

THE LITHUANIAN CHORAL TRADITION:
HISTORY, CONTEXT, EDUCATION, AND PRACTICE

By

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To the memory of Bronius Jonušas and his music
“Heaven’s blessing earns he, who chooses music as his profession.” (Martin Luther)

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When I left Lithuania, it was not so much to start a new life as to continue my old life, which revolved around music, in a new environment. I planned that I would attend an American university where I would continue my study of music and choral conducting to earn a master's and doctoral degrees. My hope was to one day teach others to "make music" the way I had heard it most of my life in Lithuania. Now, after eight years of studying music in Lithuania and five years of graduate study in America, it seems that I have been blessed with the best of both worlds for having had the opportunity to learn from so many eminent Lithuanian and American "music makers."

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LIST OF ABBREVIATIONS

[dim.]	written before a diminutive form of a word in a song's title or text which is virtually impossible to translate
DP	Displaced Person, the name given refugees from countries occupied by the Russians during World War II; most of them were housed in DP camps in West Germany.
EU	European Union, known by its full name as the European Union for Economic Cooperation
KGB	Russian initials standing for State Security Committee, or the USSR's secret police
LMA	Lietuvos Muzikos ir Teatro Akademija [The Lithuanian Academy of Music and Theater], formerly Lietuvos Muzikos Akademija
LTSR	Lietuvos Tarybinė Socialistinė Respublika [The Lithuanian Soviet Socialist Republic]
MGB	The covert military intelligence branch of the USSR
NKVD	Russian initials standing for Peoples's Internal Affairs Commissariat, precursor of the KGB
OECD	Organisation for Economic Co-Operation and Development
USSR	Union of Soviet Socialist Republics

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Chair: Russell Robinson
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The purpose of this dissertation is to examine the choral tradition, choral music and music education of Lithuania. Choral music through the ages, whether sung as the monophonic folk song, the *daina*, or the polyphonic *sutartinė*, in daily life and ritual in the forest clearings, homesteads and villages of long ago, or performed in choral concerts and operas, has been one of the strongest bonds holding together the Lithuanian identity throughout centuries of foreign occupation and cultural onslaught.

Music is engrained in the national fiber. Every village and town has more than one chorus (not counting church choirs) and national singing competitions, both solo and choral, are televised and followed with great interest. Since time immemorial, public gatherings have been marked by singing. Every few years since 1924, song festivals in the capital city, Vilnius, draw thousands of participants. Lithuanian choral ensembles consistently appear as winners of international competitions far out of proportion to the country's size.

Public education, which accounts for 99% of the student population, includes music education in the core curriculum of every primary, middle and secondary school. Eleven of the largest cities have specialized schools of music, with children being

admitted at the first grade level through high school. For students either graduating from small town primary schools, or transferring from a primary level music school and wishing to pursue specialized music studies, the largest Lithuanian cities, Vilnius, Kaunas, Klaipėda, Šiauliai, and Panevėžys, have conservatories of music. All five of these cities also have universities with music faculties, and there is the Lithuanian Academy of Music and Theater in Vilnius.

The Lithuanian singing tradition and thousands of its songs dates back to the dawn of civilization. Throughout history choral music has played an important role in the life of Lithuania, and its songs have influenced the music of many non-Lithuanian composers. Yet Lithuanian music and its choral music tradition remain largely to be discovered by the world.

CHAPTER 1 INTRODUCTION

Lithuania is a land whose music has reverberated through the ages and has been praised by people far and wide, but is known to only a few in America. Let us begin with a basic introduction to the country, its people and its music. The largest and the most populous of the three Baltic Republics, Lithuania's population of 3.7 million (Organisation for Economic Co-operation and Development [OECD], 2002, p. 29) is approximately that of Ireland and New Zealand. With a territory of 65,300 sq. km or 25,206 sq. miles, Lithuania is approximately twice the size of Belgium and only a little smaller than Ireland. It has inland borders with Latvia, Belarus, Poland, and Russia's annexed region of Lithuania Minor, Kaliningrad (Karaliaučius). It borders the Baltic Sea for 99 km. (OECD, 2002, p. 27).

This study has examined the role of choral music in Lithuania dating back to prehistory in the form of songs, or dainos, which are still sung today. Historically, the extent of Lithuania's cultural influence may be gauged by the fact that in antiquity its culture and language extended east as far as the Volga River.

Linguistic studies have shown that the proto-Baltic languages, from which modern Lithuanian and Latvian derive, had a profound influence not only on early Slavic tongues but on the Finno-Ugrian complex as well. Even the name of the Volga River is thought to be of ancient Baltic origin (jilga = long river). In fact, the publication *Linguistic Analysis of the Hydronyms in the Upper Dnieper Basin* (AN, Moscow, 1962) by Russian linguists Toporov and Trubachev, lists more than one thousand river names of Baltic origin. (Peacock, 1971, p.1)

Until the late modern era, the country that was known as Lithuania took up most of the eastern end of the Baltic Sea in the area that comprises today's Lithuania and Latvia, as well as today's Kaliningrad (Lithuania Minor—formerly Lithuanian Karaliaučius [karalius - king], German Königsberg), northern Poland, much of eastern

Poland, and northern Belarus. Its tribes, collectively known as the Balts, lived in sparsely settled thick forests, near the seacoast or on the shores of lakes, away from migration routes. Until relatively late in history, when Lithuania became traversed by the nations of Northern Europe, “their homes were not on the crossroads of migration of the Scythians, Celts, and Germanic tribes” (Gimbutas, 1964, p. 15). At least up to the late Middle Ages, when the unrelenting onslaught of the Teutonic Knights forced them to accept Christianity, Lithuania remained the last European country to do so. Even after officially becoming baptized, pagan customs remained entrenched in their culture until well into the 19th century (Gimbutas, 1989; Marler, 1997), and Lithuanians were able to worship nature and to pursue their life of farming, hunting and gathering the bounty of the forest largely in peace.

The Origins of Lithuania’s Singing Tradition

Whatever activities Lithuanians pursued in prehistoric times, singing was likely a major part. The noted archeologist, Marija Gimbutas, in her book *The Balts* (1963), describes the importance of song in their daily lives:

For about 190 days of the year cattle, sheep, and pigs, collected from the whole village, were kept in pastures and guarded by an old shepherd, who made music on a buck’s horn, and shepherd children, who played flutes and quaint wooden pipes. . . . In the fields, around fires, as well as by the mother’s spindle wheel and loom during long winter evenings, folk-songs and tales flourished and were transmitted from generation to generation. Collective field labours were followed by songs, sung in rotation by several voices, and with refrains which harmonized with the rhythm of harvesting, and flax and hemp plucking and drying. From lullabies and wedding songs to songs of lamentation during wakes, man’s life was inseparable from daina, “the song” (in the folkloristic archives of Lithuania and Latvia there are about 500,000 collected songs, leading us to wonder how many more may have disappeared in past ages and with the lost Baltic territories). The Balts sang ceaselessly, as though singing were as necessary and as easy as breathing. And their songs for all occasions reflect these people’s feelings of kinship with mother earth and her many creatures, and appreciation of her manifold gifts. (p. 15)

References to songs are found throughout Lithuanian history, and *daina*, or song, and singing is part of how Lithuanians see themselves. No one can remember how far back Lithuanians started calling their country *Dainava*, “Land of Song,” but the name is still often applied. The very name for Lithuania in the Lithuanian language, *Lietuva*, many people think is derived from a Latin reference to Lithuanians playing music. Legend has it that Palemonus, a Roman noble, together with his family and retinue fleeing Nero’s persecutions, was sailing on the Neris River, and at the village of Kernavė, not far from where today’s capital, Vilnius, stands, spied some Lithuanians sitting on the shore, or *litus*, playing on their reed pipes, *tubi*. Palemonus called the people ‘Litubi,’ which with a morphology that is common in Lithuanian and even Italian—the Latin verb ‘*laborare*’ became ‘*lavorare*’ in Italian—the ‘b’ was transposed into ‘v’ and formed the name *Lietuva*. (For the sake of fairness, it should be also mentioned that some think that the name *Lietuva* is derived from the word ‘*lietus*’ – ‘rain,’ denoting that Lithuania was the “land of rain,” although rainfall in Lithuania is no higher than elsewhere in central and northern Europe.) One more argument in support of the Palemonus theory is that anyone visiting the Lithuanian countryside can still see boys tending herds of livestock and peacefully playing music on pipes fashioned out of reeds, strung together wooden tubes (*skudučiai*) or hand-wrought wooden recorders.

The tradition of song lives on in the country in a variety of activities. Lithuanian men sing while plowing or mowing hay; women and girls sing while raking hay, weeding the garden, pulling flax and weaving cloth (now a hobby, but still popular). Town or country, Lithuanians sing during happy celebrations and at wedding parties that commonly lasted three days and now often go on through the weekend; even funerals

would be inconceivable without singing. Indeed, the variety of songs is almost infinite because every aspect of life—love, happiness, travail, sorrow—is represented by songs. The German Lepner (c.1691) and others mentioned by Sruoga (1932) in his definitive book, *Dainos*, call Lithuanians natural-born musicians, noting their extraordinary love of singing. The Lithuanian musicologist, theologian, choir conductor, and composer Teodoras Brazys (1870-1930) agreed, saying, “The endless number of Lithuanian folk songs demonstrates a surprising Lithuanian people’s souls’ power for poetry and musical composition. . . . Lithuanians by heredity are almost certainly ‘*musici naturales*’” (Jareckaitė, 2006, p. 57).

This kind of singing since time immemorial did not go out of fashion with modern times. Here is an experience that took place near the end of the 20th century:

And the very first expedition, when I had just finished my first year at the Conservatory, was fateful. Because I went to Dzūkija. We went on an expedition of Kriokšlio village, Varėna District. . . . I was met by such musical women in that village who, for example, could sing seventy songs in one day, easily, sitting down. And I was stunned by that. Because for them, the songs came one after the other. But not just the knowledge, the skill of singing, but the desire. Desire and pride. They understood that they had something of value. And one after the other, they remembered them and sang. (Šmidchens, 1991, p. 236)

The Canadian musicologist, Robert Payne, in his foreword to *The Green Linden* (Landbergis & Mills, 1964), an anthology of Lithuanian song texts in English, describes the beauty of the type of songs these women were singing: “One comes to them almost unbelieving, surprised that such perfect songs should be permitted to survive. They have a beauty and pure primitive splendor above anything I know in Western literature except the early songs of the Greek islanders. They seem to have been written at the morning of the world, and the dew is still on them” (p. 7).

Many musicologists have established that Lithuanians have a vast treasury of songs and love to sing them. The subsequent chapters of this dissertation will focus on how singing was sustained in Lithuania throughout its history. Equally importantly, we will see how singing, supported by music education and countrywide choral activity, helped sustain Lithuania itself as a historic national entity.

Song in Lithuania in the Modern Era

When the modern era came after millennia of peace, Lithuania found itself not only at the geographic center of Europe, which lies forty kilometers from Vilnius, but at the crossroads of Northern Europe. It also reached its apogee as the largest country in Europe. Between 1362 and 1569 the Lithuanian empire comprised a huge area of 350,000 square miles, ranging from the Baltic Sea in the north to the Black Sea in the south and reaching almost to Moscow in the east (Peacock, 1971, p.1). Then came its decline, growing smaller and smaller as giant neighbors bent on aggression and conquest made its very survival as a nation in doubt, until finally only prayer was left to give it hope, and song became the major means of keeping its national identity alive.

Other nations have faced the problem of national identity. For example, the French were alarmed that American words like 'weekend' were slipping into the French language; the Francophone inhabitants of Quebec fought to legalize their linguistic heritage; even some people in the United States feel threatened by the inroads of Spanish language and culture. However, even if "under foreign rule . . . the Lithuanian nation showed itself remarkably resilient and capable of preserving its Western cultural inheritance" (Sealey, in Gerutis, 1969, p. xiv), it suffered from the deliberate suppression of its culture, language and the loss of territory where the Lithuanian language was spoken and sung.

When Teutonic hordes conquered Prussia and over the centuries erased most if not all vestiges of the Baltic language spoken by the natives, they also took away their songs. We will never know what the ethnic Prussian nation could have given the world, had it survived. The old Prussian capital, Karaliaučius, where Kristijonas Donelaitis wrote the lyric poem *The Four Seasons*, which inspired Vivaldi to compose the opus of the same name, later was taken by the Germans and its name translated into Königsberg. Today it is called Kaliningrad, festering in a state of moral and physical decay under Russian rule.

While one can only guess what kind of songs the vanished Baltic nations sang, Lithuania's musical heritage survives in the *daina* and in the polyphonic *sutartinė*, or song of 'agreement.' There is ample evidence showing that these songs were documented as being already old in the 14th century, and it is strongly believed that Lithuanian *dainos* date back to prehistoric times (Peacock, 1971, p. 3). As Gimbutas described in her introduction to *The Green Linden* (Landbergis & Mills, 1964), they inspired Goethe and Schiller, while Schumann and Chopin used them in their compositions (Gimbutas, 1964, p. 24). That so many of these songs survived seems a miracle considering that the Lithuanian language, the oldest surviving Indo-European language, was proscribed by the Russian Tsar and people wrote and read Lithuanian books in secret. Songbooks were also prohibited; therefore all of the songs had to be learned from memory and repetition.

Continuing the discussion of cultural repression, in 1952, under the next Russian occupation, a group of students were singing Lithuanian folksongs at the graveside of a friend. According to a letter of Soviet security (MGB), Kaunas, Commandant Sinicyn, to

the Lithuanian Soviet Socialist Republic's Security Minister, Kondakov, one of several quoted by Bagušauskas (2005), four of the students considered to be the organizers of the memorial were sentenced to serve 10 years at hard labor in the Gulag.

That, too, had its effect on choral music. Finally, the so-called "singing revolution" of 1989-1991, that hastened the fall of the USSR is also of interest. The story, probably apocryphal, goes that upon seeing the Russian tanks arrive to quell the protesters in front of the Vilnius TV Tower, on the night of January 13, 1991, when 14 people were killed and many injured, a woman turned to the crowd and asked, "Should we pray or should we sing?" (Folstrom, 1992; Wolverton, 1998) This researcher can't vouch for the accuracy of either report, but was there at the scene and can assure the reader that people did both.

Almost as soon as the Iron Curtain was torn down and people became free to travel, choirs from Lithuania headed West (or East, North and South) and won the first prize or grand prix in dozens of venues: Cork in Ireland; Spittal in Austria; Takarazuka in Japan; Gorizia in Italy; Cantonigros in Spain; Montreux in Switzerland; Debrecen in Hungary; Zwickau in Germany; Neuchatel in Switzerland; Varna in Bulgaria; Arezzo, Florence, Sardinia, and Rome in Italy; Vaison la Romaine, Monflanouin and Tours in France; Tolosa, Spain; and many more (personal information, 2008).

Much of the beautiful Lithuanian choral music has been hidden behind the Iron Curtain for more than a half century. Some of it was not performed because the composers refused to cooperate with communism; some were imprisoned and some died in Siberia. Other eminent Lithuanian composers of choral music fled their country and the Russian occupation. Sadly, many of these composers were not able to

establish themselves in a foreign land because of their age, and eked out an existence as music teachers or working entirely outside the music field. For all of the years of the Russian occupation their music was all but unknown to musicians in Lithuania and to the public at large. Even today, some of this music is known better among the Lithuanian community abroad than it is in its own land. The more prominent of these composers and their music will be discussed later in this dissertation.

Quoting the German musicologist, Tetmer, the British scholar E. J. Harrison (1932) wrote that "the Lithuanians are the richest people in songs in the world" (p. 391). He noted that Tetmer based this conclusion on the fact that the Lithuanian people can express and do express in song everything that can happen in life, or which they can reach in their imagination. "The subjects and motives of the Lithuanian *dainos* are as varied as the world itself is varied, with its ... pain and sorrow, its inexhaustible joy," said Harrison. And an American scholar spoke in wonder at this proclivity for singing: "Wherever a company of young people is gathered, there the national love of song is given voice. Every Lithuanian carries in his head a greater or less mass of lyric material in more or less fixed form" (Chase, 1900, p. 197).

The Lithuanian author Balys Sruoga (1932) can be pardoned his pride in mentioning that "Many prominent German personages have not refrained from saying some warm and friendly words about the Lithuanian *dainos*. Schiller, Goethe, Rueckert, and Kant have strengthened this recognition with their authority" (p. 316). He explained the importance of Lithuanian songs and their great importance to music thusly:

Owing to special historical circumstances, not reproducible, the Lithuanian people until to-day [sic] have retained those living primitive creative elements which their Western European brothers long ago hastened to experience, to bury, and to forget. In Lithuanian poetic folklore those

elements have not only not perished, but passing from age to age, from generation to generation, ever adapting themselves to the mood and tendencies of modern life . . . reflect the path of the historical development of poetical folklore. In Lithuanian folklore there still survive the oldest living folk creative forms, the oldest motives. Many of the variants show how from one of the older forms grow up the later newer forms, until at last the shape of the modern song (daina) is reached. In order to comprehend this historical folklore path and to survey Lithuanian folk creativeness, it is necessary to undertake the most extensive excursions into the folklore of mankind, over the entire area of history and geography . . . the facts of Lithuanian folk creativeness sometimes say more than those excursions. (p. 301)

Speaking about Lithuania's national pastime of singing, Lithuanian music educator S. Jareckaitė (2006) concluded that "musical development along the lines of ethnic culture is a sphere that has been little investigated and requires further attention from music educators" (p. 59). So, too, does the story of Lithuanian choral music per se, a music whose melodies, just as words from the Lithuanian language in European languages, echoes throughout Europe and much of the world, in music as diverse as the motets of the Italian Baroque (Trilupaitienė, 2002), the Lieder of Schubert (Hoddick, 1999), the ballet music of Stravinsky (Medelinskaitė, 2001) and countless others.

This love of singing prevented Lithuanian music from dying out during the periods of Russian Imperial and then Soviet occupation. Just as in the 19th century, from 1940 to 1990 the choral movement also kept national consciousness intact. Now the Lithuanian heritage of song resonates once more, adding to it new choral compositions and even inspiring some of the modernist and minimalist music of today.

CHAPTER 2 LITERATURE REVIEW

Literature about Lithuanian song in the English language at least until relatively recent times has been lacking. Admittedly 'lacking' is a subjective term, and certainly, in languages other than English, Lithuanian singing and its songs have been mentioned at least since Roman times (Livy, c. 30 BC), becoming the subject of Germanic literature by the fifteenth century (Miechowita, c. 1580) and mentioned with increasing regularity throughout Europe, by the sixteenth century and onwards. It should come as no surprise that the most problematic period for the study of Lithuanian song and music in general was the Soviet Era, when Lithuania was behind the 'Iron Curtain' and cut off from the world, with a concomitant paucity of news and foreign independent research into its music. While concentrating on literature in the English language, this review will also mention Lithuanian language literature as it pertains to the subject at hand.

Before World War II

Prior to World War II and during the Soviet Era, literature about Lithuanian music in the English language, published in the United States or at least available in America, was concerned mainly with Lithuanian folk songs or *dainos* (singular—*daina*). The oldest such article in the English language, available through normal research channels is "Sun Myths in Lithuanian Folksongs" (1900) by George Davis Chase of Cornell University. "The subject of Baltic mythology," it begins, "is a buried forest, and so deeply and hopelessly buried in the forgotten past that no Roentgen ray of comparative investigation is likely ever to penetrate to its hidden depths" (p. 189). To shed light on his quest for the sun in Lithuanian mythology, a study of Lithuanian songs is essential, and he quickly mentions that the first Lithuanian folk songs, or *dainos*, appeared in

German translation in 1745, followed by Rhesa's (1825) collection of 85 songs. He takes pleasure in pointing out that since 1853 collections have been made by numerous scholars, and the number of folk songs "now known is between 5,000 and 6,000" (1900, p. 190).

Since then the number of songs collected has grown exponentially, and today this number is closer by 100 times to what was available to Chase in 1900 (Gimbutas, 1964; Klimas, 1965; Šmidchens 1996; Kotilaine, 1998). Nevertheless, Chase seemed not only satisfied with the profusion of Lithuanian folk songs he could study, but equally enthusiastic about the Lithuanians's proclivity for singing them:

To understand how this [great number of songs] is possible we must bear in mind how the folksongs originate and are transmitted. Of course they are never written down; in fact, they are never even recited, but always sung. Wherever a company of young people is gathered, there the national love of song is given voice. (Chase, 1900, p. 197)

Not only has the singing continued and number of collected songs increased, but time has given us a unique perspective on the subject of his research, and an explanation of why he walked away from his quest nearly empty-handed. From our vantage point more than 100 years after Chase (1900) culled the lyrics of Lithuanian *dainos* searching for sun myths; it should not be surprising that he found so few references to the sun in the hundreds of songs he must have examined:

In all this enormous mass of material, so far as I know, there is, outside of the few sun myths contained in the early collection of Rhesa, barely a reference here and there to the old mythology. Even in these, I am told by Professor Leskien, who has gathered many *dainos* from the lips of the Lithuanian peasantry, the mythological references are wholly unintelligible to the common people. . . . Of all the *dainos* which he had heard among the people, not one contained a reference to the old mythology, or to things or conceptions connected with the Christian religion. (p. 190)

We know today, based on archeological excavations of the 20th century and the seminal work of Gimbutas (1963), that Lithuanians and other Balts did not worship the sun, but rather the earth. The sun, or *saulė*, a feminine noun, is usually referred to in Lithuanian folklore in the diminutive, as *saulutė*, a benign part of nature, and not as a powerful force or god. The idea of sun worship was brought to the Balts and the rest of Europe by nomadic horsemen from the south that came in succeeding waves from c. 4000 to 2500 BC. (Gimbutas, 1974; Ivinskis, 1978; March, 1997; et al.). It is interesting, too, that inadvertently or not, Chase (1900), just as the preponderance of contemporary archeologists and scholars (Marler, 1997; et al.), links sun myths with the Christian religion, apparently heedless of the fact that Lithuania was the last European nation to accept Christianity. Baptism was incurred *en masse* largely without the consent of the people (Ivinskis, 1978), whose pagan beliefs and customs persisted well into the 19th century (Gimbutas, 1989; Marler, 1997).

Chase's (1900) quite fruitless search for references to sun myths and Christianity in the texts of ancient Lithuanian folk songs may seem naïve at best to modern scholars. Yet Chase was a pioneer scholar. Although he relied wholly on German translations and seemed to know very little about Lithuania's past, his questions about mythological texts served to provoke thought about the origin of the *daina* itself.

Researchers able to read Lithuanian are indebted to the Lithuanian historian, playwright, poet, musicologist, and composer, Balys Sruoga, whose book on the roots of the Lithuanian song, *Dainos*, was published in Kaunas, Lithuania, in 1931. Sruoga's biography on the Internet (Wikipedia, accessed August 2008) suggests it could have been written earlier, in 1924, at Munich University, almost certainly in German, as part

of Sruoga's Ph.D. dissertation on Lithuanian folklore. There is a much-shortened 23-page summation of the Lithuanian work translated into English by E. J. Harrison (1932).

Sruoga's tragic fate bears mentioning as well. In 1943, he was one of 47 members of the Lithuanian intelligentsia who were rounded up and sent by the Nazis to serve in Stutthof Concentration Camp in the failed attempt to quell resistance and coerce Lithuania into forming an S.S. battalion (one of only three German occupied nations not to do so). Sruoga was part of the handful of his fellow inmates to survive this hellish concentration camp ordeal, followed by the harrowing and equally lethal death march in freezing weather of several thousand inmates led by the Germans as the Red Army approached. Sruoga managed to return to Lithuania, but was derided by the Soviets for being part of the "bourgeois intelligentsia" and died in 1947 at the age of 51. His death was brought about by illness contracted at Stutthof and hastened by the communist government's refusal to publish his novel based on his concentration camp experience, *Dievy Miškas* [*The Forest of Gods*]. His collected works number 17 volumes and include two major compositions for chorus and orchestra. Because of Sruoga's compilations we can make this brief, edited compendium of excerpts about scholarly literature from the past:

According to Sruoga (1931), from the ninth to the 14th centuries there was little information about Lithuanian *dainos*, or songs, and most of it is of very doubtful historic value. However, he mentions that the Roman historian Livy (59 BC-AD 17) wrote about the Lithuanian proclivity for singing in his Chronicles. Martinius even composed Latin verses extolling the Lithuanians for loving songs and liking to sing.

Ditlebs von Almpeke, in his book *Livlaendische Reimchronik* (1857), mentioned that the Lithuanians had historical *dainos* from antiquity. Somewhat later, in the *Scriptores Rerum Prussicarum: Wulfstans Reisebericht* (1861), von Almpeke says the Lithuanian *dainos* were directly mentioned by the famous traveler Wulfstan, who visited the Baltic countries in the ninth century.

In the 15th century historical information about Lithuanian singing became more reliable. Polish historian, M. Miechowita (1456-1523) in his *Tractatus de duabus Sarmatica*, avers that in his time the Lithuanians sang sad songs about how the predatory White Russian princes slew the Lithuanian Grand Duke Sigismund. The same information is given also by Strykowski (1547-1582). His *Kronika litewska, polska, zmodzka I wszystkiej Rusi* furnishes material about Lithuanian *dainos*, quoting stanzas of the songs.

The Italian traveler A. Guagini (1538-1614) emphasized that Lithuanian men and women sang their songs about every kind of work in which they engaged, supplying examples of such songs. With the beginning of the 16th century, information about the *dainos* constantly increased. J. Maeletius, Sigismund Schwabe and J. A. Brand gave information about Lithuanian songs of lamentation, while Maeletius, Lucas, David, and Christian Hartknoch provided details about Lithuanian ceremonial songs (nuptial songs). Praetorius (1635-1707) described how Lithuanian musicians accompanied themselves with songs. By the 18th century, Lithuania's reputation as a land of song was beginning to earn grudging respect:

A somewhat more favourable wind in the history of the Lithuanian *dainos* blows from the times of Pilypas Rugis (Philipp Ruhig, 1675-1749). This . . . servant of the Church, in his article, "Betrachtung der litauischen Sprache in ihrem Ursprunge, Wesen und Eigenschaften" gives the text of three songs,

but in giving them apologizes for reporting such trivialities. Albeit timidly, still for the first time, was openly expressed not contempt but love of the dainos. The versions recorded by Rugis survive to this day. (Sruoga, 1931, p. 317).

J. G. Herder's *Stimmen der Volker in Lieder*, containing Lithuanian songs, in which were given 85 songs with German translations, gave “*de jure* recognition” (Sruoga, 1931, p. 317) of Lithuanian dainos. They now became respectable throughout Europe:

The Russian poet Balmont, depicts a sublime dignity of soul, a clear individuality, was a very powerful incentive to further labours and studies. The introduction and explanatory notes added by Reza, although to-day [sic] in parts out of date (concerning metre, diminutives, and classification of *dainos*) very lucidly referred to the spirit of Lithuanian *dainos* and interested a fairly wide circle of the cultured world. Goethe himself declared that this collection was the embodiment of one of his longings, and he made use of the material of Lithuanian *dainos* from this collection for his beautiful dramatic miniature *Die Fischerin*. (p. 317).

Important Czech, Polish and Lithuanian historians equally could not refrain from mentioning the Lithuanian *dainos*, but these works are only accessible to scholars with a command of the three languages. A great many more international references can be found in Sruoga (1931, p. 316-323).

One of the earliest collections of Lithuanian songs published in the United States, but now out of print and nearly impossible to find is *The Daina: An Anthology of Lithuanian and Latvian Folk-Songs. With a Critical Study and Preface by Uriah Katzenelenbogen* (1935). Supplanting it, in turn, are three newer Lithuanian song anthologies discussed later.

During the Soviet Occupation: 1940-41, 1944-1991

World War II brought the occupation of Lithuania by the Red Army in 1940 and a virtual cessation of literature from and about Lithuania. During these years of the Russian occupation of Lithuania, and subsequent incorporation into the USSR, literature

concerning music (and indeed all subjects) published in Lithuania, almost never appeared abroad. All scholarly work was written in Lithuanian, with a Russian translation, and except for the Russian translation sometimes appearing separately in a Russian book, journal or magazine, they were articles intended for use within the Lithuanian Soviet Socialist Republic, or *Lietuvos Tarybinė Socialistinė Respublika* (LTSR). In the free world, Lithuanian music literature accessible to western readers, written in the Lithuanian language and translated into English or originally written in another western European language, was published primarily in the United States and other countries with large populations of Lithuanian émigrés.

Jonas Balys's *Lithuanian Folksongs in America* (1958) contains songs which were collected by Balys in 1949 and 1950 from American Lithuanians who came to this country some forty or fifty years ago but preserved their treasure of folk tradition. The author describes their general character, poetical means, old and new songs, the 'daina,' a song sung in unison and the 'giesmė,' a song for several voices. The collection includes 472 selected narrative songs and classified into 11 chapters:

- Youth and maidenhood
- Family
- Cruelty
- War
- Historical
- Magic
- Death
- Fate
- Drowning
- Hunting
- Animals, birds and plants

Those who study comparative folklore will find this collection useful because every song is marked by a number according to the systematic catalog of Lithuanian narrative

folksongs prepared by Balys. In addition, the contents of every song are given in English, making the study of Lithuanian folksongs possible for those who do not know Lithuanian. The collection also includes melodies of 250 songs transcribed from tape by Lithuanian composer Vladas Jakubėnas. At the end of the book the reader can find the sources of every song and an index. In her review of the book, Harvard (later UCLA) professor Marija Gimbutas (1961) talks about the importance of song in the life of a Lithuanian: “It is amazing that after immigration and forty or fifty years of entirely different conditions, the Lithuanian farmer kept his songs alive to the end of his life. It is said that a Lithuanian leaving his country takes with him a piece of earth and songs from which he does not separate.”

Balys (1955) also recorded 100 of his selection of folksongs, including one voice *dainos* (plural of *daina*), two-part *sutartinė*—choral rounds, sung in seconds—and multi-voice *giesmės*. In her review Barbara Krader (1962) of the Library of Congress called this record “one of the finest available in our field and [I] have chosen to review it in detail, in order to stress many aspects which are completely absent in most ethnic or folk records available commercially. This record may be used, with confidence, for scientific purposes.” In the liner notes, Balys notes that in 1936-39 the Lithuanian Folklore Archives recorded on discs 336 choral rounds (*sutartinė*), along with some 7,000 songs of other types.

For an appreciation of Lithuanian folklore songs rooted in prehistory, *The Green Linden* by Algirdas Landbergis and Clark Mills (1964) offers a collection of 114 texts in English translation. Some of the most ancient of these songs are in the aforementioned two-part choral rounds, or *sutartinė* song form. The name for this type of song comes

from the word '*sutarti*,' or be in 'agreement' or 'accord,' with one singer taking the lead and the rest of the singers harmonizing a response. These polyphonic songs, unique to Lithuania, are characterized by their canonic forms and dissonant harmonies.

All of Lithuania's ancient songs, whether simply called a *daina*, or *sutartinė* or other names like *lopšinė*—lullaby, *giesmė*—hymn, *rauda*—lament, fall collectively under the category of *dainos*, a word which simply means 'songs' in the Lithuanian language. In their many forms, they number into several hundred thousand (Gimbutas, 1964; Klimas, 1965; Šmidchens 1996; Kotilaine, 1998) and make up the foundation of the Lithuanian choral tradition.

In his review of *The Green Linden* (Landsbergis & Mills, 1964), Eastman School of Music professor Antanas Klimas (1965) calls these translations into English of 110 Lithuanian folksongs and four lamentations "a book of rare delight." The *dainos* themselves are given under ten headings:

- Mythology (16 songs)
- Nature (12)
- Love and Courtship (30)
- Singing and Drinking (9)
- Marriage (9)
- Family Life (12)
- Orphans (7)
- Work (7)
- War (8)
- Laments (4)

Klimas (1965) points out that out of more than 200,000 Lithuanian folksongs collected so far only a few thousand have been published, and praises the rendering of these songs into Modern English. One of the main difficulties for any translator of Lithuanian into English was the countless Lithuanian diminutives, a fact pointed out by Gimbutas (1964) in her introduction. In some cases the English versions are quite true

to the original daina, even to the meter and rhythm; in other cases they are, more or less, recreations by means available in English.

Also of interest is the introduction to *The Green Linden*. "The Antiquity of the Daina," by Marija Gimbutas (1964), deals primarily with the mythological elements and residues of the Lithuanian religious-mythological beliefs, but "this little volume is not intended for the scientifically minded folklorist" (Klimas, 1965). In his foreword to the book, Robert Payne (1964) admires the freshness, the artistic simplicity, and the poetic beauty of the *dainos*: "The *dainos* of Lithuania . . . seem to have been sung from time immemorial, and they are still being sung" (p. 7). And again, "So it is throughout the *dainos*: the world of nature shines with kindly face and with quiet delight in human preoccupations. Man, far from being alienated, far from being mysteriously cut off from the sources of power, is the friend and lover of all creation" (p. 10). Payne (1964) even compares a very old song of China with a Lithuanian daina, finding a similarity of form, and then stating, "they share the same crisp, sensuous quality, but they speak of the sun with an exquisite friendliness and enjoyment without ceremony" (p. 9).

For the third of these Lithuanian song anthologies suitable for music scholars in America and containing English translations of texts, as well as notation, Kenneth Peacock (1971) has compiled *A Garland of Rue. Lithuanian Folksongs of Love and Betrothal*. Published by the National Museum of Canada, this collection of 28 Lithuanian songs collected in Toronto and other urban centers in southern Ontario in 1967-68, with English translations, is comprised of folksongs pertaining to the "mating cycle" and includes eight ancient *sutartiné* polyphonic songs. This anthology encompasses courting songs, songs of seduction, laments for lost chastity, songs

satirizing matchmakers, plus a few delving into the special concerns of orphans and widows who marry.

In his review, Robert Witmer (1972) of York University both lauds and finds shortcomings in the musical transcriptions made by Peacock for this collection:

A substantial piece of work . . . although not as detailed as one could wish for. Among the transcriptional features which I miss are a liberal use of articulation signs, and alternate notations for musical variants occurring in successive strophes. Of course, these omissions are perhaps the result of a conscious attempt to keep the notation as uncomplicated as possible, or, possibly there is an assumption that the inclusion of recorded examples renders exacting descriptive transcriptions superfluous. (Witmer, 1972)

Included in Peacock's collection are four 7-inch, 33-1/3 rpm flexi discs containing all of the songs in the printed collection. In order to gain insight into the origin of Lithuanian *dainos*, and the role of singing in Baltic culture in prehistoric times up to the start of the second millennium A.D. in Lithuania and surrounding lands, the ground-breaking study by Marija Gimbutas *The Balts* (1963) is essential. Her article on "The Antiquity of the Daina" (1964) is an eloquent analysis of the ancient symbolism and language in Lithuanian folk songs.

Outside the field of music, scholarly literature in the English language during the Soviet era did at times deal with Lithuania, most frequently mentioning the subject of subjugation and resistance. A very apt description can be found in the article, "The Sovietization of the Baltic States," by University of Wisconsin-Madison (then teaching at Hunter College) history professor Alfred Erich Senn (1958). "The Baltic states offer a remarkable example of the power of nationalism. Neither years of exile in Siberia, nor economic pressures, nor an intensive educational campaign has been able to dim the

ardor of national feeling. Even more significant, the youth, who has grown up under Soviet rule, has given its support to the national idea” (p. 127).

Other than articles and books in the social sciences like Senn’s (1958) and the aforementioned song anthologies and reviews, there is no scholarly choral music literature or music education literature about Lithuania written in English during the years Lithuania was under Russian occupation.

Soviet Era Music Education Literature

While Lithuania was shut off from the world, there was no shortage of articles willing to discuss music education in the USSR (Medlin, 1958; Wiloch, Bereday & Gidynski, 1959; Lowe & Pryor, 1959; Krebs, 1961, Schwadron, 1967). For two principal reasons, these articles are as uniform as the USSR itself. First, music education was largely unchanged for all the years of the Soviet Union, and second, education was as centralized as everything else. “As in all other aspects, the Communist Party had the key role in implementation and formulation of educational policy” (Zajda, 1980, p. 39), thus it was only natural for Moscow to have received the lion’s share of attention in music education literature as well.

This dissertation did not concern itself with the Soviet Union per se; therefore a discussion of the above-mentioned articles would be moot. However, for an overview of Soviet educational policy, Joseph I. Zajda (1980) in his book *Education in the USSR*, traces the ideological base and course of education directed by the Kremlin from the time of Lenin to the post-Brezhnev era. For music education, the D.M.A. dissertation of Daniel Robert Remeta (1974), *Music Education in the USSR*, is also comprehensive, but neither it nor any of the others of these articles deal with Lithuania. Today, as names such as the Iron Curtain recede from our memory, it must be recalled that almost

no western scholars were given objective information about the affairs of the USSR, much less were they allowed to travel within its borders to conduct research, particularly in recalcitrant countries like Lithuania (Senn, 1958). Exceptionally for his examples Remeta (1974) at least mentions schools in Leningrad and Kiev.

All of the literature on music education in the USSR is united in their portrayal of a climate of uniformity and dogmatic control. However a recent work may have the most valuable insight into the past. The observations of T. Bryan Peck and Annabelle Mays (2000), in their book, *Challenge and Change in Education: The Experience of the Baltic States in the 1990's*, not only present a good overview of the Soviet past, but hint at repercussions facing these nations today: "More often than not teachers were promoted in their careers because of their efficiency as effective watchdogs—of society, of their colleagues and of the school community as a whole. Professional matters and related expertise took second place" (p. 27).

But it is thanks to Zajda (1980) that we have this succinct summary of the Kremlin's respect for music—although not for artistic freedom—and a very functional attitude of the high value of music education and music in the Soviet Union:

The Russians' love for music and ballet resulted in national competitions being held nationwide, with the most talented students selected for specialized music schools. The curriculum consisted of normal general subjects, and an intensive vocational training in ballet, dancing, music, or singing. . . . Successful pupils graduated as ballet artists, concert violinists, and soloists. They became the elite if judged by their income, power, privileges, and status. (p. 88)

As one of the sixteen republics of the Soviet empire, Lithuania was subject to the same standards of music education and social rewards as the others. In Chapter 7 we will explore the educational policies of the USSR as they affected choral music and music education in Lithuania.

Post-Soviet Era Literature

The first Soviet republic to do so, Lithuania declared its independence from the USSR on March 10, 1990, but it was only after the failed communist hardliner Putsch in Moscow and final collapse of the Soviet Union in the summer of 1991, that Russian soldiers no longer guarded entry points and travel restrictions ended. Not much later, in 1992, internationally renowned artists such as Yehudi Menuhin (albeit as a conductor) and Montserrat Caballe began to perform in Lithuania. The same year Lithuania sponsored a Čiurlionis piano performance competition, attracting participants from around the world. European choral conductors and teachers the likes of Anders Ebu, Hermann Max and Helmuth Rilling, were conducting choral concerts and giving classes at the Lithuanian Academy of Music (now Lithuanian Academy of Music and Theater).

In the mid 1990's American music scholars rediscovered Lithuania, and a few articles and dissertations about music in Lithuania began to appear. As a student at the Lithuanian Academy of Music, this author often saw how foreign visitors were escorted around the school by the deputy rector and an interpreter. (Most memorable was the Vilnius sojourn of a music faculty member from Indiana University. He lived in the apartment above us and inundated our apartment with water overflowing from his bath tub. To my misfortune, it was the night before my compulsory state final exams.) Quite often Lithuania was written about in conjunction with Latvia and Estonia. Because these authors were introducing a country whose even most recent history was unfamiliar to most readers, it was almost *de rigueur* that these works were preceded by a brief narrative of the Baltic countries at the hands of the Soviets (Šmidchens, 1996; Wolverton, 1998; Peck, 1998; Peck & Mays, 2000; Peck, 2003; Mockienė, 2004; Kera, 2006).

Choral music during the Soviet occupation played an important role in the resistance movement in all three countries (Ferreira, 1998). In this regard, the brief summary of the fate of Estonia after the Russian occupation presented by Johnson and Snow (1998) in their article published in *Sociological Perspectives* can be useful in succinctly describing Lithuania as well:

A small Baltic country that lost its independence to the Soviet Union in 1940. . . . Among a segment of the population . . . an accommodative subculture developed under the totalitarian Stalinist system between roughly 1940 and 1955. When Soviet society liberalized under Khrushchev beginning in the mid-1950s, an oppositional subculture developed out of accommodative roots and persisted in varying degrees for roughly thirty years, between 1956 and 1986. (Johnson & Snow, 1998, p. 479)

Limiting their study to the years up to 1986, when the oppositional subculture surfaced into the open, Johnson and Snow (1998) do not mention the bloody reprisals by the Red Army that were perpetrated in all three countries well after that date, culminating in the death of 14 people in Lithuania on the night of January 13, 1991. It is a well-known fact (Dainauskas, 1978; Remeikis, 1978; Bourdeaux, 1979; et al.) that in Lithuania a part of the “oppositional group” mentioned by Johnson and Snow (1998) was not only active, but conducting warfare against the Red Army much longer than they indicate. Armed resistance to Soviet occupation continued in all three Baltic countries for more than a decade after the end of the Second World War. In Lithuania fighting lasted at least until 1965, when Kraujalis, the last partisan, or “Forest Brother” was killed in battle, or arguably until 1969, when the last group of fighters disbanded (Daumantas, 1975; Dainauskas, 1978; Remeikis, 1978; Bourdeaux, 1979; Prunskis, 1979; Gajauskas, 1992; Čekutis, 2007). Even after armed resistance was quelled, people were galvanized into opposition to Soviet rule as they “vividly recalled property

seizures, economic hardships, flights of relatives, and even executions” (Johnson & Snow, 1998, p. 481).

Several articles discuss the role of music, specifically singing, in opposition to Russian rule. The importance of folk songs during the Soviet Era was in their representation of Lithuanian spirit in its purest form. Ironically, it is for this very fact that they were allowed, even officially sanctioned by the Soviet Regime. This is evident in Erik Reid Jones’s D.M.A. dissertation about Estonian composer Veljo Tormis, *Giving Voice to the Forgotten: An Examination of the Music and Culture of Veljo Tormis’s “Forgotten Peoples” Cycle* (2006), and a theme echoed by Mimi S. Daitz in the article “Reflections on Reflections: The Music and the Cultural/Political Context of Two Choral Works by Veljo Tormis” (1995). In the early stages of the Russian occupation of Lithuania, Latvia and Estonia, as indeed throughout the USSR, formalism—in essence the use of any symbolism or theme not directly related to glorifying Communism or Russia—was decried as antithetical to the norms of what has come to be known as ‘Soviet Realism.’ In art, it is marked by heroic poses, in fiction and in theater, by depictions of the struggle of the proletariat and the triumph of communism. But in music, the marcato accented rhythms, homophonic harmonies and the forte rising to fortissimo of Soviet music rarely had the charms of *Swan Lake*.

