

## Foreword

This seventh issue of *Ars et praxis* features fifteen articles by authors from Lithuania and other countries: a majority are studies by the Lithuanian Academy of Music and Theatre's (LMTA) lecturers, doctoral students and graduates in the fields of musicology, theatre studies, cinema studies, performance art and pedagogy. Some of the publications in *Ars et praxis* are, as per tradition, articles written based on papers presented at the annual LMTA scientific conference – this year's 43rd conference was dedicated to mark the 150th anniversary of the birth of Juozas Naujalis.

Thus, the journal begins with an article by Danutė Petrauskaitė, “Juozas Naujalis in the musical activity of Juozas Žilevičius”, where she refers to events in the life of Žilevičius and publications from 1917–1983 dedicated to Naujalis' life and work to reveal the multi-faceted activities of these two musicians, their close collaboration, and after 1929 when Žilevičius departed for America, his years-long contribution to fostering the musical legacy of Naujalis in emigration. Tamara Vainauskienė analyses the creative path taken by a contemporary of Juozas Žilevičius, the singer Vladislava Polovinskaitė-Grigaitienė. In her article “State Theatre soloist Vladislava Grigaitienė. Voice metamorphosis and the origin of vocal art principles”, Grigaitienė is presented as a representative of the Italian vocal school of Manuel García (Jnr.) – a pupil of the Saint Petersburg Conservatory professor Natalija Ireckaya and other famous singers, a teacher at the Kaunas Conservatory and a pioneer in vocal pedagogy in Lithuania. Whilst researching Grigaitienė's roles, Vainauskienė discovers two stages in her artistic activity: in the first period (1919–1924) the singer tried mezzo soprano parts, while in the second (1925–1944), she gradually reoriented herself towards a soprano repertoire wherein Grigaitienė became a State Theatre prima donna, and one of the most distinctive dramatic and lyrical dramatic soprano role performers in Lithuania's years of independence.

The theme of art research of the first decades of the 20th century is further developed in the publication by Anastasiia Korzhova “Theatre studies of Ukraine in the first third of the 20th century: organisational, methodological and genre features”, where she analyses the circumstances under which the Ukrainian theatre studies school formed, highlighting the activities of the undeservedly forgotten theatre historian and one of the creators of formal analysis, Volodymyr Peretts (1870–1935). Meanwhile, Béla Bartók was working in Hungary at a similar time – the stylistic features of his works for piano are analysed and summarised in the article by Vincenzo De Martino and Lina Navickaitė-Martinelli “Drumming on the keys: Béla Bartók's pianistic style and its linkage to the aesthetics of Primitivism”. The authors investigate the evolution of Bartók's pianistic style, analysing selected works from different stages (Romanian

Dances op. 8a, Fourteen Bagatelles op. 6, some pieces from *Microcosmos*), and uncover three types of links to the aesthetics of Primitivism: Bartók was inspired by musical folklore and its archaic morphological characteristics, he made inventive use of the primal elements of music (rhythmical pulse, sound/silence alternation, dynamic oppositions, interval and pitch successions), while he transformed pianistic tasks (fast scales, chords successions, double-thirds passages, repetitions, etc.) into constructive elements of a musical work.

2019 was also the year we commemorated the 100th anniversary of the birth of Eduardas Balsys. On this occasion, Audronė Žiūraitytė discussed the staged productions of one of the most popular works by this author – the ballet “Eglė, žalčių karalienė” – of which there have been five (the premiere in 1960, the most recent in 2019). According to the author, the different interpretations of the ballet “reflect the fluctuating scale of art values in choreography” and testify to how valuable this work is, and how well the musical content lends itself to these multiple interpretations. Judita Žukienė analyses the chronology of works for piano by a senior colleague of Eduardas Balsys – composer Stasys Vainiūnas. In her publication “A reconstruction of the list of works for piano by Stasys Vainiūnas” she looks at issues in determining the year when compositions were created and their numeration, she seeks to correct and supplement information about Vainiūnas’ works for piano and to reconstruct a list of these works and their chronology (the results of this research are presented as a list, in table form, of the composer’s piano works).

