
Preface

This occasional publication is dedicated to the 70th jubilee of Prof. Habil. Dr. Algirdas Jonas Ambrazas. The offered book and its supplement consist of scientific articles presented at the 4th international conference on theory of music "Principles of Music Composing. Aspects of Historical Dispersion" held on 22–24 April 2004 in Vilnius. The intention of the conference to thoroughly and in detail analyse problematic aspects of the research close to the patron, determined to a certain measure the selection of the conference subthemes: 1) old and new composition; 2) various epoch-related music theory and history conceptions (systems) on the principles of composing; 3) national schools of musicologists and composers at the turn of centuries.

The organizers of the conference – the Lithuanian Academy of Music and Theatre, the Lithuanian Composers' Union and the Centre of New Music Communication. The sponsors of the conference – the Lithuanian Fund for Support of Culture and Sport.

The response to the first subtheme "Old and new composition" in the made reports was symptomatic. The most thorough study is focused on the aspect which can be in the most general sense called the syntax of music and composition. Of interest are the aspects that the analysis of the syntax is oriented. Daiva Rokaitė-Dženkaitienė analyzes the space aspects of the articulation in renaissance compositions, Margarita Katunyan discusses articulation possibilities of the subjective and objective time-related process (Adorno and minimalists), Marius Baranauskas makes an attempt to articulate even the geography of world orchestras, pointing out possible contact points of distant orchestra cultures, whilst Tiina Koivisto centres her analysis on the influence of autonomous total chromatics on the syntax and form of composition.

The reports dealing with the second subtheme "Various Epoch-related Music Theory and History Conceptions on the Principles of Composing" greatly topicalize the relationship between theory and practice. Incidentally, the latter seems to have been always topical. Mattias Lundberg strives to clear up on what scale counterpoint theory (Tinctoris and his contemporaries) might have influenced the composing practice of the period. Haiganus Preda-Schimek associates the mentioned relationship with an etymological and epistemological origin of the musical term. The relationship between theory and practice of composing shows itself in an unexpected aspect, analyzing composition by Schenker's method. Mart Humal explores the reasons for the inadequacies of contrapuntal and formal structure. Music theory, despite the limited character of the period-related development of science, as a rule, paves the path for the basis of more comprehensive conceptions. The evolution of the relationship between theory and composing practice is presented in the comparisons of the conceptions of music history carried out by Rimantas Janeliauskas.

The greatest number of reports were devoted to the third subtheme of the conference "National Schools of Musicologists and Composers at the Turn of Centuries". Miriana Veselinovic-Hofman's question "Do any national schools of musicologists' exist?" serves as a "tuning-fork" of all the reports. The author of the report is of the opinion that "musicology is not a mere rendering of the service to the activities of the composer but is also marked by a creative space in itself". Therefore, a national school of musicologists can exist only due to individual creative efforts. The conception of national musicology would be inferior without thorough investigations of ethnoheritage. In his report Rimantas Sliužinskas reviews the panorama of impressive works carried out by Lithuanian ethnomusicologists. The definition of national musicology would lack its full value without permanent studies of national music classics. Thus, the report on a Lithuanian composer M. K. Čiurlionis, a genius of music, by Rimantas Janeliauskas ("M. K. Čiurlionis/ Urecognized Cycle for Piano") logically imbue the conference themes. Investigations into the peculiarity and style of the national music is a particularly significant sphere of the national school of musicologists. The contribution of Lithuanian musicologists to this sphere is explored by Jonas Bruveris. The rest six reports are devoted to the manifold activities of Prof. Algirdas Jonas Ambrazas, one of the outstanding pillars of Lithuanian musicology. "Opus magnum: a Geneological Tree of J. Gruodis School of Composers" is the title of Gažina Daunoravičienė's interesting report. Audronė Žiūraitytė reports on the activities marked by the priorities of national values of Algirdas Ambrazas, a propagator of Lithuanian music. An unquenchable urgent problem concerning music and the present time once raised by Professor is elaborated by Violeta Tumasonienė. Great achievements of the patron of musicology in the methodology on the teaching of music theory are thoroughly explored by Irena Mikulevičiūtė. Rūta Gaidamavičiūtė accentuates the talent of the extraordinary encyclopedist and publicist. Jūratė Gustaitė continues the analysis of the activities of the founder of

the Lithuanian school of musicology. She writes about “unseen” and at the same time colossal activities of Professor in the “margins”. Each Lithuanian musicologist seems to feel a refreshing impact of this activity.

The majority reports made at this conference have been included in the supplement (in Lithuanian) of this publication – to mark the 70th anniversary of the creative path and activities of Prof. Algirdas Jonas Ambrazas.

In the name of the organizers I would like to extend our thanks to all those who have morally and materially contributed to the issue of the conference publication.

Editor-in-chief
Assoc. Prof. Dr. R. Janeliauskas