

## Orchestral Works of Lithuanian Composers of the 21st Century

In twenty-first century a substantial amount of Lithuanian composers produced new symphonic compositions. It includes such works as: O. Balakauskas *Symphony No. 5* (2001), J. Juozapaitis *Symphonic Composition Alkai* (2002), and “*Tower Kontrapunkts*” (2003), B. Kutavičius *Joys of Spring* (2005), A. Malcys *Impetus* (2002), *Trombone Concerto* (2003), *Only the sky above us* (2003), *Concerto for Saxophone* (2004), *Liberated Things* (2005), A. Šenderovas *Concerto in Do* (2002), R. Merkelys *Seventh heaven* (2002), A. Martinaitis “*Eurassic Park*” (2002), *Waiting for...* (2005), V. Barkauskas *Jeux* (2003), *Symphony No. 6* (2001), *Duo Concertante* (2004), V. Bartulis *Poor Little Man Job* (2003), *The Garden* (2005), *Concert* (2005), O. Narbutaitė *Symphony No. 2* (2001), *Tres Dei Matris Symphoniae* (2003), *La Barca* (2005), F. Bajoras *Symphony No. 5* (2004) and many others.

After the year 2000 Lithuanian symphonic music evolved rapidly, especially in the course of heterogeneity. All compositions show different sets of the principles of writing for orchestra. This article will touch the variety of techniques used in today’s Lithuanian symphonic music, also presenting and evaluating it in the international context.

Because the main purpose of this report is the disclosure of the essential features of symphonic works and universal composing principles, four works of Lithuanian composers O. Balakauskas, R. Šerkšnytė, M. Baranauskas, L. Balčiūnas, created in the twenty-first century, are analysed. Each of these pieces has particular relevance to the author of this article. The question, how the symphonic music is created, inspires a summary overview and analysis of these compositions, also the identification and comparison of their composing principles.

### Osvaldas Balakauskas *Symphony No. 5* (2001)

Osvaldas Balakauskas music is explored and analysed frequently. In terms of it, usually the following definitions are applied: rational, clean, intelligent, beautiful (but cold), symmetrical, logical. O. Balakauskas is one of the most constructive Lithuanian composers. He is also one of the few, who created his own consistently developed original composition technique.

In interviews O. Balakauskas stated, that recently more and more often before the creation of a new composition, he imagined it in a form of the scheme, and only then “fulfilled” it. In other words, a well-functioning form seeks matching formulas of rhythm and harmonic combinations. Arsenal of such formulations and combinations in O. Balakauskas works is extremely wide – from the complex series to moduses, from progressive rhythms to free rhythmical patterns, from diatonics to thick chromatics. In this sense (a consistent system of creativity and a wide arsenal of measures) work of O. Balakauskas is more closer to the Western European tradition, rather than Lithuanian contemporaries (V. Barkauskas, B. Kutavičius), which works result as more simple in the means of technique and end result.

We start to explore O. Balakauskas “Symphony No. 5” from the intonation structure, which forms thematic core of the work.

In interviews O. Balakauskas stated, that the whole composition (*Symphony No. 5*) was created on the basis of a intonational attraction (D 1 - F sharp 1 - C 2; E flat 1 – F 1 – A 1, C1 – A flat 1- D 2, B – A 1 – E flat 2). According to the composer’s claim, communication scheme of intonation was summarized as this:

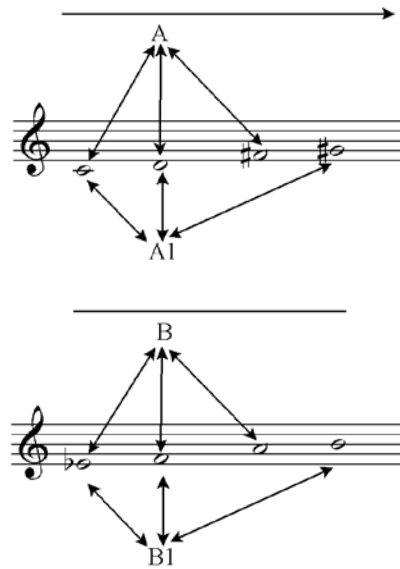
Scheme 1



You can see the movement of interval in seconds (D 1 - E flat 1, A flat 1- A 1, C 1 - B). The most important attraction factor – semitone with tension.

