

## Apie autorius / About the Authors

**Gregorios ANASTASIOU** is a graduate in Theology (Faculty of Theology of the University of Athens) and a doctor in Byzantine Musicology (Department of Music Studies of the University of Athens). He holds a Diploma of Byzantine Music from the Conservatory of Chalkis (grade: Excellent). He has also been trained in Computerization of Historical Archives and Electronic Processing of Archive Material.

The subject of his doctoral thesis (supervisor prof. Gregorios Th. Stathis), published in 2005 by the Institute of Byzantine Musicology, is *The Kratemata in Psaltic Art*. More generally, his research interests orbit around issues of History and Morphology of the Psaltic Art. In parallel, he works as a scientific collaborator in the Institute of Byzantine Musicology of the Church of Greece since 2000. Since 2004, he teaches at the Department of Music Studies of the University of Athens, according to the provisions of Presidential Decree 407/80. He also deploys an intense artistic activity: since 1995, he is a regular member of the Choir “The Maestors of Psaltic Art”; from 2000 to 2002, he was Chief of Choir in the Association of Chanters of the Euboiia District; moreover, he is First Chanter in the Sainte Marina Church of Ano Ilissia, Athens and conductor of the choir “Ilissiotēs Psaltes”. He is a founding member of the urban nonprofit association “Anatoles to Periechema” and Art Director of the School of Byzantine Music “Priest Pavlos Skopelitis” of the Bishopric of Chalkis.

**Demetrios Kon. BALAGEORGOS** was born in Trikala Thessalias. He studied Theology and Byzantine Music at the University of Athens. Since the academic year 1996–1997 he taught chanter art and relative subjects at the Faculty of Music Studies (School of Philosophy, University of Athens). He audited Assistant Professor at 3rd July 2009.

In October 2004, Balageorgos established the chanters' choir “Trikkis Melodoi” ([www.melodoi.com](http://www.melodoi.com)). His main goals and objectives are the systematic study, pure tradition and promotion of the Psaltic Art. This chanter choir has participated in divine cultural and musical movements, compact disc edition, etc.

Demetrios Balageorgos has participated as adviser and communicator in numeral scientific meetings; has written numeral articles in theological and musical volumes, also he's a scribe of different encyclopaedic articles and lemma. More of the scientific meetings speeches were attribute to the musical manuscript of Sinai, Egypt and to the gender of Sinai psaltic tradition. His most important scientific work, in the last five years is the Holy Monastery Saint Catherine's catalogue of the musical byzantine manuscripts; in nowadays, after the approval of the Holy Synod of the Patriarchate of Jerusalem, he has started the catalogue of the Patriarchal Library.

**Fr. Mariusz BIALKOWSKI**, Ph.D., semiologist, gregorianist, is a priest of the Archdiocese of Poznan. Between 2001 and 2005 he studied Gregorian Chant at the Pontifical Institute of Sacred Music in Rome under the guidance of Albert Turco and Nino Albarosa, achieving his MA in Gregorian Chant. He later received a Ph.D. from Cardinal Stefan Wyszyński University in Warsaw in 2008.

He is a strong advocate of the principles initiated by the master of semiology, Fr. Eugene Cardine, OSB. His scientific achievements include scientific and popular science publications, radio programmes, numerous lectures and Gregorian chant courses in Poland and abroad. Fr. Mariusz Bialkowski is a lecturer of Gregorian chant at the “I J Paderewski” Academy of Music, Poznan, and of church music at the Faculty of Theology of Adam Mickiewicz University, Poznan. He acts as president of the Polish Branch of the *International Association for Studies of Gregorian Chant*. He has been involved in the publication of the “*Studia gregoriańskie*” yearbook, performing the duties of scientific editor. He is also founder, artistic director and conductor of a Gregorian Schola *Canticum Cordium*.

He is a member of the main management board of Associazione Internazionale Studi di Canto Gregoriano and the Association of the Polish Church Musicians.

**Achilleas G. CHALDAIAKIS** 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 *Maestors of Psaltic Art*. He is also a member of several scientific and artistic societies (like the *Institution of Byzantine Musicology*, the urban non-profit company “*Anatoles to Perixima*”, *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 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.

