

Apie autorius / About the authors

Rimantas ASTRAUSKAS (b. 1954) is a Lithuanian ethnomusicologist (PhD), a member of International Organisation of Folk Art (IOFA) since 1992, a member of IOFA presidium since 1994, a member of European Seminar in Ethnomusicology (ESEM) since 1993, and a member of International Council for Traditional Music (ICTM) since 1995. Has graduated from Lithuanian Conservatoire (now Lithuanian Academy of Music and Theatre) in 1978 (supervised by Jadvyga Čiurlionytė), worked as an editor of musical programmes at Lithuanian radio and television during 1978–1988. Since 1989, he teaches at Lithuanian Academy of Music and Theatre. During 1995–2001 was a head of the ethnomusicology department, since 2012 also teaches at Music Academy of Vytautas Magnus University (Kaunas, Lithuania). In 1996 he was an intern at the Oxford University, he continued his internship in the archives of ethnic music in Bergen (Norway) and Copenhagen (Denmark) in 1997, as well as the university of Castellón de la Plana (Spain) in 2006.

Kai-Young CHAN—a Hong Kong-based composer, who focuses on the integration of nuance, relevance, and resonance in music that converses with societies and cultures, and he is particularly drawn to the implied musicality of Chinese texts expressed through the tonal Cantonese language. His music is performed in various continents by the Pittsburgh Symphony Orchestra, Albany Symphony, Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, PRISM Quartet, Daedalus Quartet, Mivos Quartet, and Choral Arts Initiative, among other prominent performers. His selected works are released on Ablaze Records, PARMA Recordings, and Innova Recordings, and his scores are published by Edition Peters (London). Chan is part of the first artist delegation of the American Composers Forum to the Havana Festival for Contemporary Music in Cuba, a historic tour documented by the National Public Radio. His music is presented on international stages such as ISCM World Music Days, International Rostrum of Composers, June in Buffalo, VIPA Festival, and Internationalen Ferienkurse Darmstadt. He is a winner of the Keuris Composition Prize, the Helen L. Weiss Composition Prize, the Emissary Quartet Composition Competition, Dolce Suono Ensemble Composition Competition, the Orchestra Seattle and Seattle Chamber Singers Competition, the Vocal Espoo Choral Composition Competition, among other honours. After completing his Ph.D. in Music Composition with the Benjamin Franklin Fellowship at the University of Pennsylvania, he joined the composition faculty at the Chinese University of Hong Kong, cur-

rently serving as Assistant Professor. Commissions and grants from the Research Grants Council, the Hong Kong Philharmonic Society, Composers and Authors Society of Hong Kong, and other institutions have supported his on-going projects exploring how text-setting constraints in Cantonese can be turned into creativity in contemporary music.

Jonas JURKŪNAS is a chameleon-composer who is successfully changing his creative “skin” from traditional score writing to electronic sound experiments, soundtracks for theatre and cinema, popular culture, background music, and rarely but eagerly, interdisciplinary collaborations that offer opportunities to link his diverse experience. Stylistically, his music finds itself in the neighbourhood with postminimalism and new tonality. Very often he uses simple sound patterns pulsating with rhythms as his creative start-up while searching for new or already forgotten timbres and expressions. These are the minimalist strategies the composer weaves into his music together with experimental or club-style electronics, ambient stylistics, as well as elements of jazz, pop or even romantic music.

Arthur KAPTAINIS, music critic of the *Montreal Gazette* since 1986, is a contributor to *Classical Voice North America*, *Opera* (U.K.), *Gramophone* and the *Globe & Mail* (Toronto). Former affiliations include the *National Post* (Canada), *Ludwig van Toronto* and *Ludwig van Montréal*. He served on the editorial board of the *Montreal Gazette* 1991–1999 (part time) and 2003–2006 (full time) and worked as a senior writer at the University of Toronto (advancement and communications) 2010–2015. Arthur Kaptainis has appeared as a guest host of *Quebec in Concert* (CBC Radio) and is consulted frequently as a television and radio commentator on music. He is an associate editor of *La Scena Musicale* and holds an MA in musicology from the University of Toronto. Arthur Kaptainis has residences in Toronto and Montreal and is a member of the board of directors of the Music Critics Association of North America.