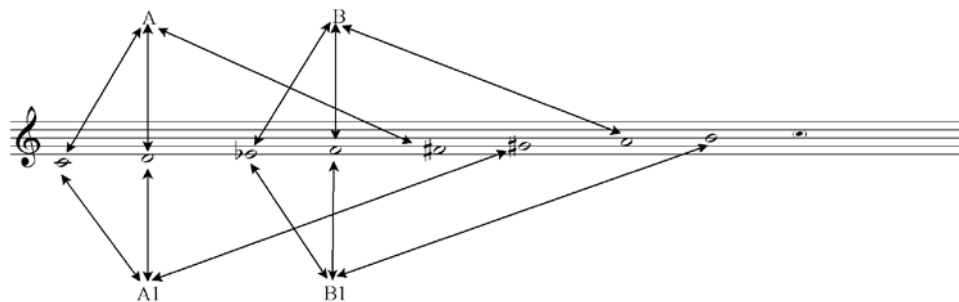
In the scheme we can see strict symmetry of the four microstructures A, B, A1, B1. A breakdown of these four microstructures into two structures (A-A1 and B-B1) is also symmetric (Scheme 2):

**Scheme 2**



Symmetry is observed also in a sum of all four microstructures A + A1 + B + B1 (Scheme 3):

**Scheme 3**



By analyzing thematic core, we can make another significant manipulation. The sum of all four microstructures total (A + A1 + B + B1) forms a modus, which O. Messiaen named as the 2nd modus, otherwise called as “diminished” (1:1 / 2:1:1 / 2:1:1 / 2:1:1 / 2).

To describe this modus O. Messiaen writes: “The traces of it we can find in N. Rimsky-Korsakov’s *Sadko*, it was also used by A. Scriabin, M. Ravel and sometimes by I. Stravinsky, as far as I understand. However it was a phase of careful exploration, when modal effect was absorbed by classical sound”.

This modus has no transpositions and is operated and varied during the course of all symphony.

Composer also exploits the principles (also used by Messiaen) of rhythmical augmentation and diminution, as you can see in example of the structure (Example 1):

**Example 1**

**V SIMFONIJA**  
I dalis

Osvaldas BALAKAUSKAS

Looking at this model not only rhythmical diminution is observed, but also the symmetry of second microstructure with rests, which is 7.5 / 7.5.

Another important rhythmical feature of O. Balakauskas work – non-reversible rhythms, which can be read from both directions and have the same result. Non-reversible and augmented rhythms are used by O. Balakauskas during the whole symphony, especially in 1st and 4th movements. It reveals the logic of symmetry in the framework of whole composition (Example 2 a, b):

**Example 2**

a)

**V SIMFONIJA**  
I dalis Osvaldas BALAKAUSKAS

b)

In rhythmical structure symmetric models are clearly visible. It can be argued that these rhythmic patterns correspond with elements of O. Messiaen rhythmical system.

After reviewing smallest microstructures, we can also touch the larger elements – the segments. In the exposition of the symphony segments are divided by long rests (dotted quartet rests, Example 2 a, b). Groups of segments are divided by iso-cadences.

In Example 2 b it is evident, that O. Balakauskas makes the segment two times thicker rhythmically. In Symphony No. 5 such segments are forming and developing *Cantus firmus*. It also can be seen in the same example (Example 2 a, b).

Each segment can be further broken down into sub-segments (micro-segments). In this symphony O. Balakauskas divides them by shorter – quaver rests. Sub-segments also reflect the symmetry of logic encoded. Concentric symmetry (one segment of the framework) is illustrated by Scheme 4, where sub-segments of the first segment are displayed. They are set in parallel with the melody line: the ascending (↓) melody; melody staying “in the same spot” (0), and descending (↑) melody and the relation of these elements:

**Scheme 4**

Subsegments	1	2	3	-	4	5	6
Melodic lines	(↓)	(↑)	(↑)	-	(↓)	(↑)	(↓)
	→			(0)			←

In this scheme we can clearly see the division of segment into 6 subsegments. By reading the scheme from both sides, we can clearly observe concentric symmetry. Segments 3 and 4 could still be joined together, and their sum would make type 0 melody (“staying in the same spot”).

From a bigger outlook we can see clear symmetry in the first movement of the symphony. This part is composed of four sub-parts (quasi variations) and the reprise-coda:

**Scheme 5** (scale, changes of time signatures, number of measures)

I (exposition)	II	III	IV	V (reprise-coda)
12/8	6/8	12/8	3/4	3/4
31 m.	51 m.	40 m.	52 m.	30 m.

This scheme also clearly illustrates strict symmetrical logic of the first movement of O. Balakauskas Symphony No. 5.

Scheme 6 clearly shows the symmetry of all movements of O. Balakauskas Symphony No. 5:

**Scheme 6** (movements, changes of time signatures, measures, duration)

I. (exposition – polyphony)	II. “Blues”	III. “Aria”	IV. (finale – homophony)
12/8 → 3/4	9/8 → 12/8	9/8	3/4 → 2/4
204 m.	245 m.	179 m.	271 m.
7'06 min.	9'22 min.	7'22 min.	5'20 min.

Although in the scheme the duration does not meet the perfect symmetry, it can be seen by reading the scheme from both sides, and by understanding the proportional relationship between 1st and 2nd movements with 3rd and 4th movements (shorter-longer with shorter-shorter). The sum of measures of the symphony is almost ideally proportional: 1st movement + 2nd movement = 449 measures; 3rd movement + 4th movement = 450 measures.

Thus, the composer organises the macro-plan of the symphony with the same principles, according to the potential of modification of the thematic core.

