

The 23rd International Music Theory Conference
23-ioji tarptautinė muzikos teorijos konferencija

Principles of Music Composing: NATIONAL *versus* GLOBAL



Muzikos komponavimo principai: NACIONALUMAS *versus* GLOBALUMAS

2023
15–17 November | Lapkričio 15–17
Vilnius

Lithuanian Academy of Music and Theatre, J. Karosas Hall
Lietuvos muzikos ir teatro akademija, J. Karoso salė
Gedimino pr. 42, Vilnius

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Compiled by | Sudarė

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Visual design | Vizualinis apipavidalinimas

Artūras Chomentauskas

Printed by | Spausdino

UAB „Ciklonas“, Žirmūnų g. 68, Vilnius

P R O G R A M M E

Wednesday, November 15

Lithuanian Academy of Music and Theatre,
Juozas Karosas Hall, Gedimino pr. 42, Vilnius

- 9.30 Registration
9.50 Opening speech

Session 1. **THEORETICAL, PHILOSOPHICAL, AND HISTORICAL ASPECTS OF NATIONAL VERSUS GLOBAL**

Chair: Dr. George Holloway (Nanhua University, Taiwan)

- 10.00 Ramūnas Motiekaitis (Lithuanian Academy of Music and Theatre).
The Spectrum of (National) Identity: Some Philosophical Considerations
- 10.30 Stacy Jarvis (University of Manchester, UK).
Music as Means of Forming National Communities
- 11.00 Miloš Zatkalik (University of Arts in Belgrade, Serbia).
Microtonality in Serbia: A (Paradoxical) Mediator between the National and Global
- 11.30 Eglė Gelažiūtė-Pranevičienė (Institute of Lithuanian Literature and Folklore, Lithuania).
Contemporized Folklore in Lithuania: Cultural Correspondence and Experiential Matrix
- 12.00 Coffee break
- 12.30 Manuel Domínguez Salas (Felix Nowowiejski Academy of Music in Bydgoszcz, Poland).
The Continuum in Music: The Link between the Singularity and Collectivity of Different Musical Currents
- 13.00 Charis Efthimiou (Music University of Graz, Austria; Lithuanian Academy of Music and Theatre). **M. K. Čiurlionis' Symphonic Poem *Jūra*: Beyond the Scheme National versus Global**
- 13.30 Gabrielius Simas Sapiiega (Lithuanian Academy of Music and Theatre).
The State Music School: The Composition Class and Curriculum as the Construction of a Cultural-Musical Ecosystem in a Unified Global Context
- 14.00–16.30 Lunch break

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Lithuanian Academy of Music and Theatre,
Music Innovation Study Centre (MiSC), Gedimino pr. 42, Vilnius

- 16.30 Discussion: **Folk Instruments in Modern Contexts**
Guests: Aistė Bružaitė (*kanklės*, Lithuania), George Holloway (composer, Taiwan/UK), Mārtiņš Viļums (composer, Latvia/Lithuania), Rytis Mažulis (composer, Lithuania)
Host: Dr. Andrius Maslekovas (Lithuanian Academy of Music and Theatre)

Thursday, November 16

Lithuanian Academy of Music and Theatre,
Juozas Karosas Hall, Gedimino pr. 42, Vilnius

Session 2. **INTERACTIONS BETWEEN THE NATIONAL AND GLOBAL: CASE STUDIES**

Chair: Prof. Miloš Zatkalik (University of Arts in Belgrade, Serbia)

- 10.00 Arthur Kaptainis (The Montreal Gazette, Canada). **Pomp and Canadian Circumstance: Sir Ernest MacMillan's *Cortège académique***
- 10.30 Santiago Guerra Fernández (University of Utrecht, the Netherlands; University of Victoria, Canada). **Harmonizing Identities: Jewish Composers and the Cultural Fusion of Tango in Interwar Poland's Third Space**
- 11.00 Yusuke Ishii (Kaunas University of Technology). **Using the Folk Song Elements—Jonas Švedas' (1927–1981) Composition Strategies**
- 11.30 Coffee break
- 12.00 Aare Tool (Estonian Academy of Music and Theatre). **Heroic Melodramas and Nordic Romantic Nationalism**
- 12.30 Olena Dyachkova (National Music Academy of Ukraine). **Traditional Performing Practices in Ukrainian Experimental Music of the End of the 20th and First Decades of the 21st Century**
- 13.00 Gvantsa Ghvinjilia (Tbilisi State Conservatoire, Georgia). **The Issue of the Relationship between National and Global in Bardanashvili's Vocal Cycle "Songs of Wine & Love"**
- 13.30–19.00 Lunch break

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Church of St. Casimir, Didžioji g. 34, Vilnius

- 19.00 Concert: **Dedications to Vilnius**
Pieces by Marius Baranauskas, Vytautas Germanavičius, Rimantas Janeliauskas, Jonas Jurkūnas, Artūras Mikoliūnas, Onutė Narbutaitė, Mykolas Natalevičius, Paulius Prasauskas
Performers: Karolina Juodelytė (organ), Gunta Gelgotė (soprano), Paulius Prasauskas (bass)
Host: dr. Aistė Vaitkevičiūtė

Friday, November 17

Lithuanian Academy of Music and Theatre,
Juozas Karosas Hall, Gedimino pr. 42, Vilnius

Session 3. **CREATOR'S VIEW**

Chair: Dr. Charis Efthimiou

(Music University of Graz, Austria; Lithuanian Academy of Music and Theatre)

10.00 **LECTURE PRESENTATION**

George Holloway (Nanhua University, Taiwan). **Composition as an Extension of Ethnomusicology: The Channelling of Traditional Gestures and Embellishments of Six Schools of *Guzheng* Playing in "Hook" for Solo *Guzheng*, and the Possible Role of Machine Learning as an Extension of "Transcription" in Compositional Practice**

11.00 Coffee break

11.30 Nana Amowee-Dawson (University of Cape Coast, Ghana). **Navigating the Balance: Composing Ghanaian-Akan Music in a Globalized World**

12.10 Manos Panayiotakis (Greek Composers' Union, Greece). **Cultural Elements of Crete as Fundamental Material in Contemporary Composition**

12.50 Raminta Naujanytė (Lithuanian Academy of Music and Theatre). **Harmonizing Tradition and Individuality: An Exploration of Interactivity and Gesture-controlled Music while Preserving the Composer's National Identity**

13.30 Closing remarks. Buffet

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Poster

Marius Baranauskas (Lithuanian Academy of Music and Theatre).

Combining the Principles of Symphony and Gamelan Orchestras in M. Baranauskas' work *Alrediph*

Rengėjų žodis

Kompozicinė nacionalumo ir globalumo priešpriešos dilema yra centrinė XXIII tarptautinės muzikos teorijos konferencijos „Muzikos komponavimo principai“ ašis. Postmodernioje šių laikų visuomenėje jau pats nacionalumo konceptas gali sukelti begalę diskusijų. Tai, ką kiekvienas suvokiame kaip „tautinį“, priklauso nuo socio-kultūrinės aplinkos ir gali skirtis priklausomai nuo suvokėjo.

