

Apie autorius / About the authors

Rimantas ASTRAUSKAS (b. 1954) is Assoc. Professor of Ethnomusicology at the Lithuanian Academy of Music and Theatre. He graduated from the Lithuanian State Conservatoire with an M.A. in musicology (1978) and completed his PhD at the Lithuanian Academy of Music (1993). After his internship at the University of Oxford and folklore archives in Copenhagen and Bergen (1995) he is lecturing at the Academy. A guest lecturer at the universities of Copenhagen, Bergen, Tampere, Helsinki, Castellon and London (SOAS), UNESCO expert of Intangible Heritage, Vice-chairman of the Lithuanian National Committee of International Council for Traditional Music, member of the European Seminar in Ethnomusicology (2002–2005 CORD member), Astrauskas is the editor of ten books of selected papers including “Ritual and Music” (1999), “Ethnic Relations and Musical Folklore” (2002), “Traditional Music and Research in the Baltic Area” (2005), “M. K. Čiurlionis and the World” (2005–2012). Scholarly interests include Lithuanian traditional ritual music, theory and history of ethnomusicology, methodologies of research, safeguarding, semiotics of music.

Zita BRUŽAITĖ (b. 1966) graduated from the Composition class of Prof. J. Juzeliūnas in 1993. Since 2003, she has been teaching at universities of Lithuania, among them Kaunas University of Technology and the Lithuanian Academy of Music and Theatre; currently holds the position of Associated Professor at Vytautas Magnus University in Kaunas. The scope of her lectures encompasses music composition and works of Lithuanian composers, traits of identity. Since 2009, she has been the chairperson of the Lithuanian Composers' Union.

Lawrence DUNN is a composer and writer, improviser and pianist, working for his doctorate at the University of Huddersfield. His music has been performed by the Aurora Orchestra, BBC Symphony Orchestra, Oliver Coates, Robert de Bree; programmed by concert series 840 and Bastard Assignments; installed at the Whipple Museum of Science. He has presented conference papers on Music and/as Process, the Symposium on Acoustic Ecology. He also teaches schoolchildren.

Charris EFTHIMIOU (b. 1978 in Greece) holds an MA in composition at the University for Music and Performing Arts in Graz (KUG); PhD on Mozart's early symphonies; from 2012 to 2014 senior lecturer on music theory and music history there. Since 2014, senior scientist. Monographs on Metallica's riffs and Mozart's early symphonies. Publications on Richard Wagner, the symphonic work of A. Honegger, L. Janáček, J. S. Mayr, trio sonatas of J. L. Krebs and on Heavy Metal (*Iron Maiden*, *Nightwish*, *Manowar*, *NWoBHM* and *Black Metal*).

Rimantas JANELIAUSKAS (b. 1947), Prof. Dr., composer, pianist and pedagogue; 1962–1966 studied at Kaunas Secondary School of Art; from 1966–1973 at the Lithuanian State Conservatory, piano class of Prof. J. Karnavičius, 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 a doctor's degree. In 1989 a concert of his works was arranged. 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 systematics of the principles of composing. He has organized fifteen international conferences on musicology, edited and issued the publications “Principles of Music Composing” (2000–2015) and 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 Symphony, Quartet, Triptych, Sonata for piano, Sonata for violin and piano, “Gintarėliai” for piano etc.

Inga JANKAUSKIENĖ is a Doctor of Arts, senior researcher at the Lithuanian Culture Research Institute (former the Institute of Culture, Philosophy and Art) in Vilnius, Lithuania. She graduated from the Lithuanian Conservatory (presently the Lithuanian Academy of Music and Theatre) in 1987. Jankauskienė defended her PhD thesis *Narrativity in Music. Operas by Bronius Kutavičius* (1996) there. Jankauskienė has worked as a senior researcher at the Institute of Culture, Philosophy and Art in Vilnius since 1990. 1992–1994 Jankauskienė was in post-graduate studies under Prof. Eero Tarasti in the Department of Musicology at the University of Helsinki. She has been a member of ISI (The International Semiotics Institute) since 1992. Jankauskienė took part in the activity of the International Research Project on Musical Signification and in the congresses of ISI in Paris, Imatra, Aix-en-Provence, Vilnius, Kraków (Poland, 2010). Some articles by Jankauskienė were published in the selections of *Acta Semiotica Fennica*. She has written articles on Lithuanian music history in the Prewar (1918–1940), Postwar (1940–1970) periods of the 20th century, and contemporary music. She has written the monograph *Pagoniškasis avangardizmas: Teoriniai Broniaus Kutavičiaus muzikos aspektai*, 2001 (Pagan Avant-Garde: Theoretical aspects of music by Bronius Kutavičius) and the selection *Broniaus Kutavičiaus muzika: Praeinantis laikas*, 2008 (Music of Bronius Kutavičius: The time which passes). She is the author of publications on the symbol studies, lexemes of culture-nature in M.K. Čiurlionis and B. Kutavičius, symbiosis of tradition and novelty, open forms of compositions by B. Kutavičius, etc. Jankauskienė takes part in the international congresses of Numanities ICoN in Kaunas, conferences on Principles of Music Composing, Čiurlionis days in Druskininkai, etc. She is a member of the Lithuanian Composers' Union.

