

About the authors

Katarzyna Bartos is a teaching assistant at the Karol Lipiński Academy of Music in Wrocław, Poland and a PhD student at the Academy of Music in Kraków, Poland. She was a scholar of Erasmus-program at the Vienna University of Music and Arts. Bartos is a member of PTAM (Polish Association for Music Analysis). In 2015 she was awarded the highest grade for her master thesis on the representation of light in music. Currently her doctoral thesis focuses on the music by Grażyna Pstrokońska-Nawratil. Katarzyna Bartos has presented papers at the conferences in Poland, Great Britain, Greece, Lithuania, Portugal and Switzerland. Her research interests range from music (especially folk, contemporary and Polish) and the issue of symmetry in the art and mathematics to the cultures of Asia and Oceania.

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Laima Budzinauskienė is an associate professor at the Lithuanian Academy of Music and Theatre (LMTA), and has been the head of the Department of History of Music (since 2012). She graduated from the LMTA in 1995 with a bachelor's degree in Musicology, and in 1996 she continued with her master's studies in musicology (supervisor Assoc. Prof. Dr. Jūratė Gustaitė). In 2000 she defended her doctoral thesis in humanities (art research, musicology, *Late 18th-century–19th-century Lithuanian Church Capellas. Activities and Repertoire*, supervisor Hab. Dr. Jūratė Trilupaitytė). In 1996–2002 she was a senior teacher at the National M. K. Čiurlionis Art School, and since 2002 she has been a researcher at the Lithuanian Culture Research Institute. Budzinauskienė has published over 20 scientific articles and has presented papers at the local and international conferences. In 2007–2012 she was the compiler of the *Menotyra* journal musicological volumes. Since 2013 she has served as the vice-editor and compiler of the *Ars et praxis* journal. She has been a member of the Lithuanian Composers' Union since 2012. Budzinauskienė's scientific research focuses on the 18th–19th-century Lithuanian music history, musical manuscripts, personalities and the activities and repertoire of church capellas.

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Toma Čepaitė (b. 1991) graduated from Lithuanian Academy of Music and Theatre with a bachelor's degree in musical folklore with the thesis *The Relationship Between the Living and the Dead in Lithuanian Singing Tradition: The Aspect of Communication* (supervisor Prof. Hab. Dr. Daiva Vyčinienė) in 2015. She studied at the Sibelius Academy (Finland) in the frame of an exchange program and participated in the Nordtrad international conferences. In 2016, she took part in the scientific conference for students *Art Differently: Music and Visual Arts in the Scope of Students' Research* at the Lithuanian Academy of Music and Theatre with a report *The Musical*

Code of Lament and the Emotion of Sadness: The Search of an Intonation Link. Čepaitė is active in various activities based on the creativity and performance.

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Alicja Dacevič holds a Master of Arts (1999) and is a teacher (supervisor) of music since 2006. Since 1999, she has been lecturing at the St. John Bosco High School. Since 2005, she is an organist at the Blessed Virgin Mary's church in Vilnius. She has published the scientific articles in various scientific journals (*Muzyka, Rocznik lituanistyczny, W nurcie franciszkańskim*) on the analysis of the heritage of sacral music. Her article *The entry of the Vilnius St. Virgin Mary to heaven of the Assumption Church and Stanislav and Stefano Krukovski company of the organs* was inserted in the *Studia Franciscana Lithuania Series* collection.

Her interests of research include the religious culture of music, studies of archival sources, repertoire, instruments and the history of the Universal Church.

