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## Balys Dvarionas: A Brief History, Analysis of His Concerto For Horn and Orchestra, and the First Recording of the Concerto

Jonathan Lewis Snyder

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BALYS DVARIONAS: A BRIEF HISTORY, ANALYSIS OF HIS CONCERTO FOR  
HORN AND ORCHESTRA, AND THE FIRST RECORDING  
OF THE CONCERTO

By

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A dissertation submitted in partial fulfillment  
of the requirements for the

Doctor of Musical Arts

School of Music  
College of Fine Arts  
The Graduate College

University of Nevada, Las Vegas  
December 2019

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**Dissertation Approval**

The Graduate College  
The University of Nevada, Las Vegas

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This dissertation prepared by

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entitled

Balys Dvarionas: A Brief History, Analysis of His Concerto for Horn and Orchestra, and  
the First Recording of the Concerto

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## ABSTRACT

### **Balys Dvarionas: A Brief History, Analysis of His *Concerto for Horn and Orchestra*, and the First Recording of the *Concerto***

By

Jonathan L. Snyder

Professor Bill Bernatis, Examination Committee Chair  
Professor of Horn  
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This document will concentrate on the currently unpublished and incomplete manuscript of the orchestral version of *Concerto for Horn and Orchestra* [Koncertas valtornei su orkestru], composed by Lithuanian composer Balys Dvarionas (1904–1972). Despite his popularity and importance in Lithuania, Dvarionas’s music is not as well known throughout the rest of the world. This document aims to redress this situation.

The document provides a more thorough English-language biography about the composer than those that currently exist in print. It discusses various aspects of the concerto, including its place in Dvarionis’s output and a brief analysis, a core aspect of which is the identification of Lithuanian folk tunes used by Dvarionas (one of the composer’s signature methods). I also provide a pedagogical overview of the work’s difficulties. In addition, a recording of the concerto with orchestra, made in the UNLV recording studio, accompanies this DMA document. This is the first recording of this piece.

## ACKNOWLEDGMENTS

I want to express my sincerest appreciation for all of those that have come with me on this journey to complete my doctoral degree at the University of Nevada, Las Vegas. I especially want to thank Bill Bernatis for his unending support of my research, changes in topics, and never-ending questions. I would also like to thank Jonathan Rhodes Lee for pushing me far beyond my comfort zone with regards to my research and for inspiring certain aspects of this document. Many thanks are owed to the rest of my committee as well including Barbara Hull, Dave Loeb, and Vicky Rosser.

I would also like to express my gratitude towards Aušra Žičienė for helping me with identifying the folk songs in the concerto, to the Music Information Centre Lithuania for providing me a copy of the incomplete handwritten manuscript, and to the Institute of Lithuanian Literature and Folklore for allowing me access to their archives. Furthermore, I owe an immense amount of gratitude to Balys Dvarionas's granddaughter, Aistė Dvarionaitė, for putting me in contact with her father, Balys Dvarionas's son, Jurgis Dvarionas; I am grateful to the latter for helping me to fill in the holes about his father's life. I thank the whole Dvarionas family for being so supportive of my research and my recording project.

Thank you to my donors, whose financial support helped to make this project happen. I am especially indebted to Greg Snyder, Candy Snyder, Steve and Julie

Gross, Rick Crockett, Allison Fox, Alli Himber, Jayson Snyder, Kristina Kutzbach, Simona Stankeviciute, and Gabrielė Mickutė.

Thank you to all of my family, the Snyders and the Weissshaars, my Lithuanian family, Audrus, Aušra, Rasa, Saulius, Kristina, and Virginija, and to my friends for their unending support. Thank you so much for letting me bounce ideas off of you, for helping me financially when I needed it, for giving me an ear when I needed to complain, and for pushing me farther than I dreamed possible. Special thanks to Liz Valvano, Sarra Hey-Folick, and Ashlea Sheridan.

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With special mention to my former horn teachers, Steven Gross, Annie Bosler, and Dylan Hart. Your teachings, motivations, and what you have accomplished in your own careers motivate me daily.

Last, but far from least, I would like to express my deepest gratitude to my wife, Ona Snyder, for her love and sacrifice during this project. Without her, I would have never learned about this horn concerto. Her unending support in completing all of the translations from Lithuanian to English for all of the documents and acting as interpreter between me and my sources in Lithuania was invaluable.

Thank you. Ačiū.

## DEDICATION

This doctoral document is dedicated to the family members I have lost during the course of my studies. Your memories, inspiration, love, and support are kept always in my heart.

Scott Matthews (1966–2011)

Scott Lawry (1953–2015)

Frederick William “Bill” Weisshaar VI (1937–2016)

Jo Jaworski (1937–2019)

Bronius Motiejus Damanskas (1925–2015)

Ona Damanskienė (1922–2019)

To my mom, who never got to see me reach my goals;  
you are forever loved and missed.

Michelle Snyder (1959–2014)

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## CHAPTER 1: THE LIFE OF BALYS DVARIONAS

### Early Life

Balys Dvarionas (1904–1972) was born on June 19, 1904 to a family of Lithuanian musicians. The parents were Dominikas Dvarionas (1860–1931) and Barbora Dvarionienė (1863–1942).<sup>1</sup> His father was originally born in Tėveliai, a part of Skuodas County, Lithuania. He was an organist who had wandered through Europe for a time before moving from Mosėdis, Lithuania, to Saratov, Russia. It was in Saratov that he met and married Barbora Kniukštaitė, who was also from Lithuania, having been born in Kartena, a part of Klaipėda County. The young couple would then move to Ylakiai, Lithuania, in 1892, where Dominikas continued to work as an organist.<sup>2</sup>

After a year or so, the Dvarionas family moved to Liepāja, a city in western Latvia located on the Baltic Sea, approximately thirty-two miles from the Lithuanian border.<sup>3</sup> Liepāja was at the time becoming one of the largest Lithuanian communities in Latvia. Dominikas soon became known as a prominent Catholic Church organist and an authority on musical instruments.<sup>4</sup>

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<sup>1</sup> “Balys Dvarionas,” Geni Family Tree, 2015, <https://www.geni.com/people/Balys-Dvarionas/6000000034902181596>.

<sup>2</sup> Jonas Bruveris, “Balys Dvarionas,” International Professional Music Competitions, 1997, <https://konkursai.wixsite.com/ipmc/dvarionas-about>.

<sup>3</sup> Juozas Gaudrimas, *Balys Dvarionas* (Vilnius: Valstybine Politines ir Mokslines Literaturos leidykla, 1960), 2.

<sup>4</sup> Bruveris, “Balys Dvarionas.”

Balys Dvarionas was the youngest in a large family. He had five brothers and five sisters, seven of whom became professional musicians in their own right.<sup>5</sup> Three of his brothers became professional musicians, and his sister, Julija, would go on to study at the St. Petersburg Conservatory. She would later become an opera soloist with the Kaunas State Musical Theater.<sup>6</sup> There was a twelfth Dvarionas child, but the child passed away at a young age.<sup>7</sup>

Dvarionas began his studies in music at a very young age. At just six years old, he had already begun to study the piano, and later the violin and organ.<sup>8</sup> Dvarionas did not have many private teachers, and he was instead taught primarily by his older brother and his very strict father.<sup>9</sup> According to Jurgis Dvarionas (Balys's son), "Every child in the house had their designated piano playing hours. There was a punishment belt hanging next to the piano. There were lots of children, so the music had to play non-stop."<sup>10</sup> Unlucky was the child who was late or forgot about their practice time at the piano.

Dvarionas's pre-teen years were the start of his formal music education and the beginning of his life as a professional musician. At age ten, he helped his family by performing for silent movies. By age twelve, he had become the choir director for

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<sup>5</sup> Edmundas Gedgaudas, "Mozaika Balio Dvariono šimtmečiui [Mosaic for a Century of Balys Dvarionas]," *Lithuanian Music Link* 9 (2004): n.p.

<sup>6</sup> Gaudrimas, *Balys Dvarionas*, 3–4.

<sup>7</sup> Bruveris, "Balys Dvarionas."

<sup>8</sup> Gaudrimas, *Balys Dvarionas*, 4.

<sup>9</sup> Jurgis Dvarionas, "Studijų metai: Minint Balio Dvariono 110 metų gimimo sukaktį [Years of Study: Celebrating the 110th Anniversary of the Birth of Balys Dvarionas]," *Krantai: Meno kultūros žurnalas* 3 (2014): 72.

<sup>10</sup> Dvarionas, 75.

All translations in this document, unless otherwise noted, are by Ona Snyder.

the Liepāja Lithuanian Youth Choir.<sup>11</sup> That same year, he began his studies with Alfrēds Kalniņš (1879–1951). Kalniņš was a Latvian composer, conductor, organist, and music critic. He was most widely known for being the founder of the national Latvian opera, and for his composition of *Baņuta* (1920), the first Latvian national opera.<sup>12</sup>

In 1920, aged sixteen, Dvarionas graduated from a commercial school in Liepāja and was encouraged by his teacher, Kalniņš, to continue to study music seriously at the Conservatory of Riga in Latvia. Kalniņš had advised him to study composition under Jāzeps Vītols (1863–1948).<sup>13</sup> Dvarionas declined his teacher’s recommended school and instead chose a music school in Kaunas, Lithuania. This was a new school that had been opened by Juozas Naujalis (1869–1934), a well-known Lithuanian composer, choral conductor, and organist. Dvarionas’s choice to go to school in Kaunas was largely influenced by his wish to return to Lithuania; “Short summer vacations in Žemaitija (Samogitia), where his parents used to live and where he still had relatives, only partly supported his feeling of homesickness.”<sup>14</sup> Dvarionas also felt that “the international environment in Liepāja, where he studied in Polish, German, Russian, Jewish (Yiddish dialect), and only rarely in Lithuanian” made him feel as though he was losing his Lithuanian roots.<sup>15</sup> He did, however, learn to speak those languages fluently.<sup>16</sup>

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<sup>11</sup> Gaudrimas, *Balys Dvarionas*, 4.

<sup>12</sup> Gaudrimas, 4.

<sup>13</sup> Bruveris, “Balys Dvarionas.”

<sup>14</sup> Dvarionas, “Studiju metai,” 72.

<sup>15</sup> Dvarionas, 72.

<sup>16</sup> Gaudrimas, *Balys Dvarionas*, 15.

In those same years, in Kaunas, Dvarionas became close with the family of the late Mikalojus Konstantinas Čiurlionis (1875–1911), a well-respected Lithuanian composer, painter, and writer. The Čiurlionis family recognized the potential of the talented Dvarionas and persuaded him that he should instead apply to the Leipzig Conservatory (now the University of Music and Theatre “Felix Mendelssohn Bartholdy”), which was situated in one of the most important musical culture destinations in Western Europe.<sup>17</sup>

This was an especially timely opportunity for Dvarionas, since his older sister, Regina, who had just started a new job as the ambassador’s personal secretary in British Legation, had come back to Lithuania and agreed to support her brother’s studies financially.<sup>18</sup> “On October 4, 1920, Dvarionas became a student of the Leipzig Conservatory. That same day, two other Lithuanian composers were listed as students there: Jadvyga Čiurlionytė (1898–1992; sister of Mikalojus Konstantinas Čiurlionis) and Juozas Gruodis (1884–1948), who went on to become two of Lithuania’s greatest composers.”<sup>19</sup> These three Lithuanian composers would end up spending a lot of time together in Leipzig.

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<sup>17</sup> Dvarionas, “Studijų metai,” 72.

<sup>18</sup> Dvarionas, 72.

<sup>19</sup> Dvarionas, 72.

## The Leipzig Years

Dvarionas enjoyed a rich education while at the Leipzig Conservatory. He was accepted into Robert Teichmüller's piano studio.<sup>20</sup> During his lessons with Teichmüller, Dvarionas learned about the various musical styles and musical interpretations and attended many concerts given by famous pianists. He would then take these interpretations into his lessons. Some of the performances Dvarionas heard included Beethoven's thirty-two piano sonatas performed by British pianist Max von Pauer (1866–1945), as well as performances by German pianist Wilhelm Backhaus (1884–1969), French-German pianist Walter Giesecking (1895–1956), and Swiss classical pianist Edwin Fischer (1886–1960). He also attended the piano recitals of Egon Petri (1881–1962), with whom he would later go on to study.<sup>21</sup> For composition, Dvarionas studied with theory professors Stephan Krehl (1864–1924) and Sigfried Karg-Elert (1877–1933). These professors were the ones Dvarionas was most proud to study with and he frequently mentioned them in his notes.<sup>22</sup>

In addition to studying, Dvarionas absorbed the rich culture in Leipzig. All the Lithuanian students there attended the symphony concerts at the world-famous Gewandhaus and the performances of the famed boy choir at the Thomaskirche. They attended performances by German musicians and foreign musicians alike, including operas, theater, musicology lectures, museum events, and many other

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<sup>20</sup> Jonathan Powell, "Dvarionas, Balys," in *Grove Music Online* (Oxford: Oxford University Press, 2001), <https://doi.org/10.1093/gmo/9781561592630.article.08443>.

<sup>21</sup> Dvarionas, "Studijų metai," 72–73.

<sup>22</sup> Dvarionas, 73.



aspects of cultural life. For Dvarionas and his fellow Lithuanians, “music was following them in every step in Leipzig.”<sup>23</sup>

Dvarionis encountered some of the best-known conductors of his lifetime while a student in Leipzig. He attended the rehearsals and concerts given by Hungarian conductor Arthur Nikisch (1855–1922). Dvarionas heard Nikisch conduct the symphonies of Tchaikovsky, Beethoven, Strauss, and Brahms. He cried during Nikisch’s performance of Scriabin’s *Extasy*. It is likely that Nikisch’s art in conducting is one of the reasons that Dvarionas decided to learn to conduct.<sup>24</sup> He also had the opportunity to listen to of Wilhelm Furtwängler’s (1886–1954) interpretations of Beethoven, Bruckner, and Wagner. Furtwängler’s performances of new and provocative pieces by Schoenberg, Hindemith, and Stravinsky did not cause Dvarionas to shy away. Instead it opened up a whole new world of possibilities that could be found in music.<sup>25</sup>

Dvarionas also had the opportunity to get to know the music of Richard Strauss (1864–1949) while he was in Leipzig, which had not been a frequent possibility in Lithuania due to the limited size of the orchestras there. Nevertheless, Dvarionis had some knowledge of Strauss’s music while in his home country; with enough encouragement, the musicians were willing to learn the music of Strauss. It would always end up being the final culmination of the company’s musical season.<sup>26</sup>

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<sup>23</sup> Dvarionas, 73.

<sup>24</sup> Dvarionas, 74.

<sup>25</sup> Dvarionas, 74.

<sup>26</sup> Jurgis Dvarionas, “Nepamirštami koncertai [An Unforgettable Concert],” *Krantai: Meno kultūros žurnalas* 2 (2014): 14.

Dvarionis finished his studies at the conservatory in 1924 with the highest grade on his final piano exam recital: *ausgezeichnet* [excellent]. Now that his studies were completed, Dvarionas had an insatiable appetite to further develop his talents.<sup>27</sup>

### **Returning to Kaunas and Off to Berlin**

Dvarionas launched into professional activity soon after graduation. His first composition commission came quickly: “After coming back to Kaunas, he received an offer from Antanas Sutkus, director of the satirical theater *Vilkolakis*, to compose music to Vytautas Bičiūnas’s three-act comedy *Varnalėšos* (1924).”<sup>28</sup> This would be Dvarionas’s first opportunity to use his “exceptional talent for improvisation” and to put it to paper.<sup>29</sup> In 1924, at age twenty, he would also work as a piano accompanist for operas at the Kaunas State Musical Theater. It was during this time that he would also give his first piano recital in Kaunas.<sup>30</sup> This recital was a culmination of his studies in Leipzig. On the program, along with the pieces he studied in Leipzig, were compositions by Lithuanian composers M.K. Čiurlionis and J. Gruodis (see Figure 1.1).<sup>31</sup>

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<sup>27</sup> Dvarionas, “Studijų metai,” 72.

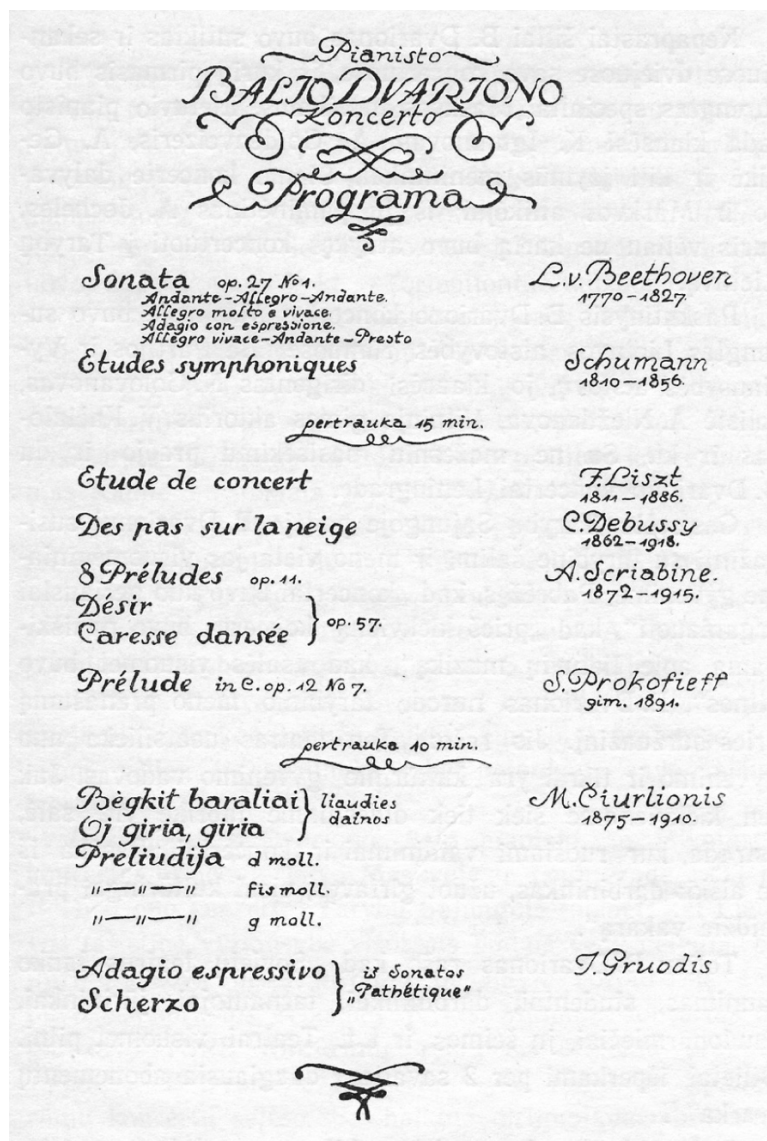
<sup>28</sup> Dvarionas, 74.

<sup>29</sup> Dvarionas, 74.

<sup>30</sup> Gaudrimas, *Balys Dvarionas*, 4–5.

<sup>31</sup> Dvarionas, “Studijų metai,” 74.

Figure 1.1 Program from Balys Dvarionas's recital in Kaunas (1924)<sup>32</sup>



Eager to continue his studies, Dvarionas sought out pianist Egon Petri. However, the economic situation and inflation following World War I proved a challenge. It would cost far more than he could afford to pay for his studies, room and board, concert and performance tickets, and the purchase of musical literature.

<sup>32</sup> Gaudrimas, *Balys Dvarionas*, 8.

With determination, he applied for and obtained a scholarship through the minister of education, Leonas Bistra. However, the award was not enough for him to continue his education. Once again, his sister Regina came to his rescue. She gave him one quarter of her income to help pay for his studies.<sup>33</sup>

On January 13, 1925, Dvarionas moved to Berlin, where Petri was working at the Hochschule für Musik. This institution required incoming students to take entrance exams. In a letter, Dvarionas explained that “to get into Hochschule they require you to play one Bach fugue by heart, one sonata by Beethoven, and one more piece ad libitum. I will take something of Scriabin.”<sup>34</sup>

For Dvarionas, Petri’s interpretations and his relationship with music inspired Dvarionas to achieve perfection in his performance and to strive for a deeper understanding of the essence of his art. For technical issues, Petri assigned the task of correction to his assistant, Alexander Liebermann. Here he learned to adopt a more natural hand position. This was beneficial for him since, prior to that, he would strain his hands every few weeks. But, for Dvarionas, lessons with Petri were the most important aspect of his time studying in Berlin. Dvarionas said, “I was never practicing piano so honestly as right now. The conditions to work are the best.”<sup>35</sup> Jurgis Dvarionas wrote with regards to this time in his father’s life,

About this period, Father was talking as the most intense playing piano period. He was playing every day for six hours, except on Sundays. On his

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<sup>33</sup> Dvarionas, “Studiju metai,” 74.

