

## Apie autorius / About the Authors

**Eka Chabashvili**, one of the most important and interesting representatives of the Georgian professional musicians, representative of the Georgian composition school of 90th. Her music is performed in different countries; she actively works in music for theatre and cinema, painting and literature. She researches musical genetics and micro acoustics. Also she is author of the new multi-topophonic composition technique and atomic-nuclear musical system. E. Chabashvili's main compositions are well known piano piece "Panorama", ballets "Radiance" and "Dance Macabre", opera/exhibition "Wandering Souls" by Kafka's novellas, musical novel "Fury and sound" for holographic theatre and other works for instrumental theatre, chamber compositions for different musical instruments, plays for orchestra "Axiom", "Proverbs", "Mosaic", musical novellas "Seven Wonders of World", Symphonic trilogy "Bodies", "Chorale" for choir (was awarded in German), multimedia "Idea of God – Spheres" and etc.

Once she said: "*The Georgian Composers Live at the Cross of Space and Time...*" and really, her creation is full of European and non-European cultural musical traditions. In her works you come across the meditative dramaturgy and static kind of composition. E. Chabashvili uses the new multi-topophonic composition technique, she thinks, this is much disseminated composition technique in the world today, where is covered main idea of the electro-acoustic music's composition's theory. She pays attention how to develop the musical materials inside different psycho-times by improvisational-variation development of musical structures in the several levels of space. Her music's rich colour sounding palette very often appears visual associations, which is depend on the connection her musical thinking with visual source. Eka often mentions about her desire during interviews – "*My wish is to paint music and vice versa, make a painting heard in music*" – she is looking for the music inside the colour, shape, movement.

Karlheinz Stockhausen describes her creation like this: "*In her works she creates timbre-theatrical pieces, compositions. Often, coming from the verbal music she creates rhythmic-melodic intonation compositions of "oratory-artistic" nature. Eka's composition technique is quite unique and interesting, her music is intuitively and her scores are based on the principle "repeat and vary."*"

**Achilleas G. Chaldaekes** born 1969 in Athens, Greece, he studied Theology and Musicology there. His graduate work was done in the School of Theology of the National and Capodestrian University of Athens. He received his doctorate from the Department of Music Studies of the same University (his doctoral thesis was entitled: *The Polyelos in Byzantine and post-Byzantine Melopoeia*, Athens 2003, pgs. 992), where he was an academic assistant from the year 1992 and was elected Lecturer (the year 1999), Assistant Professor (the year 2004), permanent Assistant Professor (the year 2008) and Associate Professor (the year 2010) of Byzantine Musicology for the same Department.

Moreover, he is a director in a well-known international choir, the so-called *Maestros of Psaltic Art*. With this particular choir he has carried out more than 500 performances all over the world (Greece, Europe, Asia, America, Australia) and have already record more than 20 digital discs, as well. In addition, he is developing an international artistic route as a director, since he is quite often invited as a guest director from famous, outside Greece, choirs, which are relevant or not with the field of traditional Byzantine music.

He has won international recognition and acknowledgement as a chanter, which means an artistic interpreter of Byzantine music. He chants in a central church of Athens actively and systematically, while at the same time he chants in various artistic events both in Greece and abroad, where he is frequently invited as an artist interpreter. Last but not least, he has recorded whether alone or with different artistic forms, usually under his supervision and guidance, a lot of chants of Byzantine production, which most of them were product of his simultaneously academic research.

He is also a member of several scientific and artistic societies (like the *Institution of Byzantine Musicology*, the urban non-profit

company "*Anatoles to Periixima*", *The International Society for Orthodox Church Music*, *American Society of Byzantine Music and Hymnology*, and others).

He has published ten self-contained books and has coordinated the publication of as many collective volumes (conference proceedings, honorary volumes, etc.). Tens of other studies have been published in periodicals, encyclopaedias and other collections. He has participated in international musicological and theological conferences and seminars. His research activity orbits around the areas of Byzantine musicology, music folklore, Christian worship, hagiology and hymnology.

