

## Apie autorius / About the authors

**Marius BARANAUSKAS** (b. 1978): a composer, associate professor of orchestration and composition at the Lithuanian Academy of Music and Theatre, author of several scientific articles. Baranauskas gained increased recognition in the past decade, especially after he was awarded the 3rd Prize at the Toru Takemitsu Composition Award in Japan for the symphonic composition *Talking*. He studied composition in 1996–2002 under Prof. Rimantas Janeliauskas at the Lithuanian Academy of Music and Theatre, and continued his post-graduate studies at the same Academy in 2003–2005. In 2004–2005 he studied composition at the conservatoire in Lyon (CNSMD de Lyon). He is the coordinator of the annual International Music Theory Conference “Principles of Music Composing” (2005–2013, 2016). He is also an assistant editor of the annual scientific peer-reviewed journal “Principles of Music Composing”.

**Katarzyna BARTOS**: professor assistant at the Karol Lipiński Music Academy in Wrocław, Poland, PhD student of music theory at the Music Academy in Kraków. She was a scholar of Erasmus-programme (Universität für Musik und darstellende Kunst Wien). Her MA thesis was “Light in Agata Zubeł’s and Grażyna Pstrokońska-Nawratil’s music”. As a theorist she presented papers in Poland, Lithuania, Switzerland, Great Britain and Portugal. She is also a violin and viola player and Irish dancer. Her interests range from music, especially folk, contemporary and Polish; also the issue of symmetry in art and mathematics to cultures of Asia and Oceania.

**Zita BRUŽAITĖ** (b. 1966) graduated from the Composition class of Prof. Julius Juzeliūnas in 1993. Since 2003 has taught at universities of Lithuania, among them Kaunas University of Technology, Lithuanian Academy of Music and Theatre and currently holds the position of associate professor in Vytautas Magnus University in Kaunas. The scope of her lectures encompasses music composition and the oeuvre of Lithuanian composers, traits of identity. Since 2009, she has been a chairperson of the Lithuanian Composers’ Union.

**Justyna HUMIEŃKA-JAKUBOWSKA**: associate professor at the Institute of Musicology of Adam Mickiewicz University in Poznań (Poland); she also graduated from the University of Technology in Poznań (the electrical engineer); received her PhD from Adam Mickiewicz University in 2005. The musicologist specializes in the areas of analysis, history, theory and aesthetics of 20th-century music and also music perception, cognition, music acoustics and physiology of hearing. She is the author of two books: *Scena słuchowa muzyki dwudziestowiecznej* (The Auditory Scene of 20th-century Music; Poznań 2006) and the edition of her postdoctoral thesis: *Intuicja czy scjentyzm: Stockhausen – Berio – Nono – Ligeti – Xenakis – Grisey* (Intuition or scientism: Stockhausen – Berio – Nono – Ligeti – Xenakis – Grisey; Poznań 2013). She is also the author a number of articles, which are published in musicological journals and conference proceedings.

**Rimantas JANELIAUSKAS** (b. 1947), Prof. Dr. Mus., Lithuanian composer, pianist and pedagogue. In 1962–1966 he studied at the Kaunas Secondary School of Art; from 1966–

1973, at the Lithuanian State Conservatory, the piano class of Prof. Jurgis Karnavičius and in 1973–1978, the composition class of Prof. Julius Juzeliūnas. In 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 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 15 international conferences on musicology, has edited and issued the publications “Principles of Music Composing” (2000–2016) 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 Symphony, Quartet, Triptych, Sonata for piano, Sonata for violin and piano, *Gintareliai* for piano etc.

**Maciej KABZA**: a composer, music theorist, born in 1990 in Łask (Poland). He graduated from the Academy of Music in Łódź after composition studies with Zygmunt Krauze (2014) and the theory of music with Ewa Kowalska-Zajac (2015). He also studied electronic music under the guidance of Krzysztof Knittel. Currently, he is a participant of post-graduate studies (Faculty of Sound Engineering) at the Polish-Japanese Academy of Information Technology in Warszawa. As a composer, he was a finalist of the 56th Tadeusz Baird’s Competition for Young Composers. He also participated in the Synthetis – International Summer Course for Composers (2013 and 2014) with Agata Zubeł, Paweł Hendrich, Cezary Duchnowski, Miguel Azguime, Mauricio Sotelo, Mauro Lanza, Alessandro Solbiati, Paul Patterson and Chen Yi. He is currently an assistant lecturer on film composition studies at the Academy of Music in Łódź, where he cooperates with Krzesimir Dębski.

