

The 25th International Music Theory Conference
25-oji tarptautinė muzikos teorijos konferencija

Principles of Music Composing: PHENOMENON OF SYNTHESIS

Muzikos komponavimo principai: SINTEZĖS FENOMENAS

Dedicated to the 150th anniversary
of M. K. Čiurlionis

12–14 November, 2025 | 2025 m. lapkričio 12–14 d.
Vilnius

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

Supported by | Rėmėjai



LIETUVOS
KULTŪROS
TARYBA



Organisers | Organizatoriai



Partner | Partneris



Scholarly committee | Mokslinis komitetas

Prof. dr. Rimantas Janeliauskas (Lietuvos muzikos ir teatro akademija)
Prof. dr. Antanas Kučinskas (Lietuvos muzikos ir teatro akademija)
Prof. dr. Mārtiņš Viļums (Lietuvos muzikos ir teatro akademija)
Doc. dr. Marius Baranauskas (Lietuvos muzikos ir teatro akademija)
Prof. Roger Redgate (Londono Goldsmiths universitetas, Jungtinė Karalystė)
Prof. Miloš Zatkalik (Belgrado menų universitetas, Serbija)
Prof. dr. Pavel Puşcaş (Cluj-Napoca muzikos akademija, Rumunija)
Dr. Bert Van Herck (Naujosios Anglijos konservatorija, JAV)
Dr. Jānis Petraškevičs (Jāzepo Vītuolio muzikos akademija, Latvija)
Dr. Martin Vishnick (Jungtinė Karalystė)

Compiled by | Sudarė

Andrius Maslekovas, Marius Baranauskas

Cover designed by | Viršelį sukūrė

Vaiva Šatkutė-Marozienė

Printed by | Spausdino

UAB „Ciklonas“, Žirmūnų g. 68, Vilnius

PROGRAMME

12 November, Wednesday

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

- 9.30 Registration
10.00 Opening speech
10.10 KEYNOTE ADDRESS: Michael Finnissy (University of Southampton, UK)
Synthesis–Composition–Spontaneity–Design

Session 1. Phenomenon of Synthesis: Theoretical, Philosophical and Historical Perspectives

Chair: Dr. Ramūnas Motiekaitis (Lithuanian Academy of Music and Theatre)
Dr. Marius Baranauskas (Lithuanian Academy of Music and Theatre)

- 11.00 Miloš Zatkalik (University of Arts in Belgrade, Serbia)
Connective–Disjunctive–Conjunctive: Reflections on Synthesis in Music
- 11.30 Pablo A. Gambaccini (UNA—The National University of the Arts, Argentina)
Function, Tension and Emotion: A New Approach to Harmonic Analysis and Composition
- 12.00 Coffee break
- 12.30 Darius Kučinskas (Kaunas University of Technology, Lithuania)
Creating a “Universal” Language of Arts: Čiurlionis’ Vision
- 13.00 Austin Oting Har (Michigan State University, U.S.)
Toward the “Purest Possible Synthesis”: Interdisciplinarity and Transmediation as Principles for Composition in Hermann Hesse’s *Glasperlenspiel* (Glass Bead Game)
- 13.30 Murray Robertson (Northwestern University in Evanston, Illinois, U.S.)
Subtractive Synthesis & Semantic Sound: Field Recording as a Powerful Creative Tool in Contemporary Music
- 14.00 Beata Juchnevič (Lithuanian Academy of Music and Theatre)
Figure Deformation as a Compositional Strategy: Bacon, Deleuze, and the Turn Toward Noise
- 14.30–19.00 Lunch break



“Organum” Piano Salon, Savanorių pr. 1, Vilnius

- 19.00 Concert “**Piano Cycles by Čiurlionis**”
Performed by students of prof. Jurgis Karnavičius

13 November, Thursday

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

Session 2. Phenomenon of Synthesis: Case Studies

Chair: Prof. Miloš Zatkalik (University of Arts in Belgrade, Serbia)
Dr. Andrius Maslekovas (Lithuanian Academy of Music and Theatre)

- 10.00 Ewa Kowalska-Zajac (Grażyna and Kiejstut Bacewicz University of Music in Łódź, Poland)
At the Root of Intermediality in Polish Compositional Works. The Special Case of Bogusław Schaeffer
- 10.30 Maryna Antonova (Ukrainian National Tchaikovsky Academy of Music)
Arthur Honegger's Melodrama *Amphion*: The Concept of the Total Work of Art as an Artistic Worldview Paradigm
- 11.00 Manuel Domínguez Salas (Feliks Nowowiejski Academy of Music in Bydgoszcz, Poland)
The Synthesis of Micropolitempo in the Musical Work of Conlon Nancarrow
- 11.30 Mariachiara Grilli (University of Bologna, Italy)
A Poetics of Failure. Glitch as a Synthesis of Languages, Shades of Presence and Worlds of Perception in Nicole Lizée's *Hitchcock Études* (v16m, 2010)
- 12.00 Coffee break
- 12.30 Daniel Serrano García (The University of Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig, Germany). **Little Bang, Window Form, Multiplication, Accumulation. Four Figures of Synthesis in Salvatore Sciarrino's *Macbeth***
- 13.00 Aaron Reising (The Peabody Institute of Johns Hopkins University, U.S.)
Tõnu Kõrvits' Musical Offering: *Elegies of Thule* as a Vessel for Preservation and Flourishing of the Estonian Musical Tradition
- 13.30 Dina Lentsner & Tianshu Wang (Capital University, Columbus, Ohio, U.S.)
Signitive Intentions, Flow, and a Dialogic Imagination of Tianshu Wang Performing Lepo Sumera's "Piece from 1981" as Heard by Dina Lentsner
- 14.00–16.00 Lunch break

Lithuanian Academy of Music and Theatre, Music Innovation Study Centre (MiSC),
Gedimino pr. 42, Vilnius, auditorium 1304

16.00 Lecture / Listening Session:

Charalampos Efthymiou Music (University of Graz, Austria / Lithuanian Academy of Music and Theatre). **The Significance of the Critical Edition of the Symphonic Poems *Miške* and *Jūra***

St. Casimir Church, Didžioji g. 34, Vilnius

19.00 Concert: **In Lumine**. Premieres by Lithuanian composers: Rimantas Janeliauskas, Mykolas Natalevičius, Marius Baranauskas, Artūras Mikoliūnas, Paulius Prasauskas, Jonas Jurkūnas, Vytautas Germanavičius, Paulius Stanulionis

Performers: Karolina Juodelytė (organ), Gunta Gelgotė (soprano), Laurynas Lapė (trumpet), Albinas Gražulis (trombone)

14 November, Friday

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

Session 3. Phenomenon of Synthesis: Creator's View

Chair: Dr. Aistė Vaitkevičiūtė (Lithuanian Academy of Music and Theatre)
Dr. Dina Lentsner (Capital University, Columbus, Ohio, U.S.)

- 10.00 Fabrizio Nastari (Academy of Music and Theatre in Tallinn, Estonia / “Luigi Canepa” Conservatory in Sassari, Italy)
The Composer as Performer of Culture: Towards a Method of Self-Analysis
- 10.30 Roger Redgate (Goldsmiths, University of London, UK)
Beyond the Text: Capturing the Reality of the Image
- 11.00 Dominic Flynn (University of Tasmania, Australia)
Transcription as Decolonisation: Exploring the Synthesis of Colonial Australian Music
- 11.30 Coffee break. Poster session
- 12.15 Yiorgis Sakellariou (Vytautas Magnus University / Lithuanian Academy of Music and Theatre). **The Summoning of the Muse: A Composer's Perspective to Collective Music-Making**
- 12.45 Andrius Maslekovas (Lithuanian Academy of Music and Theatre)
In Search of Lost Expressions. A Quest of Wandering Between Different Artistic Domains in Order to Uncover Musical Potentials
- 13.15 Maria Kallionpää (University of Music in Detmold, Germany)
Non/Repeat: Three Case Studies of Non-linear Live-Music Practices
- 13.45 Closing remarks. Buffet

POSTERS

Gvantsa Ghvinjilia (Tbilisi State Conservatoire, Georgia). **Synthesis as Creative Strategy in Eka Chabashvili's Multimedia Works: Case Study of the Nano-Opera *Pandora***

Karolis Dabulskis (Lithuanian Academy of Music and Theatre / Royal Conservatory of The Hague, The Netherlands). **Application of Linguistic Principles in Music Composition**

Ieva Raubytė (Lithuanian Academy of Music and Theatre / Royal Conservatory of The Hague, The Netherlands). **Sound–Image Interrelations: Audiation, Polyphony, Synesthesia**

Rengėjų žodis

Sintezė (gr. Σύνθεση [synthesis] – jungimas, derinimas) – vienas kertinių bet kurio kūrybinio proceso ir rezultato dėmenų. Sintezės fenomeno tema siekiama ne tik paskatinti gilintis į tarpsritinių sąveikų paslaptis ir jų muzikines galimybes, bet ir atliepti įstabaus lietuvių menininko M. K. Čiurlionio kūrybinių sintezių genialumą jo 150-ųjų gimimo metinių proga. Šiuo renginiu užbaigiamas kelių pastarųjų metų konferencijų triptikas: 23-ioji konferencija nagrinėjo nacionalumo ir globalumo sąveiką, 24-oji – etniškumo ir šiuolaikybės tarpusavio ryšį, o šiemetė – 25-oji – kviečia gilintis į sintezę kaip į fenomeną, kurio kloduose glūdi genialūs kūrybiniai sprendimai. Jie apima įvairias, neretai daugybines sintezes: etnines, kultūrinės, menų, technologijų, idėjų ir t. t. Kūrėjo užduotis yra atrasti tą trapią pusiausvyrą tarp skirtingos prigimties ir neretai iš pirmo žvilgsnio nesuderinamų sričių, kad sukurtų naują organišką visumą.