Konferencijos organizatoriams itin svarbus yra tautinės muzikos konceptas ir jo perspektyvos dabarties kultūrinėje aplinkoje. Todėl tyrėjus pakvietėme atidžiau pažvelgti į nacionalinės muzikos komponavimo procesus kaip į kultūrinę ekosistemą, egzistuojančią globalių tendencijų multivisatoje.

Etninė muzika dėl savo kultūrinių rezonansų su tam tikromis tautinėmis bendruomenėmis visada buvo pagrindinis tautinės muzikos potencijų šaltinis. Vis dėlto ji kelia ir nemažai klausimų: tai tam tikrų etninių / kultūrinių grupių viršenybė, kultūrinė apropiacija, disonansas tarp etninių ir kultūrinių tapatybių ir t. t. Konferencijos organizatoriams rūpi atrasti sąlygas, leidžiančias išsaugoti etninės muzikos gaivalą ir sukuriančias plotmę jo potencijoms skleisti XXI amžiuje, taip pat atrasti įvairių muzikinių nacionalumo ekvivalentų posttautinės eros muzikoje. Šios idėjos yra aktualios ir ne vienam lietuvių kompozitoriui, todėl norėtume pakviesti kolegas aptarti lietuviškumo šiuolaikinėje muzikoje problematiką.

Konferencija rengiama nuo 1999 metų. Per tą laiką prie jos įgyvendinimo prisidėjo daug pagalbininkų: mokslo ir meno daktarų, profesorių, kompozitorių, muzikologų, prof. dr. R. Janeliausko studentų ir bendražygių. Ankstesnių konferencijų koordinatoriai – kompozitoriai prof. dr. Antanas Kučinskas (I–IV), doc. dr. Marius Baranauskas (V–XIII, XVI, XVII, XIX–XXII), dr. Andrius Maslekovas (XIV, XV, XVIII, XIX, XXI, XXII), dr. Aistė Vaitkevičiūtė (XVIII–XX). Šių metų konferenciją rengia doc. dr. Marius Baranauskas ir dr. Andrius Maslekovas. Konferencijos tikslai išlieka tie patys – aktyvinti Lietuvos ir tarptautinį muzikinį gyvenimą, kurti pasaulinį komponavimo teorinės minties traukos centrą, skatinti estetinę ir konceptualią nacionalinės muzikos raidą.

Organizers' word

The 23rd international music theory conference “Principles of Music Composing” focuses on the balance between national and global, as a compositional dilemma. In today’s postmodern society, the very concept of nationalism might evoke numerous discussions, as the things that one perceives as “national” may significantly differ depending on the socio-cultural environment of the beholder.

The organizers of the conference are particularly interested in the concept of national music and its perspectives in today’s cultural environment. Hereby, we have invited the scholars to explore the compositional processes of nationalistic music as a cultural ecosystem that exists in a multiverse of global tendencies. It is our belief, that the potencies of emergence of nationalistic music lies within the clash of these two (at a first glance) opposing paradigms.

Ethnic music has always been the main source that has driven the potencies of nationalistic music due to its resonances with collective identities in particular national communities. However, it brings a variety of issues such as: supremacy, appropriation, clashes between ethnic origins and cultural identities, etc. The organizers of the conference are particularly interested in discovering a set of conditions that may help preserve the elemental nature of ethnic music and carry its potentials into the 21st century as well as discover the possible equivalents of “the national” in the music of the post-national era. These issues have always been an inseparable part of Lithuanian music; therefore, we would like to invite to address the problematics of Lithuanianness in contemporary music.

The conference has been organized since 1999. Many people contributed to the realization of the conferences: scholars and artists, professors, composers, musicologists and quite a number of students and comrades of prof. dr. Rimantas Janeliauskas. We cannot imagine this kind of marathon without the coordinators of the conferences: the composers prof. dr. Antanas Kučinskas (I–IV), assoc. prof. dr. Marius Baranauskas (V–XIII, XVI, XVII, XIX–XXII), dr. Andrius Maslekovas (XIV, XV, XVIII, XIX, XXI, XXII), dr. Aistė Vaitkevičiūtė (XVIII–XX). The coordinators of the 23rd conference are assoc. prof. dr. Marius Baranauskas and dr. Andrius Maslekovas. The ambitions of the conference remain the same—to stimulate Lithuanian and international musical life, to establish a world center of attraction for theoretical thought of composing, and to stimulate aesthetic and conceptual development of national music.

Theoretical, Philosophical and Historical Aspects of National versus Global

Chair: Dr. George Holloway
(Nanhua University, Taiwan)

SESSION **1**

The Spectrum of (National) Identity: Some Philosophical Considerations

Ramūnas Motiekaitis
Lithuanian Academy of Music and Theatre

In order to delve into questions of national and global, first we need to discuss philosophically the question of identity. Identity, as Latin term suggests is about sameness (*idem*), i.e., constancy, stability, something, that remains under any condition. Therefore, this concept could be placed beside the most fundamental Western ontological concepts such as being, essence, form. Although it has never gained so much attention during the history of philosophy, in the sphere of culture and society of recent centuries, identity (or uniqueness) figures as fundamental requirement.

In this presentation, I will briefly discuss the definitions of identity from phenomenological, structuralist and poststructuralist perspectives. Then, I will glimpse at how concept of identity evolves in artistic sphere, especially in the dialectics of national and global.

If personal or national identities are “grand narratives” (Lyotard), it is not surprising that nowadays they are in crisis. However, this crisis hardly affects the system of culture. Behind the concepts of personal (national) and universal (global) identities, there are dialectics of Enlightenment and Romanticism, mechanical and organic, self and other. These dialectical pairs, together with claims of authentic identity, remain essential elements of culture in the age of cultural industry.

Ramūnas Motiekaitis studied composition at Lithuanian and Norwegian academies of music. He pursued and completed his doctoral studies at the University of Helsinki. In 2008–2010 and 2013–2014 with support of Japanese ministry of education and Canon foundation Motiekaitis worked as a researcher in Japan. Motiekaitis currently lectures on musical aesthetics, East Asian art and XX century philosophy at the Lithuanian Academy of Music and Theatre. His monograph *Poetics of the Nameless Middle: Japan and the West in Philosophy and Music of the Twentieth century* was awarded with Vytautas Landsbergis premium as the best work in Lithuanian fundamental musicology of 2012.

Music as a Means of Forming National Communities

Stacy Jarvis

University of Manchester, UK

The research delves into the specificities of major paradigms in the study of nations and nationalism, including primordialism, perennialism, instrumentalism, constructivism, and postmodernist approaches. Among these, the historically grounded neo-modernist perspective stands out as a well-conceived concept that remains relatively unexplored in the works of scholars addressing issues of nations and nationalism.

The study aims to investigate the patterns of integrating music and nationalism, by defining the concept of ‘nationalism’ and determining the fundamental paradigm within which nationalism and national identification are examined. This endeavour poses challenges as contemporary science lacks a unified perspective on these phenomena.

