

## Autoriai / Authors

**Rimantas Astrauskas** (b. 1954) is Assoc. Professor of Ethnomusicology at Lithuanian Academy of Music and Theatre in Vilnius. He graduated from the Lithuanian Conservatoire with M.A. in Musicology in 1978 and completed his Ph.D. at Lithuanian Academy of Music in 1993. After probations in University of Oxford and folklore archives in Copenhagen and Bergen in 1995 he has been lecturing various Ethnomusicology courses and topics at Lithuanian Academy of Music and Theatre. He has been invited as a guest lecturer in the Universities of Copenhagen, Bergen, Tampere, Helsinki, Castellon, London and Edinburgh. He is UNESCO expert of intangible heritage, World Presidium member of the International Organization of Folk Arts, Vice-chairman of the Lithuanian National Committee of ICTM, member of ESEM (2002–2005 CORD member). He is editor of 8 books of selected papers including “Ritual and Music” (1999), “Traditional Culture at the Beginning of the 3rd Millennium” (2001), “Ethnic Relations and Musical Folklore” (2002), “Traditional Music and Research in the Baltic Area” (2005), “M. K. Čiurlionis and the World” (2005–2008). His scholarly interests include theory and history of Ethnomusicology, applied methodologies of research, safeguarding of traditional music and culture, semiotics of music, Lithuanian traditional ritual music, etc.

**Kostas Chardas** had his Bachelor on Musicology and his diploma on piano by the Aristotle University of Thessaloniki and the Athens Conservatoire respectively. He then pursued further studies in England with the support of the Greek Academy. In 1997 he received a MMus degree by the University of London and in 2006 a PhD by the University of Surrey (supervised by Chris Mark). His research interests include Greek art music of the twentieth century (especially the music of Yannis Papaioannou), analysis of post-tonal music and aspects of the twentieth-century music. He has published on Papaioannou for Benaki Museum of Athens and presented papers in various international conferences (such as the Fifth International Conference for the Music since 1900, which was held in York in 2007). He is currently working on the critical editions of Papaioannou’s piano music for Nakas editions. He also teaches Analysis at the Aristotle University of Thessaloniki. In addition to his research interests Kostas is an active pianist. He has given several solo or chamber music concerts in Greece, England and Czech Republic.

**Elvio Cipollone** was born in Verona in 1971, studies with Salvatore Sciarrino and Philippe Leroux. Finalist of several international composer’s competitions (“Gaudemus” – Amsterdam; Auros – Boston; “OFF” – Paris), he is selected for the composition session of “Voix Nouvelles” (Royaumont Abbey) in 2000, and for the “Stage d’Eté” at IRCAM in 2003. In 2004 and 2005 he is selected for the “Domaine Forget” in Montréal, and he attends IRCAM’s Cursus in 2005/06. His works have been performed in Italy, France, Spain, Germany, the Netherlands and Canada by internationally known interpreters such as Marcel Worms, Mario Caroli, Christophe Desjardins, Alain Billard and ensembles such as Cairn, l’Instant Donné and the Nouvel Ensemble Moderne. He holds a MA of Philosophy (Università degli Studi di Bologna), a MA of Music (University of Strasbourg) and he is completing a Doctorate in Music (University of Strasbourg). He currently teaches at Strasbourg’s University and at IRCAM.

**Gražina Daunoravičienė** – Doctor of Musicology (1990), Ph.D. habil. (2008), Professor (2008). She has been teaching at Lithuanian Academy of Music and Theatre since 1979, the head of the department of Music Theory (1998–2003). She held a numerous scientific scholarships and grants to study and do research at Moscow Thaikowsky conservatoire (Russia), at Salzburg Mozarteum (Austria). She was awarded a scholarship from the ministry of Culture and Education of Saxon lands and DAAD grand (Germany), and has been invited to Oxford University (UK) under the Oxford Colleges Hospitality scheme. She presented reports and published scientific articles in Lithuania, Latvia, Estonia, Poland, Germany, Russia, Great Britain, Belgium, Switzerland, Slovenia, Yugoslavia, Finland, United States etc. G. Daunoravičienė edited two monographs (2002 and 2007). She is a founder and compiler of the scientific magazines “Lithuanian Musicology” (9 volumes have already been published). Now she is editing a study books “The Language of Music” consisting of 5 books, the first two of which have been published in 2003 and 2006. She is a member of the Science Council of Lithuania, the representative of the Committee of Humanities and Social Sciences. Areas of research interests include: the problems of musical genre, musical form, models of historical techniques of composition, and the 20th century composition trends in Lithuanian music.