<sup>34</sup> Dvarionas, 75.

<sup>35</sup> Dvarionas, 75.

day off, he spent time with the chief of the Berlin consulate, Juozas Urbšys, visiting exhibitions, concerts, and performances. Father would explain the secrets of understanding art and Juozas Urbšys would talk about the newest literature, as well as enlighten him [Dvarionas] with political and social news life. Their beautiful friendship lasted for life.<sup>36</sup>

Petri would continue to be a topic of conversation between Dvarionas and Ukranian pianist Heinrich Neuhaus (1888–1964) in the early 1960s in Palanga, Lithuania, as shown through letters from Dvarionas to his sister.

One can see from letters written to his sister, that it was only later, when studying with Egon Petri . . . that he learned to play with the minimum of physical effort. On the other hand, perhaps Teichmüller also had some effect in the formation of his interpretational and stylistic comprehension? For, to the very last years of Dvarionas' life, his piano playing was a joy to listen to.<sup>37</sup>

One can see in these letters that, although Petri was often talked about, both of Dvarionas's primary piano instructors left an impact on him.

### **Dvarionas: The Performer**

In 1926, at age twenty-two, Dvarionas became the head of the Piano Department at the Kaunas Music School, renamed in 1933 as the Kaunas Conservatory.<sup>38</sup> The

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<sup>36</sup> Dvarionas, 75.

<sup>37</sup> Edmundas Gedgaudas, "Mosaic to Balys Dvarionas (1904–1972): Pianist, Composer, Conductor," *Lithuanian Music Link* 9 (2004): n.p., <https://www.mic.lt/en/discourses/lithuanian-music-link/no-9-october-2004-march-2005/mosaic-to-balys-dvarionas-1904-1972-pianist-composer-conductor/>

<sup>38</sup> Gaudrimas, *Balys Dvarionas*, 5.

founding of the conservatory was especially important to Lithuania since, before then, Lithuanian composers who were seeking a higher education were forced to go abroad.<sup>39</sup> In 1928, he began conducting the music school's orchestra. It was the same year that he met the renowned Ukrainian conductor, Nikolai Malko (1883–1961). Malko, a visiting conductor, had asked Dvarionas to rehearse Gounod's *Faust* (1859) with the orchestra at the music school. Following the rehearsal, Malko invited Dvarionas for coffee. He told him, "You are able to truly extract the music's essence and you should engage to do that."<sup>40</sup> He encouraged Dvarionas to keep conducting.

On April 28, 1931, Dvarionas was given the opportunity to conduct the Philharmonic in Kaunas for the first time. At this concert, he conducted a program that included J.S. Bach's Suite in G-minor, arranged by Max Reger (1873–1916); J.S. Bach's Harpsichord Concerto in D minor, BWV 1052, arranged by Busoni; Antonín Dvořák's (1841–1904) symphony "From the New World;" and Tchaikovsky's Piano Concerto No. 1. His former teacher, Petri, was the guest soloist (see Figure 2).<sup>41</sup> At the time of Dvarionas's debut as a conductor, Malko himself stated that "he is a conductor with natural talents, a sensitive musician, he understands what is necessary and what to ask from his orchestra."<sup>42</sup>

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<sup>39</sup> Ona Narbutienė, "Lietuvių kompozitoriai aukštosiose Vokietijos muzikos mokyklose [Lithuanian Composers in German Institutions of Higher Music Education]," *Menotyra/Studies of art/Искусствоведение* 1, no. 26 (2002): 3.

<sup>40</sup> Jurgis Dvarionas, "Nikolajus Malko ir Lietuva: Nikolajaus Malko laišakai Baliui Dvarionui [Nikolaj Malko and Lithuania: Nikolaj Malko's Letters to Balys Dvarionas]," *Krantai: Meno kultūros žurnalas* 1 (2010): 37.

<sup>41</sup> Dvarionas, 43.

<sup>42</sup> Dvarionas, 38.

Figure 1.2 Program from Dvarionas conducting the symphony (1931)<sup>43</sup>



Dvarionas met his future wife around this same time: Aldona Smilgaitė (1907–1982) was a pianist, originally born in St. Petersburg, and a graduate of the Kaunas Conservatory in 1934.<sup>44</sup> They were married on July 19, 1932 in Kaunas.<sup>45</sup> Balys would become a father with the arrival of his daughter, Aldona Dvarionaitė

<sup>43</sup> Gaudrimas, *Balys Dvarionas*, 10.

<sup>44</sup> PCMPL, "Dvarionienė Aldona (Smilgaitė) (1907 02 27 – 1982 08 25)," Palanga City Municipal Public Library, n.d., <http://palangamvb.lt/lt/paslaugos/66-krastotyra/palangos-vardai/736-dvarioniene-aldona-smilgaite-1907-02-27-1982-08-25>.

<sup>45</sup> Dvarionas, "Nikolajus Malko ir Lietuva: Nikolajaus Malko laiškai Baliui Dvarionui [Nikolaj Malko and Lithuania: Nikolaj Malko's Letters to Balys Dvarionas]," 44.

(1939–2000), after having moved back to Kaunas on May 18, 1939. On January 13, 1943, Balys Davarionas would become a father once again with the arrival of a son, Jurgis Dvarionas. His daughter would go on to become a professional pianist while his son would go on to become violinist, educator, music critic, and doctor of humanities.<sup>46</sup>

Dvarionas would leave Lithuania once again in 1934 to attend a conducting course lead by Bruno Walter (1876–1962) and Herbert von Karajan (1908–1989) in Salzburg. He graduated from the Leipzig conservatory in 1939, having completed conducting courses as an external student under Herman Abendroth (1883–1956). He then returned to Kaunas where he became the conductor of the Kaunas Radiophone Orchestra from 1935 to 1938.<sup>47</sup>

In 1939, Dvarionas moved his family to Vilnius. There, with the help of architect Vytautas Landsbergis-Žemkalnis, he established the Vilnius Municipal Symphony Orchestra.<sup>48</sup> In 1940, it united with the Kaunas Radio Orchestra, renaming the group the “Lithuanian Philharmonic Symphony Orchestra (now the Lithuanian National Symphony Orchestra).”<sup>49</sup> Dvarionas worked there as their head conductor. Their premier concert was presented on January 21, 1940 (see Figure 3).

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<sup>46</sup> Edmundas Gedgaudas, “Jurgis Dvarionas,” in *Vikipedija*, 2016, [https://lt.wikipedia.org/w/index.php?title=Jurgis\\_Dvarionas&oldid=4945325](https://lt.wikipedia.org/w/index.php?title=Jurgis_Dvarionas&oldid=4945325).

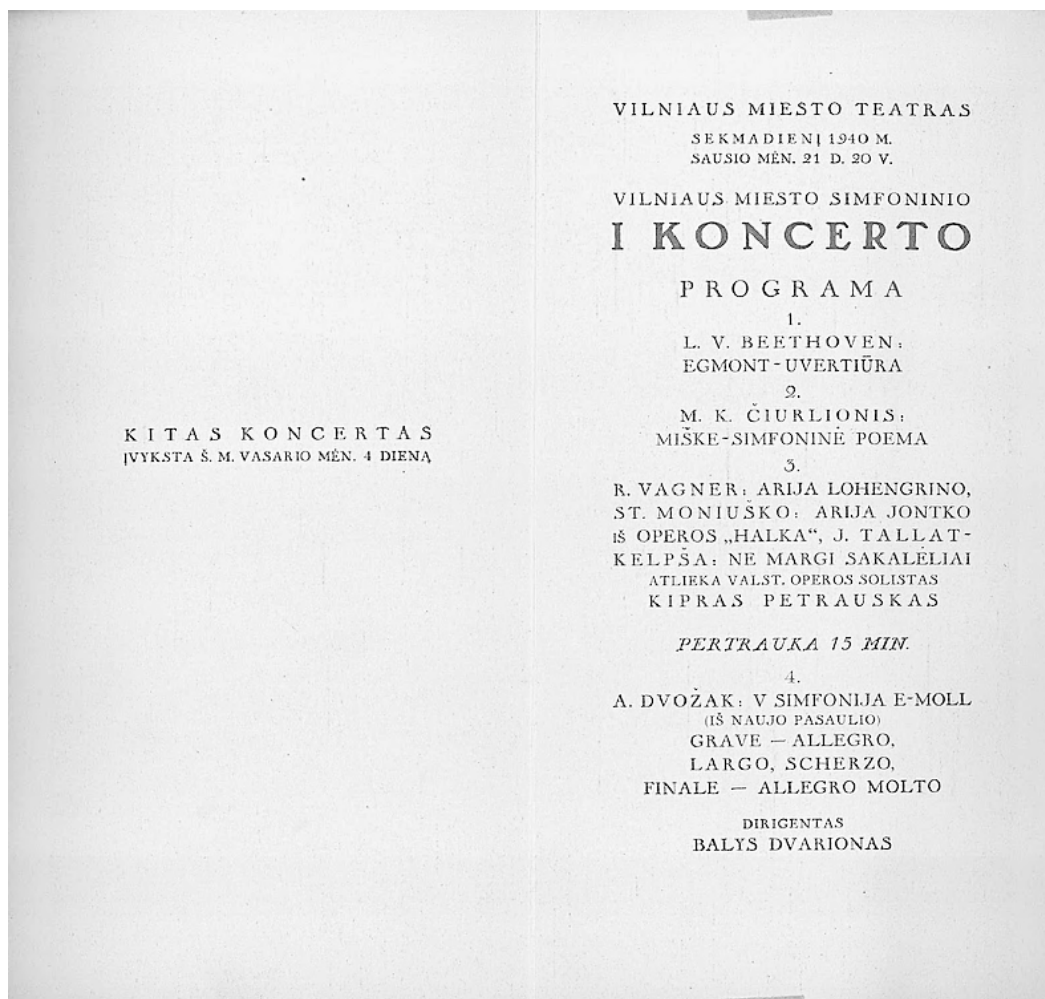
<sup>47</sup> Bruveris, “Balys Dvarionas.”

<sup>48</sup> Bruveris.

<sup>49</sup> Gedgaudas, “Mosaic to Balys Dvarionas (1904–1972): Pianist, Composer, Conductor.”



Figure 1.3 Program from Lithuanian Philharmonic Symphony Orchestra<sup>50</sup>



Soviet musicologist Juozas Gaudrimas (1911–1994) referred to Dvarionas as “one of those Lithuanian conductors who were the first to show a national voice to the public.”<sup>51</sup> Among the Lithuanian pieces that Dvarionas premiered was Mikalojus Konstantinas Čiurlionis’s *Jūra* [The Sea]. He also performed works by other Lithuanian composers such as Juozas Gruodis (1884–1948), Giedrius

<sup>50</sup> BDLIPF, “Balys Dvarionas Concert Programmes,” Balio Dvariono labdaros ir paramos fondas., n.d., <https://konkursai.wixsite.com/dvarionas1/postersconductoren?lightbox=i0i1z>.

<sup>51</sup> Gaudrimas, *Balys Dvarionas*, 11.

Kuprevičius (b. 1944), Antanas Račiūnas (1905–1984), and Vladas Jakubėnas (1904–1976).<sup>52</sup> By programming the work of these Lithuanian composers, Dvarionas showed his audience the musical voice of Lithuania.

Not long after the birth of his son in 1947, Dvarionas became Professor of Piano at the National Conservatory of Lithuania.<sup>53</sup> In addition to teaching, he also performed as a piano soloist. He traveled extensively giving recitals, with performances in Moscow, Leningrad, Paris, Budapest, Stockholm, Berlin, Basel, Hamburg, Tallinn, and Riga.<sup>54</sup> After spending much time traveling as a piano soloist, he began to spend less time at the piano and more time on composing and conducting.

### **Dvarionas: The Composer**

Following Dvarionas's composition for the play *Varnalėšos* in 1924, he composed music for two dramas produced by the State Theater, now the Kaunas State Drama Theatre. Then, in 1931, he wrote the music for his first ballet, *Piršlybos* [Matchmaking], based on a story by the poet Liudas Gira (1884–1946). Produced in 1933, this was one of the first national ballets.<sup>55</sup> The story is about a part of the Lithuanian wedding rites, matchmaking, as the title suggests.<sup>56</sup> During the orchestral introduction, Dvarionas utilized thematic material that evokes

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<sup>52</sup> Gaudrimas, 11.

<sup>53</sup> Gaudrimas, 5.

<sup>54</sup> Gaudrimas, 9.

<sup>55</sup> Gaudrimas, 23.

<sup>56</sup> Dvarionas, "Nikolajus Malko ir Lietuva: Nikolajaus Malko laiškai Baliui Dvarionui [Nikolaj Malko and Lithuania: Nikolaj Malko's Letters to Balys Dvarionas]," 22.

Lithuanian folk traditions.<sup>57</sup> The ballet was performed extensively by the Lithuanian State Ballet while they were on their tour through Monte Carlo and London in 1935.<sup>58</sup>

Dvarionas turned seriously to composition following the success of his ballet. Over his lifetime, Dvarionas composed nearly one hundred and seventy works, possibly more. Table 2 in Appendix A lists these works and shows that the majority of his output came after the end of World War II and the reestablishment of the LSSR.

In the early 1940s, Dvarionas composed music for voice, for piano, and for chamber ensembles. As a composer, Dvarionas was strongly influenced by the music he performed and conducted. “His piano and chamber music are romantic, intimate and deeply emotional; his symphonic works are full of vivid imagery and dramatic tension. His instrumental concertos, the most popular of which is the *Concerto in B Minor for Violin and Orchestra* (1948), captivates with beautiful melodies, playful scenes of country life as well as masterful use of technical possibilities of a solo instrument.”<sup>59</sup> This violin concerto was an instant success; it quickly became a standard in the violin repertoire worldwide and can still be found on the lists of many competitions including the competition that is now named after him: the National Lithuanian Balys Dvarionas Piano and String Competition. The concerto was such an achievement that it garnered Dvarionas a Stalin Prize for patriotic

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<sup>57</sup> Dvarionas, 22.

<sup>58</sup> Bruveris, “Balys Dvarionas.”

<sup>59</sup> “Balys Dvarionas.” MICL - Music Information Centre Lithuania

compositions.<sup>60</sup> His success with concertos stood in contrast with his first symphonic effort, the Symphony in E Minor, composed in 1947, which had a premiere that did not meet with critical success. The contrast between the reception of his first symphony and his first concerto may have influenced Dvarionas's subsequent production of concertos: the success of the violin concerto was later followed by two concertos for piano (1960 and 1961) and the concerto for French horn under consideration in this document (1963).<sup>61</sup> Dvarionas's *Concerto for Violin* is often mistaken as having been the first violin concerto composed by a Lithuanian.<sup>62</sup> However, this is not the case. Instead, the first Lithuanian violin concerto was composed by Juozas Karosas (1890–1981), who inspired other composers, like Dvarionas, to compose concertos for the violin.<sup>63</sup>

While Lithuania was under the banner of the LSSR, Dvarionas also co-composed the Lithuanian Soviet Socialist Republic National Anthem with the help of Jonas Švedas (1908–1971), and with lyrics by Antanas Venclova (1906–1971), a Lithuanian-Soviet politician and poet (see Music Example 1.1).<sup>64</sup>

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<sup>60</sup> Anonymous, "Stalin Prizes in Art and Literature Bring Forth New Talent," *USSR Information Bulletin* 9 (1949): 311.

<sup>61</sup> Bruveris, "Balys Dvarionas."

<sup>62</sup> Music Information Centre Lithuania (MICL), "Balys Dvarionas - Biography," n.d., <https://www.mic.lt/en/database/classical/composers/dvarionas/#bio>.

<sup>63</sup> Dvarionas, "Nepamirštami koncertai [An Unforgettable Concert]," 12.

<sup>64</sup> Gaudrimas, *Balys Dvarionas*, 30.

## Music Example 1.1 Transcription of the State Anthem of the Lithuanian SSR<sup>65</sup>

### State Anthem of the Lithuanian SSR

used from 1950–1988

Balys Dvarionas, Jonas Švedas  
Lyrics by Antanas Venclova

Solemn ♩ = 86

Ta - ry - bi - nę Liet - tu - vą liau - dis su - kū - re, už lais - vę ir tie - są ko - vo - jus il - gai. Kur Vil - nius, kur Ne - mu - nas

6  
Bal - ti - jos jūr - ra, Ten kles - ti mūsų mies - tai, der - lin - gi lau - kai. Ta - ry - bū Są - jun - goj, šlo - vin - goj. Tarp ly - gių ly - gi ir lais -

12  
va Gy - vuok per am - žius, būk lai - min - ga, Bran - gi Tar - y - bū Lie - tu - va (etc.)

1. 2. 3.

The decade following the composition of the LSSR anthem was a time of prolific writing for Dvarionas, when he produced some of his most popular compositions for young piano players. Some of these pieces, such as *Little Suite* [Mažoji siuita] (1952) and *Winter Sketches* [Žiemos eskizai] (1954), have become a popular part of the pedagogical piano repertoire in Lithuania.<sup>66</sup> Then, in 1960, he composed his *Concerto No. 1 in G Minor* [Koncertas Nr.1 (g-moll)] for piano and orchestra.<sup>67</sup> He dedicated this piece to the twentieth anniversary of the Lithuanian

<sup>65</sup> Transcription by author

<sup>66</sup> Balys Dvarionas, *Mažoji siuita [Little Suite]* (Kamen: Karthause-Schmülling, 2004); Balys Dvarionas, *Žiemos eskizai [Winter Sketches]* (Vilnius: Valstybinė Grožinės Literatūros Leidykla, 1957); Gedgaudas, “Mosaic to Balys Dvarionas (1904–1972): Pianist, Composer, Conductor.”

<sup>67</sup> Balys Dvarionas, *Konzert Nr. 1 G-moll für Klavier und Orchester* (Karthause-Schmülling: Kamen, 2006).

Soviet Socialist Republic. The four-movement concerto reflects on the spiritual life of the Soviet person.<sup>68</sup>

In the last decade of Dvarionas's life, he remained an active musician. In 1963, Dvarionas composed the concerto for horn and orchestra. The composition is a bit of an oddity among his catalog, which consists primarily of vocal pieces, piano pieces, and short chamber pieces arranged for various ensembles.<sup>69</sup> According to Jurgis Dvarionas, Balys composed the concerto in part because he was motivated by the lack of horn literature in Lithuania.<sup>70</sup> In this decade, Dvarionas also composed a cycle of twenty-four piano pieces in all keys (1965), a cycle of songs with lyrics by Janina Degutyte (1967), and a few short pieces for violin and piano (1965–1971). In 1967 he composed the symphonic overture, *Aušra* [Dawn], and in 1970 he arranged thirty-two Lithuanian children's songs. His final composition, composed in 1971–1972, was based on a drama by Henrik Ibsen (1828–1906) called *Hedda Gabler*. It was premiered on February 19, 1972 at the Panevėžys Drama Theater and was directed by Juozas Miltinis.<sup>71</sup> Dvarionas also continued to teach at the Lithuanian Academy of Music and Theater (LTSR Music Conservatory) and conduct the Philharmonic until the end of his life.

During this time, Dvarionis became quite ill with a disease called polyarteritis nodosa.<sup>72</sup> This disease causes the arteries to become inflamed, thus

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<sup>68</sup> Gaudrimas, *Balys Dvarionas*, 38.

<sup>69</sup> Music Information Centre Lithuania (MICL), “Balys Dvarionas - Works,” n.d., <https://www.mic.lt/en/database/classical/composers/dvarionas/#works>.

<sup>70</sup> Jurgis Dvarionas, Interview with Professor Jurgis Dvarionas, Part 2, interview by Jonathan Snyder, trans. Ona Snyder, November 7, 2019.

<sup>71</sup> Dvarionas.

<sup>72</sup> Dvarionas.

preventing them from being able to efficiently carry oxygen to the vital organs. This is a disease with no cure, and Dvarionas was tormented by this harsh illness until his passing.<sup>73</sup> The last time Dvarionas appeared on stage, May 12, 1972, with the Lithuanian Chamber Orchestra at the Philharmonic Hall, he played one of Mozart's piano concertos and conducted Schubert's *Mass*.<sup>74</sup> He died in Vilnius on August 23, 1972.<sup>75</sup> Dvarionas was buried in the seaside city of Palanga, Lithuania.<sup>76</sup> He had spent quite a bit of time and owned a summer home there. That homestead was entered into the Register of Cultural Property in 1997 and is protected by the State. Erected next to the house is a granite stele by sculptor Regimantas Midvikis. The stele has a relief portrait of the composer and carries the inscription “The USSR folk artist Balys Dvarionas (1997) and B. Dvarionas' Tomb” (see Figure 1.4). Dvarionas’s gravestone is shaped like the scroll of a violin (see Figure 1.5)<sup>77</sup>

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<sup>73</sup> NIH, “Polyarteritis Nodosa | Genetic and Rare Diseases Information Center (GARD) – an NCATS Program,” n.d., <https://rarediseases.info.nih.gov/diseases/7360/polyarteritis-nodosa>.