While the works of Dehant, Arndt, and Dahlhaus provide systematic and thoughtful contributions to the discussed problem, none of these authors have demonstrated how music can be used to construct/deconstruct national communities or exert a directed influence on national consciousness.

The author examines the mechanisms of imagining national communities through music, where simulation often plays a prominent role. Simulation involves creating non-referential sign-symbolic complex structures that lack historical reality but nonetheless claim ‘traditional’ status, thus influencing national consciousness. The play of simulacra-traditions, as a regulatory means of their interaction with each other and reality, becomes a crucial element in inventing national communities based on these invented cultural traditions.

The historical analysis of the integration of nationalism and music reveals that music serves multiple functions in the national context: it serves as a direct tool

of nationalism, a means of inventing non-existent national traits, and an instrument for the genesis of nationalities. Moreover, musical culture acts as a protective shield for nations, granting them stability amid negative influences.

The study establishes that despite its low probability and current practical absence in social reality, the dialogue between music and nationalism can be revived in contemporary discourse. Examples of this include the so-called 'ethnic music' or 'ethno-music', used to construct distinct national communities, often aiming for detachment from titular nationalities or strengthening their already-established state independence. Additionally, neoromanticism proves promising for implementing nationalist programs, as its effectiveness for national identification is corroborated by the history of 19th-century music.

The objective of this work is to provide a socio-philosophical analysis of the interaction between musical art and various manifestations of nationalism. The resulting formulation of the key tenets of the historical neo-modernist approach involves understanding the nation as a constructed community characterised by its imaginary nature, politicisation, and mythologisation.

Furthermore, the study identifies fundamental patterns of music and nationalism integration, wherein music acts simultaneously as a direct instrument of nationalism, a means of inventing non-existent national traits, and a tool for the genesis of nationalities. Crucial stages of this quasi-evolutionary process are outlined and described.

Stacy Jarvis is a professional violin performer and international competition winner based in Manchester, United Kingdom. She studies musicology and advanced music analysis at the University of Manchester and is planning to receive her Master's degree in Autumn 2023.

Since 2019, Stacy has worked as a music teacher across the Northwest of England in the higher education sector, including schools and colleges. Stacy's primary area of research is late 19th-century Italian opera. She is currently analysing 'quiet' finales in Verdi's *Aida* and Tchaikovsky's *Mazeppa* for her dissertation at the University of Manchester.

Since September 2022 Stacy Jarvis is a member of the Society for Music Analysis and the Royal Music Association. She is a regular speaker at conferences recently traveling to London, Treviso, and Athens. Stacy's research has been published in reputable academic journals. In May 2023, her work on secondary sources in music literature appeared in *The International Journal of Music Science, Technology, and Art*. In June 2023, another article on intertextuality in Tchaikovsky's operas was published in the *Journal of Turkish Semiotic Studies*. This summer Stacy was also published at the *Carnet-Critique* showcasing her work on 'Le concept de la mort dans l'opéra Mazepa de Tchaïkovski' (The concept of death in Tchaikovsky's opera *Mazeppa*).

Microtonality in Serbia: A (Paradoxical) Mediator between the National and Global

Miloš Zatkalik

University of Arts in Belgrade, Serbia

Serbian, like any traditional music, is not based on the twelve-tone equal temperament. It may, then, seem paradoxical that, first, when Serbian art music began to develop (roughly in the third quarter of the 19th century), it was strictly in the Western European equally tempered tuning, even though in most of other respects it was deeply steeped in the national milieu. Secondly, microtonality entered the scene riding on the wave of inter-war avant-garde, ushered by Serbian students at the Prague Conservatory, particularly those studying with Alois Hába, with no traces of the national heritage. This microtonal episode soon faded out until the second decade of the twenty-first century, when a generation of younger composers, just finishing their doctoral studies, began to introduce quarter-tones as a matter of course. They did not, however, revert to the old practices of art music. Almost invariably, they cite their interest in all things ancient, traditional, ritualistic, and mythological, and, very importantly, in incorporating them into modern musical languages and composing techniques. Ethnic traditions are important, but this time the composers have demonstrated their readiness to embrace traditions of most diverse ethnicities, which makes inclusiveness the hallmark of their creative endeavors. They regard microtonality (or, precisely, quarter-tones that they typically use as the approximation of all non-tempered tuning systems) as an important agent of recreating ancient or demotic traditions. Consequently, as the present paper will show, the role of microtones can be seen as (at least) doubly mediating. It mediates between various traditions, as their common denominator, as it were. At the same time, however, microtonal systems are capable of performing another kind of mediation, owing to their (at least) dual nature: on the one hand, they are highly artificial, resulting from mathematical calculations and cutting-edge technology capable of producing them, and on the other, they are easily conceived of as belonging to a world that is ancient, primordial, unadulterated by civilization. Within the present considerations of the National vs. Global, the former aspect is generally seen as standing outside any national associations, while the latter bears national traits regardless of whether the origin is in a single nation, several of them, or in some kind of abstract idea of the national.

Miloš Zatkalik, a composer and music theorist, professor at the University of Arts in Belgrade. For several years visiting professor at universities in Novi Sad, Kragujevac and Banjaluka (Bosnia and Herzegovina). 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.

Contemporized Folklore in Lithuania: Cultural Correspondence and Experiential Matrix

Eglė Gelažiūtė-Pranevičienė

Institute of Lithuanian Literature and Folklore, Lithuania

There are many diverse ways for traditional local cultures to appear in contemporary music from various popular to alternative genres worldwide.

However, while doing research, it is impossible to reduce this process to the sources of clearly separate cultural origins since it is always a question of individual experience and correspondence—an active coexistence. The experiential field of every artist here appears as an active matrix of approach, cooperation with the folklore itself, expressive means, etc.

In what ways traditional Lithuanian folklore is used (but also appears) in various globally spread music genres? How do the diverse-origin cultures correspond when not only the local cultures are changed—they also have the power to change, leading to the question of what impact such interactions have on the global genres themselves? Finally, what are the reasons that folklore is still a very active significant source of today's music?

These and related questions will be discussed using the approach of phenomenological anthropology while considering both music and interviews with the composers. Various cases of contemporized Lithuanian folklore will be given as examples.

Eglė Gelažiūtė-Pranevičienė is a PhD student and a music artist working in the fields of musicology and phenomenological anthropology. While using various interdisciplinary measures she focuses on the live continuity of traditional Lithuanian culture in different contemporary musical forms, assessing both musical and experiential shifts.