Konferencija rengiama nuo 1999 metų. Per tą laiką prie jos įgyvendinimo prisidėjo daug pagalbinių: 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–XXIV), dr. Andrius Maslekovas (XIV, XV, XVIII, XIX, XXI–XXIV), dr. Aistė Vaitkevičiūtė (XVIII–XX). Šių metų konferenciją rengia doc. dr. M. Baranauskas ir dr. A. 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

Synthesis (Greek: Σύνοθεση—the act of placing together, the composition of a whole) is a cornerstone of any creative process or its result. This theme aims not only to encourage the exploration of the interdisciplinary interactions and their musical potentials, but also to echo the genius of the creative syntheses of the remarkable Lithuanian artist M. K. Čiurlionis on the occasion of the 150th anniversary of his birth. This event concludes the triptych of recent conferences: the 23rd conference examined the interaction between the national and the global, the 24th one was dedicated to the ethnicity and modernity, while the 25th one invites us to delve deeper into synthesis as a phenomenon, in depths of which lie ingenious creative solutions. The latter include various, often multifaceted syntheses: ethnic, cultural, artistic, technological, ideological, etc. The task of a creator is to find that delicate balance between seemingly incompatible fields of different origins, in order to facilitate the existence of a new organic whole.

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–XXIV), dr. Andrius Maslekovas (XIV, XV, XVIII, XIX, XXI–XXIV), dr. Aistė Vaitkevičiūtė (XVIII–XX). The coordinators of the 25th conference are assoc. prof. dr. M. Baranauskas and dr. A. 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.

KEYNOTE ADDRESS

Michael Finnissy (University of Southampton, UK)

Synthesis–Composition–Spontaneity–Design



In his keynote address, Michael Finnissy will reflect on the idea of **synthesis** as the essence of artistic creation. He argues that music, like all art, unites different elements of human experience—thought, emotion, memory, culture, and imagination—into a meaningful whole. Drawing on history and his own practice, he describes composition as an ongoing process of transformation where intuition, structure, and imperfection all play a role. Finnissy emphasizes that creativity involves both spontaneity and planning, and he urges artists to remain open, inclusive, and independent in their work. Above all, he sees art as a deeply human act of connecting worlds and ideas through sound.

Professor **Michael Finnissy** is an Emeritus Professor of Music at the University of Southampton. Finnissy was born in Tulse Hill, London in 1946. He was a Foundation Scholar at the Royal College of Music, London, where he studied composition with Bernard Stevens and Humphrey Searle, and piano with Edwin Benbow and Ian Lake. Afterwards he studied in Italy with Roman Vlad.

Finnissy created the music department of the London School of Contemporary Dance and has been an associated composer with many British Dance Companies, including London Contemporary Dance Theatre, Ballet Rambert, Strider and Second Stride. He has taught at Dartington Summer School, Winchester College, the junior department of the Royal College of Music, Chelsea College of Art and is guest lecturer at many colleges and universities. He has also been musician in residence to the Victorian College of Arts and to the City of Caulfield in Australia and for the East London Late Starters Orchestra. He continues to teach at the Royal Academy of Music in London and has been appointed to the Chair in Composition at the University of Southampton in 1999.

He is a prolific composer and his exploration of a wide range of music (especially folk music) is combined with a fascination for mathematical structures. This interplay between ideas, on the one hand symbolizing the innocent, unconditional response to music-making and the other rigorous, intellectual processes, frequently creates an emotional quality in his work that has been described as “a happy melancholia”. The shifts in balance between these two aspects has given rise to a variety of works ranging from the “complex” pieces where rhythmically independent melodies are piled on top of each other, fragmented and decorated, to compositions which focus on the quality of a single line given the simplest of accompaniments.

Finnissy has been featured composer at the Bath, Huddersfield and Almeida Festivals and his works are widely performed and broadcast worldwide. In February 1999, a Festival at Harvard University in Boston was devoted to his music and several world premieres are taking place at the 1999 Music Factory Festival in Bergen. As a pianist he is particularly associated with the commissioning and performing of new British work: composers who have written pieces specially for him include Elizabeth Lutyens, Judith Weir, James Dillon, Oliver Knussen, Nigel Osborne, Chris Newman, Howard Skempton and Andrew Toovey.

In 1990 Finnissy was appointed President of the International Society of Contemporary Music. He was re-elected in 1993 and in 1998 was made an honorary member of the ISCM. 1996, his fiftieth birthday year, saw recitals of the complete piano music by Ian Pace, recordings of orchestral and chamber works on NMC and the publication by Ashgate of *Uncommon Ground*, a detailed book about Finnissy's music.

Phenomenon of Synthesis: Theoretical, Philosophical and Historical Perspectives

Chair: Dr. Ramūnas Motiekaitis (Lithuanian Academy of Music and Theatre)
Dr. Marius Baranauskas (Lithuanian Academy of Music and Theatre)

.....

Miloš Zatkalik (University of Arts in Belgrade, Serbia)

Connective–Disjunctive–Conjunctive: Reflections on Synthesis in Music

Unlike its counterpart, music analysis, the term synthesis is rarely used as a technical term in music scholarship outside of electroacoustics. This disparity suggests that musicology often takes unity and wholeness for granted. It can also be due to the fact that the identifying and studying of constituent elements tend to pose less challenge than demonstrating how these elements cohere to produce a whole. Being non-technical, the term synthesis enters the vocabulary of music scholarship with a wide range of possibilities for application. This is true especially if we take into account the role of the listener's mental activities in integrating a composition's heterogeneous elements. This is the case with compositions that apply the techniques of juxtaposition or "montage", where synthesis largely takes place in the mind of the listener.

Focusing on the integration of heterogeneous elements into a meaningful whole as the core act of synthesis, this paper presents a tripartite model of musical synthesis, using as an example *Hadedas* for cello and piano by Serbian composer Srđan Hofman. In the first, *connective synthesis*, disparate elements are linked together to form a densely woven network. The connections proliferate to the point where every musical event can be linked to every other. The second is *disjunctive synthesis*, which accounts for moments of friction and tension between elements. These two processes are ultimately resolved into a *conjunctive synthesis*, which represents the final integration of the elements into a meaningful action (musical flow). This model adapts the terms connective, disjunctive, and conjunctive synthesis from Deleuze's and Guattari's *Anti-Oedipus*. Originally describing "social machines", they are re-purposed for investigating immanently musical processes.

Albeit superficially similar to the Hegelian-Marxist dialectic triad thesis—antithesis—synthesis, this model is not totalizing, does not aim at reconciling contradictions, and dispenses with the Hegelian labor of the negative. Affirming difference, multiplicity and productivity, this framework positions synthesis as a vital, dynamic force in musical comprehension and creation.

Miloš Zatkalik, composer and music theorist from Belgrade, Professor at the University of Arts in Belgrade, Faculty of Music; longtime member of the University Senate. A visiting professor at the University of Banjaluka, and formerly in Novi Sad, and Kragujevac. Lectured by invitation in Canada, Norway, the USA, Slovenia, Germany, Argentina and Australia. Author of compositions in various genres, focusing lately on chamber music. Works performed in former Yugoslavia, Germany, the USA, Canada, Spain, Argentina. Presented papers on conferences world-wide, and published articles in numerous journals, including a book on post-tonal prolongation. Author of the first Serbian electronic textbook on music analysis. Research interests include analysis of 20th-century music; relationships between music and other arts; psychoanalytic aspects of music analysis; ontology of music. Representative of the Composers Association of Serbia Association at the European Composers and Songwriters Alliance, and formerly a long-time member of the Association's Managing Board.

.....

Pablo A. Gambaccini (UNA—The National University of the Arts, Argentina)

Function, Tension and Emotion: A New Approach to Harmonic Analysis and Composition

This work proposes a new way of understanding triadic harmonic relationships in the context of expanded tonality.

The first part of this work begins by redefining the way we understand the functional harmonic relationships between dominant and subdominant chords with the tonic chord, intending it not as different levels of tension (Riemann) but as opposing musical forces, giving the dominant an “attractive energy” role and the subdominant a “repelling energy” role.

This concept is then expanded to the classification of all possible non enharmonic triadic progressions in a mono-modal context (minor to minor, major to major), suggesting a way to analyze every possible triadic progression, including some of the more elusive ones (like the mediant, tritone and semitone progressions).

This process can serve to expand the possibilities of functional analysis beyond the common practice tradition and into impressionism, modal/plagal music, popular music and film music. From the aforementioned binary classification it adds another layer of analysis called “chromatic tension” which keeps track of the ten-

sion produced by the chromatic distance from one chord to the other, proposing the idea of two opposing processes that happen simultaneously: functional clarity and chromatic tension.

These two forces have an inverse relationship with each other: maximum functional clarity implies minimum chromatic tension and maximum chromatic tension implies minimum functional clarity and they coexist without contradiction (a listener can still perceive the attractive or repelling characteristic of a chord even though it can feel more or less “tense”). The second part of this work proposes to draw a parallel between this kind of analysis and Russerl’s circumplex model for the classification of emotions (based on the valence and arousal axes), creating in this way a map for the possible emotional responses that each of the studied progressions can evoke.