**Małgorzata KANIOWSKA**, dr. hab. (PhD), associate professor; a conductor, lecturer, composer, initiator and organiser of a series of educational and cultural events. As a conductor she participated in the international and national festivals, among others the Warsaw Autumn in Warsaw, Organ Conservatory in Legnica, the International Festival of Viennese Music in Wrocław; the Silesian Days of Contemporary Music in Katowice; the International Festival of Chamber and Organ Music in Leżajsk; Musica Sacra in Skoczów; Viva il Canto in Cieszyn; the Silesian Tribunes of Composers in Katowice; Gliwicki Festiwal Bachowski (Bach Festival in Gliwice); the International Festival Laboratory of Contemporary Music in Warsaw. She was an artistic manager of a series of jubilee concerts of Wiesław Ochman, inaugurated in London in May 2007 at the “Polish Social & Cultural Association” (Hammer-smith). She was a music director of the stage performances of Rossini “Cambiale di Matrimonio”, Lehar “The Land of Smile”, Mozart “Theatre Director” (Arte Creatura Musical Theatre). She recorded 14 CDs and made the premiere of the

recording of Ryszard & Aleksander Gabryś Music for Strings, Edward Boguławski Selected Works, etc. She is the author of monographs “The Importance of Time and Silence in Contemporary Music” (2007); “A Conductor – Co-Author. Limits of Intervention in an Interpretation of Contemporary Scores. Ryszard and Aleksander Gabryś’ “Music for Strings” (2012); author of articles, among others “Chosen problems in performance of pieces for chamber orchestra by E. Boguławski”; “Bluebeard’s fairy tale as the source of an inspiration for Béla Bartók’s stage works”; “Cultural politics – who needs arts and culture in Poland at the present time?” published in the post-conference materials (chapter in a monograph) “Music in Częstochowa”; “Selected Interpretation Problems in Pyotr Tchaikovsky’s Symphony No. 6 in h-minor “Pathétique”; “Old Time In New Music – From the Notes of Conductor”. A participant of international conferences, among others: the International Academic Conference “Professional Art Education and Art Culture: Challenges of the 21st century” on the Borys Grinchenko Kyiv University – Kiev (Ukraine) 2014; II International Scientific Conference “Professional Art Education and Artistic Culture: Challenges of the 21st century” on the Borys Grinchenko Kyiv University – Kiev (Ukraine) 2016; the 11th International Scientific Conference “Music Science Today: the permanent and the changeable” – Daugavpils (Latvia) 2016.

**Antanas KUČINSKAS** (b. 1968) studied at the Lithuanian Academy of Music (under Prof. Vytautas Barkauskas). In 1997–2001 he continued his studies for his doctorate, which was crowned by the thesis for a Doctor’s Degree in Arts *Principles of Composing in the Works of Contemporary Lithuanian Composers*. Kučinskas accumulated his knowledge and experience at international forums: 1995 he improved his skills at the courses for young composers in Apeldorn (Holland), in 2003 resided and composed at the international composers’ centre in Visby and the new studio of electro-acoustic music Alpha in Sweden. In addition, Kučinskas lectured at the Vilnius Conservatoire (1993–1998), worked as a sound director at the Lithuanian National Drama Theatre (1993–1998), and in 1998–2013 he was its musical director. Since 2007, a lecturer at the Lithuanian Academy of Music and Theatre, since 2015 – professor.

**Paulina NALIVAİKAITĖ** (b. 1994) has been studying musicology at the Lithuanian Academy of Music and Theatre since 2013. In 2016, she had an internship through the Erasmus+ programme in Belgrade University of Arts. She is the author of concert reviews and articles published in the Lithuanian cultural press. In 2014 and 2015, she presented the papers in the annual Conference of Junior Musicologists in LAMT. Nalivaikaitė is interested in Lithuanian music of the 20th and 21st centuries; she has done some researches on sonorism in Lithuanian music.

**Agnieszka NOWOK** (b. 1989, Poland): graduated with distinction from the Karol Szymanowski Academy of Music in Katowice (MA in speciality theory of music) and the Silesian University in Katowice (culture studies, BA diploma with distinction in speciality theory of culture). A scholar at the Ministry of Culture and National Heritage and Ministry of Science and Higher Education. An assistant at the Institute of Composition, Conducting and Music Theory at the Academy. She is involved in lectures and musical criticism, cooperating with the

Ruch Muzyczny, National Symphony Orchestra of the Polish Radio, internet magazine MEAKULTURA and the other.

