinskas was cheaper education at the Prague Conservatoire compared with other prestigious centres for training in musical education.

advocate of the Hába school and promoter of other modernist trends in Lithuania. After his return to Lithuania in 1931, Kačinskas opened a quarter-tone theory class at the Klaipėda Music School and publicized the phenomenon of microtonal music in the local press by publishing articles written by Alois Hába, Karl Ančerl, Karel Reiner, Mirko Očadlík, and other members of the Hába school in the journal *Muzikos barai* (Domains of Music), which he co-founded and had co-edited with fellow musicians since 1931. The spread of quarter-tone music in Lithuania also gathered momentum due to the activity of the Society of Progressive Musicians, a group of congenial musicians which gathered around Kačinskas in 1932 and organized the first Lithuanian tour of the then-famous Czech Nonet the same year. It was during this tour that the first version of Kačinskas's Nonet (1931–1932/1936) received its Lithuanian premiere in the performances of its dedicatee and was later included in the program of the 1938 ISCM Festival in London. As a matter of interest, this piece was the only Lithuanian entry in the International Society for Contemporary Music's annual festivals before WWII. It is also worth mentioning that Kačinskas helped established the Lithuanian section of the ISCM in 1936.

New material about Kačinskas's work and activities is currently being supplied by musicologists Vlasta Reittererová's and Lubomír Spurný's research in the Hába archive in the Czech Republic, as well as the extant documentation of the Czech Nonet archive preserved at the Czech Museum of Music in Prague, the archives of the Prague Conservatory, and other sources. The research of the past few years into these various archives has yielded the discovery of two compositions which had hitherto been considered lost: the piano score for the Concerto for quarter-tone trumpet and symphony orchestra (1930–1931) and Trio No. 1 for trumpet, viola, and harmonium in the quarter-tone system (1933). To gain a closer perspective on the background of these particular compositions and the broader context of the Lithuanian composer's early work and its place in the Hába school, some additional sources have been used in this research, such as Kačinskas's correspondence with Hába and Emil Leichner (the first violinist and leader of the Czech Nonet) and Hába's correspondence with various members of his school. The newly discovered examples of the Lithuanian composer's early microtonal music and archival documents enable us to critically evaluate the uniqueness of Kačinskas's early compositions and their dissemination in the environment of the Hába school, in order to integrate those phenomena into twentieth-century music-modernization processes.

3 The Hába composition school vs. composition class

When undertaking a conceptual analysis of Kačinskas's early creations, it is useful to start with problematic issues related to the definition of the Alois Hába school. Interpretations of the phenomenon began to form as early as in the interwar period, when at the Prague Conservatoire in 1923, the composer first taught a course about microtonal composition which increasingly gained popularity among students of different specialties, and Hába's graduate-composers eventually became more active in musical life. Lubomír Spurný noted that, before WWII, there was no clear divide between the Hába school and Hába's class of composition, that is, the conceptual and institutional conceptions of the phenomenon. Music critic Mirko Očadlík, who shared the composer's artistic attitudes, was the first to have more conceptually used the terms "the Hába school," "the quarter-tone school," and "Hába's athematicists." The synonymous use of these terms suggested that Očadlík saw the phenomenon both as a composition school and a movement characterized by an artistic ideology. The author believed that the distinction of the Hábist movement was predetermined by Hába's consistency as a teacher of composition:

Alois Hába created his quarter-tone school by thorough work based on the elements necessary for the creation of new sound [...] His work was systemic: first the conception of the system was developed, then the instruments [made]; [only] afterwards did Hába realize his creative and interpretive technique. (Očadlík 1933, 88)

Vladimir Helfert, who at the same time summarized the development of early modernism in Czech music in his book *Modern Czech Music* (1936), wrote that it was:

[T]he energetic, sometimes even fanatical personality [of Hába] that enabled him to set up his own school. (quoted from Reittererová and Spurný 2014, 81)

As soon as Hába started teaching at the Prague Conservatoire, he ambitiously planned his school as an international phenomenon, able to compete with the ideas and methodologies developed by the most outstanding European teachers of composition³ (Spurný 2011, 143). Thus, for example, back in 1925, in his letter to Emil Hertzka, director of the Universal

3 At the time, the courses taught by the composer were attended by merely five students of composition, however, at the end of the 1920s, 15 to 26 students were simultaneously attending the class of quarter-tones and, to quote Mirko Očadlík, some of them were "well-educated, gifted, and courageous people" (Očadlík 1933, 90).

Edition publishing house, Hába claimed to have created a school and intended to make it a European school of composition. On the national scene, he first had to compete with influential Czech teachers of composition classes who had gained international recognition. From that viewpoint, in the area of traditional composition in the Prague Conservatoire, the most outstanding classes were those given by Vítězslav Novák and Karel Jirák. However, Hába had wider ambitions: an active participant of the international musical scene, he tirelessly promoted his pupils' works and sought wider international representation for his school. Especially in the '1930s, when compositions by Hába's pupils and special concerts of quarter-tone music continued to be included in the ISCM festival program, the Czech composer's ambitions to present his creative method and the movement of his followers as an alternative to the New Viennese School were growing.



Example 1. Alois Hába at his quarter-tone piano, 1930s.

However, from a historical perspective, later researchers, especially Reitererová and Spurný, questioned the use of the term Hába school in the strict

sense. The researchers tended to believe that the Hábist movement could be called a school only with some reservations: on the one hand, because of, from their viewpoint, an incompatibility of the avant-garde ideology with the connotations of the concept of school, and on the other hand, because of a certain vagueness of the compositional method of the initiator of Czech microtonal music. According to Spurný, the term school was associated with the threat of imitation, which was viewed in a negative light in the interwar period (Spurný 2011, 146–7). In the opinion of the Czech musicologists, the “Hába composition school” was a consequence of the historical and aesthetic interpretation rather than a descriptor for the composer’s integral compositional method, therefore, the use of “composition class,” that is, a reference to the institutional framework, was more appropriate (Reittererová and Spurný 2014, 83; also Reittererová 2005, 9). At the same time, based on the image of the “Hába school” as a movement of unique individuals formed back in the interwar period, Reittererová and Spurný presented it as a large group of the Czech composer’s pupils, colleagues, and followers. The list of 213 musicians from 13 countries presented by the researchers reflected the period of Hába’s teaching in the Prague Conservatoire (1923–1953) and covered:

1. graduates of the Quarter-tone and Sixth-Tone Music Composition Department, officially established in 1934;
2. students who attended the quarter-tone courses of the Czech composer before 1934;
3. Hába’s private pupils, known from the composer’s correspondence and other documents, and
4. supporters and followers of Hába’s music and theoretical conception who the composer corresponded with.

Such a broad contemporary understanding of the Hába school presents difficulties in defining the aesthetic and stylistic characteristics of the phenomenon. It must be noted that, so far, no attempts have been made to carry out a more exhaustive comparative analysis of the creation of Hába’s pupils, although simultaneously the somewhat reserved position of contemporary researchers towards the application of the term of school to the Hábist movement (and more broadly, to twentieth-century music) has been preconditioned by the imaginary heterogeneity of the phenomenon. Should we agree with researchers who believed that the conventional use of the term of school deserved criticism, we can see that heterogeneity was a typical feature of twentieth-century composition schools. Thus, for example,

in opposition to the established concepts of composition schools, Arnold Schoenberg wrote:

All my pupils are very different from each other, and although most of them compose twelve-tone music, it is impossible to talk about a school. Each of them had to find their own unique way. (Schoenberg 1984, 386)

Hába formulated the dogma of creative succession from a different perspective, that of a teacher of composition:

A creative musician is not always able to convey all his ideas to his pupils, especially those that he himself is just beginning to formulate. (Hába 1927, xv)

Hába's statement referred to another motif of giving special prominence to teachers of composition typical of the interwar period: in the culture of musical modernism, the authority figure in composition symbolized a specific trend of music renewal and thus served as a convenient tool to understanding the diversity of modern music. Moreover, the significance of the creators of modernism was in its own way consolidated by the composition school, which contained the contradictions typical of modern music between the imperative of individualism and the need to get together in artistic groups, predetermined by the socio-cultural environment.