This work responds to the concept of synthesis by combining the concepts of a new musical theory, developed by empirical and rational inquiry, with the realm of psychology, symbology and affect, navigating a wide variety of harmonic landscapes by filling every harmonic relationship with functional and symbolic meaning.

Pablo A. Gambaccini is an Italo-Argentinian composer and pianist born in Buenos Aires (Argentina) in 1988 and based in Rome (Italy) from 2020. He has a bachelor in “Musical arts—Composition concentration” from the U.N.A. and has won various prizes for his compositions. He has participated in the S.E.A.M. (International Symposium for Teaching and Learning Music) as a student in Argentina and has also studied the Kodály method in the Kodály Institute (Hungary). His field of study concerns tonal harmony and its applications to different styles of music, aiming to breach the gap between theoretical analysis and musical expression. He is also interested in the bases of music theory, like rhythmic theory and the reciprocal relationships between form and content.

.....

Darius Kučinskas (Kaunas University of Technology, Lithuania)

Creating a “Universal” Language of Arts: Čiurlionis’ Vision

Mikalojus Konstantinas Čiurlionis occupies a singular position in Lithuanian and European cultural history as an artist who sought to unite music and visual art into a coherent whole. Yet, due to historical and political circumstances, his creative legacy has long remained primarily examined within Lithuania and has received limited international attention. Moreover, research has often treated his musical and visual works separately, overlooking their intrinsic interrelations.

This presentation will focus on the phenomenon of synthesis in Čiurlionis' art, highlighting his continuous search for a "universal" language that could transcend artistic boundaries. Special emphasis will be placed on the universal graphic forms of his late works, through which the artist sought to reveal the shared structural principles underlying all forms of artistic creation.

Darius Kučinskas is a musicologist, Doctor of Musicology (Theory and History of Arts), and an Associate Professor at Kaunas University of Technology. In 1993, he graduated from the Lithuanian Academy of Music and Theatre (piano class of Professor Birutė Vainiūnaitė). From 1990 to 1998, he worked at the National M. K. Čiurlionis Art Museum and collaborated with music publisher Jonas Petronis until 2005. In 2002, he defended his dissertation *The Text of Mikalojus Konstantinas Čiurlionis' Piano Music (Genesis Aspect)* at the Lithuanian Academy of Music.

He has been active in academic work since 1992, focusing on issues of music textology and researching the musical and cultural heritage of the Lithuanian diaspora in the USA. Reconstructed, edited, and published several dozen pieces of Čiurlionis' music, compiled a chronological catalogue of Čiurlionis' music (2006) and published two monographs (the second one co-authored with dr. Rima Povilionienė). Has led several research projects funded by the Research Council of Lithuania. For his scholarly work, he has received several fellowships—the highest-level State Scholarship (2006), the BAFF Scholarship (2018), and the Fulbright Scholarship (2021).

.....

Austin Oting Har (Michigan State University, U.S.)

Toward the "Purest Possible Synthesis": Interdisciplinarity and Transmediation as Principles for Composition in Hermann Hesse's *Glasperlenspiel* (Glass Bead Game)

This paper examines the titular "Glass Bead Game" of Hermann Hesse's magnum opus as a model for interdisciplinarity, transmediation, and synthesis in music composition. Although composers have been inspired by this novel to write program music—using its story as extra-musical inspiration—by contrast, I undertake a musicological analysis of Hesse's descriptions of the Game itself and its rules—a fictional game played by the protagonists—and consider its implications for composition similar to Enno von Fircks' examination of the Game's resonance with cultural psychology. As a universal language closely allied to music yet capable of bridging all scientific, artistic, and scholarly disciplines through its ideographic sign system that expresses their interrelationships, the "purest possible synthesis" is the stated goal of playing the Game. I argue that this framework aligns with the actual practice of composers synthesizing diverse disciplines and interactions of

ethnic and cultural perspectives. My aims are threefold. Firstly, to illuminate the pedagogical path of interdisciplinarity (e.g. education in music, Greek, mathematics) in the protagonists' training as a model for composers engaging in creative syntheses of diverse disciplines. Second, to compare the rules and styles of playing the Game with the terminology of transmediation—reappropriating a sign system from one media into another (e.g. a rock garden into music)—and bring insights from the Game (e.g. legitimate vs. subjective associations) into current discourse on transmediation and intercultural music. Lastly, I identify three kinds of synthesis in the Game—*Logical*, *Cosmic*, and *Individual*—and contrast their aesthetics and creative outcomes. Examples of syntheses across fields, arts, and cultural realities including Zen rock garden, astronomy, topology, and painting by John Cage, Gérard Grisey, Jōji Yuasa, and M.K. Čiurlionis will be discussed.

Austin Oting Har is a composer, writer, and performer with a background in music technology and ancient philosophy. He holds a DMA in Composition and Music Technology from Sydney University, MMus in Music Technology Innovation (summa cum laude) from Berklee College of Music, and MSc in Ancient Philosophy (with Merit) from Edinburgh University. He is an Assistant Professor at Michigan State University. An Associate Artist of the Australian Music Centre, his music has been released on Neuma Records and Possible Futures, commissioned by Dark Mofo, Berlin Atonal and Maerz-Musik, published by BabelScores, awarded in the Ise-Shima International Composition Competition, the Carillon Society of Australia Composition Competition, and the Create NSW Arts and Cultural Paper Proposal Fund. His research has been published in *Context: Journal of Music Research* (Melbourne University), *Leonardo* (MIT Press), and *Organised Sound* (Cambridge University Press). He has been invited to the IAFOR International Conference on Arts & Humanities, MACCM New Music Festival, NIME, SEAMUS, ACOM, AES, and the Classics and Ancient History Research Seminar Series (Sydney). His poetry has been published in the journals *Modern Haiku*, *Acorn*, *Presence*, *seashores*, *hedgerow*, and *tsuri-dōrō*.

.....

Murray Robertson (Northwestern University in Evanston, Illinois, U.S.)

Subtractive Synthesis & Semantic Sound: Field Recording as a Powerful Creative Tool in Contemporary Music

In the past century, technological advances have consistently expanded access to personal recording devices, signal processing, and other sound production tools. Aaron Einbond (2013) argues that the digital age engendered information chaos, leading to a new way of thinking about subtractive synthesis, i.e., the process of taking spectrally-rich waveforms and applying filters, removing unwanted parts of the frequency spectrum. Einbond compares this conventional process of subtrac-

tive synthesis to the artistic process, where creation, performance, or experience of artwork involves the process of “filtering.”

This presentation focuses on the phenomenon of field recording, which arguably, encompasses any recorded real-world sound, and, as established by Einbond, is a form of subtractive synthesis. The process of experiencing music that contains recorded sounds comprises recognizing the field recorded clips and consequently reestablishing an emotional connection to the source of the recording. This results in what composer Luca Fagagnini (2022) termed “semantic sound,” which “carries a message to be interpreted.”

According to Antony (1997), meaning as a concept is separate from what is termed “semantic knowledge.” Furthermore, Feld (1996) discusses how sounds are linked to a sense of place and soundscape. In this paper I examine three works that use field recordings—*For Ruth* by Annea Lockwood (2023), *So Much More* by Annika Socolofsky (2021), and *Places of Sounds and Words* by Henrik Hellstenius (2014)—to assert that real-world places function as a source for filtering, and creating recorded clips—the act of filtering, thus representing subtractive synthesis as semantic sound.

Murray Robertson is a graduate student of Sound Arts and Industries at Northwestern University in Evanston, Illinois. His work as composer and digital instrument designer is focused on ways to bridge the gap between performers and the noises of daily life. Inspired by voices like Annea Lockwood and the musical ecologists R. Murray Schaeffer and Barry Truax, he aims to weave the meditative aspect of ambient music and field recording into his art. Alongside his compositional studies in the US with Dina Lentsner and Tony Zilincik, Murray received instruction from composers Helena Tulse and Paolo Girol when living in Tallinn, Estonia. He is an avid tubist and trombonist, performing jazz and classical music alongside his creative endeavors.

.....

Beata Juchnevič (Lithuanian Academy of Music and Theatre)

Figure Deformation as a Compositional Strategy: Bacon, Deleuze, and the Turn Toward Noise

The concept of deformation, when simplified, refers to the alteration or distortion of form—a deviation from what is familiar or “normal.” Traditionally applied to solid bodies in biology or physics, deformation describes how external factors cause a body to change shape, usually implying a negative shift. Transferred into the realm of sound, deformation can be understood as sonic distortion, closely linked to noise.

Although often associated with field recordings, glitches, or mechanical disturbances, noise also appears in acoustic and academic music through extended techniques, clusters, and dense textures. In this framework, noise becomes a means of deformation: it acts upon an existing musical figure, reshaping and destabilizing it. Deformation, then, is not the noise itself but the transformation it produces—turning clarity into controlled sonic turbulence.

The central axis of this paper is the philosophical notion of deformation articulated by Gilles Deleuze in *Francis Bacon: The Logic of Sensation* (1981). Analyzing Bacon's paintings, Deleuze identifies deformation as a method of disrupting the figurative image—often the human figure—by introducing unpredictability, dense fusion, chaos or violent strokes that dissolve the initial representational clarity. Translated into musical practice, this same strategy can be understood as the deformation of musical "figures": the transformation of tonal, motivic, or textural material through timbral and structural distortion.

Such a perspective enables us to consider deformation as a deliberate compositional tool. A tonal motif may be "deformed" by saturation with noise elements; a clear figure may be dissolved through textural density, register displacement, or timbral manipulation. The process does not negate musical form but reshapes it, creating new forms of expression situated between clarity and chaos. This compositional method can thus be associated with the integration of noise in music—the deformation of clarity, supplementing the sonority with forms of noise (emphasizing timbral noise or filling the sound with deliberate disturbances, etc.).

