**Conference Schedule**



10–12 September 2020 Lithuanian Academy of Music and Theatre

10 September, Thursday

online presentations

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| 9.00–9.45 | *Registration* |
| 9.45 | **CONFERENCE OPENING** | *Hall Aida I* **ZOOM Room 1** |
| 10.00–11.00 | **KEYNOTE LECTURE #1** *|* **Chair Rūta Stanevičiūtė** | *Hall Aida I*  **ZOOM Room 1**  **Gintautas Mažeikis. Dialectics of Music and Popular Revolutions:**  **Lithuania, Ukraine, Belarus** |
| 11.00–11.30 | *Coffee* |
| 11.30–13.00 | **Session 1 *|* Chair Rūta Stanevičiūtė |** *Hall Aida I* **ZOOM Room 1** |
| **Małgorzata Janicka-Słysz.** In the Poetics of Experience: On Polish Music from the Perspective of the Affective Turn of the 1990s |
| **Andrzej Mądro.** On the Other Side of Freedom—the Band *Miłość* and the Polish Yass Scene |
| **Iwona Sowińska-Fruhtrunk.** The Idea of Freedom in Krzysztof Penderecki’s Works: From Experience to Expression |
| **Session 2 | Chair Jūratė Katinaitė |** *Hall Aida II* **ZOOM Room 2** |
| **Austė Nakienė.** Symbolical Events: the Centenary of Independent Republic of Lithuania and the 30th Anniversary of the Baltic Way |
| **Charris Efthimiou.** The German Student Movement of 1968 and Hans Werner Henze’s Development of His Musical Language |
| **Beata Baublinskienė.** The Renewal of Gregorian Chant as a Sign of Political and Cultural Change in Lithuania |
| 13.00–14.30 | *Lunch* |
| 14.30–15.30 | **Session 3 | Chair Daina Urbanavičienė |** *Hall Aida I* **ZOOM Room 1** |
| **Vita Gruodytė.** The (im)Perfection of Transition |
| **Jānis Kudiņš.** *Bearslayer Always Sings For Freedom!*—The Musical Inspirer of Liberation and Critic into the Post-Totalitarian Situation in Latvia |
| Session 4 | Chair Jūratė Katinaitė | *Hall Aida II* **ZOOM Room 2** |
| **Audronė Žiūraitytė.** The Variety of Interpretations of Eduardas Balsys’ Ballet *Eglė, žalčių karalienė* |
| **Rima Povilionienė.** Expanding the Sound Borders. On Microtonal Attempts in Lithuanian Music |
| 15.30–16.00 | *Coffee* |
| 16.00–17.00 | **KEYNOTE LECTURE #2** | **Chair Rūta Stanevičiūtė** | *Hall Aida I*  **ZOOM Room 1**  **Kevin C. Karnes. Disco Culture and the Ritual Journey in the Soviet 1980s** |
| 17.30 | *Conference**Reception-Concert |* Traviata Restaurant Artis Centrum Hotel |

