

## Foreword

The twists and turns of Lithuanian music history, the analysis of the creative process and historical and contemporary practices of music performance, aspects of the music education (and self-education) system – such are the topics covered in the ten articles of the twelfth issue of the journal *Ars et praxis*, written by researchers, pedagogues, artistic doctorate candidates and graduates of the Lithuanian Academy of Music and Theatre (LMTA).

The issue opens with the celebration of an epochal event – the centenary of the Lithuanian Song Festival, which undoubtedly carries exceptional significance in the Lithuanian cultural consciousness. In her article “The first Lithuanian Song Festival: supplementing and refining scientific literature and informative sources”, musicologist Danutė Petrauskaitė reviews the existing literature on Lithuanian song festivals and seeks to supplement and refine it on the basis of archival sources and historiographical research. The constant revision of music history is a truly necessary stage in the musicological research of any country, phenomenon or other object, which prevents the mythology of the phenomenon from becoming inert. Especially since various phenomena that appear to have already passed over into the realm of history often emerge quite unexpectedly from the depths of memory, as in the case of ethnomusicologist Gaila Kirdienė’s article, “The handwritten collection of traditional music by Jonas Aukštakalnis: *Lithuanian Songs*, 1912–1915”. Here, Kirdienė presents for the first time the recently discovered traditional music collections and notebooks that she is still researching, handwritten (sometimes by ear) by young musicians from the Sūduva region, focusing in particular on the large collection of songs that was prepared over a period of three years by Jonas Aukštakalnis, a student of the Veiveriai school, and later a student of the Veiveriai Teachers’ Seminary. The author is interested not only in the circumstances of the creation, recording and performance of the collection itself, but also in how the vocal instrumental repertoire of Sūduvian youth functioned in later times, its continuity and change in the interwar period.

The historical theme of the journal is continued by the publications of LMTA doctoral students and their supervisors on the interpretation of early repertoire. Flute player Paulius Gefenas and musicologist Gražina Daunoravičienė in their article “Retrospective

development of flute expression: the case of C. P. E. Bach's Sonata for flute solo in A minor, Wq. 132 (H. 562)" deal with the themes of the flute's expression and popularity in 18th-century palaces and the tangible stagnation of the repertoire of this instrument in the 19th century. Taking the canonical flute repertoire piece, the Sonata by Carl Philipp Emanuel Bach, as a starting point, the study analyses what reasons might have led to the lack of distinctive solo flute compositions in the later period, what stereotypes of flute sound were formed and how they could be overcome through the competences of the 21st-century performer/artist-researcher, the innovative sounds of the instrument and the authors' suggestions for an alternative identity for the flute. Pianist Jonė Punytė-Svigarienė ("Interpretive aspects of the piano part of early songs by Joseph Haydn in the context of historically informed performance") focuses on the interpretation of the repertoire of a similar period, the second half of the 18th century, and specifically on Joseph Haydn's compositions for voice and piano. Taking into consideration the theory and practice of historically informed performance, the author chooses as the object of her research the peculiarities of the interpretation of the accompaniment part of Haydn's song "Das strickende Mädchen", composed in 1781, which are particularly related to factors such as the choice of instrument and the resulting sound, and to the characteristics of early and modern pianos. Music from the turn of the Classical and Romantic eras is often performed on historical instruments, and there is no shortage of theoretical considerations on the subject of authentic interpretation, but it is the accompaniment part in songs that is an uncommon, original object of study.

The works of other doctoral students of the LMTA are also characterised by original research topics, and there are many of them in this issue of *Ars et praxis*. One is an article by composer and sound artist Agnė Matulevičiūtė entitled "Aftersound: an interdisciplinary approach to the meaning of a musical work", which is characterised by an unconventional perspective on compositional processes and contexts. This text introduces and analyses the concept of the new term *aftersound*, which, according to the author, not only aids in gaining a better understanding of a piece of music but also to create it in a new way, to find points of contact between music and contemporary conceptual art, scientific contexts, various strategies of creation and its presentation. Perceiving the aftersound as a medium that is particularly conducive to the spread of conceptual processes in music art, as a tool for creating meaning, Matulevičiūtė boldly proposes new models of communication and aims to not only create a conceptual work of music or sound art but to also offer theoretical insight into the process of composing this kind of work.