<sup>74</sup> Bruveris, “Balys Dvarionas.”

<sup>75</sup> Bruveris.

<sup>76</sup> Levija Grajauskienė, “Palangos Senosiose Kapinėse – Penkios - Palangos Tiltas,” November 11, 2013,

<http://www.palangostiltas.lt/palangos+senosiose+kapinese++penkios+kulturos+vertybes,7,2,4238.html>.

<sup>77</sup> Palanga City Municipal Public Library, “Kompozitoriaus Balio Dvariono Namas,” 2017, <http://www.krastogidas.lt/objektai/431-kompozitoriaus-balio-dvariono-namas>.

**Figure 1.4 Stele by sculptor Regimantas Midvikis at the Dvarionas home in Palanga, Lithuania**



**Figure 1.5 Dvarionas's gravestone in Palanga, Lithuania**





## Dvarionas: Compositional Style and Philosophy

During his lifetime, Dvarionas became one of Lithuania's most prominent musical figures. His versatility as a composer allowed him to compose works in many different genres including theater music, symphonies, instrumental chamber works, choral works, and music for solo instruments. His compositional language has become known for displaying rich thematic material that closely mimics the melodic and harmonic structure of the folk songs found in Lithuania.<sup>78</sup> His music also embraces an accessible, neo-Romantic style that stands in contrast with the headier modernist styles of much music of the mid-twentieth century.

Near the end of his life, in 1971, Dvarionas published an article in the journal *Kultūros Barai*. In it, he made note of his philosophical ideals and his credo:

To consciously understand yourself in your own world, in surroundings of all phenomena and variety, is very hard. Once you have realized it, you don't have to let yourself be washed away with every coming and going of the tide. Of course, it is worth it to collect all the little pieces of amber brought to the shore to enrich yourself and your creations. But it is dangerous to dive in with your whole head. My inspiration to create is a human one. A human trait that charms me with its inner world and character. There are some authors who are looking for an inspiration in the grand events of that era, in fateful cataclysms, events which are shocking the whole planet. They are able to perceive the features of an era. But all of those threads of the era pierce

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<sup>78</sup> Gaudrimas, *Balys Dvarionas*, 21.

the heart of ungodly man with seven swords . . . Even if not with the whole surface of the lake, but just in the little drop, you can see the play of the rainbow colors.<sup>79</sup>

Dvarionas's focus here on the significance of the simple, even microcosmic, to the greater whole shows itself in his musical output. His compositions tend to use rather simplistic and historically familiar forms that are very clear to the listener. Dvarionas endeavored to compose folk-style melodies (the type of melodies that would make the listener feel as though the melody was recognizable, without necessarily quoting a melody directly) and to incorporate known folk melodies in his concert music, while still employing a liberal amount of dissonance. In this way, Dvarionas was a master of creating new melodies that sounded both familiar and fresh. He was able to produce concert music with a nationalist flavor that was accessible to a general audience.<sup>80</sup>

This aim of accessibility became a staple of his compositional technique and evolution as a composer.<sup>81</sup> According to Dvarionas himself (writing in Vilnius, 1971),

My aesthetic ideals were formed under the influence of nineteenth-century Romanticism, and I believe in the musician's vocational call to spread beauty, good, harmony, to educate people and to raise them above the routine. I believe that people who say this type of view is behind the times are wrong.

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<sup>79</sup> Dvarionas, Interview with Professor Jurgis Dvarionas, Part 2.

<sup>80</sup> Gaudrimas, *Balys Dvarionas*, 18.

<sup>81</sup> Gaudrimas, 21.

The ideals of human good have remained unchanged over many thousands of years: love, truth, freedom and friendship. To serve them is not a step backwards.<sup>82</sup>

In this statement, Dvarionas tells us that he believed that the individuality of the musician is molded by his national mentality and that he viewed the folklore of his home country of Lithuania as a key component of his artistry. He felt that the inclusion of the historical into the contemporary was important.<sup>83</sup>

On several occasions, Dvarionas expressed his indebtedness to past composers. At one point he stated, “I was able to perform many different styles and music from different times, but I haven’t heard anything more meaningful, deeper, and more melodic than J.S. Bach. His music – never ending source of inspiration to all of the composers.”<sup>84</sup> He was also inspired by Chopin, whose music he described as raising his “mood by being so dreamlike and poetic.”<sup>85</sup> Grieg’s music moved Dvarionas because of its “honesty, chastity, lyricism, and folkness.”<sup>86</sup> Dvarionas was further influenced by Soviet composers. He said that “out of all Russian classical composers, I feel closest to Alexander Scriabin with his calmness, romantic, and philosophical generalizations as well as his ideas of the victory of good against evil.”<sup>87</sup> Dvarionas was also profoundly inspired by Soviet-Armenian composer Aram

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<sup>82</sup> Bruveris, “Balys Dvarionas.”

<sup>83</sup> Jurgis Dvarionas, *Balys Dvarionas: Complete Works for Violin and Piano (Program Notes)* (Naxos, 2017).

<sup>84</sup> Gaudrimas, *Balys Dvarionas*, 12.

<sup>85</sup> Gaudrimas, 12.

<sup>86</sup> Gaudrimas, 12.

<sup>87</sup> Gaudrimas, 12.

Khachaturian (1903–1978) to compose more intense music in comparison to the works he had composed previously.

Dvarionas left an immense impact on the musical culture of Lithuania. He helped to create the first conservatory. He was one of the first Lithuanians to compose a ballet score, both a violin and horn concerto, as well as co-composing the national anthem that was used while the country was the LSSR. As a composer he injected a bit of nationalism into his music by including Lithuanian folk music, and as a conductor he programmed other Lithuanian composers so that the audience would hear music from their own country. He has left his mark in education. The Balys Dvarionas Decennary Music School in Vilnius is named after him. There is also a music competition named after him, the International Balys Dvarionas Competition for Young Pianists and Violinists. His legacy continues to live on in his children and grandchildren who have also become professional musicians and educators.

## CHAPTER 2: CONCERTO FOR HORN AND ORCHESTRA

### History of the Concerto

The *Koncertas valtornei su orkestru* [Concerto for Horn and Orchestra] was composed by Dvarionas in 1963. It consists of four contrasting movements. The piece begins in the key of D-minor in movement 1 and ends in the key of D-major in movement 4. The concerto is scored for a chamber string orchestra of violin 1, violin 2, viola, cello, and double bass, along with a solo horn. There are two versions of the concerto in existence. There is a published version for horn and piano, as well as an unpublished manuscript that contains only the string parts.<sup>88</sup> In addition, there are also two unpublished arrangements of the third movement, the first one for cello and a later one for viola. These arrangements were done by the Jurgis Dvarionas.<sup>89</sup> The concerto is composed in a neo-romantic style and is now a staple among horn players in Lithuanian. Its inspiration stemmed from multiple sources.

Dvarionas loved the horn. According to his son, it may have actually been his favorite instrument. About his father's use of the horn in his compositions, Jurgis Dvarionas said,

If you are a little bit familiar with his compositions, horn acts a big part in his musical compositions. And if we would remember one of the first pieces,

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<sup>88</sup> Balys Dvarionas, "Koncertas valtornei" (Manuscript, 1963), Lietuvos Muzikos Informacijos Centras.

<sup>89</sup> Jurgis Dvarionas, Interview with Professor Jurgis Dvarionas, Part 1, interview by Jonathan Snyder, trans. Ona Snyder, November 3, 2019.

for example his written music for the movie *Marytė*, there is an unusually huge horn introduction. Horn has a very big meaning in the violin concerto, very big importance. And we cannot skip the *Piano Concerto No. 1*, [in which the] third movement has a dialog between the solo piano and the horn. There is very expressive dialog there. So, there is no surprise Balys Dvarionas thought about composing the concerto for horn. Especially since here in Lithuania, we don't have a wide repertoire for that instrument.<sup>90</sup>

The composer liked the horn in particular because it was “especially voice-like, and very expressive tone compared to other instruments.”<sup>91</sup> Dvarionas's love the horn likely contributed to his decision to compose a concerto for it.

The concerto was also inspired by its first performer and dedicatee, Alfredas Račkauskas, a now legendary Lithuanian horn player.<sup>92</sup> At the time the concerto was composed, Račkauskas was a fifth-year student at the conservatory in Kaunas. Dvarionas, having heard Račkauskas play and loving his performance, decided to compose the concerto for Račkauskas's recital. Račkauskas knew Dvarionas, since Dvarionas was a professor there, as well as being a conductor for the orchestra that Račkauskas played in. According to Račkauskas, Dvarionas sent a number of letters to him asking for his thoughts and opinions on the piece.

The first performance of the concerto was a version for horn and piano that Račkauskas performed as part of his degree requirements in June 1963. Dvarionas

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<sup>90</sup> Dvarionas.

<sup>91</sup> Dvarionas.

<sup>92</sup> Alfredas Račkauskas, Interview with Jonathan Snyder, Part 1, trans. Ona Snyder, November 7, 2019.

played piano for him at that recital.<sup>93</sup> The orchestral version of the concerto was premiered on December 28, 1963 at the State Philharmonic Hall by the Lithuanian Chamber Orchestra which was directed by Saulius Sondeckis (1928–2016). The soloist at the premier was Račkauskas.

The orchestral version had a rocky start. According to Jurgis Dvarionas, his father was not happy with its initial performance. He did not, however, say what he found disappointing about it, and the composer never pursued a recording of the concerto with the chamber orchestra.<sup>94</sup> However, Račkauskas did perform the concerto throughout Lithuania. At one point in his career, Račkauskas was playing for renowned horn player Hermann Baumann. Baumann asked Račkauskas if he could play for him something Lithuanian, perhaps a concerto, if one existed, so Račkauskas performed the Dvarionas concerto for him. According to Račkauskas, Baumann loved it and even offered to take Račkauskas to Germany with him. But Račkauskas had to turn the offer down due to the complexities of the Iron Curtain.<sup>95</sup>

### Sources

Accessing Dvarionis's horn concerto in the twenty-first century is no easy task. The only published edition of the horn concerto was issued by Soviet publisher Muzyka (Leningrad) in 1966 in piano reduction. Few copies of this published edition are available outside Lithuania, and those libraries in Lithuania that do hold the title

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<sup>93</sup> Račkauskas.

<sup>94</sup> Dvarionas, Interview with Jonathan Snyder.

<sup>95</sup> Račkauskas, Interview with Jonathan Snyder, Part 1.

often have only partial or otherwise compromised copies.<sup>96</sup> A search of the OCLC WorldCat database shows that only six major libraries outside of Lithuania hold a copy of this concerto.<sup>97</sup> In most of the libraries, the score is kept under special collections. The concerto is no longer available for purchase.

In addition to the published piano reduction version of the concerto, an incomplete manuscript of the horn concerto exists at the Lietuvos Muzikos Informacijos Centras [Music Information Centre Lithuania, MICL]. Unfortunately, this copy contains only the string parts. According to the MICL, the handwritten solo horn part no longer exists or has been lost. They have also stated that the National Philharmonic may have the original handwritten score; however, the National Philharmonic has reported that they do not have any record of it.<sup>98</sup> As such, this copy of the score is presumed to have been lost. Jurgis Dvarionas believes the original manuscript may be in the archives of Professor Saulius Sondeckis, but I have not been able to verify this claim.<sup>99</sup>

I obtained a copy of a manuscript dated 1963 from the MICL. Paleographical evidence indicates that this is the work of Dvarionis's hand. Figures 2.1 and 2.2 show similarities between this horn concerto manuscript and Dvarionas's handwriting in his unpublished manuscript collection of folk songs dated 1933–34.

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<sup>96</sup> For example: Kauno apskrities viešoji biblioteka MZA 788.41-Dv-18. However, the piano part is damaged, and the library no longer holds the solo horn part.

<sup>97</sup> US-Eu M1029.D89, CDN-Tu M1011.K74, GB-Lcm HnPf, GB-Lu CRM collections [Special Collections] Score 182, D-SW1, D-B 55 NB 1170. It should be noted that the holdings in the German libraries are under a slightly different spelling of Dvarionas's name, Balis Dominikovič Dvarionas.

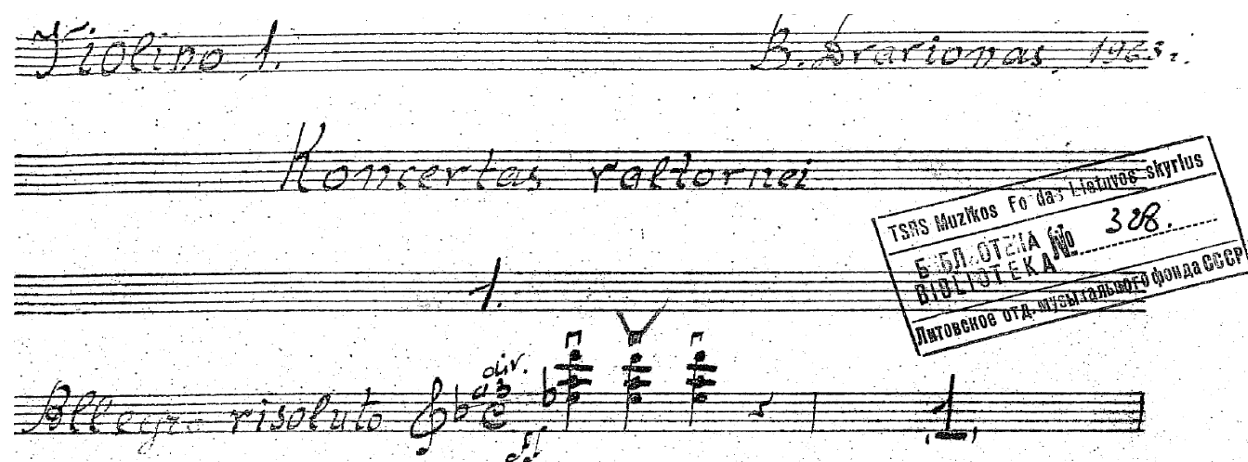
<sup>98</sup> Linas Paulauskis, email message to author, August 28, 2019; Eglė Kriščiūnaitė, email message to author, September 2, 2019.

<sup>99</sup> Dvarionas, Interview with Professor Jurgis Dvarionas, Part 1.



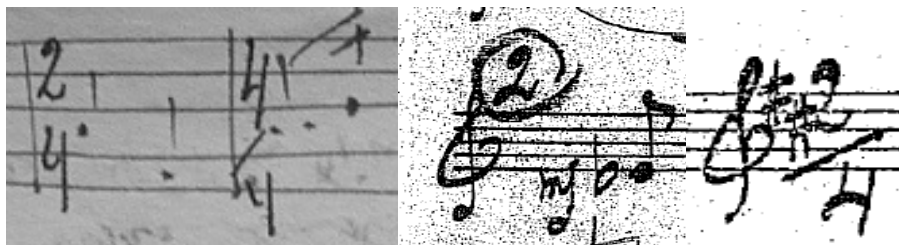
One can see the similarities between the number 2, especially in the time signature. The top of the number has a distinct curl, whereas the bottom has a distinct arch and swoop upwards. Also evident are the similarities between the capital letter N. It is found in multiple sections of the folk song manuscript as well as in the fourth movement of the concerto as “Non Troppo” (Figure 2.3). There is a distinct hook found at the bottom of the left downward leg in each version, as well as an upward swoop and hook on the right upward leg.

Figure 2.1 Name and date from the handwritten violin part, movement 1<sup>100</sup>

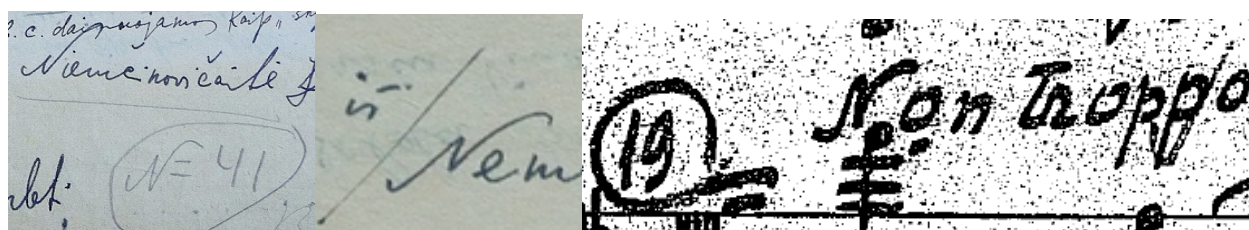


<sup>100</sup> Dvarionas, “Koncertas valtornei.”

**Figure 2.2 Comparison of folk song manuscript to violin part - numbers<sup>101</sup>**



**Figure 2.3 Comparison of folk song manuscript to violin part – letter N<sup>102</sup>**



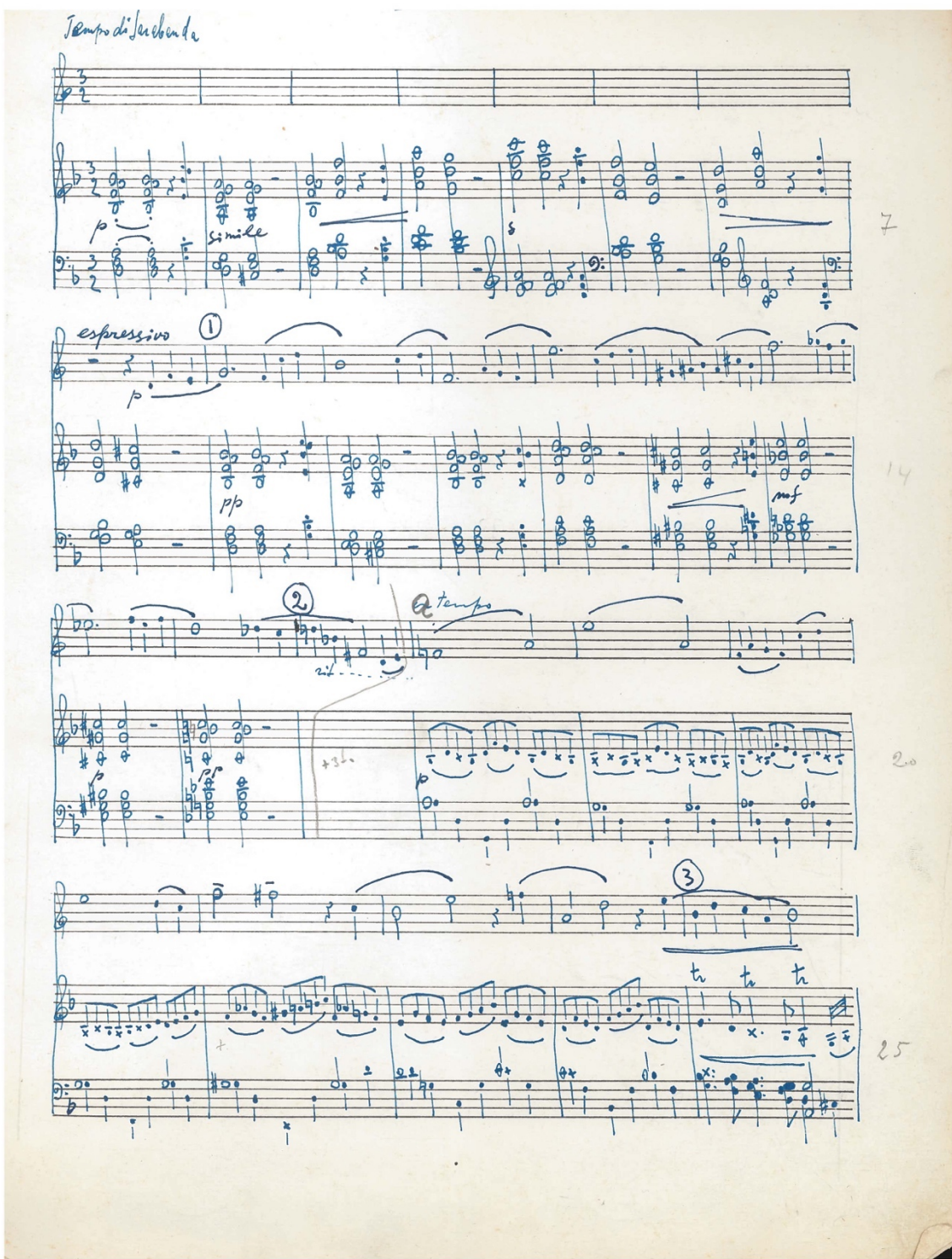
According to Jurgis Dvarionas, the string parts found in the MICL manuscript are not in the composer’s hand. These parts were transcribed by a copyist (perhaps a student). Dvarionas did write an original short score (Figure 2.4), but the parts were copied for him by someone else. Some of the markings in the parts, evidently editorial, seem to be in the composer’s hand, which may explain some of the handwriting similarities found in the MICL manuscript versus the folk music manuscript (see Figure 2.2–3).<sup>103</sup>

<sup>101</sup> Varsa Zakarienė, Virginija Baranauskienė, and Žaneta Svobonaitė, “LMTA perduoti Balio Dvariono užrašytų lietuvių liaudies dainų rankraščiai [Manuscripts of Lithuanian folk songs by Balys Dvarionas Handed Over to LMTA],” *Lituvos Muzikos Ir Teatro Akademija* (blog), May 15, 2018, [https://lmta.lt/lt/blog\\_post/lmta-perduoti-balio-dvariono-uzrasytu-lietuviu-liaudies-dainu-rankrasciai/](https://lmta.lt/lt/blog_post/lmta-perduoti-balio-dvariono-uzrasytu-lietuviu-liaudies-dainu-rankrasciai/).

