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Vytautas Barkauskas and His Contribution to the Viola Literature

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VYTAUTAS BARKAUSKAS AND HIS CONTRIBUTION
TO THE VIOLA LITERATURE

By

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ABSTRACT

The present document introduces prominent Lithuanian composer Vytautas Barkauskas and his works written for viola. The author believes that an exceptional composer such as Barkauskas deserves to be known by more musicians. Thus, the primary goal of this study is to encourage interest in Barkauskas and his music for viola. Additionally, since published information about the composer and his compositions is scarce, especially in languages other than Lithuanian, the study is a valuable source about Barkauskas and his works for viola for English speaking musicians who would like to know about the composer.

The first chapter introduces Barkauskas’ biography, accomplishments and compositional style. The other three chapters present his works written for or including the viola. The second chapter examines the only piece for unaccompanied viola, the third chapter presents two works written for viola with orchestra, and the fourth chapter discusses two groups of Barkauskas’ chamber works that include viola. The first group includes two pieces with a more exposed viola part and the second group includes six chamber pieces with a more equal role.

The study includes information about compositional and performance characteristics of Barkauskas’ works for viola, written from the viewpoint of a performer, and hopefully will be a useful contribution to performing violists.
INTRODUCTION

Beginning in the 20th century composers all over the world became interested in writing music for the viola, and in Lithuania it was no exception. Lithuanian composers such as Algirdas Martinaitis, Valentinas Bagdonas, Rasa Bartkevičiūtė and others have all written compositions for viola. Vytautas Barkauskas surpassed many of them with his internationally-known *Concerto for Viola* and *Duo Concertante for Violin and Viola*, works which have been performed by such prominent violists as Yuri Bashmet and Nobuko Imai. Every year violists around the world are discovering and choosing to perform his works. The author recently discovered Barkauskas after hearing by chance his *Concerto for Viola* and *Duo Concertante for Violin and Viola*, and decided to use the opportunity to introduce the composer to more musicians by writing this treatise.

Aim and Limitations of the Study

The primary goal of this study is to encourage interest in Vytautas Barkauskas’ music for viola, especially within the United States where he is less known compared to Europe. Furthermore, published information about the composer and his compositions is scarce. There are a few articles in Lithuanian, German, English and Russian, and three dissertations about Barkauskas’ works and his compositional style written by Lithuanian musicologists. In this sense this document will be a valuable source about Barkauskas and his works for viola to English speaking musicians who would like to know about the composer. Information about the compositional, musical and technical characteristics of his works for viola, written from the viewpoint of a performer, hopefully will be a useful contribution to performing violists.

Finally, the author hopes that the study will help fulfill the composer’s dream, “…to win a place in a concert repertoire, offering joy of music making interpretational
freedom, … to be heard and understood not only by listeners of some elite festival of contemporary music, but also by everyday concertgoers.”

Research Procedure

Research procedure started with contacting the composer to determine if he would agree to work with the author on the treatise featuring his works for viola. After his agreement, solo, solo with orchestra, and chamber works that are written for viola or include viola were identified and categorized. Next, the publisher of Vytautas Barkauskas’ music, the Lithuanian Music Information and Publishing Centre in Vilnius, was contacted and available scores, manuscripts, and discography of selected compositions were collected. The library of the Lithuanian Academy of Music and Theatre and Vilnius Adomas Mickevičius public library were contacted and dissertations and articles about the composer were gathered, additionally, internet articles were chosen.

After obtaining all the material, the three dissertations and articles about the composer and his compositional style were reviewed. With Barkauskas’ help, selected works were surveyed including the time, place and performers of the premier, and recordings if applicable. Finally, after playing the works through, studying recordings and scores as well as communicating with the composer, the compositional and performance characteristics were identified.

Guidelines

The treatise is comprised of four chapters. The first chapter introduces Barkauskas’ biography, accomplishments and compositional style. The other three chapters present the composer’s works written for viola or chamber works that include this instrument. The second chapter introduces the only piece for unaccompanied viola, the third chapter presents two works written for viola with orchestra, and the fourth chapter discusses two groups of Barkauskas’ chamber works that include viola. The first

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group includes two pieces with a more exposed viola part and the second includes six chamber pieces that have the instrument with a more equal role. The three chapters focused on his pieces include the following information regarding each composition: compositional history of the piece that includes the reason for composing the piece, and the time, place and performers of the premier and recordings if applicable; compositional characteristics that present, if available, the composer’s idea of the piece and important and interesting compositional aspects; performance characteristics that include musical and technical satisfaction or challenges of the composition.
CHAPTER I

VYTAUTAS BARKAUSKAS’ MUSICAL LIFE

Biography

Lithuanian composer Vytautas P. M. Barkauskas was born in the city of Kaunas on March 25, 1931 to a family of intellectuals. Music surrounded him from his early childhood. Barkauskas’ parents and grandparents all loved music and they each played an instrument. He was strongly influenced to become a professional musician by his uncle who liked to improvise on the piano.²

Barkauskas’ first piano teacher was his mother and until 1941, he was taught at home. Later, because of World War II, his musical education stopped and the only connection to music he had at that time was his grandmother’s collection of printed music that Barkauskas liked playing from. He especially loved the works of Frederic Chopin and Johann Sebastian Bach, and was particularly fond of Bach’s *Inventions*. It was during these war years when Barkauskas was first motivated to compose and made his first attempts at musical compositions.³

After the War, in 1949, at age eighteen, the composer started his professional music studies. From 1949 until 1953 he received training in piano at the Tallat-Kelpša Specialized Music High School. At the time there was not any composition department at the Tallat-Kelpša. Simultaneously he took courses in physics and mathematics at the State Pedagogical Institute. In his spare time away from studies, Barkauskas accompanied different groups in town. After graduation from both schools, Barkauskas’ strong will to compose led him to continue his music studies at the Lithuanian Academy of Music and Theatre. From 1953 until 1959, he remained at the Academy, studying composition with Professor Antanas Račiūnas and orchestration with Professor Eduardas Balsys. According to Račiūnas, Barkauskas’ most notable compositions at the time were

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3 Ibid.
his diploma work, the symphonic poem *Nightingale Cannot be Silent*, and his *Piano Trio*.  

After graduating from the Music Academy, Barkauskas continued to study independently, from time to time going for consultations to the orchestration class of Professor Yuri A. Fortunatov at the Moscow Conservatory. At that time he started composing intensively. The first of the composer’s larger works was his *Poem for Piano and Orchestra* written in 1960.

From 1964 until 1970 Barkauskas went to “Warsaw Autumn,” the contemporary music festival held in Poland almost every year. The aleatoric and micro-polyphonic effects featured in his works were from influences he encountered during these travels. Since 1961, the year when he became a member of the Lithuanian Composers’ Union, he has been the Professor of Composition at the Lithuanian Academy of Music and Theatre.

**Accomplishments and Recognition**

Barkauskas is one of the most well-known contemporary Lithuanian composers. His works are performed at international festivals and concerts in different countries, and are interpreted by such prominent musicians as Gidon Kremer, Ilya Kaler, Pekka Kussisto, Lothar Faber, Nobuko Imai, Yuri Bashmet, Philippe Graffin, David Geringas, Joachim Greiner, Juozas Domarkas, Raimundas Katilius, Ruth Palmer and others. The festivals of the last two decades include: Schreyahner Herbst (1991, 1993, 1996, Germany), Schleswig-Holstein festival (1992, Germany), De Suite Muziekweek (1995, The Netherlands), Baltische Woche (1996, Germany), Baltic Arts’ 96 (UK), Bornholm music festival (1996, Denmark), Rheingau music festival (1997, Germany), Sibelius

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5 Barkauskas, conversation.


festival (1998, Finland), ISCM World Music Days 2000 (Luxembourg), and Toulon (2002, France). In addition, the composer’s works have received accolades at several international competitions. In 2000, his *Concert Etude No. 1* was voted the best national composition at the International Piano Competition “Konzesteum” in Oravrona, Greece. In 2001, his symphonic work *At the End is the Beginning* Op. 115 received the Second Prize at the International Competition of Symphonic Music “Sinfonia Baltica” in Riga, Latvia.

Barkauskas’ works have been published by Edition Peters since 1971. There are recordings of his music released by various British, German, Lithuanian, French, Japanese and other companies that include the albums under the names *Jeux, Sun,* and *Barkauskas Kremer Bashmet.*

Over the course of his career, Barkauskas received many prizes and awards and has been recognized as an important Lithuanian artist. In 1972 he was awarded the Lithuanian State Prize and in 1981 he was made an Artist of Merit of Lithuania. In 2000, his *Journey of the Princess, Fairy Tale, Op. 114* was awarded the prize at the composers' competition dedicated to the 125th anniversary of the birth of Mikalojus Konstantinas Čiurlionis. In 2003 the composer was awarded the Lithuanian National Award. In 2005, with his composition *Echoes for Percussion Solo,* Barkauskas won the prize for the best chamber work at the composers' competition organized by the Lithuanian Composers' Union.

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8 “Vytautas Barkauskas: Biography,” *in Music Export Lithuania.*


12 “Vytautas Barkauskas: Biography,” *in Music Export Lithuania.*

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Compositional Style

Barkauskas has written in various genres including stage and vocal works, and music for cinema and children, but his most productive genre is instrumental music. He has composed more than 128 works, including seven symphonies, eight concertos, a number of chamber and piano music works, and remarkable works for solo string instruments.

