

## Apie autorius / About the authors

**Svetlana BARKAUSKAS** is a musicologist and a member of the Lithuanian Composers' Union. She has been living in Lithuania since 1991 and has been researching the music of contemporary Lithuanian composers, with her focus on the complete works of Vytautas Barkauskas. Her award-winning monograph *Seven Symphonies of Vytautas Barkauskas* was published in 2015. Another area of her research is the culture of the Ukrainian minority in Lithuania. She has published a number of papers on the research methodology used to study the various ethnic minorities' cultures and ethnic relations in musical folklore. Svetlana Barkauskas graduated from the Odessa Conservatory (now Odessa National A. V. Nezhdanova Academy of Music) and obtained her PhD in Art History from the Institute of Art, Folklore and Ethnography at the Ukrainian Academy of Science, where she researched cultural legacy of ethnic groups.

Doctor habil. of musicology, Professor **Gražina 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.

**Vytautas GERMANAVIČIUS** (b. 1969) is a Lithuanian composer who studied in Vilnius, Dartington, San Francisco, and Helsinki. His teachers include Julius

Juzeliūnas, Osvaldas Balakauskas (Lithuanian Academy of Music and Theater), Jonathan Harvey (Dartington Art College, 1996), Sir William Glock (Scholarship, UK), Alvin Curran, James Tenney (MFA Mills College 2003–2005, Fulbright Scholarship, USA), Juhani Nuorvala (Erasmus Doctoral Internship, Sibelius Academy of Music, Helsinki, 2019). He was a recipient of the UNESCO-Aschberg Bursary for residence at the Banff Centre for the Arts (Canada, 2000). In 2007, he presented a lecture, titled “Real Time Interaction with the Computer in Performance” at the Asia Pacific Festival & Conference in Wellington (New Zealand). In 2016, Vytautas Germanavičius was granted Lithuanian Composers' Union annual best composition competition award for “the intensity of musical expression” – Best Piece of the Year for ‘Underwater Geometry’ for Bass Saxophone and Orchestra. He was a resident at Visby International Composers Center (Sweden, 2001), Nida Arts Colony (2016), Cité Internationale des Arts (Paris, 2019). The composer's music has been commissioned by Lithuanian Council for Culture, Festivals of Contemporary Music, performing ensembles in Lithuania and abroad. A notable variety of influences – new romanticism, minimalism, microtonality – has been regarded as a special feature of Germanavičius's music. The composer uses varied means of musical expression, with particular attention to the timbral spectrum of sound. He seeks varied ways of drawing out sounds, sound spaces characteristic of him, yet distinctive in every piece. The composer's music has been widely performed in the new music festivals throughout Europe, Asia and America. Germanavičius's music was released on several CDs – “Compositions for Lithuanian Traditional Instruments” (2008), “Unknown Spaces” (2009), “Melting Constellations” (2012), and “Minimal Mobile” (2020).

**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 19 international conferences on musicology, has edited and issued the publications *Principles of Music Composing* (2000–2019) 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.

**Agata KRAWCZYK** is a graduate of the Stanisław Moniuszko Academy of Music in Gdańsk, Poland, and holds MA degree both in music theory and composition. She has also completed the Post-Diploma Non-Degree Studies in the Field of Film Music, Computer Music and Audiovisual Work in The Grażyna and Kiejstut Bacewicz Academy of Music in Łódź. Since 2007, she has been working as a lecturer in the Stanisław Moniuszko Academy of Music, teaching various music theory classes, including ear training, solfege, musical analysis and harmony. Her research interests revolve around contemporary compositional techniques, relation of music and lyrics in vocal music and some aspects of music pedagogy.

**Jimmie LEBLANC** (Québec, 1977) has completed a doctorate in composition at McGill University, exploring ways in which music can be thought of in terms of capture of forces and logic of sensation. His music has been notably performed by Ensemble Contrechamps, Esprit Orchestra, Nouvel Ensemble Moderne, Quatuor Bozzini, Continuum Ensemble, Quatuor de saxophones Quasar and Camerata Alberta. He was the recipient of the Lutoslawski Award (3rd Prize, 2008) and of the Canada Council for the Arts' Jules-Léger Prize for New Chamber Music (2009). LeBlanc's research interests are primarily focused upon the analysis, semiotics, philosophy and aesthetics of contemporary music. He is the author of *Luigi Nono et les chemins de l'écoute* (L'Harmattan, 2010), "Xenakis' Aesthetic Project: the Paradoxes of a Formalist Intuition" (*Xenakis Matters*, Pendragon Press, 2012), and has contributed two chapters to *La création musicale au Québec* (PUM, 2014). LeBlanc is Assistant Professor of Composition at Université de Montréal.