Segmentation is clearly observed in whole symphony. By analyzing parts of orchestra articulations of melodic line can be seen as divided with long rests. Segments are articulated, modified, inside elements are repeated. Articulation of such groups is also strengthened by iso-cadences. Isocadences also articulate the changes in density of orchestral texture.

Various levels of the segments form *Cantus firmus* voice. On the other hand, the voice segments decompose into even smaller particles, which appear due to the short rests. Scheme 4 concluded, that sub-segments are also symmetrical. *Cantus firmus* divides the 1st movement of O. Balakauskas “Symphony No. 5” into 4 segments, and the whole symphony has 4 movements. Therefore, *Cantus firmus* can be interpreted as a focal point in cumulative process.

This analysis shows, that O. Balakauskas seeks to control all the possible dimensions of his composition. Only sequences of sounds and rhythms are left for the intuition, however they are also incorporated into symmetrical and logical structures of phrases and 2nd modus.

### Marius Baranauskas “Talking” (2002)

Rabindranath Tagore poem from “Gitanjali (Song offerings)” was as a basis for M. Baranauskas symphonic composition “Talking”. It encodes the logic of the whole work, but exists only in precompositional stage. The composer created a sort of a dictionary<sup>1</sup> by intuitively relating the letters of the above mentioned poem to the acoustic matches involving timbre, register, intervals (harmonic structures) and the specifics of the attack of the sound.

Musicologist V. Janatjeva described M. Baranauskas composition: “in this “translation” technique it is possible to discover particular traces of a system: vowels are translated as prolonged sounds, consonants – as prolonged tone voices, non-tonal sounds or accented strokes. At the same time this system is not stable and provides many possibilities for variation, which depend from varying amounts – timbre, rhythm, dynamics, orchestration, semantic relation with the “translated” text, the relation between sung and “translated” text etc. It enables to expect different result. “Talking” is filled with emotional content of poem by Rabindranath Tagore. His text is written at the beginning of the score as “silent greeting for the Creator”, and then is letter by letter transformed into the language of musical gestures, which pour one into each other as letter in the work and powerfully drawing semantic contour of text”.

The structure of text affected M. Baranauskas “speaking” greatly, however text is not existent in composition in its true form even if it has led the overall dynamic range, and the work form.

The composer created an original “alphabet” (Example 3). Letters are identified with interval, instrumental sound, has acoustical connections with harmonic formations (in example, “a” is intuitively associated with sound of strings, middle register and interval of major third). The letters are grouped into four categories: vowels, continuous tonal consonants (in example “r”, “zh”, etc.), continuous non-tonal consonants (in example “f”, “sh”, etc.) and accented consonants (“b”, “p”, etc.).

<sup>1</sup> Such composing method isn't completely original or new, as even in Renaissance or Baroque pictograms were used, also some later composers, including M. K. Čiurlionis, sometimes have been presenting musical representation of letters.

Example 3 (M. Baranauskas “Talking” phonemic table):

VOWELS			
LETTER	TIMBRE / REGISTER	INTERVAL	HARMONIC ALTERNATIVES
I	trumpet / 2nd octave	unison	unison + minor second
E	oboe / 2nd octave starting	tritone	tritone + perfect fourth
A	Strings / 1st octave	major third	major 11 (13) nona-accord
A	clarinet / 1st octave	major second	major second + major third
O	horn / lower-octave	minor third	major second + minor third
U	Strings low	perfect fifth	perfect fifth + perfect fifth (+ perfect fifth)
CONTINUOUS TONAL CONSONANTS			
M	Strings low	(cluster)	Cluster
V	flute / 1st octave	–	minor second + major second
L	clarinet / lower-octave	(minor third)	minor third + minor second
R	Flute (French horn, trombone) / <i>frullato</i>	perfect fourth	quart-accords
Ž	Strings / <i>sul ponticello</i>	–	–
CONTINUOUS NON-TONAL CONSONANTS			
F	non-fixed height brass sounds, strings <i>sul ponticello</i>		
N	plates, tom-tom, maracas		
S	very high strings (brass "S")		
ACCENTED CONSONANTS			
B	Gran Cassa (timpani low, low strings)		
P	Tom-Tom (middle timpano)		
D	<i>pizzicato</i>		
T	<i>Bartók pizzicato</i>		
G	<i>col legno</i>		
K	<i>blocco di legno</i>		

It is like a code, where text participates not directly, but in sound, semantic, and emotional levels.

By analyzing this composition it is evident, that just core elements (initio) are utilized. Higherlevel elements are eliminated, composer just follows inner logic of the poem. Just “letters” are used in the composition, composer doesn’t try to modify or connect them into words, phrases, sentences etc. Even more interesting possibility for this technique – translation (i.e., composition based on English translation of the same poem). Such translation would enable the aleatoric alternatives for the composition itself. Undoubtedly, the sound of the work would change radically.