**Grażina Daunoravičienė** (b. 1955), PhD Doctor of Musicology (1990), Doctor habil. (2008), Professor, has been teaching at Lithuanian Academy of Music and Theatre since 1979, the head of the Department of Music Theory (1998–2003). She held a numerous scientific scholarships and grants to study and do research at Moscow Tchaikovsky conservatoire (Russia), at Salzburg Mozarteum (Austria). She was awarded a scholarship from the ministry of Culture and Education of Saxon lands and DAAD grand (Germany), and has been invited to Oxford University (UK). She presented reports and published scientific articles in Lithuania, Latvia, Poland, Germany, Russia, Great Britain, Belgium, Switzerland, Slovenia, Czech, Serbia, Finland, United States etc. Daunoravičienė edited two monographs (2002 and 2007). She is a founder and compiler of the scientific magazines "Lithuanian Musicology" (12 volumes have already been published). Now she is editing a study books "The Language of Music" consisting of 5 books, the first two of which have been published in 2003 and 2006. She is a member of the Research Council of Lithuania, the representative of the Committee of Humanities and Social Sciences.

Areas of research interests include the problematique of musical genres, musical forms, models of historical techniques of composition, composers' schools, and the 20th century composition trends in Lithuanian music.

**Inesa Dvuzhlynaya** (b. 1967), the candidate of Art criticism (2005, a dissertation theme "American musical minimalism in the art culture in the second half of the 20th century"), the Winner of 1st degree of the International competition of works about the Holocaust "Memory of the Holocaust – a way to tolerance", a nomination "Reflections and experience of the teacher" (Moscow, 2007).

The teacher of the Grodno Musical College, the docent of faculty of Arts of the Grodno State University of J. Kupala.

The author of programs of the musical literature for children's music schools of Belarus, Musical Colleges, manuals "Sketches about foreign music of the 20th century" (2000), "The musical literature of Belarus" (in the co-authorship from Kovshik S.V., 2000), monographer "American musical minimalism" (Minsk, 2010). Has more than 20 publications in Belarus, Russia, Ukraine, Germany. The participant of the international conferences in Belarus, Ukraine, Russia, Germany, Israel, devoted to the Holocaust, to various problems of music of the 20th century.

**Larisa Elisha**, acclaimed Russian violinist, is distinguished as an international soloist, chamber musician and pedagogue, having performed and taught extensively throughout Russia, Belarus, the Ukraine, Poland, Italy, Germany, France, Spain, Denmark, Switzerland, Holland, Norway, Taiwan, and the United States. Continuing in the tradition of legendary Russian violinist, David Oistrakh, she holds a Bachelor's degree with honours and Master's degree in music from State Conservatory of Belarus in Minsk, where she was a student and assistant of Professor Olga Parchomienco, one of Oistrakh's most prominent protégés. Dr. Elisha was Professor of Violin, Chamber Music and Method Pedagogy at the Academy of Music in Wrocław, Poland where she had earned her Doctorate degree. Ms. Elisha was the Concertmaster of the Witold Lutoslawski State Philharmonic Symphony Orchestra, Principal Violinist of the Leopoldinum Chamber Orchestra, as well as Director and First Violinist of the Wratslavia

String Quartet in Wrocław, Poland. Currently, Dr. Elisha is Assistant Professor of Music and Director of Upper Strings Studies at Georgia Southern University. Formerly Violin Artist-in-Residence at Washburn University, she was Concertmaster of the Topeka Symphony Orchestra. She was also Concertmaster of the Wichita Grand Opera where she performed featured solos with Plácido Domingo and the late Luciano Pavarotti. She is heard regularly as a soloist and in chamber music concerts. As master teacher, she maintains a significant violin/viola studio and many of her students are winners in competitions. She performs and teaches in various summer music festivals and is a clinician/performer in national and international conferences and festivals. As Violinist of the Elaris Duo, she was the recipient of the 2008 Kansas Governor's Arts Award ("Artist" category). Her MSR-Classics release *DUO VIRTUOSO* received critical acclaim. Dr. Elisha's bio is featured Who's Who in the world, Who's Who in America and Who's Who of American Women.