Baiba JAUNSLAVIETE is a researcher and assistant professor (musical form programme) at the Jāzeps Vītols Latvian Academy of Music. 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 topics of musical forms, semantics, contemporary Latvian composers (Pēteris Plakidis, Maija Einfelde, Romualds Kalsons etc.) and their stylistic influences.

Liudmila KAZANTSEVA is a Professor at the Department of History and Theory of Music of the Astrakhan Conservatory and Volgograd Institute of Art and Culture, the Head of the Laboratory of Musical Content. She has earned degrees from the Gnessin Musical Pedagogical Institute (now the Academy of Musical Arts), Graduate School of the Leningrad Conservatory (Candidate of Arts 1984 – “About content peculiarities of musical works with thematic borrowings”) and the Moscow Conservatory (Doctor of Arts 1999 – “The Author in the Musical Content”). She is the author of a number of books and articles (more than 190) on the topic of musical aesthetics in the scientific collections and journals (“Music Academy”, “Music Scholarship”, “Soviet Music”). Her theoretical concept of musical content, presented in her books *Basics of Theory of Musical Content* (Fakel: Astrakhan, 2001. 368 p.; 2. ed. Volga: Astrakhan, 2009. 367 p.), *The Author in the Musical Content* (RAM named after Gnessin: Moscow, 1998. 248 p.), *Musical Content in the Context of Culture* (Fakel: Astrakhan, 2009. 367 p.) and other publications, has been introduced into pedagogic practice in Russia. In the years of her pedagogical work, Dr. Kazantseva has created a school of prominent musicologists. She has been awarded

with numerous prizes of the all-Russian competitions of scholarly papers. Dr. Kazantseva is a participant and organizer of Russian and International conferences, including I–VIII Scientific Readings on the problem of musical content, the editor of scholarly publications and site www.muzsoderjanie.ru, a member of the International Informatization Academy and Russian Academy of Natural History, the Composer's Union of the Russian Federation.

Chad LANGFORD is a composer and performer, originally from Montana, US. His music explores a visceral synthesis of layered pulse streams, interference patterns, texts, and fragile melodies, frequently utilizing both acoustic and electronic instruments. He has recently been featured in the ZEPPELIN Festival (Barcelona and Zaragoza), Adelaide Festival (AUS), Festival Neue Musik (Lüneburg), *Insomnia* Festival (Tromsø), *KoMA '6* Festival (Belgrade), as well as the *Gaudeamus Music Week* (Amsterdam & Utrecht), and the *November Music Festival* (Den Bosch). After settling in the Netherlands in 2007, he was privileged to work with the pioneering Dutch electroacoustic group the POW Ensemble, as well as undertaking collaborative projects with *Rosa Ensemble*, *Post & Mulder*, *Duo Dubbelduet*, *Ensemble Royal*, *Klarinetensemble Lignum*, and the *ASKO|Schönberg Ensemble's Ligeti Academy*. He is currently an Associate Member of the London Symphony Orchestra's *SoundHub* initiative for emerging composers. He holds degrees in composition and music education from institutions in the US, the Netherlands, and the United Kingdom: *BMusEd* (Montana State University, 2000); *BMus & MMus* (Royal Conservatory of the Netherlands, 2009 and 2011); *PhD* (University of Durham, UK, 2016). He is an Associate Fellow of the Higher Education Academy (UK). As of 2012, he has been living and working in the wilds of North East England.

Markos LEKKAS studied Composition at York University (BFA) and at the University of Toronto (MusM and MusDoc). Among his analytical projects were the music of Berg, Brahms and Bach. He teaches Music Theory and Analysis.

