

## CONTRIBUTORS

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**Nina P. Kolyadenko** holds degrees of Doctor of Arts and Candidate of Philosophical Sciences; she is a professor and the head of the Department of History, Philosophy and Art Studies and the academic secretary of the Dissertation Committee of the Novosibirsk State M. I. Glinka Conservatory. A special focus of her research interests lies in the interaction of music and related forms of art as an issue of philosophy, aesthetics, art studies, psychology and pedagogy. Her dissertation for the Candidate of Philosophical Sciences degree was titled “The Sensual and the Rational in Artistic Generalization” (Moscow State University, Moscow, 1987, and the dissertation for her Doctor of Arts degree was titled “The Synaesthesia Quality of Musical Artistic Consciousness (on the Example of 20th Century Art)” (Novosibirsk State Conservatory, Novosibirsk, 2006). She has had about 50 publications of her research books, among which were three monographic books, including “Musical Aesthetical Education: Synaesthesia and an Integrated Impact of the Arts” (which was highly evaluated in a review published in the American magazine “Leonardo,” N. 3, 2005).

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**Sergio Lanza**, M.A., Ph.D. graduated from the Milan Conservatory (Composition) and from the State University of Milan (Philosophy & Aesthetics). He has been active as a composer since 1985: his music has been performed in Italy, Germany and the Netherlands, as well as in Mexico and Japan. He is a member of both 275 the *Permanent Seminar of Music Philosophy* (the University of Milan) and the *Musical Analysis and Theory Group*. Dr. Lanza is professor of composition and music analysis at the Trapani State Conservatory; he collaborates with the Universities of Helsinki (International Doctoral and Post-doctoral Seminar on Musical Semiotics, 2008), Paris-1 Panthéon-Sorbonne/CNRS (*Séminaire Esthétique et Cognition*, 2009), Milan and Palermo. His articles, essays and papers on versatile topics – such as relationships between music and other arts (literature, painting, architecture) and theory of ornament; music and rhetoric; analysis and composition; phenomenology of sound and music; composition teaching, aural training, etc. – have been published in specialized journals

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**Yuliya M. Lemyaseva** graduated from the Department of Early Russian Vocal Art of the St. Petersburg Conservatory in 2006; the theme of her graduate thesis was “Notated Sacred Chants Pertaining to the Twelve Great Feasts (based on the Musical Materials of the Old-Believers’ Traditions).” She is a teacher at the School for Church Singing affiliated with the Ecclesiastic Academy in Sergiev Posad. She sang in the “Znamenie” ensemble (devoted to singing early Russian church monophony) and “Samoglasen” ensemble (devoted to Russian sacred music). During her studies at the Conservatory she took part in the annual music research symposium “the Brazhnikov Conference.” From 2006 to 2010 she taught music theory disciplines at the St. Petersburg University of Culture and the Arts at the Department of Russian Folk Singing Art. In December 2011 she finished her post-graduate studies at the Orchestration Studies Department of the Russian Institute for History of the Arts, where her dissertation advisor was Irina Chudinova. Her chief area of research is the culture of monastic singing.

**Elena I. Luchina** holds a degree of Candidate of Arts (PhD) and is a senior lecturer at the Department of Music History of the Voronezh State Academy of the Arts. Her research interests are focused on Alessandro Scarlatti’s operas as an artistic phenomenon. Her musicological writings mostly deal with various aspects of this issue: Scarlatti’s creative ideas and aesthetical ideals, the parameters of the level of symbolism in the composer’s operas in the artistic context of his time, the peculiarities of the genre of opera, of the style, musical language and creative conception of the composer etc. Her scholarly publications and presentations in musicological conferences have mostly been devoted to these issues.

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