

DIALOGUES

COMPOSER ANATOLIJUS ŠENDEROVAS

The music of Anatolijus Šenderovas (21 August 1945–25 March 2019), one of the most famous and original Lithuanian composers, is played in many countries. It combines different means of modern musical language with the archaic traditions of Lithuanian culture and old Jewish music. In 1997, Šenderovas was awarded the Lithuanian National Prize for Culture and Arts.

This four-chapter monograph is the first work dedicated to the creative life of Šenderovas. *The first* chapter is devoted to the Šenderovas family of musicians, who left an indelible imprint on the musical life of the second half of twentieth-century Lithuania, including the beginning of Šenderovas' creative path and the key personalities who had an important influence on his worldview. *The second* chapter discusses the general principles of his creative work, describes what was characteristic of the two periods in the artist's creative life and his most prominent works. *The third* chapter is devoted to the importance of the Jewish theme, and *the fourth* chapter contains conversations with the composer himself and words or texts written by his friends and fellow performers.

Chapter I. IN THE BEGINNING. PERSONALITIES

The Šenderovas family were Litvaks who came from the Mogilev province in Belarus. Jakov Šenderov (1893–1974) was a klezmer, a double-bass player, he also played the violin and trumpet quite well. His son, Michail Šenderov (1917–1984), became one of the most famous Lithuanian cellists. He studied at the N. Rimsky-Korsakov State Conservatory in St. Petersburg with Professor Alexander Strimer and at the Belarusian State Conservatory with Associate Professor Alexander Vlasov. At the outbreak of World War II, Michail Šenderov and his

family found themselves in Yekaterinburg, and later in Samara. There he played in the Young Audience Theatre Symphony Orchestra and was also concertmaster and conductor of the orchestra; he performed extensively as a soloist. In the summer of 1944, he married pianist Ila (Rachile) Gunina (1921–1980), who also came from Belarus, in Samara. Ila gave birth to their son Anatolijus on 21 August 1945 in Ulyanovsk.

Following the war, Michail Šenderov became concertmaster of the cello group of the Vilnius Radio Symphony Orchestra in 1946 and the family came to live in Vilnius. In 1952, he graduated from the class of Professor Povilas Berkavičius at the Lithuanian State Conservatory. Michail Šenderov gave many concerts with his wife Ila and with various ensembles. He was concertmaster of the Lithuanian Chamber Orchestra from 1961, and in 1965 became concertmaster of the State Philharmonic Symphony Orchestra. Michail Šenderov devoted a lot of his creative activity to performing and fostering works by Lithuanian composers including among others: Balys Dvarionas, Vytautas Laurušas, Julius Juzeliūnas, Eduardas Balsys, Vytautas Barkauskas. He made a great contribution to the birth of new Lithuanian works for chamber ensembles. Michail Šenderov taught at the Vilnius Music School where students studied for ten years, and David Geringas, one of today's most famous cellists, studied in his class for the first six years, too. He began teaching at the conservatory in 1961 and from 1974 was an associate professor in the Department of the Chamber Ensemble. A very significant stage in Michail Šenderov's creative life was his work in the State Philharmonic, or Lithuanian Quartet (1952–1961), for which he came second in the International Joseph Haydn String Quartet Competition in Budapest in 1959. Professional honesty, diligence, dedication to music, striving for the best possible result were the values formed in the family and these were closely followed by Michail Šenderov's son, composer Anatolijus Šenderovas throughout his entire life.

At the age of six, Anatolijus entered the violin class of Professor Jakov Targonski at the Vilnius Music School. His parents hoped that when Anatolijus became a violinist they would form a family trio. However, Anatolijus studied violin for only a few years (he tried other instruments later). At the age of fourteen he began to study music theory and composition at Juozas Tallat-Kelpša Technical School of Music. After three years of study, he entered the composition class of Eduardas Balsys (1919–1984), the head of the Composition Department, at the Lithuanian State Conservatory. During his studies with Balsys, one of the most prominent Lithuanian composers and pedagogues of

that time, Anatolijus thoroughly mastered the basics of music dramaturgy and the principles of orchestration. He also learned to master the form of musical works, understand the meaning of intonation, and developed self-rigour. As a teacher, Balsys encouraged his students to think analytically, he introduced the essential principles of the construction of a musical work which said that every work must have a beginning, a development phase, a climax, and accents placed in appropriate places and at the right moment. Visits to the International Contemporary Music Festival *Warsaw Autumn* gave Anatolijus the opportunity to hear the works of Witold Lutosławski, Grażyna Bacewicz, Krzysztof Penderecki and others, and to become familiar with aleatorics. The development of his musical thinking was also greatly influenced by his acquaintance with jazz music as encouraged by Balsys.

However, it was not only his family and teachers who were responsible for shaping Šenderovas' creative style and worldview. Poet, translator, essayist Sigitas Geda (1943–2008) unveiled the beauty of the archaic Lithuanian word to Šenderovas. Geda's metaphorical poetry inspired the composer to use the principle of aleatorics and linear thinking. Estonian choreographer, dancer, director and librettist Ülo Vilimaa (b. 1941), who staged two ballets by Šenderovas, elevated the composer to another level of perception with his paradoxical thinking emphasizing the importance of the historical-philosophical context of phenomena and events. Actress Agnė Gregorauskaitė (b. 1938) was his life partner for many years. Although the final stage of their relationship was complicated due to a change in circumstances, it was Gregorauskaitė who introduced the composer to Lithuanian poetry, introduced him to the world of theatre and helped to nurture his talent as a creator.

Šenderovas' creativity was also greatly influenced by cellist David Geringas, to whom Šenderovas dedicated many of his works and Israeli composer and musicologist Joseph Dorfman, who introduced Šenderovas to contemporary works by Israeli composers and encouraged him to study traditional singing of different Jewish communities. Many creative ideas were given life with, among others, conductors Donatas Katkus, Robertas Šervenikas, cellist Rimantas Armonas, singers Judita Leitaitė, Eva Ben-Zvi, Liora Grodnikaitė, percussionists Pavel Giunter and Arkady Gotesman, classical accordionist Geir Draugsvoll, pianist Indrė Baikštytė, violinist Ingrida Rupaitė.