While looking at the Rabindranath Tagore poem, which the composer uses to build this symphonic composition, we can see three stanzas, which lead to a three part symphony structure. Dynamic contrasts emphasize the borders of the following structural elements (Scheme 7):

Scheme 7

PARTS	I			II			III	
Structural elements	A	B	C	B1	C1		D	A1
Names of the elements	metatext	text	metatext	text	text-metatext		metatext	
	Introduction “Inspiration”	1st stanza of poem (incomplete)	free 1st stanza interpretation	2nd stanza of poem (incomplete)	“A” letter augmentation	culmination	The second plan change with first (texture)	coda “Expiration”
Measures	1-21	22-51	52-78	79-114	115-135	136-143	144-176	177-203
Dynamics	<i>ppp-pp</i>	<i>mp-f</i>	<i>p-mf</i>	<i>pp-ff</i>	<i>ff-mf</i>	<i>fff</i>	<i>pp</i>	<i>p-ppp</i>
Center of harmonic attraction	B flat	B flat	A	B flat	E	B flat	B	B flat

Tone rows:

1. I – part, A – section: **B flat**
2. I – Part, B – section: B flat, C, C sharp, D, D sharp, F, G, G sharp, A
3. I – part, C – section: A, B flat, B, C sharp, D sharp, E, F, F, G
4. II – Part, B1 – section: B flat, C, C sharp, D, D sharp, F, G, G sharp, A
5. II – Part of C1 – section: E, F sharp, G sharp, A, B flat, B, C, C sharp, D ( "A" letter augmentation)
6. II – Part of C1 – section: B flat, C, C sharp, D, D sharp, E, F, G, G sharp (culmination)
7. III – Part D – section: B, D, D sharp E, F, F, G, A, B flat "The second plan change with the first" (texture):  
F, B flat, E, B flat, C, B flat (supporting tones of clusters)  
 1, 2, 3, 4, 5, 6 (sequence)
8. III – Part, A1 – section: **B flat**

Scheme 7 clearly illustrates parts, segments, dynamics, harmonic attraction, sound sequences of “Talking”.

According to the author, the beginning of the composition is “like breath-in before starting the talking”. This thought of the composer is confirmed by sound material – in introduction major events are in timbral plane, other changes are unnoticeable, slight and static. Composed sounds doesn’t leave the sphere of one tone – B. Next segment (in Scheme 7 noted as B) and its composition is already based on R. Tagore text transformed with phonemic system: “*Buvau aš pakviestas į šią pasaulio puotą ir mano gyvenimą užtvindė palaima*”. In segment C, M. Baranauskas deliberately stops using and “reciting” text of a poem. According to the author, the material itself influenced further development of the composition, without a dependency on R. Tagore text. Therefore part of it was intentionally skipped, instead we find here a “metatext”, music, which is free from text of the poem, but is emotionally similar. Second part of the composition is also influenced by part of the text of the poem: “*Toj šventėj, man teko skambinti arfa*”. Exactly this amount of text is being “recited” in this musical composition.

The last fragment of text of the poem is the recitation of letter “a”, which is strongly augmented in C1 segmented, according to the Scheme 7. It seems, that letter “a” can be interpreted as the last letter of the word *arfa*, or the first letter of the next word *A(š)* (me), and becomes a culmination of composition. After this point poem text functions only in emotional level, the translation of letter to acoustical counterparts is no longer employed. In such way verbal text is absorbed by music, it actually doesn’t exist in composition in its regular form at all.

Another interesting aspect – texture of the composition. We can observe two types of texture – texture rudiments: *phonemic* and *time*. *Phonemic* texture is understood as operation with *letters or acoustic equivalents*. *Time* – is perceived as *a group of instruments, performing “metronome” function*. These elements form two planes of the composition. In monaric compositions usually one element is dominant. Phonemic texture is dominant until the third segment (where poetic text is absorbed by music), afterwards time texture becomes predominant. In other words, quasimetrical material in instrumental groups rises from the textural background to the relief of composition. At the beginning of composition just single instruments perform the function of “metronome”, at the end it turns into *tutti* breakthrough. Such breakthroughs perform the function of articulation, they are not similar in the means of time, but determined.

Yet another interesting element of this composition – the dynamics (dynamic processes). In M. Baranauskas “Talking” the parallelism of micro- and macro-dynamic processes are noticeable. The smallest and the most frequently used dynamic process is shown in Example 4:

**Example 4**

Talking

Marius Baranauskas 2002

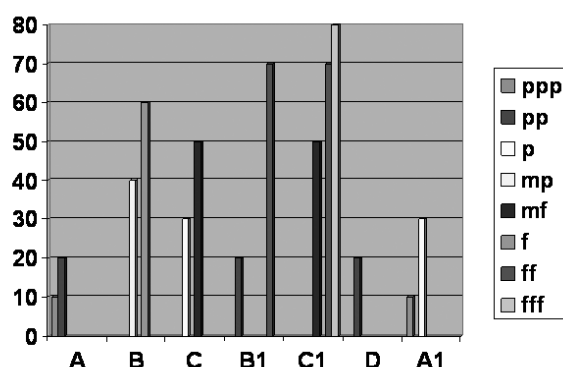
Lento ♩ = 56

Flute

or: *pp* < >

On the largest scale we can summarize the dynamics in a graphical way, covering the entire composition (Example 5):

#### Example 5



In this model, we see the structural elements of “Talking” (A, B, C, B1, C1, D, A1). Vertical axis displays composition of dynamic processes (scope: from *ppp* to *fff*). It is noticeable, that Example 5 represents the model of Example 4 (*pp* < >).

