

About the authors

BEATA BAUBLINSKIENĖ is a musicologist, publicist, graduate of the Lithuanian Academy of Music and Theatre (LMTA), vice-chair of the Musicological Section of the Lithuanian Composers' Union, and chair of the Vladas Jakubėnas Society. Since 2016 she has been working as head of the LMTA Public Relations Office. In 2005–2016 she was editor-in-chief of the opera magazine *Bravissimo*, in 2006–2016 – an organiser of annual international seminars for opera critics in Vilnius. She has participated in international musicological conferences in Vilnius, Riga, Tallinn, Ljubljana, Canterbury, Leipzig, Poznań, Warsaw, etc. She has served as editor of the following books: *Opera in the World of New Media. A Historical and Critical Perspective* (2015), *Vilnius Intermezzo. Chopin and Lithuania, 2010* and *Proceedings of the 11th Polish-Lithuanian Musicological Conference* (2012). Her academic articles include: “Litanie Ostrobramskie” Stanisława Moniuszki we współczesnej przestrzeni kultury muzycznej Wilna [“Litanies of Ostra Brama” by Stanisław Moniuszko in the context of today’s Vilnius musical culture] (in *Kantata – oratorium – pasja w historii kultury polskiej*, eds. Alina Borkowska-Rychlewska, Elżbieta Nowicka, Poznań, 2020), Tarpukario Lietuvos operos kultūra Pierre’o Bourdieu socialinio lauko teorijos kontekste: aptariant Jurgio Karnavičiaus “Gražinos” premjerą [Interwar Lithuanian Opera Culture in the Context of Pierre Bourdieu’s Concept of Social Field: the case of Jurgis Karnavičius’ opera “Gražina”] (*Meno tyra*, 2016, No. 3), Wagner-Rezeption in Litauen 1836–2013 (in *Richard Wagner. Persönlichkeit, Werk und Wirkung*, ed. Helmut Loos, Leipzig, 2013).

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GRAŽINA DAUNORAVIČIENĖ graduated cum laude from the Lithuanian Conservatory, and held a scholarship to study and do doctoral research at the Moscow Tchaikovsky Conservatory, in 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 2008 she completed the habilitation procedure, earning recognition as a professor and habilitated doctor. In 2002 she was invited by 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. She has presented reports and published scientific articles in Lithuania, Latvia, Poland, Germany, Russia, Georgia, Ukraine, Great Britain, Belgium, Switzerland, Slovenia, Yugoslavia, China, Italy, Finland and the United States, etc. Daunoravičienė is author of the monograph *Exploration of the Modernistic Identity of Lithuanian Music* (2016), edited the monographs *Feliksas Bajoras: Everything is Music* (2002), *Algirdas Jonas Ambrazas: Musical Traditions and the Present* (2007) and *M.K. Čiurlionis: his time and our time* (2013). She is also a founder, compiler and editor-in-chief of the *Lithuanian Musicology* journal (21 vol. have already been published). She is currently compiling *The Language of Music* study guide (5 vol.), of which two books have already been published (in 2003 and 2006).

In 2008–2013 she was a member of the Research Council of Lithuania, as a representative of the Committee of Humanities and Social Sciences.

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VINCENZO DE MARTINO was born in Cagliari (Italy) in 1992, he began to study piano at the age of six under the guidance of Mrs. Elisabetta Steri. From 2011 to 2015 he studied with Prof. Maria Lucia Costa at the State Conservatory of Music G. P. da Palestrina in Cagliari, where he was awarded a Bachelor's degree with the highest honor. From 2015 to 2017 he studied with Prof. Jurgis Karnavičius at the Lithuanian Academy of Music and Theatre in Vilnius, where he was awarded a Master's degree. He is currently an Artistic Doctorate student at the same institution (supervisors Prof. Jurgis Karnavičius and Prof. Dr. Lina Navickaitė-Martinelli). He has attended masterclasses with Gabrielius Alekna, Pascal Devoyon, Gintaras Januševičius, Kevin Kenner, Francesco Libetta, Jean-Marc Luisada, Orazio Maione, Claudio Martinez-Mehner, Pascal Nemirovski, Fali Pavri, Mūza Rubackytė, Irene Veneziano and Andrius Žlabys. He has been a finalist and laureate of several international piano competitions, the 8th Stasys Vainiūnas International Piano Competition (Vilnius) in 2018 among them, for which reason he was commended by the President of the Republic of Lithuania Dalia Grybauskaitė in 2019. He regularly gives concerts in Italy and in the Baltic States, both as a soloist and a collaborative pianist. As a researcher, he has already taken part in several artistic research conferences (Doctors in Performance, 2018; LMTA Annual Conference, 2019) and has written several articles.