<sup>102</sup> Zakarienė, Baranauskienė, and Svobonaitė.

<sup>103</sup> Dvarionas, Interview with Professor Jurgis Dvarionas, Part 1.

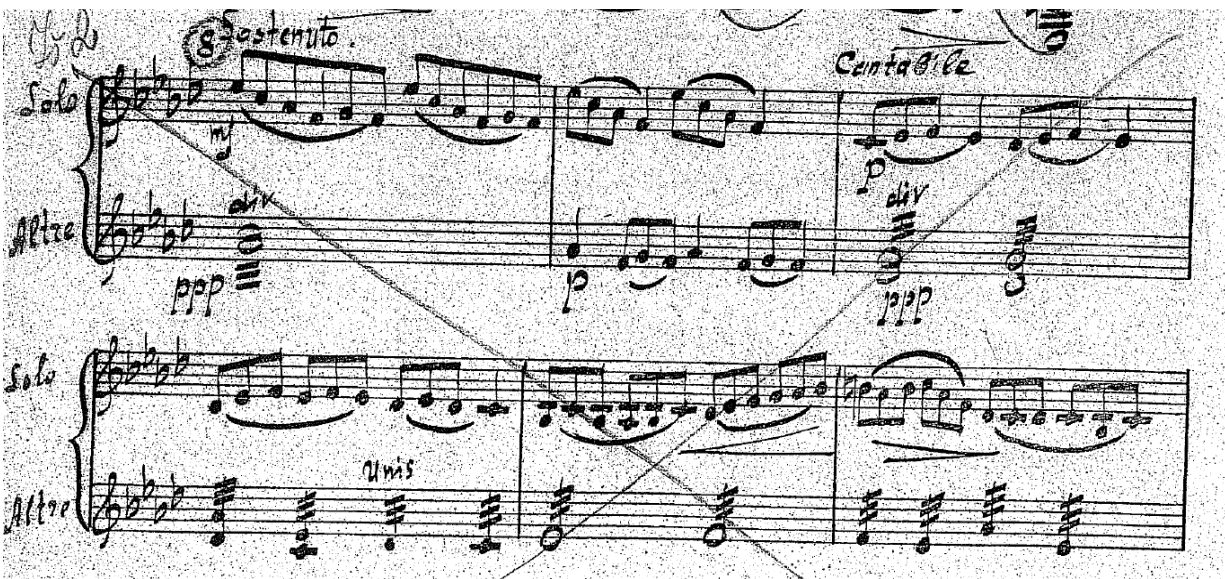
Figure 2.4 Original page from movement 3 in composer's own hand<sup>104</sup>



<sup>104</sup> Scan of original document acquired from Jurgis Dvarionas via email.

Despite the fact that manuscript received from the MICL was transcribed by a copyist, it is still especially interesting in that it shows some of the evolutions of the concerto. For instance, in movement 2, all of the string parts have a large section of twenty-seven measures crossed out beginning at rehearsal marker “8” and continuing through a previously thought-out rehearsal marker “9” (Figure 2.5). According to Jurgis Dvarionas, these cuts were made by his father because there was something about that section that displeased him, so, it was cut by agreement of the orchestra that was to premier the piece.<sup>105</sup> This cut section does not appear in the published edition for horn and piano, which was published later, definitively showing that the composer’s desire was to cut this section.<sup>106</sup>

Figure 2.5 Fragment of crossed-out section in the violin part<sup>107</sup>



<sup>105</sup> Dvarionas, Interview with Professor Jurgis Dvarionas, Part 1.

<sup>106</sup> Balys Dvarionas, *Koncertas valtornei su orkestru* (Leningrad: Muzyka, Leningradskoe otd-nie, 1966).

<sup>107</sup> Dvarionas, “Koncertas valtornei.”



Other alterations to these parts have implications for the concerto's text. After the crossed-out section, rehearsal "8" then reappears in the new section (Figure 2.6). One can also note additional sections that have been altered, or added to, as found, for example, in movement 1 of the viola part (Figure 2.7) and also in movement 2 of violin 1 (Figure 2.8). These additions may have been instructed by the composer, or perhaps are simply errors on the part of the copyist.

Figure 2.6 New rehearsal "8" section in movement 2 of the violin part<sup>108</sup>

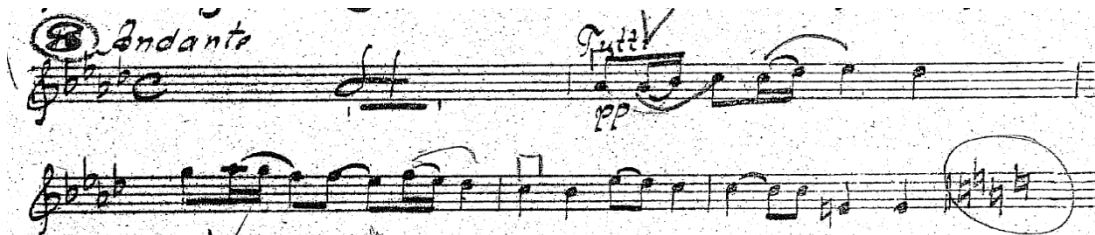
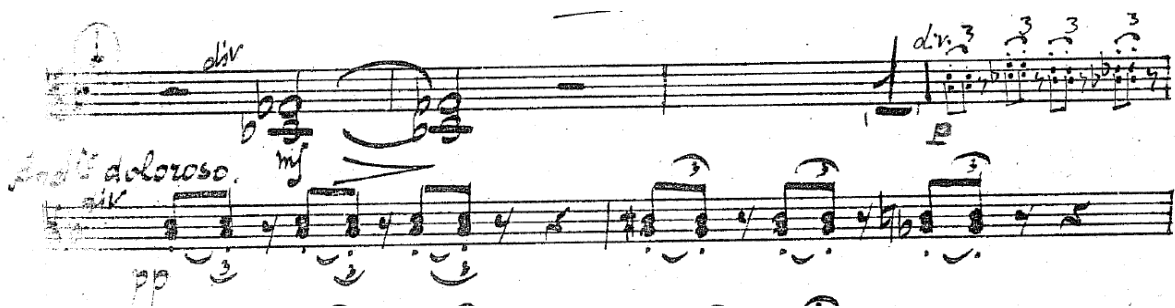


Figure 2.7 Added music after rehearsal 1 in movement 1 of the viola part<sup>109</sup>



<sup>108</sup> Dvarionas.

<sup>109</sup> Dvarionas.

Figure 2.8 Added music at rehearsal 10 in movement 2 of the violin part<sup>110</sup>



Some of these changes make the parts especially hard to follow for a performer since, on multiple occasions, this meant that the style marking, tempo marking, or even the rehearsal marking may no longer have been in the same measure as other string part. As such, this may be a contributing factor to the reason this piece is not often performed with orchestra.

### Dvarionas's Use of Folk Music

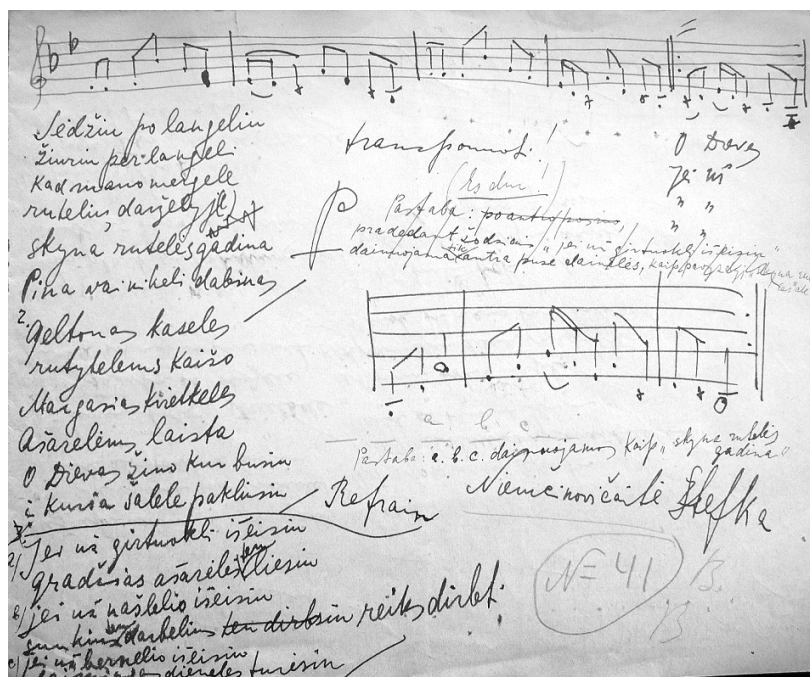
Dvarionas was known for making extensive use of folk music and tonalities similar to folk songs in his compositions. According to the Lietuvos Muzikos ir Teatro Akademija (LMTA) [Lithuanian Academy of Music and Theater], from approximately 1932 until 1933 Dvarionas spent time writing down the folk songs he heard throughout Lithuania. This included the regions of Žemaitija (Samogitia), Aukštaitija, Dzūkija, Zarasai, Zapyškis, Vilkija, Naumiestis, Žemaičių, Kretinga,

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<sup>110</sup> Dvarionas.

Raseiniai, Utena, Kaunas, and Šakiai.<sup>111</sup> He wrote all of these down in a manuscript, and it is quite possible that he had intended to create an anthology of folk songs from different regions. The large body of songs he collected and the vast area of Lithuania that he covered show that Dvarionas likely worked on the project for an extended period of time. However, unlike the dedicated work of an ethnographer, he only collected a few examples in each area.<sup>112</sup> The original handwritten manuscript was then given to the LMTA Science Center Ethnomusicology Department by Jurgis Dvarionas (see Figure 2.9).<sup>113</sup>

**Figure 2.9** Page from Balys Dvarionas’s collected folk songs<sup>114</sup>



<sup>111</sup> Živilė Ramoškaitė, “Kompozitorius Balys Dvarionas ir folkloras: 100-osioms gimimo metinėms [The Composer Balys Dvarionas and Folklore: 100th Anniversary of His Birth],” *Tautosakos darbai* 20, no. 27 (2004): 318.

<sup>112</sup> Ramoškaitė, 319.

<sup>113</sup> Zakarienė, Baranauskienė, and Svobonaitė, “LMTA perduoti Balio Dvariono užrašytų lietuvių liaudies dainų rankraščiai [Manuscripts of Lithuanian folk songs by Balys Dvarionas Handed Over to LMTA].”

<sup>114</sup> Zakarienė, Baranauskienė, and Svobonaitė.

The manuscript contains one hundred and twenty-four songs that have been numbered and include the full melodies and lyrics. It contains an additional fifteen songs than only contain the melody and one line of text, and few more songs with just incomplete fragments of the lyrics. The songs that Dvarionas recorded are “valuable examples of different genres. There is a wide variety of genres: wedding, war-historical, feast, humorous-teaching songs, youth and love songs...children’s songs” and even a rye harvest song called *Pabėk bareli*.<sup>115</sup>

It looks as though Dvarionas intended to make a publishable set of these songs. There are actually two sets of these folk songs. The original set is held at the Lithuanian Academy of Music and Theater. This set is where Dvarionas took his original notes when he was transcribing the songs. The second set is held in the archives at the Lithuanian Institute of Folklore and Literature.<sup>116</sup> This set is a more neatly written copy, by Dvarionas, with lyrics that have been typed on a typewriter. On this copy, there is one set of numbers written by Dvarionas and a separate set of numbers written by researchers at the institute. However, these two sets of numbers do not match.<sup>117</sup>

Some of the songs in the manuscript also contain harmonies found in certain regions, while others contain simply the melody. In addition to the harmonies that

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<sup>115</sup> Ramoškaitė, “Kompozitorius Balys Dvarionas ir folkloras: 100-osioms gimimo metinėms [The Composer Balys Dvarionas and Folklore: 100th Anniversary of His Birth],” 319.

<sup>116</sup> Balys Dvarionas, “Balys Dvarionas Folk Music Catalog” (Manuscript, n.d.), LTR 404, Lithuanian Folklore Archives of the Institute of Lithuanian Literature and Folklore.

<sup>117</sup> Zakarienė, Baranauskienė, and Svobonaitė, “LMTA perduoti Balio Dvariono užrašytų lietuvių liaudies dainų rankraščiai [Manuscripts of Lithuanian folk songs by Balys Dvarionas Handed Over to LMTA].”



Dvarionas recorded, he also recorded rhythmic and meter changes, as well as articulations and even variations that the performer may have used.<sup>118</sup>

Dvarionas also made liberal use of folk songs and their tonalities in his *Koncertas valtornei su orkestru*. With the help of Ona Snyder, a Lithuanian horn player, and Dr. Aušra Žičienė, a professor of humanities specializing in folk music at the Lietuvių literatūros ir tautosakos institutas [Lithuanian Literature and Folklore Institute], I was able to identify several of the songs used by Dvarionas in his horn concerto.

Beginning with movement 1, the cadence of measures 47–48 (see Music Example 2.1) resembles the intervallic pattern of the melody found in the song “Šiū, namo” [Here, Back Home] (see mm. 1 and 3 of Music Example 2.2). One can see the cadence employing the same relationships as the folk song source: down a whole step and then up a perfect fourth. The same cadence is played again in measures 51–52 of the concerto: down a half step and stopped.

**Music Example 2.1 Solo horn theme from movement 1, mm. 45–48<sup>119</sup>**



<sup>118</sup> Zakarienė, Baranauskienė, and Svobonaitė.

<sup>119</sup> Dvarionas, “Koncertas valtornei.”

Music Example 2.2 Melody from “Šiū, namo”<sup>120</sup>

The image displays two systems of piano accompaniment for the melody "Šiū, namo". The first system is marked *p* and the second *f(p)*. Both systems are in 2/4 time. The first system features a melodic line in the right hand with fingerings 2 and 4, and a bass line with a fingered 2. The second system features a melodic line in the right hand with fingerings 3, 4, 3, and 3, and a bass line with a fingered 2. The music includes various articulation marks such as slurs and accents.

In measure 86–90 (Music Example 2.3), the horn begins a solo passage that is repeated by the strings in measure 90. This melody, though altered slightly rhythmically, is from a song found in Dzūkija, a region of South Eastern Lithuania. The song that Dvarionas quotes in his melody is “Bėkit, bareliai,” a harvest song that was also used in an arrangement composed by M.K. Čiurlionis. The similarities between the vocal melody and the melody in the violin part can be seen in Music Example 2.4.<sup>121</sup>

Music Example 2.3 Solo horn theme from movement 1, mm. 86–91 <sup>122</sup>

The image shows a single line of music for a solo horn theme, marked *sostenuto*. The melody consists of a series of eighth and quarter notes, with some notes beamed together. The music is in a single staff and appears to be in a key with one flat.

<sup>120</sup> Vida Krakauskaitė, *Jaunasis Pianistas* (Kaunas: Valstybinė pedagoginės literatūros leidykla, 1959), 45.

<sup>121</sup> Aušra Žičkienė, “Lietuvių liaudies dainų motyvai [Motifs of Lithuanian Folk Songs],” email message to author, October 22, 2019.

<sup>122</sup> Dvarionas, “Koncertas valtornei.”

**Music Example 2.4 Traditional “Bėkit, bareliai” melody compared to violin part<sup>123</sup>**

**Bėkite, bareliai**

Traditional

Folk-song melody

Bė - kit, ba - re - liai.

Concerto: violin 1, mm. 90–91

Movement 2 of the concerto contains quite a few references. The first can be seen in a cadence typical of a Lithuanian song. As Music Example 2.5 shows, measure 35 of the concerto closely mimics the cadence in measures 4–5 in the song “Šieriau žirgų” (Figure 2.10).

**Music Example 2.5 Solo horn theme from movement 2, mm. 31–35<sup>124</sup>**

31

**Figure 2.10 Lithuanian folk melodies database LTR 708-119, “Šieriau žirgų”<sup>125</sup>**

<sup>123</sup> Transcription by author. Original key of E-flat minor altered to match concerto key of D-minor.

<sup>124</sup> Dvarionas, “Koncertas valtornei.”

<sup>125</sup> ILLF, “LTR Folklore Melody Catalog” (Manuscript, n.d.), LTR, Lithuanian Folklore Archives of the Institute of Lithuanian Literature and Folklore.

There is also a horn solo that begins in measure 60. This is the main theme of the movement. While the theme itself is an original melody composed by Dvarionas, the cadence found in measures 66–67 is a typical, traditional, plagal cadence that is frequently found in the Dzūkija region (cf. Figure 2.10 and Music Example 2.6), the same region as the melody from movement 1. According to Žičienė, this type of cadence was becoming popular in the 1960s and 1970s among Lithuanian composers of both serious and popular music.

**Music Example 2.6 Solo horn part from movement 2, mm. 66-67<sup>126</sup>**



In measures 96–97 of movement 2, Dvarionas once again uses a stylized plagal cadence in the horn part that is similar to the cadence in measure 67 (see Music Example 2.7). This is reminiscent of the cadence types found in the Dzūkija region. You can see similar intervallic and rhythmic patterns in the last two measures of LTR 404-150, no. 128, found in Dvarionas’s folk music catalog (see Figure 2.11). A comparison of the excerpts can be seen in Music Example 2.8.

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<sup>126</sup> Dvarionas, *Koncertas valtornei su orkestru*.

Music Example 2.7 Solo horn part from movement 2, mm. 96–101<sup>127</sup>

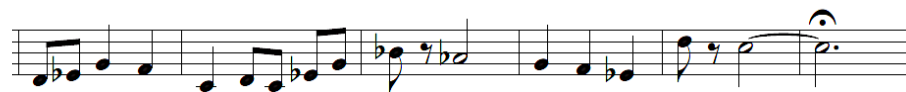
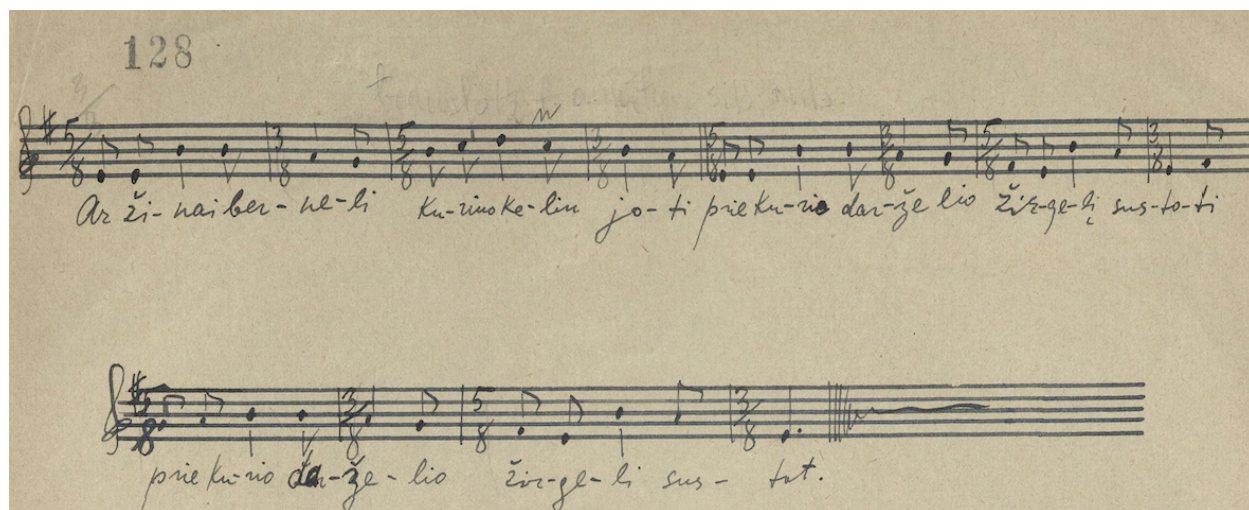


Figure 2.11 Dvarionas folk music archives LTR 404-150, no. 128, “Pasvartyk, antela”



Music Example 2.8 Traditional “Pasvartyk, antela” melody compared to horn part, movement 2<sup>128</sup>

***Pasvartyk, antela***

Folk-song melody

Concerto: horn, mm. 96–97  
Original key (concert pitch)

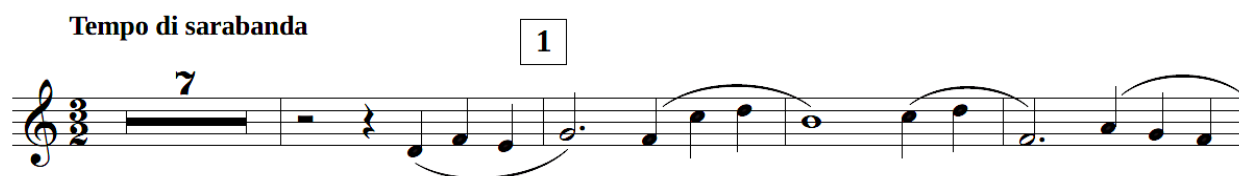
Traditional  
Concerto: horn, mm. 96–97  
Transposed to match folk song key

<sup>127</sup> Dvarionas.