General model of this composition could be equated to *the sound wave* concept. *Sound wave* increases in intensity, and after reaching a critical point, begins to wane, the intensity decreases inversely proportional to the distance from the *sound source* and the *sound absorption*.

According to this model, it is possible to have more arguments to evaluate the problem of golden section, which seem to exist in this composition. According to the proportions of golden section, its centre should be in measures 126–127, however it doesn't exist there according to the aspects of dynamics, texture and rhythm (in Scheme 7 – 1st part of C1 segment). However sound wave concept explains this situation. First, intensive musical events start later, after A segment – “breath-in”, when composer starts the realisation of poetical text (segment B). The lack of real events at the beginning of composition leads to time diminution, which literally means that the conception of time fades. If we would start counting from the events which are more intense, golden section proportion would fit ideally.

The increase of metrical planes (time signature of greater plane has greater tension) allows composer to organise overall intensity, prepare the culmination and implement it at the proportions of golden section.

Phonemic sound potential is also directly related to the sound wave. After all, any sound source depends on the energy of interaction with the environment and the tension, which is always of a shrinking nature.

By summarizing this work we can say that the model of the composition could also be equated to the sound wave model *pp* < >, because parameters such as rhythm, texture, form at the beginning rise the intensity, and then gradually lower it.

By analyzing M. Baranauskas “Talking” we find that the expansion of sound field is very important in this composition. It can be argued that M. Baranauskas composition technique – is a *sonore technique*. This technique expresses the intensity of non-unison sound quality, sonic fields. The density of sound material, multi-parametric uncertainty removes cognition of separate tones. The field in the composition begins to expand consistently from “critical” – hardly perceived intensity (Scheme 7, Part I, section A, “inspiration”) to the “culmination” scale (Scheme 7, II-C), and gradually resign to ‘critical’ tone B (Scheme 7, A1 section – segment – “expiration”). The presence of such composing principle leads to the unity of this composition and already described model of sound wave.

#### Linas Balčiūnas “The Row” (2006)

The common features of composer Linas Balčiūnas are described by R. Mažulis in such way: “His works can be distinguished with intellectual aspect, as the composer gives a lot of attention to structural manipulations of material: in example by using modern polyphony procedures, techniques of infinite series and others”.

Infinite series (or infinity row) technique is not entirely original or new. It progressed from “unendliche Melodie” of Wagner and Strauss to infinity row technique blended with fractal principle of structural organizing in works of P. Norgard.

However this technique in composition of L. Balčiūnas “The Row” is interpreted differently. In general, composer uses the hierarchical structures to organize intervals in repeating structures (similar to P. Norgard), but the concept is fundamentally different.

The conception of “The Row” is based on the transitions of fundamental tones from one field of attraction to another. Consecutive transition in this case is the step of fifth from the first fundamental tone (C in this case) to the following tones. Thus one more example of infinity row is created (Scheme 8):

**Scheme 8**

**C**  
**F G**  
**B flat C C B flat**  
**D sharp F F G F G G A**  
**G sharp B flat B flat C B flat C C D B flat C C D C D D E**  
**F C sharp D sharp D sharp D sharp D sharp F F G F G G A F F G D sharp F F G F G G A F G G A G A A B**  
 etc.

The row is created on the basis of a geometric progression. The following table shows the total (sum) of sounds, which doubles with the next geometric progression step:

**Table 1**

points	I	II	III	IV	V	VI	VII	VIII	IX	X	XI
total of sounds	1	2	4	8	16	32	64	128	256	512	1024

Because composition consists of 11 geometric progression steps, the infinity row is formed from 2047 of sound elements (tones). And every geometric progressions step point “add” more new or “displace” the old sounds, and their sum lets to define one or more fundamental tones and their subsidiary tone scales (Scheme 9):

**Scheme 9**

- I** – C
- II** – F G
- III** – B flat C D
- IV** – A D sharp F G
- V** – G sharp B flat C D E
- VI** – C sharp D sharp F G A B
- VII** – B flat C F G sharp D E
- VIII** – H C sharp D sharp F G A
- IX** – E F G sharp B C D
- X** – A B C sharp D sharp F G
- XI** – D E F sharp G sharp B flat

The latter example illustrates how scales configurations mutate with the each step, but the supporting tones (C, F, G) do not change. Each change leads to the interchange of fundamental tones C or F-G. As we have seen (Scheme 8) infinite row consists of perfect fifth intervals, moreover, the same interval can be observed also in the mutation of scales: the first tones of scales: *C-F-B flat-D sharp-G sharp C sharp-F sharp-B-E-A-D* (vertical) and the last tones of scales: *C-G-D-A-E-B-E-A-D-G-C* (vertical).