4 The corpus of Jeronimas Kačinskas's athematic creation

At the end of the 1930–1931 academic year, Hába wrote to his former student, Slovenian composer Slavko Osterc:

In the summer, the gifted composer Kačinskas is completing his studies [...]. He wrote a very good string quartet. (Prague, June 11, 1931; quoted from Reittererová and Reitterer 2005, 156–68)

It was the first completed composition by Kačinskas in the quarter-tone system: String Quartet No. 2 (1931) composed in the years of studies. As known from Kačinskas's correspondence with various acquaintances, he had begun to compose Concerto for Quarter-tone Trumpet before completing the above-mentioned String Quartet, also having conceived the idea for the Nonet in the summer of 1930. After he returned to Lithuania in the summer

of 1931, Kačinskas continued intense experimentation with the quarter-tone system, even though only a few of his artistic endeavors came to fruition. One of his letters to Emil Leichner, dating from the post-war years, included a concise annotation of his pre-war work, which he had presumably intended for the performance of his Nonet at the 1938 ISCM Festival in London.⁴ The annotation listed some of his major works written before the war (I have added unfinished compositions to make this list complete):

Variations for piano (1928–1929)

String Quartet No. 1 (1930)

Nonet (1931–1932; 1936)

String Quartet No. 2 in the quarter-tone system (1931)

Concerto Fantasia for quarter-tone trumpet and orchestra ([1930–1931])

Concerto for piano and orchestra in the quarter-tone system (unfinished, 1932)

Songs for low voice and piano in the quarter-tone system (unfinished, 1932)

Trio for trumpet, viola and harmonium in the quarter-tone system (1933)

Symphony Fantasia (1937–1940)

In the list, only the first two compositions represent the genre of the so-called traditional composition, while the remaining opuses were already developed using Hába's conceptions of athematic and microtonal music. In addition, we should perhaps extend the list with one more composition, even though there is very little evidence about its existence. In 1937 in a profile of his music written for the Czech music magazine *Rytmus*, which announced the performance of his Nonet at a concert organized by the Czech contemporary music association *Přítomnost* (Presence) in Prague, Kačinskas mentioned having composed a piece for quarter-tone French horn, yet no physical or documentary evidence has ever supported that claim. The possibility to discover more lost pieces by Kačinskas remains likewise uncertain. For example, in an article published by the *Muzikos barai* journal, Hába informed readers about the coming performances of Kačinskas's quarter-tone quartet by Czech musicians at the Czech contemporary music association concert in Prague and, somewhat later, at the concert of the Hába school

4 Jeronimas Kačinskas' letter to Emil Leichner, Boston, 1965. Czech Museum of Music, Alois Hába archive.

in Munich. Conclusive evidence was found that the concert in Prague had never taken place, but there is still a lack of reliable data about the concert in Munich. Be that as it may, String Quartet No. 2 was very well-known among Hába's pupils and colleagues in Prague and it was precisely for this composition that Kačinskas was ranked among the most gifted pupils of Hába as early as his student days. In his fairly detailed description of Kačinskas's quarter-tone quartet, Hába himself emphasized the creative talent of his student in absorbing and applying the principles of composition that he had invented and advocated. As the composer noted, paraphrases of his theoretical works were evident: he emphasized the young author's ability to combine consonances in a unique manner, to originally build chord progressions, to enrich the melodics and rhythemics, and to creatively develop the athematic style in a non-standard form, based on the principle of non-repetition:

In the spring of 1931, [Jeronimas Kačinskas] wrote a large three-movements q(arter) t(one) quartet [...]. Individual movements of the quartet were composed not in accordance with the schemas of the usual forms (those of sonata, rondo, scherzo, or song). There were no theme repetitions or their variations, either. The quartet was written in an athematic style, and each voice in it was melodically completely independent. In the creation of thematic music, it is impossible to find purely independent voices, because everything there comes from a combination of two, three, or more themes.

A composition in an athematic style can be compared to a story or a novel: melodies are combined in a similar way as the ideas of a literary work, each carrying a certain volume of the content. The creator has absolute freedom, and simultaneously assumes the greatest responsibility for the form structure design.

He can create a very complex form up to 6, 7, and more stages, characteristic in terms of the rhythm, none of which repeats.

Kačinskas' form of the first movement has six stages: Adagio-Allegretto, Allegro moderato, Meno mosso-a tempo, Andante, Allegro moderato, and Allegro. The main movement structure: slow, faster, slow, and fast tempos. The form of the second movement has four stages: Adagio, Piu mosso, Agitato, Adagio. The structure: slow, faster, and slow tempos. The third movement consists of four stages: Moderato energico, Allegro, Meno mosso, and Presto. Mainly, those are transitions from a medium to a fast and from a slower to a very fast tempo. (Hába 1931, 3; underlined by A.H.)

Mirko Očadlík, one of the most influential music critics in Prague, described the quartet by the Lithuanian composer as a noteworthy composition and identified a stylistic kinship between the work of Kačinskas and his teacher. A year later, summarizing the decade of the Prague quarter-tone music school, Očadlík singled out two of Hába's pupils – Jeronimas Kačinskas and Karel Ančerl – as to have equaled and even excelled their teacher:

The first to achieve absolute integrity in making use of the new style and new sound at their disposal. (Očadlík 1933, 91)

The chronology of Kačinskas's early creation proved that his support to the Hábist movement was an important factor for its development. He created especially intensely during his studies and in the year following, when he unsuccessfully tried to integrate into the musical institutions of Kaunas (1931–1933). Given the fact that, after 1940, Kačinskas discontinued his athematic and microtonal experiments, his early creations should be regarded as part of an integral period of mastering Hába's philosophy of music and his creative method.

5 Kačinskas's early work and aporias of athematicism

In his years of study in Prague, Kačinskas was characterized as a highly creative successor of the principles of composition propagated by Alois Hába. One might go even further by claiming that the creative imperative lies at the heart of the Czech composer's style, which the composer defined philosophically as the music of freedom (*Musik der Freiheit*) or a free style of composition (*Musikstil der Freiheit*).⁵ According to Jiří Vysloužil, the author of the first comprehensive study dedicated Hába's work, the aporia between freedom and regularity (order), or the contradiction and tension between spontaneous creativity and orderly composition, was very characteristic of Hába's artistic mindset. All the same, in all of Hába's copious creative output Vysloužil managed to find only two violin solo pieces, which exemplified his truly free athematic style: *Fantasia for violin* in the quarter-tone system, Op. 9a (1921), and *Music for violin* in the quarter-tone system, Op. 9b (1922) (Vysloužil 1996). It should be noted that Hába's music was not exclusively athematic or microtonal: his compositions included those written in a dodecaphonic technique or opuses in the conventional language of modernism.

5 The concept of a free style of composing as a synonym of athematicism was first used by the composer in his paper "Casellas Scarlattiana – Vierteltonmusik und Musikstil der Freiheit" (Hába 1929). The conception of the athematic style was most comprehensively introduced by Hába in his theoretical study (see Hába 1925).