To assuage the public’s yearning for more melodic fare, and the composers’ desire to give it, the Communists pointed to the old folk songs as an acceptable musical form (Jones, 2006). Even their lyrical content, being nonpolitical and pre-Christian, was tolerated. In later years, composers like Tormis in Estonia, and many we will be discussing in Lithuania, used folk-based compositional themes as a means of fostering

a national identity in spite of censorship. Summing up the importance of music as a symbol of freedom and a tool of resistance, Doreen Rao, Director of Choral Activities, University of Toronto stated in an article in the Choral Journal, by Linda Ferreira (1998) that “In countries such as Estonia and Latvia [and Lithuania], choral music forms the basis of national identity. During the years of Soviet rule, choral singing was a serious and sometimes dangerous weapon of social protest” (p. 14).

Even more oppositional to Soviet rule in both spirit and content were the songs of the partisans. These songs extolling Lithuania and sacrifice for the homeland continued to be sung in private or in family gatherings long after armed resistance was quelled. Many can be heard vividly portrayed today on several Internet web sites. For example, “Songs of Freedom” http://uk.youtube.com/view_play_list?p=D6A2A5A4A4676649 (April 2007) features seven songs composed by the partisans themselves or their supporters, performed in Lithuanian with English subtitles. That these anti-Soviet songs were passed on to the younger generation is attested to not only by today’s Internet sites, but by testimonials that “neighborhood boys sometimes sang these songs in defiance of Russian neighbors” (Johnson and Snow, 1998, p. 482).

Doctoral Dissertations

The new era of Lithuanian independence also gave rise to three U.S. doctoral dissertations: *Mikalojus Konstantinas Ciurlionis: Pedagogy for the Intermediate to Advanced Music Classroom and Studio*, by Frances Covalesky (1996), a doctoral essay (p. ii), is narrow in scope, focusing on the piano compositions and life of the pianist, composer and painter. Čiurlionis also composed choral music which we will be discussing later. His folk songs set to music are mentioned by Covalesky; music teachers will find his simple and catchy *Ant Kalno Gluosnis* (p. 48) a welcome addition

to a high school choir's repertoire, while younger classes should find the folk dance (p. 49-52) of this tune, outlined in some detail by Covallesky, fun to perform.

The Ph. D. dissertation by Guntis Šmidchens (1996), *A Baltic Music: The Folklore Movement in Lithuania, Latvia, and Estonia, 1968-1991*, Indiana University, is geographically very broad, touching upon music in all three Baltic countries, but musically narrow, limiting its subject to folklore and ethnic music. It is about the music of Latvia that this work is most informative. The Latvian language belongs to the same Baltic language group as Lithuanian, and both nations share the legacy of the *daina*, and, indeed, the word itself. Although each of the Baltic countries, including Estonia, can boast of a deep choral tradition, Šmidchens (1996) is not so much concerned with music, nor with melodic content, as with the concept of folklore as a social expression. For Šmidchens, music is ostensibly the most important and arguably the most obvious medium of folklore. It is only natural, then, that the author was seeking his doctorate at Indiana University not in music, but under the tutelage of the Department of Folklore.

One weakness of this research is Šmidchens's tendency—possibly because of his Latvian roots, where his knowledge appears to be the greatest—to make generalizations about all three Baltic States, which do not always fit Lithuania. Musically, in recent centuries Latvia and Lithuania parted ways. Latvia embraced Protestantism after the Reformation, while most of Lithuania remained Catholic. But even Latvian Lutheran hymns differ in style from the folk song style of rendition of hymns in Lithuania's Protestant district of Klaipėda and Lithuania Minor, where, even when the organist would “play the standard version of the hymn melody perfectly . . . all

of the people in the church [would] sing their own, more or less changed folk melody” (Sliužinskas, 2006, p. 74).

Nor does Šmidchens’s (1996) dissertation delve into the fact that Latvian folk music differs from Lithuanian as well: It was greatly influenced by the German inspired *zinge* of the 18th and 19th centuries (Sneibe, 1997). The dissertation’s bibliography is extensive but contains some unfortunate omissions. Missing are the groundbreaking work on the *daina* by Sruoga (1932), Harrison’s review (1932) or any work by Gimbutas, particularly her “Antiquity of the Daina” (1964), with its seminal theories on the symbolic content in both Lithuanian and Latvian songs (*‘daina’* means ‘song’ in both languages).

The third dissertation is *Culture Bearers, Culture Brokers: Ratilio and Folk Music in post-Soviet Lithuania* (1998), by Jennifer Baker Kotilaine. Concerned solely with Lithuania, this Harvard University Ph.D. dissertation concentrates on folk music, following a Vilnius folklore ensemble in rehearsal and performance. Most interesting is a glimpse of their song-collecting methodology in the countryside—visiting older people in their homes and asking what songs they happen to know and transcribing what people can recall from years past (p. 98-102). Interesting, too, is how Lithuania’s trove of songs could be culled for songs appropriate to the moment, as for example, resisting Soviet soldiers and tanks at the Vilnius television tower, and then not singing them again, as they had become irrelevant (p. 74). Readers will also gain insights into the plight of Lithuanian composers forced to create an *ersatz* genre of folk songs adhering to thematic parameters set by communists after the Russian Occupation (p. 56-59). Somewhat annoying to readers who don’t understand Lithuanian is that readers have to stumble over many Lithuanian words used without translation into English.

Unfortunately, the Kotilaine dissertation is bereft of any literature review, and the bibliography omits both the Gimbutas (1964) article on the antiquity of the *daina* and Sruoga (1932) whose insights are equally invaluable for folklorists and researchers into Lithuanian music in other fields. In the dissertation's acknowledgements the author refers to the musicologist-cum-politician, Vytautas Landsbergis, as the "former President of Lithuania" (p. i). Kotilaine (1998) was misinformed. Vytautas Landsbergis was never elected nor held the post of president of Lithuania. He presided over the Lithuanian Seimas (legislative body) from 1990 to 1992 and was a candidate in the presidential elections in 1997 but did not win. Elements of this dissertation add to an understanding of *dainos*, their role in the present, and folk music and its performance in modern Lithuania, but often these nuggets of information are imbedded in pages of marginally useful anecdotal information.

Background Literature

After the end of Soviet repression, the surge of literature about Lithuania now also included articles that were not about music per se, but nevertheless could be useful for putting musical developments into context. Delving into the past before turning our attention to articles concerned with choral music in Lithuania, mention must be made of "The Face Beneath the Snow: The Baltic Region in the Seventeenth and Eighteenth Centuries," by S. C. Rowell (2001), a scholar at the Lithuanian Institute of History in Vilnius. This historiographical review will be helpful for any researcher wishing to gain insights into the complexity of cultures touching and touched by Lithuania. The reader will enjoy his remarks, about the 17th century, sometimes laced with acerbic humor, "those who did not die of plague were slaughtered by the Swedes or raped by the Russians" (p. 541), insight, "religious disputation recognizes no political boundaries" (p.

545), irony, “the pleas for help in distress [of English émigrés] should not cause the British historian to sit self-righteously in judgement—after all, it was persecution in England and Scotland which caused the Kėdainiai merchants’ families to go to the Grand Duchy in the first place” (p. 545-546), and leavened with wit, “there seems to be no rational explanation as to why Praetorius and his family have been subjected to Lithuanization [in this translation], while the no less German Hartnoch has merely been subject to grammatical acclimatization” (p. 544). Nor does Rowell overlook music:

Jūratė Trilupaitienė has produced a study of Jesuit musical activity in Lithuania that bears evidence of connections between Braunsberg (royal Prussia), Vilnius, and Riga, noting compositions which survive now from Riga in Uppsala (*Jėzuitų muzikinė veikla Lietuvoje* (Vilnius, 1995). From the other end of the religious spectrum, Dainora Pociūtė has studied the development of Lithuanian Protestant sacral music in its east Prussian context. (2001, p. 548)

Intellectual, cultural, political, and economic history aside, Rowell’s treasury of scholarship will lead musicologists to a veritable trove of primary sources about music.

To help put the role of music and singing into perspective as a means of national resistance during the Soviet era, it is important to understand both the depth of resistance, and the brutality of the Soviet regime. Since independence in 1990, a plethora of Lithuanian-language literature dealing with Soviet repression and Lithuanian resistance has appeared in Lithuania. One work published in the English language, is *A Guide to the Exhibitions, of the Museum of Genocide Victims in Vilnius*, compiled by Virginija Rudienė and Vilma Juozevičiūtė, probably in 1997 (there is no date of publication), when the museum was reorganized as the Genocide and Resistance Research Centre of Lithuania. Its 80 pages are replete with photographs of victims, secret police documents, artifacts, torture and execution chambers, scenes of exile in Siberia. The English-language descriptions provide the reader with an often chilling

glimpse of the Russian program of genocide against the Lithuanian people. None of these works about the repressions suffered during the Soviet Era concern themselves with music, however. An exception, containing 20 or more documents with direct references to music, albeit in the Lithuanian language, is *Lietuvos Kultūra Sovietinės Ideologijos Nelaisvėje 1940-1990. Dokumentų rinkinys* [Lithuanian Culture in Soviet Ideological Bondage 1940-1990. Selected documents] (Bagušauskas, 2005). The official letters and directives contained in this macabre anthology show a totalitarian regime working feverishly to keep artists in check and will be useful in illustrating the constraints put upon Lithuanian composers and conductors.

Choral Music Articles

The choral music of Lithuania is the subject of the “Breaking the Silence: Choral Music of the Baltic Republics” (1998), one of a trio of Choral Journal articles on choral music of the Baltic States by Vance D. Wolverton. Rushing in where the proverbial angels fear to tread, the author wastes no time in straying far afield from music into the nebulous reaches of the Neolithic Era in his introductory remarks, assuring us that the Lithuanian language “is recognized as the last surviving example of the Eurasian proto-language” (p. 23). Possibly it is, but he cites no authority for such a statement. Gimbutas (1963), March, (1997) and others are of the opinion the Indo-European language group originated with the Kurgans, who infiltrated Europe in three waves from either the steppes of southern Russia or the South Caucasus between 4500 and 2500 BC, bringing their horses, their belief in a sun God and a warrior caste, as well as their language.

Gimbutas (1964) and Klimas (1965) sharply disagree about the origin of many Lithuanian words, but Wolverton (1998) is correct when he calls it “an ancient tongue

related to Sanskrit” (p. 23). It is a generally accepted fact that Lithuanian is the oldest Indo-European language, having not only cognates with Sanskrit but even pre Indo-European vestiges (the only surviving pre-Indo-European language is Basque). A strong case for the Lithuanian language being the oldest of spoken Indo-European languages can be made, nevertheless its language was undoubtedly changed still in pre-history after the invasion of mounted nomads. Three successive waves of Kurgan—named for their burial practices—invaders, who worshipped sun gods and rode horses, from southern Russia between 4500 and 2600 BC, not only influenced the language with foreign words intrinsic to sun-worshipping, mounted nomads. The Kurgans, known in history by many names, including ‘Celts,’ also destroyed the earth loving and nature-worshipping matrilineal society of Old Europe, whose evidence is abundantly found in Lithuania today (Artemus March in Marler, 1997, p. 356) and reflected in its heritage of songs (Ivinskis, 1978, p. 124-132).

How much of the Lithuanian language spoken today originated with the Lithuanians, and how much was borrowed from others and later discarded is debatable. More than a few Lithuanian words appear in Sanskrit and other Asian languages, not to mention European word etymology. However it would have been reassuring in terms of scholarship had the author offered a source for evidence that a language spoken along the shores of the Baltic, thousands of miles away from the steppes of Southern Europe or Asia, could be called the “Eurasian proto-language” (Wolverton, p. 23).

Wolverton (1998) writes far more convincingly on the subject of music. Lithuania’s long and rich choral history is compacted into three categories. There are brief

summaries of the Lithuanian folk song tradition, song festivals and choral composers, plus five figures with reproductions of Lithuanian choral music.

While even a cursory and fleeting overview of Lithuanian choral music is welcome after the vacuum of the Soviet Era, the author's reliance on probably former communist sources is apparent. They omit mentioning the choral music of anti-Soviet refugee Lithuanian composers abroad and ostensibly supply him with misinformation about the Soviet Era. For example, Wolverton (1998) is correct when he states that Jonas Švedas (1908-71), "crafted over fifty choral compositions," but errs in claiming that Švedas (who coincidentally was this researcher's husband's godfather) "composed the Lithuanian national anthem" (p. 27). Whatever his guide or translator might have informed Wolverton, Jonas Švedas, did not compose the Lithuanian national anthem (the words and music were written by poet/composer Vincas Kudirka). To his eternal chagrin, Švedas avoided the likelihood of being exiled to Siberia or at the very least into obscurity and safeguarded his and his family's survival by allowing himself to be coerced into composing the communist anthem of the Lithuanian Soviet Socialist Republic. Wolverton's inclusion of second-rank composers at the expense of more eminent ones is also regrettable, due one may assume to his not speaking Lithuanian, no prior knowledge of Lithuanian musicology and dependency on information provided by his English-speaking Lithuanian contacts and their personal agenda.

A brief review of post-Soviet era English-language literature offering varying degrees of information about Lithuanian *dainos* and music education is also useful. In the book *From the Realm of the Ancestors: An Anthology in Honor of Marija Gimbutas*,

by Joan Marler (1997), several contributors speak about the role of Lithuanian folk songs in unraveling European Neolithic and early Indo-European past.

Examples of how in later centuries and modern times *dainos* represented the work process still employing images of nature, with several songs with lyrics and music included, can be found in the article by Rimantas Sliužinskas (1997), “Harvest Traditions and Ritual Folk Songs in Lithuania.” A later article by the same author, “Lutheran Hymn Singing of the Klaipėda Region and its Interaction with Lithuanian Folk Singing Style” (2006), offers proof of the organic, i.e., individualistic, personal nature of Lithuania’s choral/singing tradition even in Protestant church music (and in many cases, also in the popular Lithuanian hymns of the Catholic Church). In spite of hymnals and the efforts of the church organist to keep to the music as written:

A church organist has to be very flexible. He has to be an expert both in four voices harmonization and in all the folk variations of each hymn melody. Otherwise he will play standard version of the hymn melody perfectly, but all the people in the church will sing their own, more or less changed folk melody . . . and the folk melody sung by common people wins this competition all the time. (Sliužinskas, 2006, p. 74)

Lithuanian Protestants created new melodic variants to the old German hymns because, “All the common Lithuanian people are lyric in their hearts, and it was impossible for them to accept cold, proud and strange choral melodies” (p. 74).

Articles on Lithuanian Composers

Following in the footsteps of Covalsky (1996), but taking Čiurlionis’s choral music rather than piano composition and pedagogy as his subject, Vance D. Wolverton continues his Drang nach Osten with his next article, “Baltic Portraits: Mikalojus Konstantinas Ciurlionis, Lithuanian Composer and Painter,” Choral Journal (2005). Wolverton finds Čiurlionis (1875-1911), “a towering figure in the history of Lithuanian art,

music and painting” (p. 32) and an interesting figure of study. While still a student, he “composed piano fugues, choral works (psalm settings), piano variations, sonatas and other works for piano, and the cantata *De profundis* for mixed choir and orchestra (1899)” (p. 25). After compositional studies in Leipzig, Čiurlionis turned his attention to art, and at the same time, in 1904, while studying drawing and art in Warsaw, he composed his “musical masterpiece” (p. 25), the symphonic poem *Jūra—The Sea*.

When Čiurlionis returned to Lithuania, he became prominent in the movement to help Lithuanian culture recover from Polish influence and Russian repression. Settling in Vilnius, he became the conductor of a choir, and received commissions to arrange folk songs and compose new songs for a Lithuanian school song book, as well to design the book’s cover (Wolverton, 2005, p. 25). Wolverton categorizes Čiurlionis’s choral compositions into three categories and epochs: “original compositions on religious texts (1898-1902), harmonization of folk songs (1905-08), and original compositions on the words of [his wife] Sofija Kymantaite-Ciurlioniene (1908-09)” (2005, p. 27). “Understanding . . . the archaic modal character of Lithuanian folk songs” (p.30), Čiurlionis “took very seriously the task of providing an artistically satisfying and appropriately challenging body of folk song adaptations” (p. 29).

Straying from choral music and citing Vytautas Landsbergis (1992) as his source, Wolverton (2005) ventures into psychiatry to say this about the illness for which Čiurlionis “was placed” (or did he place himself?) in a sanatorium: “While no documents of his medical history have survived, his diagnosis, in modern medical terms, would no doubt [*italics mine*] be schizophrenia” (p. 26). Perhaps more skepticism would be prudent before reporting for posterity a disparaging medical diagnosis based on the

opinion of a musicologist who spent much of his career teaching courses in Marxism-Leninism at the Lithuanian Conservatory of Music (now Lithuanian Academy of Music and Theater). The opinions of someone, even as august as Vytautas Landsbergis, who was educated in the USSR, a state notorious for its misdiagnosis and lack of understanding about mental illness, ought to be treated with more circumspection. “As early as autumn of 1908, Ciurlionis had suffered from episodes of depression” (p. 26), Wolverton continues. While many people afflicted with schizophrenia in varying degrees may be artistic, depression is not a symptom typically associated with this condition (Baker, 1967, p. 142-145).

Not knowing the language of the country exacts an excessive toll in the third Vance D. Wolverton article, “Juozas Naujalis: Patriarch of Lithuanian Sacred Music” (2007). This article’s main concern is organ and liturgical music, but choral music holds a prominent place in Naujalis’s creative legacy, with more than 150 original pieces, including 27 for choir, 17 harmonizations of folk songs, as well as 13 Masses—notably his Mass in C Minor, 23 motets, hymns, psalm settings, and other religious works (2007, p. 57). As in Wolverton’s other articles on music of the Baltic States, errors occur. Here the problem is particularly egregious, when the author cites Naujalis’s *Lietuva brangi*—*Lithuania Dear*) while quoting the lyrics of the national anthem, *Lietuva tėvyne mūsų*—*Lithuania, Land of our Fathers*. *Lietuva brangi*, which is often referred to as the unofficial anthem of the Lithuanian people, as well as *Lietuva tėvyne mūsų*, the banned official national anthem of independent pre and post-Soviet Lithuania, were sung on August 23, 1987, at the Adomas Mickevičius memorial in Vilnius, when several hundred people defied the KGB and gathered to commemorate the fate of Lithuania under the

Non-Aggression Pact (August 23, 1939) between Nazi Germany and the Soviet Union. On the same date one year later, more than 150,000 people, nearly five percent of the Lithuanian population, again gathered in the same spot to reclaim their nation. The translation of the text (verse one) is "Lithuania, my beloved homeland, land of heroes, let your sons draw strength from the past, let your children only follow paths of virtue; banish all darkness with light and truth." Unfortunately, the translation cited by Wolverton (2007, p. 57-58) and incorrectly identified as Naujalis's *Lietuva brangi*, is of the national anthem *Lietuva tėvyne mūsų*, words and music by Vincas Kudirka.

The problem is perhaps not so much one of careless scholarship, but more typically one that relatively "less important" small nations face at the hands of citizens of mightier lands. It is as if a foreign visitor, not speaking the English language, came to the United States and writing about *America the Beautiful*, cited the words of *The Star Spangled Banner*. This analogy is true both for the role these songs hold in their respective countries, and for the similarities of the harmonic dynamics and peaceful lyricism of *Lietuva brangi* and *America the Beautiful*, *vis a vis* the comparatively martial themes of the national anthems of Lithuania and America. While regrettable, the author's confusion about two of Lithuania's most important songs is valuable for its illustration of the mist enshrouding Lithuanian music.

Articles on Post-Soviet Education in Lithuania

A thorough overview of education in Lithuania in the Soviet past and problems of transition from the Kremlin-run system can be found in the book by Bryan T. Peck and Annabelle Mays (2000), *Challenge and Change in Education: The Experience of the Baltic States in the 1990's*. Peck's subsequent book, *The Baltic States, Education and the European Union* (2003), concerns itself exclusively with language studies but offers

a telling statistical glimpse of how quickly Russian was forsaken for western languages once the Iron Curtain was down.

More about Lithuania's contemporary concept of education and change from the Soviet system to a Western European one was outlined in a compilation by the Organisation for Economic Co-Operation and Development (OECD) in their *Reviews of National Policies for Education. Lithuania* (2002). And how Lithuania has been implementing EU standards in higher education was presented by Birutė Victoria Mockienė (2004) in her article "Multipurpose Accreditation in Lithuania: Facilitating Quality Improvement, and Heading towards a Binary System of Higher Education."

Finally, music education in contemporary Lithuania is the subject of an informative article by Roger J. Folstrom (1998) in the *Music Educators Journal*. It is marred by inaccuracy, however. For example, he erroneously states that music is an after-school subject in public schools—singing is part of the regular curriculum, but he is correct in saying piano, conducting and band instruments are taught after regular hours.

CHAPTER 3 METHODOLOGY

As the subject at hand is more one of musicology and music history, rather than research per se and seminal, the problem is one of qualifying, rather than quantifying, compositions and anecdotal material about Lithuanian music and its derivatives. The main question is which material to use and which to discard. For the purpose of methodological approach, the study of Lithuania's choral tradition can be divided into three parts: the evolution of Lithuanian choral music in the centuries that preceded the Soviet occupation in 1940, an analysis of its retardation and survival, both in Lithuania and abroad, while Lithuania was under Russian-Soviet rule, and its recovery subsequent to 1990. Each of these three segments carries a differing approach. The unifying thread unlocking all three doors, and at least a partial protection against what has flawed so much of foreign research, has been a complete reading and speaking fluency in the Lithuanian language.

The premise that Lithuania's choral tradition and its choral music, is unique needs no proof. Simple logic tells us that any choral tradition preceded by an adjective is more or less unique. The question is not what but how. The study will answer the latter by examining the former.

The Centuries Preceding Soviet Rule

Here the research is totally dependent on literature, mainly in the Lithuanian language, reinforced by sources published in the English and German languages. Our primary sources of pre-World War II literature about Lithuanian music are the Žilevičius Music Archives in Chicago and the Martynas Mažvydas Library in Vilnius. A few words about how the Žilevičius Music Archives came to be established in the United States

and about Juozas Žilevičius, the man, are in order. Without his dedication to safeguarding Lithuanian music through the tumultuous twentieth century, this dissertation in its present form would not be possible.

The Žilevičius-Kreivėnas Musical Archives

An examination of the life of the founder of the archives, Juozas Žilevičius, particularly his activities prior to establishing his musical archives, will also give the reader a valuable glimpse into Lithuanian choral activities in America preceding and immediately after the Second World War. Born on March 16, 1891, in Lithuania, Juozas Žilevičius was “an accomplished musician, a distinguished composer, teacher, organist, historian, musicologist, one of the organizers of the Lithuanian opera in Kaunas, (...) a fine director and organizer of instrumental and choral groups” (Simutis, 1973, Introductory section, ¶ 1). While his choral compositions bear much merit, it is his role as the organizer and curator of a vast collection of Lithuanian musical materials that make him an essential part of this study. His musical study began in 1908, with Napoleonas Sasnauskas in Plungė, where Žilevičius later became a choral director. At this time he became well acquainted with the composer Mikalojus K. Čiurlionis. Žilevičius heard Čiurlionis perform often, and he also had many opportunities to speak with Čiurlionis. As a result of these discussions, Žilevičius referred to Čiurlionis as his first composition teacher.

According to Simutis (1973), Žilevičius’s study of composition continued from 1915 to 1919, when he attended and graduated from the Imperial Conservatory in St. Petersburg, Russia, where his composition instructor was Alexander Glazunov. It was here that he composed his *Symphony in F Major*, the first symphony to be composed by a Lithuanian. In 1920 Žilevičius returned to Lithuania and immediately became involved

with Lithuanian cultural affairs. He was instrumental in organizing the first opera performances in Lithuania and also became one of the first conductors of the opera orchestra. In 1922 he was designated by the Lithuanian government as the Minister of Arts. As Minister of Arts Žilevičius prepared and implemented a music and singing program for the schools and for three successive summers directed courses preparing music teachers. In 1927 he also prepared a booklet for young singers which contained 100 songs using the D. Andrulis method.

In 1924 Žilevičius was invited to become a faculty member of the Klaipėda School of Music, and in 1926 he became its director. During his stay in Klaipėda he organized a Lithuanian folklore group, and this group collected over 300 Lithuanian folk instruments that became known as the "Juozas Žilevičius Collection of Lithuanian Musical Instruments." In 1923 Žilevičius took the initiative to organize the first Lithuanian Song Festival, which took place on August 23 and 24, 1924. In 1924 he published a Music Almanac that described the activities of Lithuanian choruses. During the summer of 1923, Žilevičius organized a symphony orchestra that presented 32 concerts.

In 1929 the Lithuanian government sent Juozas Žilevičius and his family to the United States for a three-year period so that he could become acquainted with Lithuanian American cultural activities. He settled in Elizabeth, New Jersey, which had a large Lithuanian community. Before he left Lithuania Žilevičius packed his musicological collection and left it with a close friend (Simutis, 1973).

In the United States Žilevičius quickly became active in Lithuanian American cultural activities. In 1930 he urged that the Lithuanian Americans commemorate the

500th year anniversary of the death of Vytautas the Great and was elected chairman of the committee that planned the event. On June 1, 1930, in Carnegie Hall, he conducted a 500-voice choir in a song festival commemorating the anniversary. He also directed song festivals in many other Lithuanian centers throughout America during that commemorative year. Between 1932 and 1952 a Lithuanian-American association of choruses, which he organized, presented an annual song festival, with Žilevičius as the principal conductor. When the Lithuanian government had its own pavilion and Lithuanian Day at the 1939 New York Worlds Fair, on September 10 Žilevičius directed sixty choruses consisting of about 3,000 singers. To prepare for the event, Žilevičius visited and rehearsed each chorus separately during the summer preceding the Lithuanian Day. When in 1956 the American and Canadian Lithuanian Song Festival was held in Chicago, Žilevičius was the honorary conductor. He was the honorary chairman of the 1961 song festival that took place in Chicago and was a member of the 1964 New York Worlds' Fair song festival repertoire committee. So instead of remaining three years he remained ten, unable to return to Lithuania because of the outbreak of fighting between Germany and Russia. Thus compelled to remain in the United States he received word that the Germans had burned the town where the entire Žilevičius musicological collection was housed.

All that was left of his collection were a few old instruments and archaic manuscripts that he had brought with him to America. Undaunted, Žilevičius continued collecting music notes, articles and books. In 1929, when Žilevičius arrived in the United States, he had greatly expanded his technique of collecting materials for his archive. At one time there were over 100 co-workers and correspondents helping him

in many Lithuanian American communities, expanding the archives and replacing many of the items that were destroyed in Lithuania.

Unable to return to Lithuania because of the outbreak of World War II, and, since his health was failing, he became concerned with the future disposition of his collection. He tried to find a temporary home for the archive at the New York Public Library, the Library of Congress, which was willing to accept the archives, but which Žilevičius turned down fearing turning over control to a foreign, albeit benign, government, and elsewhere. In 1960, Žilevičius donated his entire collection to the free, independent, pre-Soviet occupation, Republic of Lithuania, whose legal status was still recognized by the United States. The musicological archive, formally named the Juozas Žilevičius Library of Lithuanian Musicology, was accepted by the late General Consul of Lithuania, Dr. Petras Daužvardis, who had been serving as the diplomatic representative of Lithuania in Chicago since the 1930's before the U.S. unrecognized annexation of Lithuania into the USSR. About three thousand pounds of materials had been shipped from Elizabeth, N. J., the former home of Žilevičius, and the official transfer and opening of the archives took place on October 5, 1960 at the home of the Lithuanian Jesuits, in Chicago, near where the archives are housed today.

A committee was organized to oversee the operation of the library. Financial help became dependent upon donations from individuals and various organizations. Donated materials continued to arrive almost daily, along with requests for copies of materials housed in the library. Musicians and students have come from around the world, even Soviet-occupied Lithuania, to visit the library for research materials. Most visitors must have been surprised to discover that the archives were staffed solely by

Žilevičius, who was partially blind but continued to work there until the end of his life in 1984. It may be surmised that this unique archive is probably the only one of its type in the world.

In 1973 (Simutis) the Juozas Žilevičius Library of Lithuanian Musicology had over 300,000 items in the collection. The activities, photographs, biographies, histories, reviews of concerts, copies of concert programs, posters and any other pertinent materials have been collected for every individual or musical group that is included in the collection. Musical instruments, books, periodicals, published musical compositions and compositions in manuscript are found in abundance in the archive. The entire collection is divided into eight basic divisions:

- American Lithuanian musical activities
- Biographies of Lithuanian musicians
- Published compositions, musical manuscript copies, photostats and photographs of compositions
- Lithuanian folk music and folk lore
- Lithuanian music after 1940
- General items of musicological interest
- Auxiliary musicology
- Phonograph records, piano rolls, tape and CD recordings, microfilms

In 1986 the archives were supplemented with the music collection of Juozas Kreivėnas (1912-1987), with the world's largest collection of Lithuanian religious music and named the Žilevičius- Kreivėnas Musical Archives (www.lithuanianresearch.org, 2008).

Throughout his long career Žilevičius also found the time to write many musical compositions. These include symphonic and choral works. He also wrote and

published numerous articles and several books about Lithuanian music, composers, and music education. Several of his works are included in this dissertation's bibliography. Augmenting the literature available in the Žilevičius Archives in Chicago and the Mažvydas Library in Vilnius are first-person accounts available through the Internet. The diaspora of Lithuanians throughout its modern history has created Lithuanian communities throughout the globe, now connected by the Internet. With the use of the Internet, questions were submitted to all who can furnish information on any topic covered by this dissertation.

The Period of Soviet Occupation

The number of studies into the music of Lithuania has been growing exponentially since the end of the Soviet Era. While contemporary instrumental music has received the lion's share of attention, delving into its history and the literature left behind by authors of the Soviet period requires caution and skepticism not to accept anything but the music itself at face value. Research into the USSR, or any of its former republics, requires not only caution, but fluency in the language. Essential too is an understanding that while the Soviet empire has collapsed, many of the people who ran it, along with its systems and attitudes, are still in place. Systems are changing gradually and grudgingly, but many people are still governed by a Soviet outlook and habits. These are often described in Lithuania as *homo Sovieticus*; whether admitting nostalgia for the past or not, they will present problems to researchers by putting a rosy hue on the musical activities of the Soviet period. For a visitor without a deep knowledge of recent Lithuanian history and without a command of the Lithuanian language, these problems present themselves in many forms. Much depends on whom one meets. For example, if the researcher's guide was formerly a communist, he or she may say that Jonas

Švedas composed the Lithuanian National Anthem (Wolverton, 1998, p. 27). However, the song he wrote was the Soviet one, not the much loved anthem of pre and post Soviet occupied Lithuania composed by Vincas Kudirka. If a person giving information to a researcher wants the researcher to be duly impressed, as, for example, in the case of saying that Vytautas Landsbergis was the president of Lithuania (Kotilaine, 1998, p.i; Wolverton, 2005, p. 25), then veracity is of secondary importance.

This researcher encountered another type of problem, for which even she, inured by many years of life in Lithuania to the ways of *homo Sovieticus*, was completely unprepared. The chair of the Choral Conducting Department of the Lithuanian Academy of Music and Theater, Dainius Puišys, refused this author, its alumna, access to master's theses or dissertations (the school bestows only doctorates in musicology and honorary doctoral degrees) on music education or conducting. The reason he gave for not granting this researcher access to the theses was as simple as it must seem illogical to any scholar raised in a free society: "Why should others do your work for you?" he said. Plagiarism was automatically impugned. Only faculty, not students, could read these music theses, and certainly no student working on a thesis or dissertation. In the Soviet Union cheating was endemic, plagiarism rampant, and everything was for sale. Even some physicians were suspected of having bought their medical diploma. The deputy rector had climbed the ladder of success as a member of the Communist Party; he was used to a system in which libraries had collections of books accessible only to a trusted few. Writing about choral activities of the pre-Soviet era, Gudelis (2003) confirms that during the 50 or so years of the Russian occupation ,even in a field as unthreatening to the social order as concert reviews, "the majority of

the texts were kept in the archives without public access” (p. 334).

One more *caveat* is in order regarding the use of references. During the decades of Soviet occupation and Communist Party rule, all literature was vetted by the appropriate censorship office. Whatever was allowed to be printed, without exception, had to be in accord with the official Communist Party line. Dates, names and statistical facts are largely to be trusted, so, too, musical analysis pertaining to notation, dynamics and structure. Everything else, however, must be approached with skepticism and verified, if possible.

The number of examples of falsehood disguised as fact in Soviet literature is countless, but we will give one to illustrate the point. In his Louisiana State University and Agricultural and Mechanical College doctoral dissertation on Latvian composer Rihards Dubra, Kevin Doyle Smith (2004) writes that “Music, in all of the Baltic countries, did not develop a truly independent and national identity until the late 1800s” (p. 1). The reference he cites is *Estonian Music*, by Harry Olt (1980), published in Tallinn, in the periodical *Periodika*, at the height of the Soviet occupation. Even readers with no more knowledge of the music of the Baltic Republics than that contained in the previous chapter, will immediately know this assertion to be untrue. While Estonians speak a Finno-Ugric language, its roots, derived from the Semi, who still inhabit the northernmost areas of Finland, are ancient. Estonian nationality is defined by a distinct language and culture expressed in song, just as in Lithuania and Latvia. Their choral traditions are based not only on their centuries, and possibly, millennia of singing their own types of *dainos*, and their unique ancient language survived intact thanks in no small part to music.

Soviet dogma notwithstanding, Lithuanians, Latvians, and Estonians were keenly aware of who they were during the many years of struggle against Russian Tsarist and Soviet rule. Using a lie for a springboard, Smith—*homines historiarum ignari semper sunt pueri*—then catapults himself to the ridiculous conclusion, echoing the Soviet Communist Party line, that “song festivals were extremely important to countries with little or no independent national identity and are one of the only [sic—italics this researcher’s] cultural similarities between the three countries” (p.2). Had Smith (2004) taken the trouble to take Soviet literature as his source with the proverbial grain of salt and to research the question of historical national identity and similarities of the Baltic nations more assiduously, he would have found a far different view on the subject: Rather than singling out or even mentioning song festivals, this is what the Lithuanian composer, Bronius Kutavičius, has to say about the similarity of the three Baltic States: “And I think that Lithuanians are a Northern rather than a Southern people. [The] Lithuanian language is related to Latvian, but there are also many common words in [with] the Estonian and Finnish languages. There is something common in our roots, and it comes from the very old times: Traditions, worships, burial rites.... Probably it is our character that affects a similar mindset, similar concept of the form, and the like” (Anderson, 1998, p. 44).

After 1990

The methodology employed was interviewing officials in the Ministry of Education, prominent educators, composers, and musical figures and attending and filming classes at the major music schools and examining the music curriculum for music education in primary, middle and high schools for all grade levels. While a general overview of musical education and curriculum in Lithuania will be presented, the main concentration

was on the philosophical underpinnings of musical education, the education of conductors, an examination of Lithuanian composers and their music, and choral repertoires and techniques. Where music education is concerned, the author's years of study, including five years attending a state music school in Vilkavišis, four years at the Vilnius Conservatory of Music and four years studying at the Lithuanian Academy of Music, have served as more than a fleeting introduction to the state of music education in Lithuania. An example of one of its limitations is the fact that master's theses at the Academy of Music are under lock and key, available only to faculty. Access to records at the Ministry of Education and the Ministry of Culture is also difficult to obtain.

On the plus side, the fact that this researcher's married name of 'Jonušas' is the name of one of Lithuania's greatest composers, my father-in-law, the late Bronius Jonušas. For fleeing to the West in 1944, his name was proscribed by the Soviets, and his music, while performed throughout the Soviet Union, was ascribed to fictitious composers. However, the name of Bronius Jonušas is once more repeated, records of his choral and orchestral music have been recorded by the Lithuanian National Symphony and Chorus, his colorful marches are played wherever there is a public gathering with an orchestra present, and he is known as the "March King," with a school of music in Vilnius named after him. This researcher's husband, who fled the Russian occupation after World War II with his father and family, also left his mark in Lithuania in the ten years after independence helping Lithuania first as a visiting professor at Vytautas Magnus University in Kaunas, then as a government adviser and popular feature writer and columnist for *Lietuvos Rytas*, Lithuania's largest newspaper. Due to very many personal friendships with academia and the music community, and

government officials, including the former Minister of Education and the Minister of Culture, respectively, this researcher has been able to gain entrée at all levels for interviews and access to needed documents.

Another advantage for the music researcher in Lithuania is that the Composers' Union, once an important component of Soviet control, is now both a viable organization promoting accessibility to Lithuanian music and a center for initializing contacts with composers. With potentially several hundred composers to choose from, the limitations of space and the objective of wanting to acquaint the reader with the composers who laid the groundwork for Lithuanian choral music; many on the list are composers about whom knowledge is required to pass the entrance exams for majoring in choral conducting at the Lithuanian Academy of Music and Theater. For others who are deceased the criterion is simply that if the respective composer's music is still performed after the death of the composer, it would fit the Webster Dictionary (1995) definition of 'classic' as "a creation of enduring value or esteem, a musical or literary composition." A short biography of these composers is will be found in Chapter 9, with in some cases, at least one composition included in Appendix A.

Two parameters, one objective, the other subjective, guide the selection of *dainos* and choral music: The selection of *dainos* and *sutartinės* is intended to only illustrate a point and limited to a few bars of melody. For the ethnomusicologist, an infinitely greater selection is available from many other sources. However the inclusion of any particular song is dependent mainly on personal choice. Also mindful of the fact that there is no shortage of Lithuanian songbooks and the scope of this dissertation, and desiring to place an emphasis on what could be called a Lithuanian flavor, the selection

of representative choral music from the late 19th century to the present in Appendix A is similarly grounded on these parameters. .

CHAPTER 4 MUSIC EDUCATION AND CHORAL MUSIC FROM THE MIDDLE AGES TO 1795

In this chapter we will examine the musical culture of Lithuania and trace the course of music education from early recorded history to the end of the 18th century, when Lithuania became absorbed into the Russian Empire. We have already discussed the role of song, or *daina*, in Lithuania from the earliest times down to the Modern Era, when foreign music became amalgamated into the musical milieu. This researcher was struck with the fact of how much and how thoroughly Lithuania became integrated into Europe, whose geographic center is 40 km. from Vilnius, but whose cultural centers are sometimes more than 1,000 miles distant.

From the Middle Ages to the late Renaissance, the names of many European cities with universities become mentioned more and more frequently in conjunction with Lithuanian musical scholarship: Padua, Bologna, Paris, Basel, Graz, Freiburg, Munich, Frankfurt am Main, Cologne, Danzig, Berlin, Würzburg, Leipzig, Leiden, Oxford, Dublin, and more (Esmaitis, 1930; Sruoga, 1932; Jurkštas, 1977; Grigas, 1994). In light of this, a large painting of mounted Lithuanian nobles and their entourage approaching Florence, covering one wall of the Map Room of the Palazzo Vecchio in Florence, no longer seems so oddly out of place (personal memory, 1996). This integration into European life will wane and decrease markedly at the close of the 18th century, with the first Russian occupation.

Late Middle Ages to the Early Renaissance

In spite of scanty documentation of the specifics of musical life in the period, some aspects of musical culture in general and of the traditions of the grand ducal court, and of the extent of foreign contacts can be reconstructed. Reliable historical sources

describe how Aldona, the daughter of duke Gediminas (1316-1341), would travel accompanied by singers and musicians playing string “*fiolae*” and percussion “*tympana*” instruments. Lithuanian singers and musicians would often go to Cracow, then Poland’s capital, to give concerts on state occasions. And German chronicles recount that Rykselis, a Lithuanian singer, performed at a banquet given by the Grand Master of the Order of the Knights of the Cross at Marienburg Castle in Lithuania Minor (Tauragis, 1971, p. 31-32).

After 1387, when the Lithuanian nobility converted to Christianity, the church began to play a role in music, and after the decisive defeat of the Teutonic Knights at Tannenberg by a joint Lithuanian-Polish army led by Grand Duke Vytautas, who ruled from 1401 to 1450, peaceful contacts with Christian Western Europe became frequent. This was the period when cultures of West European Latin origin influenced and accelerated the development of musical life in Lithuania (Trilupaitienė, 2001). Formal musical activity centered around the ducal court and cathedral. During the reign of Vytautas, a mixed choir and a choir of 24 treble voices sang in the Cathedral of Vilnius, and by the turn of the century, an orchestra of 80 musicians served at the seat of the grand duke, Trakai Castle, near Vilnius (Wolverton, 1998, p. 25). We also know that around 1400, the duke paid six marks for a German clavichord and portable organ as a present for his wife Ona (Drąsutienė, 2002, p. 51).

We know very little when schooling as a network of schools began to function in Lithuania, but we do know that in 1397 a letter from King of Poland and Grand Duke of Lithuania Jogaila to his Lithuanian vassals instructed each of them to provide “two men to feed the horses and three lots near a chapel” suitable for the parish to build a school,

where teachers and their wards should live (Grigas, 1994, p. 84). At the same time, Lithuanian non-institutional musical pedagogy, founded in the deep past, continued to flourish, serving the underprivileged for generations more. “New generations were musically inspired by joint work, example, total family and village communal life, verbal and musical creativity in folk legend and song, traditions, ceremonies and so on” (Jareckaiė, 1993, p. 56). At least well into the Middle Ages, villages were still regularly visited by a *voidila* (today written *vaidila*), a man who was both sage and bard, the successor of the pagan priests of the pre-Christian era, the name rooted in the Indo-European word ‘*void*,’ signifying ‘to know’ and related to ‘*vid*’ in Latin and ‘*id*’ in Greek (Katzenelenbogen, 1935, p. 3). He spent days staying with a family, enthraling villagers with his wisdom, teaching children and repeating folklore from time immemorial. He brought with him songs he made up himself as well as singing *dainos* from the distant past, while accompanying himself with a psaltery, or *kanklės*, a wooden hollow instrument with seven to 30 strings, resembling a zither (Krakauskaitė, 1964, p. 49). Until the 15th century, the *voidila*, family and tradition were the only means of music education for village and farm youth. (Estimaitis, 1930, p. 59).

