

Foreword

This publication is a collection of scientific articles compiled on the basis of the papers delivered at the 16th international conference “Principles of Music Composing: The Second Half of the 20th – the Beginning of the 21st Centuries”. The conference was held in Vilnius on 9–11 November 2016 held by the Lithuanian Academy of Music and Theatre and the Lithuanian Composers’ Union. About twenty musicologists and composers from Poland, Greece, Austria, Israel, Serbia, Rumania and Lithuania participated in the conference.

The articles in this collection are divided into three sub-themes.

Subtheme I. Theoretical and Evolutionary Aspects of Musical Composition. The range of the papers share a large thematic variety. Justyna Humięcka-Jakubowska emphasizes the significance of multimodality while talking about the origin of the second musical avant-garde. Composers pursue to manifest the multi-dimensionality and originality of their works in this evolutionary stage. According to Milo Zatkalik’s view, different types of teleological process (climax, return, balance) are exploited both in tonal and non-tonal works. The researcher focuses on the principle of elision (leap – filling-in), elaborating the latest in the holistic way. Aistė Vaitkevičiūtė explores the distinctive sensory presumptions of timbral actualization in contemporary music employing the concepts of materialism, sensationalism and perceptualization. Marius Baranauskas researches the structural changes of the symphony orchestra during the last several decades and differentiates a few types of the orchestra. Magdalena Stochniol employs the categories of linguistics and cognitive psychology (such as auditory scene, mental representation, sound shape, cognitive prototype) to analyse the musical narrative. The author illustrates the efficiency of this analytical methodology by the examples of Sofia Gubaidulina’s music. Selecting particular creative preferences (content, genre, composition), Zita Bružaitė aims to designate the universal methodological principle, which could be useful for contemporary composers.

Subtheme II. Aesthetic, Artistic and Creative Self-Awareness of Composers Representing National Schools. This chapter thoroughly discusses creative possibilities of national and regional contemporary music. Rimantas Janeliauskas draws attention to the binary (oppositional) principle of composing, which, in his point of view, lies in the Lithuanian ethnomusic and could serve as a source of Lithuanianness in contemporary music as well. For actualization of this principle different types of aural intuition should be invoked (recognition, dynamic function, tonal function, sonant principle). As Anat Viks points out, in the influence of postmodern aesthetic Betty Olivero combines rich Jewish folklore and Arabic melodies with the Western art of music. The characteristic means employed by the composer (ornamentation, heterophony, improvisation) acquires contemporary fashion. Agnieszka Nowok explores the musical-cultural elements of Arabic and Western origin that are intertextually connected by José María Sánchez-Verdú as well as new meanings, emerging in his works. A similar subject-matter is discussed by Paulina Nalivaikaitė, who compares musical objects (like Baroque music or works of Mozart) interpreted by composers of diverse national schools (Lithuanian, Serbian) from the transtextual point of view. Manos Panayiotakis attempts to combine folk modes with spectral harmonies. The latter are generated using some algorithms, while the selection is conformed to intuition. These principles are illustrated with the works of the author. Antanas Kučinskas aims to represent and interpret soundscapes captured in Lithuania, incorporating them into particular sound maps.

Subtheme III. Creative Principles of Contemporary Composers. The spectrum of paper exposes rather a colourful scope of compositional explorations. Katarzyna Bartos discusses compositions inspired by nature. In her approach similar inspirations compares to the principle of composing (sound colours, palindrome-scales, etc.). The latter statement is illustrated by the works of Grażyna Pstrokońska-Nawratil. James Williams researches the phenomena of creative collaboration, when composers depart from their primary compositional principles and initial versions of the piece. Martin Vishnick explores the extended techniques of the classical guitar, which are an essential part of compositions that are strongly removed from the traditional music notation. Małgorzata Kaniowska discusses a controversial relationship between conductor and composer in the process of interpretation of contemporary music. She makes references to the compositions by Ryszard and Aleksander Gabryś. He discusses the aspects of timbre, scales, texture and ostinato form. Anna Stachura-Bogusławska reveals a miscellany of compositional ideas and technical solutions in the works of the avant-garde composers of the 1960s and the 1970s (E. Bogusławskij, W. Skwirut, E. Malek). Maciej Kabza explores the influence of rock music on the works of Louis Andriessen.

The publication of the articles of the 16th conference is expected to attract a large number of readers and to be interesting for everyone who appreciates contemporary music. The editorial board also expects the attention of the readers both from Lithuania and abroad. We would be grateful for all the remarks about the publication. On behalf of the organizers, I want to thank everyone for any kind of support that contributed to the release of the publication.

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