<sup>128</sup> Transcription by author.

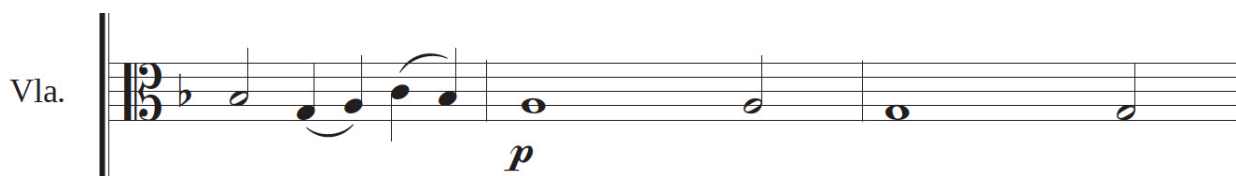
According to Žičienė, the main theme of movement 3 (starting in measure 8 of Music Example 2.9) is similar to a Lithuanian leisure song or party song. Žičienė states that an exact quote is not made and that the theme is, instead, a melody written in the same style.

**Music Example 2.9 Solo horn part from movement 3, mm. 1–11<sup>129</sup>**



This type of compositional technique, and this melody in particular, is quite typical of the Dvarionas style.<sup>130</sup> Also in movement 3, in measures 20–22 (see Music Example 2.10), the viola plays a melody similar to the cadence found in “Vai ilgu, ilgu” (see Figure 2.12). The comparison is not immediately noticeable because the viola melody is an augmentation of the folk music example (see Music Example 2.11).

**Music Example 2.10 Violin part from movement 3, mm. 20–22<sup>131</sup>**



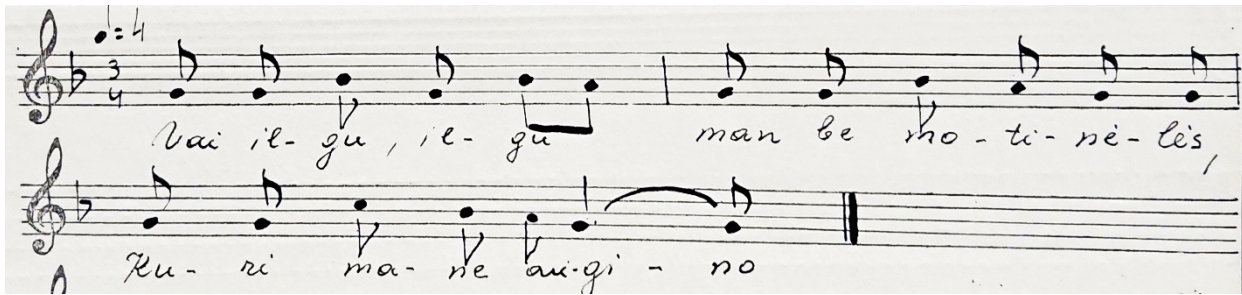
<sup>129</sup> Dvarionas, *Koncertas valtornei su orkestru*.

<sup>130</sup> Žičienė, “Lietuvių liaudies dainų motyvai [Motifs of Lithuanian Folk Songs],” October 22, 2019.

<sup>131</sup> Dvarionas, “Koncertas valtornei.”



Figure 2.12 Lithuanian folk melodies database LTR 729-65, “Vai ilgu, ilgu”



Music Example 2.11 Traditional “Vai ilgu, ilgu” melody cadence compared to viola part, movement 3<sup>132</sup>



In movement 4, the first instance of reference to a folk song is in the viola part from measures 37–40; this melody is nearly a direct quote from the folk song “Oi, kai aš” (Music Examples 2.12 and 2.13). Dvarionas has changed the rhythms slightly through rhythmic diminution.

<sup>132</sup> Transcription by author.

Music Example 2.12 Viola 1 and 2 parts from movement 4, mm. 37–40<sup>133</sup>

Music Example 2.13 Melody from “Oi, kai aš”<sup>134</sup>

O kai aš, o kai aš pas mo\_čiu — tē bu\_vau, kaip dar\_že\_ly  
le\_li\_jė\_lė žy\_dė\_jau, kaip dar\_že\_ly le\_li\_jė\_lė žy\_dė\_jau.

According to Žičienė, there are also similarities between the violin part in measures 140–148 in comparison to a song titled “Ant marelių plaukioja antelės” (cf. Music Example 2.14 with the point in Figure 2.13 marked with an asterisk). The same melodic line that was in the violin part shows up again in the horn part in measures 153–157 (see Music Example 2.15).

<sup>133</sup> Dvarionas, “Koncertas valtornei.”

<sup>134</sup> Krakauskaitė, *Jaunasis Pianistas*, 45.



Music Example 2.14 Violin part from movement 4, mm. 140–153<sup>135</sup>

Figure 2.13 Lithuanian folk melodies database LTR 3174-76, “Ant marelių plaukioja antelės”

Music Example 2.15 Solo horn part from movement 4, mm. 153–157<sup>136</sup>

<sup>135</sup> Dvarionas, “Koncertas valtornei.”

<sup>136</sup> Dvarionas, *Koncertas valtornei su orkestru*.

While not often identical, one can see through these examples that Dvarionas was obviously inspired by folk music. Even when his melodies don't directly quote the influential song's melody, they are often close enough in style and rhythm that someone familiar with the folk song would likely pause to consider its familiarity.

### CHAPTER 3: PEDAGOGICAL CONSIDERATIONS

Dvarionas's Concerto for Horn and Orchestra is a piece of horn literature that should be considered as appropriate for the recitals of advanced lower-class undergraduate students, upper-class undergraduate students, and even masters students. Professionals should also consider the piece as being a unique addition to a performance, especially considering that many people never have the opportunity to perform music composed by a Lithuanian composer. However, a performer may have some issues procuring a copy of the concerto since the edition for horn and piano has been out of print since 1966. There are a few libraries in the world that do have a copy (see notes 104 and 105, above), but there is currently no published version for horn and string orchestra.

When programming the piece for a younger player, a teacher would do well to consider the length of the piece. The concerto lasts about twenty minutes. This length should not dissuade a performance of the concerto. The piece is written in four movements, which allows for some break between movements. Additionally, there are many rests given to both the soloist and the accompanist. Endurance for a practicing and experienced player should not be too much of an issue.

Dvarionas shows good knowledge of the range and tessitura of the horn; he makes substantial use of the horn's "sweet spot" in the instrument's middle register. The solo horn part ranges from G3 (concert C), to an A5 (concert D). As such, a strong ability in the middle range is requisite for the soloist. Additionally, the A5 is

held for four and a half counts in measures 125–27 of movement 4. Even though the composer does not make extensive use of the horn's high register, ability to play in that register should still be considered as necessary by the performer.

Dvarionas has composed the solo horn part using extended techniques. There are many leaps throughout the concerto, often through dissonant intervals and ranging up to an octave. Therefore, agility to move through leaps is necessary. The composer has also made extensive use of glissandi. This technique is especially prevalent in the second movement and is indeed part of the thematic material. He also makes use of frequent grace notes in the second movement.

The most extensively employed extended technique in the concerto is stopped horn. There are several long passages that are played completely stopped. For instance, the end of movement 2 has a stopped section, played pianissimo, from measures 145 to the end of the movement. The stopped sections in the concerto range from D4 up to a G-flat5 and knowledge of B-flat fingerings for stopped horn may be necessary. It may also be recommended that a stopping mute is used for the various stopped passages since there is adequate time to put in and remove a mute. This will help significantly with creating a sense of consistency, especially in the final pianissimo section of movement 2.

One must also take into consideration the various articulations that are necessary to perform this concerto. Some of the faster sections may even require use of a double- or triple-tongue if the performer's single tongue is not fast enough. Because Dvarionas has utilized many folk songs and dances within his thematic

material, he asks for various stylistic changes and even various interpretations of the same theme. These various stylistic and articulation changes are meant to help with the interpretation of the material within the realm of the folk songs and dances so as to remain true to the source material and regional style.

Style is an important aspect of this concerto. Dvarionas writes song-like lyrical passages, rhythmic passages, quasi-march sections, dance sections, and there is a section in movement 2 that is meant to sound like a polka. The stylistic changes between instances of the same theme come into play as well. For instance, in movement 2, the main theme is played forte (measure 11), then mezzo-forte (measure 28), and then it is played piano but also dolce (measure 32). The performer must interpret this statement of the theme differently even though the notes and rhythms are identical. This can also be seen in movement 1 where the main theme is first presented slurred in measure 14, and then articulated in measure 19 (see Music Example 3.1). One must be careful about what type of articulation to use in the second statement. It is not recommended, for instance, that a *staccato* articulation would be used since that would be out of style with the rest of the movement.

**Music Example 3.1 Solo horn part from movement 1, mm. 13–23<sup>137</sup>**

In addition to the possible need of a double- or triple-tongue in faster sections, one should also be aware that some of the passages require awkward fingering patterns that make extensive use of the second and third finger combinations. This can be seen, for example, in the second movement in sections such as measures 38–45 (see Music Example 3.2).

**Music Example 3.2 Solo horn part from movement 2, mm. 38–45<sup>138</sup>**

<sup>137</sup> Dvarionas.

<sup>138</sup> Dvarionas.

The composer has also written the piece using a great number of meter changes, tempo changes, and alterations, in addition to many, many accidentals. Lastly, when considering the various pedagogical aspects of the concerto, it must be noted that Dvarionas has made very specific dynamic markings. He asks specifically for many swells of dynamics and for phrases to nearly always be tapered. There are also quite a few *subito* dynamic changes. All of these subtle details help the performer play in a style that mimics the original folk music source material of the various regions in Lithuania.

## CHAPTER 4: THE FIRST RECORDING OF THE CONCERTO

As part of this project, I made a professional studio recording of Dvarionas's Concerto for Horn and Orchestra. The recording was produced in a studio space with professionals for engineering, mixing, editing, and mastering. Recording was completed at the University of Nevada, Las Vegas Recording studio with Ron George taking care of mixing and editing. Permission to create the recording was given by the Dvarionas family and permission to use the MICL manuscript was given by the MICL. Recording sessions took place November 4–10, 2019.

Before any of that could happen, I created new, computer-generated editions of the string parts from the MICL manuscript. The original MICL copies were not suitable for performance and recording, since they contain many corrections, edits, deletions of entire sections, and are generally hard to read. In addition, there was no manuscript of the solo horn part, and no copy of the orchestral score seemed to exist. I therefore deemed the production of a new score necessary for recording and performance of the work.

Inconsistencies in the sources required a good amount of editorial judiciousness. Discrepancies in articulations across parts, as well as notes in different parts with conflicting accidentals, raised the questions as to whether Dvarionas had made these conflicts as compositional decisions, or if they were the results of copyist error. Additionally, any time the copyist or Dvarionas had made a change to the MICL manuscript by adding a measure or a few measures of music,



they did not always move the rehearsal markings or the tempo and style markings. The piano score therefore served as a helpful reference point to check for accuracy of notes, chords, and various other markings. The piano edition was also used to create the new edition of the solo horn part.

The recording was completed with a smaller string section than would be typically found in a chamber orchestra. I coordinated the small ensemble detailed in Table 4.1, since fit within the studio’s recording room. The ensemble was then recorded with multiple passes so that they could be layered to sound like a larger orchestra. The collaborative roster was as follows in Table 1:

**Table 1 Collaborators on recording project**

<b>Position</b>	<b>Name</b>
Conductor	Ioannis Protopapas
Violin I	Lucas Martins
Violin I	Oleksiy Hamov
Violin II	Natalka Karachentseva
Violin II	Dymtro Nehrych
Viola	Yuxin Zhao
Viola	Rizwan Jagani
Cello	Adam Stiber
Cello	David Warner
Double Bass	Molly Redfield
Double Bass	Alyssa Danduono
Music Consultant	Ona Snyder
Music Consultant	Bill Bernatis
Engineer and Mixing	Ron George
Mastering	Gil Kaupp

Since this recording will also be distributed on physical media, I created artwork to accompany the CDs (Figures 4.1–4.6). Several of my own photos, taken while in Lithuania, adorn the CD covers. Jurgis Dvarionas supplied the photo of Balys Dvarionas.

**Figure 4.1 Album cover art using Kaunas Castle photo**



Figure 4.2 Album back of insert and fold page



Figure 4.3 Album inside insert tri-fold page



**Jonathan Snyder, horn**

Jonathan is a freelance horn player currently finishing his DMA at the University of Nevada, Las Vegas, with Professor Bill Bernatis. He completed his Master of Music at the University of California, Santa Barbara with Steven Gross. At California Lutheran University, Jonathan received his Bachelor of Arts in Music in both Horn Performance and Music Composition under Louise MacGillivray and Mark Spaggiari, respectively.

He has performed with the Topanga Symphony, Santa Barbara Master Chorale, Santa Maria Philharmonic, Colburn Wind Ensemble, Gold Coast Wind Ensemble, Channel Islands Chamber Orchestra, Desert Winds, and for university ensembles.

He has also performed internationally at Hornclass in Prague and toured with the Kirkkonummi Chamber Orchestra of Finland. Currently, he performs with the Las Vegas Philharmonic, UNLV Symphony, CSN Symphony, Southern Nevada Symphony, Henderson Symphony, and the Nevada Chamber Orchestra. He is a founding former member of the Red Rock Wind Quintet.

As a composer, Jonathan was a recipient of the 2012-2013 Sherrill C. Corwin Metropolitan Theater Award for his revised edition of "The Last Hope" for orchestra. He continues to actively compose arrangements for the High Desert Horns, the UNLV Horn Studio, and for the Red Rock Wind Quintet. His arrangements for horn ensembles have also been performed in the Czech Republic and throughout the United States. Jonathan serves as the Nevada area representative for the International Horn Society.

For this recording, Jonathan played:

- 1967 H-Series Cona BD with screw-bell and two JoyKeys installed
- Kruspe brass bell flare from 1930s
- Houghton Horns 17.5mm H1 stainless steel rim on an Atkinson Mooserwood B13 cup
- Clebsch Strap Leather Hand Strap
- Balu Musik Mutes – Stop Mute

The Sessions: November 2019



**Balys Dvarionas (1904–1972)**  
*Concerto for Horn and Orchestra (1963)*

Balys Dvarionas (1904–1972) was born on June 19, 1904 in Liepāja to a family of Lithuanian musicians. He was the youngest in a large family. He had five brothers and five sisters, seven of whom became professional musicians in their own right. Dvarionas began his studies in music at a very young age. At just 8 years old, he had already begun to study the piano, followed by the violin.

In 1920, at age 16, Dvarionas graduated from school in Liepāja and was encouraged by his teachers to continue to study music seriously at the Conservatory of Riga in Latvia. However, Dvarionas declined his teacher's recommendation and instead chose a music school in Kaunas, Lithuania. Later that year, Balys Dvarionas became a student of the Leipzig Conservatory as a student of Professor Robert Tschammer's piano studio. While in Leipzig, he also studied composition with theory professor Heinrich Scholz (1877–1933). In 1925, Dvarionas moved to Berlin.

After his studies, Dvarionas returned to Lithuania. He has been a national voice to the people of Lithuania. He felt strongly that Lithuania felt strongly that Lithuania's most important composer, Dvarionas's concertos, piano works, having composed one of the most important Lithuanian concertos for violin (1948), as well as the *State Anthem of the Lithuanian Socialist Republic*, which was used from 1950–1988.

Balys Dvarionas passed away August 23, 1972, after battling an illness that had tormented him for some time. He is buried with his wife and daughter in the seaside town of Palanga, Lithuania.

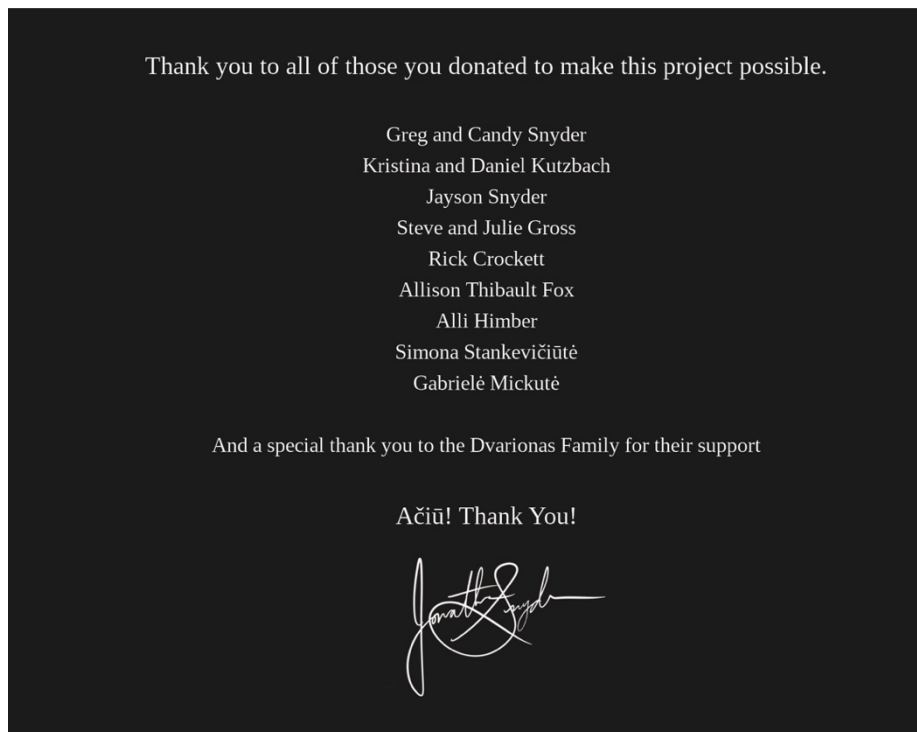
Photo of Balys Dvarionas courtesy of Jurgis Dvarionas



**Figure 4.4 Album back cover of jewel case**



**Figure 4.5 Album inside of jewel case under CD**



**Figure 4.6 Album CD artwork**



## CHAPTER 5: CONCLUSIONS AND FUTURE RESEARCH

The musical compositions of Baltic countries such as Lithuania sometimes go unnoticed and remain unknown to those outside of the country of origin. Many musicians focus solely on standard repertoire and the music found in Western music and never venture out in search of music that may be found elsewhere. I have been lucky enough to encounter pieces in Finland, the Czech Republic, and Lithuania that I would not have known had I not visited those countries and heard their native composers' music being performed.

Unfortunately, a lot of the smaller countries of Eastern Europe don't publish outside of their own country. Both the Finnish piece I encountered, composed by Timo Katila, and the Czech piece, composed by Jiří Havlík, are published by small publishers.<sup>139</sup> Their compositions can only be found in local music shops or directly from the composers. I was fortunate enough to give the U.S. premiers of both of those compositions. Likewise, I quite possibly would have never known about Dvarionas's Concerto for Horn and Orchestra, because the piano arrangement is long out of print, and the orchestral version was never published. Furthermore, there were no recordings of the piece before my own effort in connection with this DMA document. Without my wife, Ona Snyder, a professional Lithuanian horn player, informing me about it, the composition would have continued to go largely

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<sup>139</sup> Timo Katila, *Sonaatti käyrätorvelle ja pianolle [Sonata for Horn and Piano]* (Finland: Rastral, 2012); Jiří Havlík, *Koncert pro lesní a smyčce, klavírní verze [Concerto for French Horn and Strings, Piano and Horn Edition]* (Prague: A-Tempo Verlag, 2011).

unnoticed. Instead, I have been fortunate to receive support and research materials from Dvarionas's network, including Jurgis Dvarionas and Alfredas Račkauskas. I am grateful to the organizations that supplied me with copies of original manuscripts and am excited to have had the opportunity not only to give the U.S. premier of the concerto with orchestra, but to record the first professional recording of the piece.