That athematic composition was not an easily tackled task and posed considerable challenges is witnessed by the fact that Kačinskas was quite anxious about the Lithuanian premiere of his Nonet in 1932:

I felt that composing this piece exceeded my abilities because I couldn't perceive the succession of musical patterns, textures, and overall form while listening to its performance. It had a stunning effect on me, not because of delight, but rather because I had doubts in it. Having noticed my strange confusion, Leichner asked "Didn't you like the performance of Nonet?" I assured him of the opposite because the performance was of the highest standard. But it was not until the fourth performance in Kaunas that I could fully grasp the character and style of the work and this helped me calm down. (Kačinskas 1997, 360)

Kačinskas's Nonet presents itself as an example suitable for discussion of the composer's originality in the choice of genre and instrumental combination for works written in the athematic style. Nonet by Kačinskas is one of the first modern works commissioned by the revived Czech Nonet in 1931 (the ensemble was formed in 1924 and many times faced the prospect of disbandment). The Baltic tour of the Czech Nonet of 1932 featured some of these commissioned works: Bohuslav Föster's Nonet, Op. 174; Alois Hába's *Fantasia for nonet* No. 1, Op. 40; and three initial movements of Jeronimas Kačinskas's Nonet, entitled "Three Moments from the Nonet" (1931–1932). The fact that Kačinskas could only learn the athematic style from early works by Hába written mostly for quarter-tone piano or string quartet also attests to the independence and originality of his creative choices. By that time the only athematic work for larger ensemble available for emulation was Hába's quarter-tone opera *Matka* (Mother), completed in 1929 and first put on stage in Munich, in 1931; but it was hardly possible that Kačinskas could have seen, heard, and studied this work in detail.

Speaking of the athematic and microtonal compositions written in Lithuania after his studies in Prague, we should also note that Kačinskas opted for genres and combinations which entailed more opportunities for performance. This circumstance may seem rather surprising, if we remember that before WWII his music did not have many opportunities to be heard apart from the performances of the Czech Nonet. Nevertheless, he demonstrated much persistence in making his music heard: for instance, he acquired a quarter-tone harmonium and helped other musicians purchase a quarter-tone trumpet

and French horn.⁶ His letters, articles, memoirs, and other writings provide ample evidence about his earnest endeavors to form a quarter-tone music ensemble, organize its appearances in Lithuania, and even take part in the quarter-tone music festival in Prague in 1933, which never took place due to financial reasons. The composer also wrote about his intentions to hold a public concert of quarter-tone music in his letters to Hába in 1936. However, this idea was not implemented, either.

In his writings from that time, Kačinskas, like many other adherents of “non-thematicism,” most often focused on the ideological postulates of Hába’s teaching and basic principles of the athematic composition, without going into more detailed commentaries about composing in the athematic style and quarter-tone system. By paraphrasing Hába’s caption about musical language as a “stream of thoughts,” comparable to the “stream of consciousness” in literature, Kačinskas has pointed out certain challenges in mastering the athematic style:

Hába argued that the essence of creativity lies in a constant state of creative activity. If something is reiterated, transposed, or imitated, the process of creative action gets interrupted. The same happens in a story where events follow in sequence and evolve from and relate to each other, thus making for a coherent whole. Of course, some may disagree with this theory, but it leaves a certain trace in the creative soul. Even though I’m not a rigorous athematicist, my works still retain that continuity. It was not easy for us students to embody the principle of athematicism in music; I must have been the only one to realize this idea, in part at least, without much effort. (Kačinskas 1997, 357–58)

Just like Kačinskas, the more outstanding of Hába’s students usually commented on the philosophy of their composition teacher’s music but not on the technological tools acquired for the class of quarter-tone music. Hába’s conception of the music of freedom represented the doctrine of aesthetic freedom typical of the Central European avant-garde. At the technological level, its expression was to be ensured by athematicism and microtonality – unrestricted freedom of choice of the formal development and the musical sound material. Probably because of the ideologeme of freedom, in the

6 He managed to get only a few performers interested in the quarter-tone music and hoped to form a quarter-tone ensemble. In Klaipėda, microtonal instruments were gradually accumulated for the purpose: Kačinskas had a Förster’s harmonium, due to Hába’s intermediation, trumpeter Vincas Deniušis acquired a Fr. A. Hackel’s quarter-tone trumpet, while French horn player Benediktas Vasiliauskas was looking for a quarter-tone French horn of the same company.

explanation of the compositional method promoted by Hába, more attention was devoted to those categories of the language of music that were expected to ensure creativity. Hába liked to emphasize that in his theoretical works:

He (the pupil) must learn how to combine [compose] freely. (Hába 1927, xv)

Spurný, however, noted that, despite the statements of the Czech composer,

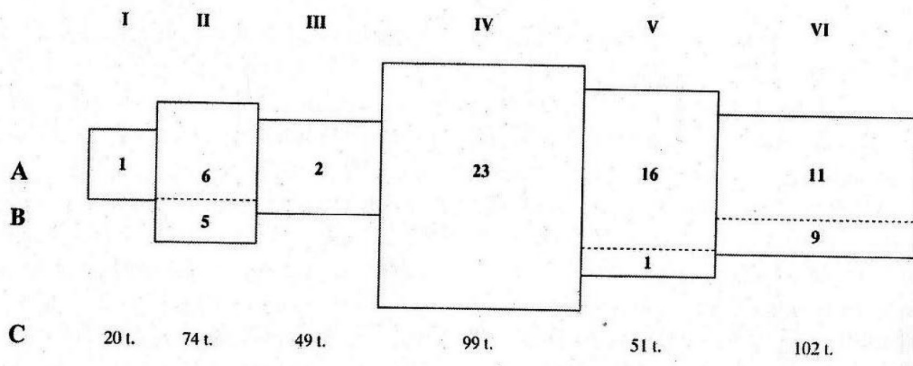
the road to the 'freed music' was a process implying deep reflection and planning, as everything that was traditional and restrictive had to be only gradually rejected, consciously and deliberately. (Spurný 2011, 141)

Hába had explicitly stated his attitude towards universal and individual categories and parameters of music in the context of his system. For him the individuality of a composer's work was primarily related to the parameters of melody and rhythm rather than style or form, whose logic depended on more fundamental historical processes. Composer Viktor Ullmann (1898–1944), who studied with Schoenberg (1919) and Hába (1935–1937), indirectly confirms that athematic style was based on straight-lined formal model:

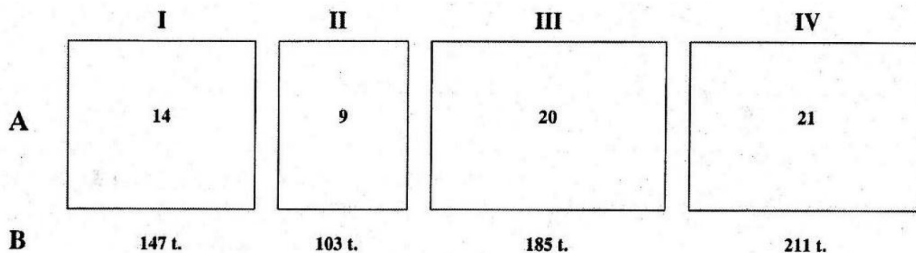
I am indebted to the Schoenberg school for strict, i.e. logical structures and love for valor vis-à-vis the sound world, and to the Hába school for a refinement of melodic sensitivity, the vision of new formal values and the liberation from the canons of Beethoven and Brahms. (Spurný 2011, 142–43)

In the athematic musical thinking promoted by Hába, the horizontal line, the relationship between the melodic processes, and the formation was particularly important. In this case, athematism did not mean the rejection of thematic material: on the contrary, it was of special importance, yet it was composed on the basis of the non-repetition principle. Researchers paid attention to the similarity between the athematic development principles and the Baroque polyphonic techniques, occasionally even to the quodlibet genre, while avoiding thematic development. A comparative analysis of Nonets by Kačinskas and Hába conducted by Lithuanian musicologist Danutė Palionytė revealed that the formal structure of those athematic compositions was very similar or even invariant: the two works were characterized by sequences of asymmetric polymelodic structures (Palionytė-Banevičienė 2010, 282).

