

JUSTĖ JANULYTĖ

RADIANCE

FOR 12 VOICES AND LIVE ELECTRONICS (2015)

JAUNA MUZIKA CHOIR,

CONDUCTOR VACLAVAS AUGUSTINAS

LIVE ELECTRONICS: MICHELE TADINI / ANTONELLO RAGGI

COMMISSIONED BY THE GAIDA FESTIVAL (VILNIUS)

REC. LIVE, 28 OCTOBER 2015, ST. CATHERINE CHURCH, VILNIUS

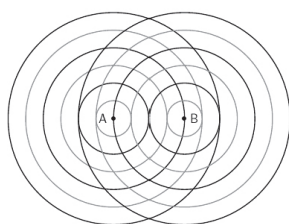
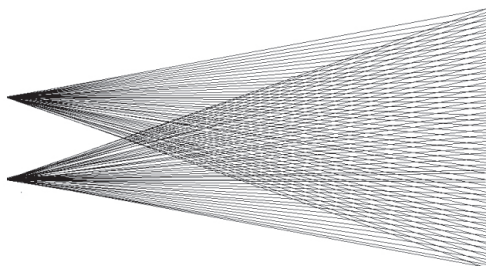


The premiere concert was dedicated to the 80th anniversary of Arvo Pärt. Some of the elements of *Radiance* refer to Pärt's *Passio Domini Nostri Jesu Christi secundum Joannem*, one of my strongest musical experiences ever.

If the radiance of a thousand suns were to burst into the sky, that would be like the splendor of the Mighty One and I am become Death, the shatterer of worlds (from Bhagavad Gītā), – so was talking Julius Robert Oppenheimer, scientific director at Manhattan Project, after the first artificial nuclear explosion 'Trinity test' near Alamogordo, New Mexico, on the 16th of July, 1945.

Radiance is a metaphoric reflection of the anatomy/philosophy, energetics/poetics of the nuclear explosion intending to be a *requiem* for the victims of the first atomic bombing. The genetic code of the piece is a duality and ambiguity symbolized by the Bhagavad Gītā phrase and refers to the initial, purely scientific enthusiasm of the Manhattan Project in inventing the atomic bomb and its apocalyptic consequences after dropping it on inhabited areas.

The structure of the composition is an overlap of two antiphonal processes of radiation: two groups of high and low choir voices that initially 'live' in a unison start radiating, splitting (fission), because of the strong attraction between the opposite poles, their territories get closer until they completely merge (fusion) and the explosion becomes inevitable.



The electronic part of *Radiance* involves several real-time processes of augmentation, de-humanisation, and transfiguration of the sonic material. The progressive accumulation, distortion, and polarisation of different vocal registers takes the listener into a different flow of time where the natural logic of action-consequence is being destroyed, and therefore the catastrophe is always happening, or has not happened yet. In the end, in the little details that only a macroscopic stretch of time and sound can reveal, we can find seeds of beauty for the regeneration after the tragedy.

Justė JANULYTĖ

Justė Janulytė (b. 1982) studied composition at the Lithuanian Academy of Music and Theatre with Bronius Kutavičius and Osvaldas Balakauskas, Milan Giuseppe Verdi Conservatoire with Alessandro Solbiati and in various masterclasses (Luca Francesconi, Helena Tulve etc.).

Janulytė's music has been played in Europe, USA, Canada and Australia, by many Lithuanian performers as well as Teatro *La Fenice* Symphony (cond. Elisha Inbal) and Gothenburg Opera Symphony (cond. David Björkman) Orchestras, BBC National Orchestra of Wales (cond. Garry Walker), Polish National Philharmonic Orchestra (cond. Jacek Kasprzyk), Brno Philharmonic (cond. Maciej Tworek) and French Flute Orchestra, *Riga Sinfonietta* (cond. Normunds Sne), Birmingham Contemporary Music Group, *Ensemble Bit20* (Bergen), *Orchestrutopica* (Lisbon), Estonian Philharmonic (cond. Paul Hillier), Danish Radio chamber (cond. Fredrik Malmberg), Latvian *Kamer*, French *Sequenza 9.3* and Polish *Camerata Silesia* choirs and others. Her works were included in the programmes of the Sydney Festival, Schleswig-Holstein Festival, *Venice Biennale*, *Rassegna di Musica Nuova* (Macerata), Holland Festival (Amsterdam), *Warsaw Autumn* (PL, 2011, 2012, 2015), *Music Gardens* (Warsaw), Huddersfield Contemporary Music Festival (UK, 2008, 2010), *SonicA* (Glasgow), *Maerzmusik* (Berlin), *Musica Festival* (Strasbourg), *RomaEuropa*, *Musikprotokoll im steirischem Herbst* (Graz), World New Music Days (2009, 2014), *Musicadhoy* (Madrid), *Vale of Glamorgan* Festival in Cardiff (UK), *Gaida* (Vilnius) among others.

In 2009 *Aquarelle* for choir won the 1st prize (in the category of composers under 30) at the International Rostrum of Composers in Paris.

Majority of the works by the author, written for dense 'monochromatic' ensembles (e.g. 24 flutes, 21 string, 16 voices etc.), explore musical time/space experiences through multilayered textures of infinite pulsating sounds and extremely gradual 'thermodynamic' metamorphoses. While balancing between the aesthetics of minimalism, spectralism and drone music, Justė Janulytė composes acoustic metaphors of optic ideas (*Silence of the Falling Snow*, 2006; *Pendulums*, 2011, *Observation of Clouds*, 2012 etc.) and researches the visual nature of musical phenomena in the works where sound and image are fused together (*Breathing Music* for string quartet, electronics and kinetic sculptures, 2007; *Eclipses* for violin, viola, cello, double bass, live electronics and soundproof glass installation, 2007/*Integra*, *Sandglasses* for 4 cellos, electronics and installation of video, lights and tulle, 2010/Réseau Varèse).

more info: www.janulyte.info