**Panayiotis Demopoulos** was born in Athens and grew up in Kozani, Greece in a musical family. He first learned music privately and then played for various local groups, before he undertook his formal studies at Napier University, Edinburgh, the Royal Northern College of Music, Cambridge University and the University of York. During these years of study he learned with, amongst others, Margaret Murray-McLeod, Anna Butterworth, Murray McLachlan, Anthony Gilbert and Bill Brooks. Mr Demopoulos is the recipient of many awards, grants and scholarships. His piano recordings for Dunelm Records have met with critical acclaim and his own original music has been performed widely across Europe. Since 2007 and after the completion of his PhD, he has been learning the soprano saxophone and the guitar. He now teaches harmony at the Aristotle University of Thessaloniki. In his free time he plays and coaches basketball and he writes poetry and prose. He lives in his hometown of Kozani with his wife, the organist Nicola Harrington.

**Luciana Gifoni** holds a Master of Music degree in the Ethnomusicology area from Universidade Estadual Paulista (Brazil). She also has a degree in Social Communication (Journalism) from Universidade Federal do Ceará (Brazil). She is an independent researcher in the areas of Music and Communication and a performer (piano and recorder). Presently she

is a recorder player of the Ad Libitum chamber group, in Fortaleza, in the northeastern Brazil. She is also a member of the Associação Nacional de Pesquisa e Pós-Graduação em Música (ANPPOM) and a member of the research group Música étnica e popular (Brasil/América Latina) of the The National Council for Scientific and Technological Development (CNPq).

**Mart Humal**, born 1947 in Tallinn. In 1981 defended the Ph.D. thesis on the harmony of the Estonian composer Heino Eller. Professor of music theory in the Estonian Academy of Music and Theatre. Research area: Estonian music and general problems of music theory. Main publications: *All-interval Twelve-Tone Rows and their Transformations* (Tallinn, 2005), *Studies on Tonal Structures. Introduction and Fourteen Analytical Studies* (Tallinn, 2007). Chief organiser of conferences on music theory in Tallinn. Edited five volumes of proceedings of these conferences (“A Composition as a Problem I–V”, Tallinn, 1997–2008).

**Rastko Jakovljević** (1981), MA (Belgrade). Postgraduate student of Durham University, Department of Music. He studied ethnomusicology at University of Arts, Faculty of Music in Belgrade (Serbia) with Prof. Dimitrije O. Golemovic and Prof. Dr Mirjana Zakic, recognised particularly for his work *Archetypal Musical Thinking in Technomusic* (MA Thesis). Jakovljevic also made fieldwork research of vocal and instrumental music (Banat, Central and Southeastern Serbia), and participated on government projects and international festivals such as *Traditional Music of Nationalities in Serbia*, and as a Research Assistant on *Digitisation of Institute for Musicology Archive* – Serbian Academy of Sciences and Arts. As an author of several published papers and lectures he showed particular interest in Balkan music, popular music, universals, anthropology of music, and culture studies. During studies at Durham University he had the opportunity to work with Dr. Andy Nercessian, Dr. Fabrice Fitch and Dr. Simon Mills. At this moment, working under supervision of Dr. Simon Mills and Prof. Dr. Max Padisson, his work *Marginality of Music: The Identities of Bagpipe Tradition in Serbia*, is concentrated on Serbian bagpipe music, culture and politics, which is main topic of Jakovljevic future PhD dissertation.

**Rimantas Janeliauskas** (b. 1947), Dr. Mus., Lithuanian composer, pianist and pedagogue. 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 was improving 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, R. Janeliauskas holds the position of Assistant 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 focussed on systematics of the principles of composing. He has organized 8 international conferences of musicology, has edited and issued the publications “Principles of Music Composing” (2000–2008) and a series of research papers on the cycles of Čiurlionis’ music in Lithuanian and foreign languages. Among the composer’s best works are: symphony, quartet, triptych, sonata for piano, sonata for violin and piano etc.

**Margarita Katunyan**, Doctor of Musicology, professor at the Moscow Conservatoire/University/, has to her credit more than 180 articles on the most varying subjects: a history of composition, history and practices of *basso continuo*, history of music forms, modern harmony, traditional and modern types of notation, ethnomusic and modern compositions, electronic music, works of contemporary composers, the latest performing forms based on the use of multimedia, etc.

