

Foreword

This fourth volume of the *Ars et praxis* journal includes 14 publications, two of which are in English. It is becoming a tradition that the axis of the journal is scientific papers based on announcements presented at conferences organised by the Lithuanian Academy of Music and Theatre (this time the 40th annual conference held on April 27–28, 2016) as well as arts doctoral theses.

The *Ars* part of the journal, which consists of six scientific papers, begins with a publication by musicologist Ivan Kuzminsky of the Tchaikovsky National Academy of Music in Ukraine, called “On the influence of Catholic musical culture of Lviv and Vilnius on *partes* polyphony at the end of the 16th and during the 17th centuries”. The article is relevant in the field of Lithuanian music history and research: the author reveals the relationship between Catholic music culture in the late 16th and 17th centuries in Lviv and Vilnius and its influence on polyphonic compositions. This paper encourages Lithuania’s musicologists to take a deeper look at Lithuania’s music history, and to expand the historical field of topics worthy of analysis. The other five articles from the *Ars* part are publications by Lithuanian Academy of Music and Theatre (LAMT) doctoral students and their research thesis supervisors. The article by Rūta Vosyliūtė and Prof. Dr (hp) Gražina Daunoravičienė called “The idea of Baroque *aria da capo* and the question of its authorship” harnesses historic and comparative research methods to analyse the philosophical and musical representation of the formal Baroque *aria da capo* canon, namely, reprise and repetition (*mimesis*). Virginija Unguraitytė-Levickienė and Assoc. Prof. Dr Audra Versekėnaitė continue research on the editing of compositions by M. K. Čiurlionis; this time, the co-authors discuss the *Besacas* editing practice, analysing the editions of this composition for piano, comparing their differences with the autograph and suggest recommendations for the urtext of this piece for performers. The article by Rita Mačiliūnaitė-Dočkuvienė “Verbal tools as music composition methods in post-dramatic theatre” analyses a new approach to text in the theatre space. According to the author, verbal tools should not be limited simply to the presentation and conveyance of text or information: the rule that text creates meaning and must be understood is ignored. The article distinguishes and analyses three musical means of composing verbal tools, presenting examples of post-dramatic works. The purpose of the publication by

Linus Balandis and Assoc. Prof. Dr Danutė Kalavinskaitė is to use Church documents to reveal how the concept and role of the choir changed in the Catholic liturgy during various historical periods (from the 1st to the early 20th centuries). Their co-authored article “The choir of the Catholic Church: its concept, repertoire and nature of performance” analyses Catholic Church documents, describing the concept of the choir (its structure, level of professionalism), discussing features of its repertoire, the nature of performance, choir leaders activities and responsibilities. The publication by Vytautas Giedraitis “The French clarinet school: aesthetics, style and repertoire” focuses on the main pedagogical principles of this instrument and their interpretations in the cultural realm. Particular attention is given to the Paris Conservatory which has fostered these traditions for over 200 years, and where the traditions of the French school’s unique pedagogy, playing techniques, clarinet construction improvement, sound aesthetics and repertoire development were formed.

The *Praxis* part of the journal consists of five scientific articles. The doctoral student in arts, Paulė Gudinitė, in her article “Music’s interpretation as a cultural translation strategy: B. Britten’s vocal cycle *Seven Sonnets of Michelangelo* for tenor and piano op. 22”, presents an analysis of one of the most representative chamber vocal music works written on the basis of a poetic literary sonnet: from the composition and the interpretation aspects. Resting on inter-semiotic translation and ekphrasis theories, the author, guided by the semantic aspect, seeks to reveal the cultural translation strategies applied by the composer and to summarise the interpretations of the cycle’s performances in terms of the musical stylistics rendering strategies. The publication “*Vibrato* in works for flute solo by Lithuanian composers: the dialogue between the composer and the performer” is a paper by Eglė Juciūtė and Assoc. Prof. Dr Laima Budzinauskienė about the *vibrato* technique, its use and how it is written in four works for solo flute by Lithuanian composers. The aim of the publication is, based on the selected works, to discuss the cooperation between the creator and the performer regarding how *vibrato* is written and in the performance process. In his article “Aspects of artistic research within sound-image studies: a comparative analysis of case studies” Vyngintas Orlovas gives an overview of the links between sound and images. Assoc. Prof. Dr Irena Alperytė, in her paper “Symptoms of cost disease in Lithuanian state theatre”, raises the hypothesis that the current Lithuanian state-run theatre management system fails to help theatres seek financial success alongside striving for high artistic achievement. According to Alperytė, the legal foundations for stage art organisations in Lithuania has not changed since the beginning of the country’s independence, and thus it is obvious that the new legislation package needs to be improved if society wants to see positive changes in the fields of

management, finance and the arts. The article about pianists “Leopold Godowsky, Vlado Perlemuter and Sulamita Aronovsky in Lithuania and in the world: preconditions of a historical multi-traditionalism” by Mantautas Katinas ends the *Praxis* part of the journal. It reveals the connections of three musicians originally from Lithuania with Lithuanian musical culture and gives a concise presentation of their contribution to the art of piano performance in the world. The author seeks to formulate a definition of the concept of multi-traditionalism, to assess the importance of this phenomenon in the formation of music and to clarify whether piano schools or performance traditions can be national.

The *Sources* part of the journal presents the article by Helmutas Šabasevičius “‘All passed by as in a dream’. The letters of ballet soloist Marija Juozapaitytė-Kelbauskienė to ballet educator, choreographer and artist Olga Dubeneckienė-Kalpokiene”. It gives scientific commentary on a collection of postcards and letters written in the 1930s and in the 1950s–60s.

A new addition to the *Ars et praxis* volume is the *Interview* section. Here readers will have the opportunity to share in two intriguing conversations: Lina Navickaitė-Martinelli speaks to pianist and musicologist John Rink about bars of performance in the field of musicology, while Rasa Murauskaitė has compiled an interview with musicologist Richard Taruskin where they discuss the unfathomable horizons of musicology.

The *Chronicle* for 2016 given in the *Appendices* section overviews the most important publications that were released by the LAMT, the conferences organised by this institution, the dissertations and arts doctoral degree projects that were defended, lists of Master’s and Bachelor’s degree theses and awards, as well as providing information about the authors of articles appearing in the fourth volume of *Ars et praxis* and the *Guide for Authors*.

Editorial board