

## Apie autorius / About the authors

**Katarzyna BARTOS**, teaching assistant at Karol Lipiński Music Academy in Wrocław, Poland, PhD student of music theory at 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 gave papers in Poland, Lithuania, Great Britain, Greece, Norway, Portugal and Switzerland. Her interests range from music, especially folk, contemporary and Polish, the issue of symmetry in art and mathematics to cultures of Asia and Oceania.

**James DALTON** has been a professor of music theory at the Boston Conservatory at Berklee since 2000. He previously taught at Merrimack College, Fitchberg State University, University of Idaho, and Georgian Court College. As a music theorist, Dalton’s interests and research have ranged from palindromes and symmetrical musical structures to just intonation and microtonality. He has presented at conferences in the United States and abroad, including the Northeast Chapter of the Society for Ethnomusicology, the Society for American Music, the Macro Analysis Creative Research Organization, and “Beyond the Semitone” (Aberdeen, Scotland). Dalton’s compositions have been performed throughout the United States, Canada, and Europe by the Providence Mandolin Orchestra, Enigmatica, Toronto Camerata, Ensemble Decadance, Transient Canvas, Scottish Voices, Sharan Leventhal, Stephen Altoft, Marti Epstein, Paul Ayres, Aaron Larget-Caplan, and Carson Cooman; and at such venues as the Kansas Symposium of New Music, Musiques Nouvelles (Lunel, France), EUROMicroFest, Sound (Festival of New Music, Scotland), and Akademie der Tonkunst (Darmstadt, Germany). Dalton performs on guitar, mandolin, banjo, and other plucked string instruments with soprano Maggi Smith-Dalton, specializing in historically informed performance of 19th- and 20th-century American music. Together, they have released four recordings. He freelances in orchestral, chamber music, new music, and theater/opera pit orchestra settings and has played with orchestras around the world including the Macao Orchestra in China and the Orquesta Filarmónica de Jalisco in Guadalajara, Mexico. Dalton has degrees from Rutgers University and the University of Idaho. He studied composition with George Walker, Louie White, Neely Bruce, Robert Dickow, and Daniel Bukvich; and guitar with Michael Newman and John Abercrombie. Dalton contributed to *Music in American Life* (ABC-CLIO) and a forthcoming book on the early banjo. He is the author of *Mandolin for Beginners* (Alfred, 2001).

**Francesco FINOCCHIARO** studied Oboe at Catania Conservatory and Musicology at the University of Bologna. His research interests focus on the points of connection between composition, theory, and aesthetics in twentieth-century music. He has dedicated his studies to the Second Viennese School and has released the Italian edition of Arnold Schönberg’s treatise *The Musical Idea* (Astrolabio-Ubaldini, 2011). He has also published extensively on film music, with particular regard to the relationship between cinema and avant-gardes (*Musical Modernism and German Cinema from*

*1913 to 1930*, Palgrave Macmillan, 2017). He taught in Italy at the Universities of Bologna, Milan, Florence, as well as at Ferrara Conservatory, and in Austria at the University of Vienna. Since 2013 he has worked as Senior Research Scientist on silent film music at the Department of Musicology of the University of Vienna.

**Stephen GUOKAS** holds a Masters Degree in Music History from the University of Cincinnati, College-Conservatory of Music. The grandson of Lithuanian immigrants, his research focuses primarily on Central and Eastern European nationalism around the turn of the twentieth century. He has presented on these topics in Minnesota, Cincinnati, and Dublin, Ireland. Stephen spent July 2015 in Lithuania conducting research at the M.K. Čiurlionis National Art Museum and Archives in Kaunas, Lithuania; research that he employed for master’s thesis concerning Čiurlionis and Lithuanian nationalism. Stephen currently serves as the music minister at St. Mildred’s Catholic Church in Somerset, Kentucky, United States of America, while continuing his research into nationalism and the movements that birthed it.