**Steven Elisha**, regarded by his mentor, Janos Starker, "in the front ranks of his generation's musicians," has taught and performed as a soloist and chamber musician throughout Europe, China, Norway, Brazil, Israel, Taiwan and the US. Dr. Elisha is the Director of the String Division and Assistant Professor of Music at Georgia Southern University. Formerly, he was Director of String Studies at Washburn University, Principal Cellist of the Topeka Symphony, and Conductor of the Topeka Symphony Youth Orchestra. Elisha was also the Artistic Director/Conductor of the Lawrence Chamber Orchestra. Dr. Elisha regularly gives master classes, workshops and residencies throughout the United States, including his fun-loving and innovative *Mr. Cello Stories* program for audiences of all ages. He is a clinician for national and international conferences and festivals and performs regularly at music festivals throughout the country. He has been a visiting professor of cello in China, Taiwan, Israel and Norway. Dr. Elisha has recorded for Delos and Musical Heritage Society, including a Grammy-nominated MHS recording of New England piano trios. As Cellist of the Elaris Duo, he was the recipient of the 2008 Kansas Governor's Arts Award ("Artist" category). His recent MSR-Classics release and Carnegie Hall Debut received critical acclaim. He holds performance degrees from Indiana University (BM), Yale University (MM) and KU (DMA). Elisha recently was soloist with the Hastings Symphony (Nebraska) and Taiwan National Arts Orchestra in Taiwan National Hall. Other recent performances include recitals at the Bergen International Festival, Grieg Conservatory and solo appearances with the Gulf Coast, Sunflower Festival Chamber Orchestra, Topeka Symphony and Grand Rapids Symphony Orchestras.

**Irena Friedland**, Israeli pianist, is "one of the most appreciated musicians in Israel". Miss Friedland has graduated "Summa cum Laude" from the Tel Aviv University. She went on to pursue an active performing career: France, Germany, Russia, Norway, Belgium, Italy, Holland, Finland, Sweden and the USA.

Ms. Friedland has released three CD's in USA, which was highly praised by the important music periodicals.

Since 2000 she has been intensively involved in concentrating on researching the various interactions between audio and visual arts, the relationships between sound and colour. She is lecturing and teaching academic courses regularly, with emphasis on this topic in abroad: France, Finland, Norway, Netherlands, Belgium, UK and USA.

Ms. Friedland is currently on the teaching faculty at Haifa University and at Tel Aviv University.

**Anastasia Georgaki** studied Physics (University of Athens, 1986) and Music (accordion, piano, harmony, counterpoint/Hellenic Conservatory of Athens, 1981–1990). She continued her studies at IRCAM (Paris, 1990–1995) in computer music and music technology (DEA and PhD in Music and Musicology of the 20th century, IRCAM/EHESS). During the period 1995–2002 she has been teaching as a lecturer in Music Acoustics and music technology at the Music Department of the Ionian University at Corfu. Since 2002, she is lecturer and currently Assistant Professor in Music Technology at the Music Department of the University of Athens. Since 2008 she

teaches at three different Master programs at the University of Athens and the School of the Fine Arts (music and new media, sound ways off knowledge, digital visual music). She is also supervisor of PhD candidates on the area of vocal analysis and new media.

She has participated in many international computer music and musicological conferences and has published a number of articles concerning the *synthesis of the singing voice*, the *interactive music systems*, the *Greek electroacoustic music* (*Xenakis, Adamis, Logothetis*), *physical modelling of instruments*, *music technology in education*. She has chaired as a member of the organizing committee five symposia as: *music and computers* (Ionian University, 1998), *First Greek Symposium on Music Informatics* (Ionian University, 2000), *International Symposium Iannis Xenakis* (University of Athens, 2005), *SMC07* (Lefkada, 2007) and *Pythagorean views on music and mathematics* (Pythagorion, 2009). She has collaborated also with the Greek research institute ILLSP in music information retrieval European projects (Wedelmusic), with IEMA, with the Voice lab of the Computer science department, with the Onassis foundation cultural center, with IRCAM, etc. Her research projects focus on the analysis and acoustics/psychoacoustics of the Greek singing voice, controlling synthetic voices through a MIDI-accordion, as also the development of tools for the application of new technologies in music creation and technology in education. Member of numerous committees in Greece and abroad. She is a professional accordion player ([www.novitango.gr](http://www.novitango.gr)) and active musician.