In contrast to common folk, the would-be clergy, almost without exception the sons of nobles, were taught music in cathedral schools and monasteries, where some ordinary town boys were also taught to sing so that they could serve Mass (Estimaitis, 1930, p. 60). The children of the nobles not meant for the church were schooled differently. Sent off to their liege lord’s castles at the age of seven until they reached the age of 14, boys destined to become knights were taught the knightly version of the “Seven Arts”—riding, swimming, spear-throwing, bow & arrow shooting, courtly manner,

singing, and composing verse. Unlike boys, girls learned to read and write, to sing, declaim, play the harp and violin, dance, and to speak French; sometimes Latin. Beginning in the 13th century, as small villages around castles started to grow into towns and tradesmen prospered, the church organized *scholae senatoriae* for the sons of wealthier townspeople.

The faculty of these schools was made up solely of priests, the school day was from 5 a.m. to 10 a.m. and 12 p.m. to 4 p.m., and the curriculum consisted of reading, writing, arithmetic, and singing. If a town had more than one school, the chief among them would be called the *provizorium*, which employed a cantor, and the curriculum included the chanting of hymns. The cantor supplemented his school salary by bringing his choir to sing at funerals, weddings and other events. It is interesting to note that the school choir was normally fleshed out by a separate group made up of beggar boys who were taught singing along with the sons of the wealthy and sang solely in the hopes of earning donations from the audience (Estimaitis, 1930, p. 60-63).

From the 16th Century to 1795

After the reign of Vytautas, the establishment of Christianity in the last European country to do so, along with the rise of trade and growth of urban life in 15th century, laid the foundation for the beginning of music education, first in the form of being taught hymns and chanting them in local churches, training in singing in the aforementioned town schools and cathedral choir schools, and as time progressed, in the Jesuit-founded *collegia* and *academia*. The first of these was the cathedral school founded at the behest of Pope Leo X in 1513 (Grigas, 1994, p. 94-95). The founding of the *academia*, in particular, was the catalyst to cause Lithuanian music to expand beyond the *dainos* that accompanied daily activities through the past centuries of rural life. In

1579 Vilnius University was founded, then called Vilnius Academy, “showing the Lithuanian’s [sic.] proclivity for renaming so many of their institutions, including the Lithuanian Academy of Music and Theater, formerly the ‘Lithuanian Conservatory of Music,’ academies” (OECD, 2002, p. 201).

Historians mention how Lithuanian noblemen, Goštautas and Radvila, impressed even the Emperor when in 1515 they brought with them 100 musicians to the Congress of Vienna. It is no wonder then, that in the 16th century “strong Lithuanian ethnic musical traditions added to and supported further musical development along European lines” (Jareckaitė, 1993, p. 56). The 1528 convocation of the leading prelates in the Grand Duchy of Lithuania decreed that the rector of every parish should build and maintain forever:

Proper and comfortable schools and housing for the students. We also order that at every church there would be teachers to teach the children from the time they are little, and instill in our children and youth a good education, honorable habits and Catholic and basic morals, and explain to their students the Gospel along with the letters of [St.] Paul, equally in Polish and Lithuanian. (Grigas, 1994, p. 97)

Along with religious instruction, reading Latin and basic arithmetic, children were taught the rudiments of music in these parish schools. The beginning of a city life with craftsmen and merchants created a demand for more education and middle level schools in towns. Those fortunate enough to go on to these middle schools, called *collegium*, were sometimes instructed in Gregorian chants. Naturally, these children were expected to pay for their instruction by singing during church services.

That music was a part of the curriculum of parish schools we know from various sources, including a directive written in 1636 by the bishop of Samogitia with an admonishment that each school’s rector “and so much the music teacher,” live quietly

and soberly and set a good example for the students (Grigas, 1994, p. 177).

Maintaining parish schools was particularly difficult in the 17th century, when Lithuania was subjected to war, famine and plague, and pastors needed constant urging to keep their schools functioning in these chaotic times. In 1685 after a synod was held in Vilnius, the bishop of Vilnius issued a directive that “every parish church should have beside it an elementary school teaching children the basics of education, religion and the singing of church hymns, [and] we urge our honorable misters pastors altogether and individually to take care to have such schools by their churches, and there support must be given to able teachers baccalaureates” (Grigas, 1994, p. 182-183).

By the end of the 17th century, music instruction in parish schools was gradually displaced by competition from a system of schools belonging to the Jesuits, where music was emphasized, especially after the Jesuits established their academy in Vilnius supplying teachers trained in singing (Jurkštas, 1977, p. 9). Judging by what Liauksminas (1667) wrote in his *Ars et praxis musica*, the students probably struggled to keep up with their instructors. He recounts with some irritability that the Jesuits skip over the fundamental *cantus planus* form of chanting for the more complex *cantus fractus* singing, leading one to assume that this was the prevailing style of church singing in Lithuania at the time. Liauksminas has this to say about music education in his time:

First of all let us talk about *cantus planus*, which is also called choral or Gregorian. Because in it the basics of music are more easily explained and learned, and from it, as from the foundation, we have to move to *cantus fractus*, which is more complicated. . . . And music theory is not difficult. And the job of learning is not a burden, but there are . . . things that scare many away from the desire to learn. First thing—that there are not many who can easily explain something briefly and clearly. Because just like teachers of other arts, who err teaching difficult things at the start, so our

teachers of singing immediately at the start shove in *cantus fractus* and intersperse it with remarks about subtle melodies. That's why erring students are endlessly pushed, pulled and unmercifully attacked. Although after one or even two years, not much is achieved. (Liauksminas, 1667, p. 66-67)

Regardless of method of instruction, the educational philosophy in 17th century Lithuania was very much in favor of music. One professor at Vilnius University, A. A. Olizrovius, who reached international renown with his book, *De politica hominum societate*, published in Danzig in 1661, writing about education and the subjects which are most important, gave music this evaluation:

Our ancestors assigned music to the liberal disciplines because (as correctly noted Aristotle), heredity requires that one not only work scrupulously, but also know how to joyfully relax. Music is useful for both work and rest. Everyone holds music to be one of the most attractive things, whether accompanied by singing or not. . . . Music is the most pleasant thing for mortals. That is why music brings the greatest joy, easily letting itself become a part of our group activities and celebrations. Just for that, it is possible to state that it is necessary to teach music to children. Just like all pleasant and harmless things, it not only helps us reach our goals but also provides relaxation. Those—are Aristotle's thoughts on music. . . . The Greeks almost always believed that in music lies the highest practical skill and the most wonderful development of the soul. (Olizrovius in Grigas, 1994, p. 325)

There were contradicting opinions too, not for ordinary boys, but for scions of nobility, who could choose private tutoring anywhere in Europe. Here an eight-page letter from a court intellectual tries to dissuade the duke of Vilnius from sending his 10-year-old son Jonušas Radvila to either Luweins, Sedan, Basel or Geneva to study. All of these cities were rejected as too dangerous for the young Protestant to travel to, as the 30-Years' War was still raging. The court scholar made a case that the duke should let his son remain in Lithuania, allowed to be tutored in Latin, and in order to prepare himself for diplomacy, taught to speak Hungarian and German. As for subjects beyond Latin, the author of the tract relegated music to the nonessential arts, to be pursued

during free time and with a tutor, only in the event young Jonušas demonstrated talent and desire for pursuing it (Grigas, 1994, p. 312).

Nevertheless the classical attitude toward music prevailed as a tenet of public education. In the light of this it should not be surprising that the Jesuit contribution to Lithuanian music education was not limited to instruction in the performance of liturgical music. More remarkable still, in the 16th to the 18th centuries, within their network of academies there were 11 theatrical schools administered by the Jesuits in the Grand Duchy of Lithuania (Estimaitis, 1930, p. 94). Regardless of the fact that they were a Catholic religious order, the Jesuit clergy differed from monasticism not only in that they did not require the students of their *collegium* to restrict their singing to church music, but that new foreign music was also permitted. Chanting was now augmented by motets, and we can assume with some degree of certainty that madrigals were sung. The Jesuits also introduced instruction in instrumental music in Lithuania by the first half of the 17th century “even to the poor” (Drąsutienė, 2002, p. 51).

Considering the popularity of keyboard instruments in Lithuania less than a century later—the hobby of the poet Kristijonas Donelaitis (1714-1780), author of *The Four Seasons*, was assembling harpsichords, and in 1788 a “Musician’s Brotherhood” specializing in reconstructing harpsichords into pianos forte was active in Vilnius—we can surmise that the instruments taught by the Jesuits and mentioned by Drąsutienė (2002) were keyboard. In that context it is worth mentioning as one of several composers working in Vilnius, Mykolas Oginskis (1765-1833), whose polonaises were widely performed by such famed pianists of his day as Maria Szymanowska (1789-1831) and favorably received by Chopin (p. 52). More information about early

keyboard, piano and organ music in Lithuania in the 17th to the 19th centuries is outside the purview of this dissertation, but research into this area should yield dividends for scholars willing to learn Lithuanian.

Public Choral Singing and Dainos

While the singing of secular foreign or new music was allowed, perhaps even encouraged, by the Jesuits, the singing of Lithuanian *dainos* was certainly not approved: “to all of them, as divines, *dainos* were a relic of paganism, and when mentioning *dainos* they anathematized and condemned them” (Sruoga, 1932, p. 317). In this context it is also reasonable to surmise that the Catholic clergy knew that “more often than not the principal composers of folk music were also the *dievdirbis*, ‘god maker’ or an artisan who carved *dievukai*, ‘little gods.’” After Christianity took over, their wood-carving shrines changed with the times and pagan gods were replaced with images of Christ or the Virgin Mary, but the *dievdirbis* remained true to ancient beliefs by placing them in a setting of ancient pagan symbols representing the sun, moon and stars set upon a cross under a peaked roof. “In the fourteenth century they could be seen every ten meters in Samogitia, and still survive here and there in the Lithuanian countryside” (Gimbutas in Feldon, 1967, p. 10-14).

In spite of clerical approbation, given the Lithuanian character and their love for their traditions and their songs, the people at large were apparently not intimidated. One sign of this is that most of the surviving examples of *sutartinés*, the old Lithuanian art of counterpoint singing, which were transcribed into musical notation and researched by scholars, are from the 17th to the 19th centuries (Anderson, 1998, p. 43). Another indicator is the mention of *dainos* by many visitors from abroad in this period. With the beginning of the 16th century information about the *dainos* constantly increased. For

example, the Italian traveler Guagini (1538-1614) described how “Lithuanian men and women sing their songs about every kind of work in which they engage,” and transcribed a few samples (Sruoga, p. 315-316). Many other references mentioning the *dainos* of this period can be found in Chapter 2 of this dissertation.

Whether because certain secular music was sanctioned by the Catholic Church and its “defenders of the Faith,” as the Jesuits called themselves, or, as is more likely, by cultural forces and traditions intrinsic to the nation at large. By the early 17th century the singing of secular songs became a hallmark of mass celebrations, visits by the king or high nobles, the openings of councils, weddings, and funerals. This secular trend continued so much that by the mid-17th century in the larger towns, “the chanting of hymns in solemn liturgical processions—*sacrae pompae*—was generally followed by the singing of popular songs” (Jurkštas, 1977, p. 11). Around this time music also began to be performed in towns at public venues and in manor houses.

Along with foreign music and the open performance of secular songs, theatrical staging containing music became common in this time. Chronicles mention that already in the 15th century, the Order of St. Bernard staged liturgical theatrical productions with singing and instrumental music on the premises of their still-extant Church of the Bernardines in Vilnius (Trilupaitienė, 1997). Secular music and theater had been a staple of palace entertainment for Lithuania’s rulers at least since the era of dukes Gediminas and Vytautas, but the first documented public theatrical performance took place in the courtyard of the Jesuit Academy in Vilnius, on October 18th, 1570, when to mark the solemn commencement of the academic year, *Hercules*, by S. Tucci, was staged in Latin “with great embellishment by instrumental and choral music” (Jurkštas,

1977, p. 11). Interestingly, this mixing of drama with singing and instrumental music, either as accompaniment or embellishment played at intervals has continued in

Lithuania to this day. Here is how Bronius Kutavičius describes his latest composition:

It just happened that a new work was needed for the 750th anniversary of the coronation of Mindaugas, King of Lithuania, and I have received this commission. In fact, it is not quite opera, nor oratorio, nor ballet. Perhaps a musical drama? It's a large work in two acts, which features some elements of operatic genre; particular attention is paid to choir and orchestra. (Anderson, 2003, p. 46)

Operatic singing can be traced to 1636, when, at the initiative of Vladislav IV Vasa, Grand Duke of Lithuania and King of Poland, the first opera, *Il Ratto d'Elena*, libretto by Virgilio Puccitelli, music by an unknown composer, most likely Marco Scacchi, conductor of Vasa's royal cappella, was performed in the ducal palace. These operas were followed by *Andromeda* in 1644 and *Circe Delusa* in 1648 (Trilupaitienė, 1997). At around this time the various aristocratic families were also staging operas and ballets for their private entertainment. The Tiezenhausen, the Sapiega, and the bishop of Vilnius, Ignatas Masalskis all had private theaters, to name just some. The Radvila family had as many as five palaces operating theaters (Vyliūtė, 2006, p. 19).

Nevertheless, as much as the nobles approved of secular music and the Lithuanian folk song tradition fostered choral singing, it is doubtful if opera and choral music would have been performed in Lithuania on such a scale without religious help. "By 1686 and until the order was dissolved in 1773, the Jesuits had 30 academies in the Grand Duchy of Lithuania" (Estimaitis, 1930, p. 94). It is safe to say that the formation of the Jesuit academies with their emphasis on theater and music can be said to have laid the foundation for the development of dramatic arts and the performance of opera from the 18th century onwards (Vingelytė, 1996).

Although some musical progress discussed above was made in the latter half of the 18th century, the first half was marked by an invasion and occupation by a Swedish Army in 1709 on its way to eventual defeat at the Battle of Poltava. The atrocities the Swedes perpetrated against the Lithuanian people would not be repeated on such a scale until the German and Russian invasions of the 20th century. After the country was denuded of grain and livestock, starvation was followed by plague. As Rowell (2001), with his sardonic wit put it, “those who did not die of plague were slaughtered by the Swedes or raped by the Russians” (p. 541). In this less than 50-year nightmarish period “it is estimated that one third of the population perished” (Tauragis, 1971, p. 42).

CHAPTER 5 MUSIC EDUCATION AND CHORAL MUSIC UNDER TSARIST RULE

For 123 years, from 1795 until 1918, when Lithuania became independent again, Russia occupied Lithuania. “Under Tsarist rule, Lithuanian schools were not permitted to operate, Lithuanian publications were forbidden and the Roman Catholic Church was suppressed” (OECD, p. 28). “In the calamitous to Lithuania 19th century, when Lithuania was occupied by Czarist Russia, the peasants were plagued by serfdom and poverty, preyed upon because of the nobility’s unrestricted rights and severely persecuted by Russian Czarist officials” (Gimbutas in Feldon, 1967, p. 13). Now began the first of two periods of national eclipse. The first Russian occupation, when Lithuania became forced into becoming a part of the Russian Empire in the 18th and 19th centuries, could rightly be called an age of suppression of language and learning. This cultural eclipse was a harbinger of the nearly total disappearance of Lithuania during the Soviet occupation, with only its brief appearance as an independent nation in the first half of the 20th century

Education

In 1803, by order of the Russian Tsar, Vilnius Academy was renamed the university. But in 1832 following the 1830-31 uprising, the colleges of theology and medicine were added, while the university was closed. In 1842, these two colleges were also closed, and for 75 years there was no institution of higher education in Lithuania (OECD, 2002, p. 201). Elementary education fared only marginally better under Russian imperial rule. Since the Jesuit Order was dissolved in 1773, education in Lithuania had been governed by an Educational Committee, which turned the greatest part of its attention to higher education, leaving elementary education in the hands of

priests running parish schools. Universal education would not be achieved until after independence in 1918, but judged by the standards of the times and considering the rural make up of the population and a misanthropic regime, some gains were probably made: “by the end of the 19th century, some 30 to 40% of children between the ages of nine and 11 residing in villages and on farms were enrolled in school” (Karčiauskienė, 1989, p. 3).

When, as a reprisal for the 1830-31 uprising, Vilnius University was closed in 1832, books and periodicals and instruction in the Lithuanian language were also forbidden. This event caused a surge in nationalism and served to increase the number of school children by giving rise to an underground network of “half-legal” schools with instruction in the Lithuanian language. These were usually two-class schools, covering grades one through five, and taught by volunteer teachers from the local gentry and educated populace who were paid by the parents (Karčiauskienė, 1989, p. 5).

The official 1863 elementary school curriculum called for religion, Russian reading, arithmetic, and Russian Orthodox hymns; grades one to three called for 15, 16 and 17 hours of instruction per week, respectively, including two hours of singing. Such a curriculum could only be maintained in larger towns with secular public schools (Karčiauskienė, 1989, p. 38-39). Since “religion along with the singing of Russian Orthodox hymns was emphasized as a Tsarist educational objective” (p. 41), parish schools taught by Roman Catholic priests who largely could not speak Russian and refused to teach Russian Orthodox religion and hymns, gradually faded away. For a brief period teaching in the privately financed Lithuanian schools continued without overt

repression from the Tsarist government until another Lithuanian uprising in 1863-64 (Karčiauskienė, 1989, p. 42-43).

This insurrection was blamed by the Russians on the nationalism fostered by nationalist schools and they were either shut down or Lithuanian teachers were replaced by Russian natives, who, of course were expected to teach in Russian. The Governor-General of Lithuania, M. Muravjov, whose draconian suppression of all things Lithuanian, and who went on to earn himself the nickname of “the Hangman,” now issued an edict that textbooks—until now written in Russian using the Latin alphabet—henceforth, both to “Russify” the students and to help the teachers imported from Russia who could not read the Latin script, were to be printed using “*grazhdanka*” or the Cyrillic alphabet. In 1865 the Minister of the Interior extended this ruling to all literature published or sold in Lithuania (Karčiauskienė, 1989, p. 9-10). An 1878 directive removed Lithuanian books from public libraries and closed all school libraries (p. 43).

Discipline in a Tsarist school was based on often “horrific physical punishment, including kneeling on rocks, sometimes holding a heavy object in the hands. Beatings with a switch were routine. One punishable offense was speaking Lithuanian” (Karčiauskienė, 1989, p. 42). It was only after the 1905-1907 Revolution that teaching in the Lithuanian language was allowed, including language lessons and singing (Karčiauskienė, 1989, p. 139). Now that the Lithuanian language was grudgingly allowed to be used openly in public schools, and the formerly underground private Lithuanian schools were no longer persecuted by the Tsarist secret police, both school systems taught singing of Lithuanian songs. For example, in Kaunas, in the 1906-07

school year, the public school curriculum, grades 1 to 6, included three hours of singing per week (Lukšienė, 1970, p. 259-260).

Musical Life in the 19th Century

Even if bereft of its native language, musical life in Lithuania limped along. While the repression of Lithuanian culture was building to the level it reached after the insurrection in 1863, the turn of the 19th century also witnessed the establishment of “a professional choral music culture in Lithuania, heavily influenced by the traditional music [*dainos*] that was a staple of amateur choirs” (Gudelis, 1998, p. 81). Prior to being shut down in 1832, Vilnius University had “presented choral and orchestral performances, offered music theory studies, and established a chair of musicology in 1803.” And considering how deeply Christianity, primarily in the form of Roman Catholicism, had become a central part of life for most Lithuanians, it should not be surprising that “Vilnius was also a center of organ building” (Wolverton, 1998, p. 25).

In the cities opera played a major part in the cultural life of Lithuania in the 19th century. All of the early performances of opera, dating back to, and possibly preceding, the performance of *Il ratto di Helena* in 1636 and other operas discussed in Chapter 4 had been restricted to the ducal palace, or the palaces of other aristocrats. But in 1802, when Mozart’s *Die Zauberflöte* had its Lithuanian premiere in Vilnius, it was performed in a public theater. The city of Klaipėda had an operatic troupe too. It toured the country, presenting in its 1820 season no less than 14 operas, including Mozart’s *Abduction from the Seraglio* and Rossini’s *Tancredi*. Three year’s later, only two years after its 1821 premiere in Berlin, von Weber’s *Der Freischütz* was staged in Vilnius. Foreign troupes also toured Lithuania. It may be anecdotally interesting to note that when the opera company of Königsberg (Karaliaučius) performed in Klaipėda, in 1836,

the young Richard Wagner, was allowed to “conduct only rehearsals and ‘second-rate’ performances” (p. 20). Few records remain of operatic activity in Lithuania in the intervening years, but we do know that Verdi’s *Ernani* was staged in Vilnius in 1860 (Viliūtė, 2006, p. 19-20).

Opera and musical life in general in Vilnius gained much by the activities of Josef Frank (1774-1842), professor of the university's medical faculty, who came to Lithuania in 1804 and remained there for 20 years. He arranged concert and opera performances using the profits they brought to support the city's hospitals. Among his more significant productions were the-opera *Giulietta e Romeo* by Italian composer Zingarelli and the oratorio *Creation* by Josef Haydn. In 1809 Frank's wife Christine Gerhardi, a famous singer in her time and a friend of Haydn and Beethoven, was the soloist in the oratorio singing the parts of the Angel Gabriel and Eve, which Haydn wrote specifically for her. A permanent theatre was established in Vilnius in 1827, directed by Skibiriski. In 1845 it moved to city hall, which had a theater that could hold 1,000 spectators, where it staged dramatic performances, and produced operas and operettas, mostly by Italian composers. However, as the same actors played in both the dramatic and musical performances, the singing quality very probably was not of the first order (Tauragis, 1971, p. 45).

The Russian Theater was opened in Vilnius in 1874 and staged not only Russian operas, but Italian and German operas as well. During the course of the 19th century Lithuanian, Italian, Polish and other nationality composers were inspired by Lithuanian legendary and historical heroes. Between 1860 and 1900, Lithuanian history inspired many Polish composers, including Ignacy Felix Dobrzynski, Wladyslaw Zelenski,

Henryk Jarecki, and Adalbert (Wojciech) Gawronski. But with the ban on the Lithuanian press and anything supporting Lithuanian nationalism, these and even the opera / *Lituani* by composer Ponchielli, based on Adam Mickiewicz's poem Konrad Walenrod and produced at La Scala, Milan, in 1874, could not be staged in Vilnius (Tauragis, 1971, p. 50). Operas in the Lithuanian language, either translations or originals, such as Mikas Petrauskas's *Birutė*, remained unsung and first appeared only in the early 20th century (Ambrasas, 1996).

On the positive side was a reaction to “Russification” that fostered a renewed interest in Lithuanian culture and folk art, including *dainos*. One expression of this renaissance was a collection of 85 *dainos* and seven melodies, entitled *Dainos oder litauische Volkslieder* was published in 1825. This anthology included original texts and German translations by the Lithuanian, Liudvikas Gediminas Reeza (1776-1840), a professor at Königsberg (Karaliaučius) University (Sruoga, 1932; Wolverton, 1998).

Music Education

While the use of the Lithuanian language in print would soon be banned, and civil liberties were sharply curtailed in Tsarist Lithuania, the teaching of music was still allowed to a limited degree. One of the first acts of the Educational Committee was the establishment of a teacher’s seminary in Vilnius. Instruction was in Russian, and regardless of the fact that Lithuania was predominantly Roman Catholic, the curriculum included Russian Orthodox church hymns and music, “so that the elementary school teacher could also be an organist” (Karčiauskienė, 1989, p. 4).

When the imperial decree closed Vilnius University in 1832, the Tsarist government allowed an agricultural institute to remain open in Vilnius, where piano lessons were included in the curriculum. Two upper-level schools for girls were left in

Kaunas and Vilnius, where music was also taught. In Vilnius the Russian Music Society helped established the State School of Music, which functioned intermittently from 1873 to 1918, the overwhelming majority of its students specializing in piano—121 out of 162 in the 1908-1909 school year—and the faculty exclusively Russian. Outstanding students were allowed to continue music studies only in St. Petersburg and Moscow, from where the faculty had been recruited (Drašutienė, 2002, p. 54).

Keeping Lithuanian national music alive in this period were private music schools established on large agricultural estates, financed by their owners and staffed with Lithuanian and other non-Russian European faculty. Most notable of these were the music schools in the towns of Rokiškis and Plungė, where M. K. Čiurlionis studied and composed some 150 preludes, fugues and variations for piano with Lithuanian themes. On the estate in the town of Rietavas, the students included future composers Juozas Gruodis, Mikas Petrauskas and Juozas Tallat-Kelpša, and from 1883 to 1904, Czech organist Rudolf Liehmann headed the faculty (Drašutienė, 2002, p. 55).

Music education was also fostered in several private schools of music owned either by Lithuanians or foreign nationals. In Kaunas, in 1884 the Robman Music School was opened, and before World War I, the Valavičius Music School and the Ypp-Gechtman Music School, where composer Kazimieras Viktoras Banaitis (1896-1963) studied, were founded and continued up to World War II. In Vilnius, the Randau Music School eventually became a government supported school of music, and the Karłowicz Conservatory became the Vilnius Conservatory after World War II, the Tallat-Kelpša Conservatory during the Soviet Era and is known now as the Vilnius Tallat-Kelpša

Conservatory of Music. In 1929 the Jewish School of Music was opened in Vilnius and operated until 1940 (Drašutienė, 2002, p. 57-58).

In the field of ethnomusicology, the turn of the century also resurrected scholarly interest in folklore and folk songs. It is difficult to imagine that people could be going around the countryside writing down melodies and song texts, when writing the Lithuanian language was banned and breaking this law could bring imprisonment or exile to Siberia. One such brave man was Antanas Juška (1819-1880), a Roman Catholic priest, who not only wrote down 2,000 folk song melodies and 7,000 texts, but collected a dictionary of 30,000 quintessentially Lithuanian expressions. This work did not come without a price, and in 1863 he was arrested and held in Kaunas prison for nine months. Nevertheless in 1867, together with his brother, Jonas (1815-1886), they were able to convince the Russian Academy of Sciences to publish 33 of the songs, albeit using the Cyrillic alphabet. Brother Jonas, who went on to become a bishop, collected 1,853 melodies and 5,600 texts. They eventually moved to Kazan in the Caucasus, where the prohibition against the Lithuanian language did not apply and managed to publish three volumes containing 1,785 song melodies. Not to be outdone, Antanas collected 1,100 more songs pertaining to courting, and Jonas published a grammar book differentiating four Lithuanian dialects: Samogitian, Prussian, central, and eastern (Jonikas & Balys, 1957, p. 175-177; Čiurlionytė, 1969, p. 30-31).

After the 1905-1907 Revolution, when the Lithuanian language was once again allowed to appear in print, the Lithuanian Scientific Society issued guidelines for the collectors of folklore and folk songs. "It stressed the necessity of collecting not only texts but tunes as well. Most active in that period was Adolfas Sabaliauskas (1873-

1950), who deserves great credit for the research on the *sutartinės* and the manner in which they were sung” (Wolverton, 1998, p. 24). Working with the Finnish scholar A. Niemi, Sabaliauskas published about 1,500 song texts and in Helsinki an additional 635 *sutartinės*, folk song and instrumental melodies (Tauragis, 1971, p. 27).

Intensification of Choral Activity

From around 1890 to 1914 “Lithuanian Evenings” of singing flourished. This was a period composer Stasys Šimkus called a time of “barns and choirs,” when all over the country choruses found barns as the only place where they could stage their concerts, first held in secret, later openly. The simply-harmonized folk songs they sang “sounded like symphonies, which turned into victory hymns resounding off the walls” said Šimkus (Tauragis, 1971, p. 54-55). At the start of the 20th century repression against the Lithuanian language relaxed, and Lithuanian choruses increasingly were able to perform openly. In 1904 Jonas Bendorius (1889-1954) gained renown with the chorus he organized in the town of Vištytis in western Lithuania, which became a virtual choral conducting school, drawing participants from throughout the country. Years later, from 1940 to 1949, Bendorius became director of the Vilnius Conservatory of Music (Drąsutienė, 2002, p. 55).

Repression is a two-edged sword. Later in the 20th century reaction to a repression of Lithuanian culture would once again stimulate an interest in Lithuanian music as a way of keeping Lithuania’s national identity alive. Now, during this period of onslaught of Russification, the ban on the Lithuanian language stimulated choral music in its own way—by spawning illegal newspapers. Gudelis (2003) in his English language summary of this period states that this clandestine press in turn featured articles about choral music that “heightened the national folk and professional song,

struggled for the rights of singing in the Lithuanian language in the church, promoted the activities of choral singers and choirmasters, presented the ways of the organisation of choirs and their perspectives, [and] developed [an] active position of the members of the society in the aspect of choral culture” (p. 337-338).

Although the exact date of its composition is unclear, this was the time when the physician, poet, playwright, linguist, artist, musician, and amateur composer, Vincas Kudirka (1858-1899), wrote the words and music of the Lithuanian national anthem, *Tautos giesmė—The Nation’s Hymn*, usually referred to by its first three words: *Lietuva tėvyne mūsų—Lithuania Land of Our Fathers* (Čepėnas, 1958, p. 279-280). It became the national anthem in the period of independence from 1918 to 1940 and during the German occupation, 1941 to 1944, and once again from 1990 to the present.

CHAPTER 6 MUSIC EDUCATION AND CHORAL MUSIC, 1918-1940

On February 16, 1918, a group of Lithuanian intellectuals, meeting in Vilnius, signed a document declaring Lithuania's independence from Russia and proclaiming the Republic of Lithuania. After more than a century of rule by a hostile foreign power, Lithuania was faced with the task of not only gaining recognition from the world's nations. More than that, after longer than a century of Russian backwardness, pure necessity dictated practically having to reinvent itself in nearly every facet of its infrastructure.

Nowhere was this truer than in the cultural sphere of music. The first concern was for Lithuania to rediscover its own music, and when World War I ended and independence from Russia was declared, collection and investigation of-folklore in Lithuania accelerated with renewed vigor. Much in this field was done by composer and musicologist Teodoras Brazys and by folklore scholars Zenonas Slaviūnas and J. Čiurlionytė, who recorded over 8,000 units of dainos and folklore and compiled a bibliography of Lithuanian ethnographic music. In 1934 a special committee was established to collect folk tunes, which made many phonograph recordings (Tauragis, 1971, P. 27). Individual researchers continued working until the outbreak of World War II. Balys Sruoga, whose anthology was published in 1949, and Marija Gimbutas, whose first articles appeared in 1940, continued collecting dainos of specific regions, most notably those of Vilnius and Dzūkija.

Music Education

Along with all cultural institutions music education also had to make a fresh start in the newly-independent nation. The school of music that eventually evolved into today's

Lithuanian Academy of Music and Theater was no exception. Just as a point of reference, music faculty at thriving colleges and universities who arrive at their school as new hires may sometimes find something in need of improvement, but it pales in comparison with Narbutienė's (1992) description of what was involved when Juozas Naujalis (1865-1934) took it upon himself to establish the Kaunas School of Music.

On February 28, 1919, a newspaper advertisement appeared announcing the opening of a music school in Kaunas. "Instruction will be in organ, violin, piano, solo voice, music theory, solfeggio, harmony, music history, and specifically for organists: Gregorian chants and organ accompaniment, Latin [language], liturgical ceremonies" (Narbutienė, 1992, p. 6). The venue for the new school of music was Naujalis's three-room apartment. In her memoirs, Naujalis's daughter described the activity that ensued: "People buzzed like bees in a bee-hive: people discussed, argued, someone would continuously come running in to tell about a musical instrument for sale, or, in their opinion, an essential piece of furniture" (p. 6).

Soon the apartment, stacked with instruments and other inventory, resembled a warehouse. By the time classes started, Naujalis had 40 students and was granted temporary use of three classrooms at the high school where he worked as a music teacher. The new music school's faculty worked for free, or in exchange for music instruction for themselves in other fields, for example the voice teacher worked in exchange for instruction in composition. As the number of students and faculty grew, the school constantly moved into new quarters.

When the next year the school was evicted from what Naujalis considered ideal quarters by the government, which wanted them for one of its departments, Naujalis

decided to resign and bequeath his music school to the government. The Ministry of Education accepted his offer and named Juozas Tallat-Kelpša, who had been working as a teacher from the start, its director. When Tallat-Kelpša left, Naujalis resumed the directorship, and in 1925 wrote to the Minister of Education, requesting that the Kaunas School of Music be promoted to conservatory level. His reasoning was that many students had surpassed the level of instruction available in Kaunas and were being forced to go abroad to pursue higher studies. Nevertheless the school was growing. In 1927, when the school had 280 students and 20 faculty, the job of director was becoming too much work for Naujalis in his advanced age, and he turned the job of director over to composer Juozas Gruodis, demoting himself to the rank of instructor (Narbutienė, 1992, p. 6-8).

Gruodis was more a composer of symphonic and choral works, forced of necessity to take a position as assistant conductor of the State Opera, who did not particularly like to conduct—“conducting is not my craft” (p. 35)—however his views on music education, particularly pertaining to the selection of faculty, closely parallel American views: While many accomplished musicians applied for teaching jobs at the music school, Gruodis would accept only applicants with an advanced music degree: “An incomplete musician [Gruodis uses the term, *muzikas*—a virtuoso performer, professor, conductor, or composer] is a dilettante, a person unsuited for practical work in music. An incomplete musician can be neither a soloist, nor an artist in an orchestra, nor a singer [soloist], nor a teacher. In a word, a half-educated dilettante is not suited for practical musical work” (Gruodis in Narbutienė, 1992, p. 40).

Naujalis's request for conservatory status was finally granted in 1933, when the music school he founded in 1919 became officially known as the Kaunas Conservatory of Music (Narbutienė, 1992, p. 6-8). The conservatory founded by Naujalis also saw some subsequent name changes. After the Soviet occupation, it became the Lithuanian Conservatory of Music. In 1949 it was relocated to Vilnius, renamed the Lithuanian Academy of Music in 1994 and is now the Lithuanian Academy of Music and Theater.

In 1923 a school of music was also established in Klaipėda. The Music School of Klaipėda, "which greatly influenced all cultural life in the Klaipėda region and Lithuania in general" (Petrauskaitė, 1998), was founded by the composer Stasys Šimkus and colleagues including the musicologist Juozas Žilevičius, the pianist Ignas Prielgauskas and others. In 1929 it was officially recognized as a conservatory, and its financing was taken over by the Lithuanian Government. In 1939, when Klaipėda was forcibly annexed by Germany and renamed Memel, it relocated to the city of Šiauliai (Drąsutienė, 2002). Teachers at the school came from the Czech Republic, Hungary, Germany, and elsewhere in Europe. The school maintained a symphony orchestra, chorus, string quartet, and chamber orchestra (Simutis, 1973; Petrauskaitė, 1998).

Music Education in Elementary Schools

Music education became available to all, and from primary school through conservatory level, it was fully funded by the government. During the period of independence from 1918 to 1940, Lithuania devoted 15% of its budget to education. Its diplomas were recognized throughout Europe. It might also be added that by 1940 the national illiteracy rate had dropped to 2% (Bukauskienė, 1996, p. 9).

The prevailing educational philosophy in newly-independent post-World War I Lithuania was very supportive of music. In 1919, an article entitled, “Dainavimas,” or “Singing,” in the journal *Švietimo reikalai* [Educational Affairs] (nr. 2, p. 7), stated:

The school, among other things, has to teach students to express their feelings and impressions through singing. Song, as a relative of drama, is closely tied to physical instruction, where word and action work together in artful accord. . . . A song is closely united with music. It is difficult to separate music instruction from singing. Music, no less than songs, acts on our aesthetic feelings. For that reason music must not be banished from schools; on the contrary, it should be a school’s most cherished guest and together with song become the meaningful teaching tool for intelligently depicting subjects that are being learned and discussed. Since colors and musical sounds (songs) are tuned to the same accords, it is easy for students learning music and art to see an endless variety of coincidence and similarity. A school must pay particular interest to this, because the tuning of tones and colors can make our life richer and more joyful. (Bukauskienė, 1996, p. 421)

In her compendium of educational journals of pre-World War II Lithuania, Bukauskienė (1996, p.543-544) reported that in Vilnius, in 1922, the following syllabus for elementary school music education was adopted:

- Group One or 1st Grade:
 1. Sounds
 - a) musical sounds
 - b) non-musical sounds
 - c) the types of musical sounds
 - d) the names of musical sounds—do-re-mi-fa-sol-la-si
 2. Notes
 - a) notation and length of notes
 - b) lines and height of intonation
 - c) names of notes and singing from ‘sol’ in octave I to ‘do’ in octave II
 3. Singing of scales
 4. Singing simple songs in first and second voice
- Group Two or 2nd Grade:
 1. Voices—soprano and alto
 2. Notation according to voice—keys
 3. Harmony—part one, part two
 4. Rests—dotted notes
 5. Intervals

6. Sight-singing with seconds and thirds
 7. Singing *daineles* ('little songs') from notes—first and second voice
- Group Three or 3rd Grade:
 1. Raising and lowering tone (sharps and flats)
 2. About scales and their characteristics
 3. About harmony—one voice, two voice
 4. Sight-reading with fifths, fourths, sixths, etc., one and two voice
 5. Bass clef notation
 6. Singing *daineles* [little songs] in one and two voices
 - Group Four or 4th, 5th & 6th Grade:
 1. Sight-reading with various intervals, one, two & three voice, in treble and bass clef
 2. Singing in three and four voices in both treble and bass clef

In the 1920's, in Vilnius, the curriculum of the first three grades included 2 hours of singing a week, plus 2 hours religion, 10—Lithuanian, 6—arithmetic, and 4—writing, for a total of 24 hours. This curriculum was applied to home schooling as well (Bukauskienė, 1996, p. 506). The two hours per week of singing continued until the 6th grade in a curriculum which grew to 29 hours in the 4th grade and increased to 38 hours in the 11th and final grade (p. 492).

Music in the City of Kaunas

When Vilnius was occupied by Poland in 1924, Kaunas became the temporary capital of Lithuania. It also took over the role as the center of Lithuania's intellectual life, a life which included a rich musical culture. "In that capital city, many new institutions were founded: the opera theater (1920), a folk conservatory (1930), a music conservatory (1933), and the Kaunas Symphony Orchestra (1935), as well as several string quarters and folk ensembles" (Wolverton, 1998, p. 25). The *Valstybės Teatras*, or National Theater, in Kaunas was a powerful stimulus for a national repertoire.

Much could be written about the opera in Kaunas, which had to be started from the ground up, with only the blessings of the government, instead of money. For its first performance, the premiere of *La Traviata*, on New Year's Eve, 1920 (and repeated every New Year's Eve by the Lithuanian State Opera since then until the present time), the plaster was falling off the walls and performers even had to bring their own costumes. Yet whether *La Traviata*, *Rigoletto*, *Madam Butterfly*, *Lohengrin*, or any of the 60 opening nights there, the accolades were unstinting. Suffice it to say what reputedly the greatest Russian operatic singer of all time, Feodor Chialapin, had to say in 1934 to his fellow-soloist of La Scala and Moscow's Martinski Theater, Kipras Petrauskas: "I never dreamed that fate would bring us together in this, your wonderful theater. I have sung in many—but yours is the real one—in which every worker in the theater burns with one flame" (Tauragis, 1971, p. 192).

Lithuanian artists often recalled their country's heroic past in order to arouse patriotic sentiments with compositions which included Jurgis Karnavičius's *Gražina* (1933), based on a Lithuanian Joan of Arc figure (Ambrasas, 1996). Additionally, musical journals such as *Muzika ir menas* [*Music and Art*] were started. During the 22 years of independence, Kaunas provided leadership for the intrinsic Lithuanian love of music, giving inspiration to numerous Lithuanian musical ensembles of every type. Besides the institutions and events listed above, there were weekly symphonic performances conducted by Juozas Tallat-Kelpša, and after 1934 by Stasys Šimkus, concerts by artists from abroad such as pianist Arthur Rubinstein, who had ties to Lithuania and performed often (Narbutaitė, 1992, p. 61), as did Igor Stravinsky and Sergei Prokofiev, who performed his *Shubert Variations for Two Pianos* in concert with

composer Balys Dvarionas and his *Balade for Cello and Piano*, with Lithuanian cellist P. Berkavičius (Narbutaitė, 1992, p. 82). The German conductor F. Hoeflin, resident conductor at Bayreuth, arrived to conduct *Lohengrin* (p. 84).

Additionally there were broadcasts by the State Opera, the Kaunas Radio Orchestra, and the National Police Orchestra. Under the baton of Bronius Jonušas, all of whose melodic march compositions were based on Lithuanian folk song themes; the National Police Orchestra also performed around the country throughout the year and was a staple attraction at the beach resort of Palanga in the summer. Symphonic light music and waltzes were also a staple of entertainment at cafés in Kaunas and the larger cities. Music was inseparable from daily life and a plethora of military bands and local choruses flourished nationwide (Tauragis, 1971; Simutis, 1973; Radzevičius, 1996; Petrauskaitė, 1998).

A pan-Baltic conference of the top composers, conductors and other musicians of Lithuania, Latvia and Estonia was convened in Kaunas in June, 1939. Plans were made to work together more closely, schedule concerts, participate in each other's song festivals, and begin exchanging scholars and artists in a year's time. Russian tanks rolled into Lithuania on June, 15, 1940, and within days all three Baltic countries were occupied by the USSR (Narbutaitė, 1992, p. 83-84). In his memoir of describing 11 years of service in Lithuania, *Before the Curtain Fell* (1950), British Ambassador Thomas Hildebrand Preston, who, just as Czech Ambassador Jaroslav Galia, some of whose chamber pieces and symphonies premiered in Kaunas and who instrumentalized Česlovas Sasnauskas's *Requiem*, was a composer of some renown—two of Preston's ballets premiered in Kaunas—characterized Lithuania's temporary capital as a city

whose musical life included “great opera and ballet and countless evenings of entertainment” (Preston in Narbutaitė, 1992, p. 84).

The First Lithuanian National Song Festival

The first Lithuanian song festival was held in 1924, repeating every five years, both in Lithuania and abroad during the Soviet Era, ever since. Lithuania had been holding regional song festivals since time immemorial on certain feast days and holidays at ancient burial mounds across the land, the most significant of these was at a pagan sacred site in Lithuania Minor, called Rambynas. But none of these perennial song festivals were national in scope, as in Estonia, which started having national song festivals in 1869, and Latvia, in 1873, the main reason for this being that Estonia and Latvia had not suffered a ban of their languages. In the fall of 1923, Lithuanian composers of choral music J. Bendorius, J. Žilevičius, A. Kačanauskas, J. Naujalis, J. Štarka, J. Vileišis, and S. Šimkus formed a committee to organize such a song festival for Lithuania. The date of the first Lithuanian song festival was scheduled for August 23-24, 1924 (Narbutaitė, 1992, p. 8).

