
Bionotes

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Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

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Aleksandra Bełkot—the graduate of the University of Opole in Polish Philology (undergraduate and postgraduate studies) and the State Primary Music School in Oleśno in the class of flute. In the years 2014–2016 she audited the Studio of Song in Opole. Currently, she audits the class of singing at the Youth Studio of Popular Music in Oleśno. In the circle of her interests there is work of Agnieszka Osiecka (BA thesis *Oblicza Boga w twórczości Agnieszki Osieckiej* [*The Faces of God in the Work of Agnieszka Osiecka*] defended in 2014).

Ewa Chorościan—graduated from Music Theory at the I.J. Paderewski Academy of Music in Poznań; currently, she is a PhD candidate at the Academy of Music in Kraków. In her research she focuses on the work of composers of the 20th and 21st centuries, such as Iannis Xenakis, Alois Hába, Georg Friedrich Haas and tries to keep pace with the newest music. She is also engaged with music criticism—she cooperates with the journals such as “Meakultura”, “Ruch Muzyczny” and “Glissando”.

Ivan Kuzminskyi—born in 1983; a musicologist (historical musicology) and postdoctoral researcher at the Petro Tchaikovsky National Music Academy of Ukraine in Kyiv. He works under supervision of Prof. Nina Gerasymova-Persydska. His research focuses on the history of Ukrainian music in the High and Late Middle Ages and the Early Modern period. He has published his scientific works since 2009 in Ukraine and Lithuania (“Lietuvos muzikologija” 2012, 2017; “Ars et praxis” 2016).

Bartłomiej Majkrzak—the graduate of the University of Opole (Musicology) and Academy of Music in Wrocław (Music Theory). Currently, he is a PhD candidate at the Academy of Music in Kraków, where he broadens his knowledge, specialising in theory of music. The subject of his research is mainly 20th-century French organ music as well as rhetoric and symbolism in the organ works of German and French composers.

Paulina Zgliniecka—music theorist, the graduate of the Academy of Music in Kraków. So far, in her research she has focused on the musical theatre and the operatic work of the composers of the 20th and 21st centuries, with the particular interest in the operas of Aleksander Nowak.