**Anamaria Mădălina Hotoran** (born 1975) is Associate Professor at the Emanuel University of Oradea, Department of Music Pedagogy and Master of Musical Art, where she teaches Musical Forms, Strategies in Musical Analysis, Music Theory. She read the musicology (degree and Masters of Arts) at the Academy of Music Gh. Dima of Cluj-Napoca, where she was awarded a Ph. D. in musicology summa cum laudae in 2004, with the doctoral thesis *The Dolorous Passion and death of our Lord Jesus Christ in the works of the 20th century composers*, co-ordinated by University Professor Eduard Terényi, Ph. D. She participated in numerous national and international conferences and symposiums, has directed 3 research grants and participated in 2 grants in the field of sacred music, has published over 20 articles and also musicological books: *The Dolorous Passion and Death of our Lord Jesus Christ in the Works of the 20th Century Composers. The Passion Genre and The variational concept in Edé Terényi's organ music* (Ed. Risoprint, Cluj-Napoca, 2008).

Website: <http://www.emmanuel.ro/ro.academic.faculty.hotoran>

**Rimantas Janeliauskas** (b. 1947), Prof. Dr. Mus., Lithuanian composer, pianist and pedagogue. 1962–1966 he studied at Kaunas Secondary School of Art; from 1966–1973 – at the Lithuanian State Conservatory, piano class of Prof. J. Karnavičius and in 1973–1978 composition class of Prof. J. Juzeliūnas. From 1979–1980 he was improving 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 arranged a concert of his works. Currently, R. Janeliauskas holds the position of Professor at the Department of Composition of the Lithuanian Academy of Music and Theatre, teaches theory and composition of music. The composer's theoretical interests are focussed on systematics of the principles of composing. He has organized 11 international conferences of musicology, has edited and issued the publications "Principles of Music Composing" (2000–2011) 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 etc.

**Inga Jankauskienė** (b. 1960) graduated from the Lithuanian Conservatory (presently Lithuanian Academy of Music and Theatre) in 1987. She works as a musicology scientist at the Lithuanian Culture Research Institute. Inga Jankauskienė defended her Ph.D. thesis "Narrativity in Music. The Operas by Bronius Kutavičius" (1996) at the Lithuanian Conservatory. 1992–1994 Inga Jankauskienė was in

post-graduated studies under prof. Eero Tarasti in the Department of Musicology at University of Helsinki. She is a member of ISI (The International Semiotics Institute) since 1992. She took part in the congresses of ISI in Paris (France, 1994), Imatra (Finland, 1996), Aix-en-Provence (France, 1998), and Vilnius (Lithuania, 2008). There are articles by Inga Jankauskienė in selections of *Acta Semiotica Fennica* IV (1996) and XV (2003). She has written articles on Lithuanian music history in Prewar (1918–1940), Postwar (1940–1970) periods of 20th century and contemporary music. She has written a book *Pagan Avant-Garde: Theoretical aspects of music by Bronius Kutavičius* (= Pagoniškasis avangardizmas: Teoriniai Broniaus Kutavičiaus muzikos aspektai, 2001) and the selection *Music of Bronius Kutavičius: The time which pass* (= Broniaus Kutavičiaus muzika: Praeinantis laikas, 2008). Inga Jankauskienė is a member of the Lithuanian Composers Union.

**Margarita Katunyan**, Doctor of Musicology, professor at the Moscow Conservatoire, has to her credit more than 180 articles on the most varying subjects: a history of composition, history and practices of *basso continuo*, history of music forms, modern harmony, traditional and modern types of notation, ethnomusic and modern compositions, electronic music, works of contemporary composers, the latest performing forms based on the use of multimedia, etc.