Cécile Bardoux LOVÉN is a senior lecturer (Stockholm University); Researcher (Project research grant from the Swedish Research Council) (2014); Associate research fellow (IREMus Institut de Recherche en musicologie, Paris-Sorbonne/CNRS) (2013–). *PhD* in musicology (Stockholm University and Paris-Sorbonne University) (2013). The main publications: “Une méthode synchrétique pour l'analyse mélodique d'oeuvres suédoises des années 1940”, *Éditions Delatour France*, 16 s. (forthcoming peer-reviewed article; 2015), Herman Berens, *Erstes Gesellschafts-Quartett Op. 23* (critical edition), *Swedish Musical Heritage* [forthcoming] (2015), Karl-Birger Blomdahl et Ingvar Lidholm: *Enjeux mélodiques, tonals et organiques des années 1940* (*PhD Dissertation*), *Studies in musicology* 22, Stockholm University, 623 s. (2012).

Andrius MASLEKOVAS (b. 1985) is 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 he was awarded the prize of Lithuanian Writers' Union for a review of the year, which covered the 20th anniversary of contemporary music festival *Gaida 2010*. He completed his M.A. studies with Marius Baranauskas in 2012. Since 2012, he has been a doctoral student at the Lithuanian Academy of Music and Theatre preparing a thesis about sonoristic music.

Rytis MAŽULIS graduated from Prof. Julius Juzeliūnas' composition class at the Lithuanian Academy of Music in 1983. In 1988 he won the Tyla Prize for his chamber piece “The Sleep”, and in 1989 he was awarded the Lithuanian Culture Fund Prize for chamber and vocal music. Mažulis received a scholarship from the Akademie Schloss Solitude, Stuttgart, for a period from September 1998 to April 1999. He was twice awarded the prize for the best vocal

composition (“*ajapajapam*”, 2002; “*Form Is Emptiness*”, 2006) at the competition organized by the Lithuanian Composers' Union. In 2004 he was awarded the Lithuanian National Prize. In 2006–2013, he was Head of the Composition Department at the Lithuanian Academy of Music and Theatre. His' works are stylistically pure, frequently using canonical techniques and concentric forms. Because these compositional techniques need the right instrumentations to make a homogeneous and crystal-clear sound Mažulis usually writes for ensembles of equal voices or for all keyboard instruments. These pieces are either performed live or when his music is impossible to perform with conventional instruments it is realised with computer, treated as a kind of super-piano. For example, in his piece “*Palindrome*” there are microtonal pitch gradations, non-standard divisions of rhythmic values and the simultaneous pulsing of different tempos. His “*Clavier of Pure Reason*” also cannot easily be performed live, but for a different reason: it needs an ensemble of at least 24 pianos. Mažulis's works are not just stylistically pure; they also show a subtle sense of humour.

Sigitas MICKIS (b. 1969) embarked on a musical career in composition in 2003 after having performed as a professional piano player for more than a decade. He studied composition with Prof. Vytautas Barkauskas and Dr. Rimantas Janeliauskas at the Lithuanian Academy of Music and Theatre from 2003 to 2008. He also took an international course for composers in Trebnitz, Germany. In 2014, he started his doctoral studies at the Lithuanian Academy of Music and Theatre preparing his thesis “*Projection of Creative Phenomena in Musical Composition*”.

Ramūnas MOTIEKAITIS studied composition at the Lithuanian and Norwegian academies of music. He pursued and completed his doctoral studies at the University of Helsinki (2011). During 2008–2010, with the support of the Japanese Ministry of Education, Motiekaitis worked as a researcher at Musashino Academy of Music in Tokyo. During 2013 and 2014 with the support of the Canon Foundation in Europe he continued research at the Nanzan Institute for Religion and Culture in Nagoya, Japan. Currently Motiekaitis lectures on Japanese philosophy at Vilnius University, on East Asian Buddhism and Arts at Vytautas Magnus University and on aesthetics at the Lithuanian Academy of Music and Theatre. In 2012 Motiekaitis was awarded the Vytautas Landsbergis Prize for his monograph *Poetics of the Nameless Middle. Japan and the West in Philosophy and Music of the Twentieth Century*. Research interests: semiotic theories, metaphysics of Buddhism, philosophy of the twentieth century, Japanese aesthetics, and its contexts.

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. In 2007–2011 he studied composition with Thomas Simaku for a Master's and a *PhD* degrees at the University of York, funded by IKY (State Scholarships Foundation). Member of the Greek Composers' Union, he currently teaches at the Music Department of Aristotele University of Thessaloniki (Greece). At the same time, he teaches theory of music at the Colours Conservatory. 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 Lithuania, Ireland, Greece and Cyprus.

Dimitris PAPAGEORGIOU (b. 1984) is a violinist, improviser and composer from Athens, currently based in Edinburgh. He has a diploma (ptychion) in violin performance, and diplomas in advanced music theory (harmony, counterpoint, fugue) from Greek conservatories. He also holds a *BSc* in physics from the National and Kapodistrian University of Athens, and has a bachelor thesis on the mathematical models that Iannis Xenakis applied in his music.

