

Foreword

The thirteenth issue of the journal *Ars et Praxis* features eleven articles written by researchers, educators, doctoral students and graduates from the Lithuanian Academy of Music and Theatre (LMTA) and other Lithuanian institutions of education and research. Traditionally, these texts are divided into theoretical and practical sections – *ars* and *praxis*. However, contemporary scientific and artistic research is often characterised by such a creative analytical approach that many of these texts – both those presenting historical phenomena and those analysing the latest means of contemporary cultural expression – can be viewed as a combination of theoretical and practical perspectives.

The first article in this issue looks back at the multicultural history of interwar Lithuania. In her article (in English) “Two attempts at establishing the Jewish Opera Studio in interwar Kaunas: goals, founders and activities”, musicologist Kamilė Rupeikaitė takes a close look at one of the lesser-known phenomena in Lithuanian culture and art – the attempts to establish a Jewish opera studio in Kaunas in 1926 and 1938. Based on archival material, reviews in the interwar Kaunas press and the memories of contemporaries, the author presents the goals, founders and activities of the Jewish Opera Studio, revealing its contribution to both the musical education of the Jewish community and the musical life of the temporary capital city of Lithuania.

Alma Braškytė, a doctoral student in art history at the Lithuanian Academy of Music and Theatre and a theatre scholar, continues the theoretical section of the journal with her article “Interrogating canonical plays with intertexts. Intermedial reference as an adaptation strategy in Yana Ross’ *A Doll’s House* after Henrik Ibsen”. Considering the choice of contemporary theatre between time-tested canonical and dramaturgical texts shaped by current reality, the author proposes creative and conceptual stage adaptations of canonical dramaturgical texts as one of the possible practical responses to reconciling the requirements of aesthetic quality and the representation of reality at these opposing poles. The latter can open up canonical texts and create a meaningful intertextual dialogue with the meanings of drama, as in director Yana Ross’ production of Henrik Ibsen’s play *A Doll’s House* (2018) at the Gothenburg City Theatre.

Completely different directing strategies are discussed, but theories of intermediality are also employed in another text representing the field of theatre in the journal – an article by director Žilvinas Vingelis, who defended his artistic doctorate project at LMTA in December 2025, entitled “Directorial strategies in visual theatre: intermedial space and

the montaged character”. Discussing theories of the visual turn at the end of the 20th century, and theories and contexts of visuality and media, Vingelis analyses the concept of visual theatre and seeks to conceptualise visual theatre using his own directorial approaches to intermedial space and constructed characters. In the texts of artist-researchers, *ars* is inevitably linked to *praxis*; also in this case, the artistic practice of the author becomes a source of analysis and inspiration equivalent to theory.

LMTA doctoral student and composer Beata Juchnevič-Tamulevičienė, on the other hand, in her article “Performance aspects of noise articulation: an analysis of interpretations of Helmut Lachenmann’s *Pression*”, does not rely on her own creative and performing practice, but instead analyses the rarely discussed aspects of noise music composition performance through issues examined at the aesthetic and compositional levels. In her case study, choosing to analyse interpretations of German composer Helmut Lachenmann’s opus for solo cello *Pression* (1969), the author emphasises the lack of studies on the performance of noise articulation and its importance, and seeks to refine the criteria for the performance of noise compositions, which could later be applied to the analysis of other noise works or serve as guidelines for performers of such music.

It is interesting that this issue of the journal is indeed full of unexpected insights into music performance practices, significantly expanding the genre, instrumental and interpretative spaces of the latter. One such example is the article “Analysis of the aesthetics and performance practices of turntablism” by Kristupas Gikas, a doctoral student at the Lithuanian Academy of Music and Theatre (specialising in contemporary music), which examines the possibilities of using the turntable in 20th–21st-century academic and improvisational music and sound art contexts. The author explores the cultural significance of the turntable and even its status, from a well-known device for music reproduction to a musical instrument in contemporary turntablism and sound art practices. Gikas’ research is based on a cultural and historical analysis of the function and significance of the gramophone as an object in various contexts of music and performance, as well as on his own creative work and processes, in which these functions and meanings are rethought and transformed into a new aesthetic of sound.

This research into the rethinking of technology is also linked to the article by Raminta Naujanytė, yet another artistic doctorate student at the Lithuanian Academy of Music and Theatre and a composer, entitled “The body as an extended instrument: the interaction between creator, performer and technology in the use of gesture-controlled musical instruments”. In this article, Naujanytė draws on her own creative practice and experience using the interactive controller MiMu Gloves to discuss interactive events that enable music to be created through the physiology of the body, using the movements of the author, who thus becomes the performer. According to the author, “such elements change the tradi-

tional creative process by combining human body movements with digital systems that allow for authentic, unique sound results, and the body, movements and sound become integral parts of the creative process” (p. 144). This fundamentally changes the very logic of composing and performing music.