Chapter II. CREATIVE DEVELOPMENTS AND FEATURES

The logic and constructive springs of the language of music are important and vivid in the works of Šenderovas, but he himself considered the aspect of the meaning of music to be more essential. The concept of music as a cultural and social text developed by Canadian musicologist John Shepherd is useful when analysing Šenderovas' works: Shepherd defines the sociality of the nature of music itself, the structures of sounds as a source of social and cultural meanings, and the relationships between the contextual and textual elements of music as a cultural text. According to Shepherd, sound is a symptom of energy that is dynamic and requires an instant response from the person hearing it. Music mostly reflects the intangible, fluid and dynamic qualities of social relationships. Šenderovas created music as a message to the listener living in the *now*, it was important for him to be understood today. A look at music as a social symbol highlights the communicative aspect of Šenderovas' creative philosophy, therefore the sociality of his music – a factor of creative survival – can be considered one of the essential elements in consolidating the composer's message.

Various inspirations and the dedication of works to performers whose abilities were well known to the composer, determined the appropriate choice of the genre, instrumentation, technique and structure of a musical work. The totality of these aspects expands the contextual and semantic fields of the work and it becomes ambiguous and transcends the boundaries of musical thought and language. Norwegian musicologist Per Dahl said that musical signs are explicitly intentional and formed with the purpose of referring to something meaningful beyond the actual acoustic soundscape. The main themes of Šenderovas' works are universal and include the beginning and end of life, the paradox of human being, and constant balancing between good and evil. The composer used a whole arsenal of tools to convey these eternally relevant themes of being.

The importance of musical dramaturgy in Šenderovas' musical works is particularly evident. Not only were the internal construction of the work and the connection of all elements to ensure a clear dramatic course of the work important, but theatricality as a necessary element in the performance of the work was equally significant for him. The composer paid great attention to the sense of *time*, especially to organization of the sound structure of the work and duration in music. The connection between music and drama in Šenderovas' works is close regardless of the scope or genre of the work and is formed using

the principles of contrast and dialogue. The meaning of music as dialogue is important both externally and internally: the external is the dialogue between the emotional and semantic content of the music and the performer, the music content and the listener, and the internal dialogue is the interaction of the voices of texture, timbres and motifs which form the structural basis of the work.

The musical dramaturgy in Šenderovas' works can be defined as the course and dynamics of organized structural-musical processes – *exposition-development-growth to culmination-ebb (conclusion) of an idea* – that are not related to the concept of direct narrative. The course of his music is usually arranged using the same principles: the sound material stems from one idea – the thematic core, it is decomposed and transformed by invoking on intensive material development processes, dialogues between textured layers and individual solo instruments, abundant elements of aleatorics and sonorism and sharp contrasts; after an intense climax, often emphasized by open emotionality and maximum energy, the thought of the work is summarized in a thoughtful ebb-tide.

“The music is based on three ‘elephants’ – melody, harmony (in the broadest sense) and rhythm. Maybe also timbre”, Šenderovas used to say. A combination of these cornerstone elements resulted in a specific touch characteristic of Šenderovas' music, where none of the elements is superior. The *melody* written by Šenderovas, its structure and development varied throughout his creative path from laconic, strict, fragmented themes or series to expressively pointillistic, characterized by huge leaps, diatonic, or intensely developed pieces of romantic-expressionist nature, or those adorned with elements of oriental archaic and abundant in various ornaments. Colourful and saturated *harmony* supplemented with a thick and yet polyphoned, individualized and prominent texture is a vivid feature of orchestral music. *Rhythm* performs an important dramaturgical function in Šenderovas' works – both in aleatoric episodes, where performers improvise quite freely within the limits defined by the composer, and in energetic dance-like sections or vocal-instrumental works, where the author focuses on highlighting the rhythm of the text. The role of the rhythm, which changes in the dramatic course of the work, and the timbre are especially pronounced in the culminating moments – it highlights the emotional and notional atmosphere of the work. The timbre, according to Shepherd, more than any other musical parameter, is the very nature of sound, because it is not possible to conceive of sound without a timbre; it is the vibratory essence that puts the world of sound in motion and reminds us, as individuals, that we are alive, sensual, and open

to experience. *Timbre* often performs the function of a certain semantic sign or symbolic hero in Šenderovas' musical dramaturgy.

Scores testifying to Šenderovas' creativity reveal how significant the contribution of performers is in the process of creating a musical piece: they are rich in elements of aleatorics and sonorism. Šenderovas tried the principle of spontaneous birth of music in the works of the 1960s, and in the long run aleatorics became one of the supporting principles. Despite the visual modernity of the scores, it was important for Šenderovas that the music be played and chime and that the melodic lines be highlighted.

The works of the *first period* (1963–1991) are characterized by a moderately modern language of music. *The Poem for string orchestra* Op. 1 (1963) by the eighteen-year-old composer reveals not only the influence of Dmitri Shostakovich, but also the features of Šenderovas' work that would take root in the long run: the formation of structure on the principle of contrast, the intensive development of the musical core, and sensuality. Šenderovas himself referred to *The Poem* as a rather serious step in trying to master the language of music and the texture of the string orchestra, and the intonational unity of melody and harmony. *Concerto for cello and string orchestra* Op. 2 began a series of instrumental concertos by Šenderovas, which became especially important in his second creative period. This work combines expression and restrained lyricism, opening up the search for musical content expressed in the modernist language of music typical of the 1960s. In the second part of the concerto, *The Largo*, the composer, in search of new ways of expression, combines the serial horizontal with the tonal vertical. The author described this principle as a “combination of incompatibles”, an internal conflict that later became the basis of many of his works. *Symphony No. 1* (1967) can be considered as a serious creative experiment in the field of testing the form of a symphonic work. *Symphony No. 2 for strings, piano, harpsichord and percussion* (1975) speaks of the formation of Šenderovas' individual creative style and highlights his tendency to open collaboration with the performers, allowing them much freedom of interpretation. The chamber monothematic symphony invokes on serial technique, collage and dialogues between textured layers; richness is ensured by the timbres of the piano and harpsichord. The third part (*Lento*) is based on a modified fragment of Johann Sebastian Bach's Prelude No. 8 in E-flat minor from Book I of The Well-Tempered Clavier. The dramaturgy of this part is based on the contrasts between the meditative Baroque theme performed with a harpsichord and the

invading clusters and other sonorous and aleatoric effects that unexpectedly disturb it.