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RŪTA GAIDAMAVIČIŪTĖ (b. 1954) is a Doctor of the Humanities and a Professor at the Department of Musicology of the Lithuanian Academy of Music and Theatre. She has published the monographs *Osvaldas Balakauskas. Muzika ir mintys* (Music and Thoughts; Baltos lankos, 2000); *Vidmantas Bartulis. Tarp tylos ir garso* (Vidmantas Bartulis. Between Silence and Sound; LMTA, 2007); *Juozas Antanavičius. Tarp muzikos, mokslo ir kalnų* (Juozas Antanavičius. Between Music, Science and Mountains; LMTA, 2010); *Jonas Bruveris. Muzikos žemyno keliais* (Jonas Bruveris. Music on the Continental Roads; LMTA, 2014); *Donatas Katkus. On the Existence of Music* (LMTA, 2015). She is also the author of the collections of articles *Nauji lietuvių muzikos keliai* (New Lithuanian Music Roads, LMTA, 2005); *Kūrybinių stilių pėdsakai. Pokalbiai su muzikais* (In the Footsteps of Creative Styles. Talks with Musicians; LMTA, 2005); *Muzikos įvykiai ir įvykiai muzikoje* (Music Events and Events in Music; LMTA, 2008). In 1988, she won the prize of the Culture Foundation and the M. K. Čiurlionis Society. In 2015, she was awarded the Culture and Art Prize of the Government. Research interests: contemporary Lithuanian music, issues of rhythm, and the relationship between folk and professional music.