In 2012 he completed with distinction the MMus in composition from the University of Edinburgh and since then he has been studying towards a PhD in music (composition) at the same University. His research explores dialogues between composition/improvisation, Western/Eastern musical practices and aesthetic viewpoints, as well as the interactions between acoustic and electronic sound structures. His compositional output includes solo, chamber, orchestral, electroacoustic, and electronic music. As a violinist he has performed a range of styles and idioms, both in solo projects and in various ensemble formations, ranging from Western Art music, Greek folk/Minor Asia music, Jazz/World music, and free-improvisation. As an improviser, he creates sounding textures by re-examining and extending the sound making possibilities of his violin, and by reviewing modal improvisation practices, with a special interest in Middle Eastern *makam* music. He has presented his work in Britain, the Czech Republic, Greece, Italy, Switzerland, and New York.

Pathorn Bede SRIKARANONDA de Sequeira – composer, saxophonist, and music educator, got his M.A. degree in music composition at Yale University in 1996 and his PhD at the University of Edinburgh in 2001. His first major commission, Piano Quintet, was commissioned in 1996 by the German Embassy to commemorate the 140th Anniversary of Friendship between Germany and Thailand. In 1997, his song cycle *Fonram... Baimairuang* was commissioned by Queen Sirikit as a requiem for her entourage who died in an accident. In 1998, his *Portrait of Siam* for alto saxophone and piano was premiered in Budapest and won the Lyra Prize. In 2001, he completed his first opera, *Ngau P'a*, the very first one to use a Thai libretto. Srikanonda's recent works include *E se mais mundo bouvera, lá chegará...* for baritone, chorus and orchestra, commissioned by the Portuguese Embassy to commemorate King Bhumibol's Diamond Jubilee and subsequently chosen as the anthem for the Luso-Thai Quincentenary Commemoration in 2011. A wind orchestra piece, *Lux Aeterna* was commissioned by the Kasetsart Wind Symphony in 2009. In 2012, his jazz suite, *En Elephantine Ballad* commemorating the 50th anniversary of Thai elephants at the Copenhagen Zoo, was premiered before HRH Prince Henrik the Prince Consort in Copenhagen. In 2014 another wind orchestra piece, *ASEAN Portrait*, was commissioned by Kasetsart University for the inauguration of the ASEAN Economic Community (AEC). His second opera, *Pero Vaz de Sequeira*, is scheduled to premiere in 2017. Srikanonda is an associate professor at Kasetsart University in Bangkok, Thailand and has served the King of Thailand in his various musical activities since 1988.

Kalliopi STIGA, born in Athens (Greece), studied piano in the Conservatory of Athens, and Musicology at the Ionian University of Corfu (Greece), Université de Paris IV-Sorbonne (France) and

Université Lumière-Lyon II (France), 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 'Maître 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 and she participates in International Conferences (Portugal, France, Lithuania, Mexico, Canada, Serbia, UK, Finland, Latvia, Cyprus, Belgium, Turkey and Algeria). She is currently working at the Institute of the Educational Policy of Greece as Consultant for Music.

Martin VISHNICK holds a PhD, MSc, LLCM(TD), ALCM, is a guitarist, composer, teacher, and researcher. Performer concert tours have taken Martin all over the globe, where he continues to promote his albums with radio and concert appearances; this includes varied Classical guitar and Electric guitar concerts and engagements. His Wigmore Hall and Purcell Room debuts were back in 1981. Commissions include music for theatre, concert hall, film and media; his first published work was Four Pieces for Solo Violin Edwin Ashdown (1977). He also teaches guitar and composition. His former appointments include Junior Music School at the London College of Music, Thames Valley University, head of guitar and composition, and St Helen's School, Northwood, Middlesex. Moreover, from 1995–2008 he was Composer in Residence at St. Albans School, Herts. LLCM(TD), ALCM Guitar from London College of Music 1974, the subsequent composition studies with Richard Stoker (at RAM) 1977. He holds an MSc in composition from the University of Hertfordshire 1998, and a research PhD from City University 2015. The research comprises two contrasting volumes, a survey of current practice and didactic elements. In both volumes, the focus is on exploring the complex processes of musical creation and reception. Martin is now concentrating on propagating post-doctoral research, testing theories and principles expounded in his PhD dissertation. He is currently involved in post-doctoral research, propagating his work in the contemporary 'sound art' music scene, providing guitarists and composers with a sound repertory for compositions and improvisation, based on extended techniques that comprise both developments of existing techniques and techniques invented by the author.