

### Apie autorius / About the Authors

**Pavel PUȘCAȘ.** Born in November 1954. He has studied Musicology in the Music Academy Cluj-Napoca, Romania [1974–1978]. Lectured on theoretical disciplines (Harmony, Counterpoint, and Musical Forms) in the Music Lyceum in Deva, then Târgu Mures [1978–1982]. Head of the Musical and Art Library in Târgu Mures [1982–1990].

From 1990 joined the professorial staff of Music Academy Cluj-Napoca as lecturer [1990], reader (1994), professor (2004). Doctor in Musicology (domain: Stylistics– 1997), then Doctor in Philosophy (domain: Culture Philosophy– 2006) and Head of the Musicology department. Teacher of Musicology, Music Aesthetics, Stylistics and Musical Forms. Has taught Aesthetics in the Faculty of Philosophy, Academy of Fine Arts and Faculty of Philology in Cluj. Member of UCMR (Union of Composers and Musicologists in Romania), and expert of CNCSIS in the Education Ministry.

He has wrote papers on Musicology, Stylistics, Music Aesthetics and Acoustics presented in national conferences (Bucharest, Iasi, Cluj-Napoca, Timisoara) and abroad, Bergen (Norway), Budapest (Hungary), Athens (Greece), Frankfurt (Germany) etc. Has published *Dynamic of Stylistic Configuration*, and *Mathematical Inferences in the Music Aesthetics*; also dozen of papers in collective volumes. Special interests in: Systematic Musicology, Rhetoric, Mathematics, Acoustics, Culture Philosophy and Oriental Philosophy.

**Mantautas KRUKAUSKAS** (b. 1980) has a master degree in piano and composition and is currently teaching electronic and computer music, music technology and sound art disciplines at the Department of Composition of Lithuanian Academy of Music and Theatre. His compositions, including chamber music, audiovisual works, music for theatre and film productions, have been performed in Lithuania, Austria, Germany, USA and other countries. Mantautas Krukaukas has been involved in various organizational activities, including project coordination, event organizing, as well as international research and educational programmes etc. His interests comprise interdisciplinarity, music and media technologies, and a synergy of different aesthetic and social approaches.

**Tatyana VOLOSHINA.** Doctoral candidate, associated professor at Department of Ukrainian ethnic music history and music critics of the National P. Tchaikovsky Academy of Music. Theme of dissertation “Musical space of Jewish shtetls of Eastern European region (XIX-XX century)” deals with the problem of intonation in musical culture of Jewish settlements in Eastern Europe.

Research interests were embodied in the reports at the Ukrainian and international research conferences and publications. Main themes: cinematographical thinking of S. Prokofiev, music of Armenian liturgy and works of Komitas, musical world of shtetl (the experience of tonal space reconstruction of Jewish settlements), Jewish motifs in the Russian opera, sound world of the canonical Synagogue worship texts, Sholem Aleichem and Mark Chagall: musical coordinates of artistic vision, Jewish motifs in works of Shostakovich. Currently T. Voloshina teaches at the National P. Tchaikovsky Academy of Music and Kyiv Children’s Academy of Arts. Within thought subjects she has been researching Russian and Eastern musical cultures. In 2000 T. Voloshina organised research conference dedicated to M. K. Čiurlionis.

**Rima POVILIONIENĖ** (b. 1975), PhD in 2007 at the Lithuanian Academy of Music and Theatre. Since 2005, a lecturer at the Department of Musicology of the LAMT; since 2008, a researcher at the Institute of Musicology of the LAMT; an assistant editor-in-chief of scientific yearly *Lietuvos muzikologija* (Lithuanian Musicology, 11 volumes published); since 2010, – an editor of the publications at the Lithuanian National Philharmonic. In 2000, she received her MA in piano performing; in 2003, an MA in musicology at the LAMT. She received a grant from the Lithuanian Foundation of Musicians’ Support for 1996–1998, and in 2006–2007, a grant from the Lithuanian State Science and Studies Foundation. In 2004, she had an internship at the Institute of Musicology at Leipzig University. In 2002 and 2004, she was awarded a laureate diploma for the best research work at the Lithuanian University Students’ Competition (the Lithuanian Academy of Sciences) for her bachelor and master’s studies. In 2008, her doctoral thesis was awarded a citation at the Lithuanian Junior Scientists’ Competition. In 2011 she is funded by a grant from Lithuanian Ministry of Culture to publish a monograph. She is a member of Lithuanian Composers Union, Musicologist Section. She has published research articles and made presentations at conferences in Lithuania and abroad; investigates the constructive background of music, the meaning of the number as a semantic and compositional means, the development of the music numerology tradition to the 20th century and the structural / semantic investigations of music material. Povilionienė publishes reviews, critiques and articles in the Lithuanian press.