Ioannis KOURTIS. At the age of seven, he started attending guitar and violin lessons, as well as music theory, composition and conducting. In 1999, he obtained his Master’s degree in music composition at Ionian University and later he obtained his second Master’s in music composition as well, at Paul Valéry University in Montpellier. He has written many works for orchestra and chamber ensembles and he composed music for five feature films and several short films and documentaries. In 2001, he became a finalist of The Internation-

al Film Composers Competition in Luneville. Since February 2010, he has been an alumni of the Berlinale talent campus. In 2012, he was chosen to compose the music for the Cypriot EU presidency. In 2013, he composed the soundtrack for the film “Imbabazi—The pardon”, which was selected and presented at many film festivals worldwide.

Sigitas MICKIS (b. 1969) studied piano at the National M.K. Čiurlionis School of Art. He holds the Master of piano performance (1993, under Prof. Raimundas Kontrimas), a Master of composition (2008, under Prof. Rimantas Janeliauskas), and a Doctor of art (in 2018 dissertation “Projection of the Phenomenon of Creativity in Musical Composition” under the supervision of Prof. Hab. Dr. Gražina Daunoravičienė and Prof. Vaclovas Augustinas) from the Lithuanian Academy of Music and Theatre (LMTA). He also is an associate professor of music theory, music technology, and music production at the Academy of Music of Vytautas Magnus University. He is a supervisor of a master’s thesis at the LMTA. In 2015, 2017, and 2018 he took part in the conferences “Principles of Music Composing” and published articles in the conference collection (“Parametrical Judgment of Cognitive Melodic Realm: Technological Aspect”; “Creative Composing of Rhythm: Rational Contexts of Expression (Cognitive Model)”; “Targeting Three Dimensions of Auditory Imagery in Creative Composing: Models of Rhythmical Expression”). In 2016 the article “Research of Creative Phenomena in Music Composition: Theoretical Model” was published in *Lithuanian Musicology*, vol. 18. In 2021, Mickis presented “Categories of Music Theory in Terms of Linguistic Communication” at the LMTA conference “Typologies of Music Signification: Retrospective and Perspective.” In 2014 Mickis composed music and produced a soundtrack for the animation-feature film *Gustavo nuotykių* [The Adventures of Gustavus]. In 2015 his opera for children *Zuikis Puikis* [Rabbit the Haughty], was staged at the Lithuanian National Opera and Ballet Theatre. Mickis is the keyboard player and arranger in the projects *Paskutiniai Brėmeno muzikantai* [The Last Musicians of Bremen], *Musė* [The Fly], and *Naktis teatre* [A Night at a Theatre]. In 2021, the second children’s opera *Mamulė Mū* [Mummy the Moo], was staged at the Lithuanian National Opera and Ballet Theatre.

Vytis NIVINSKAS is a jazz bassist, initially studying music privately, later fascinated with jazz, he traded studies in philosophy at Vilnius University to double bass studies at the Vilnius Conservatory. From 1996 to 2000 he studied at the Lithuanian Academy of Music and Theatre (LMTA). After local music studies he continued abroad—in 2000 at Det Fynske Konservatorium in Odense, Denmark and from 2001 to 2003 Master’s studies at DePaul University in Chicago, USA.

He was one of the co-founders of Baltic Asteroids, Riot, Saga, Baisios Stygos and CinAmono bands, Coltrane Impressions and Strange Doors projects. He has participated in various music projects in twenty countries with Giedrė & Jazz Miniatures, Outside In Trio, Trapeze, Baked Beans, K. Wollesen, L. “Butch” Morris, D. Naujokaitis, P. Vyšniauskas, V. Chekasin, J. Maksimowicz, A. Gotesman, L. Mockūnas, V. Tarasov, O. Molokojedov, A. Anusauskas, A. Šlaustas, V. Mikeliūnas, D. Stalmokas, R. Rančys, Milky Lasers, Jurga, Baltic Guitar Quartet and G. Storpirstis. He has also collaborated with different kinds of artists including Low Air Urban Dance Theatre, Psilicone Theatre, dancer L. Juodkaitė, actor/singer B. Bublytė, OKT and Youth Theatre actors and many more. Since 2005, Vytis has been on the faculties of LMTA and Vilnius College. Since 2007, he has been on the board of the Lithuanian Jazz Federation. In 2018 he started doctoral studies at LMTA (supervisors Prof. Rūta Stanevičiūtė-Kelmickienė and Prof. Anders Jormin). His academic and scientific interests are creative experiments with double bass in jazz music. As a researcher, he took part in several artistic research conferences (*Rhythm changes: Jazz Journeys*, Graz, 2019; LMTA Annual Conference, 2020).