**Ljudmila P. Kazantseva** is a Professor of the Department of History and Theory of Music of the Astrakhan Conservatory and Volgograd Institute of Art and Culture, the Head of the Laboratory of Musical Content. She has earned the degrees from Gnessin Musical Pedagogical Institute (now the Academy of Musical Arts), Graduate School of the Leningrad Conservatory (Candidate of Arts 1984 – “About content peculiarities of musical works with thematic borrowings”) and Moscow Conservatory (Doctor of Arts 1999 – “The Author in the Musical Content”). She is the author of a number of books and articles (more than 150) on the topic of musical aesthetics in the scientific collections and journals (“Music Academy”, “Music Scholarship”, “Soviet Music”). Her theoretical concept of musical content, presented in her books *Basics of Theory of Musical Content* (Fakel: Astrakhan, 2001. 368 p.; 2. ed. Volga: Astrakhan, 2009. 367 p.), *The Author in the Musical Content* (RAM named after Gnessin: Moscow, 1998. 248 p.), *Musical Content in the Context of Culture* (Fakel: Astrakhan, 2009. 367 p.) and other publications, has been introduced into pedagogic practice in Russia. In the years of pedagogy, Dr. Kazantseva has created the school of prominent musicologists, including 10 Candidates and 1 Doctor of Arts. She has been awarded with numerous prizes of the all-Russian competitions of scholarly papers. Dr. Kazantseva is a participant and organizer of Russian and International conferences, including I–V Scientific Readings on the problem of musical content, the editor of scholarly publications and site [www.muzsoderjanie.ru](http://www.muzsoderjanie.ru), the member of the International Informatization Academy and Russian Academy of Natural History, of the Composer's Union of Russian Federation.

**Ewa Kowalska-Zajac** – a graduate of Grażyna and Kiejstut Bacewicz Academy of Music in Łódź (MA thesis with distinctions in the fields of the theory of music in 1989 and composition in 1991). In 1997/1998 a holder of the Research Support Scheme scholarship, part of Open Society Institute/Higher Education Support Programme (OSI/HESP), for which she worked on the project entitled “Roman Haubenstock-Ramati: His Attitude towards European Avant-Garde”. Author of the following books: “Bernard Pietrzak (1924–1978) – portret kompozytora” (“Bernard Pietrzak (1924–1978) – Portrait of a Composer”), 1998; “Oblicza awangardy. Roman Haubenstock-Ramati” (“Faces of the Avant-Garde. Roman Haubenstock-Ramati”), 2000; “XX-wieczny kwartet smyczkowy w twórczości kompozytorów polskich – przemiany, nurty, idee” (“20th Century String Quartet in Polish Composers’ Output – Changes, Trends, Ideas”), 2005. Co-author of a lexicon entitled “Łódzkie środowisko kompozytorskie 1945–2000” (“Łodz Composers’ Circles 1945–2000”), 2001. Author of many articles regarding composition, avant-garde and composer’s output the 20th and 21st century. Since 1989 working at the Academy of Music in Łódź as a lecturer, currently

Associate professor and since 2008 Dean of the Faculty Composition, Theory of Music, Eurhythmics and Art Education.

**Mantautas Krukauskas** has Masters degrees in piano and composition and is currently teaching electronic and computer music and sound art disciplines at the Department of Composition of Lithuanian Academy of Music and Theatre. His compositions, including chamber music, audiovisual works, and music for theatre productions have been performed in Lithuania, Austria, Germany, USA, and other countries. As a composer, Mantautas Krukauskas is a prizewinner of two international competitions, which both took place in Austria.

Mantautas Krukauskas has been actively involved in various organizational activities, including project coordination, event organizing, as well as international research and educational programmes. His interests comprise creativity, interdisciplinarity, music and media technologies, and a synergy of different aesthetic and cultural approaches.

**Antanas Kučinskas** (b. 1968) graduated from the Vilnius Conservatory (1988) where he studied music theory and composition. He continued composition studies at the Lithuanian Academy of Music with Prof. Vytautas Barkauskas, graduating in 1993. His Ph.D. research on “The Principles of Composition in the Works of Contemporary Lithuanian Composers” was completed and defended in 2001 at the same institution. In 1995 he participated in the workshop for young composers in Apeldoorn, Holland. From 1991 to 1999 he taught modern music history at the Vilnius Conservatory. For five years since 1993 he has been sound director and, since 1998, head of the music department of the Lithuanian National Drama Theatre. Since 2007 he also holds teaching post at the Lithuanian Academy of Music and Theatre. Antanas Kučinskas has organized several conferences of music theory.