Differently from Kačinskas, who left no detailed technological comment on the thematic material of his composition, Hába in the score of his *Nonet* had clearly indicated the principal themes (Schemes 1 and 2).



Scheme 1: Hába's Fantasy for nonet in twelve-note system No. 1, Op. 40 (in one movement, 1931): A – number of primary themes; B – number of secondary themes; C – number of bars (Palionytė 2010)



Scheme 2: Kačinskas's Nonet (in four movements, 1932/1936): A – number of themes; B – number of bars (Palionytė 2010)

A comparison between two compositions by Kačinskas – the *Nonet* written in the twelve-tone system and the newly discovered *Trio* in the quarter-tone system – also revealed the invariability of formal structures. Unlike the four-movement *Nonet*, the *Trio* was a one-movement composition whose three asymmetrical polymelodic episodes were separated by the references to the tempo and the character of performance (Episode 1: *Adagio sostenuto* – mm. 1–79; Episode 2: *Allegro con fouco* – mm. 80–143; Episode 3: *Moderato* – mm. 144–83). However, in the composition of asymmetrical structures, similar techniques were employed in both works: the pedal technique,

22 *Maestoso* (175)

poco dimi.

(180)

meno

alo

p

f

mf

Example 2: Kačinskas's Trio for trumpet, viola and harmonium (1933), mm. 174–82 (manuscript, Czech Museum of Music, Alois Hába archive)

complicated multi-layer chords, and sharp changes in tempo and dynamics. Although the Nonet and the Trio differed in terms of harmony, the same principles could be identified in the formation of themes: from microcontrasts and circular permutations to wide-ranging melodic gestures formed in leaps of fourths, typical of twentieth-century atonal music. The composer was hardly trying to achieve that effect, yet it was some specific melodic gestures that brought the Trio by Kačinskas close to the sound aesthetics of the New Viennese School. A typical example of such aesthetics was the Finale of the Kačinskas Trio, featuring the “flickering” of the microtone-enriched, rising fourth against the background of a complex chord (Example 2).

In his theoretical writings, Hába emphasized that composing in the twelve-tone and microtonal systems may and must be based on similar principles and procedures. I would like to illustrate this statement by demonstrating how Kačinskas adopted the concept of tone centrality, which was one of the key concepts in Hába’s theory and creative practice. In the sense proposed by Hába, tone centrality was not the return to functional tonality or the function of tonic. As suggested by Andrew McCredie,

rather it was the result of displacements and relativizations within the tonal hierarchy. (McCredie 2002, 193)

For example,

in tone centrality, a single tone governs the harmony of an extended passage, without implying the harmonic functions or hierarchal relationships that characterize tonality. (Skinner 2006, 87)

A typical example of tone centrality would be chord structures constructed above the central tone, from which melodic lines are derived (Example 3). These melodic lines can serve the function of a pedal point in various voices and layers of texture – for instance, in the bass or in the upper voice (soprano) – or become part of the melodic motif (example 4). Another procedure, related to the concept of tone centrality and extensively used in Kačinskas’s Trio as well as in Nonet, is the technique of contrary motion (Examples 5 and 6).



Example 3: Hába’s illustration of tone centrality (Hába’s Neue Harmonielehre des diatonischen, chromatischen, Viertel-, Drittel-, Sechstel-, und Zwölftel-Tonsystems, 1927. Quoted after Skinner 2006)

Adagio sostenuto

The musical score is for a Trio for trumpet, viola, and harmonium. It is in 3/4 time and consists of three systems of staves. The first system (measures 1-4) is marked **Adagio sostenuto**. The second system (measures 5-8) continues the piece. The third system (measures 9-10) is marked *stringendo*. The score includes dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The key signature is one sharp (F#). The score is written for Tromba in C, Viola, and Harmonium. The first system shows the Tromba in C playing a melodic line, the Viola playing a rhythmic pattern, and the Harmonium providing harmonic support. The second system shows the Tromba in C playing a melodic line, the Viola playing a rhythmic pattern, and the Harmonium providing harmonic support. The third system shows the Tromba in C playing a melodic line, the Viola playing a rhythmic pattern, and the Harmonium providing harmonic support.

Example 4: Kačinskas's Trio for trumpet, viola and harmonium (1933):
tone centrality (Music Information Center Lithuania, 2017)

The image displays a musical score for three instruments: trumpet, viola, and harmonium. The score is divided into three systems, each starting with a measure number (117, 120, and 123). The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (*p* for piano, *f* for forte). The harmonium part features complex chordal textures with many accidentals. The viola and trumpet parts have more melodic lines, with the trumpet part including triplets and slurs. The score illustrates contrary motion between the instruments.

Example 5: Kačinskas's Trio for trumpet, viola and harmonium (1933),
contrary motion (Music Information Center Lithuania, 2017)



Example 6: Hába's illustration of contrary motion between fields
(*Neue Harmonielehre des diatonischen, chromatischen, Viertel-, Drittel-, Sechstel-, und Zwölftel-Tonsystems, 1927; quoted after Skinner 2006*)

The examples above demonstrate that Kačinskas adopted and consistently applied Hába's theoretical concepts and principles of composition practice in his athematic and microtonal music. In a certain way this also supports Mirko Očadlík's observation that:

[Hába's] system for them [that is, his pupils] was a kind of a trial, by which they could test the elasticity and capacity of their imagination. (Očadlík 1933, 90)

As has been adumbrated above, Hába associated the stylistic individuality of his pupils primarily with melodic and rhythmic innovation, which stemmed from their ethnic tradition and personal qualities. For instance, when he characterized the national features of Kačinskas's Concerto for quarter-tone trumpet and orchestra, Hába noted that:

[The Lithuanian composer] constructs his chords in a very distinct way, while his work is distinguished for combined rhythms and rich quintuplet and septuplet figurations. (Hába 1931, 3)

Danutė Palionytė, in her analysis of the Nonet by Kačinskas, also pointed to the possible manifestations of the elements characteristic of traditional music, such as diatonic trichords, lamenting intonations, and the like (Palionytė-Banevičienė 2010, 283). The composer, however, had reservations about any references to the native traditional music in his work. I tend to think that the true source of the above-mentioned chords and melodic figurations in

Kačinskas's music may be found in the theory of harmony Hába developed. He attached special significance to some characteristic intervals, especially to the second augmented by a quarter-tone, which was used as a tool for symmetrical division of the perfect fourth. Since Hába assumed that the linear and vertical arrangements of pitch content were inseparable, similar procedures were equally important for his harmonic polyphony and melodic innovation. Although the intervals, which played an exceptional role in Hába's music, had no numerological interpretation, such differentiation certainly had an ethnological foundation. It is a well-known fact that Hába had strenuously studied the traditional music of various European and Eastern cultures and subsequently based his principles of composition on systematic research and analysis thereof. Consequently, one may conclude that certain folk associations occurred in Kačinskas's work indirectly, that is, through the attentive study of Hába's theoretical and musical work. These associations received no reflection in Lithuanian music criticism of the inter-war period, while the style of Kačinskas's music was considered quite detached from the local ethnic tradition and its cultural identity.

