

Apie autorius / About the authors

Maja BOSNIĆ (1985, Belgrade), PhD in Music Composition, is composer of contemporary conceptual music. She is drawn to impossible missions, absurd solutions, limited material, playfulness, uncertain outcomes, treating instruments as ready-made objects of expression and treating real life objects as music instruments. Her first composition lessons took place at the Irish Composition Summer School in Limerick and the Festival of Young Artists in Bayreuth in 2003. One year later, her official composition studies began with prof. Milan Mihajlović at Academy of Arts in Novi Sad (Serbia) and then continued with prof. Roger Redgate at the Goldsmiths University in London (UK), where she received her PhD diploma in 2015. Having been selected for numerous workshops and masterclasses, she had the opportunity to work with many great composers, such as: Simon Steen-Andersen, Chaya Czernowin, Ashley Fure, Johannes Kreidler, David Helbich, James Clarke, Ian Wilson, Nicola LeFanu, Martin O'Leary and Kevin O'Connell. In 2010, in Belgrade, she founded Zabuna, the association that works towards stimulating production and development of contemporary experimental music and organizes various concerts and seminars. Her works *Zabuna on Stage* were performed throughout Europe with the support of Ministry of Culture of the Republic of Serbia, Secretariat for Culture of Belgrade and European Cultural Foundation. She also holds Masters' degree in Music Pedagogy with major in Music Analysis, supervised by prof. Miloš Zatkalik, from the University of Arts in Belgrade.

Božena ČIURLIONIENĖ is currently a doctoral student at Lithuanian Academy of Music and Theatre. She studies under supervision of Prof. Rytis Mažulis and Prof. Habil. Dr. Gražina Daunoravičienė. Composer is constantly drifting between academic and rock music. While doing her research on the tritone interval, at the same time she writes a song with a semi-finalist of *The Voice of America*. These two directions are eminent in her creative work. Božena is actively engaged in concerts both in Europe and Canada, USA, and Japan. She has won many international awards in Europe and USA. In 2016, her piece *Love of Life* has been awarded as best song in Los Angeles.

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 had 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 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, *Gintarėliai* for piano etc.

Mark KONEWKO, PhD, 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.

Konewko has presented and published his scholarly work at several conferences in various locations as St. Petersburg, Russia, Athens, Greece, and Vilnius, Lithuania.

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 World 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), Gabor Szonyi (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.

Dr. Stephan LEWANDOWSKI studied composition and music theory at the Hochschule für Musik Carl Maria von Weber Dresden. From 2006 to 2012 he worked as a freelance lecturer in music theory at the Musikhochschule in Dresden, and from 2012 also at the Musikhochschule Franz Liszt Weimar. In 2012 he finished his dissertation on the combination of Schenkerian theory and pitch-class set theory as an analytical approach. In 2012 he received a permanent post at the Musikhochschule in Weimar, in 2012/2013 and 2016/2017 leading the centre for music theory. From 2013 to 2015 he also held a substitute professorship in Dresden.

Andrius MASLEKOVAS (1985) is a freelance Lithuanian composer and researcher, primarily interested in qualitative aspects of music. Andrius has studied with such composers, as Marius Baranauskas, Raminta Šerkšnytė, Henrik Hellstenius, also attended workshops and private lessons with Johannes-Maria Staud, Yannis Kyriakides, Rytis Mažulis, Staffan Mosenmark, Ørjan Matre, Mārtiņš Viļums, Adam Melvin and others. His compositions were performed and recorded by various ensembles, orchestras and choirs in Lithuania and abroad, amongst which Lithuanian National Symphony Orchestra, "St. Christopher" Chamber Orchestra, Vilnius municipality choir "Jauna Muzika", State Choir "Vilnius", ensemble "Synaesthesia" and many others. His composition "Calligraphies of the Last Rays" for clarinet, viola and piano was released in an annual promotional CD of Lithuanian new music "Zoom in 11" (2015). His composition "SARASWATI MANTRA" was awarded the second prize in choral composition contest "VOX JUVENTUTIS 2008", composition "Incantation of the Freezing Haze" for flute solo received a special prize in wind instrument composition contest held by Lithuanian Composers' union in 2014. As a researcher Andrius holds an Artistic Doctorate. He has defended his doctoral thesis "Structural and Pre-structural Compositional Aspects of Sonoristic Music" at Lithuanian Academy of Music and Theatre in 2016 and published several articles related to the subject of it. During 2014–2015 he was a coordinator and a board member of two annual international conferences "Principles of Music Composing" held in Vilnius.