Over his life time, Barkauskas’ compositional style changed gradually. As the composer states, “there were or are not any dramatic changes in my compositional language.” Barkauskas does not divide it by certain periods, but sees gradual richness in his overall compositional process.\(^\text{13}\)

In the 1960s Barkauskas, who belongs to the same generation of well-known avant-garde European composers that also would include Alfred Schnittke, Sofija Gubaidulina, Giya Kancheli, Arvo Pärt, Pēteris Vasks, and others, was one of the first and most active avant-garde composers in Lithuania. The composer was most heavily influenced by Krzysztof Penderecki, who was his own favorite, Witold Lutosławski and György Ligeti. Barkauskas was one of the first Lithuanians to experiment with serialism, aleatory, and polystylistics.\(^\text{14}\) Mentioned earlier, his Poem for Piano and Orchestra, composed in 1960, was his first piece that uses a twelve-tone theme.\(^\text{15}\) His piano cycle Poetry, composed in 1964, was the first score by a Lithuanian to freely adopt the use of the twelve-tone series.\(^\text{16}\)

According to the Lithuanian musicologist Jūratė Katinaite, from 1980 Barkauskas’ compositional style revealed more traditional and historical conventions. The composer wrote music in a more communicative manner with his performers and audience in mind.\(^\text{17}\) Since that time Barkauskas has not conformed exclusively to any

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17 Katinaite, “Koncertas ir Koncertiškumas,” 32.
existing compositional school of the 20\textsuperscript{th} and 21\textsuperscript{st} centuries. As the composer says, “I do not restrict myself to any single, defined compositional system, but I am constantly searching for a natural stylistic synthesis.” Barkauskas’ compositional characteristic is his search, selection, and accumulation of new ideas and techniques. The composer strives to reflect the natural beauty in music and the expression of emotion and soul. By synthesizing principles of tonality and serial techniques, and by using folk harmonies and unconventional forms, he has created a personal style that includes compositional techniques such as multi-layered textures, micro-polyphony, and polyrhythm. His music is built on the repetition and development of thematic blocks: pieces of figuration, fast or slow, and scale passages. Juxtaposition is a crucial element of musical structure in his works.

The primary inspiration of a new composition for Barkauskas is surroundings, such as a place and people that often dictate the idea, structure and compositional characteristics of the piece. The most frequent impulse to compose a new work is prompted by a commission from a performer. When Barkauskas begins a new composition, before applying his compositional characteristics the composer considers the commissioning performers’ abilities. A commission generally dictates instrumentation and the genre of a composition. He explains, “everything flows from one's creative relationships with the performers. I think it is very important to a composer, that a performer willingly accepts to play his piece, and not only during the premiere.” Additionally, the composer aims to write a work that will elicit a position by both performer and audience: “I would like to emphasize a connection that is very important to me - the desire of the performer to play a specific work, and the audience's

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19 Barkauskas, conversation.


desire to hear it. That is when a work 'travels' the world.” Barkauskas’ aim is to compose works that are universally well-received. He writes, “I seek to win a place in a concert repertoire, offering joy of music making and interpretational freedom. I wish to be heard and understood not only by listeners of some elite festival of contemporary music, but also by everyday concertgoers. In general, I strive to be faithful to myself in search for quality and expressiveness in music.”

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23 Barkauskas, “Vytautas Barkauskas Reaps The Summer Harvest,” in Music Export Lithuania

CHAPTER II

WORK FOR UNACCOMPANIED VIOLA

Two Monologues for Viola Solo, Op. 71

History

The solo viola piece, Two Monologues, was written in 1983 and premiered in Moscow the same year. Barkauskas was not happy with the composition and put it away, and consequently no one knew about or performed the work for a long time. More than twenty years later, when Barkauskas met the world-famous Japanese violist Nobuko Imai, he decided to rewrite his Two Monologues and dedicate them to Imai, who was among the first performers of his Duo Concertante for Violin, Viola and Orchestra, Op. 122, composed in 2004. The 2004 version of Two Monologues was premiered by Nobuko Imai at the Schiermonnikoog festival in Holland the same year, and she also performed it in Tokyo one year later at the Viola Space festival together with Duo Concertante.25 In 2005, British Avie Records released a recording under the name Jeux which besides Two Monologues, includes Jeux for Solo Violin and Symphony Orchestra, Op. 117, Partita for Solo Violin, Op. 12, and Duo Concertante for Violin, Viola and Orchestra, Op. 122. It features French violinist Philippe Graffin and Imai. A manuscript of Two Monologues is kept at the Lithuanian Music Information and Publishing Centre in Vilnius, Lithuania, as are most of Barkauskas’ manuscripts. In 2009, this Publishing Centre published the composition in the music set under the name Narcissus: Lithuanian Music for Viola Solo.

Compositional Characteristics

Barkauskas describes his Two Monologues as an intimate conversation with oneself. He named the composition this way to tell his audience that human beings need to converse with themselves from time to time.26 The work reflects Barkauskas’ compositional style prevalent in his pieces of the few last decades, when the composer

25 Barkauskas, conversation.

26 Ibid.
decided to pay attention to the feelings and soul of a work more than to form and structure.\textsuperscript{27}

The piece is made of two parts – Monologue I and Monologue II. Both parts do not have any fixed structure and present ample opportunity for interpretation and improvisation (probably because of his uncle’s influence). They are without meter and bar lines, the tempo indication is \textit{rubato, liberamente}, and it features effective dynamic and register contrasts. The parts are built on the repetition and development of thematic blocks. Monologue I is based on a closed phrase of four notes: C, C-sharp, E, and E-flat, introduced at the very beginning (see Ex. 1.1). These four notes also finish the first part, suddenly stopping the melodic development.

\begin{center}
\begin{figure}
\centering
\includegraphics[width=\textwidth]{example1.1.png}
\caption{Example 1.1, Two Monologues for Viola Solo, Op. 71, Monologue I, first page, lines 1-2\textsuperscript{28}}
\end{figure}
\end{center}

Monologue II is based on the interval of a tritone F-B (see Ex. 1.2). Barkauskas frequently uses the tritone in his compositions. He thinks that this interval is very mobile, mysterious, abstract, and gives potency and inner tension to compositions.\textsuperscript{29} For Monologue II, the tritone helps to create a vague and lonely character.

\textsuperscript{27} Barkauskas, conversation.

\textsuperscript{28} All examples in the treatise are used with Barkauskas’ permission.

\textsuperscript{29} Barkauskas, conversation.
Example 1.2, Two Monologues for Viola Solo, Op. 71, Monologue II, first page, lines 1-2

The short themes, passages and sudden stops in the work represent different moods, thoughts and feelings of a human being. Both parts are truly introverted pieces that create sounds expressing large-scale emotional freedom and are filled with inner doubts and uncertainty. "As it is in life," says Barkauskas.  

Performance Characteristics

Two Monologues provides an opportunity for a violist to demonstrate the instrument’s best sound and technical qualities. Both parts feature deep and melancholic timbres in low and high registers which the composer uses frequently in most of his works featuring viola. The composition offers wide technical possibilities as well as challenges including harmonics, glissandos, left hand pizzicato, double stops, interval leaps, chromatic and whole step scales. The most technically challenging section in Monologue I is found on the second page from the fourth line until the middle of the sixth line that presents intonation and sound quality problems due to uncomfortable leaps, especially when going from low to high positions (see Ex. 1.3).  


31 The piece does not have measures or rehearsal numbers and the only way to point to a certain place in the piece is to mention page numbers and lines on the page.
Example 1.3, Two Monologues for Viola Solo, Op. 71, Monologue I, second page, lines 4-5

The beginning of Monologue II with its chromatically descending melody line also requires attention regarding intonation but an even more difficult moment is found from the fourth to fifth line that presents a large leap from the lowest A-sharp to the highest B on the viola followed by quick descending scales (see Ex. 1.4).

Example 1.4, Two Monologues for Viola Solo, Op. 71, Monologue II, first page, lines 4-5

Thus, the work requires a complete technical mastery of the instrument by the performer.

Besides the aforementioned technical issues, an interpretation of the composition with its endless opportunities features challenges as well. The revised piece, rewritten because the composer met the extraordinarily talented violist, Imai, suggests that Barkauskas recomposed it having in mind her unencumbered musical abilities. Initially, learning Two Monologues does not seem difficult, but as an artist strives for an ideal
interpretation, the challenge is presented to communicate the work with a proper understanding and to convey Barkauskas’ idea in the composition through an extensive palette of colors of sound and timbre, tonal shading, and appropriate breathing in phrases.
CHAPTER III

WORKS FOR VIOLA WITH ORCHESTRA

Concerto for Viola and Chamber Orchestra, Op. 63

History

The *Viola Concerto* resulted from a meeting of the composer and the performer. In 1980 Vytautas Barkauskas met an internationally known Russian violist, Yuri Bashmet, who came to Lithuania to perform with a Russian violinist, Vladimir Spivakov. As the composer recalls, he fell in love with the viola after hearing Bashmet play Wolfgang Amadeus Mozart’s *Sinfonia Concertante for Violin, Viola and Orchestra in E-flat major, K. 364*. Yuri Bashmet was already familiar with Barkauskas’ compositions before he met the composer, especially his *Partita for Violin Solo, Op. 12*. An interest in Barkauskas’ works gave the famous violist the idea to ask the composer to write a concerto for him. The commission, combined with Bashmet’s personality and musical ability, inspired the composer. At the time, Barkauskas did not have any work written for viola and it was an opportunity for him to become familiar with the instrument. The composer believes that the viola is a much richer and more interesting instrument than the violin.

The compositional process progressed in stages. A draft of the *Concerto* was finished by August 1, 1981 and was dedicated to Yuri Bashmet. The next stage of the compositional process was preparing the piece for performance. During the rehearsals, a substantial cut of the motor motif development in the score was made from the fourth to

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32 Barkauskas, conversation.


