

# DOCTORS IN PERFORMANCE

3RD FESTIVAL CONFERENCE OF MUSIC PERFORMANCE AND ARTISTIC RESEARCH

LITHUANIAN ACADEMY OF MUSIC AND THEATRE

VILNIUS, SEPTEMBER 4-6, 2018



ABSTRACTS



LITHUANIAN ACADEMY OF MUSIC AND THEATRE

# DOCTORS IN PERFORMANCE

3rd Festival Conference  
of Music Performance  
and Artistic Research

**PROGRAMME & ABSTRACTS**

Vilnius, 4–6 September, 2018

#### DIP STEERING COMMITTEE

Dr. Anu Vehviläinen (Sibelius Academy / University of the Arts Helsinki)  
Dr. Markus Kuikka (Sibelius Academy / University of the Arts Helsinki)  
Dr. Denise Neary (Royal Irish Academy of Music)  
Dr. Lina Navickaitė-Martinelli (Lithuanian Academy of Music and Theatre)  
Dr. Sarah Callis (Royal Academy of Music)

#### ORGANIZING COMMITTEE (LMTA)

Ana Ablamonova  
Daiva Buivydyienė  
Rūta Karbonskytė  
Mantautas Krukauskas  
Dr. Rūta Lipinaitytė-Savickienė  
Rasa Murauskaitė  
Dr. Lina Navickaitė-Martinelli (director)  
Rima Rimšaitė  
Dr. Judita Žukienė

#### ORGANIZER



#### PARTNERS



#### SUPPORTERS



#### WELCOME TO DIP 2018

Dear friends, colleagues, dear *doctors in performance*,

In early September 2014, many of us gathered in the beautiful Helsinki Music Centre, the premises of the Sibelius Academy, where the 1st festival conference of artistic research and music performance took place. The event that brought us together although an as yet unknown one, was very promising and intriguing, and it was named 'Doctors in Performance', which accurately denoted its primary focus and purpose: to bring together doctoral candidates and post-doctoral researchers working in the fields of musical performance and practice-based, or artistic, research in music. 'Doctors in Performance' places the emphasis on the music itself. While paper reports are also welcome, the majority of DIP presentations consist principally of a musical performance in the form of a recital or a lecture-recital related to the research.

Following this first event, several institutions related to artistic research in music performance became interested in joining forces and continuing this enterprise together. After the successful conference in Helsinki, the second edition took place at the Royal Irish Academy of Music (RIAM), Dublin, on September 8–9, 2016. The event keeps on polishing its shape and ideology, the DIP community is growing, and the biennial gathering turns this year to Vilnius, Lithuania.

We are honoured to be entrusted to host the 3rd festival conference 'Doctors in Performance' at the Lithuanian Academy of Music and Theatre (LMTA). LMTA has been training Doctors of Art in the areas of Music and in Theatre and Film since 2010, and since that time 24 Doctors of Art have graduated from the programme; they continue to enrich their fields of art with valuable insights and new knowledge based on their artistic maturity and research skills. At present, LMTA artistic doctorate students are working on over 30 artistic research projects under the supervision of a selected local and international faculty.

More specifically, the platform that is engaged in organizing DIP 2018 is the Academy's Hub of Artistic Research and Performance Studies, HARPS. Set up in 2013, HARPS aims to contribute innovative ideas from artistic and scientific research to the Lithuanian performance art and its professional study, as well as to the development and international dissemination of artistic research. By exploiting the potential of LMTA in strengthening

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the links between analysis and performance, as well as studies on theatre and dance performativity, we also seek to establish an interface between scientific studies, artistic research and performing practice, and to initiate national and international events with a sustainable legacy including creative workshops, master classes, and research festivals. Few things would be as close to our goals and beliefs as 'Doctors in Performance'!

In preparing this 3rd edition of 'Doctors in Performance', I am indebted to the members of the DIP steering committee – Sarah Callis (RAM), Markus Kuikka (SibA), Denise Neary (RIAM) and Anu Vehviläinen (SibA), who have contributed throughout the organizing process with their valuable advice, competence and support. Special thanks go to the Sibelius Academy / University of Arts Helsinki, which, as the cradle of 'Doctors in Performance', sends their numerous *AR forces* to subsequent DIP events. The local organizing committee at the Lithuanian Academy of Music and Theatre made it all possible, and I heartfully thank my colleagues Ana Ablamonova, Daiva Buivydienė, Rūta Karbonskytė, Mantautas Krukauskas, Rūta Lipinaitytė-Savickienė, Rasa Murauskaitė, Rima Rimšaitė and Judita Žukienė, as well as many others in all departments and offices of LMTA that were involved in this enterprise.

However, what really makes it happen is the community of artist researchers, the art and ideas of our participants. It was indeed a challenging task for the steering committee to select from the numerous highly interesting proposals that were submitted to us this year. The result will, I believe, reflect the vibrant, diverse and ever-expanding field of artistic research in music performance. DIP 2018 features, in addition to two keynotes, 72 recitals, lectures-recitals and paper presentations that represent a wide variety of topics, approaches, instruments (both musical and methodological), countries and individualities. I am truly thrilled to see in our programme both established artist researchers, top class musicians, as well as those who are just beginning their path towards an artistic doctorate. I am also more than happy that keynote lecturers such as pianist, musicologist John Rink and composer, conductor Vykintas Baltakas have agreed to share their *knowledge through art* with us. I am looking forward to hearing as many presentations as possible during the twenty-four sessions of DIP 2018: a three-day marathon of music and research.

