

Apie autorius / About the authors

Marius BARANAUSKAS (b. 1978) is a composer, associate Professor of orchestration and composition at the Lithuanian Academy of Music and Theatre. He studied composition in 1996–2002 with Prof. Rimantas Janeliauskas at the Lithuanian Academy of Music and Theatre, and continued his post-graduate studies at the same Academy in 2003–2005. In 2004–2005 he studied composition at the Lyon Conservatoire (CNSMD de Lyon). His music is performed and commissioned by the biggest festivals all over the world: “ICSM World Music Days”, “Dark Music Days” (Island), Dresden Contemporary Music Days (Germany), “Nordische Musik” Saarbruecken (Germany), “From Avant-garde to Nowadays” (St Petersburg, Russia), DOCK Art Center, Berlin, etc.; as well as the biggest Lithuanian festivals: “Gaida”, “Jauna muzika”, “Iš arti”, “Pažaislis Festival”, “Th. Mann Festival”. Pieces performed by: Sinfonietta Leipzig (Germany), ensemble “Les Temps Modernes” (France), ensemble “Melos Ethos” (Slovakia), Latvian Radio Choir, Kammerensemble Neue Musik Berlin, Lithuanian National Symphony Orchestra, Lithuanian State Symphony Orchestra, Slovenian Radio and Television Orchestra, Tokyo Philharmonic Orchestra and a great number of smaller ensembles and soloists. Baranauskas received a number of awards for his compositions. In 2004, he was awarded 3rd Prize at the Toru Takemitsu Composition Award in Japan for the symphonic composition *Talking*. His electroacoustic piece *NUNC* was cited as the best Lithuanian electro-acoustic composition of the year 2003. *The Molten Thought* (for symphony orchestra) was awarded as the best Lithuanian orchestral piece in 2006 and *Alrediph* (for tam-tam and symphony orchestra) in 2020. He was also awarded as the best Lithuanian theatre composer of the year 2006. He has been coordinator of the annual International Music Theory Conference “Principles of Music Composing” since 2005 and assistant editor of the annual scientific peer-reviewed journal *Principles of Music Composing* (2005–2020). He is the author of several scientific articles.

Santiago Guerra FERNÁNDEZ is a second-year Research Master’s student in Musicology at the University of Utrecht, currently on a semester exchange program at the University of Victoria, Canada. His research interests encompass a broad range of topics, including popular music of the Interwar period, Nationalism in the late nineteenth century and musical traditions in diaspora.

Gvantsa GHVINJILIA is a musicologist, PhD. She is Associate Professor, a member of the Academic Council and head of the Dissertation Board at Tbilisi State Conservatoire, as well as a member of the Georgian Composers’s Union. She serves as a guest senior teacher at Shota Rustaveli Theatre and Film Georgia State University and was a jury member for the 2022 Tsinandali Awards. She has received scholarships of Zakaria Paliashvili and the President of Georgia. From 2006 to 2013, she was the PR Manager and Head of the Literary Department at Tbilisi Opera and Ballet State Theatre. Between 2021 and 2023, she participated in the Erasmus+ Mobility exchange program, lecturing in Belgium, France, and Poland. She has also held public lectures in Georgia, Belgium, Poland, and Ukraine. Additionally, she works as a music critic in the Georgian periodical press and TV. Her scientific interests include interdisciplinary studies, European integration pathways for Georgian music, the impact of Russian annexation and occupation on Georgian music, transhumanism and posthumanism in music, multimedia hybrid musical genres, eco-music, religion and music, and contemporary choreography. She is an active participant in national and international conferences and congresses in countries such as England, Belgium, Bulgaria, Croatia, Georgia, Germany, Italy, Kazakhstan, Lithuania, Poland, Sweden, Turkey, and Ukraine.

