

## Autoriai / Authors

**Erugrul SEVSAY** (1954, Istanbul, Turkey, Austrian since 1997): composer, arranger, faculty member, conductor, author, pianist, bandoneonist. First music studies in Istanbul (theory, composition, orchestral conducting, oboe, trumpet) then in Vienna (composition, orchestral conducting) at the then-called Hochschule fuer Musik, now the University of Music in Vienna (diplomas 1984, 1985 respectively). Master of Music (1986), Doctor of Musical arts (1989) at the University of Miami, Florida. Medical study in Istanbul (1972–78) and medical specialisation in internal medicine in Vienna.

Since 1990 Professor of Instrumentation and Orchestration at the University of Music in Vienna. Distinguished Professor of Music (1992–2005, University of Miami, Florida). Various prizes and awards. Author of the most recent and extensive treatise on orchestration “Handbuch der Instrumentationaspraxis” (Barenreiter 2005, Best Edition Prize 2006). Intensive research in Tango music in Argentina, mastering the Bandoneon playing and formation of the only authentic tango orchestra in Europe. Concerts, Seminars, Guests Lectures, Workshops, Radio-TV Talks in different countries and at dozens of universities world wide.

**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 Krukauskas 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.

**Antanas KUČINSKAS** (b. 1968) graduated from the Vilnius Conservatory (1988) where he studied music theory and composition. He continued composition studies at the Lithuanian Academy of Music with Prof. Vytautas Barkauskas, graduating in 1993. His Ph.D. research on “The Principles of Composition in the Works of Contemporary Lithuanian Composers” was completed and defended in 2001 at the same institution. In 1995 he participated in the workshop for young composers in Apeldoorn, Holland. From 1991 to 1999 he taught modern music history at the Vilnius Conservatory. For five years since 1993 he has been sound director and, since 1998, head of the music department of the Lithuanian National Drama Theatre. Since 2007 he also holds teaching post at the Lithuanian Academy of Music and Theatre. Antanas Kučinskas has organized several conferences of music theory. In the beginning of 2003, the composer resided and worked in the Visby International Centre for Composers and the recently founded electro-acoustic music studio ‘Alpha’ (Gotland, Sweden).

**Elvio CIPOLLONE**. Born in Verona in 1971, he studied with Salvatore Sciarrino and Philippe Leroux.

Finalist of several international composition competitions including Gaudeamus in Amsterdam, Auros in Boston and OFF in Paris, he was also selected for the composition session of Voix Nouvelles at the Royaumont Abbey in 2000 and for the IRCAM summer school in 2003. In 2004 and 2005, he was selected for the Domaine Forget in Montreal and he attended the Cursus program at IRCAM during the 2005–06 academic year.

His works have been performed in Italy, France, Spain, Germany, the Netherlands and Canada by internationally known performers such as Marcel Worms, Mario Caroli, Christophe Desjardins, Alain Billard, and ensembles such as Cairn, l’Instant Donné and the Nouvel Ensemble Moderne.

He holds a MA of Philosophy (Università degli Studi di Bologna), a MA of Music (University of Strasbourg) and he is completing a Doctorate in Music (University of Strasbourg). He currently teaches at Strasbourg’s University and at IRCAM.

**Marius BARANAUSKAS** (b. 1978) completed his post-graduate-studies at the Lithuanian Academy of Music and Theatre in 2005, where he studied composition with Assoc. Prof. Rimantas Janeliauskas. During 2004–2005, he received training at the Conservatoire national supérieur musique et danse de Lyon. Starting from 2005, he works as a lecturer at the composition department of the Lithuanian Academy of Music and Theatre. He participated in a number of international master classes and workshops for composers, including in Buckow (Germany, 1999), Tampere (Finland, 2001), Villecroze (France, 2002), Dundaga, (Latvia, 2002 and 2004), Apeldoorn (The Netherlands, 2003), and Warsaw (Poland, 2003). In 2006, the composer resided and worked at the International Centre for Composers in Visby, Sweden. His artistic distinctions include the Best Lithuanian Electro-acoustic Work in 2003 (for *NUNC*), the Third Prize of the Toru Takemitsu Composition Award in 2004 (for *Talking*), the Best Lithuanian Orchestral Work in 2006 (for *The Molten Thought*), and the Gold Stage Cross as the best theatre composer in 2006 (for his music for dance performance *Salamander’s Dream. A Picture*).

**Kalliopi STIGA**, 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. Currently she is on detachment in the Department of Musicology in the National and Kapodistrian University of Athens where she teaches the courses: “Popular Music: Social and Political Dimensions” and “Music and Migration”. 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 and Finland). Her research interests are in the fields of sociology of music and history of Greek contemporary popular music.

**Georges KARAGIANNIS**, born in 1981 in London (UK), studied piano in Hellenic Conservatory (1987–1997) and in Conservatory of Contemporary Music (1999–2009), and Musicology at the Department of Musicology in the National and Kapodistrian University of Athens (Diploma, 2009). At the age of 12 begins his study in bouzouki and in popular Greek plucked strings. His wonder about the sound of acoustic instruments and his interest for orchestration and composing incite him to study Sound engineering and Music Technology in Music production.

Since September 1999, he collaborates with Greek famous singers and orchestras live and in discography as a performer as well as a music coordinator and programmer

**Csilla PETHŐ-VERNET** obtained her degree in musicology at the Liszt Ferenc Academy of Music (Budapest) in 1998. After finishing her postgraduate studies at the same institution, in 2001 she was offered a researcher post at the Institute of Musicology (Budapest), where she worked until 2003. Since 2005 she has continued her PhD-studies at Paris IV – Sorbonne. Selected publications: “Style Hongrois. Hungarian Elements in the Works of Haydn, Beethoven, Weber and Schubert”, *Studia Musicologica*, 41 (2000), pp. 199–284.; “L’ «aventure hongroise» de Berlioz: quelques remarques sur l’histoire de la «Marche hongroise»”, *Cahiers Franz Schubert*, 8, No. 16 (2000), pp. 5–16.