I wish all of you a very pleasant stay in Vilnius, full of inspiring conversations, new encounters and memorable performances. Welcome!

*Lina Navickaitė-Martinelli*  
LMTA HARPS

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# Practical information

## • ARRIVAL •

'Doctors in Performance' will take place at the Central Building of the Lithuanian Academy of Music and Theatre, which is situated in the centre of Vilnius, at Gedimino pr. 42.

Vilnius Airport is 7 kilometres away from the centre.  
Recommended local transport from the airport to the city centre:

### TAXI SERVICE

We recommend to download the apps **eTransport**  
<https://play.google.com/store/apps/details?id=com.eTransport.LT.taxi1424>  
or **eTaxi**  
<https://play.google.com/store/apps/details?id=lt.etaksi.android>  
through which you can easily order a taxi and check the maps of Vilnius. The service is available in several languages. The fares from the airport to your hotel vary from 10 to 14 euros depending on the time of day/night. Please note that most taxis accept only payments in cash.

If you wish to pay by card, you can order a taxi via the webpage  
<https://en.jazzexpress.lt/>  
or by calling +370 5 248000.

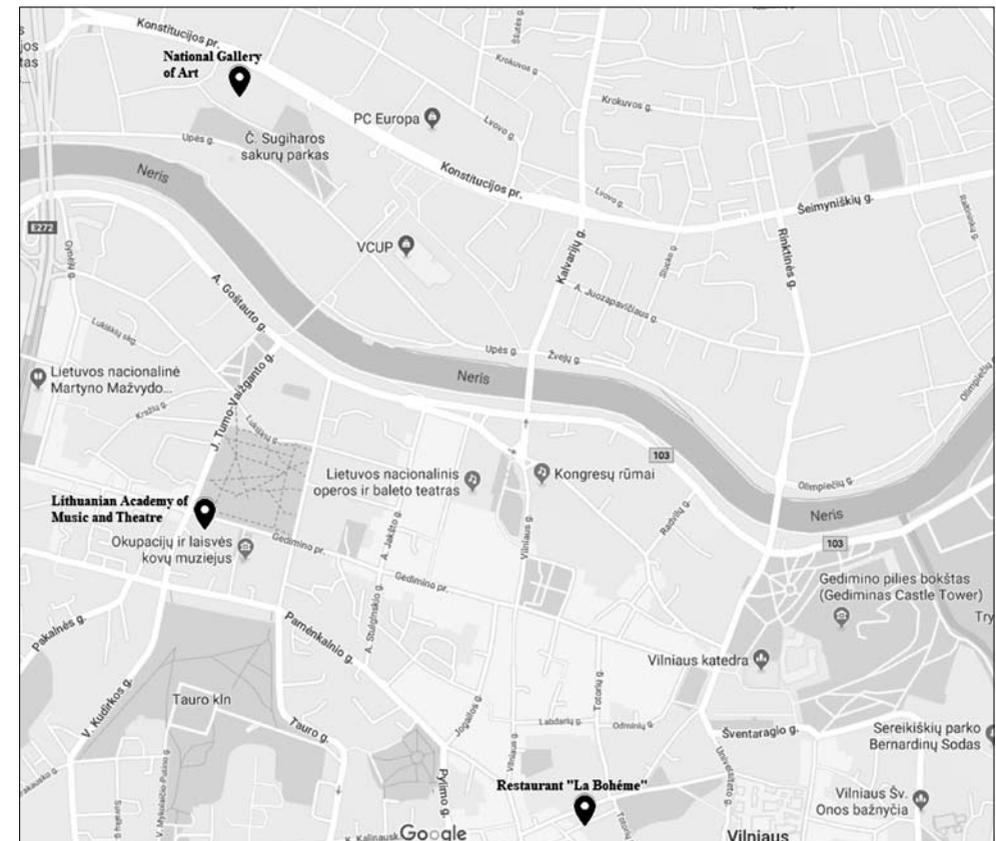
**NB!** In Lithuania, taxis are significantly cheaper when ordered by phone or app, rather than stopped on the street.

### BUSES

**Bus No. 3G** is the express bus for those who go to the Academy and hotels nearby. Check the timetable at  
<http://stops.lt/vilnius/#expressbus/3g/a-b/en>  
The closest stop to the Academy's central building is called 'Juozo Tumo-Vaižganto'. Approx. travel time from the airport is 15 min. One-way ticket costs 1 euro directly to the driver, in cash only.

