

Foreword

This eighth issue of *Ars et Praxis* introduces readers to the latest research in music, the performing arts and film conducted by lecturers and doctoral students at the Lithuanian Academy of Music and Theatre and doctoral students from Vytautas Magnus University and Kaunas University of Technology. The journal features 15 articles, some of which were based on papers presented at the 44th annual LAMT conference, 100 Years – the School, Drama, Opera. The *Sources* part of the journal contains a publication of research about the activities of the Polish Reduta Theatre in Vilnius, conducted by a doctoral student in theatre studies at the University of Opole (Poland) that has been especially prepared for *Ars et Praxis*.

As per usual, the journal consists of two parts – *Ars* and *Praxis*. The *Ars* part starts off with an article by Tamara Vainauskienė, which analyses Verdi's *Aida* (1927). By revealing the broad context in which the opera appeared on the Lithuanian stage, the author draws attention to the roles played by soloists Kipras Petrauskas (Radames), Vladislava Grigaitienė (Aida) and Vincė Jonuškaitė (Amneris). According to the author, the “high quality of the production was testimony of the artists’ talent and maturity, and their skills to perform Verdi’s complex work just as well as European theatres with their years-long traditions of opera performance. With this firm foundation in place, the young Lithuanian Opera embarked on a new stage in its development”. Danutė Petrauskaitė looks upon the period of the creation of the State Opera through the eyes of the organist, choir leader, composer, pedagogue and music history researcher Juozas Žilevičius. The article presents an overview of the contribution Žilevičius made to opera art, whilst working in the Lithuanian Artists’ Society, acting as theatre administrator and head of the Department of Arts in the Ministry of Education; the author takes a closer look at his reviews, articles and memoirs. The article by Beata Baublinskienė is dedicated to the State Opera and the national stage productions performed there in the years 1920–1942. The author discusses in greater detail four composers and works from this period: Vytautas Bacevičius’ *Vaidilutė* (1931), which never actually reached the stage, *Gražina* (1933) by Jurgis Karnavičius, the premiere of which aroused heated discussions, and the operas by Antanas Račiūnas (*Trys talismanai*, 1936) and Karnavičius (*Radvila Perkūnas*, 1937). In the author’s view, it was not just the staging of these operas but also the public’s reception that shows the strong correlation between public expectations, theatre policy and the critique of national opera in the second decade of the State Opera’s existence.

Other articles in the *Ars* part are dedicated to new phenomena and changes in theatre and film practice and in the field of arts management. The theatre director and arts doctoral student Kamilė Gudmonaitė applies Jean Marie Pradier's links between theatre and medicine and discoveries in the cognitive sciences to analyse the social characteristics of theatre. The author states that "social theatre as a symbolic form of communication structures personal experience in the contexts of one's environment and the world at large, it can heal and re-establish lost connections with oneself and the world", especially since contemporary social theatre, by recalling the long-lived link between theatre and medicine, is breaking ground in the therapeutic and healing space where the state of catharsis is capable of "reducing social exclusion and discrimination, increasing the acceptance of excluded members of the community, encouraging the return of one's identity to an integrated state, and in that integrity healing becomes possible". The theatre director and arts doctoral student Paulius Ignatavičius looks at contemporary theatre theories and discusses the transformations in form and content that have taken place on the Lithuanian stage. The author considers Oskaras Koršunovas' play *Ten būti čia* (1990) as the turning point, when the play's content starting being created by the form itself, rather than the drama or meanings of the literary work it conveyed. Vytautas Magnus University art research doctoral student Kristina Steiblytė has turned her focus on theatre in the Baltic States and the historical narratives it has created. According to the author, after the attempts of the late 20th century that took place in the Baltics to examine our national and cultural identity in the theatre, often by relying on self-reflection and self-irony, by the beginning of the 21st century there have been an increasing number of attempts to understand ourselves in the European context, to find a space in the general European historical narrative. After an analysis of some selected plays by Lithuanian, Latvian and Estonian directors, the author summarised the strategies for creating pan-European historical narratives: the re-thinking of roles in 20th-century historical events, the unmasking of silenced narratives, and a critical analysis of the West European narrative. The film director and arts doctoral student Jokūbas Vilius Tūras presents an analysis of the suicide theme in Lithuanian cinema in the years 1991–2018. Taking eight films by Lithuanian film-makers, where the main character commits suicide, the author of this article distinguishes two motive groups for suicide: 1) suicide orientated at the individual (regular psychiatric reasons, non-traditional psychiatric reasons, biological and physical reasons; and 2) external or social motives (the passing of a loved one, tensions in social relations, economic problems, altruistic suicides, post-traumatic experiences). According to the author "the 'diagnosis' of suicide factors in cinema and the draft digest of Lithuanian films dealing with this theme could be useful both to psychologists and suicide researchers for whom these films could become a resource for analysing sepa-