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Gražina Daunoravičienė (b. 1955), PhD, Dr. Habil. of Musicology (2008), professor; has been teaching at the Lithuanian Academy of Music and Theatre since 1979. She had been the head of the Department of Music Theory in 1998–2003s. She received scientific scholarships and grants to study and do research at the Moscow Tchaikovsky Conservatory, Salzburg Mozarteum, Oxford University; was awarded a scholarship from the Ministry of Culture and Education of Saxon lands and DAAD grant (Germany). She presented reports and published scientific articles in Lithuania, Latvia, Poland, Germany, Russia, Great Britain, Belgium, Switzerland, Slovenia, Yugoslavia, Finland, United States, China etc. On her initiative a series of monographs dedicated to the most outstanding Lithuanian composers (Balakauskas, Bajoras, Kutavičius) was started. Daunoravičienė was the editor of three compiled monographs (2002, 2007, and 2013); in 2016 she published a monograph *Exploration of Modernistic Identity in the Lithuanian Music* and was awarded Prof. Vytautas Landsbergis Foundation prize. She is the founder and compiler of the scientific magazine *Lietuvos muzikologija* (Lithuanian Musicology), a compiler and author of the five books study guide *Muzikos kalba* (The Language of Music, two volumes were published in 2003 and 2006); in 2008–2013, a member of the Research Council of Lithuania, a representative of the Committee of Humanities and Social Sciences. Areas of research interests include the issues of musical genres, musical forms, models of historical techniques of composition, microtonal music, national composers' schools, and 20th-century composition trends in Lithuanian music.

Delivered 2017 06 01

Gaila Kirdienė is an Associate Professor and senior researcher at the Lithuanian Academy of Music and Theatre (LMTA). She holds a Master's degree in the Violin (1990) and Ethnomusicology (1992) from the LMTA, and a PhD in Ethnology from Vytautas Magnus University (1998). Her research emphasizes Lithuanian folk fiddling and music making by Soviet deportees and political prisoners in Siberia. She is the author of *Fiddle and Fiddling in Lithuanian Ethnic Culture* (2000), *Traditional Wedding Music of Eastern Aukštaičiai* (2009), *Anthology of Lithuanian Folk Fiddle Music* (DVD, 2015) and co-author of four digital books (2003–2008) and *Lithuanians and Music in Siberia* (2013).

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Antanas Kučinskas (b. 1968) studied at the Lithuanian Academy of Music and Theatre (LMTA, under Prof. Vytautas Barkauskas). In 1997–2001 he continued his studies for his Doctor's Degree with the thesis *Principles of Composing in the Works of Contemporary Lithuanian Composers*. Kučinskas accumulated his knowledge and experience at the international forums: in 1995 he improved his skills in the courses for young composers in Apeldorn (Holland), in 2003 he was a composer in residence at the International Composers' Centre in Visby (Sweden). In addition, Kučinskas had lectured at the Vilnius Conservatoire (1993–1998) and worked as a sound and musical director at the Lithuanian National Drama Theatre (1993–2013). Currently he is a professor and a head of Film and TV Department at LMTA.

Kučinskas' music is characterized by the variety of genres and stems from the ideas of New Objectivity, conceptual art to the ideas of Fluxus. Theatricality is an important aspect in his works as well; Kučinskas is an author of music for over 30 theatre productions and films. Currently Kučinskas is interested in the theatre and visual aspects of music and stresses the phenomenon of parasitism (recreation of music of other composers) and loop music as the main principle for his compositional style.

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Ivan Kuzminskyi (b. 1983) is a musicologist (historical musicology) and postdoctoral researcher at the Ukraine Piotr Tchaikovsky National Academy of Music in Kyiv. His supervisor is Prof. Hab. Dr. Nina Gerasymova-Persydska. The object of his research focuses on the history of Ukrainian music in the high and late medieval periods (11th–13th, 14th–15th c.) and the early modern period (16th–18th c.), in particular: instrumental music, partes-singing and the treatises of music theory. He is researching the connections between the Ukrainian and Belarusian religious and secular music and the music of neighbor countries (e.g. Grand Duchy of Lithuania, Teutonic Order, Kingdom of Poland, Polish-Lithuanian Commonwealth, Tsardom of Muscovy, Russian Empire). He has been publishing his scientific works since 2009 in Ukraine and Lithuania (*Lietuvos muzikologija*, 2012; *Ars et praxis*, 2016).