Deleuze's writings on art can be read as a form of "pure philosophy," generating concepts that support and inspire artistic practice across disciplines. Although he wrote little directly about music, his framework of deformation provides fertile ground for rethinking compositional strategies that integrate noise and destabilize conventional musical figures.

The aim of this paper is to articulate figure deformation as a compositional strategy for integrating noise into musical practice. The objectives are:

- 1) To define deformation at the aesthetic level, drawing on Deleuze's reading of Bacon.
- 2) To formulate a compositional strategy of figure deformation in music and illustrate it with selected analytical examples.

The study employs descriptive, theoretical, and analytical methods, combining literature review with the analysis of selected contemporary works. This approach frames figure deformation as a synthesis of visual and musical arts, showing how strategies drawn from painting can inform new compositional approaches in music.

Beata Juchnevič (b. 1998) is a composer, performer, music critic and teacher. She studied choral conducting (R. Gilienė class), composition and music theory (Prof. T. Makačinas and L. Milašienė class) at Juozas Tallat-Kelpša Conservatory in Vilnius. In 2020 she got a bachelor's degree in music composition at the Lithuanian Academy of Music and Theatre (prof. Vaclovas Augustinas class), in 2023 got a master's degree (Mārtiņš Viļums class). In 2017, 2018, 2019 and 2020 Beata was a laureate at the competition for choral music *Vox Juventutis*, in 2019 she finished 2nd at an international competition for new choral music *Musica Sacra Nova*. Beata is a regular at various projects and festivals related to contemporary music, e.g., music festival at Kintai, *Druskomanija*, *Limina*, *Leading Voices* etc., she collaborates with different contemporary music ensembles and performers, such as *Synaesthesia*, *Ensemble Adapter*, *Sofiavokalesensemble* etc. Her compositions are released as a sheet music and on vinyl by various publishers and performers. In 2020 she founded contemporary music ensemble called *Fluorescence* as an art director and conductor. Beata often performs and writes pieces for her ensemble and organizes projects featuring music by young composers. In January of 2021 she became the member of Lithuanian Composers' Union, in March of the same year she received the prize for the best young composer in the best composition awards of the year, in 2021 and 2023 her pieces were included in the list of top 15 best compositions by Lithuanian composers of the year. In 2023 Beata was the judge of the *Vox Juventutis* international competition, where she herself has been a laureate for four consecutive years. Besides academic work, she writes songs and performs them under a stage name *Lélia* and with a band *Virš Kinų Restorano* (eng. *Above a Chinese Restaurant*). She also writes different articles and reviews on music. Currently Beata pursues a PhD in composition, in her research she explores compositional strategies of articulating noise sounds in acoustic music.

Phenomenon of Synthesis: Case Studies

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

Dr. Andrius Maslekovas (Lithuanian Academy of Music and Theatre)

.....

Ewa Kowalska-Zajęc (Grażyna and Kiejstut Bacewicz University of Music in Łódź, Poland)

At the Root of Intermediality in Polish Compositional Works. The Special Case of Bogusław Schaeffer

Bogusław Schaeffer (1929–2019), regarded in musicological literature as a pioneer of Polish avant-garde, was a composer who had a significant influence on the development of Polish music in the second half of the 20th century. Most notably, his works contain original formal and notational solutions that served as an inspiration for other composers.

He was a versatile artist, freely operating across various media (visual arts, theatre, music). In addition to a broad and diverse musical oeuvre, he wrote numerous theatrical and graphic works. His composition titled *TIS MW2*, premiered in 1964 in Kraków, initiated the emergence of the genre of instrumental theatre in Poland. He successfully explored the “borderline” genres such as instrumental theatre and music graphics, and his works became important points of reference for other artists. Not only through his compositions but also through numerous publications, he contributed to the popularization of intermediality and other manifestations of avant-garde activity in Poland.

This paper is an attempt to characterize Bogusław Schaeffer’s inter-media works, with particular emphasis on his innovative notational solutions, which are highly original and have a significant impact on his stylistic idiom.

Ewa Kowalska-Zajęc is a music theorist, professor of musical arts. The author of the following books: *Bernard Pietrzak (1924–1978)—portret kompozytora* [Bernard Pietrzak (1924–1978)—Portrait of a Composer], 1998; *Oblicza awangardy. Roman Haubenstock-Ramati* [Faces of the Avant-Garde. Roman Haubenstock-Ramati], 2000; *XX-wieczny kwartet smyczkowy w twórczości kompozytorów polskich—przemiany, nurty, idee* [Twentieth-Century String Quartet in Polish Composers’ Output—Changes, Trends, Ideas], 2005; *Zobaczyć muzykę. Notacja polskiej partytury współczesnej* [To See Music. Notation of a Contemporary Polish Music Score], 2019, as well as papers on musical avant-garde

and music of the 20th and 21st centuries; a co-author of the lexicon titled *Łódzkie środowisko kompozytorskie 1945–2000* [Łódź Composers' Milieu 1945–2000], 2001. Since 1989, a member of the faculty of the Grażyna and Kiejstut Bacewicz University of Music in Łódź, where in 2008–2016 she was the Dean of the Faculty of Composition, Music Theory, Eurhythmics and Music Education, and in 2018–2025 she was appointed the Head of the Department of Music Theory.

.....

Maryna Antonova (Ukrainian National Tchaikovsky Academy of Music)

Arthur Honegger's Melodrama *Amphion*: The Concept of the Total Work of Art as an Artistic Worldview Paradigm

Arthur Honegger's output in the field of musical theatre represents one of the most intellectually rich and original contributions to twentieth-century music. His operas, melodramas, oratorios, and ballets are complex artistic statements that integrate philosophical, aesthetic, and spiritual concerns, reflecting both the cultural tensions of the era and the composer's individual worldview.

A key feature of Honegger's approach was his constant search for new strategies of communication with the listener—strategies aimed at generating the strongest possible emotional and cognitive response. In this regard, the phenomenon of the mystery proved especially suitable for his artistic goals, as it combined spiritual and philosophical depth with flexibility of form. Understanding this phenomenon refers to an act of inner transformation of human consciousness that can be shared by performers and audience, rooted in ancient rituals of Egypt, Greece and classical tragedy.

In the twentieth century, many composers reinterpreted this idea, creating works with layered structures and hybrid dramaturgies. Debussy, Schoenberg, Hindemith, Milhaud, Orff, and Messiaen explored the interplay of sacred and secular, myth and history, ritual and theatre. These efforts gave rise to a powerful synthesis of the aesthetic idea of unity of arts and the mystery-based idea of inner transformation. In contemporary musicological thought, this evolution is conceptualized through the concept of the Total Work of Art which is now understood not only as artistic integration, but as a transformative experience on aesthetic, psychological, and even metaphysical levels.

This concept finds a compelling expression in *Amphion* by Arthur Honegger. The melodrama based on an exceptional and philosophically resonant libretto by Paul Valéry—one of France's most visionary thinkers. Valéry's intellectual legacy, which spans aesthetics, science, literature, and metaphysics, is deeply engaged with the

idea of the union of the arts. A recurring motif in many of his works is the synthesis of music and architecture, realized through the symbolic figure of the artist who, during a ritualized creative act, constructs a temple using sound. This triad—artist, music, architecture—embodies Valéry's vision of the artist as a medium through which the unity of the arts becomes a force of world-building.

This philosophical approach organically aligns with Honegger's own pursuit of artistic totality. Their collaboration in *Amphion* resulted in a multidimensional artwork that unites music, literature, visual symbolism, and spatial imagination. Together these elements establish an artistic environment where equal, autonomous arts converge to create a shared spiritual reality for performers and listeners.

Maryna Antonova is a Postgraduate Student at the Department of World Music History at the Ukrainian National Tchaikovsky Academy of Music. She currently works as an assistant and lecturer at the same department and focused her research on twentieth-century music, particularly the musical theatre of Arthur Honegger.

.....

Manuel Domínguez Salas (Feliks Nowowiejski Academy of Music in Bydgoszcz, Poland)

The Synthesis of Micropolitempo in the Musical Work of Conlon Nancarrow

Beginning in 1935 and continuing to do so until his death in 1997 Conlon Nancarrow concentrated his artistic energies on the problem of Time in music. Influenced by Henry Cowell's theory of rhythm in his book *New Musical Resources* (1930), Nancarrow began to adapt Cowell's notion to his instrumental music. Paradoxically any musician from that time was capable of performing his compositions, as a consequence of which the composer isolated himself from the world of instrumentalists and dedicated himself to composing solely for the mechanical piano, producing the most advanced types of micropolitempo ever composed in the history of music. Such an achievement was possible thanks to the in-depth and "expensive" artistic study, which, as the musicologist Kyle Gann recalls, "few composers would be willing to bear: [Nancarrow] sacrificed the possibility of having his works performed by a human being". Observing Conlon Nancarrow's musical work from a theoretical perspective of musical research allows us to discover an innovative approach to musical composition that was synthesized in Nancarrow's studies for mechanical piano together with the Third String Quartet also known as "The Cathedral of Time."

Manuel Domínguez Salas is a music theorist and composer. In 2021 he defended his doctoral thesis in music theory at The Krzysztof Penderecki Academy of Music in Kraków, 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 focuses on the aesthetic and methodological aspects of musical creativity in contemporary music.

.....