## • DIP 2018 VENUES •

Lithuanian Academy of Music and Theatre, Central Building, Gedimino pr. 42  
National Gallery of Art, Konstitucijos pr. 22  
Restaurant 'La Bohème', Šv. Ignoto str. 4



• RECOMMENDED RESTAURANTS • for lunch •



**DINE**  
Gedimino pr. 35  
European cuisine  
<https://www.facebook.com/Dine-restoranas-1494206234182640/>  
15 eur



**ESSE**  
Gedimino pr. 50 / Rotundo g. 2  
European cuisine  
<https://www.facebook.com/esse.restoranas>  
6–9 eur



**LELEKO restaurant**  
Gedimino pr. 49 / Gynėjų g. 2  
Ukrainian cuisine  
<https://www.facebook.com/lelekorestoranas>  
5–7 eur



**RADHARANE**  
Gedimino pr. 32  
Vegetarian / Indian cuisine  
<http://www.radharane.lt/>  
5–7 eur



**THE TOWN steakhouse**  
Gedimino pr. 26  
Contemporary / grill bar  
<http://town.lt/>  
8–10 eur



**BONOCOSÌ**  
Gedimino pr. 31  
Italian cuisine  
<https://www.bonocosi.lt/>  
6–8 eur

----- To the left from LMTA central building -----

----- To the right from LMTA central building -----

• RECOMMENDED RESTAURANTS • for dinner •



**ŽEMAIČIAI**  
Vokiečių g. 24  
Lithuanian cuisine



**KITCHEN**  
Didžioji g. 11  
Italian / mixed cuisine  
<https://www.facebook.com/kitchenvilnius>



**LOKYS**  
Stiklių g. 8  
Lithuanian cuisine / gothic cellars  
[http://www.lokys.lt/en/about\\_us](http://www.lokys.lt/en/about_us)



**SAULA**  
Didžioji g. 26  
<http://www.restoranai.lt/vilnius/saula>  
Lithuanian cuisine



**FORTO DVARAS**  
Pilies g. 16 (Old Town)  
Lithuanian cuisine / popular  
<http://fortodvaras.lt/>



**OLD GREEN HOUSE**  
L. Stuokos-Gucevičiaus g. 6  
Grill pub  
<https://www.facebook.com/pages/The-Old-Green-House/128488067231663>



**BALTI DRAMBLIAI**  
Vilniaus g. 41  
Vegetarian cuisine  
<http://baltidrambliai.lt>

# Programme

**Tuesday • 4 September 2018**  
**Opening Session 11:00–15:00**

11:00–13:30	<b>Registration</b>	Foyer, 2nd floor
13:30–14:00	WELCOME AND OPENING REMARKS: <b>Trio Claviola</b> (Ugnė Antanavičiūtė, Vytautas Giedraitis, Jurgis Juozapaitis) <b>Zbignevas Ibelgaupas</b> , Rector, LMTA <b>Tuire Kuusi</b> , Vice Dean, Sibelius Academy <b>Lina Navickaitė-Martinelli</b> , Director of DIP 2018	Grand Hall
14:00–15:00	<b>Keynote address:</b> <b>John Rink</b> , University of Cambridge <b>Beyond Interpretation:</b> <b>Musical Performance as Creative Practice</b> <i>Chair: Lina Navickaitė-Martinelli</i>	Grand Hall
15:00–15:30	<b>Refreshments</b> (Foyer, 2nd floor)	

**Tuesday • 4 September 2018**  
**Afternoon Session 15:30–17:40**

15:30–17:40		Parallel sessions 1–4			
<b>Juozas Karosas Hall</b>		<b>Balcony Theatre</b>	<b>Organ Hall</b>	<b>Music Innovation Studies Centre (MiSC)</b>	
<i>Chair: Anu Vehviläinen</i>		<i>Chair: Guadalupe López-Iñiguez</i>	<i>Chair: Markus Kuikka</i>	<i>Chair: Mantautas Krukauskas</i>	
15:30–16:20	Lecture recital (piano) <b>Focroulle, Marie-Charline</b> Final Thoughts? Interpretation of the First Movements of Beethoven's and Schubert's Last Three Piano Sonatas	Lecture recital (cello) <b>Garcia Suarez, Felipe</b> Performing Dallapiccola: Historicist Perspectives on the Performance of Twelve-Note Music	Recital (recorder) <b>Blackburn, Alana</b> Musical and Non-Musical Communication, Which Informs Which?	Lecture recital (tenor saxophone and piano) <b>de Graaf, Dick</b> Jazz Beyond Borders	
	Lecture recital (piano) <b>Hellaby, Julian</b> Modifying Liszt	Lecture recital (bass clarinet and saxophone) <b>Duo Hevans (Henri Bok and Eleri Ann Evans)</b> Pushing Boundaries	Recital (mandolin) <b>Schivazappa, Anna</b> The Mandolin: A 'Feminine' Instrument? Female Mandolin Players in Music Making and Iconography	Recital (electric viola) <b>Popović, Rastko</b> I'm My Own Merry-go-round: An Artistic Project Devoted to the Electric Viola as a Contemporary Musical Medium	
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17:10–17:40	Paper <b>Estrada Bascunana, Carolina</b> Spanish Music in the 19th Century: Physical Gestures Captured on Piano Rolls	Paper <b>Järvi, Elisa</b> Performing on the Quarter-Tone Piano: Re-Discovering Repertoire	Paper <b>Lättilä, Jenni</b> Opera as Emotional Labour	Paper <b>Gulz, Torbjörn</b> Interaction Strategies in Improvised Jazz Duos – A Pilot Study	
18:15 and 18:25		<b>Guided tours to the exhibition 'Stories of Things: Lithuanian Design 1918–2018'</b>			
19:00		<b>Reception</b> (National Gallery of Art, Konstitucijos pr. 22)			