34 Barkauskas, conversation.
The composer decided to replace that section with a viola cadenza that inspired the name of “Cadenza” for the first movement.\(^{35}\)

The performances of the *Concerto* that started in 1981 continue up to the present. The premiere was September 26, 1981 in the Lithuanian Philharmonic Hall in Vilnius, with Yuri Bashmet and the Lithuanian Chamber Orchestra, under the baton of conductor Saulius Sondeckis. The second performance of the work came in 1982 at the Leningrad Spring Music Festival with violist Igor Boguslavsky and the Orchestra of Old and New Music, conducted by Eduard Serov. Shortly thereafter Igor Boguslavsky performed it again in Vilnius with the Lithuanian Chamber Orchestra.\(^{36}\) In the last decade Bashmet has also included the *Concerto* in his concerts two more times: in April 2002 the violist performed it at the Noga Croisette Theater in Cannes and then in Toulon, France together with l'Orchestre Regional de Cannes, conducted by Philippe Bender. The same year it was also performed at the Berlin Philharmonic hall by violist Hans Joachim Greiner and the Kammerorchester Berliner Cappella, under the baton of conductor Günter Berger.\(^{37}\) According to Barkauskas, the Concerto was performed again in Germany this year, 2010.\(^{38}\)

There are two recordings of the *Concerto*. One was made by the Vilnius Recording Studio and released in 2002 under the name Barkauskas Kremer Bashmet, and another was made in 2008 by the British label Avie Records under the name Sun. Both recordings feature the violist Yuri Bashmet and the Lithuanian National Symphony Orchestra under the baton of conductor Robertas Šervenikas. A manuscript of the *Viola Concerto* can be found at the Lithuanian Music Information and Publishing Centre in Vilnius, Lithuania. Additionally, an edition of the composition was published by Sovetskij Kompozitor in Leningrad in 1986, with the viola part edited by Yuri Bashmet.


\(^{36}\) Ibid.


\(^{38}\) Barkauskas, conversation.
Compositional Characteristics

The commission dictated the conception, process and the main compositional features of the composition including the genre, form and instrumentation. The process of composing started with exploring the possibilities of the viola, its timbre, register, and technical features. Since the Viola Concerto was a commission by Yuri Bashmet, Barkauskas considered the technical, musical and artistic strengths of Bashmet as well as his temperament and playing style. Both the composer and performer agreed on the conception of the work, “showing an artist’s fight for life, realization of abilities, and will to be above commonness.” 39

The opposition of an artist and his spiritual values against the oppressive routine dictated the relationship between the soloist and orchestra in the composition. Barkauskas describes this relationship as follows: movement I – the soloist against the orchestra, II – the soloist with the orchestra, III – the soloist above the orchestra. 40 In other words, in the first movement the soloist and orchestra are two independent tonal layers, rising to a conflict in the culmination. In the second movement, the movement with the strongest emotional character, the composer illustrates hidden tension, drama and conflict as the orchestra accompanies the soloist. By the culmination, as in the first movement, they are again two independent harmonic layers. Thus, in two first movements the orchestra has a reactionary function – it comments, interferes or distracts from the soloist’s monologues. In the last movement, the end of the action, the orchestra concedes to the soloist. The music expresses emotional release with no conflict.

The movements of the Viola Concerto are interrelated with melodic and harmonic structures. They are based on the interval of a perfect fifth. It functions like a guide in the course of the composition and finally consolidates in the last movement. 41 The interval of a tritone dominates in the first movement and is revealed as the combination of two minor thirds (C-sharp – E, E-G) in the second movement. In the middle part of the second movement the tritone develops already to the interval of a perfect fifth and in the third

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40 Translated by author from the liner notes of the CD Sun.

41 Ibid.
movement the perfect fifth found in the solo viola part becomes the main sonority of the
movement, forming the only motif of the movement, accompanied by a harpsichord.

The Concerto features three slow movements - Cadenza, Largo, and Coda, all
marked attacca and unified by growing drama. All three movements are dominated by
the emotionally significant viola part. In general the composition is very expressive, the
soloist part developed, individualized and more powerful than the orchestra which, as
was mentioned earlier, has a background part more often than a commentator or dialogue
role.

The first movement, Cadenza, features a unique structure. It is made of three
contrasting thematic episodes: a glissando motif, in the high register, consisting of
descending second and micro interval slides (see Ex. 2.1); an emotional melodic motif
(see Ex. 2.2); and a sixteenth-note tremolo motor motif, based on figurations built on the
interval of a second (see Ex. 2.3). All three episodes are introduced at the beginning of
the movement. The beginning with the soloist’s introduction is based on the
eglissando motif which is interrupted by the orchestra chord, it then continues with the soloist’s
melodic line. The melodic line leads to a punta d’arco sul tasto sempre tremolo motor
motif. Thus, the first two motives of passive and contemplative motion are followed by
the third active character featuring motif.

Example 2.1, Concerto for Viola and Chamber Orchestra, Op. 63, movement
I, glissando motif, lines 1-2
Example 2.2, Concerto for Viola and Chamber Orchestra, Op. 63, movement I, melodic motif, rehearsal number 1

Example 2.3, Concerto for Viola and Chamber Orchestra, Op. 63, movement I, motor motif, rehearsal number 2

The introduction of these three motives at the beginning of the first movement could be compared to the exposition of sonata form: the glissando, melodic and motor episodes being the main, second and final themes. The viola cadenza, between rehearsal numbers 5 and 8, features sonorities from the main themes of all three movements: first, a short theme episode from the third movement that goes to the culmination of the cadenza; the glissando motif appears from the first movement, after which comes the first phrase of the second movement theme; and finally, after the orchestra interruption, the melodic
motif sonorities appear from the first movement. The viola cadenza is very improvisatory and flows smoothly into the drama of the entire piece (see Ex. 2.4).
Besides the aforementioned interesting structure, the first movement features impressive sound effects. They are created by use of additional instruments such as a piano that helps the orchestra and a harpsichord that helps the soloist. Additionally, Barkauskas uses various string techniques (sul ponticello, tremolo, glissando, molto vibrato) and many combinations of intervals and chords, especially in the orchestral parts starting at rehearsal number 10 (see Ex. 2.5).
Example 2.5, Concerto for Viola and Chamber Orchestra, Op. 63, movement I, rehearsal number 10

The second movement, Largo, has a few distinctive compositional features. The main theme is the most exposed melody of the *Concerto* and at first is introduced by the solo viola. It is made of three phrases separated by caesuras, the second and third phrases being variations of the first one. Every phrase is one measure longer than the previous,
the first one is three measures long, the second four measures and the third five measures (see Ex. 2.6).

Example 2.6, Concerto for Viola and Chamber Orchestra, Op. 63, movement II, beginning and rehearsal number 1

The lyric viola melody, accompanied by harpsichord chords, could be an allusion to a baroque recitativo secco. Most of the time the solo viola part in this movement is very exposed. The orchestra has a background role until rehearsal number 10 with an exception at rehearsal number 4, where orchestral violins imitate the solo viola part one quarter-note later. At rehearsal number 10 when the orchestra again starts interrupting the soloist, the orchestra and the soloist feature two independent harmonic layers as in the first movement.

In the third movement, Coda, Barkauskas uses compositional characteristics that present the end of the action and emotional release. This shortest and most touching cantilena movement portrays sadness and grief. As mentioned earlier, the orchestra in this movement functions differently from the other two movements, and it concedes to the soloist. The movement is based on the interval of a perfect fifth, which starts and ends
the movement. First, the interval is introduced by the harpsichord and later at rehearsal number 1 the solo viola joins in and develops in a dialogue with the harpsichord over a background of orchestral strings sustaining long notes. At rehearsal number 2 the solo viola introduces the theme of the movement, of which the first motif was introduced already in the cadenza of the first movement. This principal theme staggers between major and minor tonalities and features the interval of a perfect fifth (see Ex. 2.7).

\[ \begin{align*}
2 & \text{ quasi flautando} & \text{arco} \\
\text{p sempre} & \text{ } & \text{ } \\
\end{align*} \]

Example 2.7, Concerto for Viola and Chamber Orchestra, Op. 63, movement III, rehearsal number 2

The melody, its development, and passages presenting sonorities of the melody cover a significant part of the movement. The conversation between the solo viola and harpsichord with orchestral strings in the background returns at rehearsal number 8 and ends with a dialogue based on the interval of a perfect fifth, as in the beginning of the movement. The last chord of the piece is again based on the perfect fifth, a combination of two minor thirds: A-C, C-sharp-E.

Performance Characteristics

The solo viola part in the entire Concerto gives a performer many opportunities to explore his/her technical and musical abilities on the instrument. In the first movement there are a few sections that demand particular attention. The glissando motif that is presented in the movement three times - at the very beginning, briefly in the viola cadenza and then at rehearsal number 15 - has specific indications made by Yuri Bashmet on how to perform the vibrato and glissando techniques, requiring a violist to execute precise work in the left hand. Also, mostly soft dynamics demand accurate control of the bow in the right hand. The glissando motif is presented the first two times as senza metro and features the interval of a tritone, an important constructive and expressive element of
the entire *Concerto*, giving the soloist a multitude of options for interpretation. The motor motif and its development feature constant repetition, requiring a lot of energy and precise articulation. The second time the motor motif has specific intonation indications such as ¼ tone up and ¾ tone up and requires pitch accuracy from a performer (see Ex. 2.8).