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and Business Administration. In 2003, she defended her doctoral dissertation “Peculiarities of Management of Arts Organizations in the Emerging Arts Market” in the field of Social Sciences (management and administration). She has lectured at the Vilnius University, Kaunas Faculty of Humanities, Department of Philosophy and Cultural Studies (2005), at the Heidelberg University, Institute of Art and Music (2005). In 2006–2011, she was the Lithuanian Cultural Attaché in Italy. She has served as President of the Italian-Lithuanian Chamber of Commerce (participation in international economics conferences) since 2011. Gaizutyte has undertaken internships at the Federico II University, Faculty of Social Sciences (Naples), Hamburg Academy of Music, Institute of Culture and Media Management, SDA Bocconi University of Management (Milan) and the Roma Film Academy, Film Production Department. She has been a member of the Council of the M. K. Čiurlionis Association since 2017.
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KAMILĖ GUDMONAITĖ is a theatre director of the new generation. She graduated from the Lithuanian Academy of Music and Theatre with a Bachelor’s (2016) and Master’s (2018) degree in theatre directing. She is currently a third-year PhD student at the Lithuanian Academy of Music and Theatre and a lecturer in the theatre direction curriculum. Her PhD artistic research subject is the phenomenon of social theatre and its possibilities to change and transform reality. Gudmonaitė’s productions are regularly invited to prestigious European theatre events and festivals in Germany, France, Italy, Great Britain, Poland, Estonia. She was awarded the prize for the best director (Young Directors’ category) at the Festival of the Two Worlds in Spoleto, Italy. She has also led a social theatre workshop at the Deutsches Theater in Berlin. Research interests: directions of contemporary theatre, possibilities of theatre integration into society and the transforming effect of theatre in the perspective of psychoanalysis.
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PAULIUS IGNATAVIČIUS is a theatre director and an actor. He has obtained a Bachelor’s degree in Theatre Directing (2008) and a Master’s degree in Theatre Directing (2010) from the Lithuanian Academy of Music and Theatre. He has been an artistic director at State Šiauliai Drama Theatre since 2016. He has been an artistic doctorate student at the Lithuanian Academy of Music and Theatre since 2017. The topic of his artistic research is “Shakespeare’s Tragedy “Hamlet”: constant change and expression of identity in the modernities of different eras” (under the supervision of Prof. Dr. Ramunė Marcinkevičiūtė and Prof. Oskaras Koršunovas). Ignatavičius has directed over 20 performances in various theatres in Lithuania. His plays *Fight* (2009, Šiauliai State Drama Theatre), *Hedgehog in a Fog* (2013, Šiauliai State Drama Theatre), *Europeans* (2016, Small Vilnius State Theatre), *Perfect Match* (2018, Šiauliai State Drama Theatre), *Cock-Artist* (2019, Oskaras Koršunovas Vilnius City Theatre, Theatre-studio Theaomai, Paulius Ignatavičius’ Theatre π) have received nominations in a range of categories for the Lithuanian Stage Cross award. Ignatavičius has been playing in the punk rock band Church on Wheels since 2018. His latest productions have been *Protect me* by Falk Richters (2020, Šiauliai State Drama Theatre) and *The pine that laughed*, based on the play by Kęstutis Šapokas (2020, Lithuanian People’s Theatre).
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AGNĖ MAŽULIENĖ is currently an artistic doctoral student at the Lithuanian Academy of Music and Theatre (Music Faculty, Department of Composition). Her topic of the artistic research is “The Conception and Creative Aspects of Figurate Composition” (theory supervisor – Prof. hab. Dr Gražina Daunoravičienė, practical work supervisor – Prof. Dr Ričardas Kabelis). In 2020 she participated at the conference “Lithuanian 21st Century Composition School: Ričardas Kabelis and Pupils” where she read her paper “The Score as a Structural Archetype: Ričardas Kabelis’ *The Confirmation of Myth* (2020), *Opus Germanum* (1995), *Neumond* (1995)”. Mažulienė presented another paper, “Functional model and definition of integral composition” at the 44th LMTA conference 100 Years – School, Drama, Opera. Her research interests relate to composition: her figurate compositions were performed by the Vilnius City Municipality choir Jauna muzika, St Christopher Chamber Orchestra, as well as the Kolner Vokalsolisten and Melos vocal ensembles.
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VYTIS NIVINSKAS is a jazz bassist who initially studied privately before his fascination with jazz moved him to trade studies in philosophy at Vilnius University for double bass studies at the Vilnius Conservatory. From 1996 to 2000 he studied at the Lithuanian Academy of Music and Theatre (LMTA). He later musical pursuits took him abroad – in 2000 he studied at Det Fynske Konservatorium in Odense, Denmark and from 2001 to 2003 he engaged in Master’s degree studies at DePaul University in Chicago, USA. Nivinskas has appeared on stages in Lithuania and more than 20 countries with various music projects. He was one of co-founders of the bands Baltic Asteroids, Saga, Baisios Stygos and CinAmonas, and has collaborated with Outside In Trio, Trapeze, Milky Lasers, Riot, Giedrė and Jazz Miniatures and the Baltic Guitar Quartet. Nivinskas has appeared in concert with K. Wollesen, L. “Butch” Morris, D. Naujokaitis, P. Vyšniauskas, V. Čekasin, J. Maksimowicz, A. Gotesman, L. Mockūnas, V. Tarasov, O. Molokojedov, A. Anusauskas, A. Šlaustas, V. Mikeliūnas, D. Stalmokas and R. Raščys. He has also worked with different kind of artists including Low Air urban dance theatre, Psilicone theatre, dancer L. Juodkaitė, actor/singer B. Bublytė, OKT and Youth Theatre actors and many more. From 2005, Vytis Nivinskis has been a lecturer at the Jazz Department at the LMTA and Vilnius College, and has been on the board of the Lithuanian Jazz Federation since 2007. Nivinskas commenced doctoral studies in music at the LMTA in 2018 (under the supervision of Prof. Rūta Stanevičiūtė-Kelmickienė and Prof. Anders Jormin). His academic and scientific interests are creative experiments with the double bass in jazz music. As a researcher, he has taken part in several artistic research conferences (Rhythm changes: Jazz Journeys, Graz, 2019; LMTA Annual Conference, 2020).
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DANUTĖ PETRAUSKAITĖ is a musicologist and has a PhD in social sciences (music education). In 1978, she graduated from the Lithuanian State Conservatory with a diploma in musicology studies; in 1993, she completed her post-graduate studies at Vilnius University. She was a professor and researcher at Klaipėda University in 1995–2018, and the director of the Institute of Musicology at the Faculty of Arts in 2000–2015; at present, she works at the Lithuanian Academy of Music and Theatre as a senior researcher at the Research Centre. Her principal areas of interest are Lithuanian music, history of music pedagogy, music culture of Lithuanian émigrés in the USA, musical connections between Lithuania and other countries, music and politics. She has