Complexity and conceptuality are characteristic not only of compositional but also of performance art practices, which, according to pianist Julija Bagdonavičiūtė, often

go beyond the limits of the usual field of a musical discipline and the means of expression. In the article “Between materiality and postmateriality: the characteristics of the performer’s action in contemporary music practice”, Bagdonavičiūtė draws not only on philosophical approaches but also on her own artistic practice, and presents two, according to her, fundamental perspectives, which essentially change the human condition in the broadest sense: “technological innovations, which condition the formation of a post-material aesthetics, and a post-humanist philosophical orientation, which is significant in order to reveal the possible forms of expression of the concept of materiality in the practice of music performance” (p. 119). The performer’s modes of operation, experimental explorations and competences required for contemporary practices are often characterised by a paradoxical harmony of heightened creativity and limited personal judgements. The harmony between creative and performative principles of action and interaction, as well as the various ways in which composers and performers collaborate, is explored by violinist Julija Andersson in her article “The influence of the performer on the creative process of the violin concerto”. The theme of collaboration has indeed been a recurring one in the work of artistic researchers over the last decade, testifying to the relevance of this kind of creative process to contemporary practices. Referring to specific cases of violin concertos, the author of this article presents the concept of interaction between composer and performer and the various ways in which such interaction takes place, and identifies the assumptions and implicit circumstances of creative collaboration that have the greatest impact on the intertwining of the creative and performative processes.

The article “Creating stage and vocal energy in vocal practice: physiological assumptions” by a doctoral student, singer Dovilė Kazonaitė is an attempt to draw attention to the importance of physiological factors in vocal processes and to broaden the approach to the singer’s physical state, and to integrate psycho-physical methods of training into the singer’s preparation. The paper discusses the influence of posture and emotional (dis)balance on singing, and aims to show how systematic attention to body balance, emotional and psychological state improvement and various other psycho-physical factors can help singers achieve a higher level of performance, reduce the risk of vocal injuries and increase their stage confidence. Some of the statements made in Kazonaitė’s text about the aspects of vocalists’ self-rehearsal (e.g., the importance of visualisation) are echoed in the article “Specific features of individual music practice of students of the Faculty of Music of the Lithuanian Academy of Music and Theatre” by psychologist Laura Dubosaitė, a lecturer at the LMTA. After collecting data on students’ individual learning experiences by means of a questionnaire, the author analyses the methods of

such learning, assesses the influence of their teachers on students' self-training, analyses the positive and the less favourable factors of individual music practice, and proposes recommendations for the use of more advanced methods of learning, the improvement of the learning base and the organisation of study processes.

This issue of *Ars et praxis* is framed by reflections on Lithuanian cultural life: from Danutė Petrauskaitė's reconsideration of the Song Festival's factography to Eirimas Velička's review "*Muzika visiems* [*Music for All*], or the Dunning-Kruger Effect" of the book *Music for All. From Fireworks in the Brain, Rhythms of the World to First Music Lessons* [*Muzika visiems. Nuo fejerverkų smegenyse, pasaulio ritmų iki pirmųjų muzikavimo pamokų*] by the pianist Ieva Dūdaitė, published in 2024 by Alma Littera. The book is not a scholarly publication and is probably not particularly relevant to the field of research in the art of music, but we decided to publish its review as a significant reflection on a debatable cultural phenomenon. The author of the review, ethnomusicologist and pedagogue Eirimas Velička, emphasises the importance of popular writing about music for society and (self-)critically assesses the contribution of academic musicologists in filling the gaps in such literature. "The book *Music for All*... shows very clearly the enormity of the gulf that has opened up between the educated, deeply artistic music-loving listeners and the rest of the public", Velička states (p. 191) and adds that the troubles of the music education system have a lot to do with this situation. At the same time, the author is disappointed to note that an audience that enjoys easy reading will be misled by the many factual, terminological and spelling errors in this book.

As usual, the journal's *Appendices* include Sofija Venskūnaitė's *Chronicle* of 2024, which lists this year's publications released by the Lithuanian Academy of Music and Theatre, conferences organised therein, lists of defended dissertations and artistic doctorate projects, theoretical Bachelor's and Master's theses, and the prizes received by LMTA musicologists. The journal concludes with information on the authors of the articles in Volume XII of *Ars et praxis* and the updated *Guide for Authors*.

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