The committee set forth some guidelines for how each chorus should prepare: every conductor should “first make a selection to eliminate weak singers, [then] assiduously evaluate the blending and matching of voices and [finally] pay particular attention to enunciation, so that each word and sound could be clearly heard” (p. 9). The guidelines also included points about being able to sing from pianissimo to fortissimo and freely implement crescendo, diminuendo, staccato and so forth. In the end 97 choruses signed up to participate in the song festival. All of them were offered consultations with various conductors on the organizing committee, of these Stasys

Šimkus and Julius Štarka were outstanding for their continuous visits to work with provincial choruses (Narbutaitė, 1992, p. 9).

Many events were scheduled around the Song Festival. These included an agricultural fair, art exhibits and, most importantly, the staging of *Rigoletto* and *Carmen*. The premieres featured two renowned soloists. Kipras Petrauskas had performed with many of Europe's greatest opera companies, and his good friend and protégé Stasys Sodeika had performed in New York. Both of the singers, advertisements announced, "had just returned from Italy" (Narbutaitė, 1992, p.9), where Petrauskas had been performing in Milan at La Scala, and Sodeika had received additional vocal training and sung with various opera companies (p. 23-24).

For their part the city's inhabitants were asked to dress up for the occasion, show extra hospitality to their guests—most of the participants would be staying in private homes—decorate the city's houses and streets with garlands, wreaths and boughs. An estimated 80,000 participants, including 3,000 or more singers, arrived in Kaunas by train, where they received a discount on tickets, by boat on the Nemunas (Niemen) River and on foot. A significant numbers of guests arrived from Finland, Estonia and Latvia. "On August 22nd, after the first grand rehearsal was held in the afternoon, a great enthusiasm swept the city as hundreds of singers filled the streets and songs echoed everywhere" (Narbutaitė, 1992, p. 10).

On August 23rd the dress rehearsal was held at 7 a.m. At 4 p.m. an audience of more than 60,000 listeners was seated in a specially prepared military parade field to hear the assembly of choruses perform. Each chorister was dressed in Lithuanian national costume, lending color to the spectacle. The choral repertoire consisted mostly

of harmonized Lithuanian folk songs, but also included new and relatively complex compositions by Naujalis, Šimkus, Žilevičius, Sasnauskas, and others, performed both by a united chorus and smaller ensembles made up of choruses from a town or district. It is interesting to note that the degree of success in conducting several thousand singers seemed to depend on the conductor's personality: critics reported that the quiet and unassuming Naujalis did not evoke the same results as the more flamboyant and prone-to-be-temperamental Šimkus (Narbutaitė, 1992, p. 10-11).

By the time World War II started, Lithuania boasted 400 choruses with 17,000 singers. After the 1924 event, with some 3,000 performers, National Song Festivals were also held in 1928, 1930, 1934, and 1938, each drawing 6,000 or more singers and presenting a new program of 20 songs. The choruses included highly professional groups, such as the Kaunas University Chorus, which had received good reviews for concerts in Stockholm, Prague and Paris and were scheduled for a tour of the U.S.A. before the war stopped them (Tauragis, 1971, p. 87). Interrupted only by World War II, Lithuanian song festivals have continued once every five years until 1990. The now occur every four years, with the last one, at this dissertations writing, having taken place in Vilnius in 2009.

Lithuanian Song Festivals in America

In Chapter 3, discussing the activities of musicologist, conductor and composer Juozas Žilevičius, we have mentioned the participation of 3,000 Lithuanian-American singers at the 1939 World's Fair in New York. At this venue conductor Žilevičius encountered a problem unique to someone conducting so many singers from widely diverse locations: various Lithuanian folk melodies have been harmonized for chorus by more than one composer, for example, *Šėriau žirgelj--I Fed My Steed* is a song which

had been harmonized by Čiurlionis, Jonušas and others; choruses from all over America arrived well rehearsed and prepared to sing differing versions of the same song. Undaunted by such mixups, Žilevičius also conducted at Lithuanian song festivals in America held in 1932, 1933, 1934, 1935, 1936, 1938, 1940, and 1943 (Simutis, 1973; Gudelis, 2001).

Large Lithuanian-American choral festivals had been taking place as early as 1914, when the cantata *Broliai—Brothers*, by Česlovas Sasnauskas, was performed in Chicago by an ensemble comprised of numerous Lithuanian choruses and a symphony orchestra (Gudelis, 2001, p. 112-127). Other significant Lithuanian-American choral events took place in 1916—in Chicago and in New Jersey, where Stasys Šimkus conducted his own compositions; in 1918—to celebrate Lithuania's independence; in 1922—in honor of the visit of Juozas Naujalis to America; in 1928—600 singers assembled in Chicago's Grant Park. How widespread the Lithuanian community was in pre-World War I America and how deeply rooted was the Lithuanian choral tradition, can be illustrated by the fact that in 1930, 400 Lithuanian-American singers residing in the state of Wyoming assembled for a song festival to commemorate the 500th anniversary of the death of Grand Duke Vytautas (Gudelis, 2001, p. 119).

CHAPTER 7 MUSIC AND MUSIC EDUCATION DURING THE SOVIET OCCUPATION

Now began the period of national genocide. The Soviet Army occupied Lithuania in June, 1940, and remained until June, 1941, when they were replaced by the *Wehrmacht* of Nazi Germany. They returned in July, 1944, and did not give up power until the spring of 1992, even though Lithuania officially seceded from the USSR and declared independence on March 10th, 1990. It is estimated that just during the first decade of their occupation, Soviet organs of repression caused the death, imprisonment or exile of approximately one out of three Lithuanians (Gerutis, 1969, p. 372).

Using the kindest interpretation of history, the first Russian occupation could rightly be called an age of suppression of language and learning. But far more than equaling the cultural eclipse it suffered when Lithuania became forced into becoming a part of the Russian Empire in the 18th and 19th centuries was its nearly total disappearance during the Soviet occupation. But officially it was described as a golden age: “Only in Soviet Lithuania, which in 1970 marked its 30th anniversary, did Lithuanian culture, including music, really flourish: and become universally accessible,” wrote a respected musicologist and professor at the ‘height’ of the Soviet era (Tauragis, 1971, p. 5). Such a paean was obligatory and this researcher can vouch that it in no way reflected Professor Tauragis’s, under whom this researcher studied, personal convictions. Stalin is reputed to have said that the biggest lie is the most believable. But a convincing lie is also grounded on fact, and music—the freedom to sing and compose what you want, excepted—became a convincing tool for disseminating propaganda and flourished in Lithuania under Soviet rule.

Regardless of how high an opinion Russians may have of their musical abilities, left to govern themselves, as we have already seen, the Lithuanian choral tradition prospered very well without their guidance. Just during their brief period of independence, 1919-1940, “a rich musical culture developed” (Wolverton, 1998, p. 25), and of course the USSR was not a harbinger of musical culture to Lithuania. However, both Soviet musicologists like Tauragis (1971) and western scholars agree that for better or for worse, “the Soviet Union allowed music to remain a culturally dominant feature of life in Lithuania” (Folstrom, 1998, p.32).

For a country like Lithuania, with its rich choral culture, the importance that Moscow placed on music came at a price. On the one hand, the system supported choral programs in towns and factories, funding employment for talented conductors and enabling participation by amateur singers on a massive scale. At the same time artistic freedom was nonexistent and the repertoire was laden with compositions extolling communism and the state (Gudelis, 2001, p.11). And while choral activity was robust under Soviet rule, being ultimately directed from Moscow, with whom Lithuanian composers and conductors had to cooperate, if not collaborate, it became Slavic in part and lost some of its quintessentially Lithuanian and decidedly non-Slavic flavor. At the same time, from the perspective of a long-term view, the Lithuanian choral tradition suffered abroad, where many of its best composers and conductors had fled and had full artistic freedom. They did not have to perform American songs, of course, but lived in exile surrounded by a non-Lithuanian culture, cut off from their historical roots.

The Soviet occupation hurt the development of song in Lithuania in one more, much more brutal way: According to a paper presented at a NATO Foreign Ministers’

Conference in Vilnius in 2005, Russia was responsible “for taking away the intellectual resources of hundreds of thousands of its [Lithuania’s] brightest minds, who were exiled to Siberia, or perished in the Gulag.” Without a doubt those ranks of an estimated 320,000 (Gerutis, 1969, p. 372) men, women and children stuffed into freight cars, included many conductors, composers and thousands of gifted singers and musicians. We will never know the toll their loss exacted on the Lithuanian choral tradition.

Musical Activity and Song Festivals of Lithuanians in Exile

During the Soviet Occupation the Lithuanian community in exile organized their own song festivals, beginning with the one that took place in Würzburg, Germany, in 1946, where Bronius Jonušas, conductor of the ‘*Dainava*’ ensemble from Hanau, and around 400 other singers made up of choruses of World War II refugees from surrounding displaced persons’ (DP) camps (Alseika, 1955, p. 156). At war’s end, there were nearly 100 such camps scattered throughout West Germany housing Lithuanians, usually in massive concrete abandoned former German Army posts, and sometimes wooden former slave laborers’s barracks, or stables. In the American and British Zones, each person was allotted 4 sq. m., a bit less than in the German prison system, which allotted 6 sq. m. per prisoner; conditions in the French Zone were more cramped (Alseika, 1955, p. 148).

While historical records of the total musical activity do not exist for the very simple reason that paper was very difficult to obtain in Germany after the war even for writing letters, much less for concert programs, it is reasonable to assume that all of these camps had some sort of musical group, even a quartet or octet, if there were not enough people to organize a chorus. When a Lithuanian national holiday or memorial service came along, if a chorus or a group of singers was not available, there would

always be at least a few soloists. And in the case of Detmold, where several Lithuanian State Opera singers resided, an opera troupe was organized. Their production of Rossini's *The Barber of Seville* must have brought a ray of sunshine to people living under miserable conditions and the daily fear that they would be forcibly repatriated to Soviet-Occupied Lithuania, as 128 of their countrymen had been in 1946 (Alseika, 1955, p. 151). The Detmold opera troupe and likewise the larger choruses would tour the other camps.

Besides an adult chorus, there was often a student chorus too. Larger camps, such as Braunschweig, Watenstedt, Detmold, Diepholz, Hanau, and twenty others had Lithuanian high schools. They followed the music curriculum of pre-war Lithuania, which always included music instruction and a chorus (Strolia, 2006, p. 26-27). How popular these choruses were in the aftermath of a devastating war, especially for people who had lost their homeland and everything that was dear to them, can be gauged by the fact that one chorus, '*Lietuvių Tautinis Ansamblis*'—'The Lithuanian National Ensemble,' organized in Bamberg and moved by the American Administration to Wiesbaden so they could entertain U.S. Forces based around that area, gave 523 concerts, including church concerts for the German population (Pakštienė, 2008, p. 29).

Participating in a camp chorus was not easy. It is hard to imagine this period in Europe when much of Europe, particularly German cities, lay in ruins, when food was scarce and almost nothing was available. Yet men scrounged for nails, boards and stage lighting, and women searched for makeup, cloth, thread, and dyes to die it with, so they could sew colorful national costumes to participate in a chorus. They traveled to concerts on the back of windy, unheated army trucks or in unheated trains with wooden

benches, usually without the comfort of winter clothes, only to sleep on the floor in the camps they visited, all so they could sing for others (Pakštienė, 2008, p. 29).

When people learned about the Yalta protocols and realized that America and Great Britain would not force Russia to withdraw from Lithuania, emigration began to places as far-flung as the United Kingdom, Australia, South America, Canada, and the United States. The number of Lithuanians in displaced persons' (DP) camps dwindled, as the young and the fit were allowed to emigrate and, for the most part, only the old and infirm remained behind. Now the song festival of Lithuanians in exile in Germany was followed by Lithuanian song festivals in America and around the world. Held at irregular intervals in the United States, usually in Chicago, but also in New York and in Toronto, Canada, and, at least in the Soviet Era, smaller song festivals took place in each of the countries with sizable Lithuanian populations, like Australia, New Zealand, Great Britain, Brazil, Argentina, Venezuela, Colombia, France, and Germany (Alseika, 1955, p. 157).

The first of the post-World War II, American song festivals, swelled by recently-arrived singers and conductors in exile, took place in 1956, in Chicago. Named "The First Lithuanian Song Festival," it was comprised of 1,136 singers, made up of 34 choral ensembles. The festival in 1961 had 1,000 singers, 23 choruses; in 1966—1,200 singers, 41 choruses; in 1971—800 singers, 42 choruses. The 1978 song festival was held in Toronto, and 1,400 singers and 51 choruses performed; in 1983, in Chicago once more—800 singers, 44 choruses (Gudelis, 2001, p. 120). Drawing participants from the United States, Canada, Great Britain and around the world, wherever the diaspora had taken them, Lithuanian Song Festivals in the United States and Canada

have continued after Lithuanian independence was re-established in 1990. The one held in 1991 drew 850 singers and 200 dancers (Gudelis, 2001, p. 120). The Eighth Lithuanian Song Festival, held in Chicago in 2006, drew 1,200 choristers, and the Ninth in Toronto, in 2010, featured 1,116 singers and 55 choruses (Kurienė, 2010). Lithuanian choruses also performed in Madison Square Garden and at the World's Fair of 1964, in New York. A Lithuanian song festival also took place in Melbourne, Australia, in 1996, drawing participants from around the globe.

Lithuanian opera in exile was revived in Chicago in 1957, with a performance of *Rigoletto* in 1957, followed thereafter almost yearly with different productions each year until 1995, including *Aida* in 1962, *Tosca* in 1964, *Fidelio*, *La forza del destino*, *Nabucco*, *Il Lituani*, *William Tell* and others, featuring an all-Lithuanian cast with professional Lithuanian-American operatic talent the likes of Metropolitan Opera and other major opera companies's soloists, Antanas Vanagas, Dana Stankaitytė, Prudencia Bičkienė, and Metropolitan Opera and Chicago Lyric Opera soloist, Algirdas Brazis. Their productions were praised by American critics. While Lithuania was under the yoke of the USSR and its opera repertoire was confined to ideologically safe operas, the Lithuanian opera in Chicago continued the traditions set in pre-war Kaunas and kept pace with the world. The Chicago Lithuanian Opera was revived once more in 2005 as a cooperative venture with the Lithuanian State Opera (Vyliūtė, 2006, p. 22-24).

Lithuanians flooded into the U.S. as Lithuania was struggling to emerge from Russian control. The history of Lithuanian-American music culture preceding an independent Lithuania was remarkably intensive and varied. This helps to explain the important role of the U.S. and Lithuanian-Americans in the development of Lithuania's culture in general, and of the evolution of the new nation's life in particular. (Petrauskaitė, 2000, p. 60-69)

Choral Music in the Lithuanian Soviet Socialist Republic

Under Soviet Occupation music became both an instrument of control and release of tension. Almost every town, every major factory and even most collective farms had a chorus. Not counting schools, it is estimated that one in ten Lithuanians of working age were members of some sort of musical ensemble, usually a chorus, but also an orchestra or dance troupe. For example, some 30,000 singers and dancers participated in the 1970 Song Festival, of whom more than 20,000 were singers, comprising 148 mixed-voice choruses, selected after winning a series of local and regional competitions, plus 51 children's choirs (Tauragis, 1971, p. 177-178). As for the quality of the singing, all of the respondents in this dissertation's Summary and Conclusions rate it as being very good, but we can go to at least one foreign source for a gauge of quality: Travel to choral competitions outside the territories of the USSR and Eastern Block nations was very rare of course, but exceptions were made on rare occasions. For instance, in 1969, the men's chorus, 'Varpas,' from Vilnius, won two gold prizes, for professional and folk music, at the International Polyphonic Competition in Arezzo, Italy (Tauragis, 1971, p. 199).

Soviet Lithuania held song festivals every five years from 1946 to 1985, and while participation was on a massive scale, a national, i.e., purely Lithuanian, repertoire came second to the "internationalism" required by the USSR. The pendulum of purely Lithuanian songs, either folk or classical in nature, swung from 70% in 1946, to around 30% in 1985, with some 30% of the repertoire made up half of songs with a political message. Most of the latter were composed by Lithuanian communist composers for the occasion, and another third by Russians and composers from other Soviet Republics (Gudelis, 2001, p. 250-251). In fairness it must be stated that Lithuanian

composers had not yet, in 1946, had time to compose songs praising communism, but the point about the politicization of music is obvious.

The music of the Soviet era has previously been described as reflecting “Soviet Realism” and espousing the party line. Because of their non-political content and pre-Christian roots, the *dainos* and folk music were tolerated, even showcased in folk music ensembles touring Lithuania, but any traditional national music was prohibited. Opera was subject to the same prohibitions. Only a few operas with a historical Lithuanian theme were performed rarely, and only if the opera’s theme reflected well on the USSR or even pre-Bolshevik Russia. Vytautas Klova's *Pilėnai* (1956), based on an historic event of 1336, when Lithuanians fought the Teutonic Knights, symbolizing self-sacrifice for the fatherland, was acceptable because it echoed the continuous propaganda about the fight of the USSR against Nazi Germany in “the Great Patriotic War.” In the subjective opinion of this researcher, the musical dynamics of *Pilėnai* resound with a pompous character that bears the mark of Soviet realism style. In contrast, the performance of Julius Juzeliūnas's *Sukilėliai (Insurgents)*, evoking the Lithuanian countryside on the eve of the insurrection against the Russian regime in 1863, was forbidden in 1957 by the Soviet censor. Also banned was *Agnus Dei* by Feliksas Bajoras, where the principal character is torn between two opposing parties—the Soviet government and partisans. Under the Soviet occupation, Lithuanian operas that represented the fight for national freedom had to accept many compromises, but they nevertheless played an important role in perpetuating a covert national renaissance (Ambrasas, 1996).

“Russification” through Song and Music Education

Vilnius was once again Lithuania's capital. And once again, as in Tsarist times, Russian language and culture were superimposed upon Lithuania. In spite of the fact that folk songs, and especially the ancient *dainos*, were politically approved, Russian songs reverberated over the airwaves, and singing in the Lithuanian language was discouraged:

Russian was required for business correspondence, occasionally even among Lithuanian institutions. Great amounts of Russian in working and leisure hours, while watching films, TV programmes and reading the press and literature, made Lithuanians almost bilingual, communicating in Russian with ease. Languages of Western Europe were studied in different conditions: textbooks used at schools were mainly compiled by Russian authors, with an obligatory percentage of texts of the Soviet type propaganda. Supplementary materials were Moscow-edited “Moscow News” in the main European languages (for English classes, it could also be “Morning Star”, the only newspaper approved by the authorities of the time). There were no TV or radio programmes in foreign languages available, and foreign films would come dubbed into Russian. The main type of activities in the classes of foreign languages was reading texts and translating them into the native language. Communicative skills were hardly developed at all, as students were generally not motivated, with a typical stereotyped objection being ‘I am not going to go to America, anyway.’ (Peck, 2000, p. 55)

During the Brezhnev era (1963-78) moral and political education became the most fundamental and the most compelling ideological issue in educational reforms designed to strengthen Communist rule (Zajda, 1980, p. 35). A resolution of the Soviet Ministry of Education in 1972 created a school inspectorate, composed of inspectors from regional and republican departments of education. Its task was to monitor how educational institutions fulfilled party and government resolutions, decrees and directives by the Republican Minister of Education (Kera, 1996, p. 54).

Politics guided the hiring of teachers as well. “In building a communist society the selection of teachers was a key factor; political reliability and potential for party

membership was more important than teaching expertise or professionalism. Not all teachers would be members of the party but those who were would be expected to be faithful to communist ideals both in their broader educational work and in their teaching” (Peck, 2000, p. 27). The Ministry of Education of the USSR, and by extension, that of Lithuania, did not accept IQ factors or heredity. “Streaming by ability simply did not exist. It was taken for granted that one makes progress in any educational activity through hard work, concentration, diligence, and perseverance. Failing a student reflected poorly on the teacher, but a failing grade resulted in pure hell for the student” (Zajda, 1980, p. 81). This outlook guided music education as well.

Inculcating communism came early and always with songs: Pre-schoolers were automatically enrolled in, or at least called, “Grandchildren of Lenin.” In grades 1-3 children were almost without exception ‘*Spaliukai*’—‘Little Octobrists.’ On November 7, the anniversary of the October Revolution, at assembly, the children would recite poetry and sing songs about the October Revolution, the Motherland and Lenin (Zajda, 1980, p. 153). The grade 1 curriculum required children to memorize a communist song entitled *Oh My Spacious Native Land*:

Oh my wide, native land,
With many forests, fields and rivers.
I do not know of such another land,
Where man breathes so freely. . . . (Zajda, 1980, p. 211).

Second-graders learned to march in step and sing *Let Us Greet the Great October*.

Let us greet the great October,
We four marching side by side.
Flag, like a flame,
Raised in my hand. . . . (Krakauskaitė, 1964, p. 15).

Even training in spying was introduced subtly and early. Lithuania was a police state, where everyone was expected to watch, listen and report what people said

(Bagušauskas & Streikus, 2005, p. 11-26). This type of behavior was supported even in music textbooks for the very young. For example in the 2nd grade, in the music textbook quoted above (Krakauskaitė, 1964), the chapter on voice timbre states that “by timbre we are able to recognize friends singing or just making conversation *behind closed doors* [italics this researcher’s]” (p. 15).

Russian culture and words were introduced as part of normal life in Lithuania. In the chapter on tempo, slow and fast tempos are illustrated with three folk dances, two of them are Lithuanian, but one of the dances, along with its name, *Mikita*, is Russian (p. 6). A little song about clocks nicely teaches keeping the beat with a refrain of clocks ticking variously “*tiku taku, tik-tik-tik, tiku-tak.*” The first stanza is about a wristwatch, the second, about a clock on the wall, but the third rhyme is about a ticking clock on a clock tower, not in Vilnius, but in Moscow:

*Kremliaus bokšte per naktis
Mūsų laime saugo jis.
On Kremlin’s tower through the nights
Our happiness it guards (p. 14).*

The same sentiments apply for the words and music of *May Day*:

Today is a work holiday
In our country wide.
It is good for us to live
In a fatherland free. . . . (Krakauskaitė, 1964, p. 58)

Parades with people marching, carrying signs with slogans, banners flying, Communist Party officials waving to the masses, were endemic. Children were also taught to march while “singing gaily.” Additionally they were instructed: “When pronouncing the accented syllable, step with the left foot. We can also march without singing, according to the march music. Pay close attention to the music. Striding with the left foot, say ‘one’—right foot, ‘two.’ The word ‘one’ indicates the accented note” (p.

39). And if after being '*Spaliukai*'—'Little Octobrists,' then '*Pionieriai*,' or 'Pioneers,' they joined the Communist Youth League, or *Komsomol*, and later built a career as members of the Communist Party, this kind of marching would continue all of their lives on every rung of the climb of the ladder of success.

Soviet Control of Higher Music Education

Higher music education was not overlooked by the Soviet regime. During the Soviet era there were 60 schools of music throughout Lithuania, with high schools of music in Vilnius, Kaunas, Šiauliai, Panevėžys, and Klaipėda. Kaunas had a 10-year music school, and Vilnius, the Čiurlionis High School of Music with an enrollment of approximately 650 students. Certification as a music teacher could be earned at the Tallat-Kelpša Conservatory and three others; Bachelor of Arts in music and Master of Music degrees could be earned at the Lithuanian Conservatory, which in 1971 had 160 faculty for 600 students. Students could also avail themselves of the opportunity for gaining a bachelor's degree in music at the University of Vilnius and the Pedagogical Institute in Vilnius and Šiauliai (Tauragis, 1981, p. 181-183).

Today's Lithuanian Academy of Music and Theater, in Vilnius, is the direct successor of the school, later, conservatory of music, founded in Kaunas by Naujalis in 1919, while Vilnius was occupied by Poland. Suspended in wartime, it was reopened by the new communist government in 1944 and subjected to the newly started educational reform according to the Soviet concept of higher musical education. Its activities were governed by regulations adopted by the Higher Education Committee of the Council of People's Commissars of the USSR. In 1945 the Conservatory was divided into five academic faculties: piano and organ, vocal, orchestral, music theory and composition, and choral conducting. They in turn were subdivided into departments.

Overseeing the Conservatory was the Educational Council headed by a Director. The director and deputies were appointed by respective committees under the Council of People's Commissars of the USSR. The first director of the post-war Lithuanian Conservatory in Kaunas (later, Vilnius) to be appointed was the composer, Juozas Tallat-Kelpša (1889–1949), who repaid the honor by composing an *Ode to Stalin*.

In fairness it should be noted that Tallat-Kelpša, in this researcher's opinion, was a distinguished, even great composer and conductor whose love for Lithuania was more than adequately demonstrated during the years preceding the Russian Occupation. For him and other composers, like Jonas Švedas, who co-wrote with him the hymn of the Lithuanian Soviet Socialist Republic, any opus written by them, or most other Lithuanian composers praising communism and the Soviet regime was more often than not, literally a case of do or die. Ironically, Tallat-Kelpša died while conducting a radio concert performance of his Stalin cantata (Narbutienė, 1992, p. 94-95). After his death, the Vilnius Conservatory of Music was renamed the Tallat-Kelpša Conservatory; after the Soviet Era ended, it became the Vilnius Tallat-Kelpša Conservatory. Although nominally representing only years nine to 12, acceptance was very competitive and the educational program intense. In Soviet times graduating from a specialized school, like a music conservatory, bestowed on its graduates the right to employment as a specialist, and anyone with a conservatory level education received music teacher's certification enabling them to start working as a music teacher in the K-12 public school system. This practice continued until 2004.

The prewar Lithuanian Conservatory of Music was typically a West European model grounded in the empirical educational tradition. The Soviet model followed the

Communist approach viewing a higher musical school as an ideological institution and only secondarily a center of research, methodology and artistic development. The curriculum followed standard educational programs drafted in Moscow and Leningrad and affirmed by the Ministry of Higher Education of the USSR (Vainauskienė, 2006). From 1944 to 1949, the reestablished Lithuanian Music Conservatory gradually put into place the Soviet concept of professional education of musicians. While many were very talented, their future success depended more on how quickly they learned how to march to the beat of a different drummer.

It is an established fact that political outlook and membership in the Communist Party played an untoward role in shaping careers. But in fairness it should be added that exceptional talent was allowed some latitude. One proof of that is that the voice department at the Conservatory, founded in 1945, and continuing in Vilnius from 1949 onwards, graduated not a few soloists who performed at many of the leading international opera houses. Among them was Virgilijus Noreika, Vlada Mikštaitė, Irena Milkevičiūtė, Eduardas Kaniava, Vladimiras Prudnikovas, Giedrė Kaukaitė, Regina Maciūtė, Sigutė Stonytė, Violeta Urmana, and others (Vingelytė, 1996).

Songs of the Partisans

Called variously ‘Partisans’—*Partizanai*, ‘Forest Brothers’—*Miško Broliai*, and referred to by the Russians, as *Banditi*—Bandits, armed resistance to the Soviet occupation of Lithuania started in 1940-1941, and reappeared with the second occupation by the Red Army in 1944, when upwards of 100,000 Lithuanian men and women took up arms to fight the Russians. It continued until 1967, when the last Partisan, Jonas Kraujalis, surrounded by a detachment of the KGB, shot himself, rather than surrender (Bagušauskas & Streikus, 2005; Jonusas, 2007).

Resistance was buoyed by the songs the Partisans composed during long hours spent hiding in underground bunkers, which they wrote out in longhand or, if they were fortunate enough to possess a typewriter, typed up and disseminated among the populace. Such songs were not only sung privately, but publicly on the streets by children wishing to irk Russians and Communists (Johnson & Snow, 1998), and by rural inhabitants passing through the forests to show their support and ensure safe passage (personal anecdote from participant, Arvydas Brunius, Chicago, 2009).

How important songs were to the Forest Brothers can be illustrated by the fact that each district of resistance fighters throughout Lithuania had its own distinctive hymn. For example, when a convocation of leaders took place in the forests of Dzūkija, southwestern Lithuania, in 1949, a minute of silence for fallen brethren was preceded by the singing of the Lithuanian anthem and the hymn of the Dzūkija Partisan District (Ramanauskas-Vanagas, 2007, p. 482). It was here that 500 copies of a 24-page anthology of *Songs of the Dzūkija Partisans* were typed on a worn-out typewriter, distinguished for its uneven print with barely legible letters, and printed on a rotary printer, which, along with the paper, had been borrowed and carried by hand from a Partisan headquarters many miles away: After the first two men to start work on the project were killed in combat with the Russians, the work was taken on by two other volunteers. Most feared by the Forest Brothers was that a large detachment of the Red Army and security forces—NKVD, MGB or KGB—would surround a specific growth of forest and “combing” every inch of ground in files of soldiers walking abreast, poking the earth with long iron rods to feel out the presence of an underground bunker; moreover the chance of a routine Russian patrol coming across Partisans working in the open

was also an ever-present threat. But even without these dangers, the printing and assembling of 500 copies of a 24-page songbook in the forest was far from a lark:

Printing our little song anthology, we would lay out more and more pages to dry. It seemed the worst when we would notice what looked like rain clouds in the sky. Then like ants, we'd scurry carrying any number of pages into the bunker, covering every bit of open space with them. The job of printing did bring us much worry, but the days flew by, and every positive result, each day's production, bringing us great joy. Our uppermost concern was that some stranger passing by would not run into us. Luckily, a Russian Army "combing" occurred only when all of our basic work had been finished. By that time we had learned how to work effectively with the rotary printer, and all of the remaining tasks could be handled inside the bunker. (Ramanauskas-Vanagas, 2007, p. 414-415).

At times the work of duplicating song texts and even a few bars of melody took on a nearly unimaginable degree of skill, dedication, risk, and bravery, often resulting in tragedy. In his diary, Ramanauskas-Vanagas (2007) recounts how one Partisan group, not having access to a rotary printer, created a songbook containing every Partisan song then known, by carving the words and music on tree bark, printing each sheet by hand and sewing the pages together, all clandestinely in a bunker, only to have its compilers and publishers killed in a fire fight upon its completion (p. 324).

CHAPTER 8 MUSIC EDUCATION IN LITHUANIA TODAY

On March 11, 1990, Lithuania's parliament voted unanimously for independence. It was the first Soviet Socialist Republic to do so. The USSR retaliated by imposing an economic blockade. "In January, 1991, it mounted an unsuccessful but bloody coup to topple the anti-Soviet Lithuanian government in Vilnius. Russian tanks and soldiers faced students and average citizens at the television transmission tower, with the result that fourteen civilians were killed and many more wounded. In September, 1991, Lithuania was admitted to the United Nations" (OECD, 2002, p. 29).

After achieving independence, music education in Lithuania, along with nearly all other areas of the infrastructure, fell under the close scrutiny of foreign observers seemingly intent on bringing change: "Lithuania, a country, with a rich tradition of song and dance, is developing music education standards as its education system adjusts to a newly democratic society" (Folstrom, 1998, p. 32). Its model was the same as the one used in America, where the development of standards in the arts became a national issue in the early 1990s when the Music Educators National Conference and other national arts organizations began a concerted effort to establish voluntary national standards in music, visual arts, dance, and theatre. As a result of this national effort, during the spring of 1994 the Consortium of National Arts Education Associations developed the National Standards for Arts Education (Wells, 1997, p. 34-39). In point of fact, while such standards have been formulated in Lithuania, except for new programs encompassing technical innovations such as computerized music, no national standards for classical music theory and performance have been imposed (e-mail, Ministry of Education, Rukauskienė, January 14, 2010). This phenomenon is not

because the Ministry of Education is not able to enforce uniform standards, but for the very simple reason that most teachers feel they are not needed.

Even without directives from above, the music curriculum is based on long tradition and is fairly uniform nationwide, with arguably the same high standards everywhere in the country. Indeed, when comparing Lithuanian standards with those in America, Wells (1997) found that, “the Lithuanian teachers needed to be reassured that most of the proposed standards (based on the [U.S.] National Standards for Music Education) were already being met in their current classroom and rehearsal activities” (p. 35). Although setting national standards for music education remains a secondary priority, Lithuanian music teachers have become acquainted with music teaching methodology abroad. As early as the spring of 1991, the first year of independence from the USSR, American Lithuanians formed an association called the American Professional Partnership for Lithuanian Education (APPLE) to assist with the reorganization of the Lithuanian educational system in a democratic society. Their goal was the restructuring the music curriculum, particularly in general music, with classes presenting curricular and methodological trends and materials to many music teachers. This was the beginning of a trend that has continued to this day, as Lithuania has reintegrated itself into Europe and the world at large.

Elementary Music Education

According to the latest government census in 2005, out of Lithuania’s population of 3.6 million, there are approximately 853,000 children of school age (Folstrom, 1998, p. 32). In 2009 these children were enrolled in 1,346 state-funded public schools K through 12). There are also 14 specialized secondary schools, including four high schools of music and art and four music conservatories (e-mail, Ministry of Education,

Rukauskienė, January 14, 2010). Schools encompassing grades K-12 in Lithuania are called middle schools. The term ‘high school’ is taken in a literal sense as ‘high’ education and denotes university level education. Conservatories, high schools—*gimnazija(jos)* of music and art, and various colleges which do not grant a Bachelor of Art or Bachelor of Science degree fall a notch below and are called ‘higher schools.’ In the 2007-08 school year, these 1,350 ‘middle’ and specialized music schools (i.e., K-12) employed 1,778 music teachers. Due to budget cuts, the number of music teachers dropped to 1,711 in 2008-09 (personal e-mail, Ministry of Education, Rukauskienė, January 14, 2010).

In Lithuania music can be said to represent the fourth ‘R’ in education. At first glance, the music curriculum in elementary schools seems unexceptional. Grades 1-4 receive two one-hour music, or more precisely, singing, lessons per week; grades 5-10, one; and grades 11-12, two, and students can elect to substitute music for art, dance, theater, computerized music technology, graphic design, photography, film/video, or a combined art and technology course (personal e-mail, Ministry of Education, Rukauskienė, December 30, 2009). However, where Lithuania’s K-12 system excels musically is in a system where music education is augmented by 110 schools of music, specializing solely in music—performance, conducting, musicology—and supplementing core curriculum schools. They provide lessons in performance of a wide variety of instruments, including piano and piano combined with choral conducting, but only for student’s fortunate enough to have a piano at home. For aspiring instrumentalists, the choice of instrument is up to the student, limited only by the child’s enthusiasm for learning to play it, and the school’s, or the student’s, ability to provide the instrument.

The process of enrollment for the next school year, which traditionally begins on September 1st, takes place in the spring, when parents send a letter of application to the music school's principal, specifying the instrument or specialty they want their son or daughter to pursue. In June children are invited to come for an evaluation of general musical aptitude, and for an examination of pitch accuracy, rhythmic accuracy and musical memory. Application for enrollment is open to all, regardless of age and school class level, even adults, but acceptance is not guaranteed and depends not only on the would-be student's abilities, but also on spaces available in any specific field. Attendance and class hours are determined by various factors, including the proximity of the core curriculum school and its class schedule, with the core curriculum school always taking precedence. Naturally these 110 supplemental music schools are busiest after normal school hours and into the early evening.

Study in instrumental performance at most schools begin with the first one to three years learning theory, sight reading and music history, followed by five to seven years of instruction in the instrument. Programs vary by specialization; for example, if a child wishes to become a choral conductor, the first eight years will concentrate on piano, sight reading and music history, with conducting added in grades 9 to 12. While music schools and music education in general are expected to adhere to guidelines issued by the Ministry of Education, these are not binding. Each school, and even each instructor, is free to set their own programs and standards (personal e-mail, Ministry of Education, Rukauskienė, January 14, 2010).

High Schools of Music and Art

As previously mentioned, in reference to the academic attainment level of education, the adjective 'high' denotes a college or university. A school that would be

called a “high school” in America is a menų (of the arts) or muzikos (of music) gimnazija in Lithuania. Free-standing high schools of any type in Lithuania are rare. They usually make up the last four years of a 12-year so-called middle school. In music education, however, there are four gimnazija, or high schools: three regional, the Naujalis Muzikos Gimnazija, in Kaunas, Balsio Menų Gimnazija, in Klaipėda, Mikalausko Menų Mokykla, in Panevėžys, and one, Čiurlionio Menų Mokykla, in Vilnius, is national in scope, with students accepted from throughout Lithuania.

Music Conservatories

Conservatories of music are nominally equal to the U.S. high school level and represent the 9th through the 12th grades. The four music conservatories in Lithuania are Vilniaus Tallat-Kelpšos Konservatorija, in Vilnius; Gruodžio Konservatorija, in Kaunas; Šimkaus Konservatorija, in Klaipėda; all three named after composers, and Šiaulių Konservatorija, bearing the name of the city of Šiauliai. While all of Lithuania’s music conservatories are free to organize themselves departmentally according to their own plan, all follow curriculum guidelines set by the Ministry of Education. The Vilnius Tallat-Kelpša Conservatory is organized into the following 11 departments:

- Piano
- Stringed Instruments
- Music Theory and Composition (includes Ethnomusicology)
- Folk Instruments and Accordion
- Choral Conducting and Organ
- Voice
- Popular Music
- Wind and Percussion Instruments
- Core Theory
- Core Piano
- General Education
- Concertmaster

Although a teacher's certificate is no longer earned upon completing a four-year music conservatory program, attending one of the four conservatories carries with it much prestige, and graduation from one makes acceptance for further studies at the LMA or one of the universities or colleges offering degrees in music all but assured. Whatever his or her specialization, each applicant must pass an entrance exam. As the examining committee takes into consideration each applicant's academic history and musical strengths and weaknesses, and each exam would not necessarily be identical in every detail. The entrance exam for the choral conducting program is still similar to this one this researcher took at the Vilnius Tallat-Kelpša Conservatory:

Sometime in early spring, I visited Mrs. Adomavičienė, whose former student was my teacher in the music school in my home town of Vilkaviškis, which I had been attending, to acquaint me with the conservatory, where she was an instructor in sight-reading, or *solfeggio*. During my visit she told me about the conservatory and how to prepare for the entrance exams. She said I would have to prepare a piano piece, somewhat of a challenge for me, since, not having a piano at home and not being able to afford one, I had played only an accordion; she told me I would have to sight read, and she coached me in conducting.

At the entrance examinations I played Bach's two-part *Invention, nr. 8* (BWV 779), demonstrated sight reading by singing from a page of music they gave me, and as the commission had to assess the quality of my voice, sang one *daina* I had prepared. Again, just as in the entrance exams of the Vilkaviškis Music School, I had my pitch sensitivity assessed by having to sing notes played on the piano, but now the notes were many more and more complicated, plus I had to demonstrate rhythm by repeating hand claps.

An interview was part of the exam, and the commission asked me if I had written any poetry. For want of anything better, and trying perhaps too hard to please, I recited a poem about a blue-eyed doll I had written nine years earlier, when I was six years of age. I saw the smiles of chagrin on their faces, but no one said anything unkind—I think they all knew that I'd do anything to get admitted. (personal experience, 1992)

The author's experience in 1992 can be compared with the choral conducting entrance exams posted on the Vilniaus Tallat-Kelpša web site

<http://www.konservatorija.vilnius.lm.lt/Priemimas.html> (accessed, 2010). Applicants are divided into two categories, which determine the contents of their entrance exam:

Students classified as belonging to Group A, consisting of those who in addition to their regular school attended a children's music school, are required to:

- Repeat melody fragments and rhythmic combinations
- Recognize and sing by ear intervals, accords (major and minor V5/3 and their inversions, V7 and its inversions), sing major and minor (natural, harmonic, melodic) scales
- Sightread an uncomplicated musical exercise
- Sing two songs of differing character
- Recite expressively a poem or a fragment of a longer poem
- Perform on piano one composition on a level of a final exam at a children's music school
- Perform on the piano and conduct two uncomplicated choral compositions of differing character and sing expressively their choral parts
- Answer questions about their composer(s)

Group B, those who did not finish a children's music school or have little musical training, are required to:

- Repeat melody fragments and rhythmic combinations
- Recognize and sing by ear intervals, accords, sing major and minor scales
- Sing two songs of differing character, one must be a folk song
- Perform on the piano or some other instrument, a two or three-voice choral composition and sing its choral parts
- Answer questions about its composer
- Make a case why conducting is the student's choice of specialization

As previously mentioned, a conservatory of music in Lithuania represents years nine through 12 in general education. Because students enter the conservatory at the age of 14 or 15, non-musical subjects, such as math, science, philosophy, literature, history, physical education, and languages take up 2,255 hours of the total 5,777 hour curriculum, spread over roughly 36 academic months. Traditionally, the school year for all schools in Lithuania always starts on September 1st and finishes at the end of the third week in June. The music and music education subjects and class hours for each subject taught at the Vilnius Talat-Kelpša Conservatory in a four year choral conducting program are as follows:

- World Music Literature—222 hrs.
- Non-Classical Music Literature—35 hrs.
- Lithuanian Music Literature—142 hrs.
- Sight Reading (solfeggio)—476 hrs.
- Music Theory—76 hrs.
- Harmony—235.5 hrs.
- Musical Analysis—70 hrs.
- Folk Music—40 hrs.
- Instruments—18 hrs.
- Chorus—960 hrs.
- Conducting—400 hrs.
- Choral Score Reading—45 hrs.
- Choral Directing—57 hrs.
- Choral Literature—89 hrs.
- Choral Arranging—17.5 hrs.
- Voice—110 hrs.
- Piano—216 hrs.
- Education and Musical Development Methods—71 hrs.
- Solfeggio Instructional Methods—19 hrs.
- Working Together—34 hrs.
- An Additional Instrument—36 hrs.
- Practice Conducting—51 hrs.
- Practice Teaching—51 hrs.
- Practice Solfeggio Teaching—17 hrs.
- Music Library Science and Information Retrieval—34 hrs.

The total class hours in music subjects during four years of study are 3,522. (personal transcript, 1994; telephone interview, Prof. V. Žvirblis, January 14, 2010).

Only time will tell whether such intense musical training will remain available for Lithuanian teenagers. In the opinion of the Ministry of Education (Rukauskiene, 2010) the future for Lithuania's music conservatories is "very much in doubt." Until 2004 their existence was justified because they bestowed upon their graduates a teacher's certificate enabling them to start working immediately as music teachers: Today economics dictates the decision whether to keep them or not. "School districts are undergoing reorganization, and because they belong to districts, these schools [music conservatories] are experiencing a painful period. Because they are expensive to maintain, no one wants them in the future. They are able to survive only because they develop talented children and are very focused in preparing them for a musical future" (personal e-mail, Ministry of Education, Rukauskienė, January 14, 2010).