**Violeta TUMASONIENĖ** studied musicology at the Lithuanian Academy of Music and Theatre. She is the junior research fellow of the Lithuanian Academy of Music and Theatre, Musicological Institute, department of music theory and history. The area of research: the Holy Scripture motives in new music of Lithuanian composers, especially the aspects of *Verbum–Toni* against the background of Scriptural or Biblical tradition, its sacral and religious sources.

**Svein HUNDSNES** was born in Haugesund, Norway in 1951. His list of works mainly contains instrumental music, the major part for orchestra. Till now his most important works are three symphonies, *Haugtussa* for soprano and orchestra and minor orchestral works such as *Sinfonietta Romantica* and *Signale Orchestrale*. His *Flute Concerto* from 2005/6, composed in a style combining contrasting sources of inspiration, was premiered in 2006 by Vidar Austvik and Stavanger Symphony Orchestra conducted by Hannu Lintu.

His chamber music production contains a.o. *Rilke-Lieder* for baritone and chamber orchestra (The Northern Lights Festival), three string quartets, the wind quintet *His Majesty’s Sound Amusement* and *Lyrical Suite* for soprano and chamber ensemble. His *Divertimento for Flute and Strings* is, as indicated by the title, composed in a diverting style, while another mode of expression is to be found in *Quintet for Clarinet and String Quartet* where he uses multiphonics. This piece is dedicated to the Norwegian clarinetist and composer Roger Arve Vigulf.

A strong contrast to these pieces are the jazz-rock based *Songs Of Blue* for brass quintet, premiered by Arctic Brass, and *Down Town Horns* for 6 trumpets, – both pieces demanding a strong sense for timing and funk-phrasing from the musicians. Hundsnes has also composed a chamber music works for various combinations of instruments, in addition to solo pieces for piano, and two suites for accordion. His ballet music *Borobudur* was choreographed by Sylvi Edvardsen.

On the vocal music side the cycle *Måneskinnsmyøyar* for women’s choir, and *Six Songs* for mezzo soprano and piano should be mentioned.

Hundsnes has composed music for a two hour television program for NRK on the Norwegian poet Arne Garborg. In 1990–1992 he was composer on a state grant attached to the Northern Norway Conservatory of Music in Tromsø. Today he teaches theory at the University of Stavanger, Institute for Music and Dance.

He is at present working on a symphony for jazz-winds for the Stavanger Jazz-Festival Mai-Jazz and Bjergsted Jazzensemble, 2010.

**Olga SAKHAPOVA** (Nizhnij Novgorod, Russia). Graduated from the Nizhnij Novgorod conservatory as a musicologist in 2004 and as an art-journalist in 2005. An author of the articles about Russian cultural events in the paper *Nizhnij Novgorod news* (N. Novgorod), Russian musical paper (Moscow), Internet portal [www.portal-credo.ru](http://www.portal-credo.ru) (under the pen name Olga Rafi) etc. A managing editor of the magazine *Consonance* (Nizhnij Novgorod conservatory). Lectures at the Nizhnij Novgorod conservatory (department of applied musicology). Now writings a thesis about Claude Debussy’s orchestral style.

**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 is currently 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).

**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.

**Linas BALČIŪNAS** (b. 1973) first studied at the Panevėžys Music School, and then at the Panevėžys Conservatoire. In 1996–2001 he studied composition at the Lithuanian Academy of Music under Prof. Julius Juzeliūnas, in 2001–04 continued his studies under Prof. Osvaldas Balakauskas, and obtained MA in composition in 2004. In 2006 he finished post-graduate studies in the same school.

Linas Balčiūnas began to compose in 1993, with music for choirs and theatre performances. His first more significant works appeared in 2000–2002: the mystery-play "Incantations", "CV", and others. According to musicologist Viktorija Gurska, one of his most important works – "Arc" for chamber orchestra – reflects the young composer's most recent creative tendencies: minimalist treatment of form, rotational development of material, tonal scheme frequently based on circle of fifths, and predominantly homophonic polyphony. In some of his compositions, Linas Balčiūnas uses a variety of symbolic formulas – e.g., the magic square *sator arepo tenet opera rotas* in the mystery-play "Incantations", and the BACH theme in "Rhythm Progression".

Linas Balčiūnas has also composed musical for children "Rabitts' School" (2002) and rock opera "Romeo and Juliette", staged at the Panevėžys' Communities' House (2004).

Linas Balčiūnas has been teaching at the Vilnius Academy of Arts, regularly participates in Composing Principles conferences, organised by Department of Composition of Lithuanian Academy of Music and Theatre and Composers' Union.

**Gaël NAVARD** is a French composer and musicologist born in Biot (South of France) in 1982. He is currently ATER (adjunct professor) at the University of Nice-Sophia-Antipolis, where he teaches contemporary music, and is about to finishing his PhD directed by Pr Pascal Decroupet on Henri Pousseur's and John Zorn's musical games.

He studied musicology and composition at the University of Nice-Sophia-Antipolis, the Conservatory of Nice, the CIRM (Centre International de Recherche Musicale) in Nice, the CNMAT (Center for New Music and Audio Technologies) at the University of California in Berkeley, and the University of Columbia in New York, with professors Pascal Decroupet, Michel Pascal, Alain Fourchotte, Antoine Bonnet, Vincent Tiffon, Tristan Murail, Georges Lewis, Fred Lerdahl, Gerard Gastinel, Jean-Louis Leleu and Patrick Quillier.

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