

## Apie autorius / About the authors

**Nana Amowee Dawson** is an Intercultural Artistic Researcher, a (African) music enthusiast who completed his Master of Philosophy studies in Music Theory and Composition from the University of Cape Coast, Ghana in 2015. He received a Bachelor's degree in Music from the University of Cape Coast in 2011, specialising in *music theory & composition, music history and appreciation, aural culture, popular music, keyboard musicianship, choral directing, electroacoustics, orchestration, and creative research methods*. Thriving from these areas, he is currently enrolled in the aforementioned university's PhD program in Music Theory and Composition. He intends to use his academic journey to pave more ways for the advocacy of African musical arts or art music through teaching and learning from the grassroots. Currently, he is employed by the Ghana Education Service as a high school music tutor at the Ghana National College in Cape Coast.

**Gvantsa Ghvinjilia** holds a Doctorate in Art Studies and is a member of the Georgian Composers' Union. She serves as an Associate Professor, an Academic Council member, and is the Dissertation Council head at the Vano Sarajishvili Tbilisi State Conservatoire (TSC). Additionally, Ghvinjilia is a senior guest lecturer at the Shota Rustaveli Theatre and Film Georgia State University (TAFU). She has been awarded the Z. Paliashvili Scholarship and the Scholarship of the President of Georgia. Her research interests encompass religious music from the perspective of Christian semantics and transhumanism and posthumanism in art music, eco-music, transcultural studies, and interdisciplinary studies. Ghvinjilia actively participates in both national and international conferences and congresses. Furthermore, she frequently appears as a guest on radio and TV programs for Adjara Public Television and the Georgian Public Broadcaster (Channel 1).

**Dina Lentsner**, PhD, is Professor of Music Theory and Composition at Capital University in Columbus, Ohio, USA. Her research focuses on multidisciplinary analysis and interpretation of contemporary music with poetic, literary, and documentary texts. Lentsner's scholarly works, examining the music of Hungarian György Kurtág, American George Crumb (in collaboration with literary and cultural studies scholar Stephanie Saunders), Estonian Lepo Sumera (in collaboration with musicologist Saale Konsap), and Latvian Ēriks Ešenvalds, have been published in the United States, Canada, France, Switzerland, Hungary, Georgia, Ukraine, and Lithuania. Lentsner's latest writing project, a travel-companion book, *The Northern Kind of Loneliness: Musical Travelogues of Ēriks Ešenvalds* is forthcoming [2023] from Musica Baltica.

**Stephan Lewandowski** studied music theory and composition at the Hochschule für Musik Carl Maria von Weber Dresden. From 2006 to 2012 he worked as a freelance lecturer in music theory at the Musikhochschule in Dresden and from 2008 also at the Musikhochschule Franz Liszt in Weimar. In 2012 he finished his dissertation on the combination of Schenkerian theory and pitch-class set theory as an analytical approach. In 2012 he received a permanent post at the Musikhochschule in Weimar, in 2012/13, 2016 and 2017 leading the center for music theory. From 2013 to 2015 he also held a substitute professorship in Dresden. Since 2019 he is a senior lecturer for music theory at the Brandenburgische Technische Universität Cottbus-Senftenberg. His current research activities mainly focus on music theoretical treatises and keyboard music of the late eighteenth and early nineteenth century, but also on the analysis of contemporary music. In 2021 he was elected as the president of the Deutsche Chopin-Gesellschaft e.V.

**Sigitas Mickis** (b. 1969) studied piano at the National M. K. Čiurlionis School of Art. He holds a Master of Piano Performance (1993, under Prof. Raimundas Kontrimas), a Master of Composition (2008, under Prof. Rimantas Janeliauskas), and a Doctor of the Arts (in 2018 dissertation "Projection of the Phenomenon of Creativity in Musical Composition" under the supervision of Prof. Hab. Dr Gražina Daunoravičienė and Prof. Vaclovas Augustinas) from the Lithuanian Academy of Music and Theatre (LMTA). In 2015, 2017, and 2018 he took part in "Principles of Music Composing" conferences and published articles in the conference collection ("Parametrical Judgment of Cognitive Melodic Realm: Technological Aspect"; "Creative Composing of Rhythm: Rational Contexts of Expression (Cognitive Model)"; "Targeting Three Dimensions of Auditory Imagery in Creative Composing: Models of Rhythmical Expression"). In 2016 the article "Research of Creative Phenomena in Music Composition: Theoretical Model" was published in *Lithuanian Musicology*, vol. 18. In 2021, Mickis presented "Categories of Music Theory in Terms of Linguistic Communication" at the LMTA conference "Typologies of Music Signification: Retrospective and Perspective." He also is an associate professor of music theory, music technology, and music production at the Academy of Music of Vytautas Magnus University. He is a supervisor of a master's thesis at the LMTA. In 2014 Mickis composed music and produced a soundtrack for the animation-feature film *Gustavo nuotykių* [The Adventures of Gustavus]. In 2015 his opera for children *Zuikis Puikis* [Haughty Rabbit], was staged at the Lithuanian National Opera and Ballet Theatre. Mickis is the keyboard player and arranger in the projects *Paskutiniai Brėmeno muzikantai* [The Last

Musicians of Bremen], *Musé* [The Fly], and *Naktis teatre* [A Night at a Theater]. In 2021, the second children's opera *Mamulė Mū* [Mummy the Moo], was staged at the Lithuanian National Opera and Ballet Theatre.