Higher Music Education

Lithuania can be justifiably proud of its retention of high school graduates who go on to higher education. Of the approximately 50,000 students who graduated from Lithuanian middle education schools (the equivalent of high school in America), 43,000 enrolled in Lithuanian colleges or universities, and a significant number went on to study abroad (Jakilaitis, July 22, 2010). There are no statistics on how many of these students went on to, or will, pursue a degree in music. Nevertheless, in September, 2004, higher education in Lithuania consisted of 19 colleges, seminaries, universities, or academies granting a bachelor's degree or higher, plus 24 non-university degree colleges. Although the numbers must be higher today, then overall higher education enrolment totaled 115,000 students, with 105,000 students (excluding doctoral

candidates) enrolled in the university-type institutions, and the remaining 10,000 students enrolled in non-degree granting colleges (Mockienė, 2004, p. 299). Degrees in music are granted by the Lithuanian Academy of Music, the Vilnius Pedagogical University, the Universities of Vilnius, Klaipėda and Šiauliai, plus the colleges of Marijampolė, Panevėžys, and of the district of Žemaitija (Samogitia) (personal e-mail, Ministry of Education, Rukauskienė, January 14, 2010).

Lithuania's main university is Vilnius University. In previous chapters we have followed its vicissitudes of Polish and Russian tutelage, forced closure and name changing since its founding in 1579 (OECD, 2002, p. 201). The 20th century was no different. When Poland occupied Vilnius from 1919 to 1939, the university was renamed for Stephen Bathory, and instruction was only in Polish. As a consequence, a second university sprang up as Lithuania then founded the University of Kaunas, with instruction in Lithuanian and giving it the name of Vytautas Magnus University in 1930, when Kaunas temporarily became the center of intellectual and cultural life in inter-war Lithuania. In 1944, both Vilnius and Kaunas universities were reopened as Lithuanian, albeit Soviet, institutions, but Vytautas Magnus University was shut down in 1950.

The university in Kaunas was reopened, or as Lithuanians say, 'recreated' in 1989, modeling itself on modern European institutions. While Vilnius University shed its Soviet ideology and today is "considered the first classical institution of higher education in Eastern Europe" (OECD, 2002, p. 201-202). Depending on the discipline, or major, a Lithuanian university-level undergraduate study program for a bachelor's degree comprises 140-180 credit points, with credits based somewhat subjectively on class time, estimated practice hours and independent research per semester. When

considering class time, it may be useful to bear in mind that while attending classes is officially mandatory, most, if not all faculty take a more or less traditional European approach to attendance. Great emphasis is put on satisfactorily passing exams at semester's end, and completing various performance and research assignments. When a course requirement is completed, an *įskaita*, or notation of completion, is written into a small handbook for this purpose in each student's possession and signed by the instructor. Uncompleted assignments will put a student in *skola*, literally, 'debt.' The student will forfeit the right to take exams until all such 'debts' have been removed.

Each bachelor's degree program consists of three sections almost equally divided between a core curriculum of humanities and social studies, fundamentals of the chosen branch of study, and specialized studies. This curriculum lasts three to five years and leads either to a bachelor's degree or, in some technical fields, a diploma of professional qualification. A master's degree requires an additional 60 to 80 credit points and usually takes one and a half to two years (Mockienė, 2004, p. 300).

Judged by American standards of records keeping and that Lithuania is a relatively small country, it may seem odd that the Ministry of Education keeps no statistics of the number of university degrees in music granted by specialization, much less the number of choral conductors, or even music majors, that graduate each year (personal e-mail, Ministry of Education, Rukauskienė, December 30, 2009). From personal observation it is apparent to this researcher that the number of graduates in music, compared to other majors, seems disproportionately higher than in the United States, and a music degree is highly regarded by the community at large and has proven itself to be preparation for every walk of life. This is conspicuously true among graduates in choral conducting, an

area of specialization that because of stringent entrance examinations is very difficult to enter, but supplies many more graduates than Lithuania can utilize.

However, particularly since Lithuania became a member of the European Union, more than a few recent graduates in conducting and composition have also found work as professional choristers in various countries in Europe. Gradually this movement abroad seems to have brought rewards, and some of them are moving up to conducting positions or receiving composing commissions. For example, Arūnas Pečiulis and Vilimas Norkūnas, have become conductor and assistant conductor of the venerable choir (founded in 1847) “Volksliedsingkreis” of Salzburg, Austria (Strolia, 2007, p. 38-39). Composer Diana Čemerytė, residing in Frankfurt, has had several commissions in Germany (personal information, 2009).

The Lithuanian Academy of Music and Theater

The main source of choral conductors in Lithuania is the Lithuanian Academy of Music and Theater. “For generations, the Conservatory of Music in Vilnius, the capital of Lithuania, has graduated outstanding musicians” (Folstrom, 1998, p. 32). In 1992 it was renamed the Lithuanian Academy of Music and Theater—*Lietuvos Muzikos ir Teatro Akademija*—however, because it generally refers to itself as simply *Lietuvos Muzikos Akademija*, or informally, *Muzikos Akademija*, referred to as LMA.

From the first Russian occupation of Vilnius in 1940 and with interruptions during World War Two, and from 1945 to 1949, Composer B. Bendorius was its rector, followed by J. Karnavičius, 1949 to 1983, and V. Laurušas, 1983 to 1994 (*Academia musicalis lituaniae*, 1998, p. 1). In 1999 the LMA joined the Bologna Declaration and the Lisbon Convention for international academic standards. It belongs to ELIA—the association of European schools of the arts, AEC—the association of European higher

schools of music, ABAM—the association of Baltic music academies, is a member of NICA—the international network for cooperation in the arts, and, along with other top European musical institutions, is an active participants of the Sibelius and Polyphonia programs, including being the host of Erasmus orchestral conducting seminars (p. 18).

The LMA choral conducting faculty, formerly chaired by Professor Povilas Gylys, is currently chaired by Professor Dainius Puišys, whose department has three professors, six docents, or our equivalent of associate professor, and eight lecturers. Orchestral conducting is chaired by Professor Juozas Domarkas, assisted by Professor Jonas Aleksa, Professor V. Leimontas, three lecturers, and Docent Gintaras Rinkevičius, who is also the conductor of the Lithuanian National Symphony Orchestra (*Academia musicalis lituaniae*, p. 14). In 2005 the LMA had 1,067 students and 274 faculty (<http://lmta.lt/english>, 2010).

A Bachelor of Arts degree in music requires 160 credits, an M.M. requires an additional 80 credits. An *aspirantūra*, a degree higher than a master's, but not quite a Ph.D. is granted in performance. As a tradition of long standing, performance majors, including choral conducting and composition, do not normally go on to study beyond the master's degree. These are granted only in musicology (p. 12). To facilitate research, the LMA library has 200,000 volumes of books and music and 350,000 music recordings (*Academia musicalis lituaniae*, p. 16).

Entrance Exams for Choral Conducting

Each candidate has to pass entrance examinations conducted by the department chair and several committee members. The entrance exam for candidates for the choral conducting program consists of two parts, Conducting and a Colloquium on topics prepared in advance, relevant to the course of studies.

Part 1, Conducting:

- Prepare in advance and conduct two compositions for mixed chorus of differing styles; one must be conducted a cappella, and the other must be a cantata, opera scene, or section of an oratorio or Mass, conducted with accompaniment. [For example, in 1996, for her examination, this researcher's a cappella selection was *In Monte Oliveti* by Naujalis and with accompaniment, the *Kyrie* movement of *Die Krönungsmesse* by Mozart.]
- Perform on the piano, artfully and from memory, the choral parts of both compositions. Play the accompaniment from notes. Sing the *a cappella* voices from memory.
- Sing a solo vocal composition (classical aria, romance, or an original or harmonized folk song) while playing accompaniment on the piano.
- Examination of basic sight-reading, music theory and harmony knowledge at the music high school, conservatory or college level.

Part 2, Colloquium:

- Have detailed knowledge and be able to discuss the work of the composers of both conducted pieces, paying particular attention to their choral compositions.
- Discuss the compositions and activities of Lithuanian classical composers; Lithuanian song festivals; compositions of contemporary Lithuanian composers for chorus; be familiar with the most renowned Lithuanian choirs and their conductors; discuss the most significant events of Lithuanian musical life (personal experience, 1996; (<http://lmta.lt/web/pdf/priemimas/ChorDir.htm>, 2010).

Course Curriculum for a Bachelor of Art Degree in Choral Conducting

Candidates for a bachelor's degree in choral conducting at the LMA share the same general requirements as all other performance majors. "In four years, or eight semesters, a student attends the block of courses in pedagogy outlined below, [and] passes successfully all requirements [i.e., special assignments known as *įskaitas*] and exams specified for each major field of study" (Drašutienė, 2002, p. 131-132). Listed below are all of the courses and class hours in a four-year curriculum leading to a Bachelor of Arts degree in Choral Conducting:

- Conducting—280 hrs.

- Choral Score Reading—60 hrs.
- Choral Studio/Workshop—1,120 hrs.
- Choral Directing—60 hrs.
- Choral Arranging—30 hrs.
- Lithuanian Choral History—60 hrs.
- Choral Directing Practice—60 hrs.
- Voice—60 hrs.
- Piano—150 hrs.
- Harmony—180 hrs.
- Solfeggio—120 hrs.
- World Music History—204 hrs.
- Lithuanian Music History—68 hrs.
- Ethnic Musical Origins—30 hrs.
- Phonetics—30 hrs.
- Vocal Physiology and Voice Hygiene—15 hrs.
- Conducting Teaching Methodology—60 hrs.
- Directing of Children's Chorus Studio—30 hrs.
- Children's Chorus Conducting Practice—60 hrs.
- Solfeggio Teaching Methodology for Children—30 hrs.

The music courses total 2,777 class hours. Additionally, the Bachelor of Arts program in Choral Conducting also includes 660 class hours of the following non-musical subjects:

- History of Philosophy—90 hrs.
- Esthetics—90 hrs.
- Psychology of Education—60 hrs.
- Comparative World Cultural History—60 hrs.
- Foreign Languages—240 hrs.
- Stage Movement—60 hrs.
- Physical Education—60 hrs.
- Latin—60 hrs. (personal transcript, 2000).

Entrance Exams for a Master's Degree in Choral Conducting

Graduates of the LMA are allowed to have their final exam grades in choral conducting be counted in lieu of an entrance exam. Candidates from other schools possessing a bachelor's degree and professional qualification in choral conducting are required to conduct with piano accompaniment one a cappella composition and one, or

a fragment of one, major composition representing two separate musical periods. The length of this program should be 20 minutes.

All candidates are also required to pass the colloquium part of the entrance exam, which shall consist of questions about fundamental Western European and Lithuanian choral art history, literature, choral directing, and conducting made up of the following themes:

- Choral music of the Renaissance
- Choral music of the Baroque
- Viennese classical composers and their choral music
- The early Romantic Period and its choral music
- The latter half of the 19th century and its choral music
- Choral music of the first half of the 20th century
- Choral music of the second half of the 20th century
- Lithuanian choral music before 1940
- Lithuanian choral music of the second half of the 20th century
- The Lithuanian song festival tradition and its future in Lithuania
- Choral types and categories
- The voice and vocal apparatus
- Choral ensemble
- Choral intonation
- Voice types, choral parts and their characteristics
- Principles of beginning conducting teaching methods
- Prep beat and conducting patterns
- Historical assessment of conducting as a performing art
- The fostering of good conducting performance practice
- Rhythmic accuracy development practice
(<http://lmta.lt/web/pdf/priemimas/ChorDir.htm>, 2010).

Curriculum for a Master of Music Degree, Choral Conducting

A master's degree in conducting is conferred after a two year—four semester—program, plus completion of a thesis and the passing of State Exams in conducting.

First semester:

- Conducting—34 hrs.
- Voice—15 hrs.
- Choral Studio—136 hrs.

- Philosophy—30 hrs.
- Choral Assistantship—15 hrs.
- Theory—30 hrs.
- Applied Conducting—15 hrs.
- Contemporary Choral Music Style—30 hrs.
- Practice with Professional and School Choirs—30 hrs.

Second semester:

- Thesis Research—15 hrs.
- Conducting—36 hrs.
- Choral Studio—144 hrs.
- Cultural Philosophy—30 hrs.
- Choral Assistantship—15 hrs.
- Interpretation Practice—30 hrs.
- Research Methods—30 hrs.
- Conducting Teaching Methodology—30 hrs.
- Contemporary Choral Music—30 hrs.
- Practice with Professional and School Choirs—30 hrs.

Third semester:

- Conducting—34 hrs.
- Choral Assistantship—15 hrs.
- Thesis Research/Writing—15 hrs.
- Choral Studio—136 hrs.
- Interpretation Seminar—15 hrs.
- Practice with Professional Chorus—30 hrs.

Fourth semester:

- Conducting—36 hrs.
- Thesis Research/Writing—15 hrs.
- Choral Assistantship—15 hrs.
- Practice with Professional Chorus—30 hrs.

In addition to 60 hours of philosophy and 30 of research methods, the Master of Music degree program in choral conducting totals 1,081 class hours (Draštutienė, 2002; Artūras Balk transcript, 2009; <http://lmta.lt/web/pdf/priemimas/ChorDir.htm>, 2010).

CHAPTER 9 LITHUANIAN CHORAL MUSIC COMPOSERS

Described below are the composers of Lithuanian choral music whose compositions make up the most noteworthy exponents of Lithuanian choral music. As for many this dissertation may be the first glimpse into Lithuanian choral music, its purpose is to “give a face” to at least its major composers of choral music, the ones whose music informed the Lithuanian choral composers who came after. Their creative activity begins only in the Late Romantic historical period because the printed Lithuanian language was forbidden by the Tsarist regime, and composition of contemporary Lithuanian choral music, nor even harmonizations of folk songs, could not take place until the very end of the 19th century. The selection consists of composers, who, in spite of their, for the most part, neo-romantic style and considering the proscription against the Lithuanian language may be called classical *vis a vis* formal Lithuanian choral music. Because the Lithuanian choral tradition and music education is still guided by their contribution, they are afforded short biographical sketches.

Also included are short biographies of a group of distinguished composers who fled the Russian occupation, and continued to work abroad. In some cases their music, and often the very mention of their names, was banned in their native land. They nevertheless succeeded in having their music performed outside of Lithuania by Lithuanian choruses made up of exiles, and to have it sung again after the Soviet occupation in a free Lithuania. They are joined by biographical sketches of some of the better choral composers who remained and prospered under the communists, and whose compositions are still performed today.

The names of composers whose life, work and compositions are required knowledge for entrance exams in choral conducting at the Lithuanian Academy of Music and Theater are marked by an asterisk. It is interesting to note that even today, 2010, no composers who fled to the West after the Soviet invasion are included in the LMA's list of composers (<http://lmta.lt/web/pdf/priemimas/ChorDir.htm>, 2010). We will see that their lot on foreign shores was not always easy. Rounding out the chapter is a listing of names of some of the best choral composers whose work marks the post-Soviet era. It is a selective list meant to introduce the reader to some of the newer composers of Lithuanian choral music, and to serve as a guide for finding choral music through Internet sites such as www.lkc.lt and www.mic.lt and in song anthologies.

n.b.: Diminutives, with a gamut of nuances of meaning, are very common in Lithuanian song texts and titles (see Appendix B). When the word 'little' in a song title translation would make little sense in modifying a noun, it is preceded by the notation "[dim.]." Because English translations of titles, and, indeed, texts, seem to differ widely according to either the translator's whim or ability, often making it difficult to reconstruct the Lithuanian title from the English translation alone, the name of each cited song is first written in Lithuanian, followed by its English translation.

Česlovas Sasnauskas* (1867-1916)

After studying with his father, a church organist, by the age of 17 Sasnauskas achieved the position of head organist at the Bishop's Church of the Vilkaviškis (in Suvalkija, western Lithuania) Diocese. In 1891 he was offered a job at St. Catherine's, a Catholic church in the center of St. Petersburg, Russia, whose parishioners were made up of St. Petersburg's foreign national community. The same year he enrolled in the St. Petersburg Royal Conservatory, where he majored in voice. In 1896

Sasnauskas was appointed the organist at St. Peterburg's Roman Catholic Cathedral, the highest-paying organist position in Russia. His interest in composition and choral music intensified in 1900, when he spent several months in Rome, studying with the composer, Fillippo Cappoci, the organist at the church of St. John Lateran. In 1901 Sasnauskas finished his studies at the St. Petersburg Royal Conservatory earning the title of 'Free Artist,' which was equivalent to a doctorate (Žilevičius, 1953, p. 27-32). His fame in his own time is attested to by the fact that his biography is included in-volume three of *Orgel-Kompositionen aus alter und neuer Zeit zum Kirchligen Gebrauch wie zum Studium*, by Alfred Gauss-Coppenrath, in Regensburg, 1909, the same year his biography also appeared in a book on prominent musicians by Otto June in Leipzig (p. 14-17, 33).

“As a composer [Sasnauskas] was not noted for great technique but for his very refined taste and sensitive soul. His compositions are full of liveliness, grace, softness and sweet harmony” (Žilevičius, 1953, p. 39). The author adds that “his music was always highly expressive of the text.” His most notable compositions are *Kareivėliai—[dim.] Soldiers, Kur bėga Šėšupė—Where the Šėšupė Flows* (see Appendix A), a hymn about a small river, flowing into the large Nemunas and symbolically encompassing all of Lithuania, a song whose melody flows with a Nordic Smetana-like feeling. Other principal works include *Užmigo žemė—The Land Fell Asleep, Siuntė mane motinėle—[dim.] Mother Sent Me*, and the “gigantic” cantata for solo tenor, men’s and mixed choruses and piano, *Broliai—Brothers* (Žilevičius, 1953, p. 62-70).

In the first part of the three-part original choral work *Užmigo žemė—The Land Fell Asleep*, Sasnauskas establishes the mood and shows his inclination for gentle romanticism (Gaudrimas, 1958, p. 188):

The image displays a musical score for the first part of the choral work "Užmigo žemė" by Sasnauskas. The score is written in 3/4 time, D major, and is marked "Lento" (slow) with a dynamic of "p" (piano). It consists of three systems of music, each with a vocal line and a piano accompaniment line. The lyrics are in Lithuanian and describe the land falling asleep.

System 1: The vocal line begins with the lyrics "Už mi go že me už mi go že me už mi". The piano accompaniment features a simple harmonic accompaniment with a bass line that moves in parallel motion with the vocal line.

System 2: The vocal line continues with "go už mi go že me už mi go už mi go". The piano accompaniment maintains the same harmonic structure, with the bass line providing a steady accompaniment.

System 3: The vocal line concludes with "že me už mi go že me". The piano accompaniment ends with a final chord. The tempo is marked "rall." (rallentando) and the dynamic is "pp" (pianissimo).

The most distinguished work of Sasnauskas can be argued to be a *Requiem* Mass for which he prepared by sojourning at Benedictine monasteries in Prague, Monte Cassino, Rome, and several in Switzerland, and Germany. In the genre of church music, Žilevičius (1953), Tauragis (1973) and others are of the opinion that his *Requiem*

ranks among the best of choral works. In the *Introit* of his *Requiem*, the somber, funereal atmosphere set by the men's chorus is brightened by this entry of the women's chorus, setting the tone for the Mass to follow. The first two bars of these two sections serve as the nucleus of the entire composition (Gaudrimas, 1958, p. 194):

Adagio

The musical score consists of two systems. The first system includes a vocal line for the women's chorus and a piano accompaniment. The vocal line begins with a rest for two bars, then enters with the lyrics "Re-qui-em ae-ter-nam do-na e-is Do-mi-ne". The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand. The second system continues the vocal line with the lyrics "dux per-pe-tua lu-ce-at lu-ce-at e-is" and "lu-ce-at e-is". The piano accompaniment continues with a similar texture. The score is marked with dynamics such as *pp* and *p*, and includes performance instructions like *rit.* and *et*.

In recognition of his *Requiem* and other sacred music, Sasnauskas received wide recognition during his relatively brief life, including being awarded the *Palme* order of an officer of the French Academy of Music (Tauragis, 1973, p. 59).

Juozas Naujalis* (1869-1934)

Naujalis was an child prodigy and, just as Sasnauskas, had his father to thank for teaching him to play the organ. As a young man, Naujalis pursued formal training at the Warsaw Institute of Music and the Regensburg, Germany, School of Church Music. By the age of 23, in 1894, he was principal organist of the Kaunas Cathedral. At the same time, he was as dedicated to his country as he was to music. In spite of the Tsarist prohibition against the Lithuanian language and unsanctioned group meetings, Naujalis organized a 20-member chorus that clandestinely used sheet music with Lithuanian texts, rehearsed and gave concerts in his apartment in Kaunas (Tauragis, 1973, p. 58; Narbutienė, 1983, p. 10).

In Chapter 6 we have discussed Naujalis's role in establishing a school of music in Kaunas in 1919 that eventually evolved into the Lithuanian Academy of Music, but even before that, in 1899, he formed the Society of Organists and taught courses in organ performance. The standards he set for receiving a certificate of completion were quite demanding. Each student organist had to:

- Demonstrate a good knowledge of harmony and counterpoint
- Write a fugue on a given theme for 3-4 voices
- Give an analysis of a work chosen by the examining committee
- Improvise on a given theme
- Perform a simple composition in various keys
- Perform a large composition of his own choice—fugue, sonata, fantasy, or other
- Perform a large composition which had been assigned two weeks prior
- Play and sing vespers (Tauragis, 1973, p. 59)

While Naujalis can rightfully be categorized as Lithuania's preeminent composer of liturgical music, choral music holds a prominent place in Naujalis's creative legacy. His total output of more than 150 original pieces, includes 27 for choir, 17 harmonizations of folk songs, as well as 13 Masses—notably his *Mass in C Minor*, 23 motets, hymns,

psalm settings, and other religious works (Wolverton, 2007, p. 57). Whether original compositions or harmonized folk songs, “a tender romantic and nostalgic mood, restraint, melodiousness” are the most striking features of Naulalis’s work (Tauragis, 1973, p. 60). Principal compositions for secular chorus include the beloved by all Lithuanians hymn *Lietuva brangi—Dear Lithuania* (see Appendix A), *Jaunimo giesmė—Youth’s Hymn*, and the magnificent choral work *Už Raseinių už Dubysos teka Nemunėlis—Beyond Raseiniai, Beyond the Dubysa, Flows the [dim.] Nemunas*. His feel for the romantic was equally apparent in his church music, as shown by the *Kyrie* in his Mass *In honorem sacrorum vulnerum Christi* (Tauragis, 1971, p. 62).

♩ = 92

The image shows a musical score for a Kyrie by Mikas Petrauskas. It consists of two systems of music. The first system has four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The tempo is marked as ♩ = 92. The lyrics for the first system are "Ky - ri - e e - lei - son, Ky". The second system continues the lyrics: "ri e e - lei - son, e - lei - son". The music is written in C major and 4/4 time. The vocal lines are melodic and expressive, with some notes tied across measures. The piano accompaniment provides a harmonic and rhythmic foundation.

Mikas Petrauskas (1873-1937)

Mikas Petrauskas is best known for his operas. Like almost all of the early Lithuanian composers, he was born the son of a church organist, and as with the

others, his early musical education came from his father. Petrauskas's formal study of music took him to the St. Petersburg Conservatory, where he majored in voice and graduated in 1906 (Tauragis, 1971, p. 65). Upon returning to Lithuania, he arranged the premiere in Vilnius of his first opera—indeed, Lithuania's first opera—*Birutė*, based on the story of a legendary Lithuanian Jeanne d'Arc who fought the Teutonic knights.

His agitation for the overthrow of the Tsarist government caused him to flee the Tsarist police, first to Switzerland, then Paris, where he studied composition with the French organist and composer, Charles Widor, and finally, to the United States, where he remained until 1920, dividing his time between America and Lithuania, thereafter. During this prolonged first period in America, together with Composer-Conductor Antanas Pocius (1886-1953), in Chicago, he founded the Beethoven Conservatory, as well as organizing several choruses. At this time he also composed the opera *Eglė žalčių karalienė*—*Eglė, Queen of Grass Snakes*. A musical dictionary and a booklet on music appreciation entitled, *In the Field of Music*, both written by him in Lithuanian and first published in Lithuania, now were republished in Boston and Chicago (Tauragis, 1971, p. 65-66).

Popular for their simplicity and catchy melodies, many of his choral pieces are still sung in Lithuania today. Petrauskas also composed several operettas, which were staged only in their time, but his two operas have become staples of Lithuanian opera. In his first opera, *Birutė*, the recitatives are replaced by spoken dialogues. Tauragis (1971) claims that in the opera “there is a tendency in the score to come closer to folk motifs without resorting to folk-lore quotation” (p. 67). More sophisticated is Petrauskas's second opera, *Eglė žalčių karalienė*—*Eglė, Queen of Grass Snakes*, a six

act opus, first staged in Boston, in 1924, with libretto by the composer. The opera's arias, choruses, and particularly duets, are rich and highly developed. Here folk song melodies are interspersed as *leit motifs*. The opera culminates with music based on a *daina* of lament in an outstanding aria by Eglė mourning the death of her husband (Tauragis, 1971, p. 67-68).

Lithuanian folk song themes permeate his operas. Petrauskas collected folk lyrics and melodies and harmonized 150 of them (Tauragis, 1971, p. 66). In *Oi, motule mano*—*Oh, Mother Mine*, he uses the simplest of harmonizations:

Allegro

Oi, mo - tu - le ma, oi, šir - de - le ma -
 Oi, mo - tu - le ma - no
 Oi, mo - tu - le
 - no, ar ve - ly - si man dar - že - lė - lin ei - ti?
 ar ve - ly - si man dar - že - lė - lin ei - ti?
 ma, ar ve - ly - si dar - že - lė - lin ei - ti?
 Ar ve - ly - si man dar - že - lė - lin ei - ti?

But in *Parsivedžiau mergužėlę lepūną—I Brought Home a Spoiled Maiden*,

Petrauskas aims for variety and a little humor in this harmonization, letting one voice carry the melody at the start, accompanied by other voices, then giving rein *a tutti*

(Gaudrimas, 1958, p. 209):

Skercando

S
A
T
B

U. u, u, u, u, u, u, u, u, u, u, u, u,

Par-si-ve-džiau mer-gu-žė-le le-pū-na. Ji klė-te-lej ne-gu-lė-jo, nei lo-ve-lej

U. u, u, u, u, u, u, u, u, u, u, u, u,

u, u, u, u, u, a, u, a, u, a, u, a,

u, u, u, u, u, a, u, a, u, At-si-ne-šiu ba-

ne-no-re-jo, tik ant pe-čiaus U. a, u, a, u, a, u,

u, u, u, u, u, At-si-ne-šiu ba-la-ū-žė der-z-vil-ga

Mikalojus Konstantinas Čiurlionis* (1875-1911)

Famed as a painter and composer, in his relatively brief lifetime Čiurlionis composed not only choral works, and psalm settings, but piano fugues, piano variations, sonatas and other works for piano, and symphonic works. While still a student, in 1899, he composed the cantata *De profundis* for mixed choir and orchestra (Wolverton, 2005, p. 25). In 1904 he turned his attention to art. Nevertheless while studying drawing and art in Warsaw, he composed his “musical masterpiece” (p. 25), the symphonic poem *Jūra—The Sea*. “His music . . . earned him a place beside such ‘Impressionist’ composers as Bruckner, Liszt, Smetana, Grieg, Debussy, and Mahler” (Goštautas, 1994, p. 24).

In 1901 he earned a scholarship to the Leipzig Conservatory where the musical atmosphere was “in radical contrast to the dreamy, sentimentalized atmosphere of Warsaw.” The romanticism of Chopin made way for new compositions that were more complicated, “full of unexpected modulation, contrapuntal, tending toward new intricacies.” It was now, after studying counterpoint with Jadhansson and composition with Reinecke, that “the tendency toward polyphony, which had been discernible in his earliest compositions, finally came into full force” (Jakubėnas in Goštautas, 1994, p. 440).

Čiurlionis’s symphonic music is outside the scope of this dissertation. As for his choral work, much of it is included in compositions for mixed orchestra and chorus, and, strangely for a Lithuanian composer, devoid of folk themes, in view of Lithuania’s own rich tradition, as well their use by numerous composers as varied as Haydn, Dvořák and Grieg. But eventually he harmonized some *dainos* with diverse treatments. Čiurlionis’s

harmonization of the ancient *daina*, -*Oi lekia, lekia gulbių pulkelis*—*Oh, the [dim.] Flock of Swans is Flying, Flying is simple:*

Marciale

Oi. le - kia le - kia gul - bių pul - ke - lis,

oi. le - kia le - kia gul - bių pul - ke - lis, tè - vy - nę gin - ti

ra - gin ber - ne - lius, tè - vy - nę gin - ti ra - gin ber - ne - (lius).

But his *Ar vėjai pūtė*—*Did the winds blow?* is marked by interesting harmonics and, uncharacteristic for *dainos*, chromaticism:

Ar vė - jai pu - tē, ar so - dai ū - žė,
ar nau - jos žag - re - lės ant pū - dy - mė - tio?

The image shows a musical score for a Lithuanian folk song. It consists of four staves of music. The first two staves are grouped together by a large bracket on the left. The first staff is a vocal line in treble clef, and the second staff is a piano accompaniment in treble clef. The third and fourth staves are also grouped by a large bracket on the left. The third staff is a vocal line in treble clef, and the fourth staff is a piano accompaniment in treble clef. The lyrics are written below the vocal staves. The music is in 3/4 time and features chromaticism in the piano accompaniment.

Although he directed choirs in his home town, in Warsaw and in Vilnius, where Lithuanian church hymns and folk songs made up the greatest part, if not all, of the repertoire, it was only in the last few years of his short life that Čiurlionis became interested in *dainos* and began collecting and harmonizing them. This late appreciation of the daina seems odd, almost in spite of the fact that he was a native of Dzūkija, the region of Lithuania best known for its songs. Perhaps this reluctance was because he

was not able to contain his creativity, since often his arrangements are “too chromatic and too instrumental, not really in harmony with the spirit of the song” (Jakubėnas in Goštautas, p. 442).

There are a few outstanding exceptions where he “allowed the powerful wealth of feeling and the natural mystical depth of these songs to unfold” (Vorobjov in Goštautas, p. 177). One such harmonization is *Bėkit bareliai—Run, [dim.] Swaths of Grain*. Another successful harmonization. *Beuštanti aušrelė—The Breaking Dawn*, is found in Appendix A. Music teachers will likely appreciate his simple harmonization of the folksong *Ant kalno gluosnis—A Willow on the Hill*, available in the Covalesky (1996) doctoral essay, as “a welcome addition to a high school choir’s repertoire” (p. 48).

Aleksandras Kačanauskas (1882-1959)

Kačanauskas was a renowned organist and singer. He studied the organ with Naujalis and organ and voice at the conservatory in Riga, 1904-1909, at the same time studying theory and composition privately. He fled to St. Petersburg during World War I, where he attended the Music Conservatory and took over as the cathedral organist for Sasnauskas upon his death. Returning to Lithuania after the war, he was tireless in organizing the first Lithuanian Song Festival in Kaunas.

Most of his life was spent as a professor of composition at the Kaunas Conservatory, and after it moved to Vilnius, at the Lithuanian Music Conservatory, later renamed Lithuanian Music Academy. Kačanauskas created over 100 varied compositions, most of which feature lyrical moods and soft harmony, including his *Valse de Concert* for piano and four popular operettas. His choral music includes *Kristaus Karaliaus giesmė---Hymn of Christ the King* (1932) for men’s chorus, *Malda už tėvynę—Prayer for the Land of Our Fathers* (1939) and others.

His popular folk song harmonizations include *Mano rože—My Rose*; *Ten kur Nemunas banguoja—There, where the Nemunas is Waving*; *Kad aš našlaitėlė—That I'm a Little Orphan*; *Patekėk aušrine—Rise, Aurora*; *Gėriau nakti—I Drank Last Night*. The harmonization of *Tų mergelių dainavimas—The Singing of Those Maidens* is reprinted below (Žilevičius, 1957, p. 200; Gaudrimas, 1958, p. 292):

Allegretto

Tų mer-ge - lių dai - na - vi - mas, jų rū - te - lių ža - lia - vi - mas

dai - nuo - kit,, mer-ge - lės, ža - lios jų - sų rū - te - lės.

Juozas Gruodis* (1884-1948)

Gruodis began formal musical study at the Moscow Conservatory rather late in life, in 1915. But even as early as 1905, long before he had any formal musical training, he

composed several works for the piano and his earliest known choral work, a song entitled *Visur tyla—Quiet Everywhere*, which is both lyrical and with a dramatic intensity that begins by setting the mood of a still night. *Visur tyla* bears the hallmarks of his later choral compositions: a constantly moving melody ranging over a broad musical field, with a densely modulated harmony and wide accords (Gaudrimas, 1958, p. 323).

When the Bolsheviks came to power, Gruodis left Moscow and returned to Lithuania, where in 1920 was granted a government scholarship enabling him to study in Leipzig. After completing composition studies at the conservatory there in 1924, he settled in Kaunas, Lithuania's temporary capital. Although he found employment as an assistant conductor for the State Opera, and in spite of the fact that his conducting skills were appreciated and much in demand, Gruodis did not like conducting and considered himself "strictly a composer" (Narbutienė, 1992, p. 35).

Nature was Gruodis's most constant musical theme. "For Gruodis nature was an inexhaustible source of inspiration. This he affirmed many times. 'After all, the rustling of leaves, the gurgling of a stream or the rumbling of a storm—[are] akin to music. What about the twittering of birds? Or the mysterious sounds of a quiet, summer night?' He knew where nightingales sang the sweetest and would drive out to listen to them. [Composer] Balys Dvarionas would tell how he dreamed of composing a *Symphony of Birds*" (Narbutaitė, 1992, p. 36).

He was the first Lithuanian composer to make wide use of the *sutartinė* harmonized for chorus, the most often performed of these is *Eglelė aukštuolė—The [dim.] Fir, the Tall One* (Narbutienė, 1992, p. 34-39). His harmonizations of *dainos* have

Andante sostenuto

Oi, ant kal_no, ant aukš

— to — jo U_li — jo — na li_nus ro — vē, U_li —

— jo — na li_nus ro — vē.

The musical score is written for voice and piano. It consists of three systems. The first system shows the vocal line and piano accompaniment. The piano part begins with a piano (*p*) dynamic. The second system includes a change in time signature from 4/4 to 3/4. The third system continues the vocal line and piano accompaniment. The lyrics are in Latvian and describe the Nativity scene.

subtleness and frequent change of chord, as in *Ant kalno, ant aukštojo—On the Mountain, on the High One*, reproduced above (Tauragis, 1971).

Besides choral compositions and harmonizations of Lithuanian folk songs, Gruodis composed orchestral suites, ballets, the tone poem *Gyvenimo šokis—Dance of Life*, playfully utilizing folk melodies. He was also the first to break ground with a *sutartinė* adapted for piano. From his plethora of compositions, the best is hard to choose. Of his many original choral works, probably the two most often performed by professional choruses are *Žiema—Winter* (see Appendix A) and *Žvejai—The Fishers*. However, many musicologists including Gaudrimas (1958); Tauragis (1971); Narbutaitė (1992) are of the opinion that the suite for chorus and symphony orchestra, *Šarūnas*, based on a legendary Lithuanian ruler, was his most impressive work.

At the personal request of Naujalis, in 1927, Gruodis took over directorship of the Kaunas School of Music, and in 1933 guided it in its transition into the Kaunas Conservatory. But even more than conducting, directorship of a conservatory was far from Gruodis's first musical love. To have more time for composing, in 1937 he relinquished the director's post and became professor of composition. (For more on Gruodis and his views on music education, see Chapter 6.)

Stasys Šimkus* (1887-1943)

"I am a lyrical composer," Stasys Šimkus told his biographer, and indeed, he not only imbued a lyrical quality to his songs, but very often composed the lyrics (Narbutienė, 1992, p. 47). This lyricism, of course, in no way diminished his love for the *daina*, or its melodies that often bend the words to fit the music. Although equally facile as a writer-lyricist and a composer, today he is best known as a composer.

At the ages of ten to 13 he studied the organ with Juozas Naujalis. From 1904 to 1906, he studied at the Warsaw Music Institute and from 1908 to 1914 at the St. Petersburg Conservatory. Here he supported his studies as a high school teacher and choral assistant to Česlovas Sasnauskas. In 1915 he traveled to the United States to collect funds for Lithuanian war relief and remained until 1920, organizing Lithuanian choruses in various cities, staging operas and conducting. During his time in America he also founded and published the Lithuanian magazine, *Muzika*.

Upon returning to Lithuania, together with K. V. Banaitis, Šimkus formed a committee that collected and wrote down some 2,000 folk song melodies (Narbutienė, 1992, p. 48). While he marveled at the beauty of the melodies, he felt that even if they are archived, there is only a small probability that these melodies would ever be heard by the people. Nevertheless Šimkus harmonized for chorus and published some 180 of these songs (p. 50).

In 1921 and 1922 m. he studied composition at the conservatories in Leipzig and Berlin. In 1923 he founded the Klaipėda School of Music, teaching there until 1930, when he returned to Kaunas. Here he conducted the State Opera and taught music as a professor at Vytautas Magnus University and the Kaunas Conservatory.

Šimkus's principal choral compositions include *Vėjo dukra—Daughter of the Wind* and *Žygis į Vilnių—Marching on Vilnius*, and folk song inspired *Ūžia girelė—The Little Forest is Roaring*; *Oželis—Little Goat*; *Tykus buvo vakarėlis—Quiet was the (dim.) Evening*; *Mes padainuosim—We Will Sing*; *Ko Vėjai Pučia—Why the Winds are Blowing*, *Pamylėjau vakar—Loved You Yesterday*; *Aš augau pas tėvelį—I Grew Up at*

[My] Father's. His most important composition is *Kaimas prie dvaro*—*The Village Near the Estate*, commonly called *Pagirėnai*. It seems to contain all of his musical styles.

The most famous Šimkus composition is *Lietuviais esame mes gimę*—*We were born Lithuanians* (see Appendix A), words by Georg Sauerwein (1832-1901). A university drop-out who became a self-taught linguist and spoke 75 languages, Saerwein's special interest was languages of oppressed nations, and the song has since become the hymn of Lithuania Minor, i.e., the Prussians (Narbutaitė, p. 52). The complex nature of Šimkus's original songs can be seen in the following excerpt, *Švelnūs naktužės sparnai*—*Gentle Wings of Night* (Tauragis, 1971, p. 106):

Molto tranquillo
ppp

S. I. Cit. cit! Švelnūs naktužės sparnai

A. I. apklostė žemele, jos varga nutil — dė. **ppp**

S. a ————— a *molto rit.* a

A. a ————— a Ne vieno varguolio svajoti seniai

T. B.

Šimkus's folk song harmonization of the *daina*, *Saulutė tekėjo*—*The [dim.] Sun was Rising*, reproduced below, is a simple two-part harmony, and a happy melody that is one of Lithuania's most popular children's songs. True to the form of all Lithuanian children's songs and practically all of the *dainos*, each noun is a diminutive. The lyrics of this folk song harmonization simply say "the sun was rising, the leaves were twinkling brightly, while two brothers, dearest brothers were saddling up their steeds."

Vivo

Sau - lu - tē te - kė - jō, la - pe - liai mir - ge - jō,
 Sau - lu - tē te - kė - jō.
 o du bro - liai bro - lu - žė - liai žir - ge - lį bal - no - jō, o du bro - liai
 la - pe - liai mir - ge - jō, o du bro - liai bro - lu - žė - liai žir - ge - lį bal -
 bro - lu - žė - liai žir - ge - lį bal - no jo.
 - no - jō, o du bro - liai bro - lu - žė - liai žir - ge - lį bal - no. (jo).

That Šimkus was a prolific composer would be an understatement. In his lifetime, “one third of all the songs sung by choirs in Lithuania, were his compositions” (Narbutienė, 1992, p. 48). Talking about the art of composition with a young composer, Šimkus explained that he was “long cramped by the rules of harmony. When he managed to break out of that trap, he felt better creatively” (Sodeika, 2008, p. 9).

Juozas Tallat-Kelpša (1888-1949)

Tallat-Kelpša is discussed extensively in the section on musical life in pre-Soviet Kaunas in Chapter 6. Quite unfairly, he is still remembered for his *Ode to Stalin*. In spite of this, his musical accomplishments were such that the Vilnius Conservatory is

still named in his honor. Two of his most popular harmonizations are *Tris dienas*—*Three Days* (see Appendix A) and *Liepé tėvelis*—[dim.] *Father Ordered*, the latter song's introduction is reproduced below (Gaudrimas, 1958, p. 320):

Moderato

Lie - pė tė - ve - lis man jau - nam žė - nų - tis.

„Nė - ži - nau, tė - vi - zė - li, kur au - ga mer - ge - tė,

Juozas Žilėvičius (1891-1985)

The long and eventful life of this composer, conductor and musicologist and his contribution to music research is taken up in a detailed discussion in Chapter 3 (p. 53) of this dissertation. He began his career as an organist and a friend of Čiurlionis, spending summers studying at the Warsaw Conservatory. Along with many other Lithuanians, he fled to St. Petersburg to escape the marauding German Army and the

battles of World War I. Žilevičius completed the St. Petersburg Conservatory in composition, graduating with the degree of Free Artist, equivalent to a Ph.D. His creative output includes around 400 compositions: symphonies, fugues, vocals, and choral works. Composer K. V. Banaitis, said, “Žilevičius’s compositions differed from his contemporaries with the use of counterpoint, imitation and in places a very clear dramatic emphasis and dynamic intensiveness” (Zaboras, 1999, p. 150-151). His harmonization of *Anoj pusėj ežero—On the Other Side of the Lake* is in Appendix A.

Kazimieras Viktoras Banaitis (1896-1963)

K. V. Banaitis (not to be confused with V. K. Banaitis (b. 1918) whose outpouring of choral compositions makes him deserving of mention) was the last director of the Kaunas Conservatory before the Iron Curtain descended and put an end to all interaction with the free world. After he graduated from high school in Kaunas, he studied in the conservatories of Leipzig and Prague, majoring in composition, piano and music education. Banaitis fled the Russian occupation and continued composing in the West, including symphonic pieces and works for piano, cello, violin, harp, clarinet, and solo voice. His greatest choral contribution is the opera *Juratė ir Kastytis*, based on a tale of two ill-fated lovers. Four books of his harmonized *dainos* were published in Lithuania and 88 harmonizations for mixed chorus were released in Chicago. His love for *dainos* left its mark on all of his mostly homophonic music marked by fourth, fifth and second intervals (Žilevičius, 1954, p. 160; Zaboras, 1999, p. 30). Below is *his* *Lék, gervele, į girelę—Fly, Little Crane, into the [dim.] Forest* (Banaitis, 1951, p. 57):

Allegretto

lèk, ger-ve - le, lèk, ger-ve - le, i gi - re - lè,
lèk, ger-ve - le, lèk, ger-ve - le, i gi - re - lè,
lèk, ger-ve - le, i gi - re - lè,
lèk, ger-ve - le, i gi - re - lè.