**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.

**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.

**Kalliopi STIGA (PhD)**, born in 1975 in Athens (Greece), studied piano in 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 September 1998, she is an established teacher in Greece. She worked in the Department of Musicology in the National and Kapodistrian University of Athens where she taught the courses: “Popular Music: Social and Political Dimensions” and “Music and Migration” and in the Department of Primary Level Education of the Democritus University of Thrace where she taught the course: “Musical Education”. Since 2009, she is member of the IASPM (France). In 2010, she has been qualified as ‘Maître de Conférences’ by the French National Council of Universities (CNU).

She gives often lectures in Greece and abroad, she writes articles in musicological revues and she participates in International Musicological Conferences (Portugal, France, Lithuania, Mexico, Canada, Greece, Serbia, UK, Finland, Poland, Latvia...). Mikis Theodorakis refers to the works of Kalliopi Stiga in his book *Where can I find my soul...? / Music*, Athens, Ed. Livanis, 2002. Her research interests are in the fields of sociology of music and history of Greek contemporary popular music.

**Evangelia KOPSALIDOU** was born in Komotini (Thrace). She is a graduate of the Music Department of the Ionian University. She holds a D. E. A. (Diplôme d’Etudes Approfondies) of the Faculty of Music of the Sorbonne-Paris IV University and she is a PhD candidate. She is teaching “Music Education” at the Educational Department of Democritus University of Thrace. She has attended seminars concerning musicology, music education and baroque music through the world and took part with papers, panels and workshops at Hellenic and International Symposiums of Music and Music Education. She is a pianist and a performer of baroque music for recorder and viola-da-gamba.

**Margarita KATUNYAN**, Doctor of Musicology, professor at the Moscow Conservatoire/University/, 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.

**Peter PURIN** is currently Assistant Professor of Music Theory at Oklahoma Baptist University, in Shawnee, Oklahoma, USA. He teaches classes in music theory and electronic music composition, and is coordinator of music technology. His current research interests include studies in musical theatre, Romantic era music, and Schenkerian analysis. He is also a composer of musical theatre, art song and choral music, and is currently working on his first full-length musical. When not at work, he enjoys spending time with his wife Julie and son, Ezra.

**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 Inga Jankauskienė 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).

Inga Jankauskienė has written articles on Lithuanian music history in Pre-war (1918-1940), Post-war (1940-1970) periods of XXth 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.

**Achilleas G. CHALDAEAKES**. 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 Polyeleos 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, encyclopedias 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.

**Anton ROVNER** was born in Moscow, Russia in 1970 and lived in the United States since 1974. He has attended the Juilliard Pre-College Division, studying composition with Andrew Thomas, and then the Juilliard School, regular division, as a student of Milton Babbitt, from where he received a Masters' Degree in 1993. He studied with Charles Wuorinen at Rutgers University, from where he received his PhD in 1998. He received a BMI Award in 1989 and an IREX Grant to study at Moscow Conservatory in 1989–1990. In 1991–1993 he took courses in music theory with Joseph Dubiel at Columbia University. Since 1997 he has been living in Moscow, Russia. His compositions have been performed in New York, Moscow, Paris, Basel, Bucharest, Chisinau, Lvov, Kiev, Bryansk, Nizhni-Novgorod, Kazan and Perm. Among the festivals and concert series where his pieces have been performed are the American Festival of Microtonal Music in New York, the "Composers' Concordance" concert series in New York, the Moscow Forum, Moscow Autumn and Alternativa Festivals in Moscow, the Russian-Swiss "Spectrum" Ensemble in Moscow and Switzerland, the Nicolai Roslavetz and Nahum Gabo Music and Arts Festival in Bryansk, Russia, the International Forum for Young Composers in Kiev, the Contrasts Festival in Lvov and the "Europe-Asia" Contemporary Music Festival in Kazan. His articles on contemporary music, interviews with noteworthy composers and reviews of concerts have been published in such periodicals as "Muzykal'naya Akademiya" in Moscow and "20th Century Music/21st Century Music" and "Ex Tempore" in the United States. He is a member of the Russian Composers' Union, and a faculty member at the Department of Interdisciplinary Specializations for Musicologists at Moscow Conservatory, where he was working on his dissertation on the musical legacy of Sergei Protopopoff.