6 Microtonality and the imaginary future of Lithuanian modern music

Kačinskas presented the progress of the Czech musical culture as an example to be followed in the modernization of Lithuanian musical culture:

It is necessary for us, Lithuanian musicians, to get better acquainted with the achievements of the Czechs and other nations in the art of music and to adapt them to our own culture. Otherwise, in the future, we shall unavoidably face the threat of lagging behind the world and of stagnation leading nations to destruction. (Kačinskas 1931, 4)

Hába and his closest co-workers also cherished hopes with regard to the prospects of quarter-tone music in Lithuania after Kačinskas's return to Kaunas upon completion of his studies at the Prague Conservatoire. In that year, the geography of students in the Hába class was expanding, and the ambitions of the Czech composer to disseminate his teaching in other countries through his pupils was growing. Having graduated from the Prague Conservatoire in 1927, Slavko Osterc started teaching quarter-tone music at the Academy of Music in Ljubljana, and in the 1930s, similar initiatives were undertaken by the graduates from Bulgaria and Turkey. Hába's ambitions were kindled by the enthusiastic interest in his system in an International

Congress of Arab Music in Cairo in 1932, where prominent authorities on modern music sought points of contact between the European and Arab cultural traditions.⁷

Immediately after the event, Hába sent a short report on the results of the international forum for the publication in the Lithuanian musical press. In Hába's words:

[A]fter long and sometimes sharp debates (mainly differences of opinion were expressed between the Czech and German composers) it was decided to develop a culture of Arab music in the spirit of national character, using quarter-tone and sixth-tone systems cultivated by A. Hába. (Hába 1932, 114–15)

The Czech composer's forecasts and expectations were too optimistic, even though he managed to engage Eastern musicians in his microtonal experiments. Hába and his assistant, composer and pianist Karel Reiner, accepted an invitation by organizers to give lectures and demonstrations of quarter-tone music in Cairo. To that end, the congress was brought to the latest model of quarter-tone piano (created by Hába's design and produced by the August Förster company in 1931) for performance of avant-garde quarter-tone music⁸ (Reittererová and Spurný 2014, 142).

Alois Hába's reception of Western-Eastern musical encounters in Cairo and his ideas about the integration of Eastern heritage into the renewal of modern music have been reflected in the writings of his pupils in Czechoslovakia and Lithuania. It was specifically in the early 1930s that discussions about the interaction between national and modern art and the prospects of Lithuanian music modernization became especially relevant. The journal *Muzikos barai*, founded and first published by Jeronimas Kačinskas and his colleagues in 1931, turned into a platform for their program when discussing the current situation and the future of Lithuanian and, more broadly, European modern music. In his articles Kačinskas promoted microtonal music as a road of progress for the

7 The congress was attended by composers Béla Bartók, Paul Hindemith, Egon Wellesz and musicologists Erich von Hornbostel, Robert Lachmann, Curt Sachs.

8 During the Cairo congress, Hába's theoretical insights and microtonal compositions supported the proposal for standardization of a modal system to be recognized by all Arab music practitioners. It was based on quarter-tone harmony, e.g. proposition to adopt a musical scale consisting of 24 equally spaced octave notes by subdividing each semitone into two quarter-tones. This proposal particularly passionate supporters were so-called modernists, especially the Egyptian representatives Mansūr 'Awad, Mahmūd al-Hifnī and Emile 'Aryān standing for ideology of modernizing (and partially Europeanizing Egyptian music). By contrast, the proposal was rejected by conservative Turkish musicians "on account of its arbitrary nature and inappropriateness to accurate measurements of Near Eastern pitch" (Racy 1993, 74).

renewal of national music, rejecting the superficial adaptation and imitation of Western influences. Promoting the ideology of music avant-garde, he wrote:

Quarter-tone and sixth-tone systems of composition implemented in Prague are nothing more than the development of primeval Oriental music combined with European music culture. [...] According to some famous Prague musicians, the Lithuanian people are closer to the Orient than to Western European spirit: they noticed Lithuanian musical rhythms and melodies' character. If we look at our past music, then we will find there a number of intervals smaller than halftones. It is seen that in ancient times the Lithuanians did not know Greek and German *dur* and *moll* tonalities. (Kačinskas 1931, 4)

Kačinskas's contemporary, composer Juozas Strolia,⁹ an active contributor to the journal on the issues of modern art, presented ideas similar to those heard in the Cairo Congress:

We have substantial evidence to prove that Lithuanians have felt the beauty of modern music (in the present-day sense) from ancient times. Thus, e.g. non-tempered tuning of musical instruments, augmented intervals occurring in songs, accords of the seconds (not resolved) in "hymns" [Lithuanian polyphonic part-songs – R.S.] and in the music of the skudučiai [panpipes] indicate that the origins of the contemporary music have existed in the Lithuanian nation, just the choral singing and consonant harmony imposed upon Lithuanians distorted the very melodies of our folk songs and adapted them to major and minor tonalities. Due to alien influences, presently we are so distant from our true music that we start fearing modernism, whose origins exist specifically in our national music. (Strolia 1932, 23)

However, unlike Hába, from the very beginning of his musical career Kačinskas took a critical view of the opinion widespread in Lithuania that modern music had to be based on the "structure and spirit of the old folk songs" (Kačinskas 1933, 22). The desire to create a model of national music through mechanical generalization of the means of expression of traditional music (the melodic, rhythmic, and harmonic features) was considered by the composer to constrain

9 Juozas Strolia (1897–1969) – composer, musicologist, violinist, pedagogue, and choir conductor. He studied at Kaunas (1921–1924) and Klaipėda (1924–1929) Music Schools. In 1941, he left for Germany, and from 1951 lived in the USA. He wrote about 300 musical compositions, published works on the history of music theory, and collaborated with the press. Strolia contributed a number of valuable problematic articles on the issues of musical modernism to *Muzikos barai*.

and even hinder the new music as well as limit its progress. For Kačinskas, the basis of the national uniqueness was creative individuality, never repeating the previous stages of human creation and based on “free creative foundations”:

We live in an age where science and art manifest themselves in an especially intense development and the search for new ways. The mind is breaking into still unexplored areas in order to learn everything and to adapt that to life. Love for diversity and a desire to get rid of any clichés is felt. Art has always been sensitive to the character of the epoch, thus currently it also reflects some features of our life. However, it would be inaccurate to assume that art in its ideological expression always strongly depends on the character of the epoch. Frequently it reaches much further. [...] Traditionalism in music only paralyzes its progress, since limitations make a bad influence on the creator’s phantasy and prevents him from using all the roads of the beauty of art. Therefore, the free development of creation within the boundaries of the creator’s control of feelings and mind is the closest to the progress. (Kačinskas 1931, 1)

The interest in microtonal music was also promoted by numerous publications by Alois Hába as well as representatives of his school and interpreters of his compositions (Karel Reiner, Karel Ančerl, Mirko Očadlák, and German conductor Hermann Scherchen) in the Lithuanian musical press. Through presenting the phenomenon of the quarter-tone music in their articles in the journal *Muzikos barai*, they contrasted the Hábaist musical ideology – as they imagined – with the cultural and political decline of the Old Continent. Hába’s followers, including Kačinskas, saw the 1930s not as a time of the avant-garde rejection and its end, but, on the contrary, as a period of mature avant-garde achievements:

Currently, music is undergoing a stage of quest and replacing the vague problems of sound by discoveries and improvements. That allows us to imagine the character of the evolving epoch of the new music. (Kačinskas 1932, 102)

Such claims kindled Kačinskas’s hopes of easily getting wider ranks of musicians and audiences interested in microtonal music in Lithuania, both in the capital and provincial cities. That was demonstrated by the composer’s plans to organize a concert tour of the Czech Nonet in ten Lithuanian cities in 1932, which were only partially implemented.¹⁰

10 In October–November 1932, the Society of Progressive Musicians organized a tour of the Czech Nonet in four Lithuanian cities: Klaipėda, Šiauliai, Panevėžys, and Kaunas (altogether, five concerts were held).