![Example 2.8, Concerto for Viola and Chamber Orchestra, Op. 63, movement I, rehearsal number 9](image)

The third time the motor motif returns in double stops and grows dynamically to ***fff***. Thus, a soloist has a challenge to properly distribute musical and physical energy in the bow. The viola cadenza, like the glissando motif, does not have any meter indications or bar lines. The composer writes rests and caesuras between phrases, as well as fermatas, *rubato*, and *poco liberamente* indications. All this gives a violist liberty and expressive options for artistry and interpretation. The cadenza has technical challenges as well: rehearsal number 6 starts with unusual writing for the viola, the technique of the interval of a ninth which requires a soloist to stretch his/her left hand much more than is typical; the cadenza also features unusually high positions, often used by the composer; and at rehearsal number 16, with the background of the orchestral strings, an exposed solo viola passage returns with dynamically growing double stops and chords. The *rubato* indication helps to overcome the technical challenges of this part and it gives more choices regarding interpretation. The melodic motif in the first movement is the most comfortable technically and clear musically. It is one of the three motives that finishes
the movement by returning episodically like an echo. The only uncomfortable feature of the melodic motif is that almost every bar has a different meter indication.

For a violist the melody of the second movement is probably the most delightful section to play of the entire Concerto. It is written in the register that allows the instrument to present the best sound qualities, a deep and melancholic timbre. The first two phrases should be played on the C string and the third phrase is played in low positions on the other three strings, allowing a performer to easily produce appropriate sound quality. The phrasing of the melody is very natural and comfortable. Likewise, rehearsal number 7 and the first half of rehearsal number 8 are written in grateful for the viola registers. Rehearsal number 14 also features a comfortable double stop melody.

The most technically challenging moments in the second movement for the soloist are rehearsal numbers 5, 6, the second half of 8, and at rehearsal number 9. At rehearsal number 5, while the orchestra plays the melody, rapid, thirty-second-note passages in the solo viola part descend to the lowest note on the viola and climb up to as high as eighth position. At the end of rehearsal number 5 these thirty-second-note passages progress into double stops featuring the interval of a sixth (see Ex. 2.9).

Example 2.9, Concerto for Viola and Chamber Orchestra, Op. 63 movement II, rehearsal numbers 5-6
Rehearsal number 8, *poco liberamente*, features *pp* leaps. The end of rehearsal number 8 and at rehearsal number 9, which again presents rapid thirty-second-note passages, has accidentals on almost every note and quickly changes note groupings, requiring a performer to give extra attention in making smooth articulation, as the music grows toward the climax (see Ex. 2.10).

Example 2.10, *Concerto for Viola and Chamber Orchestra*, Op. 63, movement II, rehearsal numbers 8-9

Throughout the second movement the solo viola part is presented with diverse technical possibilities including harmonics, glissandos, pizzicato, double stops, leaps, various rhythms, rapid passages, and all possible registers on the instrument. Thus, the composer gives the violist ample opportunity to demonstrate the capabilities of the instrument.

The solo viola part in the third movement, technically speaking, is the easiest of the entire *Concerto*. The challenge is musical, where the performer needs to develop the melody meaningfully, as it repeats through two sections. The dialogue between the solo viola and the harpsichord requires the essence of a chamber music dialogue.

Summarizing the features of the solo viola part found in the entire *Concerto*, it should be said that it is very expressive, elaborate, and distinctive, presenting the performer with a unique opportunity to demonstrate his/her technical and musical skills.
Duo Concertante for Violin, Viola and Orchestra, Op. 122

History

The *Duo Concertante* was commissioned by the Vilnius Festival in Lithuania. It was written in 2004 and premiered the same year on June 26 by the Japanese violist Nobuko Imai and French violinist Philippe Graffin with the Vilnius Festival Orchestra under the baton of conductor Robertas Šervenikas. Besides the Lithuanian premiere, the *Duo Concertante* also received its Japanese premiere at the Viola Space Festival in Tokyo, at Kioi Hall on May 29, 2005. The work was performed by the Japanese violinist Machie Oguri and violist Nobuko Imai with the TOHO-Gakuen Orchestra under the baton of conductor Tatsuya Shimono. The *Concertante* was dedicated to Japanese diplomats and humanists Chiune Sugihara and his wife Yukiko, who, during their brief residence in Lithuania in 1940 saved approximately 10,000 people from death during the subsequent Holocaust, by granting them transit visas – later called “life visas” – to Japan. Its world-premiere recording was made in 2005 by the British label Avie records under the name *Jeux*. The performers on the recording are Philippe Graffin on violin, Nobuko Imai on viola, and the Vilnius Festival Orchestra conducted by Robertas Šervenikas. The composition is not published, but a manuscript can be found at the Lithuanian Music Information and Publishing Centre in Vilnius.

Compositional Characteristics

The compositional characteristics of the *Duo Concertante* reveal the idea of the work. According to Barkauskas, the five-movement piece represents an intermediary genre between an instrumental concerto and a suite. By writing five movements, the composer felt he was able to more broadly reveal the idea and meaning of the piece. The composition has no program, but it features the concept of humanity, and rescuing of

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42 Janatjeva, “Another Fruitful Year,” in *Music Export Lithuania*.

43 From the liner notes of the CD *Jeux*.


45 “Vytautas Barkauskas Receives Award 2003,” in *Music Export Lithuania*.

46 Barkauskas, conversation.
people. In a general way the listener can relate it to the specific event in wartime history and the tragic events of that time. All the movements feature consistent dramatic development. The work has neither a particular form, nor any special compositional technique, because what is more important to the composer is the right mood, content, and soul of the piece.\textsuperscript{47} In order to create the sense of a gentle Japanese tone and coloring in his \textit{Duo Concertante}, Barkauskas uses some Japanese instruments in the percussion section including a gong and wood block. The entire composition features interplay between the individual orchestral sections, with the large percussion section playing a more important role than other orchestral sections in the work.

The thematic action of the mostly restless and active first movement presents a tense and tragic character throughout the movement. It opens with a motor motif, rapid passages in the violin and viola solo parts, based on the interval of a minor-major second (see Ex. 3.1), an important sonority in the movement, and a chordal accompaniment in the orchestra that continues until rehearsal number 5. In contrast to the accompaniment part in the first movement of the \textit{Viola Concerto} where the orchestra is against the soloist and they both function as two independent tonal layers, here in the first movement of \textit{Duo Concertante}, the orchestra joins the soloists and helps them to build the mood and character of the movement. The solo parts dominate in this movement.

![Example 3.1, Duo Concertante for Violin, Viola and Orchestra, Op. 122, movement I, mm. 1-3](image)

At rehearsal number 5, \textit{poco meno mosso}, a dialogue based on whole-step scales is played by the less agitated solo instrument parts. The wind section joins them later and they all dynamically build from \textit{pp} to \textit{f}, bringing back tension and pressure. At rehearsal number 8 when the individual sections of the orchestra have the motor motif, earlier

\textsuperscript{47} Barkauskas, conversation.
featured in the solo parts (see the previous page), the solo violin enters with harmonics and a *legato* line and is soon joined by the solo viola. During this section, from rehearsal number 8 to 14, the composer reveals a *cantilena* moment, a beautiful dialogue between the two soloists with entrances of the interval of a perfect fifth (see Ex. 3.2).

![Example 3.2, Duo Concertante for Violin, Viola and Orchestra, Op. 122, movement I, rehearsal numbers 9-10](image)

Rehearsal number 14 features an expressive short viola solo on the C string, accompanied by violin with solo harmonics. A more active character returns at rehearsal number 16 where the solo instruments have tremolo entrances. Here again the interval of a major second dominates, the meaning of which the composer describes as going forward step by step. As the movement comes to a close, the soloists, with the violin solo melody ascending and the viola descending, end the movement *al niente*. This technique is very characteristic of many of Barkauskas’ compositions written after 1980, including the *Viola Concerto* and *Two Monologues* discussed earlier that both have the same marking at the end of the composition. According to a famous Lithuanian musicologist Jūratė Katinačiūtė, *al niente*, meaning a disappearance in the sound, is associated with nostalgia and loss and is characteristic of a postmodernist attitude.

The gentle and mysterious second movement that differs greatly from the first movement is very Japanese in character. As Barkauskas says, the reason for such character is the use of motives from a famous Japanese folk song that features moods of sadness and sorrow. The only instruments accompanying in the orchestra are the

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48 Barkauskas, conversation.


50 Barkauskas, conversation.
percussion section and the piano, creating a gentle background for the soloists. The movement opens quietly with a gong and wood block, reminiscent of the Japanese theatre. At rehearsal number 24, *dolce a poco misterioso*, the solo violin enters with soft harmonics. The viola joins with its melody at the next rehearsal number. The soloists’ melodic texture is very delicate. Their dialogue starting at rehearsal number 25 is based on the interval of a tritone that, with its aforementioned feature of giving potency and inner tension, helps to develop a nice subtle conversation (see Ex. 3.3).

Example 3.3, Duo Concertante for Violin, Viola and Orchestra, Op. 122, movement II, rehearsal numbers 25-26

At rehearsal number 27 the piano fills out the texture with the intervals of a minor-major second in the right hand and a sequential three-note pattern in the left hand. More motion, still very gentle, starts at rehearsal number 28 when the solo violin starts rapid passages up and down based on the interval of a perfect fourth while the viola plays the melody. Later the solo viola, piano and wood block play the same passages. Four measures before the end in the solo parts there suddenly appears the interval of a minor second, which may allude actual tragic events that informed in the composition. As in the beginning of the movement, the percussion in the background of the soloists’ long notes, ends the movement as quietly as it began.