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. Habil. Dr. Gražina Daunoravičienė and Prof. Vaclovas 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. In 2016 the article *Research of Creative Phenomena in Music Composition: Theoretical Model* was published in *Lithuanian Musicology*, vol. 18. In 2017 Mickis presented stand report *Creative Composing of Rhythm: Rational Contexts of Expression (Cognitive Model)* on the 17th International Music Theory Conference *Principles of Music Composing: ratio versus intuitio*. 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).

Roger REDGATE is a composer, conductor and improviser and is Professor of Composition at Goldsmiths, University of London, where he is Director of the Contemporary Music Research Unit. He graduated at the Royal College of Music, where he won prizes for composition, violin performance, harmony and counterpoint, studying composition and conducting with Edwin Roxburgh and electronic music with Lawrence Casserley.

A DAAD scholarship enabled him to study with Brian Ferneyhough and Klaus Huber in Freiburg. From 1989 to 1992 he was Northern Arts Composer Fellow, where he lectured at Durham and Newcastle Universities. He was invited as guest composer and conductor at the *Darmstädter Ferienkurse für Neue Musik* between 1984 and 1994 where he received the *Kranichsteiner Musikpreis* for composition. He is conductor and artistic director of Ensemble *Exposé* with whom he has recorded and broadcast for BBC Radio 3, Radio France Musique, Dutch Radio, RAI (Italy), Swedish Radio, Hessische Rundfunk and Südwestfunk and recorded many CDs including music by Paul Archbold, Brian Ferneyhough, Michael Finnissy, David Gorton and Edwin Roxburgh. He has worked in the fields of jazz, improvised music, film and television (including programmes for the BBC and Channel 4), and performance art. His compositions have been performed extensively throughout Europe, in Australia, the USA and China, and he has received commissions from the BBC, the French Ministry of Culture, Fondation Royaumont, The *Darmstädter Ferienkurse für Neue Musik*, The European Commission, The Huddersfield Contemporary Music Festival, the Venice Biennale and Ensemble 21 New York. He has published articles on music and culture and the music of Brian

Ferneyhough and Michael Finnissy, including a chapter in the book *Uncommon Ground: The Music of Michael Finnissy*.

CD recordings of his works are available on the Alma Classics, Coviello, Oboe Classics, NMC, Metier, Edition Zeitklang and Microtonal Projects labels and *Single Combat*, improvisations (electric violin and turntable) with Matthew Wright, is released on Migro Records. His compositions are published by Editions Henry Lemoine, Paris and United Music Publishing Ltd.

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

Martin VISHNICK, PhD, MSc, LLCM(TD), ALCM – 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 media. 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 University of Hertfordshire 1998, and a research PhD from City University 2015. The research comprises two contrasting volumes, a survey of current practice and didac-

tic 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.

Alastair WHITE is a Scottish composer and writer currently undertaking a PhD in Composition at Goldsmiths, University of London. Past engagements include the opera festival Tete-a-Tete, the international festival STanza, The Scottish School of Contemporary Dance, The Scottish Poetry Library, and the feature film "Treasure Trapped". This year he signed to PARMA Recordings and created the opera WEAR, an immersive sci-fi which combined New Complexity with High Fashion to critical acclaim. He speaks internationally on his research interests and his work on Elliott Carter is due to be published by the Società Editrice di Musicologia later this year.

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.

Raimonda ŽIŪKAITĖ is a Lithuanian composer, based in Vilnius. Raimonda graduated from National M. K. Čiurlionis School of Art as a choir conductor, 2010–2016 earned her bachelor and master degrees in composition at Lithuanian Academy of Music and Theatre (R. Kabelis composition class). In 2012 she studied at University of Music and Performing Arts Vienna. Currently she is pursuing a doctor's degree in composition at Lithuanian Academy of Music and Theatre under the guidance of Prof. Habil. Dr. G. Daunoravičienė and Assoc. Prof. Dr. M. Viļums. Since 2013 Žiūkaitė researches neo-Riemannian theory based consonant (minor-major) triads and their application in composition.