**Wednesday • 5 September 2018**  
**Morning Session 9:00–13:45**

9:00–11:10		Parallel sessions 5–8			
Juozas Karosas Hall Chair: John Rink		Balcony Theatre Chair: Korneel Bernolet	Organ Hall Chair: Tuire Kuusi	MiSC Chair: Daniele Buccio	
9:00–9:50	Recital (piano) <b>Yahav, Amit</b> From Text to Sound: Revisiting Some Performance Indications in Chopin's Music	Lecture recital (violin) <b>Kleemola-Välimäki, Piia</b> Archive Recordings and Manuscripts as a Source of Artistic and Stylistic Research	Lecture recital (clarinet) <b>Abrams, Lucy</b> <i>Dancing and Twirl-ing:</i> Contemporary Clarinet from the Perspective of Libby Larsen and Markku Klami	Lecture recital <b>Buccino, Dario</b> <i>Bastandosi la nuca a scorrere dietro la fronte.</i> For Solo Mind: A Collective Performance	
	Lecture recital (piano) <b>Stanović, Inja</b> The Early Sound Recordings as Primary Evidence: Late Nineteenth-Century Expressive Techniques Relating to Chopin's <i>Nocturnes</i>	Lecture recital (violin) <b>Silén, Sebastian</b> The German Influence on Finnish Violin Music from the Nineteenth Century	Lecture recital (kanklės) <b>Bružaitė, Aistė</b> Contemporary Performance Trends in the Concert <i>Kanklės</i> Repertoire	Recital (piano, electronics) <b>Finkelštein, Marta</b> Piano Hero. Curatorial Exploration of the Piano Recital	
	Paper <b>Povilionienė, Rima</b> How to 'Steel Time' in Music: <i>Rubato</i> Case in Chopin's Nocturne No. 1	Paper <b>Grimalt, Joan</b> Consequences on Performance of an Analysis of Brahms's Trio, Op. 8	Paper <b>Muralytė-Eriksonė, Giedrė</b> Benjamin Britten – Henry Purcell Realizations: Experimental Field and the Influence into Original Compositions	Paper <b>Lehner, Maximilian</b> 'Some More Beginnings' of Artistic Research: How Performances Might Reveal Important Differences Between Aesthetics and 'AR'	
10:40–11:10					
11:15–12:15	<b>Keynote address:</b> <b>Vykintas Baltakas, LMTA</b> <b>Modal Form and Challenges for Interpreters of New Music</b> Piano: Indrė Baikštytė Chair: Lina Navickaitė-Martinelli			Grand Hall	
12:15–13:45	<b>Lunch time</b> (see the list of suggested restaurants)				

**Wednesday • 5 September 2018**  
**Afternoon Session 13:45–18:05**

13:45–15:55		Parallel sessions 9–12			
Juozas Karosas Hall Chair: Joan Grimalt		Balcony Theatre Chair: Denise Neary	Organ Hall Chair: Chiara Bertoglio	MiSC Chair: Rima Povilionienė	
13:45–14:35	Lecture recital (piano) <b>Destounis, Konstantinos</b> 'Abstract Programmatic Music': Performing Theodore Antoniou's Piano Works	Recital (soprano) <b>Zimmer, Darynn</b> See What I Hear: The Audio-Visual Experience of Performing Hugo Wolf <i>Lieder</i>	Lecture recital (accordion) <b>De La Puente Vadillo, Naiara</b> The Accordion; A Major Instrument in Contemporary Chamber Music	Lecture recital (saxophone) <b>van der Werf, Bo</b> Methods for Using the Language of Messiaen in (Jazz) Improvisation	
	Lecture recital (piano) <b>Zandberga, Diāna</b> Highlights of Contemporary Latvian Piano Music	Lecture recital (mezzo-soprano) <b>Mulvey, Áine</b> Irish Song Literature and Cultural Revival (1890–1922)	Lecture recital (guitar duo) <b>Mantovani, Luiz</b> Modernizing Instrumentation in Ferdinand Rebay's <i>Großes Duo</i> in A minor	Recital (double bass) <b>Wimbish, Russell</b> How Do You Play That? A Performer's Outlook on Graphic Score Interpretation	
	Paper <b>Todd, Rae W.</b> Facets of Play in Music Rehearsals of Professional Chamber Ensembles in the Western Art Tradition	Paper <b>Drumm, Imelda</b> Oral Contraceptives and Elite Vocalists in Training; Perspectives from the Voice Academy	Paper <b>Fischer, Saale</b> Time in Service of a Rhetorical Performance	Paper <b>López-Íñiguez, Guadalupe</b> Learning Identity vs. Classical Music Performance Orthodoxy: A Cellist's Autoethnography of Embodied Cognition and Self-Regulation	
15:25–15:55					
15:55–16:25	<b>Refreshments</b> (Foyer, 2nd floor)				
16:25–18:05	<b>Parallel sessions 13–16</b>				
Juozas Karosas Hall Chair: Brian Wallick		Balcony Theatre Chair: Hanli Stapela	Organ Hall Chair: Richard Craig	MiSC Chair: Ine Vanoeveren	
16:25–17:15	Recital (piano) <b>De Martino, Vincenzo</b> Primitivism in Piano Music of the 20th Century: Interpreting the 'Otherness' of Pianistic Canon	Recital (voice and piano) <b>Havrøy, Frank and Gunnar Flagstad</b> Schubert Revisited: The Swan Song of the Master/Apprentice Paradigm	Recital (guitar) <b>Ramelli, Marco</b> RCS Contemporary Guitar Project: The Relationship Between Performer and Composer in the Creation of New Guitar Music	Lecture recital (piano and electronics) <b>Lucas Rodriguez, Silvia</b> Performing with Electronics. Decoding the Repertoire	
	Lecture recital (piano) <b>Sikk, Jaak</b> Influence of the Induced by a Stimulus Mental Imagery on the Process of Free Improvisation	Lecture recital (wind trio) <b>Gdańskie Trio Stroikowe</b> Faces of Gdańsk Creativity for the Reed Trio After the Year 1969	Lecture recital (violin, recordings) <b>Siirala, Pia</b> Sound Replies to Sound	Lecture recital (saxophone) <b>Edge, Kenneth</b> Preparing Selected Irish Saxophone Works for Performance: A Multimodal Examination of Cognitive Embodiment Through Deliberate Practice	
17:15–18:05					
19:30	<b>Dinner</b> (Restaurant 'La Bohème', Šv. Ignoto str. 4)				