I hope that this recording and document can broaden the awareness of this wonderful addition to the horn repertoire. In the future, I plan on publishing additional articles about this piece and its composer, including my biographical work, which stands as the most complete biography of the composer in English. I have been given permission by Jurgis Dvarionas to publish my new engraving of his father's concerto. I plan to pursue this publication and provide copies to the MICL and the Kaunas Conservatory. My interest in Dvarionas's music, and in Lithuanian music in general, has been piqued, and I hope that my enthusiasm can spread to the readers of this document and beyond.

## APPENDIX A: PRELIMINARY CATALOG OF WORKS BY BALYS

### DVARIONAS

**Table 2 Preliminary catalog of works by Balys Dvarionas**

Preliminary No.	English Title of Work	Lithuanian Title	Year	Type of Work	Instrumentation	Duration
BD 1	Matchmaking	Piršlybos	1931	Ballet	Orchestra	30'
BD 100	Adagio	Adagio	1971	Chamber Instrumental	Violin and Piano	4'
BD 101	Andante cantabile	Andante cantabile	Unknown	Chamber Instrumental	Violin and Piano	5'
BD 102	Concerto	Koncertas	1963	Chamber Instrumental	Horn and String Orchestra	20'
BD 103	Impromptu. Refreshed Fresco (Dancing Fresco)	Impromptu. Atgijusi freska (Šokanti freska)	1970	Chamber Instrumental	Violin and Piano	3'45"
BD 104	Introduction and Little Rondo	Introdukcija ir rondino	1963	Chamber Instrumental	Cello and Piano	6'45"
BD 104a	Introduction and Little Rondo	Introdukcija ir rondino	1963	Chamber Instrumental	Cello Solo and String Orchestra	6'45"
BD 105	Little Rhapsody	Rapsodijėlė	Unknown	Chamber Instrumental	Birbynė and 3 Kanklės	3'
BD 106	Little Round	Ratelis	Unknown	Chamber Instrumental	Violin and Piano	2'
BD 107	Pezzo elegiaco (By the Lake)	Elegija (Prie ežerėlio)	1947	Chamber Instrumental	Violin and Piano	5'30"
BD 107a	Pezzo elegiaco (By the Lake)	Elegija (Prie ežerėlio)	1947	Chamber Instrumental	Birbynė and Piano	5'30"
DB 107b	Pezzo elegiaco (By the Lake)	Elegija (Prie ežerėlio)	1947	Chamber Instrumental	Double Bass and Piano	5'30"
BD 107c	Pezzo elegiaco (By the Lake)	Elegija (Prie ežerėlio)	1947	Chamber Instrumental	Cello Solo and String Orchestra	5'30"
BD 107d	Pezzo elegiaco (By the Lake)	Elegija (Prie ežerėlio)	1947	Chamber Instrumental	Flute and Piano	5'30"
BD 107e	Pezzo elegiaco (By the Lake)	Elegija (Prie ežerėlio)	1947	Chamber Instrumental	Violin Solo and String Orchestra	5'30"
BD 108	Romance	Romansas	Unknown	Chamber Instrumental	Violin and Piano	4'



BD 109	Scherzetto	Skercino	1960	Chamber Instrumental	Violin and Piano	3'
BD 110	Scherzo	Skerco	1962	Chamber Instrumental	Oboe and Piano	3'45"
BD 111	Sonata-ballade	Sonata-baladė	1965	Chamber Instrumental	Violin and Piano	12'45"
BD 112	Theme and Variations	Tema su variacijomis	1946	Chamber Instrumental	Bassoon and Piano	8'
BD 112a	Theme and Variations	Tema su variacijomis	1946	Chamber Instrumental	Viola and Piano	8'
BD 112b	Theme and Variations	Tema su variacijomis	1946	Chamber Instrumental	Cello and Piano	8'
BD 112c	Theme and Variations	Tema su variacijomis	1946	Chamber Instrumental	Double Bass and Piano	8'
BD 112d	Theme and Variations	Tema su variacijomis	1946	Chamber Instrumental	Trombone and Piano	8'
BD 112e	Theme and Variations	Tema su variacijomis	1946	Chamber Instrumental	Birbynė Solo and Folk Orchestra	8'
BD 112f	Theme and Variations	Tema su variacijomis	1946	Chamber Instrumental	Bassoon Solo and Orchestra	9'
BD 113	Three pieces	Trys pjesės	Unknown	Chamber Instrumental	Violin and Piano	5'
BD 114	Twilight	Prieblanda	Unknown	Chamber Instrumental	Violin and Piano	2'
BD 115	Wooden Horse	Medinis žirgelis	1961	Chamber Instrumental	Skrabalai solo and Folk Orchestra	2'
BD 201	Anthem of the Lithuanian Soviet Republic	Lietuvos TSR valstybinis himnas	1950	Choir and Orchestra	SATB and Orchestra	3'
BD 202	Little Rabbits	Kiškeliai	1960	Choir and Orchestra	SA and Orchestra	Unknown
BD 203	On the Shore of Nemunas	Ant Nemuno kranto	1952	Choir and Orchestra	SATB and Wind Orchestra	2'
BD 203a	On the Shore of Nemunas	Ant Nemuno kranto	1952	Choir and Orchestra	SATB and Folk Orchestra	2'
BD 204	Salute to Moscow	Pasveikinimas Maskvai	1952	Choir and Orchestra	Solo Baritone, SATB, and Orchestra	5'
BD 205	Thrive, My Motherland	Klestėk, Tėvyne	1957	Choir and Orchestra	Solo Baritone, SATB, and Orchestra	8'
BD 206	Under Baltic Sky	Po Baltijos dangum	1950	Choir and Orchestra	SATB and Orchestra	4'

BD 207	Young Communists' Song	Komjaunuolių daina	1952	Choir and Orchestra	SSAA and Orchestra	1'
BD 208	Youth	Jaunystė	1955	Choir and Orchestra	SATB and Orchestra	Unknown
BD 209	Anthem of the Lithuanian Soviet Republic	Lietuvos TSR valstybinis himnas	1950	Choral Work	SATB and Piano	3'
BD 210	Azure Sister - Vilija	Sesuo žydroji - Vilija	1946	Choral Work	SATB	2'
BD 211	By the Spring	Prie upelio	1961	Choral Work	SATB	2'
BD 212	Cocks Are Crowing	Gaidžiai gieda	1961	Choral Work	SSAA	Unknown
BD 213	Collective-farmers' Polka	Kolūkiečių polka	1955	Choral Work	SATB	3'
BD 214	Curonian Winds	Kuršmarių vėjai	1972	Choral Work	SATB and Piano	2'
BD 215	Drinking Song	Užstalės daina	1958	Choral Work	SSAA and Piano	3'
BD 216	Friendly Reed	Draugiška dūdelė	1957	Choral Work	SA and Piano	2'
BD 217	Give Way to Youth	Jaunimui kelią	1954	Choral Work	SA	2'
BD 218	Go Forward, Students	Pirmyn, studentai	1964	Choral Work	SATB and Piano	Unknown
BD 219	Greeting of the Spring	Pavasarinis pasveikinimas	1970	Choral Work	SATB and Folk Orchestra	Unknown
BD 220	Grey Oriole	Pilka volungėlė	1967	Choral Work	SATB and Piano	Unknown
BD 221	Haymakers' Song	Šienpjovių daina	1952	Choral Work	SATB	2'
BD 222	I Was Collecting Hay	Šienelį grėbiau	1967	Choral Work	SSAA and Piano	Unknown
BD 223	Jubilee Wreath	Jubiliejinis vainikas	1965	Choral Work	SATB and Orchestra	5'
BD 224	Kupoliai Dance	Kupolių šokis	1967	Choral Work	SATB and Piano	Unknown
BD 225	Lad Was Ploughing	Arė, arė bernužėlis	1954	Choral Work	SATB	2'20"
BD 226	May Song	Gegužės daina	1959	Choral Work	SA and Piano	2'
BD 227a	Oh, Close the Gates	Oi užkilokit vartelius	1958	Choral Work	SSAA	2'40"
BD 227b	Oh, Close the Gates	Oi užkilokit vartelius	1958	Choral Work	SSAA and Piano	2'40"
BD 228	Oh, We Will Go, We Will Go	Oi eisim eisim	1967	Choral Work	SATB and Piano	Unknown
BD 229	Old People's Polka	Senių polka	1965	Choral Work	SATB and Piano	1'
BD 230	On the Shore of Nemunas	Ant Nemuno kranto	1952	Choral Work	SATB and Piano	2'

BD 230a	On the Shore of Nemunas	Ant Nemuno kranto	1952	Choral Work	SATB	2'
BD 231	Proverbs	Patarlės	1959	Choral Work	SATB	9'
BD 232	Salut to Moscow	Pasveikinimas Maskvai	1952	Choral Work	Solo Baritone, SATB, and Piano	5'
BD 233	Soft-drinks	Vaisvandeniai	1961	Choral Work	SATB	2'
BD 233a	Soft-drinks	Vaisvandeniai	1961	Choral Work	TTBB	2'
BD 234	Song About Oak	Daina apie ažuolą	1967	Choral Work	TTBB and Piano	2'30"
BD 234a	Song About Oak	Daina apie ažuolą	1967	Choral Work	SATB and Piano	2'30"
BD 235	Song Festival's Song	Dainų šventės daina	1965	Choral Work	SATB and Piano	3'
BD 236	Spring of Raigardas	Raigardo šaltinėlis	1960	Choral Work	SATB	2'40"
BD 237	St.John's Day Song	Joninių daina	1967	Choral Work	SATB and Piano	Unknown
BD 238	To Beloved	Mylimai	1951	Choral Work	TTBB	2'
BD 239	Violet	Žibutė	1961	Choral Work	SATB	2'
BD 240	Voice of the Earth	Žemės balsas	1969	Choral Work	Bass solo, SATB, and Piano	2'30"
BD 241	We Will Sing, Comrades	Užtrauksim, draugai	Unknown	Choral Work	SA and Piano	2'
BD 242	Wedding-song	Vestuvinė daina	1965	Choral Work	SATB and Piano	2'
BD 243	Youth	Jaunystė	1955	Choral Work	SATB	Unknown
BD 244	Youth, Be Greeted	Būk sveikas, jaunime	1946	Choral Work	SATB and Piano	Unknown
BD 300	Dalia	Dalia	1958	Opera	Choir and Orchestra	105'
BD 400	Adagio	Adagio	1971	Orchestral	String Orchestra	4'
BD 401	Concerto No.1 (in G minor)	Koncertas Nr.1 (g-moll)	1960	Orchestral	Piano solo and Orchestra	28'
BD 402	Dawn	Aušra	1967	Orchestral	Orchestra	7'
BD 403	Festive Overture (By the Amber Shore)	Šventinė uvertiūra (Prie gintaro kranto)	1945	Orchestral	Orchestra	14'
BD 404	Little Shepherds	Piemenukai	1952	Orchestral	Folk Orchestra	3'
BD 405	Little Suite	Mažoji siuita	1952	Orchestral	Orchestra	20'
BD 406	Impromptu. Refreshed Fresco (Dancing Fresco)	Impromptu. Atgijusi freska (Šokanti freska)	1970	Orchestral	String Orchestra	3'45"
BD 407	Piece (Concertino)	Pjesė (Koncertino)	1972	Orchestral	String Orchestra	5'

BD 408	Symphony in E minor	Simfonija e-moll	1947	Orchestral	Orchestra	46'
BD 500	Concerto	Koncertas	1948	Solo and Orchestra	Violin Solo and Orchestra	30'
BD 501	Pines	Pušys	1959	Solo and Orchestra	Voice and Orchestra	3'20"
BD 502	Concerto No.2 (in E minor)	Koncertas Nr.2 (e-moll)	1961	Solo and Orchestral	Piano solo and String Orchestra	25'
BD 600	3 Micropreludes	3 mikropreliudai	1972	Solo Work	Piano	4'
BD 601	Album Leaf	Albumo lapelis	1965	Solo Work	Piano	Unknown
BD 602	By the Old Belfry	Prie senos varpinės	1966	Solo Work	Piano	1'50"
BD 603	Dance (C sharp Minor)	Šokis (cis-moll)	1966	Solo Work	Piano	1'50"
BD 604	Dance of the Equilibrist (Waltz)	Ekvilibristo šokis (Valsas)	1965	Solo Work	Piano	Unknown
BD 605	Elegy	Elegija	Unknown	Solo Work	Piano	2'
BD 606	Etude	Etiudas	Unknown	Solo Work	Piano	2'20"
BD 607	Fairy-tale	Pasaka	1958	Solo Work	Piano	2'
BD 608	Footsteps (Drops)	Pėdos (Lašai)	1958	Solo Work	Piano	2'10"
BD 609	Gavotte (E Minor)	Gavotas (e-moll)	1966	Solo Work	Piano	2'
BD 610	Grotesque	Groteska	1966	Solo Work	Piano	3'
BD 611	Humoresque	Humoreska	Unknown	Solo Work	Piano	3'
BD 612	Humoresque "58681"	Humoreska "58681"	1972	Solo Work	Piano	2'
BD 613	Humoresque (D Minor)	Humoreska (d-moll)	1966	Solo Work	Piano	1'10"
BD 614	Impromptu	Impromptu	Unknown	Solo Work	Piano	4'45"
BD 615	Intermezzo (Polka)	Intermezzo (Polka)	1961	Solo Work	Piano	3'
BD 616	Intermezzo II	Intermezzo II	1965	Solo Work	Piano	Unknown
BD 617	Legend	Legenda	1965	Solo Work	Piano	3'20"
BD 618	Little Suite	Mazoji siuita	1952	Solo Work	Piano	20'
BD 619	Lullaby	Lopšinė	1955	Solo Work	Piano	1'45"
BD 620	Mazurka	Mazurka	Unknown	Solo Work	Piano	
BD 621	Minuet (B Minor)	Menuetas (h-moll)	1966	Solo Work	Piano	3'10"
BD 622	Mirage	Miražas	1968	Solo Work	Piano	1'20"

BD 623	Nocturne (F sharp Minor)	Noktiurnas (fis-moll)	1966	Solo Work	Piano	3'30"
BD 624	Prelude	Preliudas	1963	Solo Work	Kanklės	3'
BD 625	Prelude (B flat Major)	Preliudas (B-dur)	1966	Solo Work	Piano	1'
BD 626	Prelude (G minor)	Preliudas (g-moll)	1959	Solo Work	Piano	1'
BD 627	Reeds	Nendrės	1958	Solo Work	Piano	2'10"
BD 628	Rondino-humoresque	Rondino humoreska	1965	Solo Work	Piano	3'
BD 629	Sadness	Liūdesys	1954	Solo Work	Piano	4'
BD 630	Scherzino	Skercino	Unknown	Solo Work	Piano	2'
BD 631	Serenade	Serenada	Unknown	Solo Work	Piano	3'
BD 632	Sonatina in C Major	Sonatina C-dur	1966	Solo Work	Piano	8'
BD 633	Sonatina in G sharp minor	Sonatina gis-moll	1962	Solo Work	Piano	5'45"
BD 634	Waltz	Valsas	Unknown	Solo Work	Piano	Unknown
BD 635	Waltz Impromptu (Instant of the Past)	Valsas eksromptas (Praeities akimirka)	1959	Solo Work	Piano	1'45"
BD 636	Winter Sketches	Žiemos eskizai	1954	Solo Work	Piano	8'
BD 700	Amber	Gintarai	1969	Song	Voice and Piano	2'
BD 701	Bread of the Motherland	Tėviškės duona	1969	Song	2 Voices and Piano	3'
BD 702	Brother Went Wandering	Išėj brolis vandrovoti	Unknown	Song	Voice and Piano	Unknown
BD 703	Cocks Are Crowing	Gieda gaideliai	1955	Song	Voice and Piano	Unknown
BD 704	Don't Blow Out	Neužpūsk	1969	Song	Voice and Piano	1'
BD 705	Echo of Your Shadow	Šešėlio tavo aidas	Unknown	Song	Voice and Piano	3'
BD 706	Farewell Song	Atsisveikinimo daina	1962	Song	Voice and Piano	3'
BD 707	Heather	Šilagėlė	1969	Song	Voice and Piano	1'10"
BD 708	I Have Discovered Kikutis	Aš atradau kukutį	Unknown	Song	Voice and Piano	Unknown
BD 709	I Rode on Horseback Through the Field	Per laukelį jojau	1955	Song	Voice and Piano	Unknown
BD 710	I Sowed Rue, I Sowed Mint	Sėjau rūtą, sėjau mėtą	1953	Song	Voice and Orchestra	Unknown
BD 711	I Will Go, I Will Go	Nueisiu, nueisiu	1955	Song	Voice and Piano	Unknown

BD 712	In the Meadow	Lankoje	1969	Song	Voice and Piano	2'20"
BD 713	Lullaby	Lopšinė	1946	Song	Voice and Orchestra	4'
BD 714	Maple Stood on the Mountain	Kalne klevelis stovėjo	1955	Song	Voice and Piano	Unknown
BD 715	Nida	Nida	Unknown	Song	Voice and Piano	4'
BD 716	Oh, Close the Gates	Oi užkilokit vartelius	1958	Song	Voice and Piano	2'40"
BD 717	Oh, On the Mountain	Oi ant kalno	Unknown	Song	Voice and Piano	Unknown
BD 718	Oh, Sad, Sad	Oi liūdnas, liūdnas	Unknown	Song	Voice and Piano	Unknown
BD 719	Oh, You Fortune Mine	O dalia mano	Unknown	Song	Voice and Piano	1'
BD 720	Oh, You Old Man, Little Old Man	Oi tu seni, senutėli	Unknown	Song	Voice and Piano	Unknown
BD 721	On the Shore of Nemunas	Ant Nemuno kranto	1952	Song	Voice and Piano	2'
BD 721a	On the Shore of Nemunas	Ant Nemuno kranto	1952	Song	Voice and Orchestra	2'
BD 722	Pines	Pušys	1959	Song	Voice and Piano	3'20"
BD 723	Reverie. Elegy	Susimąstymas. Elegija	1960	Song	Violin and Piano	6'15"
BD 724	Song About Motherland	Daina apie gimtinę	1963	Song	Voice and Piano	1'
BD 725	Song About Nemunas River	Daina apie Nemuną	Unknown	Song	Voice and Piano	Unknown
BD 726	Starlet	Žvaigždutė	1944	Song	Voice and Piano	3'
BD 727	To Lithuanian Young Communists	Lietuvos komjaunimui	1960	Song	Voice and Piano	3'
BD 728	Traveller on the Road	Vieškeliu eina keleivis	1964	Song	Voice and Piano	3'
BD 729	Užnemuniečiai folk song	Užnemuniečių liaudies daina	Unknown	Song	Voice and Piano	Unknown
BD 730	Vilnelė	Vilnelė	1963	Song	2 Voices and Piano	3'
BD 731	When I	O kai aš	1953	Song	Voice and Orchestra	Unknown
BD 732	Where My Father Drank	Kur tėvelis gėrė	Unknown	Song	Voice and Piano	Unknown
BD 733	Young Communists' Song	Komjaunuolių daina	1952	Song	Voice and Piano	1'
BD 800	Festive March	Šventinis maršas	Unknown	Wind Orchestra	Wind Orchestra	2'

BD 801	Fields of the Motherland	Gimtinės laukai	Unknown	Wind Orchestra	Wind Orchestra	2'
BD 802	Long Live!	Būk sveikas	1950	Wind Orchestra	Wind Orchestra	Unknown
BD 803	Suktinis (Lithuanian folk-dance)	Suktinis	Unknown	Wind Orchestra	Wind Orchestra	3'
BD 804	Vilnius	Vilnius	Unknown	Wind Orchestra	Wind Orchestra	3'
BD 805	Youth March	Jaunuomenės maršas	Unknown	Wind Orchestra	Wind Orchestra	2'

**APPENDIX B: TRANSCRIPTION: INTERVIEW WITH  
JURIGS DVARIONAS, Part 1**

**Note: Original Interview was held in Lithuanian over the phone with Ona  
Snyder interpreting for Jonathan Snyder.**

**Translation of transcript by Ona Snyder and edited by Jonathan Snyder**

November 3, 2019 9:40AM PST

**JD:** Hello?

**JS/OS:** Good evening, Professor!

**JD:** Good evening.

**JS/OS:** This is Ona and Jonathan Snyder calling to you from America.

**JD:** From California, yes?

**JS/OS:** From Nevada.

**JD:** From Nevada.

**JS/OS:** Yes.

**JD:** Alright. So, now... I was told everything... So, now that. Your husband is writing a doctoral dissertation?

**JS/OS:** Yes! He is writing a doctoral dissertation about your father's concerto.

**JD:** Yes. So, know what? Does he need some material?

**J.S** We found different kinds of articles, but we cannot find, or there is very little information, about Balys Dvarionas's late life from 1860's to his death. Also, we have some questions regarding the concerto itself such as who the concerto was dedicated to and what was the purpose for composing the concerto.