**Bert Van HERCK** is full time faculty member at New England Conservatory, teaching theory and composition. He holds a PhD from Harvard University where he studied with Magnus Lindberg, Julian Anderson, Chaya Czernowin, Brian Ferneyhough, and Helmut Lachenmann. With Hans Tutschku, he studied electroacoustic music. In the fall of 2006 he was an exchange scholar at Columbia University, working with Tristan Murail. Besides his compositional activities, his interest in music theory has led to presentations at international conferences on the music by Oliver Knussen, spectral music, and the music of Magnus Lindberg. Recently he presented his research on Scriabin at EuroMAC 9 in Strasbourg, and is currently working on an article contributing to the forthcoming Oxford Handbook on Spectral Music. His compositions have been performed in several countries and festivals, including the Gaudeamus Week, and ISCM World New Music Days in Sweden and Australia.

**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. Until 2017 Janeliauskas held the position of Professor at the Department of Composition of the Lithuanian Academy of Music and Theatre, where he taught theory and composition of music. The composer’s theoretical interests are focused on systematics of the principles of composing. He has organized 17 international conferences on musicology, has edited and issued the publications “Principles of Music Composing” (2000–2017) and a series of research papers on the cycles of Čiurlionis’ music in Lithuanian and foreign languages.

He has written the 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.

Dr. hab. **Malgorzata KANIOWSKA** (PhD), assistant professor, Deputy Dean of the Faculty of Fine Arts and Music for Scientific, Artistic Research and International Cooperation University of Silesia in Katowice. Conductor, lecturer, composer, initiator and organiser of a series of educational and cultural events. As a conductor she participated in the international and national music festivals, among others: the Warsaw Autumn in Warsaw, Organ Conservatory in Legnica, the Silesian Days of Contemporary Music in Katowice, the International Festival Laboratory of Contemporary Music in Warsaw. She recorded 14 CD’s and made the premiere recording of Ryszard & Aleksander Gabryś Music for strings, Edward Bogusławski Selected Works, etc. Author of monographies: “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: “Cultural politics – who needs arts and culture in Poland at the present time?”; “Bluebeard’s fairy tale as the source of an inspiration for B. Bartók’s stage works”; “Old Time In New Music – From the Notes of Conductor”. A participant of the international conferences in Kiev (Ukraine), Daugavpils (Latvia), Vilnius (Lithuania), Ariel (Israel).

**Arthur KAPTAINIS** has been the classical music critic of the *Montreal Gazette* since 1986 and wrote for the *National Post* from 2010 to 2016. His articles appear in *Classical Voice North America*, *La Scena Musicale*, *Ludwig van Toronto* and *Ludwig van Montréal*. He has appeared as an authority on music on the CBC radio and television networks. Arthur Kaptainis holds an MA in musicology from the University of Toronto. He is a member of the board of directors of the Music Critics Association of North America.

**Mark KONEWKO**, Ph.D. is currently a full-time faculty member in the College of Communication at Marquette University teaching classes in the Business of Music, Music technology, Music Appreciation and Carillon Discovery. He is the carillonneur and the Director of the Marquette University Chorus and Chamber Choir. He also is the Director of Music and Liturgy at Saint Eugene Congregation in Fox Point, Wisconsin. He has directed choirs and performed on organ and carillon nationally in America and internationally in Germany, The Netherlands, France, and Italy. He has composed music for the theatrical productions of *Midsummer Night’s Dream*, *Cherry Orchard*, and *As You Like* as well as other works. Mark Konewko hold both a Doctor of Philosophy and Masters in Business Administration from Cardinal Stritch University. He studied under Dr. Lodine and Dr. B. Lynn Hebert at DePaul University completing a Masters of Music in Organ Performance. He continued his studies on the carillon with Todd Fair, Jacque Maassen, and Bernard Winsemius at the University of Utrecht, Amersfoort, The Netherlands. Awards and honors include the Gold Medal of Recognition, *Grande Maestro* from Badia Tedalda, Italy,

a Scholarship to the Netherlands School of Carillon, The Netherlands, and a Certificate of Excellence in Carillon Performances from the University of Utrecht, Amersfoort, The Netherlands. Most recently he was a recipient of the Marquette University’s Way-Klingler Teaching Enhancement Grant for the Joan of Arc: Hearken to My Voice project. Konewko is an Academic member of the Visual and performing Arts Research Unit for ATINER Athens Institute for Education and Research, an academic organization in Athens, Greece. He is a reviewer of scholarly articles for ATINER publications. He enjoys the orthodox and the innovative in music specializing in Early Italian music, the American folk music tradition, and contemporary performance art.