For the trail of scales composer adapts strict, fixed time (rhythm setting) equivalent, and the spacing between points are separated by quarter rest (Example 6):

**Example 6**

C = ♩  
 F G = ♩ ♩  
 B flat CC B flat = ♩ ♩ ♩  
 D sharp GF GG FF A = ♩ ♩ ♩ ♩ ♩  
 etc.

In this composition infinite row is continuously moving only horizontal, but it also appears in vertical too (Example 7):

**Example 7**

SEKA Linas Balčiūnas

♩ = 70

I Geometrinės progresijos punktas: horizontalė - C, vertikaliė - C-F-G-C)

II Geometrinės progresijos punktas: horizontalė - F ir G vertikaliė - F-C-B-G-D ir G-B-F-C-D

III Geometrinės progresijos punktas: horizontalė - B, C ir D, vertikaliė - B-Es-F-C, C-F-G-C ir D-B-G-A-F-Es

IV Geometrinės progresijos punktas: horizontalė - Es, F, G, F, G ir A, vertikaliė - Es-As-B-C-F-G, F-C-B-G-D, G-B-F-C-D, F-C-B-G-D, G-B-F-C-D ir A-E-D-G-C-A-D

V Geometrinės progresijos punktas: horizontalė - As, B, C, B, C, D, B, C, D ir I vertikaliė: As-Des-Es-F-B-C, B-Es-F-G-B-C, C-F-G-C, B-Es-F-G-B-C, C-F-G-C, D-B-G-A-F-Es, B-Es-F-C, C-F-G-C, D-B-G-A-F-Es, C-F-G-C, D-B-G-A-F-Es ir E-A-H-As-Des-(E)

As you can see the Example 7, vertical is constructed with a similar principle as the horizontal: **C-F G** (C); **F C B flat G D F – G - B flat F C D**, etc., but these compounds are no longer so closely linked with perfect fifth interval.

The parts of “The Row” do not influence structural changes of the infinite row. Structural elements of this composition strictly coincides with the points of geometric progression. This is clearly represented in a following scheme (Scheme 10):

**Scheme 10**

Parts	I								II	III			
Elements	Introduction	Exposition						Exposition II	Episode	Scherzo (solo)	Adagio	Coda	
Measures	1-13	14-51						52-79	80-117	118-242	243-303	304-336	
Steps	0	1	2	3	4	5	6	7	8	9	10	11	0
Change of tempo	♩ = 70						♩ = 93		♩ = 140		♩ = 70	♩ = 140	
Dynamic intensity	<i>pp-sf</i>		<i>ff-mf</i>				<i>mf-ff</i>		<i>f-mp</i>	<i>mf-ff</i>	<i>mp-ppp</i>	<i>ff-fff</i>	

In this diagram, we see that the infinite series composition starts from the measure 14 and at the end of composition, when the last compounds of step 11 are fully implemented. Thus the *arch* between coda and the introduction is formed.

Infinite series model for a composer of this work mostly associates with chromosome. The row moves sequentially with an interval of perfect fifth, in other words, on the “fifth wheel” or a spiral, and the related scale structures because of the features of *geometric progression can be compared with DNA structures*, where genetic information is encoded in nitric bases.

### **Raminta Šerkšnytė “Mountains in the Mist” (2005)**

General outline of R. Šerkšnytė compositions is often described as colorful, “musical landscape”. R. Šerkšnytė has also mentioned, that the nature for her is a sacred entity, and she gets inspired by its sounds.

In symphony “Mountains in the Mist” (2005) the theme of the mountain is continued, as it was started in the first, entitled “The Iceberg Symphony” (2000). According to the author, the image of the mountain charmed her in its interpretation possibilities of figurative sense. Composition is colored through the gradual transformation of sound, unique themes, orchestral modulations, and variant form.

Despite her attraction to contrasts, composer tries to avoid them in this work. According to Šerkšnytė, the contrast here is hidden maybe in micro-level, there is no direct dramatic impact of this effect. Of course, absolute avoidance of contrast is impossible, especially given the fact, that composer intends to portray mountains from a wide range of perspectives. Not surprisingly, it is implemented with the help of “playing” with orchestral groups.

In interviews Raminta Šerkšnytė has stated, that color is important for her perception of sound. So to speak, the relation with sound foundation is hearing of color. This or similar model of thinking (perception of sound as color) is typical not only for Raminta Šerkšnytė.

N. Rimsky-Korsakov, M. Mussorgsky and other composers associated tonalities with colors. However the metaphor of “visible music” was most explicitly implemented by A. Scriabin symphonic poem “Prometheus”, with a separate part for the colors (1910).

The position of A. Scriabin – implementation of musical bounds in color. Not only color representation of sound was interesting for Scriabin, but also a possibility to represent functional musical relations. “Color” part in “Prometheus” shows, that Scriabin develops the dynamics of colors, contrasts and transitions in relation with tonal, functional and timbral developments of musical composition.