**Markos Lekkas** studied Composition at York University (BFA) and at the University of Toronto (MusM and MusDoc). Among his analytical projects have been the music of Berg, Brahms and Bach. Teaches Music Theory and Analysis.

**Dr. Marina Lupishko** has two educational backgrounds: in history and cultural history (art history, aesthetics, linguistics, literature) and in music (piano, music theory, and musicology). She did her undergraduate studies at the Kharkov Music College and at the Kharkov State University (Ukraine), then pursued her post-graduate studies in musicology at the University of Massachusetts/Amherst, USA (Master of Music, 1998) and at the University of Toronto, Canada. Her dissertation on Stravinsky’s settings of Russian folk verse was defended at Cardiff University, UK (Ph.D., 2006) under Pr. Stephen Walsh. Since 2004, Marina Lupishko lives and teaches music in le Havre, France. She has presented at international conferences in the UK, Germany, Switzerland, France, and the USA. Her research has appeared in *Mitteilungen der Paul Sacher Stiftung* (Switzerland), *ex tempore* (USA), *Russian Literature* (the Netherlands), and *Australian Slavonic and Eastern Europeans Studies*.

**Lina Navickaitė-Martinelli** is a researcher at the University of Helsinki (Finland) and a lecturer at the Lithuanian Academy of Music and Theatre. A freelance music reviewer, she is the author of more than 100 articles and reviews on musical topics. From 2002 to 2007 she has been working as an editor of the musical magazine “Muzikos barai”; at present, her major editorial commitment is the co-editor-in-chief position at “IF – Journal of Italo-Finnish studies”, she has also edited several academic collections. Her book *The Suite of Conversations: 32 Interviews and Essays on the Art of Music Performance* (Vilnius: Versus aureus, 2010) has been awarded Lithuanian Composers’ Union Ona Narbutienė Prize for innovative research on music performance.

Navickaitė-Martinelli focuses her scholarly research on various aspects of the music performance phenomenon, at present mainly approaching music performance from the semiotic perspective. Since 2004, she has presented papers at more than twenty seminars and conferences in various countries of Europe. More information at [linanavickaite.eu](http://linanavickaite.eu) and [linamartinelli.wordpress.com](http://linamartinelli.wordpress.com).

**Blake Parham** is currently undertaking his Masters degree in Music at the Elder Conservatorium, University of Adelaide. The working title for his thesis is, *Sir Andrzej Panufnik, Emigration and his Music*. Blake has presented papers at the University of Adelaide (2011–2012), the Perth Cathedral (Scotland, 2011), the *Spaces of (Dis)location* conference at the University of Glasgow (2012) and the Postgraduate Music Research Day (as part of the *Per formative Voices* conference) at the University of South Australia (2012). Additionally from June–September of 2012, at the invitation of Lady Panufnik, Blake worked on the revitalisation of the Panufnik Archives.

Blake is also a classical vocalist having performed a range of opera, oratorio, musical theatre and concert repertoire in Australia, Germany, Scotland, Ireland, England and Poland. Blake has studied with Ralf Ernst (Germany), Rosalind Martin (Adelaide), Wiesław Ochmann (Poland) and Grant Doyle (London). Recently Blake was awarded the George Boland Post-graduate Scholarship (2011–2012), the Dundee Musicians Award (2012) and was the runner up in the Australian Vocal and Concerto Competition (QLD, 2010).

**Anna Shvets** is a 25 years old composer and PhD student. She studied composition with professor Miroslav Skorik who is currently the greatest ukrainian master. She is composer, pianist and organist, composed a lots of instrumental and vocal pieces, including mass for choir and symphonic works. She qualifies herself as a postmodern composer. Anna wrote several scientific works about the links between postmodern art and our information society which were published in ukrainian, polish and french reviews. She is a PhD student of culture sciences in Maria Curie-Skłodowska University in Lublin (Poland) and participated to several international composition competitions and musicological conferences.