**Ewa Kowalska-Zajac** – a graduate of Grażyna and Kiejstut Bacewiczowie Musical Academy in Lodz (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 tworczości kompozytorów polskich – przemiany, nurty, idee” (“20th Century String Quartet in Polish Composers’ Output – Changes, Trends, Ideas”), 2005. Co-author of a lexicon entitled “Łódzkie środowisko kompozytorskie 1945–2000” (“Lodz Composers’ Circles 1945–2000”), 2001. Author of many articles regarding composition avant-garde and development in the 20th and 21st century. Since 1989 working at the Musical Academy in Lodz as a lecturer.

**Zlata Marjanović**, born in Belgrade 1966. She graduated and got her M. A. in ethnomusicology at the Academy of Music in Belgrade. Then she worked as a docent (higher tutor) at the college of Music Art in Niš, and as a professor of ethnomusicology in the High school “Mokranjac” in Kraljevo. Her research is focused mainly on the musical traditions of Montenegro Coastal and Hinterland (for Ph.D.). In 1990 she received “Vladimir Đorđević”. Prize as the best student of ethnomusicology of the year at the Academy of Music in Belgrade. In 2006, 2007 and 2008 – first prize (100 – maximal points) with pupils of High school “Mokranjac” in Kraljevo at the International competition in traditional singing in Bijeljina, Republic Srpska. She is the author of several books: “Vokalna tradicija Boke Kotorske” [“Vocal tradition of Boka Kotorska”] (Podgorica, 1998); “Narodne pesme Crne Gore po tonskim zapisima i odabranim bele kama Nikole Hercigonje” [“Folk songs of Montenegro by recordings of Nikola Hercigonja”] (Podgorica, 2002); “Narodna muzika Grblja” [Folk music from Grbalj.] (Novi Sad, 2005).

**Bogumiła Mika**, University of Silesia, Poland. She was born in Chorzow, Poland. She is a musicologist (M.M.) and a sociologist (PhD). She published two books: *Critical connoisseur or naive consumer* (2000) and *Music as a sign in the context of paradigmatic analysis* (2007). She is also an author of more than 40 articles about contemporary music and social aspects of musical phenomenon. She presented papers in many seminars and conferences, in USA (Yale), France (Paris-Sorbonne), Italy (Roma-Tor Vergata), Finland (Helsinki, Imatra), German (Schwerte) as well as in main Polish cities. From 2005–2008 she accomplishes scientific project “*Quotations in Polish Art Music of XX Century*” for Polish Ministry of Culture. She works in the University of Silesia at Cieszyn (at the Faculty of Fine Arts and Music). Currently she is a vice-director of the Institute of Music.

**Liduíno Pitombeira** received his PhD in composition from the Louisiana State University (USA), where he studied with Dinos Constantinides. Performances of his works have been given by The Berlin Philharmonic Wind Quintet, Louisiana Sinfonietta, New York University New Music Trio, Orquestra Sinfônica do Recife (Brazil), Syntagma, Poznan Philharmonic Orchestra (Poland) and Orquestra Sinfônica do Estado de São Paulo (Brazil). He has received many composition awards in Brazil and the USA, including the first prize in the 1998 Camargo Guarnieri Composition Competition and the first prize in the „Sinfonia dos 500 Anos” Composition Contest. He also received the 2003 MTNA-Shepherd Distinguished Composer of the Year Award for his piece „Brazilian Landscapes No.1”. Recently, two more pieces of his series Brazilian Landscapes (No.2 and No.6) were awarded first prizes in the USA. Pitombeira is a member of ASCAP, Society of Composer Inc., Sociedade Brasileira de Música Contemporânea and Associação Nacional de Pesquisa e Pós-Graduação em Música (ANPPOM). His pieces are published by Edition Peters, Bella Musica, Cantus Quercus, Filarmonika LLC, Connors, Alry, RioArte, and Irmãos Vitale.

**Pavel Puşcaş** born in November 1954. He has studied Musicology in the Music Academy Cluj-Napoca, Romania (1974–1978). Lectured on theoretical disciplines (Harmony, Counterpoint, and Musical Forms) in the Music Lyceum in Deva, then Târgu Mureş (1978–1982). Head of the Musical and Art Library in Târgu Mureş (1982–1990).

From 1990 joined the professorial staff of Music Academy Cluj-Napoca as lecturer (1990), reader (1994), professor (2004). Doctor in Musicology (domain: Stylistics – 1997), then Doctor in Philosophy (domain: Culture Philosophy – 2006) and Head of the Musicology department. Teacher of Musicology, Music Aesthetics, Stylistics and Musical Forms. Has taught Aesthetics in the Faculty of Philosophy, Academy of Fine Arts and Faculty of Philology in Cluj. Member of UCMR (Union of Composers and Musicologists in Romania), and expert of CNCIS in the Education Ministry.