Alongside Naujanytė’s discussion of the multi-layered interaction between creator, performer and technology, it is particularly worth mentioning the article “Deconstructing the performer’s profession: the reduction method in new music” by violinist Lora Kmieliauskaitė, who earned her doctorate in arts from the Lithuanian Academy of Music and Theatre in early December this year. Discussing the performativity of the performer in contemporary interdisciplinary practices, Kmieliauskaitė focuses on the concept of reduction, but the extensions of the performer’s profession are no less important to her. Both of these concepts form the model of instrumental theatre creator and researcher Falk Hübner, which reveals different strategies for the performer’s involvement in new music processes. The LMTA artist-researcher supplements this model with methodological insights revealed from the performer’s perspective, discusses the application of reduction theory in the works of Lithuanian artists and notes the complexity of the transformation of the performer’s identity in contemporary music.

The texts of two other artist-researchers analyse the means of creative expression in the works of Lithuanian composers and the nuances of their interpretation. In his article (in English) “The pianistic style of Stasys Vainiūnas: recurring features and pianistic gestures”, pianist and doctor in the arts Vincenzo De Martino invites us to look back at the creative legacy of one of Lithuania’s most prominent composers and pianists, and analyses the characteristic features of Vainiūnas’ piano music from a performer’s perspective. Since the composer himself was an excellent pianist (the first Lithuanian to become a laureate of an international piano competition), Vainiūnas’ works for piano are ideally suited to the characteristics and possibilities of this musical instrument, hence they can be called pianistic, and we can reasonably expect these works to be recognised in the global piano music repertoire.

The concept of the *Sprechgesang* vocal technique and its application in the music of Lithuanian composers is discussed by Rasa Dzimidaitė-Mankauskienė, a doctoral student at the Lithuanian Academy of Music and Theatre and a singer. In her article “*Sprechgesang* in Bronius Kutavičius’ composition *Mažasis spektaklis* and Vidmantas Bartulis’ opera *Pas de deux*”, the author draws the reader’s attention to the unique vocal expression between speaking and singing, which became particularly important in the 20th century when experimenting with the relationship between text and music. By analysing two distinctive works in Lithuanian music history, Dzimidaitė-Mankauskienė seeks to reveal how Kutavičius and Bartulis transform the notation and interpretive potential of spoken singing, giving this vocal technique a special place in contemporary Lithuanian musical culture.

Interdisciplinary aspects of Lithuanian culture – artistic, urban and social – are discussed in the article “Urban dance as a field of artistic research: the case of the festival City as Body” by the LMTA doctoral student and dancer Airida Gudaitė-Žakevičienė and the research supervisor of her artistic research project, Doctor of Humanities and urban researcher Jekaterina Lavrinec. Using the annual urban dance festival City as Body organised in Vilnius as a case study, the authors of the article seek to reveal the components of urban dance and demonstrate how they become instruments of artistic research. Based on the concept of urban dance as a reflexive artistic and social practice, the article analyses how body movement becomes a method of research that reveals spatial and social dynamics.

When paying a great deal of attention to artistic research in the journal *Ars et praxis*, we couldn't help but notice an important publication in this field released in 2025 by our colleagues at the Vilnius Academy of Art. Therefore, the last article in this issue of the journal is a review by theatre scholar Ramunė Balevičiūtė, entitled “What kind of bird is artistic research?” It is a review of the monograph *Songs of the Cuckoo: On the Knowledge, Practices and Impacts of Artistic Research* (Vilnius Academy of Art Press, 368 p.). Expanding on the content of the monograph and noting the “academic hooliganism” of the authors, the reviewer describes the authors' strategy as follows: “[...] they take the phenomenon of artistic research, like a lost piece of a puzzle, and try to insert it into different pictures. However, that piece does not fit into the puzzle of the humanities, even though from a distance the form, pattern and colour seem similar. It also does not fit into the mosaic of interdisciplinary art, even though the experimental spirit, longevity and conceptual-ity tempt us to equate these practices. [...] It is truly interesting to wander through the authors' maze of arguments, because one turn leads to a passage on the philosophy of science, another to an excursus into the history of art education and a third to an overview of third-cycle art studies in Europe. Add to this the vividness of language, experiments in thought and speculation, and we get pure intellectual pleasure” (p. 208).

As usual, the journal's supplements include the 2025 *Chronicle* prepared by musicology master's student Aušrinė Plonytė, which lists this year's publications by the Lithuanian Academy of Music and Theatre, conferences organised, doctoral dissertations and artistic doctorate projects defended, theoretical bachelor's and master's theses and awards won by LMTA researchers. The journal concludes with information about the authors of the articles in *Ars et praxis* Volume XIII and *Guidelines for authors*.

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