**Kalliopi Stiga** is “Docteur ès Lettres et Arts” of the University Lumière-Lyon II (France) and has been qualified as “Maître de Conférences” by the French National Council of Universities (CNU). Her PhD thesis is entitled “*Mikis Theodorakis: the poet who brought ‘savant music’ and ‘popular music’ together*”. She studied piano in Conservatory of Athens, and Musicology at the Ionian University of Corfu (Greece) and at the Université de Paris IV-Sorbonne (France) taking a Diploma and D.E.A respectively. For her research, she was honoured with a prize and a grant from the Gazi-Triantafyllopoulos Foundation in 2002. Since September 1998, she is an established teacher in Greece and she often directs Cultural Projects, Health Education Projects and Projects of Environmental Education. 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, ΠΔ 407/80).

Her research focus on the relations between ‘music and poetry’, ‘music and society/politics’, especially as they are expressed on the work of Mikis Theodorakis. She gives lectures in Greece and abroad, she writes articles in musicological reviews and she participates in International Conferences (Portugal, France, Lithuania, Mexico, Canada, Greece, Serbia, UK, Finland, Latvia...). In 2007, she collaborated with the “International Center – Museum Mikis Theodorakis”. Since 2009, she is member of the International Association for the Study of Popular Music (IASPM – branche francophone).

**Marta Szoka** – MA: theory of music and organ concert class at Grażyna and Kiejstut Bacewicz’ Academy of Music, Łódź, Poland; PhD: Polish Academy of Sciences, Institut of Arts, Warsaw 1988; Fulbright scholar – University of North Carolina, Chapel Hill 1993–1994. As a concert organist she has given numerous recitals in Poland and in the USA, Germany, Danmark, Switzerland. Author of the books: *Polish Organ Music 1945–1985* (Łódź 1993), *The Musical Language of Frank Martin* (Łódź 1995), *Frank Martin. Musical Contexts* (Łódź 2002) and *George Crumb. The Music of Oneiric Visions and Magic Formulas* (Łódź 2011); co-author of the lexicon *Composers of Łódź 1945–2000* (Łódź 2001). The author of numerous articles on contemporary music, including Polish, Lithuanian and American composers, as W. Albright, F. Bajoras, Ph. Glass, A. Tansman, G. Crumb, P. Mykietyn and the others, as well as contemporary organ music. In 2002–2008 the dean of the Department of

Composition, Theory of Music, Eurhythmics and Music Education, Academy of Music in Łódź, where she works as a professor. The member of *Warsaw Autumn* Festival programme committee.

**Bianca Țiplea Temeș** is Senior Ph.D. Lecturer of Music Theory at Gh. Dima Music Academy. She holds a degree in Piano and Musicology recognised by the Education Ministry in Madrid, an M.A. in Musicology granted by the Gh. Dima Music Academy, leading to a Ph.D. earned from the Music University in Bucharest, in 2002. She attended Aurel Stroe’s Master Class in Cluj (1995) and György Kurtág’s Master Class in Budapest (2005). As she also holds a degree in Business Management (M.B.A. granted by Babeș-Bolyai University), she combines her academic career with the post of Music Programme Manager of the Transylvania Philharmonic and with the position of temporary Supervisor at the Symphony Orchestra of the Principality of Asturias, Oviedo. Her books have been published in Romania, and her articles in leading Journals in Romania, Spain, Lithuania, Switzerland, Czech Republic, and the U.S.A. She participated in conferences in Romania (Bucharest, Cluj, Iași, Oradea), Germany (Oldenburg), Austria (Vienna), Lithuania (Vilnius), Ireland (Dublin), and Italy (Rome). Since 2010 she has been visiting professor at the University of Oviedo/Spain, in 2012 at *Istituto Superior di Studi Musicali “P. Mascagni”* Livorno, and has also been awarded an Erasmus Grant at the University of Cambridge, U.K. (2010, 2011), studying with the renowned musicologists Nicholas Cook and Nicholas Marston. In 2011/2012 she received a research grant from the Paul Sacher Foundation in Basel/Switzerland. As a consequence of her findings in the Ligeti collection in Basel, she recently obtained a DAAD Scholarship at “Humboldt” University in Berlin, her application being supported by Prof. Dr. h. c. Hermann Danuser.

**Laima Vilimienė** is a Lithuanian musicologist and culture manager. In 1991 she graduated from the Lithuanian Academy of Music and Theatre (specialty in Music History, doc. Adeodatas Tauragis’ class), in 2006 – from the ISM University of Management and Economics and the BI Norwegian School of Management, obtaining an MA in management and business administration.