He has wrote papers on Musicology, Stylistics, Music Aesthetics and Acoustics presented in national conferences (Bucharest, Iasi, Cluj-Napoca, Timisoara) and abroad, Bergen (Norway), Budapest (Hungary), Athens (Greece), Frankfurt (Germany) etc. Has published *Dynamic of Stylistic Configuration*, and *Mathematical Inferences in the Music Aesthetics*; also dozen of papers in collective volumes.

Special interests in: Systematic Musicology, Rhetoric, Mathematics, Acoustics, Culture Philosophy and Oriental Philosophy.

**Daiva Račiūnaitė-Vyčiniene** (b. 1962). Doctor of Arts. Graduated from Lithuanian Academy of Music in 1985. She has been teaching at Lithuanian Academy of Music since 1989, Associate Professor (1998), the head of the department of Ethnomusicology (since 2001). She has published numerous scientific articles, presented reports at conferences in Lithuania and abroad. The author of the books: “*Sutartinių atlikimo tradicijos*” (The Traditions of Performing the Sutartinės) (2000), “*Sutartinės. Lithuanian Polyphonic Songs*” (2002). She has led a *sutartinės* performers group “*Trys keturišios*” (since 1986). Organizer of International Folklore Festival “*Skamba skamba kankliai*”. The objects of his scientific interests are *sutartinės* and other forms of early polyphony; traditional polyphonic singing in contemporary culture; peculiarities of performance; archaic forms of folklore; mythology; world-view.

**Kalliopi Stiga**, born in 1975 in Athens, studied piano in 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. Since September 1998, she is an established teacher in Greece. Currently she is on detachment in the Department of Musicology in the University of Athens. She gives often lectures in Greece and abroad, she writes articles in musicological revues and she participates in International Musicological Conferences (Portugal, France, Lithuania, Mexico and Canada).

**Gaël Tissot** was born in 1982 in Annecy, France, where he studied piano from the age of 7. From 2002 to 2006, he was a student in musicology at university Le Mirail in Toulouse. At the same time, he studied composition with Bertrand Dubedout and piano with François-Michel Rignol at the Conservatory, where he earned diplomas in harmony, composition and piano. In 2007, he was in residence for composition at CIRM (International Music Research Center) in Nice, and for three months at University of California at Berkeley. His music has been played in France, in the United States, in Hungary... Since October 2006, he is a doctoral candidate in musicology and studies more specifically the electroacoustic music of François Bayle.

**Igor Vorobyev** (b. 1965) – composer and musicologist. Graduated from the Leningrad Choral College in 1983, completed studies at the Leningrad Conservatory in 1990 and at its post-graduate program there in 1992, majoring in composition. He is a member of the Russian Composers' Union and a recipient of awards from the All-Russian Competition for Student Composers (1988) and the Review of the Young Composers of Leningrad (1989). Since 1994 he has been teaching at the St. Petersburg Conservatory. He obtained a degree of Doctor of Arts in 1998 and had received a stipend from the Ministry of Culture of the Russian Federation from 1998 to 2000 as well as a grant from the Russian Humanitarian Fund for Science in 2000. He has participated in numerous international musicological conferences and music festivals. In 2006 he received the title of Associate Professor. Since 1992 he has been the artistic director of the International Festival for the Arts "From the Avant-garde to the Present Day". Among his musical compositions are: an opera "Elizaveta Bam" based on a play by Daniil Kharms, the ballets "Don Juan" and "Assol", a Chamber Symphony, a Symphony for large orchestra, a Concerto for Double-bass and Orchestra, a Concerto for Piano and Orchestra, a Concertino for Flute and String Orchestra, three Piano Sonatas, two Sonatas for Cello and Piano, a Sonata for Viola and Piano, a String Quartet, the vocal cycles "The Phrasebook", "The Seasons", "A Return to the Sea", "Into the Album of N+", the cantata "A corner of the Earth" for narrator, soloists and chorus, seven concertos and cycles for a cappella chorus and other works. He has written a monographical work "The Russian Avant-garde and the Musical Legacy of Alexander Mosolov from the 1920s and 1930s" (1st edition - 2001, 2nd edition - 2006), books of essays "Composers of the Russian Avant-garde" (together with A. Sinayskaya, 2007) and an album "St. Petersburg. Music. 20th Century" (2004).