

Apie autorius / About the authors

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Charris Efthimiou born 1978 in Greece. Master in Composition at the University of Music and Performing Arts Graz (Austria). PhD in Mozart's Symphonies. Since 2012 senior lecturer (University of Music and Performing Arts Graz) on music history and music theory. Since 2013 Post Doc (senior scientist) in J. I. Pleyel's Symphonies. Monographs on Metallica's Riffs and Mozart's Symphonies. Publications on R. Wagner, the symphonic work of A. Honegger, L. Janáček, J. S. Mayr, trio sonatas of J. L. Krebs and on Heavy Metal. charis.ef@gmail.com

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Rimantas Janeliauskas (b. 1947), Prof. Dr., Lithuanian composer, pianist and pedagogue. In 1962–1966 he studied at Kaunas Secondary School of Art; from 1966–1973, at the Lithuanian State Conservatory, piano class of Prof. J. Karnavičius and in 1973–1978 composition class of Prof. J. Juzeliūnas. From 1979–1980 he improved his skills at the Department of Composition. In 1983 he submitted his thesis *Aspects of Functional Dynamics in the Work of Contemporary Lithuanian Composers* and was awarded his doctor's degree. In 1989 arranged a concert of his works. Currently, Janeliauskas holds the position of Professor at the Department of Composition of the Lithuanian Academy of Music and Theatre, teaches theory and composition of music. The composer's theoretical interests are focused on the systematics of the principles of composing. He has organized 13 international conferences of musicology, has edited and issued the publications *Principles of Music Composing* (2000–2013) and a series of research papers on the cycles of Čiurlionis' music in Lithuanian and foreign

languages. He has written a monograph *M. K. Čiurlionis' Unidentified Musical Cycles* (2010), which was awarded as the best work of musicology in 2010 (V. Landsbergis prize). Among the composer's best works are a symphony, quartet, triptych, sonata for piano, sonata for violin and piano etc. janeliauskas.r@gmail.com

Baiba Jaunslaviete is a researcher and assistant professor (musical form programme) at the Jāzeps Vītols Latvian Academy of Music as well as a guest researcher at Daugavpils University. In 1993, she received a doctoral degree for the thesis *Closing of the Musical Composition in the 20th century*. Her scientific articles are published in Latvian, Lithuanian and German journals. The articles are devoted to the topics of musical forms, semantics, contemporary Latvian composers (Pēteris Plakidis, Maija Einfelde, Romualds Kalsons, etc.) and their stylistic influences. baiba.jaunslaviete@jvlma.lv

Jonas Jurkūnas is a composer keen on discovering and exploiting very different layers of musical creativity, from academic to pop and incidental music. Genre-wise, his creative portfolio includes chamber and orchestral pieces as well as electronic music, multimedia and interdisciplinary projects. Stylistically, his music finds itself in the neighborhood with minimalism and new tonality. Very often he uses simple sound patterns, pulsating with rhythms, as his creative start-up while searching for new or already forgotten timbres and expressions. These are the minimalist strategies, which the composer weaves into his music together with experimental or club-style electronics, ambient stylistics, as well as elements of jazz, pop or even romantic music. Since 2008 Jurkūnas has been a member of the electronic music collective Diissc Orchestra. info@jurkunas.info

Ewa Kowalska-Zajac is a graduate of the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź (MA thesis with distinctions in the fields of the theory of music in 1989 and composition in 1991). In 1997/1998, a holder of the Research Support Scheme scholarship, part of Open Society Institute/Higher Education Support Programme (OSI/HESP), for which she worked on the project entitled "Roman Haubenstock-Ramati: His Attitude towards European Avant-Garde". Author of the following books: *Bernard Pietrzak (1924–1978) – portret kompozytora (Bernard Pietrzak (1924–1978) – Portrait of a Composer)*, 1998; *Oblicza awangardy. Roman Haubenstock-Ramati (Faces of the Avant-Garde. Roman Haubenstock-Ramati)*, 2000; *XX-wieczny kwartet smyczkowy w twórczości kompozytorów polskich – przemiany, nurty, idee (20th-century String Quartet in Polish Composers' Output – Changes, Trends, Ideas)*, 2005. A co-author of a lexicon entitled *Łódzkie środowisko kompozytorskie 1945–2000 (Lodz Composers' Circles 1945–2000)*, 2001. The author of many articles regarding composition, avant-garde and composer's output in the 20th and 21st century. Since 1989 has been working at the Academy of Music in Łódź as a lecturer, currently Associate professor and since 2008 Dean of the Faculty Composition, Theory of Music, Eurhythmics and Music Education. ekow-zaj@amuz.lodz.pl

Ben Lunn is a composer and conductor who graduated with First Class Honours from the Royal Welsh College of Music and Drama (UK) in 2014. He has written about and researched Horațiu Rădulescu and has a keen interest in Romanian contemporary music and contemporary music in the Baltic.

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Andrius Maslekovas, b. 1985 in Kaunas, Lithuania; a composer of the youngest generation and critic of contemporary music. As a composer he is mainly focused on the timbral aspect of acoustic music. His compositions are performed by various ensembles, choirs and orchestras in Lithuania and abroad. As a critic was awarded the prize of the Lithuanian Writers' Union for a review of the year, which covered the 20th anniversary of contemporary music festival Gaida 2010. Since 2012 has been a doctoral student of Composition at the Lithuanian Academy of Music and Theatre working on a thesis about sonoristic music.