Color for R. Šerkšnytė – in particular is its intensity, its lightening or darkening. Rhythm is also dependent on the intensity of colors modeled by the composer. The smaller is rhythmical value, the greater the color intensity becomes, and vice versa. The concept of “re-coloring” is very important for the composer. Her symphonic works “Mountains in the Mist” may be described as drama on the basis of the central tone *G sharp*. Example 8 shows how the composer gradually expands the *G sharp* field:

Example 8 (created by R. Šerkšnytė herself)



By applying E. Lendvai theory<sup>2</sup> to analyse R. Šerkšnytė work, it is possible to observe, that functional logic of polar axis exists clearly. In this composition there are three supporting tones: *G sharp*, *A* and *G*. By comparing them with the “Iceberg Symphony” (*D*, *D sharp*, and *C sharp*) supporting tones, we obtained the following results (Example 9):

Example 9

1. Tonical Group

G sharp: (T – “Mountains in the Mist”)

B + F

D: (T – “Iceberg Symphony”)

2. Dominant Group

A: (D – “Mountains in the Mist”)

C + F sharp

Dis: (D – “Iceberg Symphony”)

3. Subdominant Group

G: (S – “Mountains in the Mist”)

B flat + E

Cis (S – “Iceberg Symphony”)

Here is the scheme of whole R. Šerkšnytė composition (Scheme 11):

Scheme 11

Parts	I						
Elements	I	II	III			Coda	
Measures	1-41	42-65	66-78	79-103	104-135	136-147	
Dynamics	<i>sfz-pp</i>	<i>sffz-pp</i>	<i>Sfz-p</i>		<i>Sffz</i>	<i>Sfffz-pp</i>	<i>pp-ppp</i>
Tempo change	♩ = 45-50	♩ = 50-55	♩ = 55	♩ = 55-60	♩ = 50-55	♩ = 50	
Harmonic centers of attraction	Gis	A	G	Gis		As-Gis	

Author declares, that she specifically tries to avoid contrasts, and it is hidden maybe only in the structure of micro-level. However, in view of the dynamics of the work (Scheme 11, *Dynamics*) we clearly see the sharp contrast, which acts as strong dramatic change.

If M. Baranauskas “Talking” is characterized through the dynamics as a *sound wave* pattern, in R. Šerkšnytė’s “Mountains in the Mist” it can be described as *the sound absorption*. R. Šerkšnytė during the course of composition provides an intensive “color” expression, which is decreasing over time and when the intensity is diminished, the composer provides new “coloring” options.

<sup>2</sup> Polar axis chord system. It can be envisaged in circle of fifths.

## Example 10

(18 taktas) **Kalnai Migloje (2005)** Raminta Šerkšnytė

The musical score for 'Kalnai Migloje (2005)' by Raminta Šerkšnytė, measures 18-20, is presented for Triangle, Marimba, and Harp. The Triangle part begins with a tempo marking of quarter note = 45-50. The dynamics range from *sfz* to *mp*. The Marimba and Harp parts feature complex rhythmic patterns and articulation, with the Harp part including a *f* dynamic marking and a *5* fingering.

Other issue of “Mountains in the Mist” is the texture. All orchestral groups are constantly articulated during the course of a whole composition. Continuous sounding of all orchestral groups at once over time decreases the effect of symphonic texture, the hearing stops reacting to it. Hearing reactions distort the musical thought.

It is interesting to note the rhythmical problematic of this composition. According to R. Šerkšnytė, the change of time signatures is similar to the harmony changes and phrases. However it is easy to notice the dominance of 4/4. This pulse is adapted to phrasing with time signature changes, however the flow of composition doesn’t require it, as the rhythm is always based on rhythmical value, which is not longer as one quarter. Such changes might disturb the pulse of composition, and seem to be against the natural flow of rhythm.

R.Šerkšnytė has developed an original musical “color” technique. It is articulated through dimensions of timbre and dynamics. In this composition we discover, that like in M. Baranauskas composition “Talking”, the main principle of the composition is the development of sonoric field. However the conceptions of the expansion of sonoric field differ greatly. M. Baranauskas composition is consistently developed from minimal intensity to the peak, afterwards the tension decreases to the starting point. R. Šerkšnytė starts with the most intensive expression, which later is dissolved and absorbed.

### Conclusions

1. By analyzing the 21st century Lithuanian symphonic music it is revealed, that composers use very individualized composing principles and conceptual composition solutions.

2. After analyzing four symphonic pieces, we can state, that each composer uses one or another composing principle to unify and organize the composition. The existence of composing principle in the work dictates the integrity and artistic level of the composition itself.