The subsequent third and fourth movements are more varied thematically. The third movement has a dramatic mood and presents compositional characteristics that are similar to the previous movements. As the two first movements of the *Viola Concerto* the third movement of the *Concertante* is based on a dialogue between the soloists and the orchestra. The dominating orchestra sections are strings and tubular bells in the

51 Barkauskas, conversation.
percussion section. In many sections of the movement the orchestra functions independently, commenting, interfering or distracting the soloists unlike the relationship in the soloists’ duo, which complements and supports one another and responds to the orchestral entrances. At the very beginning of the third movement after *energico a festivo* chords in the percussion section and orchestral strings, the soloists enter with powerful double stops. In general, this movement features many double stops in the soloists’ parts, making expressive chord-like passages. The alert and tense mood is very different from the previous movement and continues throughout the third movement. The first exposed viola solo appears at the end of rehearsal number 33 (see Ex. 3.4), in the background of long chords in the orchestral strings. The solo violin joins a few measures later.

![Example 3.4, Duo Concertante for Violin, Viola and Orchestra, Op. 122, movement III, rehearsal number 34](image)

Another melody line, dominant in the middle register of the instrument, is presented by the solo viola at rehearsal numbers 44 and 47, and is accompanied by orchestral strings and the solo violin. At rehearsal number 48 the soloists and orchestral violas develop an active dialogue (see Ex. 3.5).
Example 3.5, Duo Concertante for Violin, Viola and Orchestra, Op. 122, movement III, rehearsal number 48

Although the movement is very energetic and many times the dynamic is loud, it ends quietly like the two previous movements.

The fourth and fifth movements are played *attacca*. The fourth movement, just as the third movement, presents diverse events, moods, and a series of musical conversations. The composer uses different combinations of instruments here and a more dominant woodwind section. The orchestra compliments the soloists throughout the movement helping to establish an appropriate character for each section of the movement. Piano, wind and percussion sections, featuring the interval of a perfect fifth, start the movement. At rehearsal number 57 the solo viola enters with *brilliante* descending passages based on seventh chords. The solo violin enters two measures later with a trill. At rehearsal number 59 the soloists play repeated passages together. Here the solo viola part is again based on the interval of a perfect fifth while the violin part features seventh chord passages. The only *tranquille meno mosso* episode in the movement starts in the violin solo at rehearsal number 61 and is soon joined by the solo viola. A developed dialogue features the melody played in a canon (see Ex. 3.6).
Example 3.6, Duo Concertante for Violin, Viola and Orchestra, Op. 122, movement IV, rehearsal number 62

Starting at rehearsal number 66 the soloists’ parts feature thicker textures every few measures to develop the character and mood of the final movement. At rehearsal number 68, ancora piu mosso, the trill-glissando technique in the solo violin and viola parts and sixteenth-note rhythm played by the drums build a very intense character and prepare the listener for the last movement.

The fifth movement features a continuous drive and rhythmic integrity based on a polyrhythm that is juxtaposed with passages of tranquility. The composer here again uses various combinations of instruments as in the previous movement but the drums that end the fourth movement dominate throughout the forceful, noisy, united, and exciting finale. The movement is introduced by a percussion solo, accompanied by orchestra ff chords. At rehearsal number 72 the violin solo enters with a four-note phrase based on A-C-sharp-C-natural-E played in the background of solo viola double stops, long chords of the orchestral strings and drums playing a sixteenth-note rhythm. At rehearsal number 75 the viola plays the same four-note phrase accompanied by the violin solo (see Ex. 3.7) and orchestral strings which later return for both soloists during their dialogue.

Example 3.7, Duo Concertante for Violin, Viola and Orchestra, Op. 122, movement V, rehearsal number 75
The conversation between the individual sections of the orchestra is based on a chordal texture and the solo parts are based on a four-note phrase. From rehearsal number 78 until 79 the orchestra plays this phrase as well. Rehearsal number 79 in the solo parts features thirty-second-note scale passages based on the interval of a major-minor second that are accompanied by wind and string section chords and percussion. At rehearsal number 83 the solo parts have their last expressive solo moment based on a repeated four-note phrase. Energetic drumming by the percussion dominates starting at rehearsal number 84 until the end of the composition, and at the last rehearsal number, 85, of the work, the soloists and string section join the percussion with col legno technique. The *Duo Concertante* closes with a triumphant “shout” from the soloists and orchestral musicians that, according to Barkauskas, symbolizes the victory of positive humanistic tendency in the rescuing of people (see Ex. 3.8).
Example 3.8, Duo Concertante for Violin, Viola and Orchestra, Op. 122, movement V, rehearsal number 85

Performance Characteristics

The first movement of the Concertante does not have any exposed technical challenges in the solo instrument parts with the exception of a few passages in the viola part that are higher than usual. Most of it is written in the characteristic and best sounding register for these instruments. Musically, though it has strict tempo and meter indications, the movement provides the soloists with an opportunity to demonstrate their deep understanding of musical expression in an emotional sense as well as to explore it in a subtle dialogue.

The slow second movement requires technical and musical mastery from both soloists. Most of the time the composer uses very soft dynamics and high registers, making the soloists in many places use a calm sustained bow in order to achieve a clear
and smooth sound in the higher positions (see Ex. 3.9). In general this movement demands precise bow control. Additionally, soft but exposed solo parts with thin textures in the accompanimental orchestration offer performers a chance to explore endless musical expressions in a deep conversation.

Example 3.9, Duo Concertante for Violin, Viola and Orchestra, Op. 122, movement II, rehearsal number 25

The soloists’ parts in the third movement are constantly in motion and have many technical considerations: double stops based on different intervals, figurations of chords, \textit{tranquille} melody lines, chromatic scales, harmonics, pizzicato, spiccato and various rhythm combinations. All this presents the instruments with wide technical possibilities and requires from the soloists a corresponding mastery. The interpretation also demands special attention to detail since this movement features conversations between the soloists and orchestra, made up of short exposed sections that require an appropriate connection and continuous flow of the overall musical idea.

The solo parts in the fourth movement as in the previous movements feature various technical and musical challenges. First, both parts have large leaps and passages going from low to high registers (see Ex. 3.10).

Example 3.10, Duo Concertante for Violin, Viola and Orchestra, Op. 122, movement IV, rehearsal number 66
The *meno mosso* section, a long melody line that starts slowly in half notes and later changes to eighth notes, requires the soloists to carefully distribute the bow in order to maintain a solid sound quality and natural flow of the phrase. The trill-glissando section at rehearsal numbers 68 and 69 demands special attention from performers. The glissando and trill played at the same time present a few difficulties. First, a performer needs accurate bow distribution and speed in the right hand to space the glissandos and to emphasize dynamics. Secondly, the coordination of both hands is vital to handle this section successfully (see Ex. 3.11).

![Example 3.11, Duo Concertante for Violin, Viola and Orchestra, Op. 122, movement IV, rehearsal number 68](image)

In mentioning musical aspects found in the last movement, it should be noted that since the entire movement features a dialogue between soloists and individual orchestra sections, it requires from performers a high level of chamber music skill as to communicate appropriate character and energy from the orchestra. The thirty-second-note and sixteenth-note passages in the solo parts present technical challenges. At the beginning of rehearsal number 79 the thirty-second-note passages are slurred in groups of 16 notes. Later as the dynamic grows, the passages become 24 and 32 notes long under one slur, requiring performers again to carefully distribute their bows. Additionally, the passages should be played smoothly and with a precise articulation. The sixteenth-note passages at rehearsal number 81 are quite uncomfortable. They are constructed of sextuplets with asymmetrical interval patterns in the left hand and go from a low to high position. According to Barkauskas, performers usually complain that these passages are impossible to play. Answering the question as to what soloists should do in such a case,
the composer suggested to play them as fast as possible and to be as accurate to the
pitches of the passages as possible.\textsuperscript{52}

The entire \textit{Concertante} offers the soloists many delights as well as challenging
musical and technical moments, and presents an opportunity to explore their abilities and
realize, together with the orchestra, Barkauskas’ hope to convey a gentle Japanese tone to
the listener.\textsuperscript{53}

\textsuperscript{52} Barkauskas, conversation.

\textsuperscript{53} Ibid.
CHAPTER IV

CHAMBER WORKS THAT INCLUDE VIOLA

Introduction

Barkauskas’ chamber works that include a viola can be divided into two groups. The first group features viola as a prominent instrument with a more exposed part. Pieces in that group would include Sketch for Viola and Piano, Op. 121 and Toccamento No. 2 for Viola Solo, Violin, Cello and Piano, Op. 111. At the Lithuanian Music Information and Publishing Centre in Vilnius there is also an unreleased recording but no score of Duo Sonata for Violin and Viola, Op. 73. When asked what happened to the piece, Barkauskas said that he was not happy with the Sonata after he composed it and has not returned yet to edit the manuscript.54

The second group of chamber works feature pieces where the viola part has an equal role with other instruments, including: String Quartet No. 1, Op. 31; String Quartet No. 2, Op. 70; Quintet for Two Violins, Viola, Cello, and Piano, Op. 60; Sextet for Two Violins, Viola, Cello, Double Bass and Piano, Op. 78; Contactus No. 1 for Clarinet, Piano, Two Violins, Viola and Cello, Op. 128; and Journey of the Princess, Fairy Tale for String Quartet and Piano 4 Hands, Op.114. There are three more pieces that are on the list of Barkauskas’ chamber compositions, however, there is no printed music for any of them as they are not as successful as other Barkauskas’ compositions and the composer wants to edit them further: Trio a Deux for Violin, Viola, and Cello, Op. 106; Summer 2004, Nida for Two Violins, Viola, and Cello; and Vivo for Two Violins, Viola, Cello, Double Bass, and Piano, Op. 93. In the following pages works will be discussed that have a manuscript available.