A real stand-out piece among the publications in this issue of *Ars et praxis* is the article by Miglė Miliūnaitė “The transformation of the relationship between sacred and profane music during the Late Middle Ages. The perspective of Charles Taylor’s theory of secularisation”. The author questions the prevailing opinion that the relationship between sacred and secular music is oppositional, and that the secularisation of music is characteristic only to modern times. Miliūnaitė reaches the conclusion that the emancipation of virtuosi polyphonic sacred music (its “simplification” in favour of an aesthetic experience) should not be considered an opposition to its sacredness so long as the aesthetic value of the work does not overshadow its cult value. According to the author, the origination of West European professional music from the sacred sphere allows assessing this music “not as having appeared outside of religion, but one that formed within the boundaries of Christian tradition”.

Two works – the article by Agnė Railaitė-Jurkūnienė “The aspects of art and craft: specific features, differentiation and synthesis in the work of the accompanying pianist” and the publication co-authored by Vytenis Gurstis and Audronė Žiūraitytė “Prospects of applying Somatics techniques and practices for flute players” relates 19th–early 20th-century discoveries in art and craft and contemporary art of performance. The object of research of Railaitė-Jurkūnienė is the dichotomous nature of the art and craft of accompaniment; according to the author, the creators of romanticism “transformed the traditional concept of accompaniment as simply accompanying music, imparting it with equal musical partner status in a chamber ensemble”. This is why contemporary accompanying pianists are required to be creative and individual, they are no longer just the “executors” of the soloist’s musical inspirations but co-authors in artistic inter-

pretation. The article by Gurstis and Žiūraitytė discusses methods of body control that spread at the turn of the 19th–20th centuries, the formation of modern Somatics theories (the Alexander Technique for the formation of new skills and habits, the Feldenkrais Method for recognition of tension in the body and “consciousness through movement”) and the application of these theories to resolve issues relevant to flute players related to breathing and posture whilst playing. The practical advice and insights presented in the article may be useful to other performers as well.

The remaining articles in the journal discuss exclusively contemporary art phenomena. The work by Raimonda Žiūkaitė “The algorithmisation of triadic progressions” reviews how triads function in post-national 20th–21st-century music and its theoretical interpretations, studying the potential and relevance of the triad in today’s compositions, providing some computer-generated structure sketches. In her publication “The artist as a character in Eimuntas Nekrošius’ theatre. A retrospective of the director’s worldview”, Ramunė Marcinkevičiūtė discusses the phenomenon of the artist and creativity so important in Nekrošius’ works, looking at his theatre performances through the prism of three value orientation markers that emerged in his life – regularity in the artist’s position (independence), the authenticity of his work (uniqueness) and direction as honest work (a craft). Ramunė Kryžauskienė’s article summarises the individual piano teaching method of a pianist famous in our days, the LMTA professor Petras Geniušas – this publication is a welcome addition to research on the development of the Lithuanian piano school. The article by Latvian theatre studies researcher Vēsma Lēvalde “Digimodernism in theatre: perspective and narrative” analyses the influence of digital technologies and new media on people’s mentality and uses examples of digital modernism performances to reveal the different ways that audiences perceive the fundamental categories of the language of theatre – space, time, character, narrative. In her article “Character as atmosphere”, Rimgailė Renevytė analyses the character of Herta played by actress Rasa Samuolytė in Krystian Lupa’s *Heroes’ Square* (2015), while also taking a more in-depth look at the details of post-dramatic theatre where the character is not a finite, uniform being but more akin to a psychic state and atmosphere, “a direction of thought, an associative image, an echo of an uttered word”. Živilė Mičiulytė’s article ponders on the “post-truth” phenomenon and reflexive research documentary, looking at how documentary film is changing in light of the crisis of truth and objective facts. The author notices that there are increasingly more documentary films that encourage critical thinking among audiences, and concludes that today, the documentary film maker must like never before take on responsibility for the world they construct, for how that world might be viewed by audiences and how they might change viewers’ perception of the truth.

The journal’s Appendices contain *Kronika* for 2019 which lists the most important publications released by the LMTA, conferences organised at this institution, defended dissertations and projects for doctoral studies in arts, Master’s and Bachelor’s degree theses, awards received by LMTA lecturers, information about the authors featured in *Ars et praxis* Issue VII and a *Guide for authors*.

Editor