

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, 2016–2019). He is also an assistant editor of the annual scientific peer-reviewed journal “Principles of Music Composing”.

Doctor habil. of musicology, Professor **Grażina DAUNORAVIČIENĖ** graduated *cum laude* from the Lithuanian Conservatory, and held a scholarship to study and conduct doctoral research at the Moscow P. I. Tchaikovsky Conservatory, the Department of Music Theory (with Prof. J. N. Kholopov). In 1996 she was awarded a scholarship from the ministry of Culture and Education of Saxon lands to do research in Germany. In 2002 she has been invited from the Open Society Institute (OSF-L) to Oxford University (UK) under the Oxford Colleges Hospitality scheme. In 2007 she received the DAAD (Deutscher Akademischer Austauschdienst) grant for research in Leipzig University. In 2019 she attended a conference organized by the Schoenberg Centre in Vienna and did research in its archive. Daunoravičienė presented reports and published scientific articles in Lithuania, Latvia, Poland, Ukraine, Georgia, Germany, Austria, Russia, Great Britain, Belgium, Switzerland, Slovenia, Yugoslavia, China, Italy, Finland, United States etc. Daunoravičienė is the editor of the monographs *Feliksas Bajoras: Everything is Music* (2002), and *Algirdas Jonas Ambrazas: Musical Traditions and the Present* (2007), as well as the author of the scientific monograph *Exploration of the Modernistic Identity of Lithuanian Music* (2016). She is also a founder, compiler and editor-in-chief of the scientific journal *Lithuanian Musicology* (19 volumes have already been published). Currently she is preparing (as a scientific editor, compiler and author) a solid study guide *The Language of Music* consisting of 5 books, the first two of which have been published in 2003 and 2006. In 2008–2013 she was a member of the Research Council of Lithuania, the representative of the Committee of Humanities and Social Sciences.

Charris EFTHIMIOU – born 1978 in Greece. Master in Composition at the University of Music and Performing Arts Graz (Austria). PhD in Mozart’s Symphonies. Since 2012 senior lecturer (University of Music and Per-

forming Arts Graz) on music history and music theory. Since 2013 Post Doc (senior scientist) in J. I. Pleyel’s Symphonies. Monographs on Metallica’s Riffs and Mozart’s Symphonies. Publications on the symphonic works of W. A. Mozart (*Mozart-Jahrbuch* 2016), J. Sibelius (Cambridge Scholars Publishing), J. Mysliveček, L. Sorokočević, R. Wagner, J. M. Krauss, A. Rolla, A. Honegger, L. Janáček, J. S. Mayr, the trio sonatas of J. L. Krebs and on Heavy Metal.

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 18 international conferences on musicology, has edited and issued the publications *Principles of Music Composing* (2000–2018) 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.

A native of St. Petersburg, Russia, Dr. **Dina LENTSNER** is Professor of Music Theory and Composition at Capital University in Columbus, Ohio. Her research focuses on multi-disciplinary analysis and interpretation of music with poetic, literary, and documentary texts. Lentsner has been active on the American and international musicological scene as a Kurtág scholar with the long list of conference presentations and publications. Her recent projects include music of American George Crumb, Estonian Lepo Sumera, and Latvian Ēriks Ešenvalds. Lentsner’s scholarship has been published in the US, Canada, France, Switzerland, Hungary, and Georgia.

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 2012/13 and 2016/17 leading the centre for music theory. From 2013 to 2015 he also held a substitute professorship in Dresden. Since 2019 he works as a senior lecturer for music theory at the BTU Cottbus.

Aleksandra MACHURA – a graduate of music theory at the Karol Lipiński Academy of Music in Wrocław, currently a PhD student at the Music Academy in Krakow. She actively participated in Polish and international scientific conferences. She gave a guest lecture at the invitation of Hochschule für Musik Franz Liszt in Weimar. Her interests are focused on the work of Wrocław composers, intertextuality and intersemiotic relations in a musical work.

Marcello MESSINA is a Sicilian composer and academic based in João Pessoa, Paraíba, Brazil. He holds a PhD in composition from the University of Leeds (UK), and is currently Professor Visitante Estrangeiro in musicology and ethnomusicology at the Universidade Federal da Paraíba. He has been recipient of the Endeavour Research Fellowship at Macquarie University, Sydney, Australia, and of the PNP/Capes post-doctoral bursary at the Universidade Federal do Acre, Brazil. His music has been performed in Australia, Brazil, Colombia, France, Italy, the Netherlands, Portugal, Sweden, the UK and the US, and his scores and recordings are published by the University of York Music Press, Map Editions, Da Vinci Publishing and Huddersfield Contemporary Records.