From the very beginning of his creative life, Šenderovas composed many works for the cello, which later in his life he considered a symbol of his whole creative path. *The Quartet for four cellos* (1967) which was the first of its kind among the works created by Lithuanian composers is worth mentioning. David Geringas, a student of Šenderovas' father, became an integral creative partner of Šenderovas. A four-part *Sonata for cello and percussion* (1972) was designed and dedicated to him. The work is abundant with timbre coloristic effects that fill its texture, including contrasts between the energy created by percussion and the restrained cantilena of the cello, and sharp jumps. The monothematic *Sonata for cello and piano* (1977) consisting of five contrasting parts was dedicated to his father Michail Šenderov. The neo-romantic character is unfolded at the beginning with the help of the main lyrical theme, and the elements of modernity are extremely moderate and subtle. The work is characterized by inherent organicity, use of carefully selected means of expression, intensive development of the theme in the parts in turn played by cello and piano and present in all parts of the musical piece as ensured by changing the mood, tempo and atmosphere.

Trio No. 2 for piano, violin and cello *In memoriam* (1984) is a highly expressive, freely evolving work written in a serial composition technique, with abundant use of elements of aleatorics, modal and repetitive techniques. Šenderovas sought to use a series that would leave the impression of traditional melody and harmony. In *String Quartet No. 1* written in memory of Dmitri Shostakovich (1976) Šenderovas uses a twelve-tone series the first sounds of which are *D-E flat-C-B* and which symbolize the encrypted initials of Shostakovich. The theme-series and its modifications continue throughout all six laconic parts of the work. The theme is developed from a contemplative motif and is gradually growing to intertwine the dialogues of all quartet members and to highlight expressive, polyphonic lines. Ten years later the composer created yet another monothematic piece *String Quartet No. 2* with harpsichord and bells with the idea to reflect on the creative path of the Lithuanian Quartet, including a musical reflection of events conveyed with the help of characteristic leitmotifs. The fabric of the music is based on a dialogue of two minor seconds (*E-F* and *B-C*). The development of music based on contrasting episodes is interjected with the harpsichord leitmotif that becomes an important element of the overall dramaturgy.

In the late 1970s, composers began to rediscover forms of folk music and poetry that highlighted the pantheistic worldview. Works of Sigitas Geda gave a strong impetus to the interaction of folk music and various forms of poetry with modern means of expression. Šenderovas sensitively revealed the Lithuanian spirit in the series of miniatures *Four Poems by Sigitas Geda for voice and string quartet* (1978). Music for laconic poems is filled with meditative mood, subtlety and diatonics; the composer emphasizes the role of poetry: “Every word is a metaphor [...], an ascent to another realm. In this work, I exploited the idea of aleatorics in music, linear thinking and the element of fortuity. *Four Poems* by Sigitas Geda and the cantata *I Am Nobody* involve technology, freedom and a strong focus on the word which forms a direct connection to the Jewish stage of my creative path.”

Šenderovas composed music for four ballets, three of which were staged. The first 3-act ballet *The Maiden and The Death* (1982) was created in the period which, according to ballet critic Helmutas Šabasevičius, was important for Lithuanian ballet not only in terms of new performances, but also in terms of an obvious divide between classical ballet and modern forms of choreography. The impetus for the formation of the divide came from Estonian choreographer Vilimaa, who delved into the essence of various aspects of the human soul and did not accept any illustrative movement on stage. The characteristic feature of visual expression in the ballet *The Maiden and The Death* was modernity, which was a great innovation in the Lithuanian theatre of that time. Vilimaa’s idea that “ballet is not an action, but rather an impression of an action”, had a strong influence on Šenderovas’ music. The composer used this idea as the basis of his musical thinking. The symphonic music of all three ballets specifically written by Šenderovas conveys the philosophical essence of the libretto and the context of the situations, including psychological nuances of their characters. The main theme of the ballet *The Maiden and The Death* is the eternally relevant struggle between good (The Maiden) and evil (The Death), thus the principle of conflict is important in the music, although the main leitmotifs of the ballet – those of The Maiden and the Death – stem from the same core of the serial theme and the musical contrasts are not that vivid. The composer uses both monumental *tutti* and solo cello, violin and flute episodes or brass choral. In addition, elements of aleatorics and sonorism are used. The ingeniously employed group of percussionists becomes an important component of the musical piece.

In 1988 in Tartu, at the Estonian State Academic „Vanemuine“ Theater, Vilimaa staged Šenderovas’ ballet *Mary Stuart* (1987). The axis of the play was the

internal conflict of values and the struggle between the two epochs. In his work, the composer mainly highlighted the two different musical lines, those of Mary Stuart and Elizabeth, and presented a musical reflection on their relationship, including certain nuances of their characters. Musicologist Vaclovas Juodpusis, who watched the ballet in Tartu, remembers that the work boasted vivid leitmotifs of individual characters and a meaningful application of colourful orchestration. At the beginning of the musical piece, bells, vibraphone and cello play a big role. Towards the tragic end, the colours of the orchestra get ever thicker, and brass and percussion instruments become more and more pronounced. Individual solo instruments, which often attract attention, also create certain intimacy in the orchestral part. Mary's musical characteristics are often accentuated with the help of string instruments, because their sound involves more emotions, greater expression and human origins, whereas Elizabeth's character is expressed with the help of brass music, which helps to emphasize the pursuit of a goal. Ballet music is based on a musical series that gives more colour to the multifaceted image of Mary, whereas Elizabeth's theme consists of three ascending sounds symbolizing the pursuit of a goal.