Mariachiara Grilli (University of Bologna, Italy)

A Poetics of Failure. Glitch as a Synthesis of Languages, Shades of Presence and Worlds of Perception in Nicole Lizée's *Hitchcock Études* (v16m, 2010)

Nicole Lizée's composition is a place of ghosts: it brings back to life both analogue devices that are now in disuse together with their particular malfunctioning as well as pre-existing materials such as songs, karaoke recordings or sounds from the early electronic games, or even fragments from well-known movies. It is in the *Hitchcock Études* for piano, soundtrack and video that images and sounds originally created for the film become musical material for the first time and therefore, in regard to Lizée's subsequent production, the collection gains experimental value. By recovering *Psycho*, *The Man Who Knew Too Much* and *The Birds*, the *Études* pay tribute to Alfred Hitchcock, and at the same time reinterpret certain features of his directing technique and the conceptuality which it arises from. In *re-contextualizing* the movie sequences she selects, Lizée makes alterations in such a way that the pre-existing takes on a new identity: images and sounds (dialogues, Foley effects and soundtrack) are subjected, together, to a manipulation which lies in the use of *glitch*, which is to say, in digitally recreating those failings that in analogue affect a device or are given by the wearing of the audio or video tape. This same manipulation is also what engender the new musical material on which the piano part is built.

If it is true that already in its being accidental the glitch itself is an act of synthesis since it operates in the same moment on sound and image, it is also a fact that in being a means for recontextualization it sets up a synthesis between linguistic-expressive modes—the cinematographic and the musical. However, in the collection, the act of "putting together" finds a further declination: in being systematized and made the foundation of a mechanism, the technical anomaly

becomes a means for the creation of a perceptual anomaly, which is to condition the reception to the point of ensuring that it comes to configure itself as an “organized hallucination”.

This contribution explores the ways in which such conditioning is obtained and shows how it is possible to recognize a correspondence between the pre-determined alteration and that of the normal relationship with the self and with corporeality emerging in some of the “borrowed” film sequences. Secondly it shows how, in being idiomatic, the “contrived error” comes to be a *milieu* of synthesis not only with respect to means, languages, and aesthetics, but also in relation to the dichotomy between *nature* and *artifice*, *here* and *elsewhere*, *actual* and *virtual*. Our ultimate aim is to clarify what in relation to the *Études* appears as a *poetics of failure*, and to offer an approach which could also shed some light on those other works Lizée creates in response to it.

Mariachiera Grilli is a pianist and a musicologist primarily dedicated to contemporary repertoire. Besides performing as a soloist, she has worked extensively as an orchestral pianist mainly with the Orchestra di Padova e del Veneto, with which she has also taken part in recordings for Decca, Stradivarius and Brilliant classics, and in broadcasts for Italian TV and radio channels. She has a decade of experience in coaching Opera singers and as a répétiteur. She has given papers at the *VIII Convegno di Analisi e Teoria musicale*, Rimini 2010; *III Simpósio Internacional de Música Nova e Computação Musical*, Curitiba 2016; *XIV Convegno Internazionale di Analisi e Teoria Musicale*, Rimini 2019; *IV Encontro Internacional de Piano Contemporaneo*, Porto 2019; *2nd Nova Contemporary Music Meeting*, Lisbona 2021; *EuroMac10—European Music Analysis Congress*, Moscow 2021. Her essays are published by Edizioni Università di Macerata, Cambridge Scholars Publishing, and the University of Bologna.

.....

Daniel Serrano García (The University of Music and Theatre “Felix Mendelssohn Bartholdy” Leipzig, Germany)

Little Bang, Window Form, Multiplication, Accumulation. Four Figures of Synthesis in Salvatore Sciarrino’s *Macbeth*

Completed in 2002, Salvatore Sciarrino’s *Macbeth*—which he describes as “three acts without a name after Shakespeare”—and premiered that same year, on 6 June at the Schwetzingen Festival, performed by the SWR Orchestra Stuttgart conducted by Johannes Debus. Rooted in Shakespeare’s tragedy, the piece reimagines operatic convention: Sciarrino’s self-written libretto compresses the drama far more than Giuseppe Verdi’s canonical adaptation (Korentschnig 2011).

Despite its avant-garde idiom, Sciarrino's *Macbeth* remains firmly rooted in the Western operatic tradition. In Act II, brief, unexpected quotations from Verdi's *Un ballo in maschera* and Mozart's *Don Giovanni* puncture the linear flow. Their insertion exemplifies the *forma a finestra* ("window form") described in *Le figure della musica: da Beethoven a oggi* (Sciarrino 1998). Other figures that recur throughout the opera include *processi di accumulazione*, in which heterogeneous materials accrete toward saturation; *processi di moltiplicazione*, whereby a germinal motif is repeated and subtly varied; and the so-called *little bangs*—"unexpected event[s] that occur within a static musical texture or at a piece's opening and trigger new activity" (Boyle 2023). An instance of the latter occurs in Scene II: midway through the first bar, a sudden chordal accent at a loud dynamic, spread across much of the ensemble, initiates a new static field marked by sustained string tones and an alternating flute *Ostinato*.

This paper examines how Sciarrino conceptualizes his musical figures and integrates them into an operatic idiom—a perspective largely absent from the opera literature, even though his stage works are widely discussed. It argues that these figures function as operative models of synthesis, binding diverse materials into perceptible coherence. The case is developed through close readings of Sciarrino's theoretical writings and related scholarship (e.g., Giacco, *La notion de 'figure' chez Salvatore Sciarrino*, 2001), together with analytical discussion of selected passages from the *Macbeth* score.

Daniel Serrano García was born in Spain in 1991. He studied composition and music theory at the University of Music and Performing Arts Vienna. From 2018, he was a lecturer in music theory at the same university, where he has been a senior lecturer since 2022. He is doing his doctorate on Salvatore Sciarrino at the HMT Leipzig.

.....

Aaron Reising (The Peabody Institute of Johns Hopkins University, U.S.)

Tõnu Kõrvits' Musical Offering: *Elegies of Thule* as a Vessel for Preservation and Flourishing of the Estonian Musical Tradition

The heritage of Estonian music tradition is, in itself, synthetic—rooted in the ancient *regilaul* and influenced by the Baltic Germans. This paper explores a creative transformation of this historic musical lineage in the oeuvre of Estonian composer Tõnu Kõrvits. To contextualize synthetic compositional operations found in Kõrvits' works, I utilize Bennett's (2016) reconceptualization of Béla Bartók's model of folk music application and preservation. Specifically, Bennett claims that folk music

contains a bi-layered integrity, comprising an “internal” and “external” form, comparable to the biological concept of genetics within individual organisms (external) and the genetics of a species (internal).

Following Bennett’s conceptual framework, I examine the third movement of Kõrvits’ symphonic work, *Elegies of Thule*, where the composer uses material derived from the traditional hymn, “Ma Vaatan Üles Mäele” (“I Look Up to the Hill”). I argue that the composer embraces structural and aesthetic qualities found in the historic Estonian music tradition, successfully preserving its *essence*, or, “internal form” rather than only focusing on its direct melodic embodiment, or, “external form.”

In his work, Kõrvits includes many variations of the original hymn melody, all of which are transformed, but maintains an element of the “external form” in melodic contour. Qualities of the “internal form” are also preserved as the composer layers voices over one another, creating a soundscape which aligns with the aesthetics of the mythical land of Thule, countless voices through history echoing the hymn’s melody. In this layered texture, Kõrvits does not seem to aim to construct original complex harmonies and intricate counterpoint. Rather, he allows the voices, originating from the hymn, to unfold organically, with his neoromantic compositional style serving as a vessel, or “offering,” through which the voices of the past are able to surface and create a synthetic musical language, reflecting a contemporary composer’s effort in preservation of much cherished Estonian cultural heritage.

Aaron Reising is a composer, performer, and researcher passionate about forming genuine connections with others through music. With a love for discovery of new ideas, Aaron is in constant pursuit of new beginnings with each of his compositions, challenging himself to continue growth as an artist. Aaron has organized premieres of 16 of his original compositions and has been the recipient of the Nancy B. and Nicholas J. Perrini Award for Outstanding Performance in Composition with his piece *Perseverance*. Aaron has been a finalist in the Eight Strings and a Whistle Composer’s Competition with his composition *Broken*, and is a winner of the Composer’s Concordance “Generations” Composer Competition with his composition *re-act-ion*, earning a premiere in NYC. As a performer, Aaron has been a finalist in the Capital University Conservatory of Music’s Concerto Competition performing John Williams’ *Concerto for Trumpet and Orchestra*. As a researcher, Aaron has found interest in exploring cultural identity in Estonian music, presenting his paper titled, “The Fluid Glocality of Estonian Music Identity: Examining the Nation’s Past and Helena Tulve” at the 2025 National Conference on Undergraduate Research (NCUR).

Aaron holds a bachelor’s in music degree from Capital University’s Conservatory of Music, where he studied composition under Dr. Dina Lentsner, Professor Tony Zilincik, Dr. Nicole Piunno, and Professor Forest Christenson. Aaron has also studied composition and trumpet at the Estonian Academy of Music and Theatre under Professors Toivo Tulev, Ülo Krigul, and Indrek Vau. Currently, Aaron is a graduate student in composition at The Peabody Institute of Johns Hopkins, working under Dr. Sky Macklay.

.....

Dina Lentsner & Tianshu Wang (Capital University, Columbus, Ohio, U.S.)