**JD:** It wasn't dedicated to anybody. Okay. You should write down those questions and send it to me.

**JS/OS:** Umm... We already wrote an e-mail. Did you receive it?

**JD:** I did not receive the letter.

**JS/OS:** You did not receive it?

**JD:** Probably I did not get it. [His words were not clear here. It was not possible to hear]

**JS/OS:** Excuse me?

**JD:** What address?

**JS/OS:** What address?

**JD:** What address did you send the e-mail to?

**JS/OS:** A moment [I went to look up what e-mail address I had used]

**JD:** So, write it down: jurgis.dvarionas@gmail.com

**JS/OS:** We sent it to this e-mail address.

**JD:** This one?

**JS/OS:** This one. jurgis.dvarionas@gmail.com

**JD:** Hmm. I don't know. Maybe I am getting so many e-mails, that I missed it myself. It could be. So, you can send me the questions or whatever is the best for you.

**JS/OS:** Would it be possible now?

**JD:** How soon do you need it.

**JS/OS:** It would be good as soon as possible.

**JD:** As soon as possible.

**JS/OS:** Because the dissertation is almost finished.

**JD:** Mhmm

**JS/OS:** But there is there still a need for more information.

**JD:** Mhmm.

**JS/OS:** Okay. We need some supporting information.

**JD:** Mhmm.

**JS/OS:** We started to analyze this concerto because we were looking for the best topic for the dissertation and how we would be able to connect it [the document] with Lithuania. And then I told him [Jonathan] about this concerto. We listen to it [concert recording of the 4th movement on Youtube] and we thought that is a great idea to share the news with the world about this concerto, so it would be performed more often.

**JD:** Yeah. So, your idea is very beautiful. Very nice idea. Now tell me this, has your husband ever performed this concerto?

**JS/OS:** He is preparing to perform this concerto at his DMA defending lecture and also, he is now rehearsing it with a string orchestra and preparing to record it. We got the parts of the string orchestra from the Music Center Lithuania. They were handwritten.

**JD:** Yes.

**JS/OS:** And we're interested to know if the parts were written by Balys himself or they were re-written.

**JD:** No! A transcriptionist did it. Transcriptionist.

**JS/OS:** And do you know why the orchestral version was never published and printed anywhere?

**JD:** It just wasn't. You know, at those times some things were published, some not. The piano version was published. The piano version was published. But basically, they were using the string parts, borrowed from here, Lithuania at that time. So, there is that. So, the orchestra score is probably located... I don't know where the score is. It might be located in Professor's Sondeckis's Archive.

**JS/OS:** We tried to look for that score everywhere. We got the string parts and we were told that maybe it is somewhere in the Philharmonic, but then we contacted the Philharmonic...

**JD:** NO! There are no scores at the Philharmonic. There are no scores at the philharmonic.

**JS/OS:** Mmm.

**JD:** There are no scores there.

**JS/OS:** All right.

**JD:** They don't exist in the orchestra library, nor the main library. So, you cannot find the score there. Now, we should try... Maybe I will try to contact Mrs. Sodeckienė (Sodecki's wife) and to ask her if she has it.

**JS/OS:** We would be very grateful if you were able to contact her. [translation to English in the background] Jonathan says that those parts of the string orchestra that he has, they are handwritten and he was looking at them and he tried to

compare the handwritten script and it was rather similar to Dvarionas handwriting. Because we...

**JD:** No,no.

**JS/OS:** No? Totally?

**JD:** No.

**JS/OS:** He [Jonathan] tried to analyze the handwritten letters, so we will have to delete a part of it. Do you know who re-wrote it?

**JD:** Oh, I don't know. It could have been anybody. Anybody could have transcribed it who needed money.

**JS/OS:** Yes, I saw that you have arranged the horn concerto for viola?

**JD:** For viola, first for cello. But it is not the whole concerto. Only the slow movement. 2<sup>nd</sup> movement.

**JS/OS:** Only a second movement.

**JD:** Sarabande. [this is actually the 3<sup>rd</sup> movement]

**JS/OS:** What was the purpose? Did you arrange it for the International Dvarionas competition? Or you just got an idea to arrange it?

**JD:** See, one way or another, horn suits very well on low string instruments. Yes? In this situation, there is not much of cello repertoire in Lithuania. So, first it was this piece, so I arranged it with some fixings for cello, which was performed by David Geringas (b. 1946). And later on, it was clear that violists also really wanted this movement because it is very beautiful, very deep music, very expressive music. So, that was the purpose of the arrangement of this movement. And the

International Competition has nothing to do with that because there is no International Dvarionas name competition for cello.

**JS/OS:** Hmm. Just viola?

**JD:** No, not for viola either. There is only for violin and piano. International competition.

**JS/OS:** Yeah. Ah, there is, in those string parts, I don't know when you were arranging it, but there are in the second movement, where the parts were re-written there are some crossed out sections. Was it some different edition of the concerto?

**JD:** No, there was no different edition. There is a possibility that when the sheet music was re-written and when this piece was premiered that the author himself [he is referring to the composer, Balys Dvarionas] possibly made some cuts and changes with his own hand. So, if there any changes or cuts in the string parts, they are all valid. They are with the author's agreement. But there is no other edition. There is one edition.

**JS/OS:** Do you know, umm.. when and where was this concerto premiered?

**JD:** The premier happened in the State Philharmonic Hall. Now, I cannot exactly remember the date, it would have to be specifically checked. This I cannot... This I cannot tell you. But the performer was Alfredas Račkauskas. This Račkauskas. It was our horn player. At that time, one of the better horn players in Lithuania.

**JS/OS:** Yes. He is a legend. Maybe I would be able to reach him, maybe he has some stories to be told about how the premier happened. And, was it a Philharmonic orchestra who performed the string parts?

**JD:** No, no, no.

**JS/OS:** No?

**JD:** It was a chamber orchestra directed by Saulius Sondeckis (1928–2016)

**JS/OS:** Hhmm.

**JD:** This is for the chamber orchestra, not the symphony.

**JS/OS:** Yes. That is why Jonathan was not able to find which orchestra it was. He thought, that when Dvarionas was conducting the orchestra, that it was the same orchestra who performed.

**JD:** No, no, no. No,no. It was a chamber orchestra, Lithuanian Chamber Orchestra, conductor Saulius Sondeckis.

**JS/OS:** And Jonathan now is recording with a chamber orchestra.

**JD:** Yes.

**JS/OS:** Recording is going to happen next week [Week starts on Monday in Lithuania; conversation was on Sunday]

**JD:** Yes?

**JS/OS:** And he is going to publish a CD. He will publish CD of this concerto and then he will add the recording on Spotify, iTunes, CD Baby. He is going to share the recording everywhere, so it would be easily available. Because, as we knew, that most likely there is no professional recording with a string orchestra anywhere.

Right?

**JD:** There is no such recording. There is no such recording because the author was not very happy with the performance. Not very happy. So, I know that this concerto

was performed by this very famous at that time horn player in Moscow. But it didn't leave much of the footprint. It was just a one-time thing. So, that is the news. But generally speaking, Dvarionas liked wind instruments in one way or another. But one of his first compositions which got some international recognition was the famous variations for bassoon. That is a piece which was later arranged for very many instruments: viola, later for trombone, bass, cello...

**JS/OS:** Yes! We saw all kinds of different combinations! Even this morning me and Jonathan was talking about how many different options he had for this piece. Viola, cello, bass, even for birbynė. All kinds of different instruments.

**JD:** Oh, yeah.. But variations for basson were not arranged for birbynė. There is no such transcription.

**JS/OS:** Oh! We read it that there is! Solo Birbynė and string instrument orchestra as it was mentioned by Music Information Center Lithuania.

**JD:** Music Information Center Lithuania doesn't always give the most accurate information.

**JS/OS:** So, it doesn't exist for sure?

**JD:** But I would like to tell you that the horn was one of the most favorite instruments of Balys Dvarionas. Because, if you are little bit familiar with his compositions, horn acts a big part in his musical compositions. And if we would remember one of the first pieces, for example his written music for a movie "Marytė", there is unusually huge horn introduction. Horn has a very big meaning in the violin concerto, very big importance. And we cannot skip the piano concerto

no. 1, 3<sup>rd</sup> movement has a dialog between the solo piano and horn. There is a very expressive dialog there. So, there is not a surprise that Balys Dvarionas thought about composing the concerto for the horn. Especially, that here, in Lithuania, we don't have a wide repertoire for this instrument.

**JS/OS:** Yes. So, we were looking... There is violin concerto, piano concerto...

**JD:** Two concertos.

**JS/OS:** Yes, two concertos. So, we were thinking. Those are the traditional instruments and how come he composed the concerto for the horn. That answers our question why it was for horn. Because he liked it.

**JD:** That is what I am telling you. Horn was chosen because it was one of those instruments which Balys Dvarionas liked the most. And he liked horn because it has especially voice-like, and very expressive tone compared to other instruments. So, that is why probably it was one of the most important reasons to encourage Balys Dvarionas to compose the concerto for this instrument.

**JS/OS:** I see. And...

**JD:** Okay. Okay, my dears. Now, don't be mad but I have to hurry now. Now, prepare me the questions and let's try to have a call in a few days. I will tell you when exactly the concerto was premiered.

**JS/OS:** Good.

**JD:** Yes? So, let's see. I will try to get some news regarding that score, so I would be able to make a copy for you of the original manuscript and send it there to your Nevada.



**JS/OS:** Oh! Thank you so very much!

**JD:** If was able to. Only if I will be able to. Alright?

**JS/OS:** Great.

**JD:** So, I will be waiting for a phone call in a couple of days.

**JS/OS:** Great. Thank you very much!

**JD:** Goodbye.

**JS/OS:** Goodbye.

**APPENDIX C: TRANSCRIPTION: INTERVIEW WITH  
JURIGS DVARIONAS, Part 2**

**Note: Original Interview was held in Lithuanian over the phone with Ona  
Snyder interpreting for Jonathan Snyder.**

**Translation of transcript by Ona Snyder and edited by Jonathan Snyder**

November 7, 2019 11:04PM PST

**JD:** And I will be able to explain the things that you need to know little by little about composer's worldview, his creed and generally composer's credo and values. Also, ideals that guided him while composing music. That will make many things clearer.

**JS/OS:** We have a question. Last time we talked, I recorded the conversation, because I need to translate it to Jonathan.

**JD:** Yes?

**JS/OS:** Would he be able to print that dialogue and use it for his dissertation?

**JD:** Yes, he could. I don't know if there was enough information.

**JS/OS:** There was enough information. There were a few important aspects.

**JD:** Hmm. So, what else did you ask me? You asked me what were the last pieces of Balys Dvarionas written at that time?

**JS/OS:** No. We have the compositions but it's more about his last decade of his life. There is not very much of information about him.

**JD:** So, I can dictate to you. Now, write it down. Are you recording the conversation?

**JS/OS:** Yes.

**JD:** Recording. So, okay. So, I can dictate it to you for a little bit. His last decade pieces. *Piano concerto no. 2* was composed in 1961, piano concerto with a chamber orchestra. Yes? The premier had a huge success. It became very popular in that time SSSR, performed often. It was performed in Moscow and Leningrad... So, in all SSSR big musical centers. Here. The success of this concerto encouraged Balys Dvarionas to write a next instrumental piece. Concerto for Horn and Chamber Orchestra. Now, I, as I already mentioned to you, horn was one of the most favorite instruments of Balys Dvarionas. He used horns very frequently in his other pieces, giving them an important role, performing the main themes in the musical material. Main musical themes. There is also a secondary theme in the *Piano Concerto no. 1* performed by horns. As I mentioned to you last time, the third movement of recitative lyricism. Which was an intimate dialogue of horn and piano. In the violin concerto, I as I mentioned before, there is an introduction of horns and woodwinds. Horn, generally he liked horn because it was like a male voice baritone timbre sounding instrument. It has a velvety texture. Do you understand what I am saying?

**JS/OS:** Yes. I understand.

**JD:** So, those things encourage him to compose the concerto for the horn. On the other hand, there was a need of a concerto, which had an impact to him to compose the concerto. There was also a demand, because there were not that many concertos out there, only classical type of concertos fills the horn repertoire, more or less. So,

Balys Dvarionas wanted to supplement a contemporary repertoire of horn with new compositions. That is why he started composing this concerto. Yeah?

**JS/OS:** Yes.

**JD:** And generally, there is a very nice phrase of Dvarionas. Later on, I might be able to forward it to you. I can cite it to you for a little bit. “To consciously understand yourself in your own world, in surroundings of all phenomena as variety, it is very hard. Once you have realized, you don’t have to let to be rinsed by every upcoming flowing and going away tide. It is worth, of course, to collect it’s brought little pieces of amber, to enrich yourself and your creations. But it is dangerous to dive in with your whole head. My inspiration to create is a human one. A human that charms me with its inner world, character. There are some authors who are looking for an inspiration in the grand events of that era, in fateful cataclysms, events which a shocking the whole planet. They are able to perceive the features of an era. But all of those threads of the era, pierces a heart of ungodly man with seven swords [too much noise in the background of the recording, cannot understand]. Even if not with the whole surface of the lake, but just in the little drop you can see the play of the rainbow colors.” Did you understand?

**JS/OS:** Yes, I understood. It is a very beautiful citation.

**JD:** It is written so nicely, but I don’t know how much you understood. For example, what is the seven swords?

**JS/OS:** Seven swords? I don’t understand what the seven swords is.

**JD:** Yeah. So, that is why I am asking what you understood. Are you generally a believer of God?

**JS/OS:** Yes, I believe in God.

**JD:** You believe in God. Are you a catholic?

**JS/OS:** Yes, I am a catholic. We are both catholic.

**JD:** You are both catholic. So, now you need to go to the priest and ask him. Seven swords are pains piercing Virgin Mary's heart. They are seven symbols of pain.

That is an allusion. Don't forget that this text, which I am reading to you, was written in 1970. As so, in 1970 it was not tolerated, as you know religious texts in Soviet Union were prohibited. So, there is that. In one way or another, it is a very interesting Dvarionas saying. So, I would like that you would be able to quote this thing. It was published in "Kultūros Barai," you know this magazine?

**JS/OS:** Yes, we used a few articles from there.

**JD:** So, use that article from "Kultūros Barai." It is year 1971, number 3.

**JS/OS:** Year 1971, number 3 and it is written by Dvarionas himself.

**JD:** It was by Dvarionas himself. So, you could write about this thing. It shows Balys Dvarionas personality, and basically his musical style. So, this you would have to do. Coming back to what he composed in his last years. After the horn concerto, he composed a cycle of 24 pieces in all the keys. It was composed in 1965. It was composed sonata-ballade for violin and piano. It was composed a cycle of 4 songs, lyrics by Janina Degutyte. It was in 1967. He composed a set of pieces for violin in 1965–1971. He arranged 32 Lithuanian children songs, published in 1970.

He composed symphonic overture *Aušra* [Dawn] in 1967. He composed music for Oscar Wilde piece *A Child of a Star*. And his last piece was music for Henrick Ibsen drama *Ebegabler*(?), which was directed in Panevėžys Drama Theater, directed by Juozas Miltinis. The scenography was by Vytautas Lansbergis - Žemkalnis. So, those are his last compositions. As you can see, there are quite many of them. Those main ones. So, those are the important moments. So, what else... So, you are going to send me your address, right? And after... Tell me, is the work is big [maybe he meant long?] by your husband?

**JS/OS:** Big. There will be about 100 pages [translation in the background]. Yes, 100 pages with all the bibliography and everything.

**JD:** No. There is no need for bibliography, but I just thought that if you would send me that main text, I would be able to review it and maybe to fix some inaccuracies.

**JS/OS:** Are you able to read in English?

**JD:** I can read in English, but it is hard. But I have people who would be able to help me with that text.

**JS/OS:** I see. Thank you very much. (translation in the background) Thank you. I wanted to...

**JD:** Now, this. Those photos I would be able to e-mail you within a few weeks.

**JS/OS:** He would need the photos within couple of weeks because today was already the third day in a studio recording the album. The album has to be published in a few weeks. Would it be possible for you to scan it in and e-mail it to us?

**JD:** Good. I will try to do it. You just send me your address.

**JS/OS:** Yes. I will definitely e-mail it to you. Also, Jonathan would like to ask you... He had those string parts and he computer typed the score and parts, and he is thinking of possibility of publishing a critical edition of an orchestra version of the concerto.

**JD:** What is the critical edition? Critical.

**JS/OS:** Critical is author is no longer alive, but it would be still published... Hold on a second, please. [translation in the back]. Critical version is a pretty much an academic version, very close to original, without much of modifications.

**JD:** Mhmm...

**JS/OS:** Do you agree this version would be published with a publisher as for example, AR Editions?

**JD:** It would be possible to publish it. I am not against it. Of course, I, personally, would like to get at least 3 copies.

**JS/OS:** Yes. Of course.

**JD:** Yes. With all of the parts.

**JS/OS:** We would mail 10 or 20 if needed.

**JD:** But the next question is this. I don't know how you are capable of publishing an accurate text. You understand, I think I would need to check the whole text.

**JS/OS:** Of course.

**JD:** Okay. But now the most urgent matter is to publish the doctoral dissertation. Yes?

**JS/OS:** Yes.

**JD:** So, the first matter is to fix that photo for the compact disc, yes?

**JS/OS:** Yes. That is the most important matter now. All the publishing is later.

**JD:** So, let's take care of this research then. So, send me your address and I will send you the material.

**JS/OS:** Great. And one more question, maybe a very personal one. As it was mentioned in various sources that Balys Dvarionas was ill before he died. If it is not a secret.

**JD:** No, it is not a secret. He was ill. He suddenly became ill. When he became ill... on May 12 he still conducted his last concert and on January 20, he passed away. So, it was a very fast disease. I can tell you what the disease was. It is Polyarteritis nodosa.

**JS/OS:** What is it?

**JD:** It is a diagnosis. It is a blood vessel disease, which is normally incurable, probably even at this time. So, there is that. But it was a very fast end and, as you can see, Dvarionas was working until his last minutes of the life. Yeah. More?

**JS/OS:** We are looking at Dvarionas's last decade of his life, that he spent lots of time in Palanga and he was buried there.

**JD:** Yes.

**JS/OS:** Did he spend his last days in Palanga?

**JD:** No. He died in Vilnius. Balys Dvarionas died in Vilnius and there is a whole long story. I will tell you about that next time. But he worked until his last



moments of life in Lithuanian Academy of Music and the Theater, which was LTSR Music Conservatory.

**JS/OS:** I see. I think that was all of the questions that we wanted to ask you. Oh, and about the score. Were you able to contact Sondeckiene?

**JD:** Yes, I was able to contact her. She said that she will look for it in her husband's archives. But, you know, the archives are huge at her place. But she knows my phone number. We agreed that if she finds something, she will call me.

**JS/OS:** That's wonderful.

**JD:** Yes.

**JS/OS:** Thank you very much.

**JD:** Please, send me your e-mail address, I will send you some material which would be able to embellish your husband's dissertation.

**JS/OS:** That large quote from Balys Dvarionas which you quoted earlier was the most beautiful thing.

**JD:** But this thing you would be able to get it from "Kultūroa Barai." You can look at the articles. But I quoted everything what was the most important.

**JS/OS:** We will definitely need to get that article.

**JD:** Okay.

**JS/OS:** Were you able to receive our e-mails?

**JD:** Yes, you were sending me something. YEAH. You said that you will call 2 days ago but didn't call.

**JS/OS:** Yes, because we thought that, because you did not reply, you have no time.

**JD:** I have no time to write letters.

**JS/OS:** Oh, I see. I understand now. We thought that because you did not reply we should not disturb you.

**JD:** Alright. And now my time is running out.

**JS/OS:** Thank you very much.

**JD:** So, send me your e-mail addresses. Goodbye.

**JS/OS:** Thank you. Goodbye.

**JD:** Goodbye.

**APPENDIX D: TRANSCRIPTION: INTERVIEW WITH  
ALFREDAS RAČKAUSKAS, Part 1**

**Note: Original Interview was held in Lithuanian over the phone with Ona  
Snyder interpreting for Jonathan Snyder.**

**Translation of transcript by Ona Snyder and edited by Jonathan Snyder**

November 8, 2019 12:04AM PST

**AR:** Hello?

**JS/OS:** Hello. We are horn players Ona and Jonathan Snyder from the U.S.A. We wrote you a message a few days ago. Are you able to talk to us at this time?

**AR:** I can.

**JS/OS:** We are calling you in order to ask you for some information about the debut of Balys Dvarionas's *Concerto for Horn and Orchestra*. We were told by Balys Dvarionas's son, Jurgis Dvarionas, that you performed it on December 28, 1963.