**Thursday • 6 September 2018**  
**Morning Session 9:00–12:00**

9:00–12:00		Parallel sessions 17–20			
Juozas Karosas Hall Chair: Carolina Estrada Bascunana		Balcony Theatre Chair: Russell Wimbish	Organ Hall Chair: Sarah Callis	MiSC Chair: Rasa Murauskaitė	
9:00–9:50	Lecture recital (piano) <b>Wang, Nana</b> Translator, Architect and Creator: A Study of Piano Response to the <i>Ballet of the Nuns</i>	Lecture recital (violin) <b>Tuuri, Lea</b> Neoclassical and Impressionistic Elements in Violin Repertoire	Lecture recital (harpsichord) <b>Bernolet, Korneel</b> <i>Arpeggio</i> in Baroque Keyboard Literature: How Did They Teach and How Do We Play?	Recital (vibraphone) <b>Caers, Vincent</b> It's the Score, Stupid?! The Transition from Contemporary Percussion Score to Audiovisual Electro-Acoustic Improvisation	
	Lecture recital (piano) <b>Unguraitytė-Levickienė, Virginija</b> The Sketches of Piano Music by M. K. Čiurlionis: Editing Practice and Its Effect on Performance	Lecture recital (clarinet) <b>Piirainen, Anne Elisabeth</b> Beyond Borders: Tracing Stylistic Changes in <i>Unofficial</i> Soviet Clarinet Music After the 'Thaw'	Lecture recital (harpsichord) <b>Broome, Cherie</b> Performing Rhetoric. Revealing the Secrets: A Consideration of the Rhetorical Structure and Figures of J. S. Bach's Chromatic Fantasy, BWV 903	Lecture recital (marimba) <b>Yip, Adilia</b> Describe Experience: The Artistic Research on Cross-Cultural Music Practices	
	Paper <b>Sumelius-Lindblom, Eveliina</b> The Pianist's Perception as a Working and Research Method: Encountering Intertextual and Phenomenological Approaches in Piano Playing	Paper <b>Könyves-Tóth, Zsuzsanna</b> 'Don't You Remember Me, Adam?' The Character of Lilith in Péter Eötvös' Operas	Paper <b>Kuikka, Markus</b> On Playing the Sonata by Franz Schubert D. 821 for Arpeggione and Piano	Paper <b>Livorsi, Paola</b> Human Voice and Instrumental Sound: Embodied Perception and Performative Space	
	Recital (piano) <b>Bazaras, Motiejus</b> György Ligeti's <i>Études for Piano, Book II: Variations on the Subject of Infinity</i>	Lecture recital (violin) <b>Rashidova, Nazrin</b> Émile Sauret's 24 <i>Études-Caprices</i> , Op. 64 (1902): A First Recording	Recital (piano) <b>Bertoglio, Chiara</b> The Piano as a Baroque Orchestra: Martucci's Transcription of Bach's Orchestral Suites	Lecture recital (marimba) <b>Rutkowska, Anna</b> The Influence of the Culture, Tradition and Arts of Japan on Contemporary Marimba Literature by Japanese Composers: Keiko Abe, Minoru Miki and Akira Miyoshi	
12:00–12:30		Refreshments (Foyer, 2nd floor)			

**Thursday • 6 September 2018**  
**Afternoon Session 12:30–15:20**

12:30–15:00		Parallel sessions 21–24			
Juozas Karosas Hall Chair: Julian Hellaby		Balcony Theatre Chair: Päivi Järviö	Organ Hall Chair: Alana Blackburn	MiSC Chair: Kristel Pappel	
12:30–13:20	Recital (piano) <b>Buccio, Daniele</b> Solo Piano Compositions by Marina Scriabine	Recital (soprano and piano) <b>Stapela, Hanli and Bryan Wallick</b> The Theatre of Art Song or Art Song as Theatre	Lecture recital (flute) <b>Gorkun-Silén, Iryna</b> <i>Flute Française</i> : The French Flute. The Influence of the French Flute School from the End of the 19th Century on Flute Playing Today	Recital (cello) <b>Jędrzejewski, Robert</b> Pure Intuitive Act	
	Lecture recital (piano) <b>Tham, Horng Kent</b> Towards a Performance of Tazul Izan Tajuddin's Selected Solo Piano Works	Lecture recital (soprano) <b>Heikkilä, Olga</b> Cabaret Tradition in Notation of Sprechgesang in <i>Pierrot Lunaire</i> by Arnold Schönberg	Recital (flute) <b>Craig, Richard</b> <i>Emperdument livrer mon corps...</i> Composing the Performer and Models of Dramaturgy for the Solo Instrumentalist	Lecture recital (voice) <b>Bublytė, Brigita</b> TRANS/formations of Vocal Timbre in Different Cultural Experiences: Conception of 'TranceSpace'	
	Recital (piano) <b>Vaduva, Alexandra</b> The <i>Pièces Impromptues</i> , Op. 18 by George Enescu	Paper <b>Oliveira, Deborah</b> Exploring the Recital Model: A Look into Undefined Performance Formats	Lecture recital (flute) <b>Vanoveren, Ine</b> <i>Cassandra's Dream Song</i> : Let's (Not) Talk About Gender	Lecture recital (vocals, recordings) <b>Korepanova, Maria</b> The Problem of Improvisation and Variation in <i>Besermyan's Krez's</i> on the Example of <i>Soldat Keljan Krez'</i>	
15:00–15:20		Closing Remarks (Juozas Karosas Hall)			