Signitive Intentions, Flow, and a Dialogic Imagination of Tianshu Wang Performing Lepo Sumera's "Piece from 1981" as Heard by Dina Lentsner

This paper delves into a multifaceted and multidirectional experience of music [i.e., creating, absorbing, connecting to, performing] through the lens of the concepts of non-intuitive (signitive) intentions, flow, and polyphonic dialogism. Specifically, we trace the process of Chinese-born American pianist Tianshu Wang preparing a performance of the "Piece from 1981" by Estonian composer Lepo Sumera and examine Sumera's structural and semantic markers as intimated by the score but revealed only through its performative embodiment.

First, we explore and apply a phenomenological model discussed by Bischin (2021), where music experience is being likened to "the perpetual floating-feeling [...] similar to the levitation process." Bischin broadens Husserlian theory or non-intuitive (signitive) intentions by introducing two new terms—"{"into"}-falling Self's condition and the "signitive-apperceptive-intuition" (41). The scholar emphasizes a "sonorous seduction" property of a musical sound, activated by the sense of a deep engagement and nostalgia on the part of those who interact with it (47). Furthermore, Chemi (2016) refers to the creative process as "the stepping in and out of a flow experience, where the artist loses track of herself (self-consciousness) in order to create" (47). As if echoing these scholars' assertions, when first encountering Sumera's "Piece from 1981," Tianshu noted, "the music flows in between reality and dreamland; balancing in between stability and ever-changing pace." Furthermore, the pianist compared her experience to Taoism, thus exemplifying what Chemi refers to as the "relational elements (sociocultural influences, dialogue with traditions)" (39). Second, we revisit Bakhtin's concepts of polyphony and dialogism in literary works, where, specifically in Dostoyevsky's writing, Bakhtin recognizes "a plurality of consciousnesses, with equal rights and each with its own world, combine but are not merged in the unity of the event." Following Gomez & Teixeira's (2025) application of Bakhtin's notions to music, this paper utilizes the dialogic theory in our examination of Tianshu's creative encounter with Sumera's score. Third, we analyze the "Piece from 1981" as a performative work, considering "a trace of the other's presence" (Benson, 2003, 182) in its structural/semantic make-up. We maintain that its dialogic features point to the synthetic essence of this musical work, whose identity surfaces "at the end, not at the beginning" (ibid., 155).

Finally, this presentation is synthetic, too, for it incorporates discussion and performance, deep self-reflection and analysis, conceived in and as a creative dialogue, both real and imaginary. As Tianshu remarked about the “Piece from 1981,” “the conversation goes beyond physical borders, leading west to meet east, and fusing the present into the past.”

Dina Lentsner, Ph.D., is Professor of Music Theory and Composition at Capital University (Columbus, Ohio, USA). Lentsner’s research, focused on multidisciplinary analysis and interpretation of contemporary music bridges her two passions—literature and music—together. Her academic writing, examining music of Hungarian composer György Kurtág, American composer George Crumb (with literary scholar Stephanie Saunders), Estonian composer Lepo Sumera (with musicologist Saale Konsap), and Latvian composer Ēriks Ešenvalds have been published in the United States, Canada, France, Switzerland, Hungary, Lithuania, Georgia, and Ukraine. Lentsner’s travel-companion book, *The Northern Kind of Loneliness: Musical Travelogues of Ēriks Ešenvalds* was supported by Latviešu Fonds (USA) and published by Musica Baltica (Riga, Latvia: 2023). Lentsner considers her recent collaborative research with Ukrainian musicologist Iryna Tukova and American media and communication scholar Sergey Rybas as the act of solidarity with the Ukrainian people in their fight for freedom.

Steinway artist **Tianshu Wang**, DMA, is the Linebaugh Distinguished Professor of Piano and Head of Keyboard Department at Capital University Conservatory of Music. An active performer on the concert stage, Tianshu has been seen on China’s National TV and New York City’s Carnegie Hall, as well as major cities in Asia, North America, and Europe, including Copenhagen (Denmark), Szczecin (Poland) and Zagreb (Croatia). Her recordings include a solo album entitled *Piano in China* (Albany) and *Sonatas for Violin and Piano by Richard Strauss and Alfred Schnittke* (Sheva). Dr. Wang holds degrees from Shanghai Conservatory of Music and University of Arizona. Actively giving online and summer masterclasses, she is on faculty of the Euro Arts Academy based in Germany. As a researching scholar, she has presented at the conference of National Music Teachers National Association (USA), and most recently, contributed to the volume, *Musical Talent and Its Promotion in Chinese and Western Worlds*, published by the Lucerne University Press (Switzerland).

Phenomenon of Synthesis: Creator's View

Chair: Dr. Aistė Vaitkevičiūtė (Lithuanian Academy of Music and Theatre)
Dr. Dina Lentsner (Capital University, Columbus, Ohio, USA)

.....

Fabrizio Nastari (Academy of Music and Theatre in Tallinn, Estonia /
“Luigi Canepa” Conservatory in Sassari, Italy)

The Composer as Performer of Culture: Towards a Method of Self-Analysis

Genetic criticism, in its attempt to observe the work in its formation, suggests that the composer can be considered not only a creator, but also a performer. According to cognitivist Edwin Hutchins, artists embody and enact cultural practices, codes and materials that draw from a specific historical and social context. From this perspective, creation does not manifest as an isolated act, but as a situated process in which invention and repetition are dialectically intertwined. The philosophy of Gilles Deleuze, with its concepts of *Difference and Repetition*, has had a direct influence on this perspective, in which repetition is elevated to the status of art. As posited by proponents of genetic criticism, the concept of invention is regarded as a process that is inherently contingent on prior material, and therefore never as a wholly absolute entity. Rather, it is conceived as a recurrent phenomenon that emerges from the reworking of extant material.

In this sense, Peter Burkholder's definition of borrowing as “an act that conveys a meaning” is particularly pertinent. The act of borrowing musical material is never neutral, but carries with it a stratification of meaning that derives from its history, its cultural recognition and its use in a new compositional context.

Concurrently, Paulo de Assis proposes an analytical approach that observes the musical work in its complexity, encompassing not only sonic but also extramusical aspects. In this study, de Assis employs the concept of *assemblage*, as developed by Deleuze and Guattari, to propose the notion of *strata* as a means to articulate the various levels that constitute a musical work. This approach challenges the conventional notion of a hierarchical organisation, proposing instead a configuration of heterogeneous elements that engage in a dynamic dialogue on a shared

level. The composition process can be observed as a process of synthesis all of these elements.

This raises a crucial question: how do we choose which elements will be part of a new composition? What meaning do we attribute to this choice? This is not merely a retrospective reflection; rather, it is an attempt to understand, as the process unfolds, which elements contribute to creation, what motivates their selection, and how context influences these choices. In accordance with Edgar Allan Poe's hypothesis that artists select and use particular elements to achieve a purpose, it is pertinent to consider whether composers possess full awareness of their creative objective, or if it materialises in a gradual process of dialogue with the materials employed.

The present contribution aims to propose a method of self-analysis that allows the composer to critically observe their own creative process, through a self-ethnographic approach and within the philosophical perspectives of Deleuze elaborated by de Assis in the field of musicology. The present method aims to explicate the relationships between the elements involved in musical writing and to reflect on the conscious or unconscious reasons that lead to the inclusion or exclusion of certain materials.

Fabrizio Nastari is an Italian composer whose aesthetic is defined by reflection and the use of ironic tools. He completed a PhD in artistic research on these topics at the Estonian Academy of Music and Theatre in Tallinn in 2024. Through the use of different techniques and languages, he creates contrasts and subtle balances between different musical languages and textures, often drawing on pre-existing musical material. He is active as a researcher through the publication of articles and the presentation of his work at international conferences. He has worked in the RAPP LAB research group for the Estonian Academy of Music and Theatre, a European project in collaboration with six European higher education institutions (Rome, Cologne, Vienna, Oslo, Ghent, Tallinn). He created the course "Composing with 14th Century Technique", which he has been teaching at the Estonian Academy of Music and Theatre since 2022/2023. Since 2019, he has been production assistant at the highSCORE Festival. Since 2023, he has been a member of Nuova Consonanza. He is a composition teacher for the 2024/2025 academic year at the "L. Canepa" Conservatory in Sassari.

.....

Roger Redgate (Goldsmiths, University of London, UK)

Beyond the Text: Capturing the Reality of the Image

Throughout the history of Western art music, composers have consistently engaged with extra-musical stimuli—ranging from textual settings and visual art to religious, philosophical, and political influences. At times, the structural features

of literary forms—such as the Haiku or iambic pentameter—have directly shaped musical architecture. Nonetheless, the relationship between music and these external sources often manifests as a form of affective response or representational correspondence.

My compositional practice has similarly been informed by a diverse array of extra-musical materials. These include the writings of author-poets such as Samuel Beckett and Paul Celan; the visual works of painters Francis Bacon, Joseph Beuys and Gerhard Richter; the philosophical interventions of Jacques Derrida; and more pointedly, the idea of artistic resistance viewed through a political lens, as exemplified in the poetry of Alina Vitukhnovskaya and the dramaturgical works and writings of Edward Bond and Peter Weiss. This paper seeks to interrogate the nature of the intersections between music, poetry, painting, philosophy, and politics, particularly beyond conventional modes of intermediality such as text-setting, narrative structure, or figurative representation.

How, then, might the complexities and instabilities of language problematize such interdisciplinary dialogues? In what ways can the exploration of liminal or 'border' zones between representational systems engender new expressive possibilities and semantic dimensions? Furthermore, how might these considerations bear upon compositional practice, especially in relation to the notion of material and the idea of what exists "beyond" the text? This paper will explore these questions through an examination of my own compositional output, reflecting on how such interdisciplinary encounters have informed and shaped my artistic methodology.