The Continuum in Music: The Link between the Singularity and Collectivity of Different Musical Currents

Manuel Domínguez Salas

Feliks Nowowiejski Academy of Music in Bydgoszcz, Poland

Throughout the 20th century, starting with Julian Carrillo (1875–1965) in the decade of the 20's, going through Augusto Navarro (1893–1960), Conlon Nanarrow (1912–1997) and ending with Julio Estrada (1943), arose what is known today by Velia Nieto (1943–2008) as „The School of the Continuum” in Mexico. According to Nieto, this school is the result of a series of theoretical investigations and independent musical creations, where, involuntarily, the four artists linked their music and investigations with other comparable searches coming from abroad (Europe and The United States of America mostly), covering microtonality, polytempi and macro timbre in the continuum. On the other hand, in the European continent during the second half of the 20th century, the so-called “Sonorism” or “The Polish school” of composers arose in Poland, a musical trend where composers, in their search for new sounds, introduced unconventional techniques of articulation at that time, which for the most part do not differ from those already experienced in the Darmstadt school as could be the case with the musical works of György Ligeti (1923–2006), Karlheinz Stockhausen (1928–2007), Iannis Xenakis (1922–2001) or Giacinto Scelsi (1905–1988) which also focused their research in the field of the microtonality, time-space in continuum and cloud mass sound. It is my desire to discuss how the continuum in music turns out to be the link that unifies musical trends, at least in two continents, and it is through the cultural and socio-political plurality that existed in both that the extensive field of research gave way to various forms of musical creation which served to identify a collective or individual identity, that today is part of a global music culture.

Manuel Domínguez Salas is a music theorist, composer and percussionist. In 2021 he defended his doctoral thesis in music theory at The Krzysztof Penderecki Academy of Music in Krakow, Poland, under the supervision of prof. dr hab. Anna Nowak. His research focused on The Theory of Composition: discontinuum–continuum and its functionality in the musical works of Julio Estrada. Simultaneously, during the years 2014–2021, he studied (at distance) the philosophy of musical creativity with dr. Julio Estrada at the Laboratorio de la Creación Musical (LACREMUS) UNAM, Mexico. Currently, he works at the Felix Nowowiejski Academy of Music in Bydgoszcz, Poland. His theoretical research concerns philosophical aspects in musical creativity and their references to the process of creating a musical work, based on Charles Sanders Peirce's philosophical theory called *abductive reasoning*.

M. K. Čiurlionis' Symphonic Poem *Jūra*: Beyond the Scheme National versus Global

Charis Efthimiou

Music University of Graz, Austria; Lithuanian Academy of Music and Theatre

M. K. Čiurlionis is considered both the national painter and composer of Lithuania. His musical works are among the most innovative art pieces worldwide in the early 20th century. His symphonic poem, *Jūra*, demonstrates his exceptional talent in instrumentation and his ability to integrate heterogeneous musical materials into his compositions. *Jūra* is one of the most innovative symphonic works of the early 20th century in terms of the development of the motivic material and in the field of instrumentation.

Like many other prominent composers from smaller European countries during the same era, a significant portion of his musical works drew inspiration from his homeland's folk songs and melodies.

However, unlike other national composers at the turn of the 20th century, Čiurlionis did not aim to create purely Lithuanian music. Instead, his goal was to infuse folk tunes into his own distinctive artistic universe without prioritizing the production of national music. This paper aims to illustrate this through an analysis of his symphonic poem, *Jūra (The Sea)*.

Furthermore, a close look will be taken at his late piano works, where the Lithuanian folk songs were used as an inspirational source to create a unique compositional language, which looks more towards Bartók, Ligeti, or Janáček and less like Vītols (national composer of Latvia), or Stenhammar (national composer of Sweden).

Charis Efthimiou, Master in Composition, Ph.D. on Mozart symphonies, Post Doc in critical editions of musical manuscripts, current project: habilitation on H. W. Henze's "The Raft of the Medusa". Further musicological topics: History and analysis of Heavy Metal Music.

The State Music School: The Composition Class and Curriculum as the Construction of a Cultural-Musical Ecosystem in a Unified Global Context

Gabrielius Simas Sapiega

Lithuanian Academy of Music and Theatre

At the beginning of 1919, when the Lithuanian state institutions moved to Kaunas, permission was granted to establish a music school, and after its nationalisation in 1920, new, much brighter conditions for the state-supported national composition school began to take shape. Kaunas in the inter-war period, with Juozas Gruodis at the forefront as a teacher of composition, became the cradle of the emerging tradition of musical composition in Lithuania. There is no doubt that the State Music School, and later the Conservatory, was the source of today's institutionalised composition education: 1923—the beginnings of the theoretical class, 1927—the composition class. Juozas Gruodis laid the compositional foundations for this class, and his students continued the work, i.e. J. Juzeliūnas studied in his class, whose students were V. Laurušas, R. Mažulis, R. Janeliauskas, R. Kabelis, M. Urbaitis, etc., while another Gruodis' student A. Račiūnas became a teacher of V. Barkauskas, B. Kutavičius, E. Balsys.

It is obvious that the school of composition established in Lithuania in the interwar period became a significant event in the rest of the historical context of the school of composition. Of course, it does not leave aside how nationality was promoted or created through it, how it was expressed. For this reason, the paper deals with the origins of the Composition and Theoretical Disciplines class, the prevailing educational and cultural context of the time, curricula, current origins and certain controversies: it is obvious that the historical context, the political system and the ideology encouraged the adoption of appropriate decisions, not only social, but also visible in the arts, that would keep the national consciousness alive. On the other hand, relevant questions concerning the educational programmes of the time are not left aside: (1) whether the emerging institutionalised education was capable of educating not only ambitious creators, but also performers who could perform challenging music, (2) what kind of cultural field of composition it promised, what future perspectives it offered regarding the curriculum of the emerging professional music school in Lithuania, (3) whether it is possible to see relevant parallels with other music educational institutions in those foreign countries.

Accordingly, looking at the educational programmes and strategies created by the State Music School, we can observe the creation of music as a cultural ecosystem in the unified global musical contexts of the then cultural society. Of course, the dilemmas raised by the authorities that shaped the programmes of the State School of Music can only be seen in the margins of history: National and Global School.

Gabrielius Simas Sapiega (b. 1990) graduated from the Lithuanian Academy of Music and Theatre with a doctorate in art. His main field of interest: theoretical and compositional contexts of spectral music. The subject of his doctoral thesis is Plato's organic idea of unity in hylomorphic processes of spectral music. He is an active participant in projects funded by the Lithuanian Research Council and lectures in theoretical disciplines at the Musicology Department of the Lithuanian Academy of Music and Theatre. Gabrielius Simas Sapiega has published on musical analyses of the second half of the 20th century and the 21st century, as well as on the aesthetic-philosophical context of music theory.

Interactions between the National and Global: Case Studies

Chair: Miloš Zatkalik
(University of Arts in Belgrade, Serbia)

SESSION **2**

Pomp and Canadian Circumstance: Sir Ernest MacMillan's *Cortège académique*

Arthur Kaptainis
The Montreal Gazette, Canada

Son of a Presbyterian minister and educated in Edinburgh, Sir Ernest MacMillan (1893–1973) embodied the British tradition in Canada by the very title—conferred in 1934 during the brief revival of royal honours—attached to his name. Yet MacMillan was conscious of the distinctive makeup of the country he loved and expressed this through his still-popular arrangements of French-Canadian folksongs. In 1953 MacMillan was persuaded by the University of Toronto to write a celebratory piece for the 100th anniversary of University College, the non-denominational heart of the institution, which he himself had attended. *Cortège académique* proudly married the form and spirit of Elgar's Pomp and Circumstance Marches with a regal French title. Scarcely noticed at first, the jaunty work was published by Novello, the great British disseminator of sheet music to the masses, in 1957. A 1984 recording in the then-novel digital format by Andrew Davis, one of Sir Ernest's successors as music director of the Toronto Symphony, and later Sir Andrew Davis, greatly extended its reach. More recently, the Canadian International Organ Competition has added to its popularity by offering a lucrative prize for best performance of a Canadian work – which is often *Cortège académique*. In this talk I outline the genesis of the work, discuss its Elgarian characteristics and how these might be filtered through a Canadian lens, and reflect on how its growing popularity contributes to an international consciousness of the indelible British influence on the Canadian experience.

