

## Apie autorius / About the Authors

**Justyna Humięcka-Jakubowska.** Associate professor at the Department of Musicology of Adam Mickiewicz University in Poznań (Poland). She also graduated from the University of Technology in Poznań (the electrical engineer), received PhD from Adam Mickiewicz University in 2005. She specializes in the areas of analysis, history, theory and aesthetics of twentieth-century music and also music perception, cognition, music acoustics and physiology of hearing. She is the author of two books: *Scena słuchowa muzyki dwudziestowiecznej* [The Auditory Scene of 20th Music] (Poznań 2006) and the edition of her postdoctoral thesis, *Intuicja czy scjentyzm: Stockhausen - Berio - Nono - Ligeti - Xenakis - Grisey* [Intuition or scientism: Stockhausen - Berio - Nono - Ligeti - Xenakis - Grisey] (Poznań 2013).  
E-mail: justyna@5rano.pl

After a general course on musicology at the University Jean Monnet of Saint Etienne, in 2008 **Damien Verron** realised a Master on ethnomusicology, immediately followed by a PhD thesis entitled: *Some relations between musical structures and social contexts in a repertoire of Irish music sessions*. Member of the CIEREC (*Centre Interdisciplinaire d'Etudes et de Recherche sur l'Expression Contemporaine*, in France), as well as of the Canadian OICRM (*Observatoire Interdisciplinaire de Création et de Recherche en musique*), he is also affiliated to the recently created MCAM (*Musicologie Comparée et Anthropologie de la Musique*) of the University of Montreal. His research is mainly concerned with the multiple links between musical structures and social contexts, appreciated on the basis of a tripartite conception of musical facts, borrowed from Jean Molino's theory of the symbolic form.  
E-mail: dverron@sfr.fr

**Svetlana Chashchina** was born in Kirov, 1966. In 1993 graduated the Nizhny Novgorod State Conservatory, Musicological faculty; 1999 graduated Russian Academy of Fine Arts (St Petersburg State Academic Institute of Painting, the Sculpture and Architecture), Faculty of the History of Arts; 2000 defended PhD thesis "Conception of musical duration (on the example of instrumental works by C. Debussy)". Assistant professor in Vyatka State University (Kirov, Russia), Chair of Cultural Studies and Journalism. Fields of scientific interests: reflection of temporal characteristics in music of different epochs, 20th century and contemporary music, media art; more than 40 scientific publications (all yet in Russian).  
E-mail: schashchina@yandex.ru

**Markos Lekkas** studied Composition at York University (BFA) and at the University of Toronto (MusM and MusDoc). Among his analytical projects are the music of Berg, Brahms and Bach. Teaches Music Theory and Analysis.  
E-mail: vega@otenet.gr

**Pauxy Gentil-Nunes.** Born in 1963 at Rio de Janeiro. Earlier composition studies with Christopher Bochmann and Michel Phillipot. Master Degree in Composition at UFRJ (1993) with Marisa Rezende. Doctor Degree in Structure

and Language of Music at UNIRIO (2009) with Carole Gubernikoff. Performance of works in Brazil and overseas. Intense creative activity since his first performance at the Contemporary Brazilian Music Biennial, in 1983. Teaching of harmony, analysis and composition at the School of Music of Federal University of Rio de Janeiro since 1993. Resident Composer in Abstrai Ensemble – 2012 season; resident composer in Preludio 21 – 2012 season.  
E-mail: pauxygnunes@gmail.com

**Katarzyna Bartos.** Born in 1991, MA student of theory of music at the Karol Lipiński Music Academy in Wrocław, Poland, under the supervision of prof. Anna Granat-Janki. Scholar of Erasmus-programme (Universität für Musik und darstellende Kunst Wien). In 2013 she wrote her bachelor dissertation on Karlheinz Stockhausen's *Stimmung*. Violin and viola player. Irish dance dancer. Her interests range from music, especially folk, contemporary and Polish, the issue of symmetry in art and mathematics to cultures of Asia and Oceania.  
E-mail: kasiabartos@op.pl

**Mārtiņš Viļums** (b. 1974 in Riga) is a composer and musicologist, PhD in humanities (2011), graduated from the Lithuanian Academy of Music and Theatre. His topic concerns the understanding compositional aspects of time and space in 20th–21st century music. Many of his works have received premieres in Latvia, Lithuania, the Netherlands, Germany, Norway and Estonia. The composition *Le temps scintille* by Mārtiņš Viļums has won at the UNESCO *International Rostrum of Composers* in Vienna (2005).  
E-mail: martins.vilums@gmail.com

**Cibele Palopoli** was born in 1989 in São Paulo (Brazil). She received her Bachelor of Music (flute) in 2010 from the University of São Paulo (USP) with a scholarship offered by São Paulo Research Foundation (FAPESP). At the age of twenty one, Ms. Palopoli was accepted at the post-grad programme at the same university, supported by FAPESP. She is affiliated with the National Association of Research and Graduate Studies in Music (ANPPOM) and the Brazilian Flutists Association (ABRAF). She often plays in contemporary music concerts and also forms part of the USP Choro Group that toured Mozambique (2010). Recently she won an International Mobility Scholarship funded by Santander Group, allowing her to study at the Music Department of King's College London (2012). She also places a high level of importance on academia, having presented articles at the International Conference on Music Semiotics at the University of Edinburgh (Oct 2012) and at the 6th Annual Society for Musicology in Ireland Postgraduate Students' Conference (2013).  
E-mail: cibele.palopoli@gmail.com