**Radoš Mitrović** (Радош Митровић) (Belgrade, 1989), is a PhD Assistant professor at the Department of Musicology at the Faculty of Music, University of Arts in Belgrade. His main fields of academic interest include contemporary music and aesthetics. He took part in several conferences and round tables organized in Belgrade, as well as international conferences. He has published texts in *New Sound*, *Zbornik Matice Srpske za scenske umetnosti i muziku*, *Art and Media*, *Muzika*, and contributed to the monograph *History of Art in Serbia XX Century, III* (Miško Šuvaković, ed.) as well as *Serbian Encyclopedia* (Matica Srpska). In 2014, The Faculty of Music in Belgrade published his e-book, titled *Mauricio Kagel's Creative Attitude Towards Musical Tradition*. He participated in a project *Next Generation* of the music festival *Donaueschinger Musiktage* (2012). His work includes critiques and reviews of music concerts and events for Radio Belgrade 2. He is a member of the Serbian Musicological Society and Journalists' Association of Serbia.

**Manuel Domínguez Salas** is a music theorist, composer, and percussionist. In 2021 he defended his doctoral thesis in music theory at the Krzysztof Penderecki Academy of Music in Krakow, Poland, under the supervision of Prof. Dr hab. Anna Nowak. His research focused on The Theory of Composition: discontinuum–continuum and its functionality in the musical works of Julio Estrada. Simultaneously, during the years 2014–2021, he studied (remotely) the philosophy of musical creativity with Dr Julio Estrada at the Laboratorio de la Creación Musical (LACREMUS) UNAM, Mexico. Currently, he works at the Felix Nowowiejski Academy of Music in Bydgoszcz, Poland. His theoretical research concerns philosophical aspects in musical creativity and their references to the process of creating a musical work, based on Charles Sanders Peirce's philosophical theory called *abductive reasoning*.

**Kalliopi Stigka** was born 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. Since 2010, she received the qualification of Maître de Conférences from the French National Council of Universities (CNU). She is also a Graduate of the Department of Political Science and History of Panteion University (Bachelor, 2021).

Since September 1998, she has been an established music teacher in Greece. She has worked in the Department of Musicology of the National and Kapodistrian University of Athens (2007–2010), in the Department of Primary Level Education of the Democritus University of Thrace (2010) and for two years (September 2014 to September 2016) as a Consultant for Music at the Institute of Educational Policy of Greece, Ministry of Education, Research and Religion. She has been the school principal of the 6th High School of Piraeus for a year (2019–2020). Her research interests lie in the fields of sociology of music and the history of Greek contemporary popular music. She gives lectures in Greece and abroad, writes articles in musicological revues and participates in international conferences (Portugal, France, Lithuania, Mexico, Canada, Serbia, UK, Finland, Latvia, Cyprus, Belgium, Turkey, Algeria, Romania ...).

**Alastair White** (b. 1988) is a Scottish composer and writer. His work is characterized by a lyrical complexity which draws influence from technology, science, politics and materialism, and has been described as “a whole exciting new genre of art” (BBC Radio 3), “genuinely original” (TEMPO), “highly poetic...excellent” (BBC Music Magazine), and “the height of compositional magnificence” (Fanfare). Recent projects include the fashion-opera cycle of *WEAR, ROBE, WOAD* and *RUNE*; a string quartet for the Altius Quartet's album *Quadrants Vol. 3* (Navona Records); and *The Drowning Shore*, a Scots-Yiddish cantata. Full-length album recordings of his operas are available on Metiér Records, and he is currently composer-in-residence for the Ljubljana-based .abeceda [new music ensemble]. Recipient of a Tait Memorial Trust Award (2021), and shortlisted twice for a Scottish Award for New Music (in 2019 and 2020), Creative Edinburgh Award (2019), he teaches composition at the University of Surrey and holds a PhD from Goldsmiths, University of London. Recent publications include work on Carter and Jameson (Società Editrice di Musicologia) Finnissy and Lacan (Lithuanian Academy of Music and Theatre) and Ferneyhough (Göttingen Studies in Musicology). His scores are published by UMP.

**Miloš Zatkalik**, composer and music theorist, is a professor at the University of Arts in Belgrade. For several years he has acted as visiting professor at universities in Novi Sad, Kragujevac and Banjaluka (Bosnia and Herzegovina). Zatkalik has lectured by invitation at universities in Canada, Norway, Germany, the USA, Slovenia, and Australia. Research interests include analysis of 20th-century music; relationships between music and literature; and the psychoanalytic aspects of music analysis. Recent publications include a book on post-tonal prolongation; he is currently writing a book on goal-oriented processes in post-tonal music.