A a ja ja ja a lèk, ger-ve - le, i gi - re - lè.

2. Tūpk, gerve, tūpk gerve,
Tūpk, gervele, tūpk, gervele,
Tūpk, gervele, i šakelę;
A-a-a-a
A-ja-ja-ja
Tūpk, gervele, i šakelę.

Bronius Jonušas (1899-1976)

A graduate of the music conservatories of Riga and Kaunas, Bronius Jonušas comes from an ancient family that can trace its roots back to at least 1340 (Žilevičius, 1956, p. 492). Later generations in Žemaitija (Samogitia) were famed as musicians, down to the time of Bronius—brother Zenonas became the conductor of the Orchestra de Naval de Colombia, and brother, Domas, before moving to America was conductor

of the Warsaw Radio Orchestra. For fleeing to the West in 1944, his name was proscribed by the Soviets, yet his music continued to be played throughout the USSR. Today, in Vilnius, a school of music is named in his honor and the Lithuanian National Symphony and Chorus recorded an album of his choral music. Nevertheless Bronius Jonušas is known to Lithuanians primarily as the ‘King of Marches’—each of his marches is extremely tuneful and resonates a clear folk melody. Because of this popularity, his reputation as a composer of marches somewhat unfairly eclipses his long years of work as a choral composer and conductor (Radzevičius, 1996).

World War II cut short Jonušas’s orchestral conducting career. The war’s final year found him in Salzburg, together with his wife, daughter and one son (his other son was tragically left behind, not to see his father again for 25 years). Thanks to fellow-composer Antanas Nakas, working as the organist at Salzburg’s Lithuanian Catholic church and studying at the Mozarteum (Zaboras, 1999, p. 104), Jonušas secured a position as conductor of one of the conservatory’s orchestras. When the war ended, wanting to work with Lithuanians, he moved to Germany to be part of the growing Lithuanian community in the displaced persons’ camps. After stays in Dillingen and Kempten, where he founded choruses in each, in 1946 he moved to Hanau to conduct the ‘*Dainava*’ Chorus, which gave more than 100 concerts in Germany, recorded two albums, and went on concert tours to Paris and Brussels.

Jonušas left Germany in 1949. When he arrived in the U.S.A. (people in the camps had no say in the matter of when they would leave; if one applied for a visa to some country, when it came, one left), he first settled in Baltimore, where he founded a chorus. Moving to Chicago in 1952, from 1952 to 1954 he expanded an octet founded

by Alfonsas Gečas into the '*Čicagos lietuvių vyrų choras*'—'The Chicago Lithuanian Men's Chorus,' which formed the nucleus of today's Chicago's Lithuanian Opera. Weakening health and exhausting work in a factory caused him to accept the offer of becoming a choir director at a Lithuanian parish in Omaha, where he also organized the chorus '*Rambynas*' (Žilevičius, 1956, p. 492). He had already been principal conductor at the Lithuanian Song Festival in Würzburg, Germany, in 1946. In America he was on the founding committee for the "First Lithuanian Song Festival" in Chicago, in 1956, and was principal conductor of the one in 1971. One or more Jonušas compositions were performed in all seven song festivals from 1956 to 1991 (Skaisgirys, 2005, p. 5-19).

Of his many songs and choral works, both original and harmonizations, most popular are the *Scouts's Jubilee Hymn*, sung at any scout jamboree, *Leiskit / Tėvyne*—*Give us Back our Homeland*, the passionate hymn of Lithuanians in exile, and scores of harmonizations of folk songs for mixed chorus, *a cappella* and with orchestra, for women's chorus, men's chorus, and children's chorus. Noteworthy are *Draugai*—*Friends* (children's chorus), *Pradės aušrelė aušti*—*Dawn Will Start to Break* (women's chorus), and the dynamically sweeping composition for mixed chorus, *Šėriau žirgelį*—*I Fed My [dim.] Steed*. One of his compositions, the harmonization *Kurteliai sulojo*—*[dim.] Hunting Dogs Barked*, is reproduced in Appendix A of this dissertation (Žilevičius, 1956, p. 492; Radzevičius, 1996, Zaboras, 2005, p. 80-82).

Vladas Jakubėnas (1904-1976)

Arguably the most gifted of modern Lithuanian composers, Jakubėnas survived World War I by being taken by his mother and father to Moscow from 1915 to 1918, where he attended high school, studied piano and wrote "not a few compositions" (Zaboras, 1999, p. 75). Upon returning to Lithuania, he completed high school and

started studying piano and took harmony courses from Juozas Tallat-Kelpša at the Naujalis School of Music in Kaunas (Karaška, 2005, p. 485). From 1924 to 1928 he attended the Riga Conservatory, where he earned the Free Artist degree. In 1924 he staged his first concert, consisting solely of his compositions for piano, violin and voice, where his song *Gélés iš šieno—Straw flowers* was much appreciated.

A grant from the Lithuanian Ministry of Education allowed him to study twelve-tone and *Gebrauchsmusic* composition with Hindemith and Schreker at the Berlin Conservatory. His triple fugue, string quartet and symphony for full orchestra were performed in Berlin to positive reviews. Returning to Kaunas in 1932, he taught composition at the conservatory and started to compose choral music. His major choral work, the *a cappella Mano pasaulis—My World* premiered in 1943 and was awarded the honor of being chosen by the Composers Association as Lithuania's composition of the year.

After fleeing the Soviet occupation he settled in Chicago. As for most refugee Lithuanian composers, finding a teaching position at his level of competence proved difficult. Jakubėnas worked as a music critic for the Lithuanian press, on the board of the Žilevičius Music Archives, as a concert accompanist and repertoire consultant, and teacher of piano. He also wrote quite a few hymns for his Lutheran Church parish, where he was the organist and choir director. Among the venues where Jakubėnas's choral compositions were performed were Orchestra Hall in Chicago and Carnegie Hall in New York. Reprinted here is his harmonization of the *daina, Po daržužj vaikščiojau— I Walked in the Garden*:

High Mountains, Nurimk, sesut—Don't Fret, Little Sister, and Ko žilas ožys bliovė—Why the Gray Goat Bleated (Zaboras, 1999, p. 74-75; Skaisgirys, 2005, p. 5-19).

Antanas Račiūnas (1905-1984)

Antanas Račiūnas belongs to the first generation of composers educated in Lithuania under Juozas Gruodis and among the last before the Russian invasion to also have the opportunity to study abroad in the west. After graduating from the Kaunas Conservatory, from 1936 to 1939 he continued his studies at the 'Ecole Normale de la Musique' in Paris, studying with Nadia Boulanger, Charles Koechlin and Igor Stravinsky (Tauragis, 1971, p. 134). After hearing Račiūnas perform one of his compositions based on the melody of a *daina*, Boulanger is reported to have said, "How beautiful your country must be to give birth to such a song!" (p. 135).

As with almost every Lithuanian composer, the harmonization of folk songs and choral composition inspired by them makes up a good deal of his work, Račiūnas is better known as the author of ten symphonies and as the composer of *Trys talismanai—Three talismans* (1936), a quintessentially Lithuanian opera replete with traditional music themes. Much later he composed three more operas that unfortunately bear the unmistakable stamp of "Soviet realism." Nevertheless, even the latter three operas, like his symphonies, are full of folk music citations, with ancient melodies presented in a contemporary setting. Much of his choral music treatment is very similar to that of Stasys Šimkus (Varanavičiūtė, 2010). Presented below is a fragment of his harmonization. *Šalti šaltinėliai, žali žolinėliai—Cold [dim.] springs, green [dim.] grass*, although Tauragis (1971) gives its name as *I'm Made to Marry a Lad I Don't Love* (p. 136):

♩ = 72

Sal-ti šal-ti -nė -liai, ža-li žo-ly -nė -liai, ža-li žo-ly-

-nė -liai, šal-ti šal-ti -nė -liai, ža-li žo-ly -nė -liai.

su-si skin.siu vai.ni-kė-lj ža-lių žo-ly. nė -lių

Jeronimas Kačinskas (1907-2006)

Professor of composition, Jeronimas Kačinskas received his musical start from his organist father, began studies at the Klaipėda School of Music. He continued his studies at the Kaunas Conservatory, where Šimkus and Žilevičius were his teachers in theory and composition. 1929-1931 were spent at the Prague Conservatory studying conducting and athenatic serialism and quarter tonal composition. After fleeing the

Soviets in 1944, he settled in the United States, near Chicago and conducted numerous choruses and orchestras. He was one of only a handful of Lithuanian refugee composers to succeed in obtaining a teaching position in an American conservatory or university. In 1970 he moved to Boston and taught at the Berkeley School of Music, retiring as professor emeritus in 1990 (Petrauskaitė, 1995; Zubrickas, 1999). Two of his best-known choral works are *Pjovėjas—The Mower* and *Rauda—Lament* (Zubrickas, 1999).

Julius Juzeliūnas (1916-2001)

Juzeliūnas learned to play the organ as a child, sang in the church choir and formed a military chorus while serving in the Lithuanian Army from 1937 to 1939. Living in Šiauliai he was a church organist and choir director and taught music at the commercial institute, where he organized a 100-member student chorus. After graduating from the Kaunas Conservatory in 1946 and writing his *First Symphony* in lieu of a thesis, he dedicated his *Second Symphony* in 1949 to “Soviet Lithuania, which has traversed a great and hard path of struggle,” making sure that it “reflected the influence of Russian classical music” (Tauragis, 1971, p. 143). In 1952 he joined the Composition Department faculty at the Vilnius Conservatory (later LMA). In 1954 he was awarded the title of Merited Artist of the LTSR, and, in 1966, promoted to Peoples’s Artist of the LTSR. In 1988, he became a member of the ‘*Sajudis*’ independence movement (Zubrickas, 1999; Juzeliūnas, 2002).

The subject matter of his ballets and operas were always dramatizations of the struggle of the proletariat. Even his original choral compositions, often based on the lyrics the communist poet, Salomėja Neris, were full of the *Sturm und Drang* of so-called Soviet realism. Exceptions were five vocal-symphonic works, such as *Cantus*

magnificat (1979), challenging for even the best chorus. Other than the tendency to camouflage his symphonic music in Russian wrapping, it can be said in fairness that it generally sheltered a Lithuanian soul. Here is a polyphonic *sutariné* disguised as a *scherzo* and used as the *leitmotif* of his Second Symphony (Tauragis, 1971, p. 144):

The image displays a musical score for the Second Symphony by Eduardas Balsys. The score is written in 2/4 time and is marked "Vivo" with a tempo of quarter note = 80. The score is divided into three systems, each with a treble and bass staff. The first system is for the Oboe (Ob.) and the string section (Archi.), with a dynamic marking of *mf*. The second system is for the Clarinet in B-flat (C.i.). The third system is for the Bassoon (Fag.). The music is polyphonic, with each instrument playing a distinct, rhythmic line that contributes to a complex texture. The notation includes various note values, rests, and dynamic markings.

Eduardas Balsys* (1919-1984)

“One cannot imagine contemporary Lithuanian music without E. Balsys—so clear and masterly is the work of this composer, so vigorous he is in teaching and social activities” (Tauragis, 1971, p. 149). If the fact that knowing about his life and work is required for the choral conducting entrance exams to the LMA is any proof, it seems that this high opinion of Balsys has not changed much since the Soviet era. Another

mark of approval is a school of music and art in Klaipėda that was named after Eduardas Balsys in 1981 and raised to the level of a 'gimnazija' in 1994 (Narbutienė, 1999).

Balsys started his working career as a math, physics and chemistry teacher in Klaipėda's secondary schools, but when World War II ended, entered the Kaunas Conservatory, where Antanas Račūnas was his professor of composition. Graduating in 1950, he followed up with graduate studies in Leningrad, joining the faculty of the Lithuanian Conservatory (now LMA) in 1953. In 1960 he became chair of the Composition Department. Even more significantly, from 1962 to 1971, a period remarkable for its resistance to anything new, he was the head of the Composers Union (Anderson, 2003, p. 41; Tauragis, 1971, p. 150).

Lithuania's Soviet past has a way of cleaning up after itself. Again and again, contemporary biographies of musicians and composers prominent in that era of Bolshevik repression of artistic freedom are expunged of the more blatant examples of selling out. One has to dig back to authors like Gaudrimas (1958) and Tauragis (1971) to learn what material composers like Balsys, who ruled Lithuanian music, were composing in those days of deportations to Siberia, the Gulag, genocide, the KGB and subservience to Moscow. Some of Balsys's early compositions include his *magnum opus* for symphony orchestra "written on the theme of the struggle for peace," the *Heroic Poem*, "confirming even more the expectations of his audience" (p. 150).

The Soviet musicologists mentioned above praise the likes of Balsys and Juzeliūnas for music "that brings to mind Tchaikovsky . . . whilst the arrangement of parts . . . —the Viennese classics" (Tauragis, 1971, p. 151). But again and again, for

inspiration they retreat from Russia and bid *auf Wiedersehen* to Vienna to reach into their Lithuanian roots to draw on their national heritage of *dainos*. The *Heroic Poem's* theme, for instance, "is rich in intervals of fourths and fifths 'borrowed' from folk-lore; use is made of natural VII degree of minor scale; whilst the structure of a period with uneven phrases (4 4 2 2 4) has also some affinity to folk-songs" (p. 151). More about Balsys's symphonic music would not be in keeping with the purpose of this dissertation; he also composed some popular songs and wrote music for several documentaries and many feature films (Tauragis, 1971; Narbutienė, 1999).

His most important choral work is the oratorio, *Nelieskite mėlyno gaublio—Don't Touch the Blue Globe* (1969). Its subject is the alleged deliberate bombing of a Soviet 'Pioneer' camp for youngsters, on the first day of Hitler's attack on the USSR. As the old proverb says, "if it had not happened, it would have had to be invented." Perhaps it was bombed, the Pioneer camp probably looked very similar to an army camp from the air. But whether this was a deliberate atrocity or even if the attack really took place or not, Balsys's oratorio was meant to prove the barbarity of the Germans, "for the bombs dropped by the Nazi airmen were specifically [italitc mine] aimed at defenceless children" (Tauragis, 1971, p. 155). This oratorio earned the composer much acclaim for its musical content as well. Undoubtedly Balsys was a capable composer. However it is unfortunate that much, if not all, of Balsys's serious compositional output was political in nature. In the post-Soviet era, this type of music may have to wait a very long time to be heard and evaluated again.

Bronius Kutavičius (b. 1932)

Bronius Kutavičius is a case in point that Lithuanian music, particularly in *sutartinės*, contains much that can be called 'minimalist,' inspiring and allowing modern

music compositions to retain a quintessentially Lithuanian feeling. In 2001 the Finnish company Ondine released a CD (ODE 972-2) with “two powerful choral works,” by Kutavičius, *The Last Pagan Rites* of 1978 and *Epitaphium temporum pereunti*, composed in 1998. Following this album, the company made “a bolder move yet,” by releasing a recording of Kutavičius’s opera *Lokys—The Bear* (Anderson, 2003, p. 41).

Kutavičius is a composer who rejected 12-tone technique but is still using series, “but differently, in his own way, more as the organization of the whole form than as technique.” For example, his *Pantheistic Oratorio*, written in 1970, was based entirely on serial organization, but with specific scales invented by him, and therefore different from other works of such character.” Kutavičius stated that in 1970 this work was banned by the Lithuanian Composers Union as too avant garde, but is now performed regularly (Anderson, 2003, p. 42-43).

“In my opinion, an organic connection between music and words was achieved in this composition . . . but, to tell the truth, I didn't think about any particular 'Lithuanian quality' at that time.” But there can be no doubt about the Lithuanian connection in *The Last Pagan Rites*, loosely based on sutartinės, which took seven or eight years of creative work. Kutavičius feels it makes an enormous impression on its listeners: “People leave the concert halls with their heads slightly messed up, and I don't know why—I did it spontaneously, and the result was unexpected for me too” (Kutavičius in Anderson, 2003, p. 42).

After this oratorio, Kutavičius continued with *From the Jatvingian Stone*—an oratorio composed in the style of *sutartines* (“sort of”)—and *The Tree of the World*, which concluded the whole cycle. Vytautas Landsbergis wrote in his review that the

audience felt something in the air and hurried to take their seats. “And when the hearing came to the end, all listeners stayed in their places, confused, and no one wanted to stand up and go out. Then I announced, ‘This is the end! That’s all!’ But they were still sitting, immovable” (Kutavičius in Anderson, 2003, p. 42-43). *His Atnešu rūtos šaką—I am Bringing a Sprig of Rue* is reproduced in Appendix A.

Vaclovas Augustinas (b. 1959)

A 1981 graduate of the LMA, since 1996 Augustinas is an instructor of choral conducting and composition at the LMA, and professor of artistic development at the Vilnius Pedagogical University. Since 1992, he has been conductor of the Vilnius Municipal Chamber Chorus, ‘*Jauna muzika*,’ which has performed at more than 150 concerts in Lithuania and abroad. Augustinas conducted his chorus together with a variety of orchestras such as the Tel Aviv Symphony and the Berlin Philharmonic, and ‘*Jauna muzika*’ has garnered many first and Grand Prix prizes at European and world choral competitions.

Of his numerous choral compositions, most notable are the cantata for mixed chorus, *Paklauskit vaiko patarimo—Ask for a Child’s Advice*, *Gloria* for mixed chorus and symphony orchestra, and *Hymne a Saint Martin* for double chorus, *a cappella*. Augustinas’s folk song harmonizations include *Supkit meskit—Rock it and Throw it Away*, *Treputė martela—The Fragile Bride*, *Bėk, kielele balta—Run, [dim.] the Road is White*, *Rambynas*, and the expanded daina, *Pūtė vėjas—The Wind Blew* (Zubrickas, 1999). His *Lux aeterna* is reproduced in Appendix A.

Other Lithuanian Composers

In addition to the composers who are described above, several hundred more Lithuanians, in Lithuania and abroad, composed choral music that was published and

performed. The following is a supplemental, partial list of noteworthy composers from the past and those still composing music today:

- Vincas Kudirka (1858-1899)
- Leonas Ereminas (1863-1927)
- Teodoras Brazys (1870-1930)
- Juozas Gudavičius (1872-1939)—see *Kur giria žaliuoja*, Appendix A
- Emerikas Gailevičius (1874-1949)
- Juozas Neimontas (1875-1963)
- Juozas Gaubas (1879-1962)
- Vladas Daukša (1882-1975)
- Juozas Neimontas (1883-1963)
- Povilas Čiurlionis (1884-1945)
- Antanas Pocius (1884-1953)
- Julius Štarka (1884-1960)
- Aleksandras Aleksis-Aleksandravičius (1886-1983)
- Jonas Banyš (1886-1970)
- Jonas Čižauskas (1886-1974)
- Vincas Nickus (1886-1938)
- Nikodemus Martinonis (1887-1957)
- Jonas Brundza (1889-1969)
- Juozas Čižauskas (1889-1955)
- Stasys Navickas (1889-1962)
- Antanas Vanagaitis (1890-1949)
- Juozas Brazaitis (1891-1945)
- Petras Bružauskas (1891-1946)
- Jonas Dambrauskas (1892-1982)
- Mykolas Karka (1892-1984)
- Justinas Kudirka (1893-1983)
- Pranas Bujanauskas (1896-1963)
- Pranas Dulkė (1896-1952)
- Balys Sruoga (1896-1947)
- Juozas Strolia (1897-1969)
- Pranas Ambrazas (1898-1975)
- Motiejus Budriūnas (1898-1969)
- Saloméja Čerienė-Mulks-Staniulytė (1899-1970)
- Marija (Venskus) Bernarda (1902-1998)
- Stepas Sodeika (1903-1964)
- Pranas Balevičius (1904-1957)
- Balys Dvarionas (1904-1972)
- Antanas Nakas (1904-1978)
- Vytautas Bacevičius (1905-1970)
- Vladas Budreckas (1905-1986)

- Konradas Kaveckas (1905-1996)
- Vladas Admomiavičius (1906-1961)
- Juozas Stankūnas (1906-1996)
- Ona Metrikienė-Skiriūtė (1908-1998)
- Jonas Švedas (1908-1971)
- Bronius Budriūnas (1909-1994)
- Julius Gaidelis (1909-83)
- Alfonsas Mikulskis (1909-1983)
- Stasys Vainiūnas (1909-1982)
- Vytautas Marijošius (1911-1996)
- Juozas Pakalnis (1912-1948)
- Jonas Zdanius (1913-1975)
- Povilas Mieliulis (b. 1921)
- Vytautas Jančys (1922-1990)
- Giedra Gudaukienė-Nasvytė (b. 1923)
- Benjaminas Gorbulskis (1925-1986)
- Vytautas Klova (b 1926)
- Robertas (Byankas) Byan (b. 1926)
- Antanas Rekašius (1928-2003)
- Vytautas Laurušas (b 1930)
- Vytautas Jurgutis (b 1930)
- Vytautas Barkauskas (b 1931)
- Faustas Strolia (b. 1931)
- Feliksas Bajoras (b 1934)—see *Paslaptis*, Appendix A
- Darius Lapinskas (b 1934)
- Vytautas Montvila (b 1935)
- Osvaldas Balakauskas (b 1937)
- Algimantas Bražinskas (b 1937)
- Teisutis Makačinskas (b 1938)
- Jurgis Juozapaitis (b 1942)
- Jonas Tamulionis (b 1949) —see *Narciso*, Appendix A
- Algirdas Martinaitis (b 1950)—see *Sanctus* and *Aušros žvaigždė*, Appendix A
- Mindaugas Urbaitis (b 1952)—see *Išvaikščiojau mišką*, Appendix A
- Vidmantas Bartulis (b 1954)
- Vytautas Miškinis (b. 1954)—see *Oi šąla šąla*, Appendix A
- Onutė Narbutaitė (b 1956)
- Kristina Vasiliauskaitė (b. 1956)
- Rytis Mažulis (b 1961)
- Nomedas Valančiūtė (b 1961)
- Šarūnas Nakas (b 1962)
- Eglė Sausanavičiūtė (b 1963)
- Remigijus Merkelys (b 1964)
- Antanas Jasenka (b 1965)

- Giedrius Svilainis (b. 1972)—see *O quam tristis*, Appendix A
- Diana Čemerytė (b 1975)

CHAPTER 10 THE DAINA

In Chapter 1 we have discussed that the origin of the *daina*—*dainos*, plural—precedes recorded history, its beauty and the role it played in the daily life of hunter-gatherer people living in the dawn of civilization. In our review of literature in Chapter 2 we have also mentioned the various forms of the Lithuanian folk song in later times, and in Chapter 4, we have seen the role of the ‘*voidila*,’ or ‘bard’ in keeping the *daina* alive in the time of the onslaught of Christianity. It continued to be sung and composed through the adversity of Tsarist rule in the 19th century, and even after the use of the Lithuanian language in print was forbidden, we have seen how *dainos* were collected, printed and disseminated in secret. Finally in Chapter 7 and subsequent ones, we delved into the flowering of Lithuania’s choral culture in the open, the collection of thousands of more songs, and their harmonization into choral literature by a plethora of composers.

This chapter will describe and give examples of the main types of *daina*. Let us begin with a brief reintroduction:

They [*dainos*] are beautifully lyrical, with only the slightest suggestion of specific narrative. Rather, they contain reflections on every sort of activity of the race, and so without describing a particular set of actions they imply an almost universal knowledge of the peasant heart and mind. Through these lyrics we see people still clinging to pagan superstitions, relatively unimpressed by the late arrival of Christianity. We see the life of the poor farmer rooted in the soil, keenly conscious of the simple outdoors. Water and forests, livestock and harvests, industrious or lazy family, and the unending round of birth, marriage and death are the commonplace of the poor. They constitute the subject-matter of almost all domestic folksong, but in few parts of the world are simplicity and intensity of feeling so well blended. (Deutsch, 1950, p. 169)

The product of a peaceful matriarchal society, Lithuanian *dainos* “never concerned themselves with heroic deeds; they are marked by symbolism and humility” (Ivinskis, 1978, p. 374). Similies and metaphors are replete in any *daina*: a maiden may be called

a *balta lelijélė*, or ‘white lily,’ a young man, a *sakalas*, or usually its diminutive form, *sakalėlis*, or ‘falcon.’ But a man could also be called a *dobilėlis*, the diminutive of *dobilas*, or ‘clover,’ an *ažuolas*, *ažuolėlis*—‘oak,’ and many other metaphors, and when wine is *žalias*, or ‘green,’ it is fresh, and if anyone, or anything, is ‘white’—*balta* (f.) or *baltas* (m.)—it stands for clean or pure (Sruoga, 1927; Gaudrimas, 1958).

Not all agree about whether the songs were composed by men, women, peasants, or aristocrats. Ostensibly because of “their grace of cadence and delicacy of imagery” one anthologist feels that “many of these songs . . . are undoubtedly the product of an ancient and highly intelligent aristocracy” (Paterson, 1939 p. XXIII). But Gimbutas (1964), forming the hypothesis that “without the insights afforded by mythology, we could not uncover the basic traits of the *dainos*” (p. 16), is adamant in maintaining that “the mythological elements were transmitted by peasants alone” (p. 17). Another author (Deutsch, 1950) is convinced that “most of the . . . *dainos* have been created by women,” while “the men compose folk-tales and in alehouses sing burlesquing and obscene songs which most collectors consider street music and not genuine folk art” (p. 170).

However there is ample indication that Lithuanian men did compose *dainos*. For example, it is unlikely that an aristocratic man, or woman, would know how it feels to be so weary from mowing hay that he wishes himself to be turned into a sheaf just so he could rest, as the man singing the *daina*, *Pjovė lankoj šieną—Mowed Hay in the Pasture*, describes himself. This song, judging by the masculine gender word endings, seems to have been composed by a man, describing work almost always done by men (while the women raked and bundled up the sheaves). In the 17th century, the German

cleric and collector of *dainos*, Theodor Lepner, wrote that Lithuanians “*sind alle Komponisten*” (Biržiška, 1919, p. 22). As for Deutsch’s (1950) contention that men only made up bawdy songs in ale houses, there are many *dainos* that precede the existence of inns and ale houses, and tradition also tells us that the *vaidila* of the pagan era was both priest and bard who composed and sang songs.

The Jonas Basanavičius Theory

Which are the earliest songs, and who composed them? Opinions, of course, vary. Shepherds’ songs, many based on natural sounds and calls, can certainly make a claim for antiquity. But many scholars seem to agree that that songs of mythology are the oldest (Chase, 1900; Gimbutas, 1964). Scholars have also noted that most, if not all, of the *dainos* dealing with mythology are based on minor or modal scales; and “the older ones are usually in the Aeolian mode, with many of the melodies made up of compressed phrases ten and 15 measures long” (Deutsch, 1950, p. 170)

Not only Deutsch (1950), but Katzenelenbogen (1935), Paterson (1939) and many others noticed Aeolian, Doric and other modes in many *dainos*, and these have been described as having “a beauty and pure primitive splendor above anything . . . in Western literature except the early songs of the Greek islanders” (Payne, 1964, p. 7). But only one of the myriad of anthologists and collectors of *dainos* seems to question why it should be that Lithuanian folk songs are based on musical scales originating in Greece. That one person is Jonas Basanavičius (1851-1927), called by his countrymen the “patriarch” of Lithuania. He was the leader of the movement to restore Lithuania’s independence and the chairman of the committee that, on February 16, 1918, drafted and signed the Lithuanian Declaration of Independence.

In his early life, Basanavičius, a doctor of medicine with additional degrees in history and archeology, who fled persecution by the Russians for Varna, Bulgaria, where he spent many years practicing medicine, collected *dainos* in Oškabalių village, the village of his birth in southwestern Lithuania (Biržiška, 1954, p. 241-242). While collecting *dainos* and examining the music and lyrics of the songs in his anthology and others, he came to the conclusion that the Lithuanian *daina* originated in Thrace.

Looking at the lyrics, Basanavičius first wondered why many *dainos* dating back to what was still the late Neolithic Age in Lithuania, before the Bronze Age had set in, had so many references to gold, silver and copper and even had lyrics about “bronze portals” and “copper-covered bridges,” although Lithuania was not known to have any of either. As an amateur archeologist, he knew from the contents of grave sites that even as late as the 4th century BC, copper, which was mined in the Carpathians and came from Thrace on the Balkan Peninsula, was still a rare commodity in Lithuania.

In fact, Lithuania had no mineral resources. But Thrace was one of Europe’s main suppliers of copper, bronze and precious metals. It had gold and silver in abundance, and palaces with bronze portals, gilt walls and ceilings, and even bridges covered with copper sheeting (Basanavičius, 1902, p. VII). Cultures like Thrace before conquest by the hostile Kurgans, were acquainted with metallurgy, but instead of lethal weapons and inaccessible forts “built magnificent tomb-shrines and temples” (Gimbutas, 1989, p. 321)

Along with the lyrics about copper bridges, the *dainos* also had descriptions of *Dievas*, or God, riding in a gold or copper chariot and holding golden reins with golden tassels, also something never seen in Lithuania but figuring prominently in the texts of mythological songs—dating back to c. 2,000 BC, they were “the oldest layer of the

dainos” (Gimbutas, 1964, p. 17). Not surprisingly, “the frequently recurring use of gold, silver, silk, and diamonds in the *dainos* is really restricted to certain stock phrases [golden chariots, stirrups, bridles], and is rare in objects usually made of these materials” (Chase, 1900, p. 198). Copper and gold aside, Basanavičius also must have been surprised at the mention of the Danube, the river that flows through the center of Thrace, in the following *daina* from his collection:

*Ant puse Dunojėlio
Du brolelio kartom ėjo—
Vai ko—ko? Vai dėl ko;
Vai kodėl teip tapos?*

On the bank of the [dim.] Danube
Two [dim.] brothers went together—
Oh why, why? Why what for,
Oh, why did that transpire? (p. 15).

Some researchers had thought that the Danube slipped into Lithuanian *dainos* through Slovenian songs, but Basanavičius (1902, p. viii) was quick to point out that Slovenian songs never mention features of the river, such as the rocky islands, that are found specifically in Thrace and figure prominently in Lithuanian folk songs.

The *Dunojus*, or Danube, is not the only name that gave Basanavičius pause. Lithuanian place names gave strong indication that Thracians probably lived in Lithuania. Basanavičius’s home village lies just three miles south of the town of Vilkaviškis (this researcher’s home town), in Suvalkija, the southwestern part of Lithuania. Before Basanavičius this area was called *Užgirių Traku*. *Užgirių* means ‘beyond the forests’, and *Traku*, he came to realize, meant ‘of the Thracians.’

The surrounding villages—as with most Lithuanian place names, named in plural after the family name, tradecraft or type of people who live there—are called *Trakėnai*, *Trakiniai*, *Trakiškiai*, *Traksėdai*, *Margatrankiai*, *Beržatrankiai*, and so on. In Basanavičius’s

lifetime the administrative seat for these villages was Trakai, the town not far from Vilnius, where Vytautas the Great erected his castle, which still stands today. No one had ever given these names much thought, because '*trakai*' was thought to mean 'tracts' and the assumption was that the villages were named for forest tracts that were cleared. But '*trakai*' is also the word for 'Thracians' (Basanavičius, 1902, p. v).

If Thracians moved into southern Lithuania, they had to have found accommodation with the tribes already living there. It has been archeologically proven without a doubt that the ancestors of today's Lithuanians, the Aistians were already living both in this area and along the shores of the Baltic in the Stone Age—the river Aista flows nearby, and some local villages bear names like Aistiškiai and Paaistiškiai.

Moreover, that the Aistians were living there by the late Paleolithic Era is certain. Basanavičius reports that stone axes were abundantly found in the plowed fields, the author, himself, found six. But it appears that later they coexisted with Thracians because he also recounts how, in 1866, his neighbor found a copper axe, and plowmen often came up with copper chains, knives, hammers, buckles, as well as bronze artifacts that could only have come from Thrace (Basanavičius, 1902, p. v-vi).

The song references, place names and artifacts led Basanavičius to believe that some time near the end of the Neolithic Era, by the Bronze Age, Thracians settled in Lithuania (Basanavičius, 1902, p. v-vii). The idea that Thracians could have fled their homeland for the safety of Northern Europe is backed up by archeological excavations in the Balkans revealing several periods when dwellers were massacred in their homes by invaders from the southern steppes of Russia (Gimbutas, 1974; March, 1997; et al.). "Three successive waves of Kurgan (so named for their burial practices) invaders, who

worshipped sun gods and rode horses, from southern Russia between 4300 and 2800 BC destroyed the earth loving and nature-worshipping matrilineal society of Old Europe, whose evidence is abundantly found in Lithuania today” (March, 1997, p. 356). For Thracians fleeing the onslaught of the sun-worshipping Kurgans, the thick forests of the vast territory directly north of them was easily reachable, especially as the wheel had been invented and the Thracians had horses—“another ancient feature going back to the Indo-European common homeland, is horsemanship” (Gimbutas, 1964, p. 13)—Lithuania must have become the last bastion for preserving their traditional way of life.

The Balts settled in the forested zone of northeastern Europe. In the Bronze and Iron ages their territories covered a large area from the Baltic Sea to present-day central Russia—as archeological finds and Baltic names of rivers indicate. . . . For millennia the ancestors of the Lithuanians were shielded from strong outside influences. Their homes were not on the crossroads of migration of the Scythians, Celts, and Germanic tribes. (Gimbutas, 1964, p. 15)

Although it might not have been known with as much certainty in Basanavičius’s time as it is today, “the ancestors of all the Indo-European speakers in Europe came from the Eurasian prairies sometime earlier than 2,000 BC . . . Hence the similarity of Lithuanian mythology to ancient Indic, Persian, Greek, Thracian [*italics this researcher’s*], Old Germanic, Italic, and Celtic” (Gimbutas, 1964, p. 14-15).

“The very word *daina* shows us where it comes from,” Basanavičius (1902, p. viii) contended. Examining the languages of both nations for further indicators that Lithuania was settled by people from Thrace, Basanavičius takes the word *daina*, and points out that in Rumania, the part of Thrace later conquered by the Romans, *doina* is the word for song, and in Bulgaria there is the man’s name Dojno and the woman’s name, Dojna, “attesting that on the Balkan Penninsula, while the Thracians were still in existence, this word had to have been familiar to them” (p. viii).

For his final evidence Basanavičius turned to music. He references Eduard Gisevius of Tilsit, and other 19th century musicologists—Kuršatis, Bourgault, Ducoudray, Mélusine, Bartsch, and Nast—who found Phrygian, Lydian, Aeolian, and Doric modes in Lithuanian *dainos*. The similarity of the Lithuanian *kanklės*, or psalter, to the Lydian and Phrygian lyre and the *kithar* similarly did not go unnoticed by him (p. viii-ix).

In the end Basanavičius (1902) recounts a personal anecdote about how one evening, in 1885, when he was living in Bulgaria, at harvest time, a group of young women wearing wreaths, walked past his window singing a song whose melody was identical to the Lithuanian harvest *daina*, *Vai tu rugeli—Oh, You Little Rye* (p. ix).

In spite of this, Basanavičius's theory on the origin of the *daina* may not be easy to accept by some scholars. "In contour and in general feeling the Baltic melodies have almost nothing in common with the more southerly nations of the continent" (Deutsch, 1950, p. 170). Nor is it accepted, or even known by more than a few in Lithuania.

The reasons for this are easily explained. Even if Lithuanians would be reluctant to believe that their legacy of the *daina* owes anything to migrants from Thrace, Basanavičius's book and his theory received scant circulation in Lithuania. Firstly, his book, an anthology of only texts of *dainos* collected in his little home town village, published in 1902 by a small Lithuanian publisher in the USA, gave no hint that it contained his theory on the origin of the *daina*, and received scant attention. (It was low on the priority list for this researcher as well).

At this time Lithuania was still under Russian occupation and Tsarist rule. Basanavičius, not yet famous, was living in exile, writing the introduction to *Ožkabalių*

dainos, and his theory, in Bad Gastein, Germany in 1901. In 1918, 16 years after his book was published in Pennsylvania, Basanavičius signed Lithuania's Declaration of Independence. It took several more years of arduous work by Basanavičius, Milašius (Milosz) and others before Lithuania gained recognition by the United States and principal powers of Europe. German troops left over from World War I continued marauding in Northern Lithuania until 1922, and that year Vilnius was occupied by Poland (Šapoka, 1936; et al.). Lithuania's capital moved to Kaunas, but Basanavičius remained in Vilnius to protect Lithuanian interests and died in 1927 (Biržiška, 1954, p. 246-247).

Even if the book managed to reach public library shelves in pre-World War II Lithuania, because it would have had to compete with a plethora of similar anthologies published in Lithuania in this period of musical rebirth, most containing music as well as lyrics, it would not have drawn much notice. When the Russians occupied Lithuania, as a book bearing the name of the Patriarch of Lithuania, it would have been immediately pulled off the shelves and put under lock and key. Any Lithuanian musicologist asking to see it would have jeopardized his or her career. And if anyone had read it, Basanavičius's theory on the origin of the *daina* would have been too controversial to handle. In fairness it should be mentioned that a great many Lithuanian communists, otherwise loyal to the Soviet Union, would have been very reluctant to ascribe the origins of something so quintessentially Lithuanian as the *daina* to people who once inhabited Bulgaria, a Slavic country and one of the Russia's staunchest allies. In spite of the author's fame and distinguished standing among Lithuanians in Lithuania and abroad, Basanavičius's book and his theory, have been lying dormant in Lithuania and in

Chicago's Žilevičius-Kreivėnas Music Archives, waiting to be noticed. How the musicologists of today's free Lithuania will accept it will be interesting to see.

Melodic Structure

"Over the centuries Lithuanian folk songs formed their specific musical idiom" (Tauragis, 1971, p. 9). From the very briefest signals or attempts at song made up of thirds and fourths imitating basic sounds, more and more complex scale systems kept evolving until the seven degree diatonic scale was achieved. Their age can be approximated by an analysis of their elements: intervals, rhythm, harmony, and form. The most ancient are single voice songs with free development of melodic line, with multiple voice songs of harmonic homophonic style appearing much later.

The oldest melodies, such as *Žalia rūta*—*The Green Rue*, are noted for their brevity, free meter and intervals of thirds, fourths, and trichords" (Tauragis, 1971, p. 9):



The *daina* does not utilize a wide range; it rarely takes up more than an octave and very often hexachords suffice. Because their range is not broad, Lithuanian folk melodies depend on small intervals—thirds, fourths, and fifths—with sixths, sevenths and octaves used more rarely (Čiurlionytė, 1969).

The choice of interval is often the key to conveying mood. Very often fourths are used for in a rise in a *daina*'s melody, and a major second, and sometimes several seconds, set in to set it up and make the song sound gentler and more lyrical, as in this

old melody about the onset of evening and clouds covering up the sun: (Čiurlionytė, 1969, p. 197):

Andante sostenuto

Jau sau_lu_tė lei_džias, ar_tyn va_ka_rė_lis, už_den.gė švie_

su_ma tam_sus de_be_sė_lis, tam_sus de_be_sė_lis.

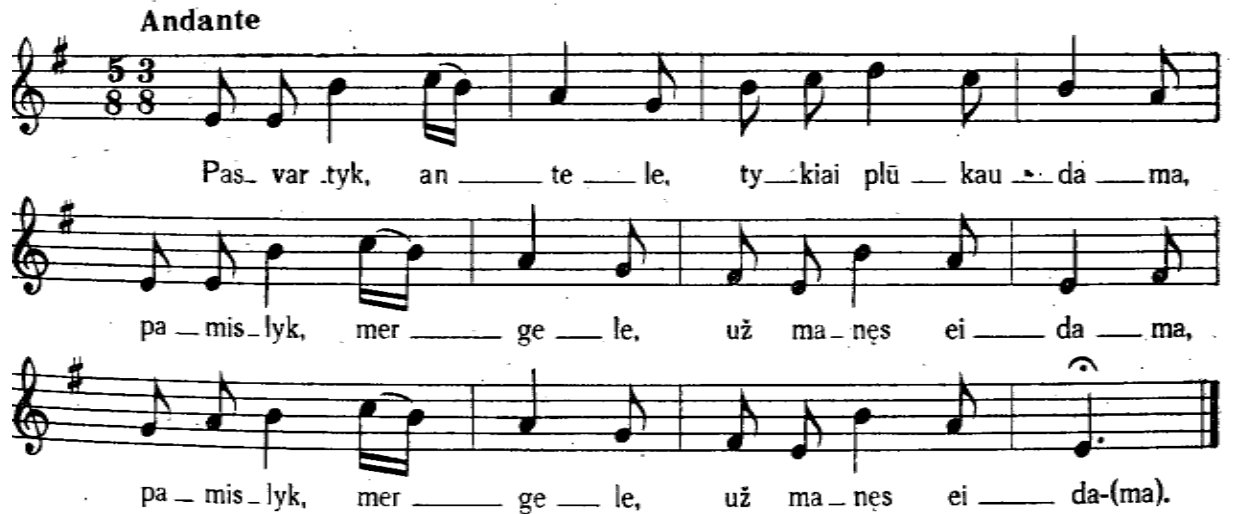
But in the next melody the fourth reverses its role and becomes the foundation for the drop in voice and ensuing melody in a *daina* sung by a girl, about black water waving back and forth, and beyond that water her intended is growing up (Čiurlionytė, 1969, p. 197):

Ei, liū_liuoj liū_liuoj juods van_de_nė_lis,

už_van_de_nė_lis aug man ber_ne_lis, ne-(lis).

There is very different effect when a fifth is used for an upward rise in melody. There is a feeling of mild sadness, uncertainty, especially when the melody drifts up into a minor sixth, as in this next *daina* which advises the listener to “consider a duckling swimming gently, think, girl, walking in my place” (Čiurlionytė, 1969, p. 199):

Andante



Pas var.tyk, an te le, ty.kiai plū kau dá ma,
 pa mis.lyk, mer ge le, už ma.ņes ei da ma,
 pa mis.lyk, mer ge le, už ma.ņes ei da-(ma).

This is not always true, however, because some dainos using fifths have dancelike syncopation and can convey a happy mood (Čiurlionytė, 1969, p. 201):



Oi, nė ra nie kur to kio ber ne lio,
 kaip ma no ber nu žė lis, kaip ma no do bi lė-(lis).