**Aleksandar KONTIĆ** is a psychoanalyst and psychotherapist from Belgrade. He is a member of the International Psychoanalytical Association, and the European Psychoanalytic Federation. He has got a Master’s degree in psychology at the Faculty of Philosophy in Belgrade, and completed didactic psychoanalysis with Prof. Vladimir Petrović, as well as a psychoanalytic training within the Belgrade Psychoanalytical Society. Psychoanalytic work was supervised by prominent training psychoanalysts, including Daniel Widlöcher (Paris), John Kafka (Washington DC), Gábor Szőnyi (Budapest), Abigail Glomb (Tel Aviv), Cláudio Laks Eizirik (Sao Paolo), etc. He is the author of a number of works from the domain of applied psychology and psychoanalysis, published at home and abroad. He lectured by invitation at higher education institutions at home and abroad.

**Markos LEKKAS** studied Composition at York University (BFA) and at the University of Toronto (MusM and MusDoc). Among his analytical projects have been the music of Berg, Brahms and Bach. Teaches Music Theory and Analysis.

**Miglė MILIŪNAITĖ** graduated from the Faculty of Philosophy at Vilnius University. She’s interested in Philosophy of Music and aims to consider cultural phenomena in the perspective of secularization. She is also interested in performance of baroque music and is studying Harpsichord with Dr. Balys Vaitkus at the Lithuanian Academy of Music and Theatre. Before that she graduated in Music Theory and Composition with Prof. Teisutis Makačinas from the Vilnius Juozas Tallat-Kelpša Conservatory and Education of Music at the Lithuanian University of Educational Science.

**Yusuke NAKAHARA**, born in Japan, studied musicology at the Liszt Ferenc Music Academy in Budapest (2007–2012), and continued PhD study there on a Hungarian state scholarship (2012–2015). His doctoral dissertation is on the creative process of Béla Bartók’s *Mikrokosmos*. Since September 2015, he has been a research assistant at the Budapest Bartók Archives. He has been contributing to work on the *Béla Bartók Complete Critical Edition*, and is the editor of the *Mikrokosmos* volumes to be published in 2018.

**Manos PANAYIOTAKIS** 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 “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). Member of the Greek Composers Union, he has taught at the Music Department of Aristotle University of Thessaloniki (Greece). As a composer, he has collaborated with various performers, ensembles, dancers and choreographers in Greece, United Kingdom, United States, Italy, Germany and Austria. In 2008 his work "Talus" was published by the Berben publications in Ancona, after been award the first prize at Volos Composition Competition and in 2013, his or orchestral work "Echosymplokton" was selected for the ISCM festival in Vienna. In 2016, his solo flute work "Along the Cygnus Wall" was released by Sarton records in Warsaw, performed by Iwona Glinka. In 2016 he published his workbook on the first two grades of music theory "Learning Music" in collaboration with fellow music teacher, Elena Perisynaki. He has also presented and published various papers on composition and contemporary music at conferences in Lithuania, Serbia, Finland, Ireland, the United Kingdom, Greece and Cyprus. Today, he teaches at the Department of Music Technology and Acoustics Engineering of TEI-Crete, at Colours Conservatory (Greece) and in Primary Education.

**Roger REDGATE** is a composer, conductor and improviser. He graduated at the Royal College of Music, where he won prizes for composition, violin performance, harmony and counterpoint, studying composition with Edwin Roxburgh and electronic music with Lawrence Casserley. He continued his studies in Freiberg with Brian Ferneyhough. He was invited as guest composer and conductor at the Darmstädter Ferienkurse für Neue Musik from 1984–1994 where he received the Kranichsteiner Musikpreis for composition. His compositions have been performed extensively throughout Europe, Australia and the USA and he has received commissions from the BBC, the European Commission, the French Ministry of Culture, The Darmstädter Ferienkurse für Neue Musik, The Huddersfield Festival, the Venice Biennale and Ensemble 21 New York. His compositions are published by Editions Henry Lemoine, Paris and United Music Publishers, London. He is professor of Composition at Goldsmiths, University of London, where is director of the Contemporary Music Research Unit.