## Keynotes



### **BEYOND INTERPRETATION: MUSICAL PERFORMANCE AS CREATIVE PRACTICE**

**John Rink**  
University of Cambridge

The creative work of performers in making music has increasingly been acknowledged by researchers over the past fifteen years. It is therefore surprising that traditional notions of musical ‘interpretation’ continue to hold sway among musicologists and musicians alike. This paper will challenge those notions by attempting to answer several important questions: What does it mean to perform music ‘creatively’, as opposed to merely ‘interpreting’ it? How can performance be both ‘creative’ and faithful to the intentions of composers, if indeed fidelity is considered necessary or even desirable? And how do the goals of performers in respect of creative performance relate to the expectations and judgements of those listening to them? I address these seemingly intractable issues first by outlining some recent theoretical and empirical research on musical creativity; I then draw upon my work on the Chopin sources to cast doubt on the ostensibly overriding authority of musical scores while also demonstrating their potential and significance in the act of creative (as opposed to ‘interpretative’) performance. Finally, I present a case study of listener evaluation based on my experience as a member of the jury of the XVII International Fryderyk Chopin Piano Competition in 2015. All of this leads to two main conclusions: first, creativity in musical performance, though complex and multifaceted, is less resistant to understanding than many have assumed; and secondly, we need to gain and apply that understanding if awareness of what happens in and through musical performance is to transcend the limitations associated with interpretative acts.

*John Rink is Professor of Musical Performance Studies at the University of Cambridge, Fellow and Director of Studies in Music at St John’s College, and Director of Cambridge Digital Humanities. He studied at Princeton University, King’s College London, and the University of Cambridge, where his doctoral research was on the evolution of tonal structure in Chopin’s early music and its relation to improvisation. He also holds the Concert Recital Diploma and Premier Prix in piano from the Guildhall School of Music & Drama. He specialises in the fields of performance studies, theory and analysis, and nineteenth-century studies, and has published six books with Cambridge University Press, including ‘The Practice of Performance: Studies in Musical Interpretation’ (1995), ‘Chopin: The Piano Concertos’ (1997), ‘Musical Performance: A Guide to Understanding’ (2002), and ‘Annotated Catalogue of Chopin’s First Editions’ (with Christophe Grabowski; 2010). He is a co-editor of ‘Chopin Studies 2’ (with Jim Samson; 2004) and the ‘Cambridge Companion to Recorded Music’ (with Nicholas Cook,*

*Daniel Leech-Wilkinson and Eric Clarke; 2009); he is also General Editor of the five-book series ‘Studies in Musical Performance as Creative Practice’, which Oxford University Press published in 2017. He co-edited one of the books in the series ‘Musicians in the Making: Pathways to Creative Performance’ in collaboration with Helena Gaunt and Aaron Williamson. John Rink directed the AHRC Research Centre for Musical Performance as Creative Practice, which was based at the University of Cambridge from 2009 to 2015 in partnership with King’s College London, the University of Oxford and Royal Holloway, University of London, and in association with the Royal College of Music and the Guildhall School of Music & Drama. He currently directs the Cambridge Centre for Musical Performance Studies, which was launched at the University of Cambridge in 2015. He is one of four Series Editors of ‘The Complete Chopin – A New Critical Edition, and he directs two other research projects: ‘Chopin’s First Editions Online’ (funded by the Arts and Humanities Research Council) and ‘Online Chopin Variorum Edition’ (funded by the Andrew W. Mellon Foundation). He holds several honorary appointments, including Visiting Professor in the Department of Music, Royal Holloway, University of London; Guest Professor at the Shanghai Conservatory of Music; Visiting Professor in the School of Electronic Engineering and Computer Science, Queen Mary University of London; and Guest Professor, Shanghai Normal University. In 2015, he was a member of the jury of the XVII International Chopin Competition held in Warsaw.*