**Igor VOROBYEV** (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).

**Vangelis KARAFILLIDIS** was born in 1971 in Alexandroupoli, Greece. He graduated the Physics Department of the Aristotle University of Thessaloniki. His thesis was based on artificial neural networks. After studying under Nicolas Astrinidis at the Macedonian Conservatory (Thessaloniki), he received his Piano Diploma with honors and 1st prize voted unanimously. After studying under Alkis Baltas at the Music College (Thessaloniki), he received his Diploma of Composition voted unanimously with honors.

His works have been performed both nationally (in Thessaloniki, Alexandroupoli, Xanthi and Athens) as well as worldwide in Germany (Berlin and Wuppertal), Bulgaria (Sofia), Lithuania (Vilnius) and Romania (Bucharest). He is an official member of the Greek Composers' Union. His compositions served as research paper material in the class "*Introduction to Contemporary Greek Music*" at the Music Department of Aristotle University of Thessaloniki. Some of his works are used as teaching material for piano students. As a pianist, he has performed in concerts in Thessaloniki, Xanthi, Alexandroupoli and other Greek cities.

His compositions have earned him both national and international prizes. For his works "*Variations on a Greek Island Dance*" and "*Micrographies*" he won the 1st and 2nd prize respectively in the first competition for piano composition organized by the House of Education and Arts in the Municipality of Xanthi, Greece in 2000. For his work "*The Darkness of Time*" for String Quartet he received the 3rd composition prize in the 11th international music competition "Music and Earth" which took place in Sofia (Bulgaria) in 2003. The same work was published on CD performed by the "Ars Musica" Quartet (Sofia). In 2010 he received an Honorable Mention Citation for his *Etude* at the "International Composition Competition" organized by the National Academy of Music (Public Educational Charity, State of Colorado) in cooperation with the Conservatories of Neapolis and

Sykies in Thessaloniki, Greece.

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**Luminița GUȚANU** was born in Chișinău, the Republic of Moldova. In 2003, she got a Ph. D. degree in Musical Stylistics at the National University of Music in Bucharest, Romania, with the thesis: “20th-century Opera in Bessarabia”. She also has a Master’s degree in “Conducting of Academic Choirs” at the State University of Arts in Chișinău, after having graduated from the State Institute of Arts in Kishinev, Faculty of Musical Pedagogy (Specialization: Conducting of Academic Choirs). Between 1995 and 1997, Luminița Guțanu benefited from two important scholarships, i.e. the Merit Scholarship of the “Maria Bieșu” Foundation and the “George Enescu” Merit Scholarship.

Since 1996, she has been very actively involved in the fields of teaching, conducting and scientific research. She has been assistant-lecturer at the State University of Arts in Chișinău, University lecturer in Academic Choirs’ Conducting at the “Lucaefărul” Academy of Arts in Bucharest, member of the organizational team for the National Symposium of Choral Music in Sinaia, Romania, between 2001 and 2007, organised by the Sound Cultural Foundation (led by Voicu Popescu). As regards her scientific activity, Luminița Guțanu has published a significant number of articles in specialized magazines both from Romania and the Republic of Moldova and abroad. She has participated in numerous national and international conferences in: Moscow (Russia), Republic of Moldova, Bucharest, Brașov, Oradea, Pitești, Alba-Iulia. Published works: Book “Opera in Bessarabia in the 20th century” - ISBN 978-973-7857-67-4, research studies: Choral Music in the Republic of Moldova, published in ICB-Dossier – International Coral Buletin, An analytical overview of the overture of the “Decebal” Opera by Teodor Zgureanu, The importance of choral music in the formation and education of a child’s personality, New perspectives in the development and education of the student as a conductor and future music teacher, The profundity and significance of the states of mind in Nocturne no. 19 by Frederic Chopin.