Roger Redgate is a composer, conductor and improviser and is Professor of Composition at Goldsmiths, University of London, where he is Director of the Contemporary Music Research Unit. He graduated at the Royal College of Music, where he won prizes for composition, violin performance, harmony and counterpoint, studying composition and conducting with Edwin Roxburgh and electronic music with Lawrence Casserley. A DAAD scholarship enabled him to study with Brian Ferneyhough and Klaus Huber in Freiburg. From 1989 to 1992 he was Northern Arts Composer Fellow, where he lectured at Durham and Newcastle Universities. He was invited as guest composer and conductor at the Darmstädter Ferienkurse für Neue Musik between 1984 and 1994 where he received the Kranichsteiner Musikpreis for composition. He is conductor and artistic director of Ensemble Exposé with whom he has recorded and broadcast for BBC Radio 3, Radio France Musique, Dutch Radio, RAI (Italy), Swedish Radio, Hessische Rundfunks and Südwestfunks and recorded many CDs including music by Paul Archbold, Brian Ferneyhough, Michael Finnissy, David Gorton and Edwin Roxburgh. He has worked in the fields of jazz, improvised music, film and television (including programmes for the BBC and Channel 4), and performance art. His compositions have been performed extensively throughout Europe, in Australia, the USA and China, and he has received commissions from the BBC, the French Ministry of Culture, Fondation Royaumont, The Darmstädter Ferienkurse für Neue Musik, The European Commission,

The Huddersfield Contemporary Music Festival, the Venice Biennale and Ensemble 21 New York. He has published articles on music and culture and the music of Brian Ferryhough and Michael Finnissy, including a chapter in the book *Uncommon Ground: The Music of Michael Finnissy*.

CD recordings of his works are available on the Alma Classics, Coviello, Oboe Classics, NMC, Metier, Edition Zeitklang and Microtonal Projects labels and Single Combat, improvisations (electric violin and turntable) with Matthew Wright, is released on Migro Records. His compositions are published by Editions Henry Lemoine, Paris and United Music Publishing Ltd.

.....

Dominic Flynn (University of Tasmania, Australia)

Transcription as Decolonisation: Exploring the Synthesis of Colonial Australian Music

In this paper, Palawa composer Dominic Flynn explores musical transcription as a tool to interrogate historical narratives regarding the binary opposition of European “classical” and “folk” music traditions in early colonial in Australia. Flynn argues that this binary opposition obscures the broader function of both traditions as tools of colonisation, as their introduction to Australia actively displaced diverse Indigenous musical cultures, including that of Flynn’s Aboriginal ancestors. This tension is explored through the dissection and synthesis of music by Australian convict and composer Alexander Laing (1792–1868), whose folk fiddle tunes composed in Flynn’s hometown of Sorell are among the earliest European musical references to places and people in Van Diemen’s Land (now Tasmania).

The paper first unpacks Laing’s rags-to-riches mythology, common in colonial Australia, in light of his documented involvement in the massacre of Indigenous Tasmanians, a fact omitted from the only source dedicated to his life and work. This historical erasure necessitates a re-evaluation of Laing’s music, not as mere expressions of cultural nostalgia, but as musical artefacts of the colonial machine. Following this re-evaluation, the paper looks at transcription-based compositional techniques employed similarly by composers Michael Finnissy and Cassandra Miller, who both use synthesis as transformation rather than mere preservation. From these models, the paper analyses a new work composed by Flynn titled *Pittwater* (2024) for solo quartertone accordion. The work synthesises three of Laing’s original fiddle tunes through two distinct transcription processes: first, a manual mapping of rhythmic grids informed by tempo differences; and second, an audio-based “computer listening” method involving MIDI transcription of recorded performances. In *Pittwater*, pitch and rhythmic content become vessels

through which to confront colonial legacies embedded in Australian music history. By recontextualising Laing's European folk idiom within a layered, fragmented, and microtonal landscape, the piece critiques oversimplified and one-sided narratives that situate convict identities in binary opposition to British oppression, while overlooking the complexity of a culture in which social mobility was possible through the complicity or participation in colonial violence.

Dominic Flynn is a composer from nipaluna/Hobart, Australia. His music has been commissioned and performed both at home in Australia and overseas in Canada, Japan, Italy, Germany, and England. He has collaborated with ensembles and soloists such as Decibel New Music Ensemble, Ensemble Mania, ANAM, and the Tasmanian Youth Orchestra, Jan Gerdes, Reiko Manabe, Antony Gray, Eliza Shephard, Lore Amenabar Larrañaga, and Michael Kieran Harvey. Pieces of his have been selected for the official Australian submission to the ISCM World New Music Days festival as well as for the inaugural ANAM Set commissioning project, and have featured in the Ossa Music Prize winning concert and in the APRA Art Music Award nominated Two Minutes from Home project. He has studied in Australia with several composers and in the United Kingdom with Michael Finnissey. Dominic's recent projects include new commissions from Ensemble Mania and the Continuo Commissioning Circle, and performances at the Mona Foma Festival and Tempo Rubato's Tempo Queer Festival. Upcoming projects include a residency in Montegiòvi, Italy, and performances in Berlin, Melbourne, Sydney, and Hobart.

.....

Yiorgis Sakellariou (Vytautas Magnus University / Lithuanian Academy of Music and Theatre)

The Summoning of the Muse: A Composer's Perspective to Collective Music-Making

The central argument of this paper is that to fruitfully analyze the various concepts and definitions of contemporary composition, the notion of 'musicking' by Christopher Small should be considered as a fundamental factor of the creative power of composition. Furthermore, it is suggested that musicking should focus less on fixed results deriving from solitary compositional processes and, instead, interrogate and underline the values and benefits of collective performative actions that will lead to a deeper understanding of contemporary composition's cultural identity. Additional theoretical support for this proposed practice is found on philosopher and theologian Bruce Ellis Benson's approach on music as "energeia" (energy) instead of "ergon" (work) and ethnomusicologist John Blacking's claim that music is primarily valued as a social action, rather than being perceived and appreciated as an architectural construction.

The practical exploration of collective music-making is based on my personal experience that is partially inspired by composer Eva-Maria Houben who prioritizes the question of what is happening to and between performers when they play music and is moreover infused by experimental music composer Tim Hodgkinson's emphasis on ritualistic practice and embodiment. Ultimately, I am questioning what sets of relationships and forms of communication are essential to develop a utilitarian function of music-making aiming at a re-connection with its elemental purpose—the summoning of the Muse. My proposition is that this will allow composers, researchers and teachers to revise and enrich their role within the various communities of interest, both inside and outside academic circles.

Yiorgis Sakellariou is a composer, researcher and lecturer. Since 2003, he has been active internationally being responsible for solo and collaboration albums, having composed music for short films and theatrical performances, leading workshops and ceaselessly performing his music in various types of environments. His practice focuses on the communal experience of listening and the communication between composer, audiences, performance spaces and the rest of the physical and supernatural world. He completed his PhD at Coventry University (April 2018). His research drew inspiration from ethnomusicological and anthropological contexts and explored the sonic symbolism and socioaesthetic settings in ecstatic religious rituals in relation to field recording, electroacoustic composition and acousmatic performance. Yiorgis Sakellariou is a member of the Contemporary Music Research Centre in Athens, the Hellenic Electroacoustic Music Composers Association and the Lithuanian Composers Union. He is currently an associate professor at Vytautas Magnus University and a lecturer at the Lithuanian Academy of Music and Theatre.

.....

Andrius Maslekovas (Lithuanian Academy of Music and Theatre)

In Search of Lost Expressions. A Quest of Wandering Between Different Artistic Domains in Order to Uncover Musical Potentials

Creating something novel (at least from the perspective of the creator) is arguably the most arduous task for any creative individual and looking for ideas at other artistic, scientific, or even seemingly unrelated domains is one of the most obvious strategies to achieve originality. It is peculiar, especially in the case of music, as it is arguably an inherently a syncretic form of art. The idea of absolute music, which took form in the 18th century, has imprinted us with a number of developmental and expressive frameworks (in many cases today considered as clichés) that are often regarded as “inherently musical”. However, this autonomy has established

itself utilizing structural and communicative patterns of other domains: rhetorics, mathematics, onomatopoeia, ritualistic practices, symbolism and numerous others. Consequently, even when music is intended to have no extramusical meaning and be purely enjoyed for its own structural or aesthetic aspects, its structural and communicative processes will inevitably have ties to their extramusical origins.

Most of my creative output consists of various instrumental works, none of which could be called examples of absolute music. It has always been the inspirations from the other domains that sparked my creative pursuits, and I would not be surprised if some musicologists would put it into an ambiguous shelf of “program music”. Indeed, some of my earlier works follow very similar creative patterns to those of the 19th and 20th century program music: extramusical inspiration → sound painting → organization into “musical” structures. However, in recent years I found myself seeking a deeper integration between the source of inspiration and the musical outcome, searching for a way to achieve deeper levels of synthesis between musical material, form and the extramusical ideas, i.e. not only “being inspired” by an object, but to transcribe its physical and metaphorical properties into the sonic domain and discover transformative potentials, which arise from this peculiar synthesis. This altered my creative process and changed my way of approaching musical material and its formal organization.

In this paper, I will address the peculiarities of my creative processes in the light of Deleuzian philosophy, Proustian literary style, visual arts, Bussoni’s (1911) and Finnisy’s (Pace 2005) ideas of transcription, and the synthesis between ideation and audiation in my recent works: “Sons calligraphiques” for snare drum and tape (2020) and “...confessions to non-existent self...” for viola and alto saxophone (2022).