Pointing to the oldest melodies and perhaps the most meaningful interval in the *daina* is the minor third, creating the most commonly heard sound in diatonic monophony. Especially distinctive are the intonations in old dainos where the top sound of a minor third is accented by the rhythm. In general the soft sound of a minor third is very usual in Lithuanian melodies.

Many of the later major diatonic melodies end on the mediant. In some the tonic is never heard, only implied. “I suspect that many of these melodies are the surviving upper voice from a tradition of singing in thirds, the lower voice, with its final tonic, having disappeared” (Peacock, 1971, p. 3). This is particularly prevalent in Aukštaitija,

the southern part of Lithuanian, where Vilnius is found. Many feel that ending on the mediant is effective in rousing others who may be around to join in.

Whatever the case, as time went by group singing became the norm and newer *dainos* lost their early monophonic structure. To show this transmutation and the role of the tonic, which is missing in the end of the first and third melodies, the following are three examples of later folk songs from the Vilnius district; a) was written down with one voice singing, b) is two voices, with a drifting off to a mixolydian mode, c) is for three voices:

a) $\text{♩} = 60$

Pa — sė — jau li — ne — lius ant py — li — mo dël
 jau — nos mer — ge — lės, dël my — li — mos.

b) $\text{♩} = 60$

Ant e — žė — rė — lio ry — mo — jau ry — mo — jau,
 bal — ta — sias ran — ke — les maz — go — jau maz — go — jau.

c)

Ge — gu — ty — tė so — de — ly ku — ka — vo, kai man ma — žą mo —
 — tu — lé lin — ga — vo, kai man ma — žą mo — tu — lé lin — ga — (vo).

(Čiurlionytė, 1969, p. 299-300).

The Lithuanian *daina* represents a variety of scales and modes encompassing songs from primitive three-note chants to sophisticated duets “combining four hexatonic Dorian phrases in a variety of permutations” (Peacock, 1971, p. 3). The melody of the songs varies of course, though such forms as AABA, ABAC or ABCA prevail. The compass of the melody normally seldom exceeds an octave and small intervals dominate. As an indicator that the *dainos* must have been spun out verbally, the melody and the text are closely related, but the rhythms vary, and the most common reflect the rhythm of some work or dance. The more complicated songs are often asymmetric: 5/4, 5/8, 5+3/8, and so on (Čiurlionytė, 1969; Tauragis, 1971).

Again, there is disagreement about antiquity. It is generally thought that the oldest Lithuanian melodies are based on the pentatonic scale. However “in probably later ones” there are Aeolian, Ionian, Mixolydian, and Dorian modes, natural and major-minor harmony. The Phrygian mode appears less frequently and the Lydian is extremely rare (Tauragis, 1971).

The following melody was transcribed in Lithuania Minor, or East Prussia, in 1825, contains Aeolian and Doric scales, and except for the rise in voice characteristic of the *dainos* of this region, is also sung in Dzūkija, in the southeast, Žemaitija, or Samogitia, and other regions with only slight modifications in singling style. Its lyrics, sung slowly, say, “it is only in a rare [dim.] pasture—*pievužėlis*, where [dim.] clover--*dobilėliai* will grow with five, six [dim.] leaves—*lapužėliais*, [and] with nine [dim.] blossoms--*žiedeliais*” (Čiurlionytė, 1969, p. 313-314):

Lėtai

Re — tam pie — vu — žė — ly
do — bi — lai au — ga
pen — kiais še — šiais la — pu — žė — liais,
su de — vy — niais žie — de — liais.

Some Song Types

The *daina* concerned itself with every aspect of life, including mythology, nature, love and courtship, singing and drinking, marriage, family life, orphans, work, harvests, calendar days, death and lamentation. This section includes some of these categories. Of course many of the *dainos* are best known as choral harmonizations. Vincas Kudirka, the composer of the Lithuanian National Anthem, whose theoretical knowledge was on the whole very weak, successfully harmonized this very old little *daina*, *Oi, eisim, eisim*—*Oh, We'll Go, Go*. Its lyrics say “we will not stay here, it’s not our [dim.] homeland (Gaudrimas, 1958, p. 124):

Oi ei sim ei sim mes čia ne bū sim. Čia mūsų tėviškė.

The following harmonization by Stasys Šimkus, one of the most successful of harmonizers, *Gaidžiai praded giedot—The Roosters Begin to Crow*, is different in tone and melodic structure. The song urges a young man to get up out of bed and ride off to see his girl: “The [dim.] roosters began to crow, people are walking about, get up young man, there’s no reason to sleep.” The three verses that follow were translated by this researcher in an attempt to give the reader a sense of the lyricism inherent in the text:

1. Gai - deliai pra - ded gie - dō - ti, dva - riš - kiai pra
 ded vaikš - čio - ti, oi kelk, kelk, ber - ne - li,
 1. nē - ra lai - ko mie - go - ti, 2. mie - go - ti.

2. The steeds stand saddled.
 Tied to tree trunks,
 By the new grass,
 By the garden of rue.
3. When I rode through [dim.] fields,
 Through new birch plots,
 I saw [dim.] maidens,
 Raking hay in the pasture.
4. Under the colorful scarf,
 Under the green [dim.] wreath,
 Comely [dim.] maidens,
 They will do for my [dim.] heart. (Šimkus, 1922, p. 19)

Mythology

“Perhaps no Lithuanian folksong is more widely known among scholars than the one which celebrates the marriage of the moon and the sun and their subsequent conjugal infelicity” (Chase, 1900, p. 191). The marriage of the sun and the moon is known among many nations, but Christian beliefs got mixed up in all but Lithuanian. In Lithuanian folklore and folk song, it retains a very ancient form—“pagan to the end” (Sruoga, 1949, p. 9).

The heavenly culprit for all in the story is the dawn—Aurora, Lithuanian *Aušra*, or Latin Venus. The story goes like this: the Lithuanian female sun scolds her husband, the moon, for infidelity. The Sun and Moon had agreed to rise to heaven together, but the moon was late (Sruoga, 1949, p. 9). The following song explains why:

The moon did wed the blushing sun. In early springtime fell the day; The lovely sun arose betimes, The moon arose and slunk away; He wandered by himself afar, He flirted with the morning star. The thunder god [*Perkūnas*] was greatly wroth, He cleft him with his sword in twain: ‘Why did you thus desert the sun, And wander in the night afar? Why flirted with the morning star?’ His heart was filled with grief and pain. (Chase, 1900, p. 191)

The cause of their discord is easy to explain. The wedding in the early spring is the time of the new moon when sun and moon set and rise together. The separation in the morning is caused by the sun's rising earlier and earlier each day, while the moon lingers behind as he approaches the full (Chase, 1900, p. 191-192).

While numerous lyrics to songs about Lithuanian pagan mythology exist, after the onset of Christianity in Lithuania their singing was banned, and the melodies were lost before collectors of *dainos* were able to transcribe them. The poetry of the following verses may give us some indication of our loss:

O little sun, God's daughter,
Where have you been dwelling?

Where have you been straying?
Why have you left us alone?

--I have kept shepherds warm,
I have shielded the orphans
Beyond the seas and mountains.

O little sun, God's daughter,
Who kindled the fires in the evening?
Who kindled the fires in the evening?
Who made your bed for you?

O morning and evening star!
The morning star my fire,
The evening star my bed.
Many kinsmen have blessed me,
And many are my treasures. (Gimbutas, 1964, p.9)

Nature

In songs about nature, there are even dainos to celebrate bees and honey. The following daina, about a bee being so small, has a refrain of “*tu-tu-tu—you-you-you*” (Čiurlionytė, 1969, p. 97).

Oi tu bi ta i te, tu tu tu.
ma za ne di da i te, tu tu tu.

The following melody about birds is called, *Oi, tu strazde, strazdeli* (Gaudrimas, 1958, p. 123):

Andante
Oi tu straz-de, straz-de-li, tu rai-ba-sis pauks-te-li.
ko tūl tē jai laz-dy-nū krū-me lyj?

Tai gražiai gieda lakštingalėlé—So Beautifully Sings the Nightingale,

represented in the following daina is a classic folk melody (Gaudrimas, 1958, p. 10):

Adagio

Tai gra - žiai gie - da - lakš - tin - ga -
 - lė le ža - liam vyš - nių so - de -
 - lyj. ant o - be - lies ša - ke - (lės).

Shepherd Melodies

The *dainos* composed by shepherd's came freely and naturally based on the sounds and calls the boys made to each other and their herds; for this reason they are also considered to be among the oldest. This following type of quite primitive improvisational shepherd's song begins as a recitative. Very similar in form to a *rauda*, or lament, the shepherd is pleading for the sun to rise, and turns it into a song, complaining rhythmically that he is just a little shepherd boy, sitting on a rock and getting cold (Čiurlionytė, 1969, p. 84):

$\text{♩} = 92$

Sau — le — le, mo — tu — le, už — te — kėk,
 už — te — kėk! Aš, ma — žiu — kas pie — me — niu — kas,
 ant ak — me — nio sé — dé — da — mas, ran — koj rykš — te
 tu — ré — da — mas. su — ša — lau. su — ša — lau.

In the next shepherd's *daina*, the boy 'rallies' his cows—*ralioo!* and referring to them as "my little cows," sings gently, urging them "to green [dim.] grasses, white [dim.] clover" (Čiurlionytė, 1969, p. 85):

Tempo rubato

Ra _ lioo! ra _ lioo! ra _ lioo! Kar _ vy _ tės ma _ no, ra _ lio,
 ra _ lio, ra _ lioo! Po _ ža _ lius žo _ ly _ né _ lius,
 pó bal _ tus do _ bi _ lé _ lius, ra _ lio, ra _ lioo! O _ ūūū!

Although this dissertation's interest is in singing, it probably influenced the melodies of *dainos* that shepherd's also used horns to communicate with cows. (There were also horn melodies to express many facets of tribal life, including slovenly housekeeping) It is reasonable to suppose that such melodies also found their way into *dainos*. The following is a horn melody used by shepherds to call the herd home (Čiurlionytė, 1969, p. 87):

Love, Courtship and Marriage

The following series of songs of love were collected in the Dzūkija region, southeastern Lithuania, prior to 1883. This one sings about “[dim.] beer that is yellow, [dim.] mead that is red, and a [dim.] maiden with a clear face” (Slaviūnas, 1955, p. 752):

A lu ti gel to na sis, mi du ti
 rau do na sis, mer gu že skaist vei
 (mer gu že le)
 du že le. mer gu že skaist vei du že.

In this *daina* a girl implores beer to brighten her cheeks (p. 752):

A lu ti gel to na sis, kro syk ma no vei du žius.

The lyrics of the next melody are the same, but the melody is different (p. 752):

A lu ti gel to na sis,
 kro syk ma no vei du žius.

Here the girl sings “Oh my [dim.] lover, you gray [dim.] dove” (p. 752):

Ei ma šis, ma ši ma šis, pil ka sis kar ve lo ži.

In the following *daina* the groom-to-be is worried, “Ai, I rode and rode and riding I pondered, where will I ride, spend the night, where will I find [dim.] shelter?” (p. 573):



Ai, jo-jau, jo-jau, jo-da-mas dū-mo-jau:
gė-riau, gė-riau, ger-da-mas
kur aš jo-siu, per-nak-vo-siu, nak-vy-nu-žė gau-siu?

Work

There are thousands of songs about various tasks relating to farm work. The one below is named *Pjovė lankoj šieną—Mowed Hay in the Pasture*; the melodic construction is typical of Žemaitija, with accented fifth, tertian ending and changing rhythm. The mower refers to himself as clover and says he feels “mowed along with the hay,” in the first stanza and “raked along with the hay,” in the second stanza, with only the verbs *pjovė*, ‘mowed,’ and *grėbė*, ‘raked,’ changing (Gaudrimas, 1958, p. 11):

Poco adagio



Pio-vė lan-koj šie-ną, ža-lias ras-ki-
-lė les, piaun'ir ma-ne, do-bi-
-lė li, su šie-ne-liu drau-ge.

Pjovė lankoj šieną,
Žalias raskilėles,
Piaun' ir mane, dobilėli,
Su šieneliu drauge.

Grėbė lankoj šieną,
Žalias raskilėles,
Grėb' ir mane, dobilėli,
Su šieneliu drauge.

Consider the symmetry in this rye harvest song (Čiurlionytė, 1969, p. 90).

Tempo rubato

Rū ta ža lioj, jau va ka ras, va ka
re lis, rū ta ža lioj.

The following improvisational harvest song from Samogitia imitates the motions of cutting hay (Čiurlionytė, 1969, p. 97). Dalgis is a scythe, here it is [dim.] dalgelis. Šienas is hay, here, [dim.] šienelis. “Without pushing the dalgelio, you won’t cut any šienelio.”

$\text{♩} = 76$

1. Va lio, ma no da l ge lis, va
- lio, va lio. 2. Ne pa pus tes da l
- ge lio, ne pa piau si. šie ne-(lio).

The daina that follows has the men mowing the hay sing the first line, and the women reaping it, singing the second line (p. 97). Valio(j) is a cheer, like ‘hooray!’



Rauda—Lament (Lamentation)

Mykolas Biržiška (1919, p.5-6) writes how in the Middle Ages, Christian visitors to Lithuania, including Prussia, Mozuria, Latvia, and Ruthenia, whose languages and customs were nearly identical to Lithuanian, were incensed by the *raudos*, or lamentations of the inhabitants. The 9th century traveler Wulfstan was shocked not only that the dead were left uncremated and lying inside a home for family and friends to show homage for two or three months, and up to six months, in the case of chieftains. He was particularly condemned the way they showed their bereavement by acting out pagan rituals, which he described as “feasting and games” and the “happy songs” they sang, songs which recounted the attributes or achievements of the deceased. A later visitor, reviles how in the 14th century, Aldona (d. 1391) the daughter of Grand Duke Gediminas, and wife of Polish King Casimir the Great, for “bringing with her barbaric Lithuanian *dainos*” (p. 14).

If Christians expected to hear the kind of mournful dirges that are the norm even in modern times, they must have been disappointed indeed by the sound of happy songs to mark the passing of someone dear to the assembled. That nothing familiar to the Christian belief of a great god in the sky—the sun myth—perturbed scholars as late as 1899, when Chase lamented that of all the *dainos*, not one contained a reference to the

old mythology, or to things or conceptions connected with the Christian religion. The Prussian chronicler, Lukošius Dovydas (Lucas Dawid, 1503-1583) quotes the lyrics of one such paganistic, and all-too-happy from the Christian point of view, *rauda*:

Ulele! Ulele! Ar neturėjai gražią žmoną, dailį žirgą, rimtą ginklą, darbę šeimyną, didius turtus, lakius sakalus, greitus pedsakius? Ko numirei? Ulele, ko nepariekęs buvai, ko stokoje, ko numirei? Ulele! Ulele! Ko numirei, kas tau kaiteleje?

Dear soul! Dear soul! Did you not have a beautiful wife, a graceful steed, a deadly weapon, an industrious family, large wealth, fast-flying falcons, [were you not] fleet of foot? Why'd you die? Dear soul, why did you not shout out [to us], what was wrong [what was lacking], why'd you die? Dear soul! Dear soul! Why'd you die, what changed? (Biržiška, 1919, p. 15).

“*Ulele!*” sounds like a joyful refrain, giving us some indication that the melody would not have sounded somber. It is also a noun and form of address denoting the soul of the deceased. Were it the soul of a person whose body was missing for the funeral rites, perhaps lost in combat or through mishap, or even the soul of anyone long deceased, it would have been addressed as “*vélele,*” the last syllable, ‘le,’ rendering the word into a diminutive, in this case, in the sense of ‘dear,’ rather than ‘little.’

One also can't help noticing that unlike Christian hymns for the dead, or dirges, the words of Lithuanian laments don't address a god or gods in any form, but speak to the deceased directly. It is possible that lying ‘in state’ for weeks, speaking to the dead in supplication through loud singing, and if Wulfstan (in Biržiška, 1919, p. 5) is correct, boisterous ritual and feasting, may all indicate the belief that the dead might be awakened, or may miraculously revive. It is a well known fact that people have been known to stir, or even sit up, days after they have been declared dead. Guides taking people on tours of St. Augustine, Florida, mention the fact that the bodies of the dead in

the Huguenot Cemetery were often buried with a rope tied to a bell above ground leading to the casket, just in case the supposedly dead awoke, giving rise to the term “dead ringer” (personal anecdote, 2000).

Very soon after Lithuania accepted Christianity, the *raudos* took on a Germanic flavor in the language and all of the ones that were transcribed in the earliest songbooks published abroad were bereft—we can even surmise, censored—of their joyful pagan message and tone. The once pagan *raudos* now truly were songs of lament. Themes of life after death or resurrection were left in, but only not in human form, something on which Christianity now had a monopoly; nevertheless the poetry remained, but now humans and the human soul took on other forms (Biržiška, 1919). “The [post-German] poetry emphasizes the belief that life continues after death in the form of animals or plants. One of the main functions of birds in Lithuanian folk songs is the transmission of messages, especially between the living and the dead. The cuckoo’s call in Lithuanian folk songs often is the harbinger of impending death” (Wolverton, 1998, p. 24).

Raudos continued to be improvised and sung up to the present. The following is a very simple lament of a child singing by his dead mother’s side: “Mommy, my dear. Raise up your head” (Čiurlionytė, 1964, p. 110). Notice the improvisational tone, free rhythm and mixed meter.

(i) Mo — tu — le ma — no mie — la.

pa — kel — kie tu gal — ve-(le).

Var.

Melodies of Suvalkija

The subject matter, texts and the often exquisite poetry of the *dainos* are fascinating to study, nevertheless this dissertation is primarily interested in their music. The purpose of this section is to give a small sampling of the great variety of *daina* melodies. The selected songs are from Suvalkija (Sudovia), in southwestern Lithuania, a region noted for its songs and how little they have changed over the centuries. Suvalkija is also the homeland of Jonas Basanavičius. Each song has from a few to as many as ten or more verses which are not included here.

Aš atdarysiu dainų skrynelę—I Will Open the [dim.] Chest of Songs (Balys, 1989, p. 140):

Andantino ♩ = 90

Vai tai dai-ne-šė, Tai dai-neš-ė-šė, Aš dai-nų kuo-tar - kėl'.

Tave širdy turėjau—I had you in my heart (p. 141):

All music in this section © Jonas Balys, used by permission.

Andante ♩ = 76

Vai den-gal den-gal Mĭ-sų kru- le-lių, Ne vĭ-sĭ pas tĕ- vel'.

Aš pamačiau bernelį—*I Saw a [dim.] Young Man* (p. 142):

Allegretto ♩ = 48

Kė-liau anks-ti ry-te - lĭ, E- jau rĕ- tų dar- žė - lĭ,

Ir pa-ma-čiau ber-ne- lĭ Vieš-ke-lu-žiugāt-jo- jant, Vieš-ke-lu-žiugāt-joĭ

Oi ko atjojei, berneli?—*Oh, Why Did You Come Ariding, [dim.] Young Man?* (p. 143):

Andantino con moto ♩ = 120

Oi aš iš- ė- jau ant dva-ro, Za-rau at-jo - ja
Ir pa-žū - rė-jau in so- dą,

na - no ber - ne - lis Pa - va - sa - re die - nel'.

Kur buvai, sūneli?—*Where Have You Been, Sonny?* (p. 144):

Moderato ♩ = 72

Per ža - lią gi - re - lę Sau - le - lė te - kė - jo,

O per va - rio var - tu - žė - lius Tė - ve - lis žiū - rė - jo.

Vai tai man bēda—That is Trouble for Me (p. 145):

Moderato con moto ♩ = 100

Ga - le lau - ke - lio Ža - lios ly - gios lan - ke - lēs,
 To - se lan - ko - se Du pil - ki ak - me - né - liai.
 To - se lan - ko - se Du pil - ki ak - me - nēl'.

Aš jaunās eisiu—I Young One Will Go (p. 146):

♩ = 72

Aš jau - nas ai - siu Ly - gan lau - ke - lin, Su pai - šai -
 siais jau - te - liais, Bal - to kle - vo žag - rel'.
 Bal - to kle - vo žag - re - le, Juo - dos dir - ve - lēs art.

Kaip išjojau, taip parjosiu—How I Rode Out, I Will Ride Back (p. 148).

Allegretto ♩ = 108

Auš - ta auš - re - lē, Švie - sus pa - za - re - līs,
 Ren - gias bro - lis i vai - ne - lē, Ren - gias bro - lis i vai - nel'.

O tai išsijgau Lietuvos žiemelės—Oh, I Long for the Lithuanian [dim.] Land (p.

149):

Andante $\text{♩} = 60$

Ko žven-gi, žir-ge - li, Ko ver-ki, ber-ne - li?

Ar jau iš-si-j-gai Lie-tu-voš ša-le-lės? Lie-tu-voš ša-le-l'.

O aš stovėsiu, ne drebėsiu—But I Will Stand, Not Shake (p. 150):

Allegretto $\text{♩} = 85$

Gie--da gai--de-liai ry--liuo--ja, Bro--lis žir--ge-li,

bal-no--ja: Jis bal--no---da--mas, ka---ma--no---da---mas,

Se---se---lę bu--dy-----dams.

Šaudai be grūdų—Straw Without Grain [I brewed beer from pure oats] (p. 151):

Moderato $\text{♩} = 76$

Vai da da da da, Šiau-lai be grū - dų,

Pa - da - riau a - lu - tį Gry- ną a - vi - šų.

Brolelis ir jpuolė—And [dim.] Brother Fell In (p. 155):

Andante con moto ♩ = 75

Iš va - ka-rė - lių Vė - je - lis pū - tė,
 Le-li - jė - lės siū - bav'.

Detailed description: This block contains two staves of musical notation in G major, 3/4 time. The tempo is 'Andante con moto' with a quarter note equal to 75 beats per minute. The lyrics are in Lithuanian. The first staff contains the first two measures, and the second staff contains the next two measures, ending with a double bar line.

Būk už motinėę—Be for [dim.] Mother (verses 1 & 5, sung as shown, 6 and all others, both lines sung identically) (p. 154):

Andantino ♩ = 75
 Posmai 1 ir 5:

Oi ei - mi ei - mi Šiuo vieš-ke - lu - žė - liu,
 Ir aš ran-du lie-py-tė- lę ša-lia vieš-ke - lė - lio. -lėl'.

Detailed description: This block contains two staves of musical notation in G major, 3/4 time. The tempo is 'Andantino' with a quarter note equal to 75 beats per minute. The lyrics are in Lithuanian. The first staff contains the first two measures, and the second staff contains the next two measures, ending with a double bar line. There are first and second endings marked above the second staff.

Visi kiti posmai, 1-2 eil.:

6. O aš pri-ei - da - ma, Ap - si-ka - by - da - ma:

Detailed description: This block contains one staff of musical notation in G major, 3/4 time. The lyrics are in Lithuanian. The staff contains two measures, ending with a double bar line.

Vaikščiojo tėvulis—[dim.] Father Walked About (p. 159):

Con moto ♩ = 92
 Liberamente, quasi recit.

Vaikš-čio-----jo tė-----vu---lis Pa---ba---
 -----rė-----ni, pa---ru---gė-----ni.

Detailed description: This block contains two staves of musical notation in G major, 3/4 time. The tempo is 'Con moto' with a quarter note equal to 92 beats per minute. The lyrics are in Lithuanian. The first staff contains the first two measures, and the second staff contains the next two measures, ending with a double bar line. The lyrics are written with long dashes to indicate the length of the notes.

Nušoviau sakalėli—I Shot the [dim.] Falkon (p. 160):

Andante sostenuto $\text{♩} = 65$

Vai lius-tig run - da, Jau-nie-jai bro ė le - liai,
 Mar-go - je kar - ės - nėl'.

Detailed description: This block contains the musical score for 'Nušoviau sakalėli'. It features two staves of music in a 3/4 time signature. The tempo is marked 'Andante sostenuto' with a quarter note equal to 65 beats per minute. The melody is written on a treble clef staff. The lyrics are in Lithuanian and are placed below the notes.

Tėvas dukrelę skandino—The Father Drowned the [dim.] Daughter (p. 164):

Allegretto $\text{♩} = 80$

Ant to kal-ne-lio sugš-to-jo, ža--
 lia lie-pe-lė sto-vė-jo. Ža- sto-vė-jo.

Detailed description: This block contains the musical score for 'Tėvas dukrelę skandino'. It features two staves of music in a 3/4 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 80 beats per minute. The melody is written on a treble clef staff. The lyrics are in Lithuanian and are placed below the notes. There are first and second endings indicated by brackets and '1.' and '2.' above the notes.

Ir sumynė jauną paną—And Trampled the Young Maiden (p. 166):

Moderato $\text{♩} = 85$

Ant to kal-no, ant sukš-to-jo, U-li-jo-na
 li-mas ro-vė. U-li-jo-na li-mas rov'.

Detailed description: This block contains the musical score for 'Ir sumynė jauną paną'. It features two staves of music in a 3/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 85 beats per minute. The melody is written on a treble clef staff. The lyrics are in Lithuanian and are placed below the notes.

Vasara ežerai užšalo—Summer the Lakes Froze (p. 163):

Moderato $\text{♩} = 72$

Die-ne-dė-li, ėa-liaš ėo-ly-nė-li. Tu ėa-lia-vai
 ėie-ną va-sa-rė-lę. Tu ėa-lia-vai ėie-ną va-sa-rė-l'.

Detailed description: This block contains the musical score for 'Vasara ežerai užšalo'. It features two staves of music in a 3/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 72 beats per minute. The melody is written on a treble clef staff. The lyrics are in Lithuanian and are placed below the notes.

The *Sutartinė*

Sutartinės—polyphonic songs—are a unique and ancient way of singing. Just a few decades ago they were almost completely disappearing from Lithuanian folk music, but interest in them has been again revived by choruses and folk ensembles. Their most typical feature is an imitative polyphony of two or three voices, based on characteristic sounding of seconds as a result of the voices crossing or moving in parallels. The melodies of the *sutartinės* are uncomplicated. They have a clearly pronounced syncopated rhythm and are symmetrical, consisting of two parts of equal length, the latter half always starting a second lower or higher. There are some 20 ways of singing the *sutartinės* depending on the number of singers. For example, a *sutartinė* sung by three people, or three groups of people, is performed in the manner of a canon, but the voices join in so that only two melodies sound at the same time (Tauragis, 1971, p. 12).

A unique genre of polyphonic folk song, the *sutartinė* (singing in concord), is practiced in northeast Lithuania. It represents one of the earliest syntheses of folk poetry, music, and dance. The principal characteristic of the *sutartinė*: contrapuntal, sung by two performers; canonic, in which three singer enter in turn forming an endless chain of two-part counterpoint; and those that are mainly for dancing and performed antiphonally by two pairs of singers. *Sutartinės* are sung and danced exclusively by women. The rhythm of the *sutartinė* is duple and syncopation is ubiquitous. (Wolverton, 1998, p. 24)

Their role in daily village or farmstead life was to relieve the monotony of women doing household or farm chores, although judging by the primitive, dissonant melodies that predate singing in thirds, there is reason to suppose that the *sutartinė* originated in tribal hunter-gatherer culture.

“The element of play was very pronounced. The *sutartinės* were, in effect, tonal games that were improvised on the spot to suit each occasion” (Peacock, 1971, p. 3).

The leading singer—*rinkėja*, or ‘selectress’—might pick a well-known melody, and the second singer, the *patarėja*, would answer in a canonic form or by improvising a commentary germane to the main text. Sometimes these songs mimicked the sounds of birds, pipes, or anything relevant to the work at hand or the text.

There are two types of *sutartinė*, “those from eastern Lithuania are more consonant and rhythmically naïve. They are considered to be older because harmonic consonance logically would have developed from unison singing. The ones from the northeast are more dissonant and syncopated, but in both types the melodies are very simple, usually farring within the compass of a fifth and never longer than eight bars.” (Peacock, 1971, p. 4).

As mentioned previously, the canons are always symmetrical, breaking the melody in half, so that any three-voice canonic *sutartinė* can be sung as a two-part one, and in all *sutartinės* only two parts are ever heard simultaneously, no matter how many voices there are. Similarly, “all two-voice and four-voice *sutartinės* (non-canonic) can be sung as canons simply by delaying the entrance of the second part” (Peacock, 1971, p. 4). As in all *dainos*, the relationship of melody to text is very close, but in the *sutartinė* words are often prolonged to match the melody—the command, *dirbk*, or “start working,” can become *dirbydink* (Peacock, 1971, p. 10).

The *sutartinė* below, sung during flax harvesting season, when girls wearing wooden clogs would tramp down the harvested flax, is called *Aš viena martelė linelius pasėjau*—I, A Young Bride All Alone, Sowed the Flax (Gaudrimas, 1958, p. 11):

Allegretto

A musical score for a piece titled "Allegretto". The score is written in 2/4 time and consists of six systems of music. Each system has three staves: a vocal line and two piano accompaniment staves. The lyrics are in Lithuanian and are repeated in each system. The lyrics are: "Aš vie-na mar-te-lė li-ne-lius pa-sė-jau. Tau do-bil pen-ki la-pai, do-bi-lėl trys la-pe-liai. Aš vie-na mar-te-lė li-ne-lius pa-sė-jau. Tau do-bil pen-ki la-pai, do-bi-lėl trys la-pe-liai. Aš vie-na mar-te-lė li-ne-lius pa-sė-jau. Ne-tu vie-na sė-jai, ir aš tau pa-dė-jau. Tau do-bil pen-ki la-pai, do-bi-lėl trys la-pe-liai."

Our second example, *Šaunia joj—Rides Beautifully*, is made up of nonsense rhyme in the reply: "*Rima toto, rima iuto, rima, rima to to*" (Tauragis, 1971, p. 14-15):

Allegretto

Skum-bo-j: šau-niai jo-j: kas ten te-ka, dau-nu-joj?

Ri-ma tū-to, ri-ma tū-to, ri-ma, ri-ma ri-ma tū-to?
Skum-bo-j: šau-niai jo-j: kas ten te-ka, dau-nu-joj.

Ri-ma tū-to, ri-ma tū-to, ri-ma, ri-ma, ri-ma tū-to.
Skum-bo-j: šau-niai jo-j: kas ten te-ka, dau-nu-joj?

Skum _ bo _ j: šau.niai jo _ j: mār.ti te _ ka, dau.nu _ joj.

Ri _ ma tū _ to, ri _ ma tū _ to. ri _ ma, ri _ ma, ri _ ma tū _ to.

The image shows a musical score for three staves. The top staff contains a melody with lyrics: "Skum _ bo _ j: šau.niai jo _ j: mār.ti te _ ka, dau.nu _ joj." The middle staff is empty. The bottom staff contains a melody with lyrics: "Ri _ ma tū _ to, ri _ ma tū _ to. ri _ ma, ri _ ma, ri _ ma tū _ to." The lyrics are written in Lithuanian and are underlined.

CHAPTER 11 SUMMARY AND CONCLUSIONS

“We do not know why the first Greek songs were sung on an obscure island of the Aegean, but they were; nor do we know why there was such a proliferation of song in Lithuania, so obscure a country that the histories of Europe pass it by in silence” (Payne, 1964, p. 8). Nevertheless, at least the history of music has not passed it by. As some of the previous pages have shown, Lithuanian songs have played an important role in the evolution of western music. Consequently, after examining Lithuania’s history, culture, music education, and music along its more than 3,000-year course from the evolution of the *daina* to the choral music of today, the reader would be excused for concluding that singing and choral music are an important heritage.

While the earliest history of Lithuania laid the foundation, the 17th, 18th and 19th centuries can be said to have been a long period of musical development and national awakening. In the 20th century music education developed to a great degree and choral music became the dominant force in the cultural life of the nation. The questions before us now are how well is choral music thriving today and what are its prospects for the future? To find the answer to these questions, this researcher has turned to Composer and Conductor Vaclovas Augustinas, Professor and Conductor Laurynas Vakaras Lopas and Professor and Conductor Viktoras Masevičius. What follows is a summary of our discussion, encompassing the views of all three.

Having joined the European Economic Union, many aspects of Lithuanian musical life have become governed by its rules, or at least its customs. After decades of Soviet rule, joining the EU brought many positive changes. But from the standpoint of music education, not all EU regulations are an improvement. Twenty years ago it was

mandatory for every school to have a chorus, now it is up to each school's principal to decide if they want a chorus or not, and of course choral activity has declined. During the last century music education evolved into a system in which a network of music schools in even the smallest towns gave pupils who were interested in music a strong foundation.

The students who were gifted and wanted to continue their musical education, and perhaps make a career in music, could attend a *gimnazija* of music and art, grades 1-12, or continue from the music schools in their home town to conservatories of music, grades 9-12, in every major city. Graduates of the conservatories were considered qualified to become music teachers and could get immediate employment in the school system. The students who wanted to continue their music education further and earn a university-level degree in music, had the possibility of going on to the Lithuanian Academy of Music and Theater (LMA) or to other institutions of higher learning and universities with music faculties.

Such a three tiered music education system still exists. However, the conservatoies are imperiled. As their funding is completely in the hands of the city council and contingent on the city's budget; their curriculum has become revised. The result is that they have become not much more than general education schools with a reinforced music curriculum. This is because Lithuania, and, in turn, each municipality, has become very dependent on the European Union to help finance its education system. The upshot is that if other EU countries don't have a music conservatory network, then it means that Lithuania will not get any money to finance one either. The LMA, in turn, is not endangered, but the government of Lithuania has put its music

education, and choral conducting, in particular, in jeopardy by implementing a system of financial scholarships for students according to specialization, allocating money in fields it chooses. Very few of the scholarships are allocated to choral conducting and a preponderance go to the theater arts. One result of this is a talent drain, with many future choral conductors and composers enrolling in universities in other European countries where all higher education is fully financed and they have the right to live as citizens of an EU country.

As pertains to choral culture, one would be subject to being accused of hyperbole for saying that the Soviet era was a golden age. True, every company, factory, collective farm, union, town, and village had a chorus, and sometimes, more than one. This meant a great many jobs for choral conductors were available. How sincere was this almost universal participation in singing, we will never know, but we can say that the singing was very good, at times even impressive. It should not be forgotten, either, that singing in a chorus, especially when they all came together during a song festival, was a form of nationalism, an expression of opposition to the USSR.

Today far fewer people are singing, but every district and town still has a good chorus. If a district has only one, or two choruses, they are financed from the district's budget as a matter of prestige. The chorus of each institution of higher learning and university is financed by the Lithuanian National Government.

One marked difference, evident especially in the educational system, is that each conductor has to do his or her own recruiting. The situation is very similar to how it was in independent Lithuania before World War II, with choruses depending on the initiative,

enthusiasm and charisma of the conductor. It should also be mentioned that student choruses are much in demand for concerts abroad and earn some money that way.

The young people are still very interested in singing, but are more prone to form their own groups, singing mostly contemporary pop music. Professional level choruses like 'Jauna Muzika,' 'Brevis,' 'Cantemus,' and 'Aidija,' in Vilnius, 'Gintaras' and 'Varpelis,' in Kaunas, 'Aukuras,' in Klaipėda, 'Suvalkija,' in Marijampolė, and other very good ones in Vilnius and elsewhere in Lithuania still exist. They travel and do well in competitions abroad, but they have to work hard to fill concert halls locally. One more trend is that it is becoming harder to find young singers for these ensembles. With higher education in Lithuania becoming too expensive for many, these and academic choruses are losing talented singers who travel to study abroad.

Choral activity has gotten a big boost from television shows featuring choruses, like '*Lietuvos balsai*'; or 'Voices of Lithuania,' and especially from '*Chorų karai*,' or 'Chorus Wars,' where choruses compete with each other for viewer acclaim. More popular today than in the past are children's choruses and church choirs in the larger towns. In brief, the choruses of today are better than the ones before independence from the USSR, but the circle of participation has gotten smaller.

New choral music composition has a shortage of very interesting and challenging to perform music. Each year, a few such works are composed, but they get performed by only a few choruses, sometimes by only one, and only for one or two performances. So most composers are concentrating on easier music, and the better ones are looking to be published abroad.

On the plus side in composition is the fact that for the last four years the Ministry of Culture has funded a choral music competition for young composers, getting wide participation. The Composers Association is strongly involved, and the winners get their music performed by 'Jauna Muzika.' Lithuanian composers also get commissions from the government to mark some occasion, like the compositions by Bartulis for the 20th anniversary of the reopening of Vytautas Magnus University and to commemorate the 600th anniversary of the Battle of Grūnwald. Additionally, there will be a regular source of funding now for new compositions from the National Center for Creativity and the Composers Association. As a departure from the past, or perhaps to make up for the years when such compositions were discouraged or forbidden, many of the new compositions include, Masses, motets and are in Latin or have religious themes.

Since 2003, the Lithuanian Song Festival has been recognized by the United Nations as a cultural heritage. The Lithuanian Government, in turn, has passed a law to ensure, even make mandatory, its continuation. But as one respondent so aptly put it, "Laws don't sing." And there are no laws to finance all that comes before it: namely, the choruses, conductors and rehearsals.

However, song festivals are held not only in Vilnius; numerous song festivals take place at the regional and district level, too. Each year there is a sacred music song festival, as well as one for secular music in Kaunas, and every two years in Klaipėda, there is an international choral competition held in honor of Stasys Šimkus. In summation, all three conductors on the panel agree—although they feel it is hard to convince the government of the fact—Lithuania is still a land of song.

APPENDIX A SELECTED CHORAL MUSIC

When the composer Stasys Šimkus heard the melodies of some of the c. 2,000 folk songs he and his commission had collected sung and performed on the piano, he is said to have wept at their beauty (Narbutienė, 1992, p. 49-50). Many of the songs in this appendix are harmonized folk songs, or *dainos*, and original music that bears a Lithuanian character. Indeed, it can be said that largely because of the *daina*, Lithuanian choral music is typically lyrical (Grigas, 1954, p. 14).

The songs are presented alphabetically, by composer. In cases where the tempo instructions are written on the notes in Lithuanian—*gyvai*, *plačiai*, etc.—they are translated into Italian in the listing below:

- *Lux aeterna*, Vaclovas Augustinas, p. 213
- *Paslaptis—The Secret*, Feliksas Bajoras, p. 219
- *Beuštanti aušrelė—The Breaking [dim.] Dawn*, M. K. Čiurlionis, p. 222
- *Žiema—Winter*, Juozas Gruodis, p. 223
- *Kur giria žaliuoja—Where the Forest is Greening*, Juozas Gudavičius, p. 224
- *Kurteliai sulojo—The [dim.] Hounds Barked*, Bronius Jonušas (*Vivace*), p. 226
- *Atnešu rūtos šaką—I am Bringing a Sprig of Rue*, Bronius Kutavičius, p. 227
- *Sanctus*, Algirdas Martinaitis, p. 230
- *Aušros žvaigždė—Dawn Star*, Algirdas Martinaitis (*Maestoso. Meno mosso*), p. 231
- *Oi šąla šąla—Oh, It's Getting Colder and Colder*, Vytautas Miškinis, p. 233
- *Lietuva brangi—Lithuania Dear*, Juozas Naujalis, p. 234
- *Kur bėga Šešupė—Where the Šešupė Flows*, Česlovas Sasnauskas, p. 236
- *Lietuviais esame mes gimę—Lithuanians We Were Born*, Stasys Šimkus, p. 238
- *O quam tristis*, Giedrius Svilainis, p. 241
- *Tris dienas—Three Days*, Juozas Tallat-Kelpša, p. 244
- *Narciso*, Jonas Tamulionis, p. 245
- *Išvaikščiojau mišką—I Walked All Over the Forest*, Mindaugas Urbaitis, p. 248
- *Žemėj Lietuvos—In the Lithuanian Land*, Kęstutis Vasiliauskas, p. 252
- *Anoj pusėj ežero—On the Other Side of the Lake*, Juozas Žilevičius (*Largo*), p. 253

All music in Appendix A used by permission.

Lux aeterna

Vaclovas Augustinas
(2004)

$\text{♩} = 82$

p *poco*

Soprano 1
Lu — x lux ae - ter - na,

Alto 1
pp
Lu — x

Tenor 1
pp
Lu — x

Bass 1
pp

p *poco* *morendo.....*

Soprano 2
Lux — ae - ter - na,

Alto 2
pp
Lu — x

Tenor 2
pp
Lu — x

Bass 2
pp

p

Soprano 3
Lu — x lux

Alto 3
pp
Lu — x

Tenor 3
pp
Lu — x

Bass 3
pp
Lu — x

5 *morendo.....*

S1

A1 *p* *poco*
lux ae - ter - na,

T1

B1

S2 *p* *poco* *morendo.....*
lux ae - ter - na,

A2
lux ae - ter - na,

T2

B2

S3 *poco*

A3

T3

B3

Lux aeterna p.3

9 *p* *< poco > **

S1
lux ae-ter - na,
morendo.....