**Nicola DAVICO** (1977) graduated in Piano (1996) and in Composition (2005) at the Conservatorio “G. Verdi” in Turin (Italy). He graduated with honors in German Literature at the Università degli Studi di Torino (2004). He followed also courses on conducting in Italy (Milan, 2004) and on composition in Germany (Berlin, Universität der Künste, 2005–2006). Winner of national and international piano and composition contests, he published several articles and gives conferences and seminars on classical music (Italy, Wales, Greece), especially on the contemporary production. He is the author of the essay *Oltre – Robert Schneider e l'esplorazione dell'incomprensibile* (2005) and translated from German the books *Arvo Pärt allo specchio* (2004) and *Musiche dalla Corea* (2007). He was the assistant of Prof. Enzo Restagno, artistic director of the international festival MITO Settembre Musica, with which he cooperates as a Germanist and as a musicologist.

**Rimantas JANELIAUSKAS** (b. 1947), 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 Assistant 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 10 international conferences of musicology, has edited and issued the publications “Principles of Music Composing” (2000–2010) and a series of research papers on the cycles of Čiurlionis’ music in Lithuanian and foreign languages. Among the composer’s best works are: symphony, quartet, triptych, sonata for piano, sonata for violin and piano etc.

**Danutė KALAVINSKAITĖ** (b. 1967), PhD, musicologist and church organist. She is a lecturer at the Lithuanian Academy of Music and Theatre, the Department of Music Theory. The domain of scientific interest: works of F. Bajoras, sacred music, contemporary church music of Lithuanian composers, the role of music in the Catholic Church, liturgical rites and art, and development thereof. These topics are covered in the articles published by the author and in her presentations made at scientific conferences. The subject of her doctoral dissertation was “The Concept of Musica sacra in the Documents of the Catholic Church in the 20th and the Early 21st Century and Lithuanian Contemporary Music”.

**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.

**Evangelia KOPSALIDOU** was born in Komotini (Thrace, Hellas). She graduated the Music Department of the Ionian University and she possesses a D.E.A on the History of Music and Musicology of the Sorbonne-Paris IV University. She is a Ph.D candidate. Since 2003 she teaches music education at the departments of pre-school and primary school education of the Democritus University of Thrace. She took part in national and international symposiums. She attended seminars concerning musicology, music education and baroque music in her country and abroad. She is a pianist and a performer of baroque music for recorder and viola da gamba.

**Ewa KOWALSKA-ZAJĄC** – a graduate of Grażyna and Kiejstut Bacewicz Academy of Music in Łódź (MA thesis with distinctions in the fields of the theory of music in 1989 and composition in 1991). In 1997/1998 a holder of the Research Support Scheme scholarship, part of Open Society Institute/Higher Education Support Programme (OSI/HESP), for which she worked on the project entitled “Roman Haubenstock – Ramati: His Attitude towards European Avant-Garde.” Author of the following books: “Bernard Pietrzak (1924–1978) – portret kompozytora” (“Bernard Pietrzak (1924–1978) – Portrait of a Composer”), 1998; “Oblicza awangardy. Roman Haubenstock-Ramati” (“Faces of the Avant-Garde. Roman Haubenstock-Ramati.”), 2000; “XX-wieczny kwartet smyczkowy w twórczości kompozytorów polskich – przemiany, nurty, idee.” (“20th Century String Quartet in Polish Composers’ Output – Changes, Trends, Ideas.”), 2005. Co-author of a lexicon entitled “Łódzkie środowisko kompozytorskie 1945–2000” (“Łodz Composers’ Circles 1945–2000”), 2001. Author of many articles regarding composition, avant-garde and composer’s output the 20th and 21st century.

Associate professor of Academy of Music in Lodz, since 2008 the dean of the Faculty of Composition, Theory of Music, Eurhythmics and Art Education.

**Bogumiła MIKA** – PhD in the University of Silesia at Cieszyn (Faculty of Fine Arts and Music), Poland. She studied theory of music and composition at the Karol Szymanowski Academy of Music in Katowice. She received her Ph. D. in the University of Silesia as a sociologist of music (1999). She published three books: *Critical connoisseur or naive consumer* (2000), *Music as a sign in the context of paradigmatic analysis* (2007), *Musical quotations in the Polish art music of 20th century* (2008). She is also an author of more than 40 articles about contemporary music and social aspects of musical phenomenon. She presented papers in many seminars and conferences, in USA (Yale), France (Paris-Sorbonne), Italy (Roma-Tor Vergata), Finland (Helsinki, Imatra), German (Schwerte) as well as in the main Polish cities.