The second period (1992–2019) of Šenderovas' creative life is characterized by a variety of themes and genres, colourism, even more abundant elements of aleatorics, more diverse instrumentation, emotionality of music, sharper contrasts, open and expressive melodies. The beginning of this period was conditioned by the emergence of a new – Jewish – theme which enriched the arsenal of the means of expression used by the composer until then. The intensive period of Šenderovas' creative maturity lasted for almost thirty years. The composer has created large vocal-symphonic works, a ballet, chamber music, and especially developed the genre of concerto. The chamber composition *Der tiefe Brunnen ... for voice, flute, violin, cello, piano and percussion* that is based on Franz Kafka's text (1993) is one of the most modern and vocally complex works by Šenderovas, with a characteristic high tension and wide register vocal part which is extremely expressive. Both voice and instrumental means of expression are exploited in an original way. The composer conveys an abstract and individualized reflection of the text.

During the second creative period Šenderovas also devoted attention to the Lithuanian theme. In the series of ten pieces for piano *Sketches by M.K. Čiurlionis* (1994), linkups with the musical language of Mikalojus Konstantinas Čiurlionis on the level of musical material become almost touchable. The soprano part in the musical dedication to Čiurlionis *The Night is Loud... And Green Pines Are Soaring...*

for soprano, percussion, harp, cello and symphony orchestra based on the texts of Lacrima and Čiurlionis (2007) is closer to natural language. It is declamatory in nature and written in a very high register. Its Lithuanian origin is revealed by employing the timbres of the Lithuanian stringed instrument *kanklės* and the hornpipe. Meditative lullaby for *kanklės* was determined not only by the semantic field of the most vivid Lithuanian folk instrument, but also by one practical aspect, which is the fact that soprano Irena Milkevičiūtė, who inspired the composer to create the musical piece and was its first performer, played *kanklės* before she even started her vocal studies. On the other hand, the same musical piece is abundant in colourful timbres of exotic percussions (castanets, marimba, tam-tam, maracas, bamboo sticks, etc.) which were widely used by Šenderovas during the second period of his creative life and send a message of the universal nature as music transcends the limits of national or ethnic identity.

Yet another piece of music on the Lithuanian theme was *The Eternal Circle of Being for mixed choir, brass quintet and percussion ensemble* (2014), dedicated to the 300th anniversary of the birth of poet Kristijonas Donelaitis. The composition consists of five parts, symbolically emphasizing the principle of the circle (from spring to spring), which is also emphasized by the author's visual contrivance (a large drum in the shape of a wheel as an axis around which the percussionists are placed facing four different directions). The characteristic feature of the work is its ritualized atmosphere, its archaic, natural but at the same time modern and inventive sound containing a variety of rhythmic drawings. The main character in this piece is time, its flow and change. It is accentuated by individual sounds of wooden bells that resemble the ticking clock both at the beginning and at the end of the piece, including the stroke of the bell which serves as a dividing line between separate parts of the work. The composer uses both choral (in the brass part) and elements of multipart singing (in the choral part).

"I always think of the performer; I write thinking about their possibilities and even with their image in my mind", said Šenderovas. Most of the works in the concerto genre have been purposefully dedicated to certain performers, so the composer has created a number of individualized large-scale works. Eight instrumental concertos were created in close cooperation with outstanding performers with the aim to reveal their mastery and talent, including the possibilities of the instruments that they play. Most of the concertos are monothematic. Their form is based on interchanging contrasting episodes and intensive dialogues between the soloist and the orchestra. Dedicated to Geringas, *Concerto in Do for cello and*

symphony orchestra (2002) is extremely expressive, revealing the virtuosity of the soloist and the possibilities of the cello in various registers. The note 'Do' – C – forms the tonal, ideological and dramaturgical basis of the work. The dramaturgy of the concerto is based on the exposition of an energetic theme while descending from the highest to the lowest register, including its delicate development in the soloist and the orchestra parts. The theme unfolds many aspects of being, and the multiple repetition of the same motif gives the soloist an opportunity to discover new colours and ways of expressions each time they play it. The thematic line which is so full of tension and anticipation, and repeats from register to register grabs the listener's attention. Šenderovas creates this atmosphere of waiting in many of his compositions and it is to be considered one of the most spectacular elements in his musical dramaturgy. The motif that emerged from the breakdown of the theme, as if an intrusive, unsettling thought, haunts even the slow passage full of lyrical reflections by the cello and sounds modified in the string part. From the psychological-social point of view, Šenderovas liked developing a single thought as a process that is understandable and close to the listener and thanks to which it becomes possible to feel and evaluate the stability of musical processes. *Concerto in Do* reveals the talent of Šenderovas as a melodist.

The *Concerto for guitar and string orchestra ... I Stretched out My Arms – a Mirage ...* (2006) is more meditative and reflecting on inner experiences. This time the composer uses contrasts in the very relationship between the soloist and the orchestra. The solo part of the guitar is simple and minimal, based on the free string chord, and the orchestral part is complex and expressive. The monothematic *Concerto for classical accordion and symphony orchestra ... ad Astra* (2007) is dedicated to one of the world's most prominent classical accordionists Geir Draugsvoll (the first sounds of this work are G – D), to whom Šenderovas provided the opportunity to reveal a specific, extremely modern classical accordion timbre, virtuoso playing technique, energetic temperament and sound effects. This concerto is dominated by short, expressive motifs, intense dialogue between them, and sharp contrasts. Pauses are actively present in both the classical accordion and the orchestral parts. A lot of attention is paid to timbres and colours of sound (e.g. gong), which creates a corresponding atmosphere. The monothematic, one-piece, modern-sounding *Concerto for violin, percussion, piano and chamber orchestra* (2007) is characterized by intensive development of the main motif, expressive dialogue between the soloist and the orchestra, emotional and colour intensity, aleatoric elements and non-traditional interpretation of instruments. As is characteristic of many

musical pieces written by Šenderovas, there is a vivid, dramatic culmination and a lyrical, light ebb at the end, the thought seems to dissolve in a transparent texture. Šenderovas makes great use of the possibilities offered by the motif and the theme, including his favourite monothematic principle and the colouristic possibilities of various instruments. The role of the low and dark timbre tam-tam, which creates an atmosphere of imminent threat, is very important.