54 Barkauskas, conversation.
Sketch for Viola and Piano, Op. 121

History

Sketch for Viola and Piano, Op. 121 was composed in 1981, at the same time as Concerto for Viola and Chamber Orchestra, Op. 63 when Barkauskas was exploring the compositional possibilities of the viola for the first time. Originally the piece was called Three Sketches for Viola and Piano and it was made as a miniature cycle of three short pieces. The composition was premiered March 5, 1981. The Three Sketches were just an experiment in techniques for the instrument before his Viola Concerto, the first true composition for viola. The Sketch Op. 121 is the second sketch of the three and is the only one composition listed at the Lithuanian Music Information and Publishing Centre. Barkauskas was surprised that it exists in print and is published. The Sketch Op. 121 was published in the music set under the name “Akompanimentų chrestomatija” by Vaga in Vilnius, Lithuania in 1988. A manuscript of the work is kept at the Lithuanian Music Information and Publishing Centre in Vilnius but there is no recording of this composition.

Compositional Characteristics

Compared to the composer’s later works for viola, this composition is the simplest one because it is his first attempt at composing for the instrument. Though it does not have any meter indication or bar lines like his Two Monologues, the Sketch musically is elementary and clear. It features mostly soft dynamics except in the piu animato section which is forte.

Many similar ideas are presented in the compositions Sketch for Viola and Piano, Op. 121 and Concerto for Viola and Chamber Orchestra, Op. 63 because Barkauskas was composing them at the same time. As in the composer’s first movement of the Viola Concerto, the Sketch features the same tempo marking, sixty to a quarter note, and the piece starts with a viola solo introduction based on the interval of a tritone (E-B-flat) and a descending musical line (see Ex. 4.1).

55 Barkauskas, conversation.
The theme of the *Sketch at poco meno mosso* has the same compositional idea, tempo, structure (three parts), and caesuras as in the theme of the second movement of the *Concerto*. It is written in a register that reflects the best timbre qualities of the instrument (see Ex 4.2).

The piano accompaniment is very simple, mostly based on chords and the interval of a perfect fifth, which dominates in the *Concerto* third movement in a similar fashion.

**Performance Characteristics**

The only two technical challenges in the viola part are found in the first line of the third page when the theme goes up to higher positions in double stops, requiring a violist to make a smooth connection of the notes, and the *spice leggiero* section on the
same third page, presenting a characteristic of Barkauskas’ compositions: sixteenth-note passages ascending from lower to higher positions with large leaps.

**Toccamento No. 2 for Viola Solo, Violin, Cello and Piano, Op. 111**

**History**

*Toccamento No. 2 for Viola Solo, Violin, Cello and Piano, Op. 111* was composed for a commission from a chamber ensemble formed by the Lithuanian Trio and a violist from Berlin, Germany, Hans Joachim Greiner, and premiered in 1998. It was performed in Vilnius, Lithuania and a few times in Germany, including a concert in Berlin at the Universität der Künste, Konzertsaal Bundesallee in 2005. A manuscript of the work can be found at the Lithuanian Music Information and Publishing Centre in Vilnius but there is no recording of the composition.

**Compositional Characteristics**

*Toccamento* in Italian means “touch” or “contact.” The composer has chosen this name because of his idea for the piece – a tender and delicate touch to the music and soul of the composer Wolfgang Amadeus Mozart. Barkauskas, through music of the *Toccamento*, strives to show love and respect to the composer from the classic period without use of any quotations, instead imitating the sound and spirit of Mozart’s music.

The one-movement quite minimalistic *Toccamento* has an unusual structure. It starts with a duo of the piano and viola. Until rehearsal number 7 just three notes dominate – C, G, and E. The note C is the only one a listener can perceive until rehearsal number 3 (see Ex. 5.1).

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56 Barkauskas, conversation.

57 Ibid.
Example 5.1, Toccamento No. 2 for Viola Solo, Violin, Cello and Piano, Op. 111, rehearsal number 2

At rehearsal number 3 the viola introduces a G that together with the C makes the interval of a perfect fifth, and the violin plays a third note E at rehearsal number 6. Finally, E-flat is introduced by the piano at rehearsal number 11. From rehearsal number 13 until 16 with the help of the piano accompaniment the viola gradually introduces new notes with each passing rehearsal number. In addition, with the passing of each rehearsal number the texture of the work gets thicker. Eventually, as in most of his compositions, the composer comes back to a more transparent texture at the end of the piece and finishes it ppp.

The Toccamento presents typical Barkauskas compositional characteristics. The composer uses frequent changes in meter and dynamics, busy rhythms and diverse string techniques and effects including pizzicato, col legno, harmonics, tremolo, sul ponticello, and spiccato. This entire work features a subtle interplay between the four instruments.

In evaluating the viola part as a solo part in the piece it is hard to say that the work is written for viola solo and piano trio because most of the time all the instruments have fairly equal parts. There are just a few sections with a more noticeable viola part. Besides the duo of the viola and piano at the beginning of the piece, the solo viola part that is more distinct is based on the same three-note triplet rhythm introduced at piu mosso, rehearsal number 7. But the viola part is not prominent for long because already at
the next rehearsal number the two other string instruments join in with active parts as well. Another instance where the viola functions more like a soloist is from rehearsal number 13 until 16. In this section, with the help of the piano accompaniment, the viola starts at every rehearsal number gradually introducing more new notes. Finally, at rehearsal number 18 the viola solo starts a new melody line that the other instruments join later (see Ex. 5.2). According to Barkauskas, he intentionally did not write a prominent viola part as in his *Concerto* or *Duo Concertante* but wanted a slightly more distinct viola part as compared to the other three instruments.58

Example 5.2, Toccamento No. 2 for Viola Solo, Violin, Cello and Piano, Op. 111, rehearsal number 18

**Performance Characteristics**

By looking at the score one could tell that the biggest challenge in the piece is ensemble coordination. All the parts separately do not look difficult with the exception of rehearsal number 28 where the string parts feature fast ascending scale passages based on

58 Barkauskas, conversation.
whole and half steps. Compositional techniques such as frequently changing meter and tempo, various string techniques, unison episodes, and complexity of the parts require precise ensemble work from musicians. Just a few sections are written simply with all the strings playing the same material at the same time; most of the time each performer is required to coordinate a contrasting gesture with the other parts, requiring intricate ensemble skills (see Ex. 5.3).

Example 5.3, Toccamento No. 2 for Viola Solo, Violin, Cello and Piano, Op. 111, rehearsal number 6

The viola part features all the above mentioned compositional techniques and does not have any exposed difficulties except those discussed at rehearsal number 28. However, one main challenge is for the violist to avoid being covered by the other instruments in places that feature a thicker texture.

String Quartet No. 1, Op. 31

History

*String Quartet No. 1, Op. 31* was composed in 1972. It was dedicated to the Vilnius String Quartet and premiered by the Quartet in Vilnius the same year. The piece
was performed many times in other countries by other groups including the Moscow and Leningrad String Quartets. Besides a manuscript there are two publications of this composition. One is by Edition Peters in Leipzig published in 1980; this is the edition that has indications of bowings and fingerings as edited by the Vilnius String Quartet. Another publication is by Vaga in Vilnius that was published in 1985 in a set under the name “Lietuviškų kvartetų fragmentai.” Additionally, the Lithuanian Music Information and Publishing Centre has an unreleased recording of this work.

**Compositional Characteristics**

In his *String Quartet No. 1* Barkauskas wanted to realize his recurring dream of flying.\(^{59}\) The *Quartet* is written in three movements: fast, slow, fast – *Feroce, Espressivo ma quieto*, and *Valando semplice*, and it is in the final movement that the composer realizes his dream of flying.

Before beginning detailed considerations regarding the compositional means of the work it should be mentioned that the *Quartet* was composed when the composer was compositionally turning away from dodecaphony with an increased interest in other techniques. This composition features twelve-tone writing that is more episodically or freely treated.\(^{60}\)

The first movement, *Feroce*, is based on the interval of a perfect fifth that dominates in many of Barkauskas’ compositions after 1970. The composer describes this interval as concrete and giving space.\(^{61}\) All four instruments start the movement with this interval in double stops that is used exclusively until measure 41 (see Ex. 6.1).

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59 Barkauskas, conversation.


61 Barkauskas, conversation.
Most of the movement has a thick chord-based texture with sudden dynamic and rhythmic changes. The theme of the movement, based on a short four-note motive, is presented for the first time starting at measure 54 by the first violin (see Ex. 6.2), and dominates almost to the very end of the movement. The parts for all four instruments are written equally.

The second movement, Espressivo ma quieto is based on two contrasting elements – a lyric, slow legato melodic line that starts the movement and a rapid sixteenth-note motif played pizzicato most of the time. The composer gives each instrument an opportunity to enjoy both a lyric moment and energetic sixteenth-note passages.

The last movement, Valando semplice, (Italian, “flying”) presents compositional techniques that help to reflect the aforementioned composer’s idea. The movement is played attacca. It features unique string techniques with explanations given at the beginning of the work (see Ex. 6.3). The trill-glissando effect that is used to render a sense of flying is hinted at already the beginning of the movement in the background played by the three other instruments while the first violin has a long solo.
Example 6.3, String Quartet No. 1, Op. 31, an explanation of certain string instrument playing techniques

The movement also features a unique use of accidentals, playing behind the bridge, col legno, harmonics, and multiple types of glissando. The entire movement is based on numerous sound effects and sixteenth-note passages instead of traditional melodic material (see Ex. 6.4).
Example 6.4, String Quartet No. 1, Op. 31, movement III, mm. 73-81

Performance Characteristics

The Quartet presents different musical and technical challenges for all the instruments. The first movement features the interval of a perfect fifth in double stops and requires careful attention to intonation. Also, it has many sudden dynamic changes such as from **fff** to **ppp** in all the parts at the same time demanding a high level of ensemble playing. In the second movement the lyric sections require performers to use a smooth sustained bow with precise interplay between the parts. The same precision of chamber playing and bow stroke control is needed for the energetic sixteenth-note
passages as well. Individual practice is of the utmost importance for the third movement with its special requirements including difficult intonation, precise ways of playing glissando and other effects. As the parts come together these effects help to convey the composer’s idea.

