

Foreword

The fifth volume of *Ars et praxis* brings to readers' attention the latest research by lecturers and art doctoral studies students of the Lithuanian Academy of Music and Theatre (LAMT) in the fields of music, the performing arts and film. Twelve articles are published in this journal, some of which were prepared based on papers read at the 41st Annual LAMT Scientific Conference held on April 12, 2017.

The *Ars* part begins with the article by Rasa Vasinauskaitė called "In the beginning of Lithuanian theatre studies: Balys Sruoga reads Max Herrmann". Analysing Sruoga's article "New ideas in the science of theatre" (1926), the researcher suggests taking a new glance at the first professional Lithuanian theatre critic and historian, and his professional provisions. Vasinauskaitė reaches the conclusion that Sruoga was the "only one to pay attention to the burgeoning and increasingly independent science of theatre, was able to appreciate its necessity, as well as the necessity of professionalism and methodology in both historic research and in the field of contemporary criticism. In this sense, the roots of Lithuanian theatre studies and its theoretical origins can be traced to the most advanced German and Russian schools that formed at a similar time (albeit much more intensively)". Theatrical research continues in the journal in the article by Šarūnė Trinkūnaitė "Lithuanian-language theatre in Vilnius in the early 20th century: the search for aesthetic value" where she focuses on the changing functions of theatre, from theatre as a meeting-place for national communities, to theatre as a place for the process of aesthetic experience. Theatre director Olga Lapina, who is undertaking a doctorate in the arts, submitted her article "Immersive theatre: immersion, interactivity, game" where she presents and discusses the concept of immersive theatre, analysing the features and specific characteristics of this type of theatre, as well as the creative strategies and techniques used to achieve immersion. The doctoral arts student and film director Giedrė Beinoriūtė presents her research in the article "The child in hybrid film: representation and ethics in the film by Oksana Buraja *Lisa, Go Home!*" In stating that hybridism is a feature of a majority of films by director Oksana Buraja (i.e., balancing on the boundaries of documentary and fictional film), the article's author asks what happens when the child is the main character in such films. In her conclusions, Beinoriūtė states that the presence of a child in hybrid films is problematic and has an influence on the creative process, the authenticity of the child's representation, and the film's reception.

The article by Regina Marozienė that continues the *Ars* part of the journal analyses the work of Vaclovas Paketūras. In her article “Works by composer Vaclovas Paketūras for Lithuanian folk instruments: the coherence of artistic conception and technical decisions” Marozienė thoroughly investigates the compositional features and performance potential of his works, and suggests new concepts for describing the original soundtrack used in the composer’s work, as well as for describing all the special stylistic features of works for folk instruments. The *Ars* part ends with the joint research by art doctoral student Jurgis Aleknavičius and Lina Navickaitė-Martinelli “The coloristic paradigm of piano performance art: an analysis of interpretations of Claude Debussy’s *Poissons d’or*”. The article takes a historiographical look at the idea of the national piano performance school, distinguishing and describing typical features of the French school. Employing a comparative interpretation analysis, the article’s authors examine the performance of Claude Debussy’s *Poissons d’or* from the cycle *Images* by 20th-century French pianists Marcelle Meyer, Robert Casadesus and Vlado Perlemuter and recognised interpreters of French music Walter Gieseking and Ricardo Viñes. They try to prove the hypothesis that all the mentioned pianists belonged to the coloristic style stream of piano playing.

In the *Praxis* part of the journal we present the works of scientists, artists-researchers and art doctoral students. One such student, Ugnė Antanavičiūtė, in her article “The coherence of ensemble performance: the synchronisation aspect” discusses the importance of synchronisation, devoting particular attention to the specifics and issues associated with mixed ensembles. The artistic research presented in this journal is further supplemented by the article of doctoral student Brigita Bublytė and her research project supervisor Ramunė Balevičiūtė “Particularity of oral ethnic traditions and vocal expression of the contemporary performer”. In order to draw attention to the issues of identity and originality of the contemporary stage performer, in their article the authors analyse the features of oral ethnic traditions and their relevance to contemporary stage artists. They seek to substantiate the hypothesis that the study and practice of ethnic performance traditions which have elements of ritualism can be of use to today’s performers who want to improve their professional mastership, extend their potential for vocal expression, grasp the personal and cultural identity and create the sense of belonging to a certain community. Balyš Vaitkus, who studies Baroque music interpretation and dynamic potential of the harpsichord, submitted the article “Towards an ideal temperament” which he based on his personal experience of preparing for a concert performance of volume I of Bach’s “Well-Tempered Clavier”. The article’s author discusses the evolution of musical temperaments, and their association with the musical work from a specific historical epoch, describing the interdependence between certain musical languages and

the tuning chosen for it. The article “Choir in the Catholic liturgy of today: approaches of Lithuanian choirmasters and clergy” by art doctoral student Linas Balandis and Danutė Kalavinskaitė continues the *Praxis* part. It examines how the clergy and church choirmasters serving in Lithuania’s Catholic churches perceive the situation of the choir and its purpose in the renewed Catholic liturgy. In their conclusions, the authors state that tensions do exist between the clergy and choirmasters, which, in their opinion, are determined by both different spheres of activity and competency, and their unequal situations. Members of the clergy and choirmasters are urged to cooperate more often and more closely, because that, according to Balandis and Kalavinskaitė, would help the clergy gain a better understanding of the power and beauty of music, while choirmasters and singers would appreciate the meaning of Church rituals more. The research part of *Ars et praxis* ends with the article by Laura Dubosaitė and Giedrė Gabnytė called “Realia and development opportunities of teaching practice at the Lithuanian Academy of Music and Theatre”. Based on student interview results, the article reveals how students rate the value of teaching practice activities, what they would like to see improved, or changed in the organisation and implementation of this practice, and based on the results of practice supervisor interviews, the authors pin-pointed the stronger and weaker aspects of teaching practice, as far as practice organisation, subject content, interaction between participants in the teaching process, students’ professional prospects, etc. were concerned.

In the *Sources* part of the journal, we present the article by musicologist Vytautė Markeliūnienė called “October 6th, 1956: Antanas Kučingis and the unperformed *Faust*. Margins, contexts, and revelations”. The object of this article is the never-realised performance of Charles Gounod’s *Faust* in Vilnius on October 6, 1956, where the role of Méphistophélès was to have been sung by a bass singer Antanas Kučingis (1899–1983) after his return from a 10-year exile in Siberia on July 6 that same year. The article presents published and as-yet unpublished sources: the journals of Jonas Nabažas from 1956, deciphered texts from a personal archive, and an anonymously written “letter to *mamuliukas*” received by Edmundas Gedgaudas on October 7, 1956.

In the journal’s Appendices, readers can find summaries of LAMT publications reviewed in the 2017 Chronicle, and overviews of the conferences organised by this institution, defended dissertations and art doctoral studies projects, lists of Master’s and Bachelor’s degree works and awards. Information is also provided about the authors of articles submitted to the fifth volume of *Ars et praxis*, plus there is a Guide for authors.

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