**Manos PANAYIOTAKIS** is a composer, flutist and Teaching Fellow at the Department of Music Technology and Acoustics Engineering of the Technical University of Crete (TEI). He 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 the period 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). As a composer, he has collaborated with various performers, ensembles, dancers and choreographers in Greece, the United Kingdom, the USA, Italy, Germany and Austria. Most notably, in 2005 his chamber orchestral work “Illustration” was conducted by Gunther Schuller at the ALEA III Composition Workshop at Boston University and in 2013, his orchestral work “Echosymplokon” was performed at the ISCM festival in Vienna, by Webern Symphony Orchestra, conducted by Simeon Pironkoff. As a musicologist he previously taught at the Department of Music of the Aristotle University of Thessaloniki. His publications include various papers on composition and contemporary music at conferences in Lithuania, Serbia, Finland, Ireland, Greece and Cyprus, while his work “Talus” was published by the Berben publications in Ancona, after being awarded the first prize at the Volos Composition Competition in Greece in 2008. Several of his choral works have been recorded by the Department of Music of the University of Athens choir and in 2016, his solo flute work “Along the Cygnus Wall” was released by Sarton records in Warsaw, performed by Iwona Glinka. As a teacher of music, he has been teaching at the Colours Conservatory and at the Primary Education since 2012 and has recently published his workbook on the first two grades of music theory “Learning Music” in collaboration with Elena Perisynaki.

**Anna STACHURA-BOGUSŁAWSKA**: a music theorist and teacher, assistant professor at the Department of Music Theory and Pedagogy at the Institute of Music – Faculty of Arts at Jan Długosz University in Częstochowa. She graduated from the Department of Composition, Theory and Music Education at the Karol Szymanowski Academy of Music in Katowice. She received her PhD in the humanities from the Fryderyk Chopin University of Music in Warsaw for her dissertation *The Art of Edward Boguławski in the context of the transformation of Polish music of the second half of the Twentieth Century* (supervisor: prof. Magdalena Dziadek). She is also a co-author (along with Iwona Bias and Monika Bieda) of two books: *Józef Stempel: My life with music* (2003) and *Emotion woven with sound. Edward Boguławski: Life – work* (2005). She specializes in the history of music of the 20th century.

**Magdalena STOCHNIOL** (b. 1979) holds a Master’s degree in the field of music theory at the Music Academy in Katowice; doctoral studies at the Institute of Musicology at the Faculty of History at the Jagiellonian University where in 2012 she received her PhD for her dissertation *Poetics of Sofia Gubaidulina’s Music in the Context of the Christian Cultural Tradition*, written under the guidance of Prof. Alicja Jarzębska. Magdalena Stochniol’s focuses mainly on the music of the 19th and 20th centuries, especially on Polish music.

**Aistė VAITKEVIČIŪTĖ** (b. 1986) is a composer of the young generation. She got her master's degree in composition at the Lithuanian Academy of Music and Theatre and she is doing her doctoral studies there. The focus of her research is timbre and its function in the second half of the 20th century. Her interests encompass such fields as cultural and mentality studies or philosophy. She also has a bachelor's degree in Cultural History and Anthropology at Vilnius University.

**Anat VIKS**. Musicologist and Pianist. Currently completing her PhD in Musicology at Bar Ilan University in Israel under the guidance of Prof. Ethan Haimo. Belongs to the Presidential Scholarship Program for excellent students. Her research focuses on Betty Olivero's music, and discusses nationalism, postmodernism, and contemporary musical analysis. She has recently lectured at the "Israeli Musicological Society Conference" and the "Conference for Jewish Music", both held in Israel in 2016. Her article "Borrowings, Combinations and Re-Composition in Three Works by Betty Olivero" is forthcoming in the Israeli journal "Peimot". Anat earned her B. Mus and M.A. degrees in Piano Performance and Musicology cum laude at Tel-Aviv University, where she studied piano with Prof. Dina Yoffe. Her research, written under the guidance of Prof. Zohar Eitan, focused on Toru Takemitsu's orchestral works. She has participated in master classes and music festivals in Germany and Italy, and performs as a pianist and lecturer with a special focus on contemporary music.

**Martin VISHNICK**, PhD, MSc, LLCM(TD), ALCM: a guitarist, composer, researcher and teacher. As a 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 the theatre, concert hall, film and the media. His first published work was *Four Pieces for Solo Violin* Edwin Ashdown (1977).

Martin 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 at the University of Hertfordshire 1998, and a research PhD from City University 2015. His 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. His personal website is [www.mvish.co.uk](http://www.mvish.co.uk)

**James WILLIAMS** is a Senior Lecturer at the University of Derby where he teaches musicology, composition and performance. He also lectures in Music Composition at the University of Hertfordshire. Having read Music at the University of Bristol, and Edinburgh University, James wrote his doctoral thesis at the University of Wolverhampton under supervision of Professor Amanda Bayley on the collaborative and creative interactions between contemporary acoustic music and live electronics. James's research interests focus on an anthropology of music, investigating behavioural, social, creative and collaborative processes. His research rests on ethnomusicological methodologies and socio-cultural modes of music analysis, exploring compositional, notational, improvisational, and electronic/electroacoustic technological practices.

**Miloš ZATKALIK**, composer and music theorist; professor at the University of Arts in Belgrade, Faculty of Music. Research interests include analysis of 20th-century music, relationships between music and narrative, psychoanalytic foundations of music analysis.