**String Quartet No. 2, Op. 70**

**History**

*String Quartet No. 2, Op. 70* was composed in 1983 and in the same year was premiered by the Lithuanian String Quartet in Vilnius, Lithuania. Besides its Lithuanian premier the *Quartet* was performed in such places as Leningrad and Kiev but it never was as popular as *String Quartet No. 1*. The Lithuanian Music Information and Publishing Centre has a manuscript and an unreleased recording of the piece.

**Compositional Characteristics**

Since *String Quartet No. 2* was composed eleven years after the first one, when Barkauskas returned to traditional music, romantic expressions, historical genres and forms, the composition presents different compositional techniques as compared to the *Quartet No. 1*. It was composed when Barkauskas was writing more consonant music and was using means of musical expression such as silence, individual sound effect, and reflection. These musical features became prevalent in Barkauskas’ compositional style.

The *Quartet* is written in four movements, labeled A, B, C, and D, and each of them presents a different compositional idea. The piece features a constructivism principle: the movements repeat four times - A1B1C1D1–A2B2C2D2-A3B3C3D3-(A4B4C4)D4. Each time sections are shorter and the last time, in the Coda, only the D movement returns. The sonata allegro-like A movement is based on a rapid passage motif that starts in the first violin. Later in the movement each instrument plays a different grouping of the sixteenth notes at the same time (see Ex. 7.1).
Example 7. 1, String Quartet No. 2, Op. 70, movement I, m. 45

The B movement is contemplative and like a slow movement of a sonata form. It is made of a few sections and features two important thematic moments: a certain rhythmic pattern on one note that the viola introduces first and either a lyric melodic line or a short motif of a few notes that is presented first in the first violin part. Additionally, in this movement the composer uses sound effects such as slow glissando, ponticello, harmonics, and most of the time a very soft dynamic. The scherzo-like C movement is based on a thematic motif successively ascending and descending which repeats throughout the movement. At the first part of the movement this thematic motif is in a background of glissandos, and then starting at measure 220 it becomes just a rhythm pattern played col legno again against a background of glissandos and later tremolo (see Ex. 7.2).
The D movement is slow and painful. It features a chord-based texture and is an example of quiet and subtle climax, common to Barkauskas’ compositions after 1980. According to Barkauskas, the implication of a four-movement structure is compared to four seasons, four world countries or just four walls of a room that little by little press in on a human being. Unlike the rest of the movements, the Coda brightens up the mood and symbolizes an optimistic end when a human being survives between those four walls.

**Performance Characteristics**

As in *Quartet No. 1*, in *Quartet No. 2* the composer gives an equal opportunity to all four instrumentalists to showcase their abilities. The entire *Quartet* presents a variety of techniques for string players such as rapid passages, trills, glissandos, double stops, harmonics, ponticello, and col legno. Besides that, the polyrhythm featured in the first movement requires musicians to execute very precise ensemble work, while the second movement gives performers an opportunity to relax and enjoy the lyric moments of the piece. However, technical and ensemble challenges in the second movement could arise in measures 122-29 when all four instruments have harmonics that are sometimes hard to produce in time and with a solid sound quality (see Ex. 7.3).

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63 Barkauskas, conversation.
The third movement features glissando technique and has challenging ensemble moments when instruments start and end glissandos in different parts of a bar (see Ex. 7.4).

The fourth movement is the simplest technically but requires musicians to pay attention to a pleasant sound quality and musical expression throughout the movement.
Quintet for Two Violins, Viola, Cello, and Piano, Op. 60

History

The *Quintet for Two Violins, Viola, Cello, and Piano, Op. 60* was composed in 1980 and was premiered by the composer on piano with the Vilnius String Quartet in Vilnius and also in Druskininkai, Lithuania. It was also performed by the composer and the Moscow String Quartet in many other places including Kiev, Ukraine, and Moscow, Russia. As most of Barkauskas’ compositions, the Lithuanian Music Information and Publishing Centre has a manuscript and an unreleased recording of this chamber work.

Compositional Characteristics

The *Quintet* is the first work in which the composer strives for a beautiful aesthetic in his compositional style. The one-movement work presents intimate expression, lyricism, and other important compositional features of Barkauskas chamber works after 1980. The strings alone start the piece, and the entire opening has a polyphonic texture (see Ex. 8.1).

The piano part, starting at measure 15, presents a *pointillism* technique and has drastic changes in register against the slow tempo and the soft dynamics in the strings. The episode from measure 55 until 85 and then again at the end of the *Quintet* are examples

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of beautiful music that is created by compositional means such as consonant intervals, waving triplet piano figurations against the background of constant vibrato in the strings (see Ex. 8.2).

Example 8.2, Quintet for Two Violins, Viola, Cello, and Piano, Op. 60, mm. 57-8

Measures 133-37 feature a piano improvisation-like solo section. It leads to the passage of the strings, based on a chordal texture that grows dynamically from pp to ff, the culminating episode of the Quintet. As many of Barkauskas’ compositions, the work starts ppp and ends al niente.

Performance Characteristics

The piano has the most challenging part in the piece, especially in sections that feature pointilistic technique and changes in register. Although the strings are presented with various playing techniques, they do not have any difficult sections. Similar to Quartet No. 1, the biggest challenge in the piece as in the other chamber works is combining all the parts to properly balance Barkauskas’ compositional ideas.
Sextet for Two Violins, Viola, Cello, Double Bass and Piano, Op. 78

History

The Sextet for Two Violins, Viola, Cello, Double Bass and Piano, Op. 78 was composed in 1985, commissioned by Vladimir Grot, a violist and leader of the Moscow Theatre Sextet who premiered the work with his group the same year. The composition was also performed in many European cities and other countries. In 1991 the Sextet was published by Edition Peters in Frankfurt and at the Lithuanian Music Information and Publishing Centre there is a manuscript and an unreleased recording of the piece.

Compositional Characteristics

The main idea of the Sextet is a human being and his/her destiny. As in many of his other compositions, Barkauskas’ goal here by use of various combinations of intervals, playing techniques and other compositional means is to create a mood of the piece that would reflect the aforementioned idea of the work. The Sextet has four movements - Allegro con fuoco, Andante cantabile, Agitato molto, and Moderato comodo that present different characters. The last movement features typical elements for the composer including an optimistic brightening after the drama and suffering in previous movements.

The first movement is very energetic, moving forward, and presents many different compositional techniques. It features changing meter, contrasting dynamics between the strings and piano, and a perpetual eighth-note triplet motion. This triplet motion only involves the piano (see Ex. 9.1) from the beginning until measure 60 and then the strings interfere and develop a dialogue with the piano.

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66 Barkauskas, conversation.
In the entire first movement string parts are based on a repetition of thematic blocks. In the first part of the movement they have a chord-based texture, then at measure 62 the cello pizzicato takes over the triplet motion from the piano, and finally three other string instruments join in measure 78. Starting at measure 92 the violins and viola state another short motif based on the intervals of major and minor thirds. The lower strings and viola have a similar motif in measure 112 and finally all the strings play it starting at measure 127. The melodic line of the movement can be traced from measure 101 until 112 in the first violin part. The closing *meno mosso* part of the movement starting at measure 151 has a lighter texture, calmer tempo and character and it settles unexpectedly on the consonant C major chord in *ff*.

The second movement consists of a few sections which differ in mood, character and texture. The first one from measure 1 until 47 is very transparent and features strings alone, starting with a violin solo, and a melodic *cantabile* line in a background of a three-note chord in the other string instruments. Starting at measure 18 the viola solo plays a melodic motif, and then six measures later the first and second violins join and finally the
cello and double bass enter. All the instruments have an opportunity to play a short solo. At measure 48 the piano enters and leads the strings into a dramatic, accented and powerful *marcato molto* section in which all the strings have the same texture. Later, with descending scales, the piano leads the ensemble to one more sad, painful and lyric section, which starts *pp* at measure 64 and by measure 106 grows to a slow, loud and demanding character in the *marcato* section and then dies to *al niente*.

The third movement reflects constant fight and anger. It is very active and fast. The beginning of the movement features a fugue-like section that starts with the solo cello and that is soon joined by the other string instruments one by one (see Ex. 9.2).


The entire movement, especially in the string parts is based on the short motives from this section. Two of the motives, introduced at measures 2 and 3, cover an extensive part of the movement. The movement calms down starting at measure 228 in preparation for finale with a totally different character.
The peaceful minor key mode featured in the fourth movement is played *attacca* and presents the bright ending of the whole story found in the composition. The movement is very consonant as compared to the previous movements and is based on the interval of a perfect fifth, the sonority rendering the composer’s optimistic, life-affirming idea. The movement closes on the major chord to symbolize a joyous end. In general the movement is based on long notes in the strings and repeated short phrases in the piano part, the first of which the viola has as well for fifteen measures starting at measure 45. With the repetition of short phrases, the movement resembles the last movement of the *Viola Concerto* as well as the final movement of Barkauskas’ *Fifth Symphony* where the viola part has a solo repeated phrase as well.\(^{67}\)

**Performance Characteristics**

Although the first movement does not have any exposed technical or musical challenges, there are a few moments in need of attention. Firstly, some intonation problems could appear starting at measure 14 when both violins play harmonics in double stops based on the interval of a perfect fifth and when the other string instruments play ordinary intervals of a major-minor third or perfect fifth in double stops. The exception in this section is the double bass that has single notes. Usually it is hard to match intonation of ordinary and harmonic double stops. Additionally, the constant triplet motion requires a lot of energy that should be maintained throughout the movement even during long sustained notes in order to continue a proper energetic character.