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Rita Mačiliūnaitė-Dočkuvienė (b. 1985) is a composer and contemporary music singer. In 2010, Mačiliūnaitė graduated with the Master in composition from the Lithuanian Academy of Music and Theatre; currently she is a student of artistic doctorate studies. She had internships in various countries and in 2007, she studied at the Hague Royal Conservatory. Mačiliūnaitė has created many interdisciplinary performances, over forty acoustic and electro-acoustic compositions and five operas. She is an author of music for thirty theatre and dance performances, and eight experimental films. Since 2014, she has been working as Head of the Department of Music at the Russian Drama Theatre of Lithuania and is a lecturer at the Lithuanian University of Educology. In 2014, the Research Council of Lithuania granted her for academic achievements. She was awarded with a Golden Stage Cross for the performances *59'Online*, *W(o)men*, *Eugene Onegin*. In 2015, she received another Golden Stage Cross, together with the colleagues for the performance *Sand Man*. Mačiliūnaitė's research interests include postdramatic theatre, theatre music composing, musical education for actors.

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Andrius Maslekovas (b. 1985) is a Lithuanian composer and researcher of the young generation and focuses on the sound quality and its articulation. He completed his artistic doctorate at the Lithuanian Academy of Music and Theatre in 2016. In 2014–2015 Maslekovas was a coordinator of two annual international conferences from the *Principles of Music Composing* series.

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Sigitas Mickis (b. 1969) studied piano at the National M.K. Čiurlionis School of Art. He holds the Master of piano performance (1993, under Prof. Raimundas Kontrimas) and Master of composition (2008, under Prof. Rimantas Janeliauskas) from the Lithuanian Academy of Music and Theatre (LMTA). Currently he studies the artistic doctorate under Prof. Hab. Dr. Gražina Daunoravičienė and Prof. Václav Augustinas at the LMTA. In 2015 he took part in the *Principles of Music Composing* conference; the report based article *Parametrical Judgment of Cognitive Melodic Realm: Technological Aspect* was published in the conference collection. He is an associate professor of music theory and solfeggio at the Academy of Music of Vytautas Magnus University and is a supervisor of master thesis at the LMTA.

In 2014 Mickis composed music and produced a soundtrack for the animation-feature film *Gustavo nuotykių* (The Adventures of Gustavas). In 2015 his opera for children *Zuikis Puikis* (Rabbit the Haughty) was staged at the Lithuanian National Opera and Ballet Theatre. In 2016 his piece for chorus *Žmogus tamsoje* (The Man in the Dark) was awarded the 3rd prize at the *Vox Juventutis* contest. Mickis is the keyboard player and arranger in the projects *Paskutiniai Brėmeno muzikantai* (The Last Musicians of Bremen), *Musė* (The Fly) and *Laivas restoranas* (The Ship-Restaurant).

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Rasa Murauskaitė (b. 1992) got her Master degree in music theory and critics at the Lithuanian Academy of Music and Theatre (LMTA) in 2017. Under the Erasmus exchange program she studied at the Paris National Conservatory of Music and Dance and Paris Gregorian Chant School. She presented her papers at the international conferences in Paris, Riga, Istanbul, Warsaw and Vilnius as well as at the student conferences at the LMTA and was awarded for the best report. In 2013–2014 she was awarded with the LMTA Senate scholarship as well as diploma from the Lithuanian Ministry of Education and Science in 2015 for her excellent study results and musicological activity. Together with Dr. Laima Budzinauskienė she published scientific articles at the Lithuanian journals and participated in the international scientific project *The Music Repertoire of the Jesuits in the Polish-Lithuanian Commonwealth (1565–1773)*. Murauskaitė is an author of over 200 music reviews and critics in the Lithuanian press, she is invited to host the concerts of academic music, to organize the music festivals and competitions; she has created some interviews for Lithuanian radio and television. The main scientific interests: early Lithuanian music, church music, Gregorian chant, popular music, musical philosophy, aesthetics and psychology.