The president of the Music Critics Association of North America (MCANA) and a music critic of the *Montreal Gazette* since 1986, **Arthur Kaptainis** 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 Montreal*. 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.

Harmonizing Identities: Jewish Composers and the Cultural Fusion of Tango in Interwar Poland's Third Space

Santiago Guerra Fernández

University of Utrecht, the Netherlands; University of Victoria, Canada

In the bustling streets of Warsaw, a city far removed from the sultry cadences of the Latin world, an unlikely muse emerged—the tango. This paper explores the harmonious fusion of identities and the cultural exchange that characterized tango's presence in interwar Poland. Tango, born in the melting pot of Buenos Aires and Montevideo, transcended geographical borders and whispered secrets of longing and desire. Poland's interwar period, marked by newfound independence, social transformations, and artistic flourishing, became a canvas for tango's influence on the country's popular music landscape.

This journey serves a dual purpose: first, to dissect the melodies and rhythms that resonated through Polish society during this period, and second, to unravel the intricate interplay of identities within this musical phenomenon, with particular emphasis on the intriguing question of Jewish influence. Polish tango, despite its geographical distance from its South American roots, functions as a lens through which the nuanced intersections of music, identity, and hybridization are scrutinized.

The theoretical framework of this paper draws from the insightful concepts of Homi K. Bhabha's "Third Space" and Stuart Hall's perspectives on cultural identity and diaspora. Bhabha's "Third Space" explores the complex dynamics of cultural identity, hybridity, and the effects of colonialism and cultural contact. It represents a liminal space where new forms of identity and culture emerge through the in-

terplay and negotiation between different cultures. Stuart Hall's theories highlight the dynamic and socially constructed nature of cultural identity, emphasizing the role of representation in shaping identities and acknowledging the complexity of intersecting identities.

This paper seeks to understand how the tango, in the context of interwar Poland, became a symbol of cultural exchange, hybridity, and a space for negotiation of identities. As we delve into the historical and theoretical aspects, we aim to shed light on the profound impact of tango in the third space of interwar Poland, where it catalyzed a unique blend of cultures, identities, and musical expressions.

Santiago Guerra Fernández is a second-year Research Master's student in Musicology at the University of Utrecht, currently on a semester exchange program at the University of Victoria, Canada. His research interests encompass a broad range of topics, including popular music of the Interwar period, Nationalism in the late nineteenth century and musical traditions in diaspora.

Using the Folk Song Elements—Jonas Švedas' (1927–1981) Composition Strategies

Yusuke Ishii

Kaunas University of Technology

Jonas Švedas (1927–1981) Lithuanian emigrant composer remains almost unknown in the history of Lithuanian music. This paper aims to reveal the features of folk song treatment that emerged in the process of the formation of his composition style. They are different from the usual adaptation of folklore used by other Lithuanian composers for decades. The paper analyzes two J. Švedas' works—Musical sketch for piano no. 1 (1959) and Three Stanzas for voice and piano (1959), composed based on the same Lithuanian folk song. In Musical sketch no. 1, J. Švedas harmonized the Lithuanian folk song melody with modern harmony like many other Lithuanians. He recomposed this piece into Three Stanzas. The latter are based on the technique of chromatic completion, considered the beginning of dodecaphony, which the composer used in his late works. In Three stanzas J. Švedas rewrote the Lithuanian folk song with the words of his contemporary poet Kazys Bradūnas (1917–2009), keeping the melody as it was, i.e. decontextualizing a folk song. In the musical texture, only the intonation of the melody remains without any traces of folklorism. J. Švedas' treatment of folklore as a musical material reveals that the

composer did not completely abandon the potential hidden in the nation's culture, but he did not seek the meaning of Lithuanianness either. Analyzing the aforementioned works of J. Švedas, the paper aims to reveal the composition strategy of this composer, who was not involved in the discussion of consolidation/revival of national music, observed in the work of other contemporaries. Therefore, his works stand out in the music history of the Lithuanian diaspora in the United States.

After studying in Japan, France and Germany, pianist, musicologist **Yusuke Ishii** obtained a master's degree in musicology at the Lithuanian Academy of Music and Theatre. From 2021 he continues doctoral studies focusing on his thesis "Development of Modernism of Lithuanian Music in Diaspora" (supervised by assoc. prof. dr. Darius Kučinskas) at Kaunas University of Technology. In 2020 he was awarded the George Mikelis (Jurgis Mikelaitis) scholarship for the implementation of the project Review and Editing of Manuscripts of Piano Etudes by Lithuanian Interwar Avant-garde composer Vytautas Bacevičius, Publishing of a Complete Collection and Musical Presentation. As a pianist he won second prize at the 14th Xavier Montsalvatge International Competition in Girona, Spain, the Nadia Boulanger Special Prize in 2008, and the André Jolivet Special Prize in 2010 at the International Piano Competition in Orleans, France. Yusuke has released two compact discs featuring piano compositions by Jolivet and Varèse (ALM records, 2012), and works by Jolivet and Lenot (Lyrinx, 2013). He plans to release his third disc featuring piano compositions of Vytautas Bacevičius (Lithuanian Music Information Center).

Heroic Melodramas and Nordic Romantic Nationalism

Aare Toal

Estonian Academy of Music and Theatre

Melodramas—stand-alone works in which spoken recitation is accompanied by or juxtaposed with music—emerged in the second half of the 18th century as an attempt to revive what was thought to have been the essence of the theatrical practices in ancient Greece. Throughout the 19th century, and well into the 20th century, the genre of melodrama enjoyed considerable popularity in, especially, Northern and Central Europe. The "noble simplicity" of narrating poetic texts against a musical background was then considered to be particularly suitable for communicating heroic topics invested with nationalist sentiments. This is exemplified in the two melodramas written by the Estonian composer Rudolf Tobias (1873–1918), *Kalevipoeg's Dream* (1905) and *The Epilogue of Kalevipoeg* (1912), based on the Estonian epic Kalevipoeg (1861; meaning "Kalev's son") by Friedrich Reinhold Kreutzwald. *The Epilogue of Kalevipoeg* (or *Kalevipoeg at the Gate of Hell*) refers to the final canto

of the epic in which the eponymous troubled hero Kalevipoeg, his feet severed by his own sword because of a curse put on him in revenge, is banished to the underworld. Kalevipoeg, held in captivity at the gates of hell as a Promethean symbol of Estonia's former glory, is expected to return when the time is ripe to "bring prosperity to his people". Scored for narrator and a large orchestra, *The Epilogue of Kalevipoeg* is among Tobias's most ambitious works. National identities fostered by the sense of loss can also be witnessed in 19th-century Nordic melodramas. *The Golden Horns* (1832) by the Danish composer Johan Peter Emilius Hartmann, based on the poem by Adam Oehlenschläger, describes the loss of "the holy relics", while Edvard Grieg's *Bergliot* (1871/1885; Bjørnstjerne Bjørnson) is about the fall of the "noblest chief" of Norway. As melodramas rely heavily on the intelligibility of the text performed by the narrator, the (delicate) use of orchestration in these works is one of the main points of interest.

