

Preface

This publication includes scientific reports made at the 1st international conference on musical theory 'Composing Principles. Theory and Practice' held on 22-24 April 1999 in Vilnius. The organizers of the conference – the Lithuanian Academy of Music and the Lithuanian Composers' Union. The conference was supported by the Open Society Fund – Lithuania. The original idea of the organizers was to orient the reports to three principle subthemes: a theoretical expression of composing principles, a historical dispersion of composing principles and the issues of contemporary composition. The aim of both the conference and publication is to give fresh impetus to the development of a theoretical thought in the sphere of composition practice and a teaching process. The publication targets composers, musicologists, art historians, culturologists and all those interested in the mentioned issues. The appearance of this publication bookshops, libraries, universities and centres for musical information will open up new vistas for the promotion of Lithuanian researches in the sphere of music theory and creative work. It is intended to organize such conferences and to publish their materials on a regular basis. This action is significant in several respects. It intensifies a mutually beneficial, regulating link between the activities of composer and theorist as well as expanding the possibilities of collaboration with foreign colleagues (five foreign and nine Lithuanian musicologists and art historians were included into the editorial board). The organization of conferences on a regular basis and the publication of their materials should make an impact on young musicians not only in respect of the expansion of their tuition curriculum but also in that of their views on the whole. The publication includes eleven articles (in English, German and Russian) the authors of which analyze theoretical-systematic, historical and contemporary composition issues.

The reader is sure to notice that each of the articles deals with the ideas of today's composing, presenting a general concern. Ignace Bossuyt (Belgium) on the basis of the works by the Renaissance composers O. di Lasso and J. de Castro unfolds music composing possibilities free from originality principles and based on the dualism between model and parody.

Algirdas Ambrazas (Lithuania) through the comparison of H. Schenker's and his contemporaries' ideas brings out a topical methodological insight for the analysis of modern compositions. He accentuates Schenker's idea that the unity of a composition rests in its reduction.

Yuryj Kholopov (Moscow) was the first to juxtapose on the principle of opposition the terms "tonus" and "sonus". It opens up new aspects for terminological clarity in the investigation of avant-garde (Stockhausen's) works.

Gražina Daunoravičienė (Lithuania) by way of antinomic comparison between the structures of musical form (Form als Formel) and dynamic moments (Form als Formung) marks the growing importance of the latter in new music (Form-Genese).

In the opinion of Margarita Katunian (Russia), a sacred canon as a certain composing archetype inspires one for the searches of minimalist sounding and its symbolic links. The idea is presented as a significant urgent problem related to today's compositional thinking.

Giovanni Grosskopf (Italy) urges one to think what the origin of the interval, chord hides indeed. Last century witnessed several attempts to guess the mysteries concerning the consonance and phonism, tension, harmonic strength, acoustic intensity and sonantism. The author computerizes a method which also contains other predicates: sound and sonority, richness and complexity, tone – colour, smooth, poorest, et-c.

Mikhail Prosnjakov (Russia) draws a parallel between the world outlook of new cosmology and the era of cosmic music marked by multi-dimensional logic and specific forms of sound vibrations, i.e. points, groups, masses, moments, processes, micro/macro structures, sound scenes, etc.

The articles written by young researchers Mart Jaanson (Estonia), Daiva Dženkaitienė and Antanas Kučinskas (Lithuania) are greatly promising due to their attempts to analyse the composing techniques in their own way. Rimantas Janeliauskas (Lithuania) presents publically for the first time his brief version of systematics of composing principles, the analysis of which took him some twenty years.

In the name of all the organizers we extend our special thanks to those who morally or materially supported the publication of the conference material.

Chief editor Assoc. Prof. Dr. R.Janeliauskas