**Ivan MOODY** studied at the Universities of London, Joensuu and York. His composition teachers were Brian Dennis, Sir John Tavener and William Brooks. His work has been performed by some of the world’s most distinguished musicians, including the BBC Singers, Cappella Amsterdam, Cappella Nova, Cello Octet Amsterdam, Fretwork, the Hilliard Ensemble, the King’s Singers, the Norwegian Soloists’ Choir, Raphael Wallfisch, Singer Pur, Singphoniker, the Tallis Scholars, Tapio Tuomela, Trio Mediaeval and the Vanbrugh Quartet.

His largest works to date are *Passion and Resurrection* (1992) and the *Akáthistos Hymn* (1998). Recent significant works include *Ravenna Sanctus*, written for Chanticleer (2006), *Stabat Mater* (2008), written for the Oslo International Festival of Church Music, *Moons and Suns* (2008), for Ars Nova Copenhagen and the Raschèr Saxophone Quartet, and *Nocturne of Light* for Paul Barnes and the Chiara Quartet (2009).

As a conductor he works regularly with choirs and ensembles in Europe and America, and as a musicologist has written extensively on early and contemporary music. He is a priest of the Ecumenical Patriarchate and currently Chairman of the International Society for Orthodox Church Music.

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**Alfonsas MOTUZAS** – Dr. (musicology), dr. habil. (ethnology), professor (theology) of Vytautas Magnus (Kaunas) and Vilnius Pedagogical Universities, director of Institute of Lithuanian Catholic Church History. Field of scientific research – the religious history, anthropology and ethnomusicology. Author of the seven scientific books, about 70 scientific articles, compiler of 4 books. E-mail: a.motuzas@ktf.vdu.lt

**Manfred NOVAK** (\*1977, Vienna) studied organ and church music at the University of Music and Performing Arts Vienna. He completed his organ studies (with Peter Planyavsky) in 2005 and church music studies in 2006 (organ with Peter Planyavsky, composition with Wolfgang Sauseng), both with distinction. Further organ studies led him to Gothenburg (Sverker Jullander, Johannes Landgren) and Amsterdam (Jacques van Oortmerssen), the latter with the help of a grant from the Austrian Federal Ministry of Science and Research, graduating from the Conservatorium van Amsterdam in 2009. As his Masters thesis (advisor Pieter van Dijk) he edited *The Organ Tablature from Klagenfurt*, ms. GV 4/3: Transcription, Commentary & Facsimile (3 vols.), the first complete critical edition of this earliest known source written in New German Organ Tablature notation; it was published in the same year with *ad artem musicae* (Zabrze, Poland). Apart from his activities as a performer (organ recitals in Austria, Sweden, Romania, the Ukraine, Germany, Slovakia, Norway, the Netherlands and Lithuania) and composer he lectures and publishes on topics of the Klagenfurt Organ Tablature and liturgical music after the Second Vatican Council. In 2010 Manfred Novak was appointed organist and choir director of the Benedictine monastery St. Lambrecht/Styria, Austria.

**Olga Yuryevna OSADCHAYA** graduated Volgograd School of Arts (1986) and the Musicological Faculty of Saratov State Conservatoire named after L.V. Sobinov (1992). In 2002 she finished a postgraduate course at Volgograd State University and defended her candidate thesis on the theme «Mythology of Musical Text» majoring in religious studies, philosophical anthropology, and culture philosophy (09.00.13). O. Y. Osadchaya is a candidate of science, an assistant professor at the department of history and theory of music in Volgograd State Institute of Arts named after P.A. Serebryakov.

She is teaching the following theoretical subjects: *Analysis of musical compositions, Methodology of musicology, Theory of the musical maintenance.*

O.Y. Osadchaya is also an author of the monograph «Mythology of Musical Text» (2005), some articles devoted to musical mythology and other questions. She is an author of the special course *Mythology of music* developed for the students of the Musicological Faculty.