The work of **Andrius Maslekovas** (b. 1985) covers the scholar and artistic fields. The composer defended his artistic research project Structural and Prestructural Compositional Aspects of Sonoristic Music in 2016 at the Lithuanian Academy of Music and Theatre, and received a doctorate of musical arts. His decided tendency to explore the properties of sound and discover his own is naturally reflected in his compositions, the central element of which is precisely the quality of sound.

His compositions have won awards in international and local competitions. *Saraswati Mantra* (2008) for mixed choir was awarded the second prize in the choral competition Vox Juventutis. Incantation of the *Freezing Haze*, 2013 for flute solo won a special prize in a competition of works for wind instruments organized by the Lithuanian Composers’ Union. The composer’s music has been judged in several international competitions in 2020: *Waters-Reflections-Haiku* (2020) for small symphony orchestra won the third prize in the competition “Future Symphony”, the work for piano *Splinters of Broken Silence* (2018) won the third prize in the “She Lives. Budapest Prize,” and a composition for string orchestra “...when raindrops touch the face...” received a special prize in “St. Christopher’s Composer Competition” (2021).

Maslekovas' music has been performed at the Lithuanian festivals Muzikos Ruduo, Jauna Muzika, Kontaktas, Iš Arti, Druskomanija, Vilniaus Veidai; and also, at Huddersfield Contemporary Music Festival (UK), State of the Arts Night x Sound Scene (Washington, DC), Baltic Music Days (Estonia), Vinterlyd (Norway), Two Days and Two Nights of New Music (Ukraine) and others. His chamber music is performed by some of the most prominent Lithuanian and international contemporary music ensembles today: Dimitrios Polisoidis and Gerald Preinfalk (members of Klanfgorum Wien), Synaesthesis, LENsemble, Twenty Fingers Duo, Trio Claviola; and his large-scale compositions have been performed by the major Lithuanian orchestras and choirs, including the Lithuanian National Symphony Orchestra, St. Christopher Chamber Orchestra, and the Vilnius Municipal Choir Jauna Muzika.

Maslekovas is deeply involved in the organization of International Conference of Music theory "Principles of Music Composing," where he acts as a coordinator since 2014. Since 2024, Maslekovas is an assistant at Lithuanian Academy of Music and Theatre, where he teaches Instrument Science, Orchestration, and Composition Theory.

[Paulina Nalivaikaitė, mic.lt]

.....

Maria Kallionpää (University of Music in Detmold, Germany)

Non/Repeat: Three Case Studies of Non-linear Live-Music Practices

The dramatic arc is a key factor on determining how to approach a musical composition from the perspectives of a composer, performer, or music analyst. While most classical music repertoires rely on established music forms such as symphony or sonata form, composers have always experimented with alternative concepts of form, sometimes even stripping them of any kind of predetermined structure. Eventually it is up to the composer to define which parameters to set beforehand and which ones to leave up to chance or depending on the decisions of the performers or the listeners. Non-linear music can be seen as a response to such considerations: such works can range from musical games, generative, aleatoric or algorithmic compositions up to total indeterminacy, possibly involving complete or limited audience participation. Instead of yielding a lexicon on all the existing non-linear music forms, the authors pursue to create knowledge on the ideas and techniques surrounding them.

We will discuss how non-linearity appears in musical compositions and how the creative inputs of a live performance are distributed between the composer, performers, and the listeners. This also raises a question on the authorship of the completed work: how much of it was created by the composer, and what creative decisions stem from the interpretations of the performer, or from the reactions

of the audience members? We will approach non-linear music from three different perspectives: through gamification, audience participation, and audience reception.

Dr. **Maria Kallionpää** is an internationally active composer and pianist, working as an artistic researcher at the Hochschule für Musik Detmold (2023–). Kallionpää was an assistant professor of composition and contemporary music performance at the Hong Kong Baptist University (2018–2022) and has been a composer in residence of the Mixed Reality Laboratory of the University of Nottingham since 2016 until present. 2016–2018 she worked as a postdoctoral fellow at the University of Aalborg, her artistic research focusing on gamification as a composition technique. Kallionpää obtained her PhD in composition at the university of Oxford in 2015. Furthermore, as a winner of the Fabbrica Young Artist Development Program of Opera di Roma, Kallionpää was commissioned an opera that was premiered at Teatro Nazionale Rome in 2017. In collaboration with her colleague Markku Klami, Kallionpää composed the first full length puppet opera produced in the Nordic Countries (premiered in 2018). She was a laureate of Académie de France à Rome in 2016.

POSTERS

Gvantsa Ghvinjilia (Tbilisi State Conservatoire, Georgia)

Synthesis as Creative Strategy in Eka Chabashvili's Multimedia Works: Case Study of the Nano-Opera *Pandora*

The poster examines the creative process of synthesis in the works of Eka Chabashvili, a prominent post-avant-garde Georgian composer of the 1990s. Synthesis on multiple levels—philosophical, compositional, and artistic—forms the core of Chabashvili's compositional style, which is unsurprising given that she also writes prose and creates symbolist paintings. In her multimedia works, synthesis occurs both at the level of integrating various fields of the arts (painting, theatre, documentary), at the level of connections with science (ecology, physics), and, in particular, at the level of combining characteristics of different musical genres.

The method of synthesis in Chabashvili's music is a key source of creativity, with the interplay of music, verbal sound, visual arts, choreography, theatre, documentary, and science forming the basis of her compositional style and inspiring new creative ideas and genres.

Gvantsa Ghvinjilia is a musicologist, Ph.D., Doctor of Art Studies, and Associate Professor in the Department of Music History at the Tbilisi State Conservatoire, where she also serves as Head of the Dissertation Board. She is a member of the Georgian Composer's Union and holds a guest senior lecturer position at Shota Rustaveli Theatre and Cinema Tbilisi State University. In 2022, Dr. Ghvinjilia served as a jury member for the prestigious Tsinandali Awards. She has received scholarships from both the President of Georgia and the Zakaria Paliashvili Fund. From 2006 to 2013, she worked at the Tbilisi Opera and Ballet State Theatre as PR Manager and Head of the Literary Department. Between 2021 and 2025, she participated in the Erasmus+ Mobility Exchange Program in Belgium, France, Poland, and Sweden. She has delivered public lectures in Georgia, Belgium, Poland, and Ukraine, and actively takes part in national and international academic conferences, where she has also appeared as a keynote speaker in Ukraine and Turkey. Ghvinjilia is a frequent guest on Georgian television and radio as a speaker and commentator. As a music critic, she contributes regularly to leading Georgian periodicals. Her research interests include religion and music, transcultural studies, multimedia and eco-music, Transhumanism and music, as well as Soviet ideology and Georgian music.

Karolis Dabulskis (Lithuanian Academy of Music and Theatre)

Application of Linguistic Principles in Music Composition

The author explores how linguistic ideas can shape musical composition, emphasizing the shared structures between language and music. Drawing on theorists like Saussure and composers such as Luciano Berio, Kenneth Gaburo, and Heiner Goebels, the author discusses how music can function as a “language of languages,” reflecting both horizontal diversity (through stylistic pluralism) and vertical complexity (through layered musical elements). These concepts are applied in the author’s own piece *“blood through clay”* (2023), where linguistic features such as prosody and tone are transformed into musical parameters, creating a dialogue between words and sound. The poster presents linguistic pluralism as a creative and interdisciplinary approach that deepens our understanding of how music communicates.

Karolis Dabulskis (b. 2000) is a Lithuanian composer, whose field of interests includes folklore and linguistics, the latter of which he has studied at Lancaster University. In his work he often strives for an audially perceptible interdisciplinarity at the intersections of linguistic principles and musical practices. However, his broader focus in music tends to concern itself with its emotional and psychological charge, as his compositions usually depict various kinds of struggle. Karolis is currently pursuing a Master of Music in Composition at the Royal Conservatoire The Hague together with Jan van de Putte and Tansy Davies as his teachers, while his Bachelor’s studies in Composition were completed at the Lithuanian Academy of Music and Theatre with Professor Vaclovas Augustinas as his teacher.

Ieva Raubytė (Lithuanian Academy of Music and Theatre)

Sound–Image Interrelations: Audiation, Polyphony, Synesthesia

Synthesis of sound and image are explored through three key concepts—audiation, polyphony, and synesthesia—examining how they reveal deep connections between different art forms. Drawing on the ideas of Roger Redgate, Paul Klee, and Wassily Kandinsky, the author reflects on how theoretical notions of perception, structure, and sensation can be applied in contemporary composition. In her own works, such as *Extended Field of Vision* (2023), *dýfa* (2022), and *Camouflage* (2021), she investigates the dialogue between notation, sound, and visual form. Through graphic scores, electronic textures, and color–sound translations, the creative process becomes a multidimensional exchange between composer, performer, and visual material. The fusion of audio and visual elements opens a space where music, image, and perception merge into a unified artistic experience—one that transcends disciplinary boundaries and redefines how art can be both seen and heard.

Ieva Raubytė is a Lithuanian composer currently pursuing a Master's degree in Music Composition at the Royal Conservatoire of The Hague. She recently completed her Bachelor's degree in Academic Composition at the Lithuanian Academy of Music and Theatre, and in the spring of 2024 took part in the Erasmus exchange program at ESMAE in Porto, Portugal. Her work explores the characteristics of electroacoustic sound, the spatial perception of music. She is interested in sound design, experimental and improvisational practices, and often works in interdisciplinary contexts, collaborating with artists from different fields.