The *Concerto for cello and symphony orchestra No. 3* (2012) was written for cellist Rimantas Armonas and dedicated to the Armonas dynasty of musicians, therefore much attention is also devoted to violin, flute and piano. The work is based on the development of two motifs, which the composer refers to as “the earth” and “the sky”. Šenderovas uses these motifs as a code of contrast and conflict which are necessary for human existence and become a driving force. Probably due to its occasional dedication, *Concerto No. 3* boasts scintillating effects, external intensity, fanfare-like style and richness of colour.

Throughout his creative career, Šenderovas devoted a lot of attention to multicoloured percussion instruments. His only work for solo percussions *Da capo al ...* (1999) is noteworthy for revealing not only a broad variety of rhythms, but also the beauty of various timbres of percussion instruments. The title of the musical piece written for twenty-three percussion instruments *Da capo al ...* refers to the principle of repetition. However, the repetition sounds different every time and is enriched with colours of ever new instruments. From the very first presentation of the sound and rhythmic idea of the musical piece, it attracts listeners with its energy and the principle of perpetual movement, which is further accentuated by the various timbres that take over the motif.

The first Lithuanian *Concerto for percussion and string orchestra ...per Giunt* (2011), dedicated to Pavel Giunter, reveals a wide range of colours and rhythmic possibilities offered by percussion instruments. Complex interchanging rhythms and abundant use of elements of aleatorics are interrupted by multiple returns to the main theme which is restrained and spatial (thanks to wide intervals) and is first introduced in the vibraphone part. Percussion is used both as a melodic and as a rhythmic instrument.

The composer dedicated his last work of the concerto genre *Concerto for piano trio and symphony orchestra* (2017) to the 100th anniversary of the birth of his father. The work embodies the essential features of the classical concerto genre – virtuosity and dialogue between the soloist (in this case trio – violin, cello and piano) and the orchestra. The composer raises the fundamental questions of

human being: the unstoppable flow of time and the conflict between harmony and chaos. The musical material is based mainly on the general fragments of the trio, their dialogue with the orchestra and the conversation which involves the voices of the trio. The slow and thoughtful introduction of the trio solo presents the exposition of the main motif, which is developed through various technological means and dialogues in the course of the piece. It is an episode of romantic music that takes you back to the mid-twentieth century through epoch-related associations. Vibrant, openly dramatic sections alternate with lyrical and painful ones thus unfolding and developing the main thematic, tension-themed four-note motif until peace and reconciliation finally settle in the end.

When working on his third ballet, *Desdemona* (2005), Šenderovas composed symphonic music without following the plot line of the drama by William Shakespeare. "I am writing a symphony where the dramatic conflict is certainly related to the characters of the personages, more precisely, to my attitude towards them, but it is by no means the music of a particular plot or act." The music of the ballet is intense, dynamic, rich in contrasts and rhythmic accents that are enhanced with the help of percussion instruments, but at the same time it is emotional, creating a mysterious atmosphere and posing a difficult task for the choreographer and dancers. Russian choreographer Kirill Simonov, who staged *Desdemona*, created a plastic and dynamic visualisation of the symphonic process. According to the idea conceived by the choreographer, the performance is presented in the form of Desdemona's dream (fragmentation of Šenderovas' music and interchanging contrasting episodes served as a support for the idea), and the axis of the drama and the basis of the conflict lies in Desdemona's relationship with Othello, Iago and Cassio. To create the lyrical *Adagio* of Desdemona and Othello at the end of the ballet, Šenderovas employed the second theme of his *Concerto in Do* which is one of the most delicate and most impressive melodies written by him. The element of live impression in the performances of *Desdemona* was accentuated by the improvisations of percussionist Arkadijus Gotesmanas that time and again responded to the atmosphere of a specific moment, reacted to the state of the soloists, and created the background colour for action.

The culmination of Šenderovas' creative maturity was marked by the five-part *String Quartet No. 3* (2015). The musical material of the work is constructed on the basis of the main motif and its numerous modifications. Šenderovas' touch is clearly recognizable from the strong dramaturgy, intensive development of the melodic-rhythmic motif, the intertwining of solo episodes of all instruments,

strong contrasts, and space left for improvisations by performers. Contrasts are present already in the starting motif of the piece where open, rising and falling fifths and fourths create the impression of an unfolding space, which is immediately suppressed by the intonations of minor and major seconds. The slowest (first, third, and fourth) parts create the greatest emotional-philosophical load. For the purpose of this sensitive expression, the author uses a very expressive and open melody, such as at the end of the third part, that can be considered the culmination of the unfolding of melodiousness in Šenderovas' music, which clearly stood out in the second period of his creative life.

After reviewing both periods of Šenderovas' creative life, it can be stated that both large-scale and chamber musical pieces from the first period reflect the musical and human experiences that helped Šenderovas mature as a creator and formed his style of musical language full of expression, colour, strong thematic nuclei and their intensive development, and based on harmony between contrasting elements and improvisation. The most vivid musical pieces attributed to the first period are *Symphony No. 2*, *Quartet No. 1*, and *Trio No. 2* which represent Šenderovas as the author of today: the structure of these compositions is carefully thought out, the development of musical thought is based on clear structural elements, intensive internal dialogues, the language of music is modern and relevant.