**Thomas METCALF** (b. 1996) is a researcher and composer studying for a DPhil at Oxford University. His research focuses on the transformation of graphical spaces into determinate musical ones. Articles on his own music, as well as that of Kenneth Hesketh and other contemporary composers, have been accepted for publication in *Tempo*, *Question*, and *Leonardo* in the coming months. Thomas is also a tutor at Oxford in composition, and topics of music history since 1900.

**Rima POVILIONIENĖ** (b. 1975), PhD in musicology, is a full time professor at the Department of Music Theory of the Lithuanian Academy of Music and Theatre, Assistant Editor-in-chief of the annual scholarly journal *Lithuanian Musicology* and an editor at the Lithuanian National Philharmonic. She held a researcher position at the International Semiotics Institute (ISI) at Kaunas University of Technology and at the Centre for Science

at the Lithuanian Academy of Music and Theatre. Rima held internships at the Institute of Musicology at Leipzig University (2004) and IRCAM (2012) and attended Eastman School summer courses in Paris, IRCAM (2019). She has been a guest lecturer at Leipzig University, the Tbilisi Conservatoire, the Belgrade University of Arts, the J. Vitols Latvian Academy of Music, Vilnius University, and Kaunas University of Technology. She has edited over 15 collections and published more than 30 scholarly articles and 150 critical reviews. She is an author of 4 monographs and research studies, among them on music and mathematics (Peter Lang, 2016) and microtonality in Lithuanian music (Ljubljana University Press, 2020). Her monograph *Musica Mathematica* (in Lithuanian, 2013) was awarded Prof. Vytautas Landsbergis Foundation Prize for the best musicological work of the year. She is an editor of two collections for Springer in 2017 and 2019. The latter she co-edited with Nick Zangwill and Rūta Stanevičiūtė (*Of Essence and Context: Between Music and Philosophy*, Springer, 2019).

**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>  
<https://soundcloud.com/roger-redgate>

Dr. Nico SCHÜLER is University Distinguished Professor of Music Theory and Musicology at Texas State University (USA) and the immediate past-president of the Southwest Chapter of the American Musicological Society. His main research interests are interdisciplinary aspects of 19th/20th/21st century music, methods and methodology of music research, computer applications in music research, music theory pedagogy, and music historiography. He is the editor of the research book series *Methodology of Music Research*, the editor of the peer-reviewed journal *South Central Music Bulletin*, the author and / or editor of 21 books, and the author of more than 120 articles. Among his most recent books are *Musical Listening Habits of College Students* (2010) and *Computer-Assisted Music Analysis* (2014).

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 con-

trasting 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.

Edson ZAMPRONHA is a Brazilian-Italian composer now based in Spain. He has a Ph.D. in Communication and Semiotics – Arts, by the Pontifical Catholic University of São Paulo and he has developed a Post-Doctorate research on Music at the University of Helsinki (Finland). Furthermore, he is in possession of a Master in Music Composition by the Federal University of Rio de Janeiro and is graduated in Composition and Conducting by the São Paulo State University. He is a Professor at the Arts History and Musicology Department at the University of Oviedo, Spain. He is the author of the book *Notation, Representation and Composition* (in Portuguese) and he has organized five other books about music. He has more than 30 papers published. He has received two outstanding awards from the *São Paulo Association of Art Critics* (Brazil) and he won the *6th Sergio Motta Award*, the most outstanding prize on Art and Technology in Brazil for the sound installation *Poetic Attractor*, created with the SCIArts Group. In 2017, he was an honored composer at the *IV Brazilian Contemporary Music Festival* for his contributions to the Brazilian contemporary music. His catalog includes more than 100 works for orchestra, symphonic band, opera, choir, ballet, theatre, sound installation, electroacoustic music, chamber music and film.

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.