### **MODAL FORM AND CHALLENGES FOR INTERPRETERS OF NEW MUSIC**

**Vykintas Baltakas**  
Lithuanian Academy of Music and Theatre /  
Maastricht Academy of Music

Music is a time-based medium or ‘art in time’. Linearity is a specific way of thinking in music that reaches a peak in the classic-romantic era and remains strong in the musical thinking of today. In the linear perception musical changes are seen as events in time. This is related to the way we perceive, organize and memorize temporal information. Often this type of linearity will be seen as a ‘musical narrative’. As a composer, I am interested in a musical structure which involves changes but is not based on narrative. Since music is time-based, it is effectively impossible to escape the temporality, but I do think it is possible to unravel the linearity of it. In 2017–2018 I wrote a work for two electric pianos and electronics *Sandwriting*, which was commissioned by the WDR Cologne (Wittener Tage für Neue Kammermusik) and realized in close cooperation with the Experimentalstudio des SWR, Freiburg. This instrumentation in combination with the use of electronics provided the perfect conditions to experiment with a new non-linear model. Every piano part contains around 20 musical episodes which emphasize certain aspects of the initial material and together create a sort of continuous variation. The order in which these episodes appear is not fixed. Operating prepared algorithms, the computer plays an important role: as it

adapts the texture by adding and removing notes, changing the harmony or timbre depending on the pianist's interpretation. Furthermore, the computer monitors the overall sound and chooses the best-suited episode for continuation, again by operating prepared algorithms. In the morphing process that results from this, the actual path or direction of the episodes is no longer essential. By morphing I mean the gradual transformation of one sound into another. I call the structure that is created in this way the modal form. This brings on new challenges for the performer. The pianist is involved in a different way of music creation, where the effort goes towards the active creation of the overall sound and less to the vertical synchronization of the musical material. The articulation, dynamics and attack immediately affect the texture, timbre and form of the piece. The lecture will be extended with examples, practical demonstration (Indrė Baikštytė, piano) and discussion.

*The composer and conductor Vykintas Baltakas had already come to the attention of the music world as a musician and leader of two vocal ensembles before studying composition with Wolfgang Rihm and conducting with Andreas Weiss in Karlsruhe from 1993 to 1997. He subsequently studied in Paris at the Conservatoire National Supérieur and took a one-year course at IRCAM. Conductors and composers make up two sides of the coin for the busiest of musicians. 'One composes through playing, one plays through composing', he says – an attitude shared by Peter Eötvös who was his teacher between 1994 and 1997. In the meantime, he is a regular guest at festivals and with ensembles throughout Europe. Institutions that have commissioned works by Baltakas include the WDR Symphony Orchestra, the Munich Biennale, the Wiener Festwochen / Klangforum Wien, the Ensemble Modern and the Bavarian Radio Symphony Orchestra / musica viva. Vykintas Baltakas has in recent years conducted renowned orchestras such as the RSO and DSO Berlin, the Bavarian Radio Symphony Orchestra and the WDR Symphony Orchestra as well as ensembles including Ensemble Resonanz, the Ensemble Modern and Scharoun Ensemble. He has also collaborated with composers such as Karlheinz Stockhausen, Georg Friedrich Haas and Dieter Schnebel. In 2009 he founded the Lithuanian Ensemble Network, a contemporary music organization connecting professional ensembles, soloists, conductors and composers. Vykintas Baltakas's works have been awarded with many prizes such as the International Claudio Abbado Composition Prize (2003) and the Siemens Advancement Award (2007). CD recordings of his compositions were recently made by the Ensemble musikFabrik Cologne and the Ensemble Modern. Currently Baltakas is professor of composition at the Maastricht Academy of Music. Since September 2016, he has led the Master's programme for Performance of Contemporary Music at the Lithuanian Academy of Music and Theatre.*

## Abstracts



### **DANCING AND TWIRL-ING: CONTEMPORARY CLARINET FROM THE PERSPECTIVE OF LIBBY LARSEN AND MARKKU KLAMI**

**Lecture recital**

**Lucy Abrams**

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*Contemporary Clarinet Repertoire from Finland and the United States – New ways of artistic expression and a study of sociocultural differences* is an artistic study of contemporary clarinet repertoire composed post-1980 by Finnish and American composers. Through the performance and commissioning of new works, I explore contemporary music from the perspective of an orchestral clarinetist, and compare elements of contemporary music production and practice in Finland and the United States. My research draws not only on my artistic experience and education in both countries, but also my academic background as a cultural anthropologist. The project is advised by Professor Mieko Kanno at the Sibelius Academy, University of the Arts Helsinki.

As an orchestral clarinetist, most of my musical training focused predominantly on works composed pre-1950. When I moved to Scandinavia in 2013 and began to play more contemporary music, I realized that there are things that one can only learn by studying new music. First, contemporary music pushes the technical boundaries of both the instrument and the player, in very valuable ways. Second, the broader tonal and melodic languages employed by contemporary composers requires that the player expand his or her concept of artistic expression and learn to make music in very new ways. Finally, performance of new music enables musicians to work with living composers, to learn how compositions are made, and to premiere works that have never been heard before. Ultimately these new perspectives have changed the way I approach all classical music. For this reason, my doctoral project posits that study and performance of contemporary music is very necessary for the twenty-first century orchestral clarinetist.

The decision to focus my doctoral research on contemporary repertoire stems not only from an artistic desire to learn and perform this repertoire, but also a curiosity to examine closer contemporary music as a genre within greater classical music culture in both Finland and the United States. From my experience, I have observed that contemporary music has become more 'mainstream' in Finnish classical music culture than it has in the United

States. Through performing this repertoire, commissioning new works, and interviewing composers and classical musicians in both places, I aim to understand better why differences in contemporary music practice in the US and Finland exist, and what the effects of these differences might be.