Aare Tool is a lecturer of musicology and a researcher at the Estonian Academy of Music and Theatre. In 2016 he received his PhD in Musicology from the EAMT, focusing on music theory and neo-Riemannian analysis (*The Modes of Limited Transposition and Form in the Music of Eduard Oja*). His research interests have recently included solar topics in the music of the late 19th and early 20th centuries, neo-mythologism in 20th-century music, and the histories of Estonian (jazz) music and radio broadcasting in the 1920s and 1930s.

Traditional Performing Practices in Ukrainian Experimental Music of the End of the 20th and First Decades of the 21st Century

Olena Dyachkova

National Music Academy of Ukraine

The presentation focuses on the phenomenon of "traditional performance practices." This term distinguishes the stylization of folk singing and instrumental music from the restoration of the authentic manner of performing folklore samples by professional musicians. The situations involving folklore in an experimental music context—electroacoustic music, jazz-fusion, improvised music, and music in the intermedial texts (music for films, theater performances) are our subjects studying. Contrasting the stylization of folklore and its restoration is connected with the changes that took place in the ideology and stage practice of the musical art of Ukraine during the years of Independence. During this period, collectives (*Drevo*,

Volodar, Gurtopravtsi, DakhaBrakha), and instrumentalists (Serhiy Okhrimchuk, Danylo Pertsov, Yulian Kitasty, Inver Izmailov) appeared on the concert scene and gradually built a convincing artistic alternative to the “souvenir” ensembles of folk songs and dances of the era of Soviet socialist realism.

The dynamics of the evolution of the authentic performance of folklore in Ukraine turned out to be closely related to experimental art. These connections were due, among other things, to a developed system of personal contacts and the desire of Ukrainian musicians for stylistic diversity. Thus, many *Drevo*'s members participated as performers in other stylistic roles in new improvisational music, free jazz, and electronic music projects. For instance, Alla Zagaykevych, a former member of the band *Drevo*, today is a leader in the direction of electronic and electroacoustic music in Ukraine. Another member of the aforementioned band, Petro Tovstukha, was an instrumentalist in Oleksandr Nesterov's trio of improvisational music, while his colleague Danylo Pertsov wrote music of the academic tradition, performed as part of an instrumental trio of improvisational music, was also a member of the group of performers of Ukrainian urban and military folklore *Khoreya Kozatska*, and a multi-instrumentalist performer of historical music instruments.

There are various types of correlation of traditional performance practices with other techniques in works of experimental direction. We will explore two distinct instances, the Nesterov's work “radiated Sounds” and Taranenko's “Music of the Land of Ukraine”, which we would classify as a “sound document” and “suite narrative” respectively.

Olena Dyachkova, PhD (Candidate of fine arts studies), Associate professor at National Music Academy of Ukraine, Department of the History of Music, where she teaches such courses as History of Music, Music Criticism, Contemporary Music, a History of Music of the Ethnic Groups in Ukraine. Olena graduated from Kyiv Conservatoire (now National Music Academy of Ukraine) in 1993. In the year 2000, she was awarded the PhD (musicology) for her thesis “Metaphor as a Factor of an Artistic Activity of a Musical Work”. Olena is a member of the National Composers' Union of Ukraine (since 2001). She is also a member of the International Musicological Society (IMS, since 2019) and a regular participant of various international musicology conferences. Her fields of interest span across music analysis, semiotics, interpretation, music history and music criticism.

The Issue of the Relationship between National and Global in Bardanashvili's Vocal Cycle "Songs of Wine & Love"

Gvantsa Ghvinjilia

Tbilisi State Conservatoire, Georgia

This paper deals with a thought-provoking aspect of the composing paradigm—the balance between national and global, as a compositional dilemma. It is discussed using the example of the vocal composition of Josef Bardanashvili—a postmodern Israeli and Georgian composer. It is not by a chance that within the framework of an ever-evolving and globalized society the delicate balance between national and global identities has become a central theme of a cultural discourse. The dialectical relationship of global and national may be considered as progress and preservation. It also may metaphorically be called a harmonious discord because it implies a seemingly mutually exclusive fusion. However, if we take an in-depth look, it seems that potencies of the emergence of nationalistic music lie within the clash of these two—at a first glance opposing—paradigms. This issue is not only captivating but is also of a crucial importance for Georgian music, as it is the central theme of the national cultural discourse. Therefore, it is highly important to fill the gap that exists in researching the dilemma of synthesis of national and global in Georgian music.

Our purpose here is to determine how the composer turns Georgian ethnic and Jewish synagogue music into a modern cultural paradigm, and solves the problem of synthesis between national and global. This goal implies the focus on the following aspects:

- The issue of the balance between the national and global in Georgian culture, determined by the national consciousness;
- The issue of transcending the local cultural ecosystem and finding a global context, so that the best national compositional heritage would acquire a chance to become a part of the global artistic heritage;
- The issue of the balance between the national cultural and global ecosystems at the stages of the formation of the art music in post-colonial as well as post-Soviet Georgian reality;
- The issue of Georgian and Jewish twenty-seven centuries old intercultural relations forming the composer's identity;
- Compositional approaches of Bardanashvili, whose goal is to base the concept of national music on ethnic music, and harmonize with the global musical landscape.

One can argue that the concept of nationalism and tradition is not a static, forever-determined phenomenon. It is being constantly renewed by taking into account the global modern cultural context. The synthesis between National and Global in Bardanashvili's cycle is presents itself as follows: the national is symbolized with the aesthetics of Georgian chant and Jewish synagogue traditions, the global is presented with Mugham style, peculiarities of Renaissance and Baroque music, Schoenberg's and Mahler's esthetics as well as by integration of modern compositional techniques into nationalistic narratives. Though, the syntheticity of Bardanashvili's style (the global and the national, epochally distant in time and space) is also the result of aesthetics of postmodernism revealed in the examples of allusions.

Gvantsa Ghvinjilia is a musicologist, PhD, a member of the Georgian composer's union. Associated Professor (Department of Music History) and Head of Dissertation Council at V. Sarajishvili Tbilisi State Conservatoire. The guest senior teacher at Shota Rustaveli Theatre and Cinema Georgia State University. She has received the Z. Paliashvili Scholarship and the Scholarship of the President of Georgia. Her scientific interests are connected with: ecclesiastic music from the viewpoint of Christian semantics; trans-humanism and post-humanism in art music, eco-music, and Interdisciplinary studies. She has authored more than 90 scientific works and has participated in more than 100 national and international conferences. She is an active participant in radio and TV programs at Adjara Public Television and Georgian Public Broadcaster (first channel).