3. Analysis of composing principles of selected works of Lithuanian composers can be summarized as follows:

- “Symphony No. 5” by O. Balakauskas is dominated by symmetric models. *Symmetric structure* is universal for this composition, which is disclosed by analysing particular means of acoustic articulation. Strict symmetric models in “Symphony No. 5” are discovered by analysing intonation coherence, by locating thematic core, dominating modus, rhythmical processes, segments, sub-segments and their relations in micro- and macro-levels.
- In the composition “Talking” by M. Baranauskas the potential of sound is discovered not only by investigating the original phoneme structure used by the composer, but also by analysing dynamic processes of the composition. The evolution of form, layers, rhythm, dynamics and other parameters in “Talking” matches the model of *sound wave*.
- Orchestral work „The Row“ by L. Balčiūnas is composed on the basis of hierarchical organisation of intervals in repeating structure. The main means of acoustic articulation of composition is consistent transfer of base tones from one field of affinity to another by the interval of perfect fifth, which is realised with the principle of *geometrical progression*.
- The main aspect of composition in symphonic trilogy “Mountains in the Mist” by R. Šerkšnytė is the colour. The basis for this composition is the organisation of the intensity of acoustical colour. It is

discovered, that dynamic processes of this work are close to the “Talking” by M. Baranauskas, however they are different on conceptual level. If the main model of M. Baranauskas is the universality of *sound wave*, the universality of R. Šerkšnytė is *sound absorption*.

- This small study shows the relevance of the examination of such issues, which is important not only for Lithuanian contemporary music, but also in the broader context.
- Disclosure of composing principles and universalities may serve to further theoretical and practical development and dissemination of thought. The development of this research could precisely differentiate composing principles and research dimensions, include more orchestral compositions for comparison and analysis.

## Santrauka

### XXI a. Lietuvos kompozitorių kūriniai simfoniniam orkestrui

Pranešime nagrinėjami keturi pasirinkti XXI a. Lietuvos kompozitorių kūriniai simfoniniam orkestrui, nes jų komponavimo principų ištyrimas visų pirma svarbus šio pranešimo autoriui ir jo kūrybinei praktikai.

Simfoninių kūrinių analizė komponavimo principų teorijų pagrindais neišvengiama ne tik norint argumentuoti vertinti techninę kūrinio pusę, bet ir siekiant esmingiau atverti giluminę simfoninio kūrinio būtį. Pranešime ieškoma atsakymų, kur slypi muzikalumo, meniškumo, kūrybiškumo priežastys. Todėl pagrindinis pranešimo tikslas – atskleisti esminius pasirinktų kūrinių simfoniniam orkestrui ypatumus, universalijas, komponavimo principus. Pranešime apsiribojama keturiais lietuvių autorių simfoniniais kūriniais, sukurtais XXI amžiuje. Tai O. Balakausko Simfonija Nr. 5, M. Baranausko „Kalbėjimas“, L. Balčiūno „Seka“ ir R. Šerkšnytės „Kalnai migloje“. Jie apibendrintai apžvelgiami ir analizuojami, atskleidžiami ir palyginami jų komponavimo principai.

Matome, kad O. Balakausko Simfonijoje Nr. 5 dominuoja simetriniai modeliai. Simetrinė struktūra yra šios kompozicijos universalija, kuri atsiskleidžia analizuojant konkrečius akustinio artikuliacijos būdus. Simfonijoje Nr. 5 griežti, simetriniai modeliai aptinkami tiriant kūrinio intonacinius ryšius, nustatant tematinį branduolį, dominuojantį modusą bei ritminius procesus, segmentus, subsegmentus ir jų santykius formos mikro- ir makrolygmenyse.

M. Baranausko kūrinėje simfoniniam orkestrui „Kalbėjimas“ skambesio potencijos išryškėjo ne tik tiriant kompozitoriaus originalią fonemų sistemą, bet ir analizuojant šios kompozicijos dinaminį procesą. Kūrinio „Kalbėjimas“ formos, faktūros planų, ritmo, dinamikos ir kitų parametrų evoliucija atitinka garso bangos modelį.

L. Balčiūno simfoninė kompozicija „Seka“ sukurta remiantis hierarchinio intervalų organizavimo besikartojančiose struktūrose komponavimo technika, o pagrindinis kompozicijos akustinio artikuliacijos būdas – geometrinės progresijos principu realizuojamas atraminių tonų nuoseklus perėjimas iš vieno traukos lauko į kitą gr. 5 intervalu.

R. Šerkšnytės simfoninio kūrinio „Kalnai migloje“ pagrindinis komponavimo aspektas – spalva. Šios kompozicijos pagrindas – akustinės spalvos intensyvumo organizacija. Pastebėta, kad šio kūrinio dinaminiai procesai yra artimi M. Baranausko „Kalbėjimui“, tačiau konceptualiai jie skiriasi. M. Baranausko esminis komponavimo modelis – garso bangos universalija, o R. Šerkšnytės – garso absorbcijos universalija.

Apžvelgtos pasirinktų simfoninių kūrinių komponavimo bendrybės leidžia daryti išvadą, kad kompozitoriai taiko individualizuotus komponavimo principus ir konceptualius kompozicinius sprendimus. Todėl galima teigti, kad dažniausiai kiekvienas kompozitorius taiko vieną ar kitą komponavimo principą, kuris palaiko visą kūrinio vienybę. Komponavimo principo buvimas kompozicijoje diktuoja kūrinio vientisumą ir meninį lygį.