**Milda PAULIKAITĖ**, Assoc.Prof., Ph.D., Kaunas University of Technology. Born in 1973 in Klaipėda. In 1992 graduated Klaipėda S.Šimkus conservatoire, speciality of piano. In 1994, 1995 studied Gregorian chant in St.Peter's abbey, Solesmes, France. Studies ended with Gregorian chant choir leader certificate. 1992–1998 studied philosophy at Kaunas Vytautas Magnus University. In 2003 defended doctor dissertation «Experience and Thinking in H.G. Gadamer hermeneutics».

Read courses in philosophy in Vytautas Magnus University, since 2007 – associated professor of philosophy in Kaunas University of Technology. 2003–2008 read the course of philosophy of music in faculty of Kaunas at Lithuanian Academy of Music and Theatre. Since 2010 – lecturer of philosophy at Faculty of Catholic Theology, Vytautas Magnus University. Has published articles in Lithuanian academical journals, monograph *While listening to reality's voice. Thinking of experience in H.G. Gadamer's philosophical hermeneutics*, Kaunas: Technologija, 2005. Has conducted groups of Gregorian chant studies from 1992.

**Guntars PRANIS** was born in Riga, in 1971. Following his early education at the Emils Darzins Music College, he studied choir conducting at the Jazeps Vitols Music Academy of Latvia (1989–93). He completed his education in 1995 when he obtained his Master's degree in choir and orchestra conducting and Medieval music at the Church Music Academy in Herford (Germany). In 2009 he got his second Master's degree in Musicology in Riga. A special subject of his studies over years has been Gregorian chant, which he studied in benedictine monasteries in several countries and with the most prominent authorities on Gregorian chants G.Joppich, J.B.Goschl, A.Turco, Fr.K.Prassl and others. Currently he writes his dissertation about *Medieval music tradition in Riga*.

Guntars Pranis is the founder and artistic leader of the vocal group *Schola Cantorum Riga*. He is also Assistant professor of Jazeps Vitols Latvian Academy of Music and regularly gives talks on early music at numerous courses and conferences in Latvia and abroad. It was his idea and initiative to start the tradition of the *Gregorian Summer courses* in Latvia and he has been its artistic leader since 1992. He is also a member of AISCGre (International Association of Gregorian chant) and author of many publications. With his group *Schola Cantorum Riga* Guntars Pranis has toured in many European countries (Germany, Austria, Belgium, Switzerland, Poland, Norway etc) where he received undivided recognition from the audience.

**Vilius SIKORSKAS** – graduate student and lecturer of Theological Faculty at Kaunas Vytautas Magnus University, lecturer at Kaunas Priest Seminary. Fields of scientific researches: pastoral theology, sacral music, liturgy, situation of Catholic Church liturgical music in Lithuania and perspectives of liturgical music in Lithuania after the Second Vatican Council. E-mail: salve.vs@libero.it

**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 reviews 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.

**Marta SZOKA**, MA: theory of music and organ concert class at Grażyna and Kiejstut Bacewicz' Academy of Music, Łódź, Poland; PhD: Polish Academy of Sciences, Institut of Arts, Warsaw 1988; Fulbright scholar – University of North Carolina, Chapel Hill 1993–1994. As a concert organist she has given numerous recitals in Poland and in the USA, Germany, Danmark, Switzerland. Author of the books: “Polish Organ Music 1945–1985”, Łódź 1993, “The Musical Language of Frank Martin”, Łódź 1995 and “Frank Martin. Musical Contexts”, Łódź 2002; co-author of the lexicon “Composers of Łódź 1945–2000”, Łódź 2001. The author of numerous articles on contemporary music, including Polish, Lithuanian and American composers, as W. Albright, F. Bajoras, Ph. Glass, A. Tansman, G. Crumb, P. Mykietyń and the others, as well as contemporary organ music. In 2002–2008 the dean of the Department of Composition, Theory of Music, Eurhythmics and Art Education, Academy of Music in Łódź, where she works as a professor. The member of Warsaw Autumn Festival programme committee.