Currently, she works as a lecturer at the “Spiru Haret” University in Bucharest, second conductor of the “Symbol” Youth and Children’s Choir, associate conductor of the Romanian Patriarchy’s “Nicolae Lungu” Choir, Conductor and founder of the “Ad Libitum” Choral Group (with which she has recorded 3 CDs) and lyrical artist in the renowned “Preludiu” Chamber Choir, conducted by Voicu Enăchescu. With these artistic ensembles, she has participated in numerous choral festivals and competitions, as well as in artistic tours, both in Romania and abroad (Spain, France, Germany, Lithuania, Israel, China, Ireland, Austria, Greece, Italy, Hungary, Bulgaria, the Republic of Moldova, Sweden, the Netherlands).

**Francisco MONTEIRO** started his musical studies as a pupil Helena Costa’s in Oporto, entering later the Music Conservatory where he achieved the Superior Piano Course with honour.

He studied analysis and composition in Porto and Vienna, conducting with Jean-Claude Hartemann and music interpretation with Marie-Françoise Bucquet (Paris).

He is graduated by the Vienna’s Musik Hochschule – concert class of Noel Flores, by the University of Coimbra – M.A. in musicology, and the University of Sheffield – Ph. D. on 20th century music.

His activity as a pianist includes solo and chamber presentations; he’s mainly devoted to the 20th century and to Portuguese music. He took part in the Festivals in Italy, Colombia, Portugal, and made recitals in France, Austria, Italy, Belgium, Germany and the U. K. He recorded the CDs “Exposed on the cliffs of the heart” with solo piano music of Terry Winter Owens, “Lov” – flute, cello and piano trio and several others with Portuguese contemporary music.

He maintains a regular activity as a composer and a researcher (CESEM). He is Professor in the Polytechnic Institute of Porto - Portugal (School of Education).

**Jānis KUDIŅŠ.** Musicologist, Assistant Professor of the Jāzeps Vītols Latvian Academy of Music, head of the Department of Musicology and Scientific Research Centre. He obtained the doctor's degree (PhD) in 2008 (his doctoral work was entitled *The tendency of Neoromanticism in the stylistic development of Latvian symphonic music in the last third of the 20th century*). His major interests in musicology are linked with the issues of Latvian symphonic music, its history and style. He published one monograph and several articles concerning questions of Latvian symphonic music history.

**Svetlana BARKAUSKAS** (b. 1961), musicologist, Dr. of Humanities (musicology). After graduating from the Conservatoire of Odessa in 1984, did the internship (from 1986). Researcher at the Institute of Art, Folklore and Ethnography of the Ukrainian Academy of Science (since 1988). Investigated the cultures of minorities in Ukraine, defended the thesis "Culture of Czech Diaspora in Ukraine". The author of articles on the musical cultures of various ethnic minorities, the methodology and the methods of their musical folklore research. Living in Lithuania since 1992, has been researching and writing on Vytautas Barkauskas' works.

**Rimantas ASTRAUSKAS** (b. 1954) is Assoc. Professor of Ethnomusicology at Lithuanian Academy of Music and Theatre in Vilnius. He graduated from the Lithuanian Conservatoire with M.A. in Musicology in 1978 and completed his Ph.D. at Lithuanian Academy of Music in 1993. After probations in University of Oxford and folklore archives in Copenhagen and Bergen in 1995 he has been lecturing various Ethnomusicology courses and topics at Lithuanian Academy of Music and Theatre. He has been invited as a guest lecturer in the Universities of Copenhagen, Bergen, Tampere, Helsinki, Castellon, London and Edinburgh. He is UNESCO expert of intangible heritage, World Presidium member of the International Organization of Folk Arts, Vice-chairman of the Lithuanian National Committee of ICTM, member of ESEM (2002–2005 CORD member). He is editor of 8 books of selected papers including "Ritual and Music" (1999), "Traditional Culture at the Beginning of the 3rd Millennium" (2001), "Ethnic Relations and Musical Folklore" (2002), "Traditional Music and Research in the Baltic Area" (2005), "M. K. Čiurlionis and the World" (2005–2008). His scholarly interests include theory and history of Ethnomusicology, applied methodologies of research, safeguarding of traditional music and culture, semiotics of music, Lithuanian traditional ritual music, etc.

**Inesa DVUZHYLNAYA** (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 XX-th 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 XX-th century.