rate cases, but also for film researchers”. In her article “Changes in arts management in the perspective of fundamental cultural transformations”, Ieva Gaižutytė analyses arts management strategies in the case of fundamental cultural transformations. By harnessing scientific sources from the fields of economics, art sociology and management, conducting an empirical research analysis and reviewing cultural transformations indicated as models 1.0, 2.0, 3.0, the author discusses the viability of the Culture 4.0 model. According to the author, expressions of the Culture 4.0 model feature a number of significant components: from innovative applications geared at consumers of culture to robotisation and the Internet of things – all these technological tools shall in the future become an inseparable part of the successful organisation of a range of activities. That is why one of the main tasks in arts management will be a suitable activity model based on the adaptation of certain tools and methods from the business world, combined with the primary socio-cultural mission. The article by Rūta Gaidamavičiūtė, “Women in Lithuanian musicology”, gives readers an insight into when women gained a quantitative and qualitative lead in Lithuanian musicology among those studying, lecturing and expressing themselves in the cultural space of this field. She says that a clear shift in the identity of women occurred in the 1970s, expressed as a counterbalance to male domination: “women in Lithuanian musicology did not create any ground-breaking theories (but nor have men). Nonetheless, it was women that conducted much of the routine monitoring – they wrote reviews, recorded and filled in the gaps in the history of Lithuanian music. When counted together, they are responsible for a whole swathe of major research studies”.

The *Praxis* part begins with an article by the doctoral student Agnė Mažulienė and her research paper supervisor Gražina Daunoravičienė, “Functional features and definition of figurate music composition”. The authors present the differentiation of the functional features of types of notation, identifying the key identifying characteristics of each, and by focusing on the composition particularities they expand the concept of figurate notation by including the concept of figurate music composition which spans generative composition techniques and the unifying organisational principles representative of notation, sound and graphic parameters. In his article, the arts doctoral student Vytis Nivinskas identifies the activities of improvising solo double bass performers, recorded on various albums, as one of the directions in music, a new double bass and improvisation genre. By reviewing the circumstances of this new genre’s formation, the content of the albums, styles, and possible perspectives of future development, the author summarised his findings as follows: “the performance of an improvising solo double bass is a process of maximum concentration, attaining the highest degree of playing technique and exceptional creativity, which has determined the emergence of a new performance

technique, innovative composition principles and hitherto unexplored means of producing sound from this instrument”. The arts doctoral student Imantas Šimkus and his research paper supervisor Audronė Žiūraitytė have submitted an article titled “Interpretation of rhythmic metre as the foundation of collective music performance”. They analysed the problematic co-existence of synchronisation and expression in collective music performance from the aspect of rhythmic metre interpretation and have highlighted the necessity of new rhythmic metre analysis methods they deem useful for performers that can enhance their interpretation skills. The arts doctoral student Vincenzo De Martino dedicates his article to an analysis of the works by Mikalojus Konstantinas Čiurlionis written for piano on the sea theme. The author names the composer’s repeating and most frequently used figures that convey the various characteristics of water images. De Martino states that a performer wishing to play these works should delve into the refinement of the music and its diversity, taking into account other sources of inspiration besides just those of a musical nature, e.g., visual, oral, artistic literature, etc., noted for certain stylistic features. The art research doctoral student at Kaunas University of Technology, museologist Aušra Strazdaitė-Ziberkienė presents the history of the State Theatre and the State School of Music via the prism of the exposition installed in the home of Mikas and Kipras Petrauskas – the memorial flat of Kipras Petrauskas – “The State Theatre. Music Uniting the Nation”. Having discussed the idea behind this exposition and its realisation, the author states that the practices employed by the Kaunas City Museum in its exposition, and in the excursion Voices of Hope and the smart phone app Petrauskas the RemArkable are an example of how the history of the city and the country can be presented to the public.

The *Sources* part of the journal features a publication of the article by Agnieszka Wójtowicz, “‘Reduta’ builds its nest, or Osterwa in Pohulanka” (translated from Polish by Helmutas Šabasevičius) and is dedicated to the activities of the Polish actor Juliusz Osterwa (1885–1947) and the Reduta Theatre in Vilnius in 1925–1929. Basing her work on archival documents that have not yet been studied by theatre historians, the author reconstructs the beginnings of Reduta in Vilnius in the Polish theatre building on Wielka Pohulanka Street (present-day J. Basanavičius Street).

The *Appendices* section of the journal features the regular *Chronicle* for 2020, presenting LAMT publications, conference, defended dissertation and arts doctoral projects, lists of Master’s and Bachelor’s degree theses, awards and information about the authors appearing in this issue, as well as the *Guide for authors*.

Editor