Composer-conductor **George HOLLOWAY** is an assistant professor in the Department of Ethnomusicology at Nanhua University, Taiwan. He was formerly Dean of Composition at Tianjin Conservatory of Music in China, the first Westerner to be head of department in a Chinese conservatory. George earned a Master’s Degree and PhD in composition under Michael Finnissy, and has studied privately with Robert Saxton. George holds an Honours Degree in Classics from Oxford University. Recent and forthcoming commissions include the Time Art Studio, C-Camerata Taipei and Sam Cave. George’s compositions have been selected for Taipei International Contemporary Music Festival in both 2022 and 2023.

Arthur KAPTAINIS is the president of the Music Critics Association of North America (MCANA) and a music critic of the *Montreal Gazette* since 1986, is a contributor to *Classical Voice North America*, *Opera* (U.K.), *Gramophone* and the *Globe & Mail* (Toronto). Former affiliations include the *National Post* (Canada),

Ludwig van Toronto and *Ludwig van Montreal*. He served on the editorial board of the *Montreal Gazette* 1991–1999 (part time) and 2003–2006 (full time) and worked as a senior writer at the University of Toronto (advancement and communications) 2010–2015. Arthur Kaptainis has appeared as a guest host of *Quebec in Concert* (CBC Radio) and is consulted frequently as a television and radio commentator on music. He is an associate editor of *La Scena Musicale* and holds an MA in musicology from the University of Toronto. Arthur Kaptainis has residences in Toronto and Montreal and is a member of the board of directors of the Music Critics Association of North America.

Ramūnas MOTIEKAITIS studied composition at Lithuanian and Norwegian academies of music. He pursued and completed his doctoral studies at the University of Helsinki. In 2008–2010 and 2013–2014 with the support of the Japanese Ministry of Education and the Canon Foundation, Motiekaitis worked as a researcher in Japan. He currently lectures on musical aesthetics, East Asian art and 20th-century philosophy at the Lithuanian Academy of Music and Theatre. His monograph *Poetics of the Nameless Middle: Japan and the West in Philosophy and Music of the Twentieth Century* was awarded the Vytautas Landsbergis prize for the best work in Lithuanian fundamental musicology in 2012.

Manos PANAYIOTAKIS (b. 1982) is a Greek composer and musicologist (MA, PhD in Composition, University of York, funded by State Scholarship Foundation; BA in Musicology, National Kapodistrian University of Athens). He studied with the renowned composers T. Antoniou and T. Simaku, and with the acclaimed flutist I. Glinka. He has collaborated with ensembles and orchestras in Europe and USA, such as ALEA III (“Illustration”, under G. Schüller, Boston University), Webern Symphony Orchestra (“Echosymplokon”, under S. Pironkoff, ISCM Vienna), and The Chimera Ensemble. He was a resident composer in Visby International Centre for Composers (VICC, Sweden, 2016). He has taught at the Aristotle University of Thessaloniki and at the Technical University of Crete and has presented papers in international conferences (Sibelius Academy, Trinity College, University of Arts in Belgrade, Lithuanian Academy of Music and Theatre, European University Cyprus). His compositional idiom often reflects his cultural heritage and his works have been recorded by Sarton Records and Phasma Music.

Eglė GELAŽIŪTĖ-PRANEVIČIENĖ is a PhD student and a music artist working in the fields of musicology and phenomenological anthropology. While using various interdisciplinary measures she focuses on the live continuity of traditional Lithuanian culture in different contemporary musical forms, assessing both musical and experiential shifts.

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 (at distance) 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*.

Aare TOOL is a lecturer of musicology and a researcher at the Estonian Academy of Music and Theatre. In 2016 he received his PhD in Musicology from the EAMT, focusing on music theory and neo-Riemannian analysis (*The Modes of Limited Transposition and Form in the Music of Eduard Oja*). His research interests have recently included solar topics in the music of the late 19th and early 20th centuries, neo-mythologism in 20th-century music, and the histories of Estonian (jazz) music and radio broadcasting in the 1920s and 1930s.

Miloš ZATKALIK is a composer and music theorist, and a professor at the University of Arts in Belgrade. For several years he has been a 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. His research interests include analysis of 20th century music; relationships between music and literature; 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.