The efforts of Jeronimas Kačinskas to institutionalize quarter-tone music at Kaunas Music School, the main national higher music education institution, was categorically resisted by its director Juozas Gruodis (1884–1948), the most authoritative teacher of composition. In 1932, Gruodis allowed Kačinskas to introduce the students of Kaunas Music School to quarter-tone music. The music aroused considerable interest. However, Kačinskas was not permitted to teach quarter-tone music even free of charge. Gruodis thought that the adoption of the quarter-tone system would call for radical changes both in the entire system of teaching and instruments, that is, for abandoning the foundations of the European tradition. On the other hand, microtonal tuning for his ear was “false” and artificial, and he considered the proponents of the system insincere experimenters rather than real artists. Differently from Kačinskas, who insisted on the closeness of microtonal music to the Lithuanian traditional music, Gruodis believed that “quarter-tones were alien to diatonic Europe, and especially to Lithuania” (Gruodis 1965, 219). Kačinskas even intended to set up a private quarter-tone school in Kaunas. However, failing to receive support from official institutions in the then capital of Lithuania, he set up classes of quarter-tone composition, theory, and conducting at Klaipėda Music School in 1933. The classes trained merely a few more serious enthusiasts of microtonal music.

Articles by Jeronimas Kačinskas on the issues of modern art and the promotion of microtonality served as important stimuli for the renewal of music in Lithuania before WWII. His attempts to institutionalize the practice of microtonality in higher music education institutions and concert scenes were less fruitful. However, the efforts left a deep imprint on the Lithuanian music modernization discourse as a not fully implemented musical avant-garde project in Lithuania.

7 The Hába school and the interwar reception of Kačinskas’s music

The concept of tone centrality and folkloric foundations were some of the key features which distinguish the atonality of the Hába school from that of the New Viennese School. Theodor W. Adorno’s attempts to pair Hába’s athematicism with Schoenberg’s atonality of his expressionistic period were criticized by later scholars. Ernst Křenek, for example, argued that Hába absorbed and further developed the inspirations coming from Schoenberg’s atonality from the point where the founder of the New Viennese School had stopped evolving after composing his monodrama *Erwartung* (1909) (Křenek 1939, 161). These divergent opinions represent two tendencies in the reception of the Hába school, which formed during the inter-war years and remained

influential to the present day. Hába liked to repeat to his pupils that, were he a German and not a Czech, his theoretical conceptions would be much more widely recognized. The opinions of his contemporaries and subsequent researchers on the issue differed; one may assume that, for example, the relatively poor reception of the Czech composer's theory of harmony was affected by a gap between microtonality and the discourses of contemporary harmony. Whatever the case, the reception of Hába's athematicism and the conceptions of microtonality in the Czech musical culture and in Germany and Austria were essentially different. The direction of Hába's "contextualization" was symptomatically revealed by views on the relationship of his theoretical thought and creation with Schoenberg's tradition. In the German and Austrian musicology – in overviews of the twentieth century music development, from those by Hans Mersmann (*Musik der Gegenwart*, 1924) and Adorno to those by Hans Heinz Stuckenschmidt (*Musik des 20. Jahrhunderts*, 1979) and Hermann Danuser (*Die Musik des 20. Jahrhunderts*, 1982) – Hába was most frequently considered and analyzed in the environment of the formation of expressionism and dodecaphony. Czech musicologists, on the contrary, tended to relate Hába's originality to his getting the better of the Schoenberg's school. Special attention to that fundamental theme was devoted by Vysloužil, author of the first solid monograph on the initiator of the Czech quarter-tone music. He argued that, despite the theoretical conceptions and creative impulses of the founder of the New Viennese School and the certain closeness of Hába's artistic ideas to Schoenberg's creative principles, any ideas of artistic dependence or even followership ought to be excluded. The musicologist identified three principal differences in Schoenberg and Hába's musical thinking (Vysloužil 1965):

- 1) The Czech composer introduced the concept of the central sound as a substitute for the functional relations of the tonal harmony;
- 2) Hába and Schoenberg's expressive content of atonal music was different: the simplicity and optimism of the Czech composer's works and their folklore origins stood in contrast with the grotesque and violent atmosphere of Austrian and German expressionist music; and
- 3) for Schoenberg, athematicism was just a short creative phase, while for Hába, it became the basis of his compositional style and the symbol of a constantly changing modern life.

Even though Schoenberg was acquainted with Hába's theory of harmony, the world of microtonality was especially alien to him. Spurný, who analyzed the differences between Schoenberg and Hába's theories of harmony and

compositional principles, believed that the Czech composer, who back in the early 1920s had a positive view of the method of dodecaphony, sought to draw a clear caesura between his own ideas and the inspirations of the founder of the New Viennese School. In Spurný's opinion Schoenberg's "participation" in Hába's theory of microtonality was rather a gesture of respect for the authority of the new music which indicated the direction to the musical avant-garde movement (Spurný 2007, 328).

Still, before WWII, the relationship between the Hába school and the New Viennese School was ostensibly competitive. On the eve of the eighth ISCM Festival, in a letter to Slavko Osterc, Hába wrote:

And what's more, Karlsbad (!) is to host the first ever boxing fight between the semitone systems of the Viennese (Schoenbergian) thematic extraction and of our [Prague] athematic (!) extraction. The concert program includes your concerto, my orchestral fantasy, and Karel Hába's Cello Concerto. All three Schoenbergian pupils will be presented for the first time alongside each other [in one concert, R. S.], abreast with their Holy Father. This time all young composers must attend this feast of music in Karlsbad for the purposes of learning! And they should listen to every rehearsal!¹¹ (quoted after Reittererová and Reitterer 2005)

And, for example, in his overview of the successful reception the pieces representative of his school had in London at the 1938 ISCM Festival, Hába concluded with much delight that his school received the same degree of attention or even greater access to international audiences than the New Viennese School.

Hába and his followers presented a non-uniform movement of (discrete) individuals loosely associated through their common quest for innovation. This way, the Hába school and its founder's activities provided a model for implementation on both levels – that of creation and that of the institutionalization of modern music. These activities reflect the self-awareness and positioning of the Prague microtonal school in the 1930s. In that time in the European modern music scene, a discussion began about the end of experimentation and the search for new paths. An active and influential member of the International Society for Contemporary Music, Hába was not satisfied with the pluralist music policies of the ISCM and the weakening position of the musical avant-garde at the society's festivals. By the mid-1930s with the start of composers' massive emigration from Germany and Austria, the positions of the Prague school

11 A letter of Alois Hába to Slavko Osterc, Prague, January 3, 1935. Czech Museum of Music, Alois Hába archives.

of microtonal music as a milieu of musical avant-garde in the environment of the ISCM became stronger. It was not accidental that in the context of Hába's school reception it was stated, to quote Kačinskas, that:

The creative forces belonged to Europe's Eastern and South-Eastern states: Czechoslovakia, Yugoslavia, Hungary, Poland, and Lithuania. (St. Mac. 1938)

1 NONETTO

LARGO MAESTOSO Jeronimas Kačinskas (1931–1933)

COPYRIGHT 1993 BKJ Publications

Example 7: Kačinskas's Nonet (1931–2/1936), first movement, mm. 1–13

This creative competition between the two avant-garde schools also affected the international dissemination and reception of Kačinskas's music. I would like to briefly comment on the critical reception of Kačinskas's composition in the context of the Hába school in national and international cultural environments. In Lithuanian music criticism of the inter-war time, Kačinskas was labelled as "ultramodernist," while his music was classified under "expressionistic atonalism" beyond any references to New Viennese School and without any deeper knowledge or interest in Hába's school. After the Czech Nonet tour of Lithuania, Kačinskas's composition was harshly criticized by conservative musicians. The Nonet was called "decadent music," "a chaos of sounds," "cat music," "mad delirium," and "Bolshevism in the art of music."