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Paulina Nalivaikaitė (b. 1994) studied music theory and criticism at the Lithuanian Academy of Music and Theatre (LMTA) between 2013 and 2017. Since 2017, she has been studying art theory (musicology) master program at the LMTA. In 2016 February–May, she studied at the Belgrade University of Arts as an exchange student.

Nalivaikaitė presented a paper *Transtextuality in Lithuanian and Serbian Postmodern Music* in the international conference *Principles of Music Composing* (LMTA, 2016), and in 2017, she took part in the Young Musicologists and Ethnomusicologists International Conference in Tor Vergata University in Rome (paper *Onutė Narbutaitė's Music as a Transtextual Interaction*). In 2015–2016, she was awarded Adeodatas Tauragis' scholarship for the excellent study and musicological activity. She has published reviews and critical articles in the Lithuanian cultural press. The main scientific interests: 20th century and contemporary music, sonorism, transtextuality in music.

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Girėnas Povilionis (b. 1976), PhD in art criticism. He is an organist, organ historian and restorer, and a senior researcher at the Centre for the Culture Heritage. He has taken part in the activities of the Commission of Certification of Cultural Values Restorers at the Ministry of Culture of the Republic of Lithuania and the Council of Evaluation of Cultural Values at the Department of Cultural Heritage since 2012. He has been a member of the Council for Restoring at the Department of Cultural Heritage since 2009.

He was a Postdoctoral Fellow funded by the European Union Structural Funds project between 2009 and 2011. Povilionis has improved his skills in organ building and restoration

in France (1999–2000), at the Gotland University in Sweden (in 2001 and 2006) and at the Centre for Organ Art (GoArt) at Gothenburg University (2001–2002). He established and has led the public non-profit organization the Centre for Lithuanian Organ Heritage since 2007.

Povilionis has made the inventory of about 350 Lithuanian historical organs and has supervised and restored various Lithuanian organs. He is the author of two monographs (2008 and 2013) and has presented his research at the international conferences and published over 20 scientific studies and 50 articles. Since 2008 he is managing the CD project *Lithuanian Historical Organs* and has conducted the *Days of Cultural Heritage in Lithuania* in 2008. He initiated the interactive organ catalogue www.vargonai.com and has written a script for the documentary *The Old Lithuanian Organs* (2008).

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Rima Povilionienė (b. 1975), musicologist, PhD. She is an associate professor and the Head of the Department of Music Theory of the Lithuanian Academy of Music, the member of the editorial board of the scientific yearly *Lithuanian Musicology* and an editor at the Lithuanian National Philharmonic. She holds a researcher position at the International Semiotics Institute (ISI) at Kaunas University of Technology. Rima was on internships at the Institute of Musicology at Leipzig University (2004) and IRCAM (2012). She has edited over 15 collections and published around 30 articles and more than 150 critic reviews. She was a guest lecturer at the Leipzig University, Tbilisi Conservatoire, Belgrade University of Arts, J. Vītols Latvian Academy of Music, Vilnius University, Kaunas University of Technology etc. Her monograph *Musica Mathematica* (in Lithuanian, 2013) was awarded the Vytautas Landsbergis prize for the best musicological work. The English version of the monograph was published by Peter Lang in 2016. She is an editor of two collections for Springer (2017 and forthcoming in 2018).

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Vida Umbrasienė is a musicologist with a PhD in humanities. She is currently serving as the vice-rector of academics at the Lithuanian Academy of Music and Theatre. She actively participates in the projects related to the development of higher education in Lithuania, provides peer reviews for articles in scholarly journals and teaches professional development seminars for music teachers. Her scholarly interests include the perception of music, music pedagogy, ear training, higher education policy and professional arts education.

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