published six books and about seventy articles in Lithuania and abroad, and has made numerous presentations at local and international conferences. As a guest lecturer, she has visited universities and conservatories in Germany, the Netherlands, Switzerland, Spain, the Czech Republic, Austria, Turkey, Norway and France. She has done research work at libraries and archives in the USA and in Saint Petersburg (Russia).
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KRISTINA STEIBLYTĖ is theatre researcher and critic actively writing for the Lithuanian cultural press. She graduated with a Bachelor's (2011) and Master's (2013) degree in arts from the Vytautas Magnus University's Faculty of Arts. She is currently a PhD candidate there researching the cognition, interpretation and criticism of European identity in contemporary theatre in the Baltic States. She has been a jury member in municipal and national theatre commissions, and has contributed to *Teatro žurnalas* as a guest editor, written texts on Lithuanian theatre for the international cultural press, and works as a playwright with professional theatres. She is currently the head of the Association of Performing Arts Critics.
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AUŠRA STRAZDAITĖ-ZIBERKIENĖ graduated with a Bachelor's degree in musicology (2000, Dr. Rimantas Janeliauskas) and composition (2001, Rytis Mažulis) and a Master's degree in composition (2005, R. Mažulis) from the Lithuanian Academy of Music and Theatre. From 2016, she has been studying for a doctorate in art history at Kaunas University of Technology (Prof. Dr. Darius Kučinskas). She has been a museologist at the M. and K. Petrauskas Museum of Lithuanian Music History (now the Kaunas City Museum) since 2008. Strazdaitė-Ziberkienė has prepared the following collections of articles: *Research of Lithuanian Musical Heritage: Collections, Personalities, Interdisciplinary Interfaces* (2018), *Research of Lithuanian Musical Heritage: Ideas of Statehood and Religious Heritage* (2019), and the exhibition catalogue "State Theatre. Music that brings the Nation together" (2018); she is also the co-author of the book *Musical Instruments for Children* (2014). Strazdaitė-Ziberkienė has organised conferences dedicated to the research of Lithuanian music heritage at the Kaunas City Museum since 2016. She is a member of the International Association of Music Libraries, Archives and Documentation Centres IAML from 2017, and the Lithuanian Composers' Union from 2019. Strazdaitė-Ziberkienė's research fields of interest include the 19th–20th-century history of Lithuanian music, musical publications and the manifestations of Lithuanianess they contain, Lithuanian theatre personalities, Lithuanian musical activity in the first half of the 20th century, the State Theatre, Lithuanian Jewish musical heritage, also, music by composers from Kaunas.
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IMANTAS ŠIMKUS, a doctoral student in art at the LMTA Conducting Department, is a young promising conductor who graduated from the symphonic conducting class of Prof. Juozas Domarkas. In his pursuit of a broader education, he also undertook studies in the humanities at Vilnius University and music pedagogy at LMTA. He has taken part in various conducting master classes (Czech Republic, Austria, Germany, Lithuania, France). In 2018 he undertook an internship at the University of Music and Performing Arts in Vienna. From 2017, he has been invited to conduct at