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Manos Panayiotakis was born in Heraklion, Crete, Greece in 1982. He studied musicology at the University of Athens, theory of music with Dimitri Sykias, flute with Iwona Glinka and composition with Theodore Antoniou at the Musical Horizons conservatory in Athens. During 2007–2011 he studied composition with Thomas Simaku for a Master and a PhD degree at the University of York, funded by IKY (State Scholarships Foundation). Member of the Greek Composers' Union, he is currently a member of the teaching staff of Aristotele University of Thessaloniki (Greece). He also works as a teacher of music at primary education and as a teacher of Music theory, Composition and Analysis at the Conservatory of Colours in Greece. He has collaborated with various performers and ensembles in Greece, the United Kingdom, the United States and other countries. His works have been performed in several cities, among others Vienna, York, Manchester, Boston, Munich, Venice and Athens. He has also presented various papers on contemporary music at conferences in Ireland, Greece and Cyprus.

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Anton Rovner was born in 1970 in Moscow, Russia. From 1974 he lived in the United States in New York. He studied composition with Milton Babbitt at the Juilliard School (receiving his Bachelor's and Master's degrees) and with Charles Wuorinen at Rutgers University (receiving his PhD) and music theory with Joseph Dubiel at Columbia University (through the Juilliard–Columbia exchange programs). In 1989–1990 he was a visiting student at the Moscow Conservatory through the IREX Arts Exchange program, studying composition with Nikolai Sidelnikov and music theory with Yuri Kholopov. He also took composition lessons with Tristan Murail and Vladimir Tarnopolsky. Since 1997 he has been living in Moscow. He is a faculty member at the Department of Interdisciplinary Specializations for Musicologists at the Moscow Conservatory and a member of the Russian Composers' Union. His music has been performed in concerts and music festivals in New York, Seattle, Moscow, St. Petersburg, Kazan, Perm, Kiev, Chisinau, Bucharest, Riga, Paris, Seoul and Caracas. He has written articles on music theory and musicology, which have been published in music journals in Russia, the USA and

Canada (*Muzykal'naya Akademiya, Muzyka i vremya, Muzykovedenie, Problemy muzykal'noy nauki* in Russia, *Ex Tempore and 20th/21st Century Music* in the USA, *Music Works* in Canada). He has participated in music theory conferences in Moscow, St. Petersburg and Vilnius.

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Kalliopi Stiga, born in Athens, studied piano in the Conservatory of Athens, and Musicology at the Ionian University of Corfu, Université de Paris IV-Sorbonne and Université Lumière- Lyon II, taking a Diploma, D.E.A. and PhD in Literature and Arts respectively. Her PhD thesis is entitled *Mikis Theodorakis: The poet who brought 'savant music' and 'popular music' together*. For her research, she was honored with a prize and a grant from the Gazi-Triantafyllopoulos Foundation in 2002. In 2010, she was qualified as Maitre de Conférences by the French National Council of Universities (CNU). Since September 1998, she has been an established music teacher in Greece. She worked in the Department of Musicology in the National and Kapodistrian University of Athens (2007–2010) and in the Department of Primary Level Education of the Democritus University of Thrace (2010). Her research interests are in the fields of sociology of music and of history of Greek contemporary popular music. She gives lectures in Greece and abroad, writes articles in musicological revues, participates in international conferences (Portugal, France, Lithuania, Mexico, Canada, Serbia, UK, Finland, Latvia, Cyprus, Belgium etc.).

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Marta Szoka, MA: theory of music and organ concert class at the Grażyna and Kiejstut Bacewicz' Academy of Music, Łódź, Poland; PhD: Polish Academy of Sciences, Institute of Arts, Warsaw 1988; Fulbright scholar from the University of North Carolina, Chapel Hill 1993–1994. As a concert organist she has given numerous recitals in Poland and in the USA, Germany, Denmark, Switzerland. Author of the books: *Polish Organ Music 1945–1985* (Łódź, 1993), *The Musical Language of Frank Martin* (Łódź, 1995), *Frank Martin. Musical Contexts* (Łódź, 2002) and *George Crumb. The Music of Oneiric Visions and Magic Formulas* (Łódź, 2011); co-author of the lexicon *Composers of Łódź 1945–2000* (Łódź, 2001). The author of numerous articles on contemporary music, including Polish, Lithuanian and American composers such as W. Albright, F. Bajoras, Ph. Glass, A. Tansman, G. Crumb, P. Mykietyn and others, as well as contemporary organ music. In 2002–2008 the dean of the Department of Composition, Theory of Music, Eurhythmics and Music Education, Academy of Music in Łódź, where she works as a professor; a member of the Warsaw Autumn Festival programme committee.

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Mārtiņš Viļums (b. 1974 in Rīga) is a Latvian composer and musicologist, with a PhD in humanities (2011); graduated from the Lithuanian Academy of Music and Theatre (2007–2011). His subject concerns understanding the compositional aspects of time and space in 20th–21st century music as well as phenomenological principles of music analysis. Many of his works have received premieres in Latvia, Lithuania, the Netherlands, Germany, Norway and Estonia. The composition *Le temps scintille* by Mārtiņš Viļums has won at the UNESCO International Rostrum of Composers in Vienna (2005).

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