

Foreword

This publication has been compiled from the scientific reports made at the 10th (jubilee) international conference of music theory *Principles of Music Composing: Sacred Music* held on October 20–22, 2010 in Vilnius.

The organizers of the conference are Lithuanian Academy of Music and Theatre and Lithuanian Composers' Union.

Over 20 reports were presented by musicologists, composers and theologians from various countries (Austria, Greece, Italy, Poland, Ukraine, the United Kingdom, Rumania, Russia, Portugal, Latvia and Lithuania) representing over a dozen of higher education and music institutions, universities, academies and conservatoires.

The greatest number of speakers focused their attention on the following four sacred music subthemes:

I. The Conception of Sacred Music as a Composing Object. The presented reports lead to the conclusion that sacred music is not only itself important as an object of composing. It is intentionally connected with the development of the believer's consciousness, its openness and expression. This idea prevails in the position of a priest-musicologist Vilius Sikorskis and serves as a tuning fork for the whole publication of the conference. A close attitude is expressed in the report by Milda Paulikaitė, where she accentuates mistagogical aspects of Gregorian chant. In her turn Danutė Kalavinskaitė, exploring a litany, brings out its devotional aspect.

The made reports highlight one more important idea, i. e. sacred music is not an unceasing arena for the searches of novelties. The composing of it first of all bases itself on the tradition of sacred music and church dogmas. Manfred Novak particularly expressively writes about it.

II. The Signs of Sacrality and Secularity in Music Composing. The majority of the reports of this subtheme virtually analyze the sources which ensure the continuation of the principles of sacred music composing. Here is a great variety of options – from spontaneous encrustations of folk music elements in religious songs (Alfonsas Motuzas) to religious genres (Yelena Zinkevych, Ewa Kowalska-Zajac, Olga Osadchaya, Nicola Davico, Igor Vorobyov), a religious text (Kalliopi Stiga, Violeta Tumasonienė), religious symbols (Rimantas Janeliauskas), choral chants (Dominic Wells, Margarita Katunyan), reinterpretation, etc.

III. The Peculiarities of Sacred Music Composing. The speakers concentrated their interests on the best-known sources of West and East church music composing. Some reports explore the peculiarities of the Gregorian chant composing. An exhaustive report by Guntars Pranis enables one to perceive the peculiarities of the local composing traditions. The priest-musicologists Mariusz Białkowski professionally gives quite a number of peculiarities concerning Gregorian melodies. The recomposing of the choral in Mozart's antiphony (Martini version) is presented in Luigi Verdi's report. The peculiarities of the Byzantine chant and composing are presented by three Greek musicologists (Achileas Chaldaiakis, Demetrios Balageorgos, Gregorios Anastasiou) and reviewed by a guest from Rumania (Bianca Țiplea Temeș).

IV. Sacred Music in Liturgy and Beyond. The reports of this subtheme analyse the possibilities of sacred music composing after the changes in the mode of the existence of music proper. Some of the musicologists discuss repertoire issues (Bogumila Mika and Marta Szoka), the dialogues between a liturgical and secular event (Evangelia Kopsalidou). The most elevated insight into this subtheme was presented by a guest from Portugal, an orthodox priest-musicologist Ivan Moody. A holistic association of spirituality, music and text enabled him to highlight invariable, eternal possibilities of sacrality and composing.

We hope that the publication of the 10th jubilee conference will attract a host of readers and deserve the attention of those who are interested in the issues of the composing of sacred music. The editorial board expects the attention of the readers both in Lithuania and abroad. It says thank you for all your observations and comments on this publication.

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