**AR:** Yes.

**JS/OS:** What are your memories about this concerto?

**AR:** Can you repeat?

**JS/OS:** What are your memories about the debut of this concerto?

**AR:** What can be the memories. I played it. (laughing) He was consulting me.

**JS/OS:** Did you know Dvarionas before the concerto was premiered or you just met him while rehearsing the concerto?

**AR:** I knew him before the debut. When I was a 5th year student, he composed the concerto for my diploma-recital.

**JS/OS:** So, the concerto was actually composed for your diploma recital. Right?

**AR:** Yes.

**JS/OS:** Okay, I didn't know that. Alright. Did you request him to compose it for you or he just decided to compose it?

**AR:** It was his idea. He heard me play.

**JS/OS:** At that time, you were playing in the Philharmonic Orchestra and he was sometimes conducting?

**AR:** That concerto?

**JS/OS:** No. You were working in the Philharmonic Orchestra, right?

**AR:** Yes, right.

**JS/OS:** And you were playing there when he was conducting the orchestra?

**AR:** Of course. He was the principal conductor and I was working there.

**JS/OS:** Right. How many rehearsals did you have for the concerto? Were you rehearsing it for a long time?

**AR:** While the concerto was being composed, I rehearsed it a lot with Dvarionas, he was sitting at the piano and I was playing. And there were a few versions of the 1st movement of the concerto.

**JS/OS:** I see. Were there a lot of differences between different versions and the final one?

**AR:** You know, not too much, but there are things that completely disappeared. From the playing, from the notes.

**JS/OS:** I see. Now we are trying to get the original orchestral score. We already contacted Sondeckienė. It is a possibility that it is in Sondeckis's Archives.

**AR:** Possibly. It is a possibility that you can find it there. Or you can try to look for it at, rest in peace, Margarita Dvarionaitė. Maybe you can find it in her archives. Because the score disappeared and was gone.

**JS/OS:** What about the solo part?

**AR:** What?

**JS/OS:** What about that original solo part? So, you played it and returned it back?

**AR:** There were a few versions, you know. At the time of the 5th year of my studies, he was writing me letters.

**JS/OS:** I see.

**AR:** Fragments of the solo part.

**JS/OS:** Do the letters still exist somewhere? I am not sure.

**AR:** I would have to look at my place. Most likely. There is a piano part. After it was printed, this option is available.

**JS/OS:** We have that piano part. We got the piano part. Now my husband made the orchestral score. It is typed into the computer and printed afterward. Because it was not ever printed before, so now it will be. He is also thinking of publishing it with a publisher in the near future.

**AR:** That sounds like fun.

**JS/OS:** Now we are writing the dissertation about the concerto, the concerto is being recorded at this time, it was already a third day of recording the string parts. It has to be finished this weekend and the cd is going to be published.

**AR:** Will you be able to send it to me when it will be published?

**JS/OS:** Yes. We will find the way to send it to you. We will definitely send it to you.

**AR:** Aha... How nice. (conversation in the background)

**JS/OS:** As we know, this concerto has never been recorded with a string orchestra, right?

**AR:** No. It hasn't.

**JS/OS:** Never. So, we thought that it will a first professional recording. Thought, so many years flew by after this concerto was composed and only now, we have a first recording of it. But it is better now than never, as we speak. And... So, there is that... The concerto was premiered on December 28, 1963. When was your diploma recital?

**AR:** Let me think. When was our exam...? It was in June 1963.

**JS/OS:** Aaah. You performed the concerto before. Was the concerto performance at your recital the first performance of the concerto? And only later on it was performed in the Philharmonic Hall?

**AR:** He played the piano when I performed it. Because the piano score was not yet competed.

**JS/OS:** I see. It makes it more sense now. Also, I have heard stories that later on, you have performed the concerto in Moscow.

**AR:** No, I did not perform it in Moscow. Maybe somebody else performed in Moscow then. I performed it for a first time in Vilnius at the festival of composers. Yeah, it was in Vilnius. It was a festival of SSSR.

**JS/OS:** I see.

**AR:** That is when I performed it.

**JS/OS:** Do you remember what kind of horn you played on at that time?

**AR:** Hmm. Wait... What kind of horn I played on? Aha... Because in my long years I had lots of instruments, it is hard to remember. I know that it was German.

**JS/OS:** I see. Maybe some Hans Hoyer?

**AR:** It could have very well been a Hans Hoyer. It could be. But it was hard to get an instrument at that time.

**JS/OS:** Yes.

**AR:** We had to play on whatever we were able to get.

**JS/OS:** Was Balys Dvarionas strict to you while rehearsing the concerto?

**AR:** Nope. Not strict at all.

**JS/OS:** Not strict at all?

**AR:** He was like a father.

**JS/OS:** Oh. It also depends on a father. There are some strict ones out there.

**AR:** I played with him multiple times at blind singer Grinkevičiūtė's, eternal rest to her, home. Later on, I was able to perform that concerto in many different places. There was a concert tour around Lithuania.

**JS/OS:** The concerto was performed during the concert tour in Lithuania?

**AR:** Yes.

**JS/OS:** Did you have a possibility to perform it outside Lithuania?

**AR:** No, I did not.

**JS/OS:** Hmm.

**AR:** At that time, it was difficult to leave.

**JS/OS:** Yes. Only SSSR states.

**AR:** You see, when Baumann visited for a concert tour.

**JS/OS:** Mhmm? Hermann Baumann?

**AR:** Hermann Baumann. He asked me to play something Lithuanian. Then I played Dvarionas concerto for him.

**JS/OS:** So, Hermann Baumann was able to listen to Dvarionas concerto!

**AR:** Yes. It was also an offering to go to Germany, but it was not possible to leave the country at that time. I had to politely refuse it.

**JS/OS:** Oh, it is so unfortunate that you were not able to leave!

**AR:** Aha...

**JS/OS:** Who knows, maybe you would have performed with some Berlin Phil.

**AR:** Well, there was nothing to be done. I was not born at the right time.

**JS/OS:** There was that iron curtain.

**AR:** Yes, yes.

**JS/OS:** Do you remember if anybody else has ever performed the concerto with the string orchestra?

**AR:** Wait... Nobody.



**JS/OS:** Nobody? (conversation in the background)

**AR:** Wait, wait. My former student Mindaugas Gecevičius has performed it with a Philharmonic String Orchestra.

**JS/OS:** It was not long ago, maybe in 2013. Did he ever perform it before?

**AR:** Not before.

**JS/OS:** So, only in 2013. And it was also that Gediminas Abaris who performed it also in 2013 with National M.K. Čiurlionis School of Art.

**AR:** Yes, yes. But I think he only performed one movement.

**JS/OS:** Yes, I think it was only a 4th movement.

**AR:** It can be.

**JS/OS:** It was also in Klišans's Anniversary in Riga. Gecevičius played there.

**AR:** It could be. But he played it with piano, not the orchestra.

**JS/OS:** No, there was a chamber string orchestra.

**AR:** Yeah. I don't know.

**JS/OS:** There is a video in Youtube. Not the best quality, but it exists.

**AR:** Maybe. I don't know.

**JS/OS:** Alright. I already asked you multiple questions. Would you be able to search for the letters and fragments of the score? Would I be able to call you later?

**AR:** Sure. You can call me back. I will look for it in my archives.

**JS/OS:** When it would be okay to call you?

**AR:** You can call me tomorrow

**JS/OS:** Good.

**AR:** At this time.

**JS/OS:** At the similar time, maybe a bit earlier? Today were running a little late, it is already after midnight.

**AR:** Oh. It is after midnight.

**JS/OS:** Maybe we can call about 9am?

**AR:** Fine. You can call me at 9 am.

**JS/OS:** Thank you very, very much.

**AR:** You are welcome.

**JS/OS:** Have a great day! Thank you!

**AR:** To you too. Goodbye.

**JS/OS:** Goodbye

**APPENDIX E: TRANSCRIPTION: INTERVIEW WITH  
ALFREDAS RAČKAUSKAS, Part 2**

**Note: Original Interview was held in Lithuanian over the phone with Ona  
Snyder interpreting for Jonathan Snyder.**

**Translation of transcript by Ona Snyder and edited by Jonathan Snyder**

November 8, 2019 10:59PM PST

**AR:** Hello?

**JS/OS:** Good evening.

**AR:** Hi.

**JS/OS:** Good morning. Sorry. It is evening here.

**AR:** No, I am already up.

**JS/OS:** It is Ona Snyder calling you again from the U.S. Yesterday, I forgot to ask you one important question.

**AR:** Yeah?

**JS/OS:** Would it be possible to record the conversation? It is because Jonathan does not speak Lithuanian and he needs me to translate everything into English.

**AR:** Why? But I don't speak English.

**JS/OS:** You don't have to speak English. I would just record the conversation and translate it into English.

**AR:** Good, good. I don't mind.

**JS/OS:** Great. And he would like to use the transcript of the conversation and add it in the dissertation as a material.

**AR:** Good.

**JS/OS:** Great. Thank you. Were you able to find those Dvarionas's letters?

**AR:** I did not find any letters, only his written sheet music.

**JS/OS:** You found the sheet music?

**AR:** Yes.

**JS/OS:** That is actually, even better.

**AR:** First version of the concerto was one step higher.

**JS/OS:** Wow. One tone higher.

**AR:** I have it. Tell me, how should I send it to you?

**JS/OS:** Would it be possible to scan it and then send it by the e-mail?

**AR:** E-mail?

**JS/OS:** Yes.

**AR:** I need to ask my son to do it. To scan it.

**JS/OS:** I see. By the way, I have a question for you. Is Julius Račkauskas your relative?

**AR:** Julius?

**JS/OS:** Yes. Is Julius Račkauskas your relative?

**AR:** Both, my father and my son are Julius Račkauskas.

**JS/OS:** I see. Because I actually know him.

**AR:** You know him?

**JS/OS:** Yes.

**AR:** And he knows you?

**JS/OS:** Yes, he knows me. We played together a few times.

**AR:** Yeah. It is clear that he is my son, not the father. (laughing)

**JS/OS:** Of course.

**AR:** Now he is a father, of course.

**JS/OS:** Yeah. (laughing) Maybe he would be able to scan it and send it to me by e-mail? I can send you a text.

**AR:** Yes. Write me a text where we have to send it.

**JS/OS:** I will text it.

**AR:** You will text it? Good, good.

**JS/OS:** Thank you very much.

**AR:** No worries. You were the first one to be interested in it.

**JS/OS:** Yes, yes. This project is rather unique. First recording, first dissertation in English about Balys Dvarionas and the concerto. Many first things.

**AR:** That sounds like fun. So, my dear, listen, text me you e-mail address and I will ask my son to scan the sheet music in.

**JS/OS:** Thank you very much. I will text you.

**AR:** Good.

**JS/OS:** Thank you very much for your help and have a great day.

**AR:** Have a good day.

**JS/OS:** Goodbye.

**AR:** Goodbye.

**APPENDIX F: APPROVED APPLICATION TO ACCESS LITHUANIAN  
FOLKLORE ARCHIVES**

LIETUVIŲ LITERATŪROS  
IR TAUTOSAKOS INSTITŪTAS  
**GAUTA**  
2019-11-04 NR. RA-386

Snyder, Jonathan  
(Surname, given names)  
4896 Pineace St Las Vegas, NV 89147, 705-797-2414  
(address, phone number, e-mail)  
snyderj2@unlv.nevada.edu, University of Nevada, Las Vegas  
(institution)

To the Director of the  
Institute of Lithuanian Literature and Folklore

*Jenkiaiti*  
*Maif 2019-11-04*

**Application / Permit  
to use records of the Lithuanian Folklore Archives**

01 - 11 - 2019

(date)

Las Vegas, NV, USA

(place)

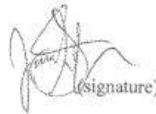
Please allow me to use the recordings stored in the Lithuanian Folklore Archives:  
LTR 404 (Balio Dviraio 1933 m. užrašytos lietuvių liaudies dainos)  
(list of the archival signatures)

Purposes for using the recordings in question:

Doctoral Dissertation under supervision of Professor Bill Bernato and Dr. Jonathan Lee  
Title: Balys Dviraio: A Brief History, Analysis of the "Concerto for Horn and Orchestra,"  
and the First Recording of the Concerto

I undertake to respect the copyrights of the Archives, and to coordinate with the head of the  
Institute or the Archives all the issues related to using archival recordings for public purposes.

I am aware of the terms of using the Archives.

  
(signature)

Snyder, Jonathan  
(surname, given names)

Permitted by \_\_\_\_\_  
(position) (surname, given names) (signature) (date)

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- . *Žiemos eskizai [Winter Sketches]*. Vilnius: Valstybinė Grožinės Literatūros Leidykla, 1957.
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- . Interview with Professor Jurgis Dvarionas, Part 2. Interview by Jonathan Snyder. Translated by Ona Snyder, November 7, 2019.

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## CURRICULM VITAE

**Jonathan Snyder, M.M. (horn)**  
jonathan@jonathansnydermusic.com

### EDUCATION

<b>University of Nevada, Las Vegas</b> <i>Doctor of Musical Arts: Applied Music (French Horn)</i>	<b>Las Vegas, NV</b> <b>August 2016–Current</b>
<b>University of California, Santa Barbara</b> <i>Master of Music: French Horn Performance</i>	<b>Santa Barbara, CA</b> <b>September 2012–September 2015</b>
<b>California Lutheran University</b> <i>Bachelor of Arts: Music</i> <i>French Horn Performance &amp; Music Composition</i>	<b>Thousand Oaks, CA</b> <b>August 2010–May 2012</b>
<b>Ventura College</b> <i>Associate of Arts: Music</i> <i>Associate of Arts: Liberal Arts</i>	<b>Ventura, CA</b> <b>August 2000–June 2005</b>

### PERFORMING EXPERIENCE

1 <sup>st</sup> Annual Future Session Players Clinic at Sony Studios	January 2015
Bishop Gorman HS production of “The Sound of Music”	February–March 2019
California Lutheran University Symphony	2010–2012
California Lutheran University Wind Ensemble	2010–2012
Channel Islands Chamber Orchestra	2015–2016
Colburn Wind Symphony	2013–2015
College of Southern Nevada Symphony, sub	December 2016–current
Desert Winds, 4 <sup>th</sup> horn	November 2018–current
Gold Coast Wind Ensemble	2015–2016
Henderson Symphony	July 2017–current
Kirkkonummi Chamber Orchestra in Finland	Summer European Tour 2014
Las Vegas Philharmonic, sub	October 2016–current
Nevada Chamber Orchestra	November 2018–current
Opera Las Vegas, sub	June 2018
Red Rock Wind Quintet, founding member	August 2017–July 2019
Rubicon Theatre Company’s “West Side Story”	Summer 2015
San Fernando Valley Symphony Orchestra	2015–2016
Santa Barbara Master Chorale	2013

Santa Maria Philharmonic	2012–2014
Santa Monica Symphony	2014
Southern Nevada Symphony	April 2018–current
State Street Ballet of Santa Barbara production of “The Nutcracker”	2015
Topanga Symphony	2012–2015
University of California, Santa Barbara Chamber Symphony	2012–2014
University of California, Santa Barbara Wind Ensemble	2012–2014
University of Nevada, Las Vegas Chamber Orchestra, sub trumpet	November 2018
University of Nevada, Las Vegas Symphony	August 2016– current
Symphony of the Canyons	2004–2008, 2015
Symphony of Southern Nevada, sub	January 2018– current
Ventura College Symphony	2000–2005, Sub 2015
Ventura Missionary Church Orchestra	2012–2016

### **SOLO PERFORMANCES WITH ORCHESTRA**

Ventura College Symphony, Mozart “Horn Concerto no. 3 in Eb, K.447”	May 2005
Ventura College Symphony, Leroy Anderson “Bugler’s Holiday” (trumpet)	2001

### **RECORDING EXPERIENCE**

“Concerto for Horn and Orchestra” by Balys Dvarionas	Recorded November 2019 UNLV Recording Studios
“Harry Potter” with Red Rock Wind Quintet	Recorded July 9, 2019 UNLV Recording Studios
“The King Symphonic” with Shea Arender, studio album	Recorded May 7, 2019 The Hideout
“Brass Fanfare” for Jorge Machain	Recorded June 25, 2017 UNLV Recording Studios
1 <sup>st</sup> Annual Future Session Players Clinic	Recorded January 2015 Sony Studios

## **TEACHING EXPERIENCE**

University of Nevada, Las Vegas: Instructor for MUS101	August 2019–current
University of Nevada, Las Vegas: High Desert Horns	January 2017–current
Private Music Lessons/Instruction: French Horn	January 2017 –current
University of California, Santa Barbara: Horn Quartet	September 2013–June 2014
California Lutheran University: Department Assistant	August 2011–May 2012
Private Music Lessons/Instruction: Guitar, Clarinet	Summer 2009
Will Rogers Bronco Band: Assistant Director	October 2001–December 2009

## **CONDUCTING**

University of Nevada, Las Vegas: “High Desert Horns”	January 2017–current
University of California, Santa Barbara: Horn Quartet	September 2013–June 2014
California Lutheran University Choir	December 2011
Our Lady of the Assumption Church Young Adult Praise Choir	2000–2007
Will Rogers Bronco Band	October 2001–December 2009
Ventura High School Marching Band	August 1999–January 2000

## **CONFERENCES AND CAMPS ATTENDED**

Southwest Horn Conference, Phoenix, AZ (performer: UNLV Horn Studio)  
January 2017

Western US Horn Symposium, San Diego, CA (performer: UCSB Horn Studio)  
April 2014

Western US Horn Symposium, Las Vegas, NV (performer: UCSB Horn Studio)  
January 2013

Prague Hornclass 2013  
August 2013

Colburn “College Horn Audition Day Seminar”  
October 2011

## **PUBLICATIONS**

*“Gustav Mahler: Symphony No. 4”*, *CLU Symphony Program Notes*  
Published March 6, 2011

*“From Vienna to Hollywood”*, *CLU Symphony Program Notes*  
Published May 7, 2011

## **AWARDS**

UC Santa Barbara Maurice Faulkner Brass Quintet Scholarship	2013–2014
UC Santa Barbara Graduate Music Fellowship	2012–2014
UC Santa Barbara Sherril C. Corwin Metropolitan Theater Award	2012–2013
California Lutheran University Pederson Scholarship	2010–2012
California Lutheran University Kiekenapp-Bolstad Scholarship	2011–2012

## **PRIMARY HORN TEACHERS**

Bill Bernatis; *Las Vegas Philharmonic, Chautauqua Symphony Orchestra, UNLV*

Beth Lano; *Las Vegas Philharmonic and Las Vegas Freelance*

Dylan Hart; *Los Angeles Studio Musician, Los Angeles Freelance, CSULB*

Dr. Annie Bosler; *Los Angeles Studio Musician, Los Angeles Freelance, UCI*

Dr. Steven Gross; *Atlanta Symphony, National Symphony, Cincinnati Chamber Orchestra, Opera Santa Barbara, UCSB*

Louise MacGillivray; *Chamber Orchestra of San Diego, Conejo Pops Orchestra, CLU*

John Titmus; *New West Symphony*

## **WORK EXPERIENCE**

University of Nevada, Las Vegas, *Instructor*

August 2019–current

International Horn Society, *Nevada Representative*

January 2018–current

University of Nevada, Las Vegas, *Graduate Assistant*

August 2016–June 2019

Las Vegas Philharmonic, *Substitute horn player*

October 2016–current

Shaw Center for Popular Music (UNLV), *Research Assistant*  
June 2018–December 2018

Jonathan Snyder: Web Design and IT Consulting, *Owner/Operator*  
September 2006–current

Oxnard School District, *Site Tech (Curren School, then Chavez)*  
March 2015–August 2016

University of California, Santa Barbara Horn Studio, *Studio Web Designer*  
October 2012–July 2016

University of California, Santa Barbara Horn Studio, *Teaching Assistant*  
September 2013–June 2014

Ojai Music Festival, *Intern: Production Assistant/Stage Manager*  
Summer 2012

California Lutheran University, *ISS Consultant & WiFi Specialist*  
Summer 2012

California Lutheran University, *Student Technician & Supervisor*  
September 2010–May 2012

California Lutheran University, *Music Department Assistant*  
September 2011–May 2012

Ventura Unified School District, *Assistant Band Director & Para-Educator*  
January 2004–December 2009

Extreme Learning, Inc., *Tutor and Computer Repair Specialist*  
January 2007–June 2008

Seaward Surf & Sport, *Store Manager, Web Designer, Tech Specialist*  
May 2006–September 2008

IDEAS Architecture, *CAD Operator, Network Technician, PC Tech.*  
June 2000–September 2008

## **VOLUNTEER EXPERIENCE**

American Cancer Society: Relay for Life: fundraising, running a booth, tech support, promotion

Light the Night: Walk for Leukemia: fundraising, participant

Our Lady of the Assumption Church, holiday food drives – collecting and delivering food baskets

Caregiver for Cancer Victim

Peace Thru Music, raising money for music education and instruments in local schools

Ventura Unified School District: music programs brass coach

Performing and Nursing at Retirement homes, various