A1
lux ae-ter - na,
poco

T1

B1

S2
p *< poco > **
lux ae-ter - na,

A2

T2

B2

S3
poco *morendo.....*
lux ae-ter - na,

A3

T3

B3

* any syncopation should not be emphasized

13 *p* *poco* *morendo.....*

S1 *morendo.....* lux ae-ter-na,

A1

T1

B1

S2 *p* lux ae-ter-na,

A2

T2

B2

S3 *p* *poco* * lux ae-ter-na,

A3 *p smoothly* * lux ae-ter-na, lux ae-ter-na,

T3

B3

* any syncopation should not be emphasized

Lux aeterna p.5

17

S1 lux ae-ter - na, lux ae-ter - na,

A1

T1 *enter very gentle* *p* *poco* lux ae-ter - na,

B1

S2 *p smoothly* lux ae - - ter - - -

A2 *smoothly p* lux ae - ter - - - na,

T2 *enter very gentle p* *poco* lu

B2

S3

A3

T3 *enter very gentle p* *poco* *p* *poco* lu x lu

B3

Lux aeterna p.6

21

poco

S1 lux ae - ter - na,

A1

T1 *morendo.....* *p* *poco*
lu

B1

S2 -na,

A2 lux ae - ter - - na, lux ae - ter - - na,

T2 *poco*
- x lux ae - ter - na,

B2

smoothly *p* *no accents when syncopated*

S3 lux ae - ter - - na, lux ae - - ter - - - na,

A3 *p* *poco*
lux ae - ter - - - na, lux ae -

T3 *p* *poco*
- x lu - x

B3

* any syncopation should not be emphasized

PASLAPTIS

(1985)

I. Nesibaigianti auka

Feliksas BAJORAS (*1934)
kun. Jono GUTAUSKO žodžiai

Largo (♩ = 52)
pp

S
A
T
B

Aš ak - las, kad Ta-ve re-gė - čiau, ne - ma - to-mas ir ma - to-mas
ir ma - to-mas

6

S
A
T
B

Tu, ma - no Die - ve. Aš kur - čias, kad Ta-ve gir - dė - čiau ir
Tu, ma - no Die - ve. Aš kur - čias, kad Ta-ve gir - dė - čiau ir
Aš kur - čias, kad Ta-ve gir - dė - čiau ir

11

S
A
T
B

ty - lin-tis ir kal - ban-tis Tu, ma - no Die - ve, Tu pra - kal - bi -
ty - lin-tis ir kal - ban-tis Tu, ma - no Die - ve, Tu pra - kal - bi -
ty - lin-tis ir kal - ban-tis Tu, ma - no Die - ve, Tu pra - kal - bi -
Tu, ma - no Die - ve, Tu pra - kal - bi -

Paslaptis p. 2

16

p *mp*

ir su-dre-ba žvaigž-dy - nai pa - no - ri lais-vi pa-sau-liai

p *mp*

ir su-dre-ba žvaigž-dy - nai pa - no - ri lais-vi pa-sau-liai

p *mp*

ir su-dre-ba žvaigž-dy - nai pa - no - ri lais-vi pa-sau-liai

p *mp*

ir su-dre-ba žvaigž-dy - nai pa - no - ri lais-vi pa-sau-liai

20

poco f *mp*

gims - ta bau - gi šir - dis bau - gi šir - dis

poco f *mp*

gims - ta bau - gi šir - dis bau - gi šir - dis

poco f *mf* *mp*

gims - ta bau - gi šir - dis Ta - vy - lyg la - šas bė - gan - čioj vil - ny lyg bė - gan - čioj vil -

poco f

gims - ta bau - gi šir - dis bau - gi šir - dis vil - ny

24

p **Animato**

Kur ras - ti to-kių žo - džių kaip

p *dim.*

gi šir - dis nu - rims - - - ta

p *dim.*

ny pas - keš - ta ir nu - rims - - -

p *dim.*

pas - keš - ta ir nu - rims - - -

žai-bą švie-sią min - tį, ku - rie Ta-ve ga-lė - tą at-skleis - ti ir pri-min - ti
 nu - rims - ta nu - rims - ta
 ta nu - rims - ta
 ta

35 **Adagio** (♩ = 69)

p
 Tu Tu
mf espr.
 Tu di-džia au-ka pa-au - ko - jai kai sau-lė už-si-mer - kė ir že-mė
mf espr.
 Tu kai sau-lė už-si-mer - kė ir že-mė su-dre-bė -
mf espr.
 Tu au - ko - - jai

39
 Tu Tu
 su-dre-bė - jo, bet tuo au-ka ne - si - bai-gė bet tuo au-ka ne -
 - jo au-ka pa-au - ko - jai ir že-mė su-dre-bė -
 ir ne - - si - baigs Ta -

BEAUŠTANTI AUŠRELĒ

Allegretto VL 31

p

S.
A. Be - auš - tan - ti auš - re - - - lē, be - te - kan - ti sau -

T.
B. Be - auš - tan - ti auš - re - lē,

f

le - lē. Kelk, se - se - rē - le, ma - no vieš - ne - le,

p *f*

be - te - kan - ti sau - le - - - lē. Kelk, se - se - rē - le,

p *f*

ar dar tu n'iš - mie - go - jai. Kelk, se - se - rē - le.

p *pp* *f*

ma - no vieš - ne - le, ar dar tu n'iš - mie - go - jai. gai.

p

ma - no vieš - ne - le, ar dar tu n'iš - mie - go - jai?

f

Kelk, se - se - rē - le, ma - no vieš - ne - - - le, kelk.

ŽIEMA

P. VAIČIŪNO žodžiai

Andante maestoso

S.
A.

Bal_ tu mie_gu vis_kas mie_ ga,

T.
B.

vis_ kas mie_ ga. Sau_ lė,

sau_ lė per_lais_barsto snie_ ga.

Ra_mu_ mė_ lis, ty_ lu_ mė_ lis! Vien tik snie_go bal_tos gė_ lės!

KUR GIRIA ŽALIUOJA

Juozo GUDAVIČIAUS muzika
Ksavero SAKALAUSKO - VANAGĖLIO žodžiai

Andante con moto
pp

S
A

Kur gi - ria ža - liuo - ja, ten ma - no na - mai,
Tè - vy - nės li - ki - ma gar - si - na dai - na,

T
B

5

kur Ne - muns ban - guo - ja, Tè - vy - nės kraš - tai.
o šir - di grau - di - na jos gai - da liūd - na.

9

Tè - vy - nė ten ma - no, ša - le - lė skais - ti,
Nau - jai at - gai - vin - ti Tè - vy - nės jaus - mus,

13

tū - las ne - iš - ma - no, ko - dėl taip gra - ži. *p* Ža -
vi - sad iš - lai - ky - ti jos pa - li - ki - mus. Tè -

Kur giria žaliuoja p.2

17 *poco meno mosso quasi adagio* *f*

lu - mas gi - ru - žiū pa - pil - do jaus - mus. ėiul -
 vy - nei au - ko - ju aš sa - vo dai - nas. Tė -

21

bė - jims pauš - tu - žiū yr' di - džiai mei - lus.
 vy - nei lin - kiu aš links - mes - nes die - nas.

f

Kran
Gy -

25 *Allegro moderato* *ff*

ten
vi -

tai Ne - mu - nė - lio lyg rū - tų dar - žai,
 vuok, mūs Tė - vy - ne, tai ma - no tar - mė,

ff

29

dai - nos ber - ne - lio skam - ba taip gra - žiai!
 si ė vie - ny - bė, vis lik - sim drau - ge!

Kurteliai sulojo

Liaudies daina
Gyvai

B. Jonušas

1. Kur te - liai su - lo - jo, ber - ne - lis at - jo - ja, žiū riu, žiū-riu pro lan - ge - li,
2. Su - stok, ber - nu - žė - li, su - stok, my - li - ma - sis. no riu, no-riu pa - kal - bė - ti
4. Ar tu - ri žir - ge - li, ar tu - ri va - žė - li, ar tu tu - ri, ber - nu - žė - li,
6. Aš tu - riu tė - ve - li, se - ną mo - ti - nė - lę, a šai tu - riu, ber - nu - žė - li,

pro ša - li pra - jo - jo, žiū-riu, žiū-riu pro lan - ge - li, pro ša - li pra - jo(jo).
nors pus - va - lan - dė - li, no-riu, no-riu pa - kal - bė - ti nors pus - va - lan - dė(li).
šmauk štų bo - ta - gė - li, ar tu tu - ri, ber - nu - žė - li, šmauk štų bo - ta - gė(li)?
jau - ną bro - lu - žė - li, a - šai tu - riu, ber - nu - žė - li, jau - ną bro - lu - žė(li).

mp
mf

3. Su - stot ne - su - sto - siu, lan - ky - ti lan - ky - siu, kol aš ta - ve, mer - gu - žė - le,
5. Žir - gą už - au - gin - siu, va - ži pa - dirb - din - siu, bet aš ta - ve, mer - gu - žė - le,
7. Tė - vą nu - gir - dy - siu, mo - čią pa - pra - šy - siu, bet aš ta - ve, mer - gu - žė - le,

iš čia iš - vi - lio - siu, kol aš ta - ve, mer gu - žė - le, iš čia iš - vi - lio(siu).
iš čia iš - vi - lio - siu, bet aš ta - ve, mer gu - žė le, iš čia iš - vi - lio(siu).
iš čia iš - vi - lio - siu, bet aš ta - ve, mer gu - žė - le, iš čia iš - vi - lio(siu).

ATNEŠU RŪTOS ŠAKĄ

(1989)

Vilmutei

Bronius KUTAVIČIUS (*1932)

Sigito GEDOS žodžiai

$\text{♩} = 72$

A

S
Dan - gaus švie - su - mo - oj šir - dies

T
Siū - buo - ja lin - guo - ja, siū - buo - ja lin - guo - ja,
Mė - ly - na - jan e - že - rė - lin, mė - ly - na - jan e - že - rė - lin,

B
Dan - gaus švie - su - moj

3

S
gi - lu - mo - oj su - dy - go dy - go rū - te -

T
siū - buo - ja lin - guo - ja, siū - buo - ja lin - guo -

B
dan - gaus su - dy - go

dan - gaus švie - su - moj šir - dies gi - lu - moj dy - go, dy - go, dy - go, dy - go,

mė - ly - na - jan e - že - rė - lin, mė - ly - na - jan e - že - rė - lin, mė - ly - na - jan

5

lēs ša - ka su - dy - go dy - go rū - te - lēs ša - ka

dy - go, dy - go, dy - go, dy - go, dy - go, dy - go,

-ja, siū - buo - ja lin - guo - ja, siū - buo - ja

e - že - rē - lin, mē - ly - na - jan e - že - rē - lin, mē - ly - na - jan e - že - rē - lin,

su - dy - go su - dy - go

7

gra - žaus su dy - gi - mo gra - žaus su - dy - gi - mo

gra - žaus su - dy - gi - mo, gra - žaus su - dy - gi - mo, gra - žaus su - dy - gi - mo, gra - žaus su - dy - gi - mo,

dy - go dy - go su - dy - go dy - go su - dy - go dy - go su -

su - dy - go, su - dy - go, su - dy - go, su - dy - go, su - dy - go, su - dy - go, su - dy - go,

su - dy - go - rū - te - lēs - ša - ka,

10 **1** *mp*

A Dan - gaus švie-su-moj, šir - dies

S *mp*
 ža - liā kaip nen - drē, ža-liā kaip nen - drē, ža - liā kaip nen - drē, ža-liā kaip nen - drē,
mp
 dan-gaus švie-su- -mo-oj šir-dies gi-lu- -mo-oj

T *mp*
 su - dy- -go dy - go rū- -te-lēs ša-ka, su - dy-go dy- -go rū - te-lēs
mp
 su - dy- -go dy - go rū- -te-lēs ša-ka, su - dy-go dy- -go rū - te-lēs

B rū- -te- -lēs ša- -kā tau ne - šu

13 *poco a poco cresc.*

gi - lu - moj su - dy - go dy -

poco a poco cresc.
 su - dy- -go, dy-go, su - dy- -go, dy-go, su - dy- -go, dy-go, su - dy- -go, dy-go,

poco a poco cresc.
 su - dy - go dy - go rū - te - lēs ša - ka su - dy - go

poco a poco cresc.
 mē - ly - na - jan e - že - rē - lin, mē - ly - na - jan e - že - rē - lin,

poco a poco cresc.
 dan-gaus švie - su - mo - oj šir - dies gi - lu - mo - oj, dan-gaus švie - su -

poco a poco cresc.
 ža - liā nen - - drē, ža - liā

SANCTUS

mišriam chorui *a cappella*

mixed choir *a cappella*

(1996)

Vaclovui Augustinui - iš įpratimo
to Vaclovas Augustinas - as usual

ALGIRDAS MARTINAITIS

(1950)

žodž./text Luke 2:29-32

♩ = 90
mf

Soprano
Sa - (a) - anc - tu - (u) - us, Sa - (a) - anc - tu - (u) - us,

Alto
Sa - (a) - anc - tu - (u) - us, Sa - (a) - anc - tu - (u) - us,

Tenor
mp
Sa - (a) - nctu - us Sa - (a) - nctu - us,

Bass
mp
Sa - (a) - nctu - us, Sa - (a) - nctu - us,

6

S *p*, *mf* *ord. cresc.*
Sa - anc - tu - (u) - us Do - mi - nus

A *p*, *mf* *p ord.*
Sa - anc - tu - - - us Do - mi - nus

T *p*, *mp* *p*
Sa - a - - - nctu - us Do - mi - nus

B *p*, *mp* *p*
Sa - anc - tu - u - us Do - mi - nus

11

S *p*
De - u - us Sa - a - ba - o - o - o - o - o - oth.

A *ord. mf*
De - u - us Sa - a - ba - o - o - o - o - o - oth. Ple -

T *p*
De - - - u - us Sa - ba - o - - - o - o - - oth

B *p*
De - - - u - us Sa - ba - o - - - o - o - - oth.

Aušros žvaigždė

Algirdo MARTINAČIO muzika
Antano STRAZDO eilės

Iškilmingai

f

Pas - vy - do pas - vy - do, auš - ros žvaigž - dė pa - svy - do

pa - svy - do ir gai - de - lis pra - gy - do pra - gy - do.

Vie - ver - sys vie - ver - sys vie - ver - sė - lis siaus - da - mas

siaus - da - mas šo - ka vė - ju plak - da - mas, plak - da - mas. // - da - mas.

Judriau, lengvai

mf *cresc.*

Kas gi te-nai? Kas gi te-nai? Kas gi te-nai?

Kas gi te-nai už miš-ko? Ži-ba tvas-ka iš-tiš-ko, ži-ba tvas-ka iš-

Kas gi ten? Kas gi ten?

Kas gi te-nai už miš-ko? Kas gi te-nai už miš-ko?

mf *cresc.*

Kas gi te-nai? Sau-le-lė te-kė-jo. Sau-le-lė te-kė-jo.

iš-ko, ži-ba tvas-ka. Sau-le-lė te-kė-jo

Kas gi ten? Sau-le-lė ten te-kė-jo, auk-so žie-dais mir-

Kas gi te-nai už miš-ko? Sau-le-lė sau-le-lė ten te-kė-jo,

f

Sau-le-lė te-kė-jo. Su-ju-do su-šne-ko,

mir-gė-jo su-ju-do

-gė-jo, auk-so žie-dais ju-da šne-ka paukš-

auk-so žie-dais mir-gė-jo. Su-ju-do

OI SAŁA SAŁA

V. MIŠKINIS

66 ♩ ≈ 76 (sostenuto)

simile

S: O-i sa-la sa-la pa-sa(1)-no-jo pa-sa(1)-noj

poco e poco cresc.

A1: sa-la pa-sa(1)-no-jo pa-sa(1)-noj

simile poco e poco cresc.

A2: O-i sa-la sa-la

simile poco e poco cresc.

A2: pa-sa(1)-no-jo pa-sa(1)-noj

S: O-i sa-la sa-la pa-sa(1)-

A1: [Musical notation]

A2: [Musical notation]

T1: -no-jo pa-sa(1)-no-jo

simile poco e poco cresc.

S: O-i sa-la sa-la pa-sa(1)-no

A1, A2: [Musical notation]

T1: [Musical notation]

T2: -jo pa-sa(1)-noj

simile poco e poco cresc.

S: O-i sa-la sa-la pa-sa(1)-no

A1, A2: [Musical notation]

T1, T2: [Musical notation]

B1: -jo pa-sa(2)-noj

simile poco e poco cresc.

S: O-i sa-la sa-la pa-sa(2)-no-jo

* Pirmoji tema. Metroitminis judėjimas - viename pulse.

LIETUVA BRANGI

Juozo NAUJALIO muzika
MAIRONIO eilės

Andante

S.
A.

1. Lie - tu - va bran - gi, ma - no tè - vy - ne,
2. Kaip pui - kūs slė - niai srau - nios Du - by - sos,
3. Ten su - si - maš - teš tam - sus Ne - vė - žis
4. Gra - ži tu, ma - no bran - gi Tè - vy - ne,

T.
B.

S.
A.

1. Lie - tu - va bran - gi, ma - no tè - vy - ne,
2. Kaip pui - kūs slė - niai srau - nios Du - by - sos,
3. Ten su - si - maš - teš tam - sus Ne - vė - žis
4. Gra - ži tu, ma - no bran - gi Tè - vy - ne,

T.
B.

ša - lis, kur mie - ga ka - puos did - vy - riai:
miš - kais lyg rū - ta kal - nai ža - liuo - ja;
kaip juos - ta juo - sia ža - lią - sias pie - vas;
ša - lis, kur mie - ga ka - puos did - vy - riai!

T.
B.

ša - lis, kur mie - ga ka - puos did - vy - riai:
miš - kais lyg rū - ta kal - nai ža - liuo - ja;
kaip juos - ta juo - sia ža - lią - sias pie - vas;
ša - lis, kur mie - ga ka - puos did - vy - riai!

T.
B.

gra - ži tu sa - vo dan - gaus mė - ly - ne!
 o po tuos kal - nus se - su - tės vi - sos
 ban - guo - ja, va - ga gi - liai iš - rė - žęs;
 Ne vel - tui bo - čiai ta - ve taip gy - nė,

gra - ži tu sa - vo dan - gaus mė - ly - ne!
 o po tuos kal - nus se - su - tės vi - sos
 ban - guo - ja, va - ga gi - liai iš - rė - žęs;
 Ne vel - tui bo - čiai ta - ve taip gy - nė,

Bran - gi: tiek var - go, kan - čių pri - ty - rei.
 griau - džiai ma - lo - nias dai - nas dai - nuo - ja.
 jo gi - lią min - tį te - ži - no Die - vas.
 ne vel - tui dai - niai pla - čiai iš - gy - rė!

Bran - gi: tiek var - go, kan - čių pri - ty - rei.
 griau - džiai ma - lo - nias dai - nas dai - nuo - ja.
 jo gi - lią min - tį te - ži - no Die - vas.
 ne vel - tui dai - niai pla - čiai iš - gy - rė!

Kur bėga šešupė

Maironio žodžiai

Česlovo Sasnausko muzika

Andante

SOPRANO
ALTO

1. Kur bė - ga Še - šu - pė, kur Ne - mu - nas te - ka tai mū - sų Tė - vy - nė, gra
 2. Kur raus - ta žem - čiū - gai, kur rū - tos ža liuo - ja ir mū - sų se - su - čiū da -
 3. Čia Vy - tau - tas di - dis gar - siai vieš - pa - ta - vo, ties Žal - gi - riu prie - šus nu -
 4. Ap - sau - gok, Auks - čiau - sis, tą my - li - mą ša - lį, kur mū - sų so - dy - bos, kur

TENOR
BASS

kur Ne - mu - nas te - ka
 kur rū - tos ža - liuo - ja
 gar siai vieš - pa - ta - vo,
 tą my - li - mą ša - lį.

5

zi Lie - tu - va; čia bro - liai ar - to - jai lie - tu - viš - kai šne - ka, čia skam - ba po kai - mus Bi -
 bi - na ka - sas. Kur so - de rai bo - ji ge - gu - tē ku kuo - ja, ten mū - sų so - dy - bas ke -
 vei kęs pik tus; čia bo - čiai už lais - vę tiek am - žių ka - ria - vo; čia mū - sų tė - vy - nė ir
 bo - čiū ka - pai! Juk tē - viš - ka Ta - vo ma - lo - nē daug ga - li! Mes Ta - vo per am - žius su -

lie - tu - viš - kai šne - ka
 ge - gu - tē ku - kuo - ja,
 tiek am - žių ka - ria - vo;
 ma - lo - nē daug ga - li!

10 **♩** *piu mosso*

ru - tės dai - na. Bė - kit, bė - kit, mū - sų u - pės, į ma - rias gi - liau - sias!
 lei - vis at - ras. Kue žem čiū - gai, ža - lios rū - tos, kur rai - ba ge - gu - tē,
 bu - vo ir bus. Čia kur Vy - tau - tas Di - dy - sis mus ir Vil nių gy - nē,
 var - gė vai - kai.

Bė - kit, bė - kit, mū - sų u - pės, į ma - rias gi - liau - sias!
 Kue žem čiū - gai, ža - lios rū - tos, kur rai - ba ge - gu - tē,
 Čia kur Vy - tau - tas Di - dy - sis mus ir Vil - nių gy - nē,

14

Ir skam - bė - kit, mū - sų dai - nos, po ša - lis pla - čiau - sias!
 ten tė - vy - nė, ten so - dy - bos, ten se - na mo - čiū - tē,
 bus per am - žius kaip ir bu - vus, Lie - tu - vos tė - vy - nē!

Ir skam - bė - kit, mū - sų dai - nos, po ša - lis pla - čiau - sias!
 ten tė - vy - nė, ten so - dy - bos, ten se - na mo - čiū - tē,
 bus per am - žius kaip ir bu - vus, Lie - tu - vos tė - vy - nē!

Kur bēga šešupē p.2

2

17 Pabaiga *p*

Ne - ap - leisk. Aukš - čiau - sis, mū - sū ir bran - gios tē - vy - nēs, ma - lo -

24

nin - gas ir ga - lin - gas per vi - sas ga - dy - nes!

Lietuviais esame mes gimę

Stasio Šimkaus muzika
Jurgio Zauerveino eilės

Allegro maestoso

S.
A.

Lie - tu - viais e - sa - me mes gi - mė, lie - tu - viais no - ri -

T.
B.

P-no

ff *p*

5

me ir bū! Tą gar - bę ga - vo - me už - gi - mė, jai ir ne - tu - rim

f

9 **Lento**

leist pra - žūt.

ff

Kaip a - žuols drūts prie Ne - mu - nė - lio

Lento

12 *pp* kaip eg - lė, kur prie

kaip eg - lė, kur prie

kaip eg - lė, kur prie

lie - tu - vis nie - ko ne - at - bos,

pp

15 Še - šu - pė - lės, ir vėt - roj, *pp* molto rit. *f*

Še - šu - pė - lės, ir vėt - roj, *pp* molto rit. *f*

Še - šu - pė - lės, ir žie - mą ža - liuos. Lie -

f

pp *f*

Lietuviais esame mes gimę p. 3

18

tu - viais e - sa-me mes gi - mę,
lie - tu-viais no - ri - me ir bū! Tą

22

gar - bę ga - vo-me už - gi - mę,
jai ir ne - tu - rim

25

leist pra - žūt. Jai ir ne - tu - rim leist pra - žūt.

O QUAM TRISTIS

(1994)

Giedrius SVILAINIS

(g. 1972)

Andante ♩ = 60 *poco a poco crescendo*

S.
A.

T.
B.

Timpani

mp poco accelerando

S.

A.

T.

B.

Timp.

mf

mp poco accelerando

mf

mp

mf

mp

mf

mp

mf

mp

mf

o quam tris - tis o - quam tris - tis o -
o quam tris - tis o quam tris - tis o

* - aktyviai šnibzdėti
actively whispering

O quam tristis p.2

f *sf sub.p* *Lento* $\text{♩} = 40$

ö morm. O tris O quam tris tis. O tris o tris o quam tris tis. O tris o tris o quam tris o

10

o quam tris tis tris-tis tris-tis o quam tris-tis o quam tris-tis o quam tris-tis o quam tris-tis o quam tris-tis o quam tris-tis o

O quam tristis p.3

poco a poco crescendo

13

tis — quam — tris — quam

tis — tris — quam — tris-tis

tris-tis — tris — o — tris-tis

tris-tis — o — quam — tris

o — tris — quam

tis — o — tris-tis

dim.

17

mp *dim. p*

O quam tris - tis, o quam tris - tis.

mp *dim. p*

o quam tris - tis, o quam tris - tis.

tis *mp* *dim. p*

tris — tris - tis o quam tris - tis.

dim. quam *mp* *dim. p*

o — tris - tis o quam tris - tis.

Tris dienas

Juozo Tallat-Kelpšos harmonizuota
lietuvių liaudies daina

S.
A.

f

1. Tris die - nas tris nak - tis ke - le - liu ė - jau,
2. Už - gir - dau gir - dè - jau gi - rioj bal - se - lį,
3. Nei šau - kia, nei lau - kia ma - neš mo - tu - lè,

T.
B.

f

p *f* *mf* *pp*

ket - vir - tą nak - te - lę gi - rioj nak - vo - jau.
mis - li - jau dū - mo - jau, mo - tu - lè šau - kia.
tik - gai - liai ku - kuo - ja gi - rioj ge - gu - lè.

p *f* *mf* *pp*

Narciso

$\text{♩} = 50$

S Nar - ci - so. Mi do - lor. Y mi do - lor mis - ino.

A Na - ci - so. Mi do - lo Y mi do - lor mis - ino.

T Nar - ci - so. Mi do - lor. Y mi do - lor mis - ino.

B Na - ci - so. Mi do - lo Y mi do - lor mis - ino.

5

Nar - ci - so. Tu o - lor. Y el fon - do del

sub. p

11

A $\text{♩} = 150$
mp

S Quie - ro que - dar - me a tu ve - ra.

V Quie - da tu ve - ra.

A ri - o. Quie - da tu ve - ra.

T Quie - ro que - dar - me a tu ve - ra.

B Quie - ro quie - ro quie - ro que - dar - me tu

- 1 -

17 *cresc.* **B**

S Flor de a - mor. Nar - ci - so.

A Nar - ci - so.

T Flor de a - mor. Nar - ci - so.

B Flor de a - mor. Nar - ci - so.

22

S

A Por tus blan - cos o - jos cru - zan

T o - jos cru - zan por tus

B Por tus o - jos cru - zan

26 *mp*

S Por tus blan - cos o - djos cru - zan on - das y

A Por tus o - jos blan - cos por tus

T blan - cos o - jos cru - zan por tus blan - cos por tus o - jos

B o - jos cru - zan por por tus por tus o - jos

30

pe - ces dor - uni - dos. Pa - ja - ros
 por tus o - por tus blan-cos o - jos cru - zan
 por tus o-jos por tus blan - cos o por tus blan-cos por
 cru - zan por tus o-jos por tus

34

y ma - ri - po - - sas ma-ri-po - sas ma -
 pa - ja-ros pa - ja - ros y ma-ri-po - - sas
 por tus blan-cos por por tus blan - cos y ma-ri-po-sas por tus blan - cos
 por tus por tus blan - cos y ma-ri-po-sas por tus blan - cos

38

ri - po - - - sas ma-ri-po-sas y
 pa - ja-ros y ma - ri-po - sas y
 o - jos cru - zan por tus o-jos cru - - zan cru-zan
 o - jos cru - zan pa - ja-ros y ma - ri-po - sas ma - ri-po - sas

IŠVAIKŠČIOJAU MIŠKĄ, IŠVAIKŠČIOJAU LAUKĄ

(1987)

Mindaugas URBAITIS (*1952)
Jono JUŠKAIČIO žodžiai

♩ = 120-132

S

A

T

B

mp
a - pie miš - ką aš_ dai - nuo - ju ei - da - mas_ miš - ku_ a - pie miš -

mp
a - pie miš - ką aš_ dai - nuo - ju ei - da - mas_ miš - ku_

A

T

B

7

1

- ką aš_ dai - nuo - ju ei - da - mas_ miš - ku_ a - pie miš - ką aš_

mp
a - pie miš - ką aš_ dai - nuo - ju ei - da - mas

a - pie miš - ką aš_ dai - nuo - ju ei - da - mas_ miš - ku_ a - pie miš -

mp
a - pie

Išvaikščiojau mišką p.2

13

dai - nuo - ju ei - da - mas miš - ku a - pie miš - ką aš dai - nuo - ju
 a - pie miš - ką aš dai - nuo - ju ei - da - mas a - pie miš - ką aš dai -
 - ka aš dai - nuo - ju ei - da - mas miš - ku a - pie miš - ką aš
 a - pie miš -

mp

miš - ką aš dai - nuo

19

2

ei - da - mas miš - ku iš - drai - ky - tu rau - do - nuo - ju spin - du - liu
 nuo - ju ei - da - mas iš - drai - ky - tu rau - do - nuo - ju spin - du - liu
 dai - nuo - ju ei - da - mas miš - ku iš - drai - ky - tu rau - do - nuo - ju
 ka aš dai - nuo - ju ei - da - mas iš - drai - ky - tu rau - do - nuo - ju spin -
 ju iš - drai - ky - tu

25

mp

S spin - du -

mp

ša - kų

A - ša - kų iš - drai - ky - tu rau - do - nuo - ju spin - du - liu ša - kų

iš - drai - ky - tu rau - do - nuo - ju spin - du - liu iš - drai - ky - tu rau - do -

T spin - du - liu ša - kų iš - drai - ky - tu rau - do - nuo - ju spin - du - liu

du - liu iš - drai - ky - tu rau - do - nuo - ju spin - du - liu iš - drai - ky -

B rau - do - nuo - ju

liu

iš - drai - ky - tu rau - do - nuo - ju spin - du - liu ša - kų iš - drai - ky -

nuo - ju spin - du - liu iš - drai - ky - tu rau - do - nuo - ju spin - du - liu

ša - kų iš - drai - ky - tu rau - do - nuo - ju spin - du - liu ša - kų

tu rau - do - nuo - ju spin - du - liu iš - drai - ky - tu rau - do - nuo - ju spin -

tems - - tant ske - - čia - - mu

ŽEMĖJ LIETUVOS

Kęstučio VASILIAUSKO muzika
Sigito GEDOS žodžiai
Ritos ČYVAITĖS-KLIORIENĖS aranžuotė

Piano

♩ = 54

5

(Visi) 1. Tu to - kia bran - gi, Že - me mūs gim - ta!
(Moterys) 2. Tu to - kia ma - ža, Ir to - kia di - di,
(Vyrai) 3. Ar die - na die - nos, Ar nak - te - lė tems,

9

Tau min - tis švie - si, Tau šir - dy vie - ta,
Ne - mu - no va - ga, Lie - tu - vos šir - dy,
Duok mums ši - lu - mos, Duo - nos ir van - dens.

- Priedainis:*
- | | | | |
|--|---|--|---|
| 1. Tu tokia brangi,
Žeme mūs gimta!
Tau mintis šviesi,
Tau širdy vieta. | Žemėj Lietuvos,
Ažuolai žaliuos,
Ažuolai žaliuos,
Žemėj Lietuvos.. | 2. Tu tokia maža,
Ir tokia didi,
Nemuno vaga,
Lietuvos širdy. | 3. Ar diena dienos,
Ar naktelė tems,
Duok mums šilumos,
Duonos ir vandens. |
|--|---|--|---|

Žemėj Lietuvos p.2

13 S: Že - mėj Lie tu - vos, A - žuo - lai ža -
 A: Že - mėj Lie - tu - vos, Lie - tu - vos, A - žuo - lai ža -
 B: Že - mėj Lie - tu - vos, A - žuo - lai ža -

16 liuos, A - žuo - lai ža - liuos,
 liuos, ža - liuos. A - žuo - lai ža - liuos, ža - liuos,
 liuos, A - žuo - lai ža - liuos, ža - liuos,

19 Že - mėj Lie - tu - vos, vos.
 Že - mėj Lie - tu - vos, Lie - tu - vos. vos.
 Že - mėj Lie - tu - vos. vos.

Anoj pusėj ežero

Liaudies daina

J. Žilevičius

Plaćiai *mf*

f Trys lie-pe-lės ža-lia-vo;
A-noj pu-sėj e-že-ro Trys lie-pe-lės ža-lia-vo;

Trys lie-pe-lės ža-lia-
o po-tų lie-pų, po-tų ža-lių-jų, trys ber-ne-liai

vo O, o po-tų lie-pų, po-tų ža-lių-jų,
sto-vė-jo; O po-tų lie-pų, po-tų ža-lių-jų,
poco piu mosso

Trys ber-ne-liai sto-vė-jo
trys ber-ne-liai sto-vė-jo

mf Su-si kal-bė-jo,
Tar-pe sa-veš kal-bė-jo

APPENDIX B NOTES ON PRONUNCIATION AND LYRICS

For help with pronunciation of song texts there is a good chance that there may be a Lithuanian in your chorus, who is able to more or less speak Lithuanian. Thanks to the immigration officials at Ellis Island, who wrote down foreign names pretty much as they heard them or as they wanted them to be, and because many immigrants changed their names to adapt to America, then an overwhelmingly Anglo-Saxon country, one's ethnic background is often hard to discern. For example, who would suspect that Dr. Jonas Salk was a Lithuanian, Jonas Šalkauskas? Football star Johnny (Jonukas) Unitis and actor Charles Bronson were Lithuanian boys from Pennsylvania born with the Lithuanian last names of Jonaitis and Bronsonas. Many people, even if their names don't appear to be Lithuanian, may have had a Lithuanian mother, grandmother or grandfather, and may be able to help with pronunciation.

If in doubt about how to pronounce Lithuanian, simply pretend it is Spanish—the letter 'r' is always trilled—but keep these exceptions in mind: The Lithuania letters 'č,' 'š' and 'ž' are pronounced like the English letters 'c,' 's' and 'z' followed by 'h,' as in chowder, show and *genre*; 'ė' = 'a' like in able; 'ę' = 'a.' like the long 'a' in add or and; 'į' = a long 'i,' like the Spanish 'y;' 'ų' = 'ooh,' used to designate possessive plural when at the end of a word.. Lithuanian diphthongs are 'uo' = 'wha,' 'au,' and 'ie' = 'yeah.'

There are no silent letters; each letter is pronounced and always has the same pronunciation value. The name of the former mayor of Bogota, Colombia, Prof. Antanas Mockus, would be pronounced "Mots-cus" in Lithuanian. Again, most letter pronunciation values, unless with diacritical marks, are identical to Spanish, with the exception of 'J,' which is always soft—whether at the beginning of the middle of a word.

“Der Ton macht die Musik”

The above expression is aptly used by Germans to describe the hidden meaning behind what was just said or overheard. But in a literal sense, that language influences, or even dictates, meter and rhythm, is obvious. One need only think of the rhythms steeping in consonant laden German, the vowel-preponderant pronunciation of French, and the balance of consonants and vowels of Spanish. Even if one were oblivious of the meaning of the words, Schiller’s mellifluous “*Ich weiss nicht wass soll es bedeuten,*” would call out for a different song setting than, say, “*frere Jacques, dormer vous?*” or “*a ya mi casa grande.*”

In the case of Lithuanian, the delicate poetic effects dictating melody owe as much to the language as to conscious creation. “They are almost inescapable by the very nature of the language, with its light vowels, its numerous case endings and diminutives which make assonance, rhyme and alliteration almost impossible to avoid. The haunting echoic effect can scarcely be duplicated in translation in any language” (Deutsch, 1950, p. 169).

.If the sound of words indeed dictates music, then what a variety of melodies can be found in Lithuanian songs. Not only for the vowels, case endings and diminutives, but also for possessing cognates with every western language, plus Sanskrit, Telugu, Hindi and the language of ancient Mesopotamia, as well as pre-Indo-European, Paleolithic European.

Merely to illustrate the antiquity and pan-global scope of the language, the Tigris River, which runs through Baghdad, means the Real River, and ‘*tikras*’ means ‘real’ in Lithuanian. A very old *daina* begins with the words “God’s [dim.] daughter”—*Dievo dukrytė*, or *Deva dukrit* in Sanskrit (Lings in Paterson, 1939, p. XVIII). The peoples

trekking through Southern Europe on their way to populate India and give rise to Sanskrit, called their wheeled wagons 'rat', and 'ratas' means 'wheel' in Lithuanian, a word repeated in the words for 'council,' 'Rathaus' of German and 'Tingsrat' of Swedish and even the English adjective 'round,' as in the 'round table' of English Arthurian myth and a myriad of modern applications. Folklorists may also be aware of the Lithuanian word 'ratilio' describing people singing in a circle.

Probably even more ancient is the stone ax etymology of the Lithuanian word for 'war'—'karas' and the Paleolithic word meaning 'stone,' for which the Italian quarries at Carrara were named. This gave rise to the Lithuanian word 'karalius' and its English and German synonyms 'king' and 'könig.' Many other such examples would only belabor the point.

Literal Translations Make Little Sense

"The melody created by the lyrical mood of feeling can carry the concession of words far beyond the bounds of possibility and logic" (Sruoga, 1932, p. 301). Whatever its origin or similarity to another language, the meaning of a word in a Lithuanian song is secondary to the word's intrinsic melodic content. For that reason, conductors should keep in mind that sometimes it is hard to make sense of translations of Lithuanian songs, and often it is quite unimportant to do so. When dealing with Lithuanian choral music in general, it may be useful to remember that to composers of Lithuanian songs, be they the anonymous tunesmiths of folk song or modern composers like Bronius Kutavičius, it is not the meaning of words that is most important, but their use as a unit of melodic construction.

The words are good enough to be put into a song,' says the popular saw. . . . The Lithuanian often inserts words in a song and sings without seeking to depict anything with them. The *spiritus movens* of the *daina* is its rhythm,

its melody. The words in a living lyrical folk *daina* are a secondary consideration; they must be subservient to the melody. For the sake of melody the bard mutilates the word; he forces the accentuation, and a hundredfold varies the text. The melody created by the lyrical mood of feeling can carry the concession of words far beyond the bounds of possibility and logic. (Sruoga, 1932, p. 301)

And there is the old adage, “it loses something in the translation.” This must be true for every language, as some things can be better expressed in one language than another. German is noted as the language of science, French has many words to describe food preparation and cooking that others do not, English evolved as a language of administering a huge empire, whereas Lithuanian has more than an average selection of words describing nature and feelings. There are many words to describe the rustling of leaves and the sounds of a forest, for example, that one could not find in English.

Diminutives

Every single noun and adjective has a diminutive form in the Lithuanian language. Some nouns have 20 or more. ‘Johnny’ could be Jonukas, Jonelis, Jonytis, Jonuks, Jonutélis and more. ‘Ineta’ can be Inetytė, Inetutė, Inetelytė, Inetėlė, or some other variation, depending on the whim of the one who is saying it. A ‘pot’ is a *puodas*, but something translated as a “little pot”—*puodukas*, *puodelis*, or even a *puodeliukas*—might still be a small pot or perhaps now mean ‘cup,’ depending on the context. Each diminutive carries with it a certain nuance that is untranslatable. Both the adjective and the noun can be diminutives—or not. Calling these words ‘diminutives’ denotes a certain English mind set. Often the diminutive endings don’t necessarily make an object small, but denote endearment—such as the title of Sasnauskas’s song *Kareivėliai*, diminutive for *kareiviai*—soldiers, does not mean that they are toy soldiers, or little.

And there are instances when a diminutive can mean both 'dear' and 'little.' *Brolis* means 'brother,' its diminutive is *broliukas*, but another diminutive, *broliužėlis*, also means a brother, or a very good friend. It has been said that *brolis* can be expressed some 300 different ways in the diminutive in Lithuanian. Countless diminutives can be derived from such words as *motina*—'mother,' *sesuo*—'sister,' *tėvas*—'father,' *liepa*—'linden,' and others. "Sometimes more than half the words in a stanza are diminutives" (Gimbutas in Landsbergis & Mills, 1964, p. 12).

Two diminutives could also be joined together, as in "*broliukas, broliužėlis*," "*žirgas žirgelis*," "*dobilas, dobilėlis*," "*Dievas, Dievulėlis*," "*dovanų dovanėlių*" (Basanavičius, 1902, p. 3). Creating an echo effect which is very common in the *daina*. This echo is almost impossible to create in English translation. Consequently "much of the gossamer overtone of the original is lost" (Deutsch, 1950, p. 169).

Whatever the word with a diminutive ending, 'little' may be correct at times, but 'dear' is perhaps likely to do it more justice in a translation. Finally there are times when neither 'dear' or 'little' works and translating a diminutive would make nonsense of the lyrics, for example, translating the diminutive of *eglė*, in the song title, *Eglė aukštuolė*, as '*The Little Fir, the Tall One*' is a contradiction in terms and does not make sense, nor does the diminutive of the Nemunas River, Lithuania's longest and widest river, mentioned in a song title as '*Nemunėlis*,' make sense translated as '*Little Nemunas*.' In many, if not most, songs, 'evening'—*vakaras* is usually *vakarėlis*, for no other reason, as with so many nouns, than that the diminutive sounds nicer in a song. Similarly the many diminutive variations for 'horse' would have to be translated as 'horsey,' instead of 'horse,' or 'oats,' as 'oaties,' or preceded by 'little,' which in the case of the former is not

true, and in the latter, obvious. For the above reasons, and especially where adding the adjective 'little' to the translations would make little sense, the diminutive form of a Lithuanian noun is simply preceded with [dim.].

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BIOGRAPHICAL SKETCH

Becoming a conductor was a conscious choice early in the life of Ineta Ilgunaitė Jonušas. While still in adolescence, people praised her singing and urged her to enter competitions. She did, and as it came about, she won first prize two years in a row in two nationally televised annual singing competitions. The title of “Lithuania’s Best Singer” brought her no little fame in a country that calls itself “Dainava”—Land of Song. Everybody knew her name; composers composed songs for her to sing. And sing she did, as she still does today. But the urge to conduct persisted.

The idea of standing in front of an ensemble and pulling everyone together into one unit to “make music” enthralled and enraptured her. It was her secret dream. She was ‘only a girl,’ after all. Her mother, raising two children on a seamstress’ salary, scraped together enough money to buy her an accordion – that should do to satisfy her yearning to make music, her mother thought. She appreciated her mother’s kindness and learned to play that accordion, but the dream of becoming a conductor persisted.

Living in a town that was hardly more than a village, Ineta finished high school at the age of fifteen and was expected to take a job. Instead, she had secretly applied for admission to the Vilnius Conservatory of Music to study conducting and had been accepted. Breaking the news to her mother and relocating to Vilnius is another story, but somehow it happened. Lithuania was fighting for its independence then, and one freezing January night she found herself linking arms with other students in the futile attempt to block Soviet tanks. Fourteen died, but that, too, is another story.

In Vilnius, Ineta was blessed to have a major professor, Vytautas Žvirblis, whose name will probably not mean much to anyone but the students who learned from his graceful hands, before passing the baton to her next major professors, André Thomas

and Rodney Eichenberger at Florida State University and Will Kesling at the University of Florida, who laid the musical groundwork that still guides her today. While studying in Lithuania, Ineta sang in 'Brevis,' a choir that went on to win the grand prix at Arezzo. She was lucky, too, to have master classes and to foster relationships with such eminent conductors as Rinaldo Alessandrini of Rome's Santa Cecilia, Helmuth Rilling of the Bach Academy, and Anders Ebu of Stockholm's Royal Academy.

While earning her Master of Music degree at FSU, the Pi Kappa Lambda music honor society accepted her for membership. High points were master classes with Sir David Wilcocks, many hours spent preparing the University Chorale for several concerts and conducting the University Orchestra in a spirited interpretation of Haydn's London Symphony. On weekends, financial needs were alleviated by working in St. Augustine as a server at a restaurant; and her hunger for music was sated by singing in the Community Chorus, the Presbyterian Memorial Church Choir and conducting Amahl and the Night Visitors for the Florida First Coast Opera.

Pursuing her doctorate at the University of Florida, she was favored with a Graduate Scholarship and granted an assistantship that allowed her to become the assistant conductor of the University Concert Choir, conductor of the Women's Chorale and instructor of undergraduate courses in choral conducting, instrumental conducting, and advanced choral techniques, as well as assist in graduate courses in advanced choral conducting and choral literature.

Perhaps someday she will have the chance to found an academy of Renaissance and baroque music at a university.