Manos PANAYIOTAKIS is a composer, flutist and Teaching Fellow at the Department of Music Technology and Acoustics Engineering of 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 “Musical Horizons” conservatory in Athens. During the period 2007–2011 he studied composition with Thomas Simaku for a Masters 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, United Kingdom, United States, Italy, Germany and Austria. Most notably, in 2005 his chamber orchestral work *Illustration* was conducted by Gunther Schuller at the ALEA III Composition Workshop in 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 has previously taught in 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 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 music educator Elena Perisyasaki.

Dr. Vadym RAKOCHI is a musicologist from Kyiv. He is the author of a number of articles on the history of orchestra, instrumental concerto orchestra, orchestral styles and special orchestral features such as solo, tutti, doublings, alternations, backgrounds, etc. The articles were placed in Ukrainian and foreign revues. Vadym has just finished the monograph on the history of orchestra “*The Symphony Orchestra: Origins. Transformations. Concepts*” that will be published soon. Now he starts working on research project “The Orchestra in the Instrumental Concerto Genre” to study particular features of the concerto orchestra and to link its development and transformation with the social/culture life in Europe in the 17th–21st centuries. Vadym Rakochi provides the lectures on orchestration, composition, and classical harmony at the Glière Kyiv Municipal Academy of Music.

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.

<http://www.rogerredgate.com>

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Mārtiņš VIĻUMS, PhD, was born on 3 March, 1974 in Riga. He studied accordion at the Mediņš Music School (1991–1996) and then composition at the Vītols Latvian State Academy of Music preparatory class with Pēteris Plakidis (1995–1996). He also studied accordion at the Lithuanian Academy of Music and Theatre and Composition with Osvaldas Balakauskas (1996–1997), and then focused only on composition with Julius Juzeliūnas and Rimantas Janeliauskas (1997–2001) obtaining his Bachelor's degree. In 2002 he continued studies at the Lithuanian Academy of Music and Theatre in the Master's program with Rimantas Janeliauskas. His topic concerns the understanding of aspects of time and space in the 20th century music. In 2004, he received his master's degree and began his postgraduate studies at the Lithuanian Academy of Music, completing his graduate studies in 2006. In 2011, he received his PhD in Humanitarian Sciences, and the theme of his dissertation was *The compositional principles of articulation of the musical timespace (the aspects of spatialization of sound parameters in music in the second half of the 20th century and at the beginning of the 21st century)*. Since 2015 he takes a position of associate professor in Lithuanian Academy of Music and Theatre. His string quartet *Sansara* obtained the first prize in the Latvian Philharmonic and Latvian Composers' Union's organized competition (1996); the work also received wide acceptance at the UNESCO *International Rostrum of Composers* in Paris (1997) and the Luciano Berio Festival in Japan (at the Tokyo Opera); at concerts in Lithuania, and in Russia. Many of his works have received premieres in Latvia, Lithuania, Holland, Germany, Norway and Estonia. The composition *Le temps scintille* by Mārtiņš Viļums has won at the UNESCO *International Rostrum of Composers* in Vienna (2005). He has received the Latvian Great Music Award 2012.

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, for the period of 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 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.

Audronė ŽIŪRAITYTĖ is a Professor at the Lithuanian Academy of Music and Theatre (Department of Music Theory). In 1987, she defended her doctoral thesis on *Lithuanian Ballet. Formation and Development of the Genre* (PhD). Žiūraitytė has published numerous articles on various topics, mostly related to music theatre and Lithuanian contemporary music. She has edited four monographs: *Patchwork for my City. A Monograph on the Music of Onutė Narbutaitė* (2006, in Lithuanian and English), *Not only on the Ballet. Selected articles and reviews* (2009, in Lithuanian, with abstracts in English and German), *Algis Žiūraitis. Interviews with the conductor of Bolshoi theatre and his colleagues* (1996, in Lithuanian and English), *Algis Žiūraitis. Correspondence, recollections* (with CD; 2005, in Lithuanian). She has also edited proceedings of various international conferences, co-edited *Constructing Modernity and Reconstructing Nationality. Lithuanian Music in the 20th Century* (with CD; 2004), *Musical Work: Boundaries and Interpretations* (2006), *Litauische Musik. Idee und Geschichte einer musikalischen Nationalbewegung in ihrem europäischen Kontext* (2010).

Judita ŽUKIENĖ, Assoc. Professor and Vice-rector for Research (since 2011) at the Lithuanian Academy of Music and Theatre. In 2001 she graduated from doctoral studies at Lithuanian Academy of Music, and defended her PhD thesis "Non-specific meanings of music". In 1998–2002, she worked as a scientific editor of *Music Encyclopedia* at the institute of Science and Encyclopedias. She has been teaching at the Lithuanian Academy of Music and Theatre since 2001 and also was Head of Department of Music History (2005–2011). J. Žukienė is currently interested in the questions of history of Lithuanian music, artistic research and teaching of music. She has been publishing articles on music history, participating at the conferences in Lithuania and abroad.