**Manuel Antonio Dominguez SALAS**. Born in Mexico City (1975). Composer, theoretic and percussionist. In 2006 achieved the master degree in Composition, in 2010 achieved the master degree in Theory of Music; both at the Academy of Music in Bydgoszcz, Poland. Since 2000 has been an active performer, composer and theorist in Mexico and Poland. In 2010 he was appointed as pedagogue of Theory of Music at the Public School of Music in the city of Płock, Poland, function that he has kept until today. In October 2015 began his studies at the PhD program in Theory of Music at the Academy of Music in Cracow, Poland. His development in the analysis of the musical creation help him to apply new observations on the random counterpoint in the musical work of Witold Lutosławski (1913–1994), as well as to investigate the phenomenon of the continuous in music, which led him to focus his analysis on the so-called *Macro timbre*, a new methodology of musical creation created by the Mexican artist Julio Estrada (1943).

**Kalliopi STIGA**, born in Athens (Greece), studied piano at the 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. In 2010 she was qualified as Maitre de Conférences by the French National Council of Universities (CNU). Since September 1998, she has been an established music teacher in Greece. She worked in the Department of Musicology of the National and Kapodistrian University of Athens (2007–2010) and in the Department of Primary Level Education of the Democritus University of Thrace (2010). For two years (September 2014 to September 2016) she worked as a Consultant for Music at the Institute of Educational Policy of Greece, Ministry of Education, Research and Religion. Her research interests are in the fields of sociology of music and of history of Greek contemporary popular music. She gives lectures in Greece and abroad, writes articles in musicological revues and participates in international conferences (Portugal, France, Lithuania, Mexico, Canada, Serbia, UK, Finland, Latvia, Cyprus, Belgium, Turkey, Algeria...).

Dr. **Mark VUORINEN** is Assistant Professor of Music at Conrad Grebel University College at the University of Waterloo, Canada, where he teaches courses in conducting, music history and conducts the University of Waterloo Chamber Choir. He is also Artistic Director of Kitchener-Waterloo's Grand Philharmonic Choir, and the Elora Singers, one of Canada's premiere professional chamber choirs. Mark studied music at Wilfrid Laurier University, Yale University's Institute of Sacred Music and the University of Toronto. He has given first performances and Canadian premieres of works by many composers, including John Burge, Timothy Corlis, Robinson McClellan, James Whitbourn and Jonathon Dove. He has performed as part of concert series at Toronto's Music Gallery, the Stratford Summer Music Festival, the Elora Festival and the Luminato Festival and has given an all-night performance of Joby Talbot's moving *Path of Miracles* as part of Toronto's Nuit Blanche Arts Festival. Other recent concert highlights include performances of Beethoven's *Missa Solemnis*, Benjamin Britten's *War Requiem*, Arvo Pärt's *Credo* and *Passio*. Mark delivered papers on Arvo Pärt's music at Boston University's "Arvo Pärt and Contemporary Spirituality Conference" in 2010 and at the St. Vladimir's Seminary's Arvo Pärt Project: Sounding the Sacred conference in New York City in May 2017. He has published on Arvo Pärt in the Université de Montréal's Circuit Musiques Contemporaines and the Research Memorandum Series of Chorus America.

Australian composer **Chris WILLIAMS** is a graduate of the Sydney Conservatorium of Music and completed a Master of Philosophy in composition at the University of Oxford. In 2012 he was commissioned by Carnegie Hall where he worked with composer-in-residence Kaija Saariaho. Previously, Chris was one of only six composers worldwide to be selected by Sir Peter Maxwell Davies to attend his Advanced Composition course at the Dartington International Summer School in England. In 2015 Chris Williams was the inaugural Friends of the National Library of Australia Creative Arts Fellow. He has lectured at the Sydney Conservatorium of

Music, and taught composition at the University of Oxford. He currently works at the BBC Music Library, in London, and recently won the composition prize for the Australian International Chopin Competition. He is an Associate Artist at the Australian Music Centre and is represented by Aurora Artists' Management.

**Miloš ZATKALIK**, a composer and music theorist, professor at the University of Arts in Belgrade. For several years

visiting professor at universities in Novi Sad, Kragujevac and Banjaluka (Bosnia and Herzegovina). Lectured by invitation at universities in Canada, Norway, Germany, the USA, Slovenia and Australia. Research interests include analysis of 20th-century music; relationships between music and literature; psychoanalytic aspects of music analysis. Recent publications include a book on post-tonal prolongation; he is currently writing a book on goal-oriented processes in post-tonal music.