

Foreword

The tenth issue of *Ars et Praxis* presents the latest research by lecturers at the Lithuanian Academy of Music and Theatre, art doctoral degree candidates and other students, as well as by a professor from the Karol Lipiński Academy of Music in Wrocław (Poland) conducted in the fields of music, the performing arts and pedagogy. The 2022 issue contains 14 articles, some of which have been written based on papers presented at the Baltic musicologists' conference Music and Visual Culture: Sheet Music, the Stage, the Screen (held on October 5–8, 2022).

As usual, the journal consists of two parts – *Ars* and *Praxis*. The *Ars* part begins with an article that transports readers to the realm of music theory, analysing the typologisation of musical texture in compositions written in the second half of the 20th and 21st centuries. The article by PhD student Viltė Žakevičiūtė and the supervisor of the research part of her degree Gražina Daunoravičienė discusses the phenomenon of musical texture and the problematic nature of this concept, paying particular attention to the texture factor as a means of controlling the structure of a work. The authors found that a piece of contemporary sound art can exist without a formative harmony fundamental, yet it cannot exist without texture. Another duo of authors – student Julija Kostina and her research paper supervisor Audra Versekėnaitė – present to readers their article, based on Kostina's Bachelor's degree research paper topic. The article titled “Sacred minimalism in music: the labyrinths of theoretical definitions and varieties of works” introduces readers to composers that stand out in the panorama of 20th-century music who have accentuated the significance of God in their work. In academic literature, certain works by composers Arvo Pärt (b. 1935), Henryk Mikołaj Górecki (1933–2010), John Tavener (1944–2013), Pēteris Vasks (b. 1946), Gija Kancheli (1935–2019), Sofya Gubaidulina (b. 1931) and Bronius Kutavičius (1932–2021) are often described as examples of sacred minimalism. In their study, the authors sought to clarify whether the common field of interest of these composers, the meaning of faith and asceticism expressed using musical measures, is a good enough reason to refer to their distinctly different works under one term – sacred minimalism. The article seeks to analyse the works attributed to this aspect of minimalism and to identify whether they all match the musical language characteristics given in the definition of the term.

The other three texts appearing in the *Ars* part are dedicated to research of Lithuania's music history. This time, long-serving contributor to the journal Tamara Vainauskienė

presents to readers research about touring foreign opera soloists at the State Theatre. Filled with facts and personalia, Vainauskienė surveys the contribution performers from abroad made to the repertoire of the Kaunas State Theatre, as well as the yield of the burgeoning field of Lithuanian music criticism. Basing her work on archival documents and literature, performance reviews and other sources of information, the author sought to mention all the soloists who arrived on tour, as well as the vocal schools they represented, what roles they performed at the State Theatre, and how Lithuanian music critics of the day viewed these foreign soloists. Jonas Vilimas continues his research in the field of Gregorian chant. This particular article, titled “Liturgical chantbooks as a reflection of the situation of town church music”, analyses chantbooks dating to the 16th–18th centuries kept at the Vilnius University Library. In his text, the author mentions that liturgical chantbooks were first of all intended to be used during the Liturgy, however, aside from the hymns themselves, they also contained rubrics which supplement known sources with new information. In other words, the liturgical chantbooks, which Vilimas views not only as musical sources but also as a medium containing a variety of content, reflect the historical situation of particular monasteries, churches and towns. In her article “The Gregorian sound of Vilnius: what do Bernardine manuscripts from the 14th–15th centuries tell us?”, Beata Baublinskienė, another researcher of Gregorian chanting, concentrates on a gradual kept at the Wroblewsky Library of the Lithuanian Academy of Sciences that dates to the 14th century and is attributed to the Bernardines of Vilnius. In trying to highlight the particularities of local Gregorian chanting, the author analyses the introit in the manuscript *Gaudeamus... Mariae... Assumptione...*, dedicated to the Feast of the Assumption. The chosen work is compared to its earliest versions from the adiastematic Gregorian manuscripts of the 10th–11th centuries, which became the basis for modern Gregorian publications of melodic-rhythmic restitution (*Graduale Triplex, Graduale Novum*). Baublinskienė’s article confirms that a deeper analysis of early musical manuscripts provides more information not just about what was heard in medieval Vilnius, but also sheds more light on the contemporaneity of processes taking place here with phenomena occurring in other European lands, thereby displacing the outdated “belated culture” narrative.