Similarly, the second movement does not have any distinct technical issues for the individual parts, but requires from musicians accurate ensemble work in order to create a specific mood for each section in the movement.

The third movement, musically simple and forward moving, is the most technically challenging of the entire composition. At least half of the movement features rapid sixteenth-note or eighth-note passages and demands much more energy than the first movement, especially in all the parts from measure 76 until 211, the culmination of the movement. Additionally, the section from measure 69 until 89 features the two short motives requiring rhythmical precision from performers.

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\(^{67}\) Barkauskas, conversation.
The fourth movement is very calm and the challenge for the string players is in the long notes that physically are difficult to sustain for a long time. They demand a slow sustained bow stroke in order to reflect the right mood of the movement.

Since the Sextet features equally written parts for all the strings, the viola part in the composition has all the aforementioned technical and musical advantages and challenges. Additionally, the work is another fine example and viable source of exploring chamber music.

**Journey of the Princess, Fairy Tale for String Quartet and Piano Four Hands, Op.114**

**History**

The *Journey of the Princess Fairy Tale for String Quartet and Piano Four Hands, Op.114* was composed in 2000 for the composers’ competition dedicated to the 125th anniversary of the birth of the famous Lithuanian artist and composer Mikalojus Konstantinas Čiurlionis. Barkauskas got an inspiration for the composition from a triptych painting under the same name “Fairy-Tale, Journey of the Princess” that was painted by Čiurlionis in 1907. This composition together with a few other of Barkauskas’ works was awarded the prize. It was premiered the same year, 2000, in Vilnius and in Chicago. The performers for the premiere of the composition were the Vilnius String Quartet and the piano duo Sonata Deveikytė-Zubovienė and Rokas Zubovas. There are two recordings that include this piece: *M.K. Čiurlionis 125* published by Bomba Records in 2000 and *Barkauskas Kremer Bashmet* by Vilnius Recording Studio in 2002. In both recordings the performers of the composition are the aforementioned Vilnius String Quartet and the performers of the piano duo are Sonata Deveikytė-Zubovienė and Rokas Zubovas. There is no printed edition of the piece but the Lithuanian Music Information and Publishing Centre has a manuscript of it.

**Compositional Characteristics**

In the *Journey of the Princess* Barkauskas directly renders symbols, associations and emotional feelings inspired by the triptych painting. As the composer says, he neither likes citations nor uses any of Čiurlionis’ citations but he strives to convey the mood of

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68 Barkauskas, conversation.
the painting. For example, the second central painting of the triptych depicting a child holding a dandelion and a big black bird flying above him, is the primary image of the composition. A child and a dandelion symbolize mystery and fragility while the black bird symbolizes threat and danger. The idea of the piece is that threat and danger disappear and everything else stays.

As Barkauskas’ other works, this one-movement piece features a contemporary musical language based on micro-polyphony, polyrhythm, multi-layered textures, repetition of motives, clear development of musical drama, and a variety of timbres and sonorities. The beginning of the piece is very mysterious and transparent. It starts with the first violin repeating a two eighth-note motif based on the intervals of a minor-major second (see Ex. 10.1).

Example 10.1, Journey of the Princess, Fairy Tale for String Quartet and Piano Four Hands, Op.114, mm. 1-5

Barkauskas uses the interval of a minor-major second in the work to create a certain mood and character. At the beginning of the composition it gives a sense of space and fragility, especially in both piano parts starting at rehearsal number 3. With the help of polyrhythm and a light scattered triplet motion, rehearsal numbers 8 and 9 feature a dance-like mood. The first sounds hinting of danger, based again on the interval of a second that here represents a sense of threat and danger, can be heard in the piano second part at rehearsal number 10 that with each subsequent rehearsal number are more prominent and finally involve all the instruments (see Ex. 10.2).

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69 Barkauskas, conversation.
With compositional techniques such as micro-polyphony, polyrhythm, and multi-layered textures as well as different string and piano techniques that include tremolo, sul ponticello, spiccato, staccato, and harmonics, the composer creates a mixed mood of fragility, wonder, danger, and fright which dominates the character of the music from rehearsal number 10 until 28. The peaceful mood that begins the piece returns at the last rehearsal number 28 of the composition.

**Performance Characteristics**

The music of the *Journey of the Princess* features a wide range of feelings and emotions that grow and progress dramatically. Barkauskas reflects them through different compositional techniques and constantly changing thematic materials with increasingly thicker textures. As a result, separately the parts do not look difficult, but it is challenging to combine them into a cohesive ensemble when in transition from one section to another in order to render the beautiful idea of the composer. The viola part, as in the other parts has a few more distinct moments in its part such as at rehearsal numbers 6 or 7 but in general it requires the same solid ensemble work.
Contactus No. 1 for Clarinet, Piano, Two Violins, Viola and Cello, Op. 128

History

Contactus No.1 for Clarinet, Piano, Two Violins, Viola and Cello, Op. 128 was composed in 2006, commissioned by the New Music Festival “Gaida 2006” in Vilnius, Lithuania and the world premiere took place during this festival by the chamber group “Eclek” from South Korea. In the same year it was also performed by them in Seoul, South Korea. The Lithuanian Music Information and Publishing Centre has a manuscript and an unreleased recording of the piece but there are no printed editions or released recordings of the composition.

Compositional Characteristics

The one-movement eight-minute long piece is very colorful and features a variety of compositional means as in the Journey of the Princess and Duo Concertante that was composed two years earlier. Almost every rehearsal number presents tempo, mood, character, color and thematic changes. The piece starts with a ff chord played by all the instruments. Already at the opening of the composition and at rehearsal number 1 various techniques are presented such as chromatic scales and rapid passages in different sixteenth-note groupings, as well as dissonant chords and changes in dynamics. Rehearsal number 2 features a conversation between the strings based on quiet scales that at rehearsal number 3 is joined by the clarinet. Rehearsal numbers 5-10 present a slow, cantabile section of the composition. The viola starts this section with a melodic line (see Ex. 11.1), the only prominent viola solo moment in the entire piece, over a background of piano that features quiet scales. One by one the other instruments slowly join them.

Example 11.1, Contactus No. 1 for Clarinet, Piano, Two Violins, Viola and Cello, Op. 128, rehearsal number 5
At *piu mosso*, rehearsal number 10, the clarinet and piano with their passages bring back the energetic character of the piece. Rehearsal number 11 features the second violin and cello solo against the background of triplet motion in the other parts. The clarinet, second violin and viola parts introduce another exposed *cantabile* melodic motif that is played in unison at rehearsal numbers 16 and 17. Later this motif is traced in both violins and the viola part (see Ex. 11.2).

![Example 11.2, Contactus No. 1 for Clarinet, Piano, Two Violins, Viola and Cello, Op. 128, rehearsal number 17](image)

From rehearsal number 18 until 19 the energetic scales return and grow dynamically to **fff**. Five measures from the end the dynamic becomes unexpectedly **pp** and the piece finishes *al niente*.

**Performance Characteristics**

As in the *Journey of the Princess*, the *Contactus* is challenging for the group both technically and musically because it has so many conceptual nuances. It requires very precise ensemble work from the musicians so that the group is ready for the changes in tempo, character and mood, and transition smoothly between episodes. Also, the piece demands a lot of energy and musical expression in order to properly reflect multiple moods of the composition.
SUMMARY

These three previous chapters discussed Barkauskas’ eleven works: three of them are written for viola as a solo instrument and eight of them are chamber works that include viola. Composed in different periods of Barkauskas’ life and composed for different reasons, they represent many musical ideas and compositional techniques. Separately the viola part in all the compositions offers a performer ample opportunity to explore the capabilities and talent for music. The solo works that feature the viola part as very expressive and distinctive, present many delights as well as challenging musical and technical moments and give the violist a unique opportunity to demonstrate his/her technical and musical skills. The viola part found in all eight chamber compositions is a significant source of exploring chamber music playing techniques. In summary, all the aforementioned features mean that Barkauskas’ viola works are definitely a valuable contribution to the viola literature.
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BIOGRAPHICAL SKETCH

Ausra Jasineviciute was born in Lithuania, where she began her studies at age eight. In 1997 she earned her Bachelor of Music in Viola Performance from the Academy of Music in Vilnius, and later her Master of Social Sciences from Vilnius Pedagogical University. In 2004 she received her Master of Music in Viola Performance degree from Southeastern Louisiana University. During her graduate studies in Louisiana, she was a member of the Acadiana Symphony Orchestra, Baton Rouge Symphony Orchestra, and the Jefferson Performing Arts Society Orchestra. She is an accomplished chamber music player and was a member of the Southeastern Louisiana University String Quartet, which was a semifinalist in the Fischoff National Chamber Music Competition in 2002. Two years later, Ms. Jasineviciute won the Music Teachers National Association Chamber Music Competition in the State of Florida Division.

Since 2004 she has been working on her DMA degree at Florida State University. From 2004-2005 she was a member of the Tallahassee Symphony Orchestra and a resident artist in the Teatime Concert Series in Tallahassee, Florida. Since September of 2005, she has been the principal violist of the Mississippi Symphony Orchestra and a member of the Mississippi Symphony Orchestra String Quartet. During summers she participates in the Summer Festival of the Missouri Symphony Society in Columbia, Missouri.