In 1991–2001 Vilimienė taught subjects of music theory at the Vilnius Conservatory, in 1995–2002 she was the head of the Information and Advertising Department for the Lithuanian State Symphony Orchestra. In 1997–2006 Vilimienė was employed at the Lithuanian Academy Music and Theatre as a lecturer of the subjects of music theory and since 2007 has been teaching subjects of music management in the same institution. Since 2002 up to now she has been the Associate General Manager for Marketing and Artistic Affairs at the Lithuanian National Opera and Ballet Theatre. In 2002 she became a member of the Lithuanian Composers’ Union. In 2005 Vilimienė initiated the establishment of magazine “Bravissimo” and shaped its concept, also becoming the head of the magazine’s editorial board. Since 2006 she has been organizing annual International Seminars of Music Critics in Vilnius.

Vilimienė participated in the organization of music festivals “Kopa” in Klaipėda, “Musica Ficta ‘97” and “Gaida” in Vilnius, as well as International Opera Festival presented in 2009. In 2006 she completed her traineeship at different institutions of performing arts in Belgium.

Vilimienė participated and presented reports at different conferences and seminars held in Klaipėda, Copenhagen, Krakow, Riga, Tallinn, Valencia, Cannes, Gothenburg, Glasgow, Paris, Como, Dresden and Warsaw. She also participated in musicology conferences in Vilnius, Platelai, Druskininkai, Kaunas, Klaipėda, Riga and Novosibirsk.

Her articles on musicology and management were published in such magazines as “Lithuania in the World”, “Lithuanian Music Review”, “Muzikos barai”, “Gama”, “Bravissimo”, “Teatras”, and newspapers “Lietuvos aidas”, “Atgimimas”, “Lietuvos rytas”, “Šiaurės Atėnai”, “Mažoji Lietuva”, “Literatūra ir menas” and “7 meno dienos”.

Mrs. Vilimienė’s article “Secular Music of the Middle Ages” was published in textbook “The Language of Music. Middle Ages. Renaissance. Part I”. In 2006 the authors of the textbook were bestowed the 1st Prize at the competition of the Best Textbook of Higher Education in Lithuania.

**Igor Vorobyov** (b. 1965) – composer and musicologist. Graduated from the Leningrad Choral College in 1983, completed studies at the Leningrad Conservatory in 1990 and at its post-graduate program there in 1992, majoring in composition. He is a member of the Russian Composers' Union and a recipient of awards from the All-Russian Competition for Student Composers (1988) and the Review of the Young Composers of Leningrad (1989). Since 1994 he has been teaching at the St. Petersburg Conservatory. He obtained a degree of Doctor of Arts in 1998 and had received a stipend from the Ministry of Culture of the Russian Federation from 1998 to 2000 as well as a grant from the Russian Humanitarian Fund for Science in 2000. He has participated in numerous international musicological conferences and music festivals. In 2006 he received the title of Associate Professor. Since 1992 he has been the artistic director of the International Festival for the Arts "From the Avant-garde to the Present Day".

Among his musical compositions are: an opera "Elizaveta Bam" based on a play by Daniil Kharms, the ballets "Don Juan" and "Assol", a Chamber Symphony, a Symphony for large orchestra, a Concerto for Double-bass and Orchestra, a Concerto for Piano and Orchestra, a Concertino for Flute and String Orchestra, three Piano Sonatas, two Sonatas for Cello and Piano, a Sonata for Viola and Piano, a String Quartet, the vocal cycles "The Phrasebook", "The Seasons", "A Return to the Sea", "Into the Album of N+", the cantata "A corner of the Earth" for narrator, soloists and chorus, seven concertos and cycles for *a cappella* chorus and other works. He has written a monographical work "The Russian Avant-garde and the Musical Legacy of Alexander Mosolov from the 1920s and 1930s" (1st edition – 2001, 2nd edition – 2006), books of essays "Composers of the Russian Avant-garde" (together with A. Sinayskaya, 2007) and an album "St. Petersburg. Music. 20th Century" (2004).