

## Sandglasses

### Press reviews

... The premiere of “Sandglasses” by Juste Janulyte returned confidence in its listeners about contemporary music / art and own taste. At once, “Sandglasses” can satisfy different and even selective tastes. Juste appeared in the Lithuanian music scene a few years ago, however her talent flashed brightly and she quickly became the leader of her generation. The composer's way of thinking is easily recognizable when listening to “Sandglasses”: long, slow expositions; gradual enrichment of texture; thanks to her relished canon technique large sound layers create impression of twinkling (live electronics by Michele Tadini and Antonello Raggi). All of it inspires images of lights, colors glimmering and rippling. It seems the music emerges from unseen distances, and gets closer to the listener without notice, then finally pierces into the listener, passes through all the cells, moves the atoms, and then slowly recedes until disappearing completely in the horizon. Sometimes it seems that Juste's works do not have a beginning or an end and that over there, behind the horizon, the music keeps on moving, pierces someone else. I associate Juste's music not with sound images but with the substance which is moving in space and has its temperature, light and density. Such substance-like quality of music is effective to the listener: even when hearing the piece for the first time you can identify in which partition of the piece you are, where to is the mass of sound moving. This quasi-physical contact is in my opinion an essential feature of the reception of Juste's music. Luca Scarzella, the video director of “Sandglasses”, even strengthened this musical characteristic. Four cellists (Edmundas Kulikauskas, Povilas Jacunskas, Ruta Tamutyte, Onute Svabauskaite) play in four shining cocoon-like sandglasses (set designer Jurate Paulekaite, light designer Eugenijus Sabaliauskas) that “run low” at different times. The sand shines, sparkles, twists, it gets closer, solidified, and everything hushes – time stops for a moment. Creators wanted to achieve this illusion. Then the process turns around, becomes more clear and light. The other illusion, created by the spectator, is the dance of sand molecules. It's like if you look through the most delicate microscope and hear the ultrasound melodies created by the grains of sand. This mystery that envelops music and light, reality and dream, atoms and space, physics and metaphysics provokes the spectator, feeds imagination and asks to guess the secret of the structure of the world...

Jurate Katinaite, ANTENA / [www.lks.lt](http://www.lks.lt)

MaerzMusik's most beautiful mystery came in the form of Juste Janulyte's *Sandglasses*, a transcendent piece fusing music, light, video, and electronics. Janulyte surrounded four amplified cellists each with floor-to-ceiling translucent columns, onto which artist Luca Scarzella projected images which rippled between the pillars. Spiraling cyclones slowly swirled across the room, providing a visual manifestation for the whispery, twinkling drones of the cellos and electronics. Occasionally, the clouds of light crystallized into frozen sheets, turning the pillars opaque before gradually dripping with water and shattering apart. Over the course of the fifty-minute work, the music gradually crescendoed to a supersonic, organ-like roar and the murky purples and blues of the meek twisters transformed into blood-red storms and then explosive, fiery typhoons—mystical, benign forces of nature densified into apocalyptic portent.

Will Robin, [www.seatedovation.blogspot.com](http://www.seatedovation.blogspot.com)

... It was interesting to watch, to listen to, to feel and to get everyone's personal experience at “Sandglasses” by Juste Janulyte. It was fresh, meditative, affective and tasteful... The music of Juste Janulyte intertwined perfectly with visual projections of video-artist Luca Scarzella and created a unified amalgamation of performers, video and sound that in turn absorbed all the listeners in the packed Black Hall of the Arts Printing House... It was one of those rare moments when one leaves a contemporary music performance at peace, happy, and without any annoying questions.

Andrius Maslekovas, Literatūra ir menas / [www.culture.lt](http://www.culture.lt)

... “Sandglasses” are a desert, the ocean, fire, air, emptiness and wholeness. Historically we have clocks of sand, water, sun, fire. The personages trapped in thin cloth cylinders and covered by visual installations

seem to burn, freeze in ice, and finally to drown in the sand... All of this could symbolize a person's passage through a desert, his searches, losses and discoveries, light and darkness, heaven and hell...

The work clearly reveals cyclical conception of time: the beginning, development and the end create a distinctive circle. Elements of the piece are used aesthetically and work very well with visual installations. Space and time have a wonderful solution...

Juste Janulyte likes textures that sound as though someone is pressing on a pedal, where a continuity of sound is created...

"Sandglasses" by Juste Janulyte absorb the audience into a time of static-dynamic controversy that with every drop of sand is drowning more and more the listener who is trying to resist the eternal cyclical time...

Bozena Buinicka, [www.bernardinai.lt](http://www.bernardinai.lt)

... "Sandglasses" by Juste Janulyte offered a new quality of musical wholeness and integrity. The world premiere of this work was one of those performances that you really "leave" it only after a while. The collective work of video director Luca Scarzella, composer Juste Janulyte, electronic music artists Michelle Tadini and Antonello Raggi, set designer Jurate Paulekaite, light designer Eugenijus Sabaliauskas and the Gaida Ensemble really gathered a seamless shape. It is hard to find a definition for the piece due to the convergence of various forms of art used. According to the author of the idea, Juste Janulyte, the music could be described as sonorous minimalism, and the piece as a whole could be called theatre of sound and sight, time and space. The falling of sand grains gained different forms of color, from cold to warm, sometimes achieving moments of utopia-like rigor.

Ilme Vysniauskaite, [www.7md.lt](http://www.7md.lt)