Creator's View

Chair: Charis Efthimiou
(Music University of Graz, Austria;
Lithuanian Academy of Music and Theatre)

SESSION 3

LECTURE PRESENTATION

Composition as an Extension of Ethnomusicology: The Channelling of Traditional Gestures and Embellishments of Six Schools of *Guzheng* Playing in “Hook” for Solo *Guzheng*, and the Possible Role of Machine Learning as an Extension of “Transcription” in Compositional Practice

George Holloway
Nanhua University, Taiwan

The author discusses the aesthetic and stylistic background to his solo *guzheng* piece, *Hook*, focusing on its various musical materials' relationships to the characteristic gestures and embellishments of traditional Chinese music. The cantilena that runs through the six main sections of the piece is transcribed and transformed by the application of playing styles from six different traditional schools of *guzheng* playing, namely, Zhejiang, Chaozhou, Henan, Shaanxi, Shandong and Hakka. The author discusses his selection of specific characteristics of each school, taking certain representative pieces from each school as models, and considers the degree to which the music alludes to, imitates, exploits or re-utilises those characteristics in a new structural and *poietic* construct. Composers are not strictly ethnomusicologists, because they are not bound to faithfully record and analyse ethnomusicological phenomena as encountered in context; drawing upon ideas of Michael Finnissy and other composers who employ transcription for similar ends, however, the author considers the extent to which a compositional response to a traditional music could be an extension of that discipline, as a locus for collecting, re-presenting and reacting to the found material. The piece may even come to be seen as an extension of the musical traditions themselves, and the author offers

this as an alternative approach to that promoted by the current highly politicised “Chinese school” (中國派).

The author also discusses a seventh, aleatoric and microtonal material, which dramatises the contrast between two distinct expressive realms (traditional ethnic music, and avant-garde art music), and its poetic connection to the “hidden” text of *Hook*, namely a poem by Tang poet Li Yu, of which the “cantilena” of the piece is a textless setting.

Finally, the author explains the role of *Hook* in an ongoing project exploring artificial intelligence as a tool and inspiration for composers: with the assistance of a machine learning expert based in Glasgow, Scotland, the seven constituent materials of the piece (the six transformations of the traditional schools of *guzheng* playing, plus the aleatoric microtonal material), are to form the basis for training a machine learning algorithm to compose *guzheng* music in “my” style. The ways in which this is an extension both of the ethnomusicological enterprise, and of the composer’s transcriptional practice, are discussed.

Composer-conductor **George Holloway** is an assistant professor in the Department of Ethnomusicology at Nanhua University, Taiwan. He was formerly Dean of Composition at Tianjin Conservatory of Music in China, the first Westerner to be head of department in a Chinese conservatory. George earned a Master’s Degree and PhD in composition under Michael Finnissy, and has studied privately with Robert Saxton. George holds an Honours Degree in Classics from Oxford University. Recent and forthcoming commissions include the Time Art Studio, C-Camerata Taipei and Sam Cave. George’s compositions have been selected for Taipei International Contemporary Music Festival in both 2022 and 2023.

Navigating the Balance: Composing Ghanaian-Akan Music in a Globalized World

Nana Amowee-Dawson
University of Cape Coast, Ghana

This paper explores the intricate challenges and opportunities in composing Ghanaian-Akan music within the evolving landscape of global music composition. In today’s postmodern society, nationalism in music composition is a subject of discourse, especially considering the diverse socio-cultural environments in which “national” music is perceived. Drawing inspiration from the rich musical traditions of Ghana, particularly Asafo, Apatampa, and Adzewa, this research delves into the

compositional dilemma of preserving the authenticity of these traditions while engaging with global compositional paradigms. The study investigates how composers bridge the gap between Ghanaian-Akan musical heritage and contemporary academia by examining this challenge's theoretical perspectives, historical aspects, and interdisciplinary dimensions. It also analyses the symbiosis between compositional principles and national characteristics, exploring the incorporation of modern compositional techniques and their impact on nationalistic narratives. The paper proposes innovative approaches to maintain the elemental nature of ethnic music and carry its potential into the 21st century, addressing the issues of preservation, appropriation, and cultural identity.

Nana Amowee-Dawson is an ardent devotee of African music, entwined with the world of intercultural artistic exploration. Graduating from the University of Cape Coast, Ghana, in 2015, where he earned a Master's degree in Music Theory and Composition, he now sets his sights higher with an ambitious pursuit of a PhD in the same realm. Driven by a deep-seated commitment, his academic journey is guided by a profound mission—to celebrate and uplift the rich mosaic of African musical arts, transcending boundaries and empowering communities through enlightening scholarship. Drawing inspiration from the heart of Africa's cultural heritage, Nana Amowee is resolute in unearthing the intrinsic musical treasures enshrined within, fostering creativity, and nurturing knowledge-sharing from the grassroots upwards. As an esteemed music tutor at the illustrious Ghana National College, nestled within the historic Cape Coast, he imparts his vast expertise, igniting a musical fervour within his pupils and shaping a generation of harmonious visionaries. Fuelled by an insatiable thirst for musical excellence and an unwavering reverence for Africa's bountiful legacy, Nana Amowee-Dawson emerges as a steadfast custodian and fervent advocate of its musical heritage. With each resounding note and soul-stirring composition, he leaves an indelible impression, captivating hearts and inspiring a profound appreciation for the richness of African musical expression.

Cultural Elements of Crete as Fundamental Material in Contemporary Composition

Manos Panayiotakis

Greek Composers' Union, Greece

Composition has always been something more than a creative process for me. I always used to consider it as sculpting, morphing and personalising parts of time according to the personal taste, logic and notion. Having been grown up in a country characterised by strong Eastern tradition and the same time decisively influenced

by western elements, it would be almost impossible for Hellenic (and especially Cretan) culture not to have contributed to the development of my compositional language. The national elements that definitely affected an important part of my approach to music composition were the folk modes, rhythms and harmonies, elements which very often are used as primary music material and they are combined with compositional thought of today, in order to generate new sounds and structures. The subject of this paper falls within my compositional research and is focused on the exploration of greek cultural elements such as modes, traditional rhythmic patterns, harmonic environments etc in contemporary composition. In this paper, vital musical characteristics of cretan music tradition will be demonstrated, both in their original form and the one that was used as primary music material for my composition. The main focus of this paper will be the exploration of several compositional attempts to incorporate all the above national ideas into my personal compositional language, in order to create a personal perspective of Cretan tradition in contemporary writing.