**Bianca ȚIPLEA TEMEȘ** is Ph.D. Lecturer of Music Theory at “Gh. Dima” Music Academy in Cluj/Transylvania – Romania. She holds a degree in Piano and Musicology recognized by the Education Ministry in Madrid, a M.A. in Musicology granted by the “Gh. Dima” Music Academy, leading to a Ph.D. earned from the Music University in Bucharest, in 2002. She attended Aurel Stroe’s Master Class in Cluj (1995) and György Kurtág’s Master Class in Budapest (2005). As she also holds a degree in Business Management (M.B.A. granted by “Babes-Bolyai” University, Cluj), she balances her academic career with the job of Music Programme Manager of the “Transylvania” Philharmonic and with the temporary Supervisor position at the Symphony Orchestra of the Principality of Asturias, Oviedo. Her musicology articles have been published in leading Romanian and Spanish journals, her books focus on the Transylvanian musical perimeter mirrored from a historical and analytical perspective. As an active participant in symposiums in Romania, Germany and Austria, she was awarded a Soros Grant for attending the Summer School at Annaghmakerrig/Ireland (1994), a Scholarship from the Oviedo University (2005–2007), a Mobility Grant from the Romanian Culture Ministry (2008), an ERASMUS “visiting professor” grant at the University of Oviedo (2009–2011), a research grant from the “Paul Sacher” Foundation in Basel, for 2011, and she is now a probationer member of the UCMR. Since 2005, she has been working on a new Doctoral project in Art History and Musicology at the University of Oviedo.

**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.

**Luigi VERDI** was born in Rome, he studied in Bologna, Pesaro and Milan and he graduated in Composition, Instrumentation, Choir and Orchestra Conducting. He also has a degree in Philosophy at the University of Bologna. He is Professor of Composition at the “Santa Cecilia” Music Conservatoire in Rome. He works intensively as composer, orchestra conductor and musicologist. He has written musical compositions from chamber to orchestral genres that have been performed at festivals and in concerts. His many musicological writings include articles, monographic essays, volumes, among which *Aleksandr Skrjabin tra musica e filosofia* (Firenze 1990), and *Kandinskij e Skrjabin: realtà e utopia nella Russia pre-rivoluzionaria* (Lucca 1996), particularly dealing with the relations between music and painting; his treatise of musical theory *Organizzazione delle altezze nello spazio temperato* (1998) deals with the study of the various combinatorial possibilities of sounds according to systematic rules. In *Caleidocicli musicali. Simmetrie infrante dei suoni* (2005) he developed the concept of a musical kaleidocycle as result of a vertical musical structure changing into a horizontal.

He devoted studies, edited publications and organized exhibitions on the history of music in Bologna, in particular: “Mozart a Bologna, i luoghi, i personaggi e l’esame all’Accademia Filarmonica” (1997), “Rossini a Bologna. Note documentarie” (2000), “Le opere di Giuseppe Verdi a Bologna (2001)”, “Wagner e il wagnerismo a Bologna” (2002), “Il Farinelli a Bologna (2003)”, “Brahms a Bologna (2004)”, “Celibidache e Bologna” (2004), “La musica a Bologna. Accademia Filarmonica: Vicende e personaggi” (2005); “Giuseppe Martucci a Bologna” (2008), “I canoni di Giovanni Battista Martini” (2008).

**Dominic WELLS** attended Royal Holloway, University of London with a choral scholarship to read music. In his second year there he received the Florence and Edward James Prize for a promising finalist, before graduating with First-class honours the following year. Thanks to funding from the Arts and Humanities Research Council, he stayed on at Royal Holloway for another year, completing a Masters in Historical Musicology in 2006. He is currently a Doctoral Fellow at the University of Durham and in the final year of his PhD, which focuses on the music and character of the contemporary Scottish composer, James MacMillan. In 2009, in celebration of MacMillan’s fiftieth birthday, Dominic co-organised an international, interdisciplinary conference, at which MacMillan was a keynote speaker. He is supervised by Prof. Max Paddison.

**Elena (Yelena) S. ZINKEVYCH** (in Ukrainian – Olena). Dr.hab., Prof., Corresponding member of National Academy of Arts of Ukraine. Graduated from the Kiev Conservatoire (1966), post-graduate (1970, Supervisor – prof. M.Druskin). 1970 – Dr.phil. (Dissertation: Shakespeare in Theatre Music). 1986 – Dr.hab. (Dissertation: Modern Ukrainian Symphony). Professor of the Ukrainian National Tchaikovsky Academy of Music; Head of the Chair of History of Music and Music Criticism. Deliver lectures on: History of Russian Music; Ukrainian Music Postmodern; Music Criticism; Methodology of History of Music; Modern Ukrainian Symphony. Member of the Ukrainian Composers’ Union. Member of IMS (International Musicological Society).