In the second period of his creative life, the composer paid much more attention to large-scale vocal-symphonic and instrumental works where one of the most important factors in the dramaturgy of the work became open melodiousness, the emotionality and contrast of the music intensified, and the relief of the musical fabric became more pronounced. The feeling of the key elements – melody, timbre, harmony and rhythm – changed in the course of the composer's creative path. In the second period, the composer discovered more colours with the help of more diverse oriental percussion instruments and turned to a more refined and simpler harmony. The colouristic nature of the percussions in Šenderovas' scores became one of the features that made his music recognizable and unique. *Concerto in Do* and *String Quartet No. 3* are considered to be among the most mature and thought-deepening instrumental works by Šenderovas from the second period of his creative life; their semantic layers are unfolded by openly lyrical and philosophical slow parts, calling for a focus on the inevitable processes in the life journey. Due to the variety and relevance of musical themes, versatility of chosen means of expression, the original combination of modernity and archaicism, and

high professional mastery, Šenderovas' creative work transcends the Lithuanian context and is appreciated at the European and wider level.

Chapter III. THE JEWISH THEME

The Jewish theme in Šenderovas' work is very significant, but the composer did not give national-ethnic affiliation too much prominence. "When I write on a biblical or Jewish theme, then I am a Jewish composer. When I write on a Lithuanian topic, I am a Lithuanian composer. When I write on an existential, co-human theme, I am a composer of the world. What matters is whether I am a good or a bad composer. And ethnicity is not important to me, although I will not be able to avoid myself. As a person, I am more of an atheistic worldview. I am not a religious person. I see Judaism as a tradition."

Šenderovas was first introduced to the sense of the Jewish theme by his grandfather Jakov, who took him to the synagogue to listen to chanting. Thanks to his grandfather, while Anatolijus was a student he earned (by playing the piano) at the Jewish Amateur Theatre Orchestra which performed at the Lithuanian Republican Palace of Trade Unions and mainly played klezmer music and had a repertoire of Yiddish songs. It was there that he became acquainted directly with Jewish humour and folklore, and eventually began creating arrangements for the orchestra himself. His experience as a performer influenced the formation of Šenderovas' musical temperament, including his improvisational nature and musical dramaturgy based on contrast. The composer's acquaintance with klezmer music is reflected in some of his works on the Jewish theme.

The Lithuanian Foundation for Culture, established in 1987, promoted the revival of historical memory. In the summer of 1988, the Lithuanian Jewish Cultural Society was founded, in 1989 the Lithuanian State Jewish Museum was re-established and in 1991 the Lithuanian Jewish Community was restored. The year of cultural revival and the restoration of Lithuania's independence in 1990 provided stimulus for the search for identity and cultural heritage, and open discussions. That was when Šenderovas embarked on the path of search for identity and new discoveries. On his first visit to Israel in 1989, he met the Israeli composer, pianist and musicologist Joseph Dorfman (1940–2006), who offered Šenderovas an internship in 1990 at the Samuel Rubin Academy of Music in Tel Aviv. There he discovered the heritage of Sephardic and Ashkenazi music, and the intersections between these two traditions were later subtly revealed in the

musical language of vocal-instrumental works by Šenderovas. He was particularly impressed by the Yemenite Jewish singing which was least affected by civilization and which, due to the extremely closed way of life of the community and the strictly cherished singing traditions, may date as far back as the first centuries of our era.

In the spring of 1992, the First International Festival of Jewish Art Music (Dorfman was artistic director) was held in Vilnius and was dedicated to a retrospective of Jewish professional music. At the request of the organisers, Šenderovas composed his vocal-instrumental large-scale work *Simeni kahotam al libeha... for soprano, bass, percussion and symphony orchestra* with fragments of texts from the *Song of Songs* in Hebrew. In this musical piece, biblical texts and echoes of archaic Jewish singing merge into a single harmony, greatly affecting the listeners as a result of its deep semantic layers and multi-layered meaning. The composer used certain elements of chanting characteristic of the Jewish communities of Yemen, Morocco, Syria and Lithuania – examples of cantillation of texts from the *Song of Songs* – so the work pulsates with a combination of nostalgia and modernity in both Sephardic and Ashkenazi spirit of cantillation. The piece also has a large and diverse group of percussion instruments, contributing to the creation of an extremely colourful atmosphere of the work.

On the basis of the same archaic melodies, Šenderovas composed *The Songs of Shulamith for voice and piano* (1992). The dramaturgy of the work is based on the intensive development of melodies, sensitive dialogue between voice and piano, and a lively reaction between the performers. There are many elements of aleatorics and sonorism, thanks to which the work sounds different every time. The notation of the work, which does not contain any strict metre, gives the performers a lot of creative freedom. The rich ornamentation of the melodies creates an atmosphere of fragility and improvisation. *The Songs of Shulamith* is one of the most prominent works of Šenderovas, which is very popular with performers and listeners due to its great impact, subtle oriental colours and painting-like nature. The composer has prepared a dozen versions of *The Songs of Shulamith* for various compositions of performers.

Paratum con meum... for cello, choir, keyboard instruments and symphony orchestra based on fragments of Latin texts of the Psalms of David and Ecclesiastes (1995) is one of Šenderovas' most philosophical works. The musical piece does not include a part for the cellos section. This timbre is entrusted to the soloist alone, whose part is very expressive and intimate. From the very beginning, the cello soloist

often plays in high register thus expressing the tension of thought and question-like semantics. An important motif of a single high register note traversing the entire piece in both the cello and the choir parts – like the eternal question ‘Lord, what is man?’ (Psalms 143: 3) – creates emotional tension and reflects the biblical paradox and fragility of human existence.

Shma Israel for cantor, men’s and boys’ choirs and symphony orchestra based on canonical texts and those of the Vilna Gaon (1997) is dedicated to the 200th anniversary of the death of Elijah Ben Solomon Zalman (1720–1797), best known as the Vilna Gaon. It was thanks to the Vilna Gaon that Vilnius became famous all over the world as a Jewish spiritual centre, the Jerusalem of Lithuania. The form of the musical piece that is being developed in a free manner contains the features of cantata, oratorio and symphony. It was important for the composer to select those fragments of texts that would both sound well in a particular piece of music and at the same time be relevant to today’s society, so the thoughts of the Vilna Gaon intertwine with fragments from the Torah, and the Book of Prophets and Proverbs. The composer used a homophonic choral texture to make the text heard.