**Mykolas Natalevičius** (b. 1985) is a Lithuanian composer active in various fields of music, from the acoustic instrumental music to experimental electronics. His work involves composing, playing the piano, singing and conducting. He

studied composition (with Prof. Vytautas Barkauskas and Ričardas Kabelis) at the Lithuanian Academy of Music and Theatre, graduating in 2011. He also attended singing (Deividas Staponkus and Algirdas Janutas) and symphonic conducting (Gintaras Rinkevičius) lessons. In 2010 Natalevičius studied at the Danish Institute of Electronic Music with Henrik Munch, also attended singing class at the Royal Academy of Music in Aarhus with Ingrid Haking Raby. Now he is a doctoral student at the Lithuanian Academy of Music and Theatre.

E-mail: mnatalevicius@yahoo.com

**Stef Conner** (b. 1983) is a composer whose music is rooted in the sounds of language and expressive vocalization. She studied music at the University of York, graduating with a starred first in 2005, and was then awarded a scholarship to complete a master's degree in Improvised Music. In 2007 she joined the folk group The Unthanks, and performed at such venues as The Barbican, Covent Garden Opera House, Glastonbury, Womad, the BBC Folk Awards and the Mercury Music Awards. In 2012 she completed an AHRC-funded PhD in Composition with William Brooks, focusing on the use of language as musical material. Performers of her work include The Kreutzer Quartet, Juice, The Nieuw Ensemble, The Philharmonia Orchestra, Queen's College Chapel Choir, John Potter and Ensemble 10/10. Two of her pieces premiered at the Huddersfield Contemporary Music Festival and she has received performances in York Minster, The Royal Festival Hall, Queen's College (Cambridge), Shanghai Oriental Arts Centre and Beijing Conservatory, as well as broadcasts on BBC Radio. Her awards include the RPS Composition Prize, ISM Composers' Competition and Making Music's Adopt-a-Composer scheme.

E-mail: stefconner@googlemail.com

**Gabija Rimkutė** was born in 1984, Vilnius, Lithuania. She is a graduate of the National M. K. Čiurlionis Art School. She is currently doing her doctoral studies in piano under Professor Veronika Vitaitė at the Lithuanian Academy of Music and Theatre. In 2005–2006, via the Socrates/Erasmus Exchange programme Gabija Rimkutė studied at the Leoš Janáček Academy of Music and Performing Arts in Brno, the Czech Republic. She is a laureate of international piano contests in the UK, Denmark, Greece and Lithuania.

E-mail: gabija.rimkute@lmta.lt

**Carlos Almada** is a composer and arranger with some experience in the Brazilian musical scenery. He has also written books on popular music subjects: *Contraponto em música popular* [Counterpoint in popular music], Rio: Ed. UFRJ (in press), *Harmonia funcional* [Functional harmony], Campinas: Ed. UNICAMP, 2009, *A estrutura do choro* [The choro structure], Rio: Da Fonseca, 2006, and *Arranjo* [Arranging], Campinas: Ed. UNICAMP, 2000. He has Master and PhD degrees in Music, and teaches Harmony at the Federal University of Rio de Janeiro. His current research is about the application of the principles of developing variation and *Grundgestalt* in broad and systematic studies on analysis and composition.

E-mail: calmada@globo.com

**Heidi Chan** is a multi-instrumentalist and composer and is currently completing her Masters Degree in Music at York University in Toronto, with a focus on cross-cultural rhythm studies. In 2004, she received the Saint Thyagaraja Award for Excellence in the Study of South Indian Music, while studying under Karnatic master drummer Trichy Sankaran. Since 2000, Heidi has performed with Canada's preeminent Japanese taiko drumming ensemble, Nagata Shachu. She is also a member of Ten Ten, an experimental Japanese folk ensemble, and was a drummer for the Canadian rock band The Cliks. She also performs on Chinese and Japanese traditional flutes as well as a variety of percussion instruments, and has collaborated with dance and theatre companies in both Asia and North America. She has performed across Canada, the U.S., U.K., Singapore, Norway, Poland, and China. In 2011, she was the recipient of a Hong Kong Development Council Emerging Artist Grant to produce a full-length taiko concert, the first ever concert in Hong Kong by a local taiko group.

E-mail: heidoramu@yahoo.ca

**Kalliopi Stiga**, born in 1975 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 has been qualified as Maître de Conférences by the French National Council of Universities (CNU). Since September 1998, she is an established music teacher in Greece. She worked in the Department of Musicology in the National and Kapodistrian University of Athens (2007–2010) and in the Department of Primary Level Education of the Democritus University of Thrace (2010). Her research interests are in the fields of sociology of music and of the history of Greek contemporary popular music. She gives lectures in Greece and abroad, she writes articles in musicological revues and she participates in International Conferences (Portugal, France, Lithuania, Mexico, Canada, Serbia, the UK, Finland, Latvia, Cyprus, Belgium, etc.).

E-mail: kallistiga@yahoo.com

**Judita Žukienė** (b. 1973) is musicologist, doctor of humanities (2002) and vice-rector for science (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, 2005–2011 was Head of the Department of Music History. J. Žukienė is currently interested in the questions of history of Lithuanian music and aesthetics of music. She has been publishing articles on music history, participating at the conferences in Lithuania and abroad.

E-mail: judita.zukiene@lmta.lt