11 September, Friday

online presentations

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| 10.30–11.00 | *Registration* |
| 11.00–12.30 | **Session 5 |Chair Beata Baublinskienė *|*** *Hall Aida I* **ZOOM Room 1** |
| **Nana Sharikadze.** Georgian Unofficial Music as a Fact of Musical Resistance (On the Example of Micheil Shugliashvili’s Works) |
| **Dominika Micał.** “I Would Like to Describe a Light”: Zygmunt Mycielski’s *Eight Songs to Words by Zbigniew Herbert* |
| **Zane Prēdele.** The Discourse on Internal and External Freedom in the Music Articles Published in the Latvian Newspaper “Literature and Art” (1989–1991) |
| **Plenary, The Synergy of Musicology and Music Education**  **Session 6 | Chair Charris Efthimiou |** *Hall Aida II* **ZOOM Room 2** |
| **Emilija Sakadolskienė.** Where Have All the Scholars Gone? |
| **Arvydas Girdzijauskas.** Music Making for the Quality of School Life |
| **Rūta Girdzijauskienė.** Towards Coherent Music Education: When Music Education Meets Musicology |
| 12.30–13.00 | *Coffee* |
| 13.00–14.30 | **Session 7 | Chair Charris Efthimiou |** *Hall Aida I* **ZOOM Room 1** |
| **Jūratė Katinaitė.** Opera Singer at the Crossroad of Epochs: Social, Cultural and Artistic Challenges |
| **Rasa Murauskaitė.** Change of Roles in Contemporary Lithuanian Opera: Who Is Who Now? |
| **Baiba Jaunslaviete.** Plenary Sessions and Congresses of the Latvian Composers’ Union in the 1980s as an Indicator of Sociocultural Changes |
| 14.30–16.00 | *Lunch* |
| 16.00–17.30 | **Session 8 | Chair Beata Baublinskienė *|*** *Hall Aida I* **ZOOM Room 1** |
| **Mimi Mitchell.** Reframing the Early Music Movement |
| **Eva Vicarova.** Czech Lands and Sacred Music Before and After 1989 |
| **Teresa Malecka.** The Phenomenon of the Polish Composers’ School in the Second Half of the Twentieth Century in the Context of Cultural and Political Changes |
| **Session 9 | Chair Rima Povilionienė |** *Hall Aida II* **ZOOM Room 2** |
| **Rūta Stanevičiūtė.** Musical *Dissensus*: Informal Musical Communities and Affective Spaces in Soviet Lithuania |
| **Danutė Petrauskaitė.** Dialogues of a Soviet Nomenklatura Representative with a “Stray Bird”: Letters of Vytautas Laurušas to Jeronimas Kačinskas |
| **Daina Urbanavičienė.** Jazz and Cultural Liberation in Soviet Lithuania |
| 17.30– 18.00 | *Coffee* |
| 18.00–19.00 | **KEYNOTE LECTURE #3 | Chair Rūta Stanevičiūtė**| *Hall Aida I*  **ZOOM Room 1** |
| **Peter J. Schmelz. The Russians are Coming!: The Ganelin Trio in North America, Summer 1986** |

12 September, Saturday

online presentations

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| 10.30–11.00 | *Registration* |
| 11.00–12.00 | **Session 10 | Chair Daina Urbanavičienė |** *Hall Aida I* **ZOOM Room 1** |
| **Iván César Morales Flores.** “Special Period in Times of Peace”: Emergence, Exodus and Evasion on the Cuban Music Map of the 1990s |
| **Heli Reimann.** Demythologization of the Myths of Tallinn ’67 Jazz Festival |
| **Session 11 | Chair Rasa Murauskaitė |** *Hall Aida II* **ZOOM Room 2** |
| **Ingrida Alonderė.** New Media in Choral Practice: Virtual Choir as a Prophet of the New Reality |
| **David Cotter.** 2020 Vision: Identity, Musicology, and Virtual Reality |
| 12.00–12.30 | *Coffee* |
| 12.30–14.00 | **Session 12 *|* Chair Rima Povilionienė |** *Hall Aida I***ZOOM Room 1** |
| **Lina Navickaitė-Martinelli.** Three Tenors in Barcelona, or How Classical Performers Sought an Audience |
| **Aušra Strazdaitė-Ziberkienė.** The International Festival of Contemporary Music “Iš arti”: A Long-Lived Phenomenon |
| **Gražina Daunoravičienė.** A Typologizing Look at the Last Three Decades of Lithuanian Music Development |
| 14.00–15.30 | *Lunch* |
| 15.30–16.30 | **KEYNOTE LECTURE #4 | Chair Rima Povilionienė** | *Hall Aida I*  **ZOOM Room 1** |
| **Olga Manulkina. The Roaring 90s: Gergiev and St. Petersburg** |
| 17.00 | *Special event: Awards of the best musicological works 2019* | *Halls Aida I&II* |