the Lithuanian National Opera and Ballet Theatre. Imantas Šimkus has assisted on the première performances of operas by Donizetti, Verdi, Šerkšnytė and Sodeika, and conducted for more than 20 educational performances for children. He has been invited to continue working for the 2020–2021 and 2021–2022 seasons at the LNOBT. As a conductor, Imantas Šimkus is actively involved in cultural life, records the compositions of young Lithuanian composers and has performed with Lithuanian National Symphony Orchestra, Kaunas City Symphony Orchestra, Lithuanian State Wind Instrument Orchestra Trimitas, Šiauliai State Chamber Choir Polifonija, the LNOBT, as well as foreign music collectives: the Bohuslav Martinů Philharmonic Orchestra, Graz Chamber Philharmonic Orchestra (Austria) and the Hamburger Camerata (Germany). In 2017, he was invited by the Budapest MAV Symphony Orchestra to record a CD for Hungarian National Radio of Italian opera arias. Imantas Šimkus is also known as a choir conductor. Since 2015, he is art director and first conductor of the Vilnius sacred music choir Adoramus, with whom he conducted during the state visit of Pope Francis to Lithuania in 2018, on the occasion of the beatification of the Blessed Jurgis Matulaitis in 2017 and for the visit of the Vatican state chancellor. He has appeared in concert with the choir in France, Austria, Poland and Lithuania, and recorded a CD with Adoramus of a cappella music titled *Benedicta Tu*, making his debut as a choir music creator. Among other works, Šimkus' recording of *Ave Maria* has been played on Austrian radio; the 2019–2020 concert season saw the première performances of his Mass in C Sharp Minor, *Beatitudines, Šlovinkite Viešpatį!* (Glory be to God), *Duok man save, mano Dieve* (Give yourself to me, my Lord), etc. His composition *Der Weg* made it into the finals of the young composers' competition Vox juventutis'19 and was performed by the Vilnius City Municipality Choir Jauna muzika. The conductor has also performed with the Riga State Chamber Choir Ave Sol.
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JOKŪBAS VILIUS TŪRAS is a theatre and film director. He has obtained a Bachelor's degree in Television Directing (1994) and a Master's degree in Theatre Directing (1995) from the Lithuanian Academy of Music and Theatre. He has been an artistic doctorate student at the Lithuanian Academy of Music and Theatre since 2017. The topic of his artistic research is "Cinema Therapy: A Director's View" (under the supervision of Prof. Algimantas Puipa and Dr Lina Kaminskaitė-Jančorienė). Tūras' filmography includes *Šventas laikas/Sacred Time* (2020), *Senas šautuvas/Old Rifle* (2020, Silver Crane national film award nomination in the short film category), *Apie Joną/About Jonas* (2016, Silver Crane national film award nominations in the best director and best full length documentary categories), *Sapnuoju, kad einu/Dreaming the Path* (2013, Silver Crane national film award as the best full length documentary). Between 1993 and 1997, he staged several theatre productions for the Lithuanian State Youth Theatre including Strindberg's *Who Is the Stronger?*, Cocteau's *Orpheus* and Ionesco's *The Lesson*. Tūras is a member of the Lithuanian Association of Cinematographers. He is regularly invited to present his films to audiences and give educational seminars.
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TAMARA VAINAUSKIENĖ is a doctor of humanities (1993) and an associate professor at the Department of Singing, Lithuanian Academy of Music and Theatre (1996). Her scientific interests include education of the art of singing (history, theory, methodics); theory and practice of vocal

music performance; development of national academic singing schools; formation of the system of music teaching in Lithuania, and the activities of institutions providing music education. She has published scientific articles in peer reviewed journals, reviews on art dissemination, articles for encyclopaedic publications, reviews. She has presented scientific reports at national and international conferences and written theoretical and methodological works, including *Formation of Vocal Basics* (2004). She also co-authored the scientific monograph *The History of Lithuanian Music. The Years of Independence 1918–1040* (2009). She is also the author of the scientific monograph *Virgilijus Noreika's Singing School: foundation, origins, interaction of traditions* (2016).
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AGNIESZKA WÓJTOWICZ is a theatre studies researcher and a doctor of humanities. She graduated from the Jagiellonian University in Kraków with a degree in theatre history. Wójtowicz is an associate professor at the Institute of Linguistics, University of Opole and the author of the monographs *Od Orfeusza do Studium o Hamlecie: Teatr 13 Rzędów w Opolu (1959–1964)* (From Orpheus to A Study on Hamlet: Theatre of 13 Rows in Opole (1959–1964) and *Grotowski. Bedeker opolski* (Grotowski. Bedeker of Opole). She is currently preparing a monograph *Political Grotowski* on the topic of her dissertation. An author of scientific articles in Polish and foreign press, she also participates in national and international conferences in Poland and abroad. Wójtowicz is one of the authors of a documentary about Jerzy Grotowski *A Game with Memory. Jerzy Grotowski in Opole*.
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AUDRONĖ ŽIŪRAITYTĖ is a professor at the Lithuanian Academy of Music and Theatre (Department of Musicology). In 1987, she defended her doctoral thesis “Lithuanian Ballet. Formation and Development of the Genre”. 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 the proceedings of various international conferences, co-edited *Constructing Modernity and Reconstructing Nationality. Lithuanian Music in the 20th Century* (in collaboration with R. Goštautienė, including a CD; 2004), *Musical Work: Boundaries and Interpretations* (English, German, Lithuanian; in collaboration with Ž. Tamaševičienė, Lithuanian Composers' Union; 2006), *Litauische Musik. Idee und Geschichte einer musikalischen Nationalbewegung in ihrem europäischen Kontext* (German, in collaboration with Helmut Loos, Gudrun Schroder Verlag; 2010).
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