Two articles that round off the *Ars* part are dedicated to aspects of late 20th – early 21st-century musical culture research. In the first of these, PhD student Giedrė Kaminskaitė and her research paper supervisor Audronė Žiūraitytė analyse the cultural and stylistic aspects of the concept of hybridity in the perspective of interpretive possibilities. They look at trends in the synthesis of musical styles, and the meaning of the accompanying concepts, which are not always well established and are at times treated differently. In their research, the authors sought to reveal the influence of these processes and the arising challenges

practising performers must face. By discussing musical examples, they highlight the problems involved in the interpretation of multi-stylistic works of the 21st century. Anna Granat-Janki's article introduces readers to the work of singer and composer Agata Zubel (b. 1978). The purpose of this research is to reveal new thematic, structural and aesthetic aspects that are reflected in Zubel's opera *Bildbeschreibung* that represent the composer's specific feeling for genre and the hybridity of her work.

The *Praxis* part begins with an article by Giedrė Gabnytė, Laura Dubosaitė and Vilnius University student Barbora Bizevičiūtė, "Challenges of distance learning in the context of music studies: LMTA students' experiences". The topic of the article is particularly relevant as it presents research on the experiences of LAMT Faculty of Music students whilst undertaking distance learning during the COVID 19 pandemic. The results revealed that distance learning had the effect of severely decreasing students' motivation, leading to anxiety and stress, students faced technical difficulties, a lack of computer literacy skills, and their needs for different ways of learning and methods of assessment were not met.

On another front, the activities of the Semplice recording label (founded in 1996 by musicologist Rūta Skudienė) and its place in the context of Lithuanian culture are analysed in the article by Aistė Pranciulytė and Vytautė Markeliūnienė. The authors noted that the history of Lithuanian music recording in Lithuania dates to over a century, during which time it has gone through various phases, schematically linked to different periods in political history. Semplice has been around for 25 years and released 24 albums, noted for their high quality of recording and a strict selection of performers and works. The aim of this publication is to discuss the activities of Semplice as a significant contribution to the memorialisation of Lithuania's musical heritage and as a strong expression of musicological publishing activity.

The other four articles in the *Praxis* part are by PhD students at the LAMT. Agnė Jurkūnienė's article "The collaboration phenomenon from an accompanying pianist's perspective" analyses the particularities of collaboration between two or more partners and the unique course of this joint activity aimed at the constructive creation of a collective product within a chamber ensemble – namely, a balanced and harmonious performance. Notably, the article analyses the specific phenomenon of collaboration as an accompanist, where the leader's position is presupposed to the soloist in advance, rather than accentuating the equality aspect usually applied to a chamber ensemble. Kristupas Gikas presents to readers his research about processes of interaction. According to the author, diverse communicative processes prevailing in the discourse of the contemporary music ecosystem force us to actualise and rethink the motives, structure and combinations of its different members (participants) of interaction. In his article, where the key thematic axes are

further detailed in his art doctoral research paper “Interactive electronic system: expanding the possibilities of the flute”, the author surveys the future prospects of the art of interactive music, the spectrum of manifestations of interaction, deepening into its type (method), gradation and criteria to evaluate the interaction process as more or less successful. Raminata Naujanytė analyses impact of gestures in electronic music in her article “The limits of meaning in musical gestures and the creation of new meanings in live electronic music: the case of non-tactile instruments”. Having identified the general models for recognising gestures in music, the author suggests which gesture attribution strategies would be clearly understood by performers playing non-tactile instruments, and based on the examples of various music practitioners, she outlines the main features of musical gestures that could be applied in live electronic music. The *Praxis* part of the journal ends with a continuing article by Ingrida Alonderė, “Choir communication with the audience on social media. Part II: Analysis of the Facebook visual content of Lithuanian choirs” (Part I of this article was published in Issue 9 of *Ars et Praxis* in 2021). The author notes that the possibility to spread news about concerts and the activities of collectives visually encourages choirs to take a more creative approach to advertising and to exploit all the tools available to them so as to increase their visibility and make themselves more recognisable. Using the analysis scheme, Alonderė investigates how visual information on Facebook influences the spread of advertising of specific Lithuanian choirs.

The Sources part of the journal features an article by Laima Budzinauskienė and the student Kotryna Lukšytė titled “Charles G. Luksis’ Lithuanian film chronicles in the United States (1927)”. This paper is intended as a survey of film chronicles created by Kazimieras (Kazys) Lukšys (1882–1963), known in the United States as Charles G. Luksis, and an analysis of one of the flyers printed to advertise one of his organised events. The flyer “C. G. Lukšio Lietuva paveiksluose”, held in the Martynas Mažvydas National Library of Lithuania archive, is an invitation for Lithuanians in New York to come and see moving pictures of the nascent Lithuania to be screened on November 23–24, 1927. This source reveals aspects of event organisation by Lithuanian émigrés in the US and the directions Lithuanian documentary cinema was taking in these times.

The Appendices section lists LAMT publications presented in *Kronika* in 2022, along with conferences, defended dissertations and art doctoral thesis projects, Master’s and Bachelor’s degree research papers, awards and information about the article authors appearing in this issue, along with the Note to Authors.

The Editor