Manos PANAYIOTAKIS (b. 1982) is a composer and musicologist based in Greece. He studied musicology at the University of Athens, theory of music with Dimitri Sykias, flute with Iwona Glinka and composition with Theodore Antoniou at “Musical Horizons” conservatory in Athens. During the period 2007–2011, he studied composition with Thomas Simaku leading to a Master’s and a PhD degree at the University of York (UK), funded by IKY (Greek State Scholarships Foundation). As a composer, he has collaborated with performers, ensembles, dancers and choreographers in Greece, the United Kingdom, the United States, Italy, Germany and Austria. Most notably, in 2005 his chamber orchestral work *Illustration* was conducted by Gunther Schuller at the ALEA III Composition Workshop in Boston University, and in 2013, his orchestral work *Echosymplokon* represented the Greek Composer’s Union at the ISCM festival in Vienna, performed by Webern Symphony Orchestra, conducted by Simeon Pironkoff. As a musicologist he has taught in the Department of Music of the Aristotle University of Thessaloniki and in the Department of Music Technology and Acoustics Engineering of Technical University of Crete (TEI). His publications include various papers on composition and contemporary music at conferences in Lithuania, Serbia, Finland, Ireland, Greece and Cyprus, while his work *Talus* was published by Berben Publications in Ancona, after being awarded the first prize at Volos Composition Competition in Greece in 2008. Several of his choral works have been recorded by the Department of Music of the University of Athens Choir and, from 2016–2021, his instrumental compositions have

been recorded by Sarton Records and Phasma Music, receiving Global Music Awards (Album: New Music for String Quartet) and Academia Music Awards (Album: Lament for Theodore Antoniou). As a teacher of music, he has been teaching at the Colours Conservatory and at the Primary Education since 2012 and has recently published the Learning Music book series for music theory, in collaboration with Eleni Perisydaki.

Eleni PERISYDAKI is a pianist and music educator, born in Greece. She is a Graduate Teaching Assistant and PhD candidate in Music Education at the University of York (UK), under the supervision of Dr Elizabeth Haddon, with a full scholarship from the Onassis Public Benefit Foundation. Having obtained a Degree in Primary Education from the University of Crete and a Conservatoire Diploma in Piano Performance (Hons, 1st Prize), she combined the principles of the two fields in her MA studies in Music Education (University of York), with a particular interest in special educational needs, and sight-reading. As a researcher, she has presented papers in international conferences, while her research article “Examining aspects of musicians’ experiences with Dyslexia within the context of school and music education” was selected amongst 1,500 proposals as a full paper presentation leading to publication, for the International Society for Music Education (ISME) 34th World Conference (Sibelius Academy, Helsinki). She has co-authored a collaborative paper about the inclusion of children with emotional and depressive problems (by Cambridge Scholars Publishing), and the music theory and pedagogy book series Learning Music with composer Manos Panayiotakis. As a performer, she has collaborated with various ensembles in Greece and the UK, such as the Chimera Ensemble of contemporary music, and she has premiered solo piano and ensemble works of contemporary composers, such as M. Panayiotakis’ *Walk through a Quiet Place* (2020), and S. Pendleton’s *Chantoiseaux* (2016). She has also worked with internationally acclaimed conductor Michalis Economou. As a researcher, she investigates aspects of sight-reading within the context of Greek Conservatoire music education, leading to the creation of the first piano sight-reading book series to be published in Greek. She is the creator of *Emmeleia* (Emmeleia: Multisensory Music Education & Learning Enhancing Infants’ Abilities), an innovative multisensory music education course addressed to babies and young children in Greece.