This example is intended to illustrate to what extent mainstream styles and concepts could affect the local reception of music. For various reasons Lithuanian musicians, who had studied in Paris, Berlin, or Prague, adopted from their teachers and colleagues not only modern music vocabularies and styles but also their misgivings about or open hostility towards the school of Schoenberg. Despite that, Lithuanian music critics often described their works in terms resonating with the typical reception of Schoenberg, such as "atonal" or "expressionist" music. This testifies to the power of international critical discourse to influence even the most secluded peripheral musical cultures where modern music of any kind was identified with imaginary harbingers of innovation and radicalism in music, along with the most striking features of their work, irrespective of stylistic trend to which that music really belonged.

Kačinskas's composition, included in concert programs organized or promoted by Hába and his supporters, gained much attention from international critics. As evidenced by Hába's correspondence with Slavko Osterc and other active members of the International Society for Contemporary Music, the Czech composer considered Kačinskas's work, especially his Nonet, as one of the most representative pieces written within the framework of his school. After the Nonet's premiere in Lithuania in 1932 and the first performance in Prague in the autumn of the same year, this piece received many more performances in various European venues where it was presented as a typical exponent of the athematic style. In 1933, the Czech Nonet performed this piece on its tour in Italy and later repeatedly included it in radio broadcasts in various countries. In 1937, a performance of the Nonet was planned for the special showcase of the Hába school at the ISCM Festival in Paris, but it was not until the 1938 ISCM Festival in London that this plan was fulfilled.

At the ISCM Festival in London, Kačinskas's composition was primarily received as representative of Hába's school. The international reception of the Nonet specifically recorded contradictory opinions about the athematic style in the years of avant-garde's ebb. Mosco Carner compared the athematic style of Kačinskas's Nonet to modern narration in literature, but he was not convinced of the aesthetic value of athematic technique (Carner 1938, 389). Richard Cappel, a reviewer for the *Daily Telegraph and Morning Post*, described Kačinskas's piece as an example of contemporary fashion – to apply the theory and to contemplate what would happen (Cappel 1938). Edwin Evans, newly elected president of the ISCM, characterized Kačinskas's composition as an interesting piece, but he had doubts about the method of athematicism and in a humorous way compared it with Mr. Jourdain, the character from Molière's play, who lives a full life not knowing he speaks in prose (Evans 1938, 68). Polish composer Michał Kondracki described the Nonet briefly as "à la Hába" but featured the piece among the 11 most interesting compositions presented at the festival (Kondracki 1938, 4). Critical reviews clearly testified to the reception of athematicism outside Hába's camp: the mastery of Kačinskas's Nonet received positive evaluations; however, comments on the prospects of athematic thinking and the universal character of Hába's method were restrained.

Nevertheless, after the seventeenth festival in London, the musical critics featured the best contemporary composition schools based on the presentations of young composers and in some way summarized the achievements of the interwar period: they highlighted four schools related to modern music centers in Vienna, Berlin, Paris, and Prague, mentioning the disciples of Schoenberg and Schreker; the pupils of Ravel, Roussel and especially Nadia Boulanger from Western Europe and the US; and the pupils of Vítězslav Novák, Karel Jirák and Hába featured among Central European and Balkan emerging composers (Haefeli 1982, 257).

8 Closing notes

Hába's "quarter-tone school" trained active members of the Central and Southeast European musical avant-garde: that was an exceptional outcome of Hába's doctrine and academic activity, the contribution of his lively personality that laid the foundations for the modernization of music beyond the great centers of new music in Europe. Czechs Miroslav Ponc, Karel Hába, Viktor Ullmann, Karel Ančerl, Rudolf Kubín, Karel Reiner, and Václav Dobiáš; Slovenian Slavko Osterc; Bulgarian Konstantin Iljev; Lithuanian Jeronimas

Kačinskas; Serbians Milan Ristić, Ljubica Marić, Vojislav Vučković, and Dragutin Čolić; Turkish Necil Kâzım Akses; and other “non-thematicists,” after their studies in Prague, insistently sought to modernize musical life and to set up institutions for the promotion of new music in Czechoslovakia, Slovenia, Serbia, Bulgaria, Turkey, Lithuania, and other countries. The concentration and common activities of the Hába school in the interwar period intensified. Brave young forces integrated into the modern music scene immediately after the global economic crisis, in the atmosphere of growing political tension.

The abrupt change in the political and artistic climate in the middle of the twentieth century precluded the realization of Hába’s ambitions to the extent he would have imagined. After many years as an emigrant, Kačinskas regrettably admitted that Hába’s system failed to realize its full potential. His microtonal theory did not receive wider acceptance and was supplanted, as he said, by *musique concrète*, that is, “manipulation of musical and non-musical sounds” (Kačinskas 1997, 352). Kačinskas’s microtonal music’s potential to modernize Lithuanian music was not exploited, either, as, after WWII, the scores for his microtonal compositions were not available. However, information about the interwar Lithuanian microtonal music inspired composers of the younger generation and, starting with the 1980s, microtonal music came back to life in the post-avant-garde compositions of Rytis Mažulis and had followers in the music of the youngest generation of composers of the twenty-first century as one of the elements in the language of music.

I would like to end my article with a brief conclusion: more thorough research into the athenatic and microtonal music by Jeronimas Kačinskas allows us to revise and modify the established narratives of Lithuanian music history by conceptualizing the manifestations of the first-wave pre-war avant-garde in Lithuania. His works composed before WWII, due to very limited dissemination, were reflected and interpreted in the context of the local national modernist mainstream rather than discussed and placed in the broader context of the international musical avant-garde and modernism. The symptoms of such attitude are still frequently encountered in the writings of Lithuanian musicologists, where the concept of the Lithuanian musical avant-garde has been used quite reluctantly and parenthetically due to uncritical replication of the descriptions formulated in the critiques of the inter-war period. To a similar extent, a critical revision of the Hába school would encourage more comprehensive comparative research into the work by its representatives. Exploration of its interwar and early postwar reception can considerably augment and amend our knowledge about the character of school relations in the cultures of musical modernism.