Shma Israel consists of many short episodes of different kinds by using elements of polystylistics. Traditional Jewish music is reflected in structural melodic elements, violin and clarinet solo episodes typical of *klezmer* music, an improvisational–melismatic cantor part and characteristic intervals. The men’s and boys’ choir parts reflect different chanting traditions that testify to the music that exists at the junction of East and West. For the culmination, the composer employs the ritual horn *shofar*, the sound of which symbolizes not only the voice of God himself, but also the address from the believer’s heart to the Almighty and which evokes repentance. In the denouement of *Shma Israel* the cantor chants the main Jewish prayer (Deuteronomy 6, 4-9). The voice of the cantor marks a stable divine dimension, as well as the historical memory of the Jewish nation. All the three musical pieces were created independently of each other but form a triptych, for which Šenderovas received the highest national award – the Lithuanian National Culture and Art Prize in 1997.

Ya Lali for a Sephardic chant performer and two orchestras (2013) is based on two Sephardic chants. For this piece Šenderovas chose the central story of Holy Scripture about the exodus of Jewish tribes from the captivity of Egypt and their passage through the Red Sea to the Promised Land. As in previous large-scale vocal-instrumental works on the biblical theme, the composer’s favourite exotic percussion instruments are employed; these create a subtle background for the

expressive vocal line, and the prominent solo echoes of various instruments emerge. The symphony orchestra divided into two groups and reflecting on the main theme of the work symbolizes the split Red Sea. The expressive first chant speaks of loss and nostalgia, and at the same time invites to build rather than destroy relationships between people. It was in this work that Šenderovas used the principle where the main melody is played by one orchestra while a second orchestra simultaneously plays different version of the same melody thus creating a spatial multi-plan and polyphonic sound. The climax is marked by a fanfare of brass instruments, symbolizing the voice of God and manifesting the message of liberation.

After the climax, the orchestra subtly begins to develop a new theme for the second chant *Juego di sempre* and is later joined by the singer. The traditional chant in the Ladino language, which tells of young people's preparations for weddings, reminds us of the eternal game, of the fact that life goes on: people are born, marry, give birth to children, die, and again everything repeats itself from the beginning. The delicate, non-crowded part of the orchestra highlights the expressiveness of the chants.

Šenderovas' music contains an aspect related to secular Jewish music. These are the motifs of improvisational, dance-style klezmer music, which reached the composer's consciousness primarily from the previously discussed musical experiences. Klezmer music is essentially oriental in its origins. Its most important element is melody with characteristic rich ornamentation and improvisation, the same harmonies and motifs as in cantor chants, thus keeping the influence of religious music on secular one. Yet another characteristic feature of klezmer music is the sense of freedom. All klezmer instruments "speak" at the same time, relying on the same melodic model, but individual development of the melody. This way of organizing music is very characteristic of Šenderovas' works where the improvisational origin is highly pronounced, including the principle of aleatorics, episodes of "organized noise" or "speaking" of all instruments at the same time.

One of the most pronounced works in which Šenderovas uses elements of klezmer music is *From the Forgotten Book for voice and chamber orchestra* based on folk texts in Hebrew (2005), composed according seven melodies from a collection published by the Vilnius Jewish Historical-Ethnographic Society (1927). The 243 Jewish melodies that make up the unique compilation with texts in the old Hebrew and even Aramaic languages and were chanted in Vilnius area

were collected and written down by Abraham Moshe Bernstein (1866–1932), a known cantor, composer and ethnographer. Well-known, popular melodies from the living environment were often used to create chants, therefore the chants in the compilation reflect the melodic peculiarities of not only Jewish, but also Polish, Belarusian and Lithuanian songs. For the purpose of this musical piece, Šenderovas selected and, based on the principle of contrast, arranged seven melodies from the compilation: six Sabbath songs and one Hasidic melody without words. The composer emphasizes the expressiveness of melodies with a subtle accompaniment, and in the orchestra part plays with elements of Polish, Lithuanian and Jewish musical cultures. In the cycle *From the Forgotten Book*, the composer brings back to life, on another semantic level, the chants that disappeared long ago by giving them new artistic meaning.

The Jewish theme is also prominent in the instrumental compositions, which were inspired at least in part by the stories of the Holy Scripture, the symbolism hidden in them, the questions of existence that are of eternal interest for man, or works by famous Litvak artists. In the musical piece *Cantus in memoriam Jascha Heifetz for violin solo* (2001), Šenderovas pays homage to Vilnius' most famous musician ever, Jascha Heifetz. The major-minor juxtaposition that frames the work and the nostalgic expression combined with melancholic thoughtfulness seemingly symbolize the complex and contradictory personality of Jascha Heifetz himself. The possibility to interpret the work *ad libitum* makes it sound fresh every time, and intensity is created by abundant chromatisms. The title of the work *Exodus for saxophone, accordion, string quartet, percussion and trombone ad libitum* (2004) is associated with the exodus of Jews from Egyptian slavery to the Promised Land. The composer uses outwardly calm, slowly evolving, but full of inner threat and tension music to paint a picture of an inner journey. Aleatorics, sonoristics, elements of musical theatre, timbre and dynamic contrasts are widely used. In the musical piece *David's Song for cello and string quartet* (2006) dedicated to Geringas great focus is given to the expression, articulation and colour of sound and juxtaposing contrasting episodes: those pulsating with active energy, lyrical, intimate and transparently humorous. The songful and nostalgic voice of the cello serves as a symbolic connection between *David's Song* and the tradition of chanting psalms. After the slow part, an active, unstoppable dance scene develops into a theatrical controversy, which, each time improvised live, receives various reactions from the listeners. One of the recently most actively performed chamber works by Šenderovas, *Song and Dance* (2008) for piano trio, has been written on the

basis of the musical material of *David's Song*. The author introduces a prepared piano, which gives the piece cold, metallic tones, and also performs the function of a percussion instrument. In *Song and Dance*, theatricality is maintained in order to ensure a live performance every time, depending on the temperament of the performers and the mood of the moment. A theatrical scene of a 'dispute' over what to play – a song or a dance – creates the impression of a surprise and involves everyone sitting in the hall in a musical-dramatic event.