Kalliopi STIGKA, born in Athens (Greece), studied piano at the 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 honoured with a prize and a grant from the Gazi-Triantafyllopoulos Foundation in 2002. Since 2010, she is qualified as “Maître de Conférences” by the French National Council of Universities (CNU). Since September 1998, she has been an established music teacher in Greece. She has worked in the Department of Musicology of the National and Kapodistrian University of Athens (2007–2010), in the Department of Primary Level Education of the Democritus University of Thrace (2010) and for two years (September 2014 to September 2016) as a Consultant for Music at the Institute of Educational Policy of Greece, Ministry of Education, Research and Religion. She has been the school principal of the 6th High School of Piraeus for a year (2019–2020). Her research interests lie in the fields of sociology of music and of history of Greek contemporary popular music. She gives lectures in Greece and abroad, writes articles in musicological review journals and participates in International Conferences (Portugal, France, Lithuania, Mexico, Canada, Serbia, UK, Finland, Latvia, Cyprus, Belgium, Turkey, Algeria, Romania...).

Aare TOOL (b. 1986) is a lecturer of Music Theory and a researcher at the Estonian Academy of Music and Theatre. In 2011, he defended his Master’s degree and, in 2016, his PhD thesis in Musicology at the EAMT, with a main focus on music theory and analysis. His research interests include Estonian music in the first half of the 20th century and transformational methods of harmonic analysis (neo-Riemannian). In his PhD thesis, he analysed a number of works by the Estonian composer Eduard Oja (1905–1950) in the context of the wider compositional trends of the period, with a special emphasis on the modes of limited transposition. The works of Oja have enabled him to demonstrate the special voice-leading properties of these modes, as well as the methods of ‘tonal signification’ associated with them. In 2017, he has also published on Jean Sibelius: “Jean Sibelius and the Modes of Limited Transposition” in *Jean Sibelius’s Legacy: Research on his 150th Anniversary* (Daniel Grimley, Tim Howell, Veijo Murtomäki, Timo Virtanen (Eds.), Cambridge Scholars Publishing). Courses he teaches at the EAMT include harmony, formal analysis and history of Estonian music. Since 2017, he is a member of the Estonian Young Academy of Sciences (Eesti Noorte Teaduste Akadeemia).

Alastair WHITE is a Scottish composer and writer. Described as “spellbinding” (Boulezian), “excellent” (BBC Music Magazine), “virtuosic” (Winnipeg Free Press), “deftly manic” (American Record Guide) and “passionately atonal” (Gramophone), his work is characterised by a lyrical complexity which draws influence from technology, science, politics and materialism. Recent projects include the fashion-opera cycle of *WEAR*,

ROBE, *WOAD* and *RUNE* (“a whole exciting new genre of art”—BBC Radio 3; “a perfect combination of show and costume”—*Vogue Italia*); a string quartet for the Altius Quartet’s album *Quadrants Vol. 3* (Navona Records); the documentary opera *A Boat in an Endless Blue Sea*; *WORK* and *Time’s Grains* for alfabet; and *The Drowning Shore*, a Scots-Yiddish cantata. Full-length studio recordings of *ROBE* and *WOAD* were released by Métier Records in 2021. Shortlisted twice for a Scottish Award for New Music (in 2019 and 2020) and a Creative Edinburgh Award (2019), Alastair has created work for the opera festivals Tête-a-Tête and Opera in the City, the international poetry festival STanza, UKNA City Takeover, Tsitsit, Compass Presents, The Scottish School of Contemporary Dance and The Scottish Poetry Library. His music is supported by Help Musicians UK, The Hinrichsen Foundation, The RVW Trust, The Marchus Trust, The Hope Scott Trust, The Sarah Caple Scholarship, The Royal Musical Association, and The Goldsmiths Graduate School Fund and Music Research Committee. Alastair was a founding member of the Edinburgh-based bands White Heath

(Electric Honey) and Blank Comrade (Red Wharf), and has worked as a session pianist and producer. He is a PhD candidate (supervised by Roger Redgate and Lauren Redhead) and associate lecturer at Goldsmiths, University of London, where he organised the interdisciplinary conference on New Materialism *Futures of the Real*. He publishes and speaks internationally on his research interests in musicology, composition and politics.

Miloš ZATKALIK, a composer and music theorist, professor at the University of Arts in Belgrade. For several years he has been visiting professor at universities in Novi Sad, Kragujevac and Banjaluka (Bosnia and Herzegovina). He lectured by invitation at universities in Canada, Norway, Germany, the USA, Slovenia and Australia. Research interests include analysis of 20th-century music; relationships between music and literature; psychoanalytic aspects of music analysis. Recent publications include a book on post-tonal prolongation; he is currently writing a book on goal-oriented processes in post-tonal music.