Hence, extracts from the following works will be analysed and presented:

1. Lux Perpetua for Flute
2. Lament for Theodore for Bass Flute, Piano Quartet for Piano & Strings
3. Cretan Dance for Piano (A portrait of Athanassios Skordalos)

Manos Panayiotakis (b. 1982) is a Greek composer and musicologist (MA, PhD in Composition, University of York, funded by State Scholarship Foundation; BA in Musicology, National Kapodistrian University of Athens). He studied with the renowned composers T. Antoniou and T. Simaku, and with the acclaimed flutist I. Glinka. He has collaborated with ensembles and orchestras in Europe and USA, such as ALEA III ("Illustration", under G. Schüller, Boston University), Webern Symphony Orchestra ("Echosymplokton", under S. Pironkoff, ISCM Vienna), and The Chimera Ensemble. He was a resident composer in Visby International Centre for Composers (VICC, Sweden, 2016). He has taught at the Aristotle University of Thessaloniki and at the Technical University of Crete and has presented papers in international conferences (Sibelius Academy, Trinity College, University of Arts in Belgrade, Lithuanian Academy of Music & Theatre, European University Cyprus). His compositional idiom often reflects his cultural heritage and his works have been recorded by Sarton Records and Phasma Music.

Harmonizing Tradition and Individuality: An Exploration of Interactivity and Gesture-controlled Music while Preserving the Composer's National Identity

Raminta Naujanytė

Lithuanian Academy of Music and Theatre

In a time of ongoing technological advancements in music composition, this exploration delves into the intricate challenge of maintaining a composer's national identity while embracing cutting-edge innovations. Drawing from personal experiences, we investigate the harmonization of tradition and identity through the interplay of interactivity, wearable non-tactile gesture-controlled instruments, and personalized notational expressions.

Composer identity is examined as a multifaceted concept, encompassing gestural expression and nuanced cultural narratives. The integration of these identities is further explored through a tailored approach to musical notation, one that is inherently personal yet resonates with shared heritage. By dissecting practical case studies, we illustrate how wearable non-tactile gesture-controlled controllers offer transformative platforms for compositional expression, enabling composers to infuse their work with their national essence in inventive and inclusive ways.

This presentation aims to foster a dialogue on the dynamic relationship between music, technology, and cultural heritage. It spotlights the synthesis of tradition and identity within the realms of interactivity and gesture-controlled music, offering insights into how composers can navigate the evolving musical landscape while remaining firmly rooted in their national heritage. In conclusion, this exploration delineates novel avenues for preserving and commemorating composer identity amid the backdrop of technological progress.

Raminta Naujanytė is a doctoral student in the Arts at the Lithuanian Academy of Music and Theatre, a lecturer in the Composition Department, the chairperson of the LATGA association council, and a well-known songwriter and performer. She holds a Bachelor's degree in academic composition and a Master's degree in electronic composition. Her attention turned to new technologies in music after Erasmus studies in Iceland. She and her team created sensor-based devices and software for gesture-controlled musical performance while completing her Master's degree. She is now exploring non-tactile gesture-controlled musical devices in her doctoral studies. Naujanytė presented her original works in Norway, Ukraine (2013), Switzerland, the USA (Chicago), Iceland (2018), Japan, and South Korea (2019).

Combining the Principles of Symphony and Gamelan Orchestras in M. Baranauskas' Work *Alrediph*

Marius Baranauskas

Lithuanian Academy of Music and Theatre

The possibility of interaction between orchestras formed in different cultures always raises many questions and doubts, as well as some kind of curiosity. Can orchestras based on fundamentally different principles interact effectively and what creative results could be achieved while trying to combine these principles into one system? This paper introduces the concept behind the composition by M. Baranauskas *Alrediph* (for tam-tam and symphony orchestra, 2020), revealing the main creative solutions of combining the principles of the gamelan and symphony orchestras.

The main idea of interaction discloses itself in a separation between the structural levels of *micro* and *macro*. The *macro* level covers the entire form of the work as well as all of its elements. The elements of the *micro* level are highlighted in small compositional formations of the work, such as the internal structure of fragments, micro-textures, and similar. This way, two orchestral characteristics of different types can exist simultaneously.

Three following points make this principle possible.

1. Formation of *micro* and *macro* orchestras. The entire instrumental composition of the piece is divided into two conditional orchestras: a symphony orchestra of standard composition with its entire internal structure of elements (called a macro-orchestra) and a solo instrument tam-tam, which unfolds in a large number of different timbres and embodies a kind of orchestra within itself (a micro-orchestra) with many elements characteristic of an orchestral structure.
2. Two-level *micro* and *macro* structural unit. The characteristics of a gamelan form the *macro* level, while the characteristics of a symphony orchestra shape the level of a *micro* structural unit.
3. *Micro* and *macro* orchestral elements. The whole set of orchestral elements unfolds in a dual system. The elements of the gamelan appear mostly on the *micro* level, while the elements of the symphony orchestra are largely spread on the *macro* level.

The two aforementioned levels function primarily as a way to separate the structural elements of different types of orchestras, and at the same time to combine them into a single system, using different levels. This paper discusses in detail all the main aspects and specifics of the hybrid orchestral structure of the work under consideration.

Marius Baranauskas (b. 1978) is a composer, associate Professor of orchestration and composition in Lithuanian Academy of Music and Theatre. He has gained increased recognition in the past decade, especially after he was awarded 3rd Prize at the Toru Takemitsu Composition Award in Japan for the symphonic composition *Talking*. He studied composition in 1996–2002 with Prof. Rimantas Janeliauskas at the Lithuanian Academy of Music and Theatre, and continued his post-graduate studies at the same Academy in 2003–2005. In 2004–2005 he studied composition in Lyon Conservatoire (CNSMD de Lyon).

His music is performed and commissioned by the biggest festivals all over the world: "ICSM World Music Days", "Dark Music Days" (Island), Drezden Contemporary Music Days (Germany), "Nordische Musik" Saarbruecken (Germany), "From Avant-garde to Nowadays" (St. Petersburg, Russia), DOCK Art Center, Berlin, etc.; as well as the biggest Lithuanian festivals: "Gaida", "Jauna muzika", "Iš arti", "Pažaislis Festival", "Th. Mann Festival". Pieces performed by: Sinfonietta Leipzig (Germany), ensemble "Les Temps Modernes" (France), ensemble "Melos Ethos" (Slovakia), Latvian Radio Choir, Kammerensemble Neue Musik Berlin, Lithuanian National Symphony Orchestra, Lithuanian State Symphony Orchestra, Slovenian Radio and Television Orchestra, Tokyo Philharmonic Orchestra and a great number of smaller ensembles and soloists.

Baranauskas received a number of awards for his compositions. In 2004, he was awarded 3rd Prize at the Toru Takemitsu Composition Award in Japan for the symphonic composition *Talking*. His electroacoustic piece *NUNC* was cited as the best Lithuanian electro-acoustic composition of the year 2003. *The Molten Thought* (for symphony orchestra) was awarded as the best Lithuanian orchestral piece in 2006 and *Alrediph* (for tam-tam and symphony orchestra) in 2020. He was also awarded as the best Lithuanian theatre composer of the year 2006.

Coordinator of the annual International Music Theory Conference "Principles of Music Composing" since 2005. Assistant editor of the annual scientific peer-reviewed journal "Principles of Music Composing". He is the author of several scientific articles.