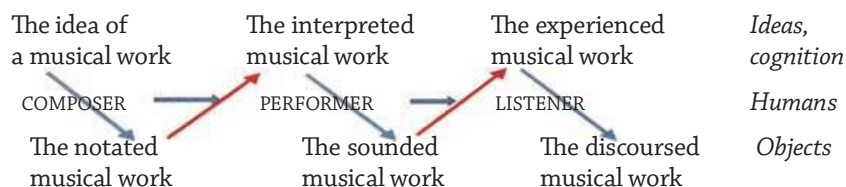
Šenderovas touched upon the theme of the Holocaust for the first time when he wrote music for the Lithuanian-German film *The Ghetto* (2006, director Audrius Juzėnas, based on the 1983 play by Joshua Sobol). The composer created a number of fragments of music especially for the film, but only a small part of his music was used in the final version of the film. National and musical symbolism is given great importance: elements of *Chaconne* for violin solo by Johan Sebastian Bach are played together with Jewish songs. The works of the great German master of Baroque music was already a canon of Baroque music and a symbol of spirituality and stability in the nineteenth century. The use of Bach's music for the theme of the Holocaust, which reveals the way the system of human extermination carefully designed by the Nazis operated, including the consequences it resulted in, creates a strong ideological effect. The composer highlights the interactions between good and evil, creation and destruction that have been coexisting hand in hand throughout the course of humanity. Šenderovas returned to the theme of the Vilna Ghetto in 2018, when he composed music for the play *Ghetto* directed by Gintaras Varnas (based on the same play by Sobol) as if it was a drama commentary.

In the late period of his creative life Šenderovas became more interested in the musical traditions of Lithuanian and East European Jews. ... *after Chagall for clarinet, string quartet and percussion* (2016) is one of the last works by Šenderovas. Klezmer-like clarinet intonations of various registers and expressive jumps symbolize the life of East European Jewish towns, whereas delicate percussions are presented visually with the help of colourful glasses hung above the piano and convey the impression made by Mark Chagall's stained-glass windows and the ringing glass sound. The composition is characterized by the nostalgic atmosphere and vivid sonorous effects. At the point of culmination, the whoops of the clarinet evoke associations with the episode of the *Shma Israel* – the signals of *shofar*. At the end of the musical piece, the composer returns to its atmospheric nature as if reminding the listener of the irreversibly distant and forever lost Litvak world with all the different colours of its life.

Šenderovas' works on Jewish themes by far trespass the boundaries of the Jewish character or worldview alone. Many of his musical works have features of both Sephardic and Ashkenazi music closely intertwined. The influence of the two historically established major Jewish musical traditions on the music composed by Šenderovas can be explained by the fact that, according to Leonidas Melnikas, more and more parallels and intersections between Ashkenazi and Sephardic musical traditions have recently been discovered rather than elements dividing them and the Ashkenazi music has a very strongly pronounced and archaically rooted oriental element. The unique style of Šenderovas was formed thanks to the unravelling of the Jewish theme: it has become an amalgamation of modern compositional techniques, old traditions of Jewish musical culture and constantly pulsating elements of improvisation and play. His music, reflecting the past and being open to historical roots, developed into a multicoloured look at the world of old Jewish culture and worldview, including various traditions born in the diaspora.

Chapter IV. NATURE OF THE CREATOR

The relationship between the composer and the performer, the creator and the listener, and the performer and the listener determines the necessary and continuous processes of musical existence. As Dahl argues, the essence of music encompasses the human ability to create symbolic meanings from any impression. In the search for the essence of music, we must first follow the communicative path of musical performance, thus Dahl gives the following example of a communication chain:



The composer's idea which is developed in the process of creating music is limited by the score – the writing down of a musical work, which in turn requires the performer to interpret, i.e. to give it meaning, expand the field of codes fixed by the composer in the score, and the listener is left to apprehend the performance based on their cultural experience, knowledge and expectations. Music cannot exist without the aspect of communication. As pianist Alexander Bonduriansky

has put it, trying to understand the composer's idea, getting to know the work and penetrate into it is probably the most important task of the performer. Geringas aptly defined the interaction between the composer and the performer with the aim to achieve the best result: "Every piece we hear is unique and unrepeatable. What we hear played is never what the composer came up with and what we as the interpreters prepared. A piece of music is always only born in a particular moment and immediately becomes a thing of the past, turning into memories as it is still being played. The task of the interpreters is to create memories that reach the depths of the soul, which would be vivid and correspond to the composer's intentions. Sometimes those memories are so strong that they can erase previous memories of the same musical piece [...] Then you think you shouldn't touch that work anymore – what just happened will be unavailable later. This is the apogee of a musician's life."

Šenderovas constantly kept in touch with the performers of his music, encouraging them to create unique, top-quality and always live interpretations, emphasizing the importance of connection with today's listeners. Nevertheless, no matter how many times a particular musical piece was played before, the composer considered its *current* performance to be the most important. Šenderovas followed his philosophy of creating and performing music according to which the performer is always a creator who makes a significant contribution to the final form of the composition, i.e. the result that is played at that particular time. The influence of Šenderovas' music on the listeners is determined not only by the criteria of compositional mastery discussed in the previous chapters, but also by the convenience of the works for the performers and the fact that the author took into consideration the particularity of specific instruments. The *creator-musical piece-performer-listener* interact very closely in the process of creating music. In this chapter Šenderovas' colleagues, friends and fellow performers who have gone through many common creative processes together with him share their thoughts about their communication with the composer. Janetta Senderovas Brandt, Šenderovas' daughter, also tells about her father. The beginning of the chapter presents conversations that happened in the period from 2007 to 2019 between the author of the monograph and Šenderovas about the purpose of the creator, his vocation and about the colours of life, without which the colour of music would not exist.