Bibliography

- BATTAN, Suzette Mary. 1980. "Alois Hába's 'Neue Harmonielehre des diatonischen, chromatischen, Viertel-, Drittel-, Sechstel- und Zwölftel-Tonsystems'." PhD diss. New York: University of Rochester.
- CAPPEL, Richard. 1938. "ISCM Chamber Music. Scandinavians and Slavs." *Daily Telegraph and Morning Post* (June 23, 1938).
- CARNER, Mosco. 1938. "Musikfest in London." *Schweizerische Musikzeitung* 9(78): 386–89.
- EVANS, Edwin. 1938. "Festival de la S.I.M.C." *La revue musicale* 7–8: 66–70.
- GAPŠYS, Giedrius. 1989. "Keletas žvilgsnių į ketvirtojo dešimtmečio lietuvių muzikos moderniąsias aspiracijas." *Jauna muzika*, 47–53. Druskininkai: Jauna muzika.
- HÁBA, Alois. 1971. *Mein Weg zur Viertel- und Sechsteltonmusik*. Düsseldorf: Verlag der Gesellschaft zur Förderung der systematische Musikwissenschaft.
- HÁBA, Alois. 1932. "Dvi J. Kačinsko kompozicijos statomos Prahoj ir Münchene [Two Compositions by J. Kačinskas will be Performed in Prague and Munich]." *Muzikos barai* 9: 131.
- HÁBA, Alois. 1932. "Arabų muzikos kongresas Kaire [Congress of Arab Music in Cairo]." *Muzikos barai* 7–8: 114–15.
- HÁBA, Alois. 1931. "Jeronimas Kačinskas, pirmas ketvirtinių tonų muzikos lietuvių kompozitorius [Jeronimas Kačinskas, First Lithuanian Composer of Quarte-Tone Music]." *Muzikos barai* 1: 2–6.
- HÁBA, Alois. 1929. "Casellas Scarlattiana – Vierteltonmusik und Musikstil der Freiheit." *Anbruch* 9–10: 331–34.
- HÁBA, Alois. 1927. *Neue Harmonielehre des diatonischen, chromatischen, Viertel-, Drittel-, Sechstel- und Zwölfteltonsystems*. Leipzig: Kistner & Siegel.
- HAEFELI, Anton. 1982. *Die Internationale Gesellschaft für Neue Musik (IGNM). Ihre Geschichte von 1922 bis zur Gegenwart*. Zürich: Atlantis Musikbuch-Verlag.
- KAČINSKAS, Jeronimas. 1997. "Atgal pažvelgus [In Retrospect]." In *Jeronimas Kačinskas. Gyvenimas ir muzikinė veikla. Straipsniai, laiškai, atsiminimai*, edited by Danutė Petrauskaitė, 311–440. Vilnius: Baltos lankos.
- KAČINSKAS, Jeronimas. 1933. "Tautiškos lietuvių muzikos kūrybos klausimai [National Issues of Lithuanian Music]." *Muzikos barai* 2: 21–3.
- KAČINSKAS, Jeronimas. 1932. "Praha – kūrybinės muzikos iniciatyvos miestas [Prague – a City of Musical Creativity]." *Muzikos barai* 7–8: 102–4.
- KAČINSKAS, Jeronimas. 1931. "Naujoji čekų muzika [New Czech Music]." *Muzikos barai* 2: 1–4.

- “Koncert Českego noneta.” 1937. *Rytmus* 5–6: 65–6.
- KONDRACKI, Michał. 1938. “Pokłosie festiwalów muzyki współczesnej w Londynie i Wenecji.” *Muzyka Współczesna* 5–6: 3–4.
- KŘENEK, Ernst. 1939. *Music Here and Now*. New York: Norton.
- MAC., St. 1938. “Kompozitorius Jeronimas Kačinskas apie muzikos festivalį Londone [Composer Jeronimas Kačinskas on Music Festival in London].” *Vakarai* (July 9. 1938).
- MCCREDIE, Andrew. 2002. “Alois Hába (1893–1973).” In *Music of the Twentieth-century Avant-garde – A Biocritical Sourcebook*, edited by Larry Sitsky, 190–96. Westport: Greenwood Press.
- OČADLÍK, Mirko. 1933. “Ketvirtinių tonų muzikos dešimtmetis [A Decade of Quarter-Tone Music].” *Muzikos barai* 6: 88–93.
- PALIONYTĖ-BANEVIČIENĖ, Danutė Marija. 2010. “Die multmelodische Kompositionen von Alois Hába und Jeronimas Kačinskas. Über einen Aspekt der modernen litauischen Musik in der Zwischenkriegszeit.” In *Litauische Musik. Idee und Geschichte einer musikalischen Nationalbewegung in ihrem europäischen Kontext*, edited by Audronė Žiūraitytė and Helmut Loos, 278–84. Leipzig: Gudrun Schröder Verlag.
- PRUNIÈRES, Henry. 1929. “Le VIIe festival de la Société internationale de musique contemporaine à Genève.” *La revue musicale* 7/3: 84–8.
- RACY, Ali Jihad. 1993. “Historical Worldviews of Early Ethnomusicologists: An East-West Encounters in Cairo, 1932.” In *Ethnomusicology and Modern Music History*, edited by Stephen Blum, Philip Vilas Bohlman, and Daniel M. Neuman, 68–91. Urbana and Chicago: University of Illinois Press.
- REINER, Karel. 1932. “Muzika vakaruose (3-sai pranešimas iš Prahos) [Music in West – a Third Report from Prague].” *Muzikos barai* 12: 156–59.
- REINER, Karel. 1932. “Ant naujo sezono slenksčio [Facing New Season].” *Muzikos barai* 9: 119–20.
- REITTEREROVÁ, Vlasta and Lubomír SPURNÝ. 2014. *Alois Hába (1893–1973). Mezi tradicí a inovací*. Praha: KPL.
- REITTEREROVÁ, Vlasta. 2013. “Fine Nuances between Tones: The Testimony of Papers from the Estate of Alois Hába.” *Musicalia* 1–2: 19–34.
- REITTEREROVÁ, Vlasta. 2009. “Alois Hába und tschechoslowakische Sektion der IGNM: Niederlagen und Siege.” In *Aspects of music, arts and religion during the period of Czech Modernism*, edited by Aleš Březina and Eva Velická, 237–50. Bern: Peter Lang.
- REITTEREROVÁ, Vlasta. 2005. “The Hába ‘School’.” *Czech Music* 3: 9–17.
- REITTEREROVÁ, Vlasta, and Hubert REITTERER. 2005. “Alois Hába – Slavko Osterc: Briefwechsel 1931–1940.” In *Musikgeschichte in Mittel- und Osteuropa* (=Mitteilungen der internationalen Arbeitsgemeinschaft

- an der Universität Leipzig, H. 10), edited by Helmut Loos and Eberhard Möller, 156–68. Leipzig: Gudrun Schröder Verlag. http://www.gko.unileipzig.de/fileadmin/user_upload/musikwissenschaft/institut/arbeitsgemeinschaft/musikerbriefe/14_ReittereEd.pdf
- SCHERCHEN, Dr. H[ermann] v. 1933. “Muzikos krizės nėra [There is No Crisis in Music].” *Muzikos barai* 1: 1–4.
- SCHOENBERG, Arnold. 1984. *Style and Idea. Selected Writings*. Edited by Leonard Stein. Berkeley, Los Angeles: University of California Press.
- SKINNER, Myles Leigh. 2006. “Toward a Quarter-Tone Syntax: Analyses of Selected Works by Blackwood, Hába, Ives, and Wyschnegradsky.” PhD diss. New York: State University of New York at Buffalo.
- SPURNÝ, Lubomír. 2011. “The Hába School.” *Musicologica Brunensia* 46(1–2): 141–48.
- SPURNÝ, Lubomír. 2007. “Was ist neu an Hábas Neuer Harmonielehre?” *Zeitschrift der Gesellschaft für Musiktheorie* 4/3: 323–328.
- STROLIA, Juozas. 1932. “Modernizmas ir mes [Modernism and We].” *Muzikos barai* 2: 22–4.
- VYSLOUŽIL, Jiří. 1996. “Alois Hába in der Musikentwicklung des 20. Jahrhunderts.” In *Gedanken zu Alois Hába*, edited by Horst-Peter Hesse and Wolfgang Thiess, 9–25. Salzburg: Mueller-Speiser.
- VYSLOUŽIL, Jiří. 1974. *Alois Hába. Život a dílo*. Praha: Panton.
- VYSLOUŽIL, Jiří. 1965. “Alois Hába als Kompositionslehrer.” *SPFFBU* 14(9): 379–87.
- VYSLOUŽIL, Jiří. 1965. “K Hábovu postavení ve vývoji české a evropské moderní hudby.” *Hudební věda* 2: 567–84.