Recital programme *Dancing and Twirl-ing* will present two contemporary solo clarinet works: Libby Larsen's *Dancing Solo* (1994) and Markku Klami's *Twirl* (2008). I will play three movements from the Larsen and the entire *Twirl*. The presentation will explain, through a comparison of compositional elements, how both pieces provide the performer with unique opportunities for artistic expression. I will also discuss, from a musicological and sociocultural perspective, differences and similarities in the composers' backgrounds, methods, and artistic philosophies as case studies of differences in contemporary music practice in the United States and Finland.

#### PROGRAMME

Markku Klami. *Twirl* for solo clarinet

Libby Larsen. *Dancing Solo* for solo clarinet:

*With Shadows*

*Eight to a Bar*

*Flat Out*

**Lucy Abrams** was born near Chicago, IL (USA) and currently lives in Helsinki, Finland, where she is an artistic researcher in the Arts Study program at the Sibelius Academy/University of the Arts Helsinki and a freelance orchestral clarinetist. She received Bachelors degrees in clarinet performance and anthropology, both with high honours, from the University of Illinois Urbana-Champaign, and a Master of Music degree in Performance and Literature from the Eastman School of Music. Lucy completed a second Master of Music/Soloist Diploma from the Sibelius Academy in 2016 as a student of Olli Leppäniemi. Her doctoral project is a study of contemporary clarinet music from the United States and Finland, and a sociocultural study of contemporary music practice in both places. Lucy performs regularly with the Lahti Symphony, Helsinki Philharmonic, Tapiola Sinfonietta, Turku Philharmonic, and Finnish Radio Symphony.



### **GYÖRGY LIGETI'S ÉTUDES FOR PIANO, BOOK II: VARIATIONS ON THE SUBJECT OF INFINITY**

#### **Recital**

#### **Motiejus Bazaras**

Lithuanian Academy of Music and Theatre (alumnus)

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The analysis of György Ligeti's *Études for piano, Book I* opened the gates to a realm of composer-mastered techniques and measures of images. The concept of analysis formulated as 'a contribution to the concept of a versatile pianist' and 'processing new guidelines for the pianist-performer' proved that in depth cognition and practicing of discovered and defined techniques

as skills give more advantages to mastering these études, approaching composer's ideas as well as technical requirements and interpretation.

Combining seemingly incompatible components (the genre of virtuosic etude and a pile of (extra)musical influences from the Western hemiola to Sub-Saharan African folk music or from the playing style of a particular jazz pianist to geometrical theory of fractals) and rethinking traditional tonality as well as piano techniques, Ligeti breathed a new life into a genre of etude that lost its relevance for composers after the 1920s. Ligeti's *Études* deserve a comprehensive discussion on the process of pianist's versatility, as they oblige the performer to consider various influences as a whole in order to deepen one's knowledge in an attempt to achieve a more convincing performance.

The presentation of the research of *Book I* to the pianistic community was usually followed by questions about an opportunity to apply these methods respectively to *Book II* and even *Book III*. Consequently, it seems logical that experiences with *Book I* motivated further endeavours for research and gain to complete the études.

Therefore, some questions come naturally. Which methods reiterate from *Book I*? Is there some prolongation of ideas from *Book I*? Can we envisage variations or recurring architectonics in form? Are there some completely unheard and unseen measures?

It seems that Ligeti was not going to apply brakes to his creativity. The extraordinary looking fractal theory was complemented with some architectural images, whose graphic meaningfulness of infinity was enhanced with acoustic phenomenon called Shepard tone (scale), which creates the auditory illusion of a tone that continually ascends or descends in pitch, yet which ultimately seems to get no higher or lower.

Along with the description and demonstration of well-known and officially recognized techniques and influences found in each of the six études from *Book I*, the author will demonstrate and discuss crucial aspects of performance discovering lesser-known techniques and styles noticed by other researchers or by the pianist himself applying to *Book II*. Solutions will be offered for exposed difficulties of performance, as well as with other struggles, such as memorization, rhythm, harmony, capturing and conveyance of playing style from the performer's point of view, insights of a versatile pianist and non-academic music practices.

#### PROGRAMME

György Ligeti. *Études for piano, Book II:*

*Galamb Borong*

*Fém*

*Vertige*

*Der Zauberlehrling*

*En Suspens*

*Entrelacs*

*L'escalier du diable*

*Coloana infinită*

**Dr. Motiejus Bazaras** is a pianist and keyboardist of versatile profile. As a soloist he has participated, won and achieved high results in almost 20 international and national piano competitions. Motiejus is also interested in expanding his role specialization as a piano and keyboard player of various styles such as jazz, fusion, rock music, as well as Puerto Rican – Cuban or Indian music cultures. All his accumulated and still to be gained experience playing with various bands and also arranging and creating music encouraged a subject for his artistic doctorate research, titled 'Application of non-academic music practices in the training of an academic pianist', which was defended in 2017. The main task here is to develop conciliation between different music cultures for a better musical result and to reflect on non-academic performance practices within a scientific approach.



### **ARPEGGIO IN BAROQUE KEYBOARD LITERATURE: HOW DID THEY TEACH AND HOW DO WE PLAY?**

**Lecture recital**

**Korneel Bernolet**

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Today, *arpeggio* – the breaking of chords – is a commonly accepted and applied technique on harpsichord and other chordal instruments. Yet to this day, no complete study on this topic, according to historical sources, exists, even when historical performance practice has evolved enormously in the past decades.

I see two categories of *arpeggio*: the multiple *arpeggio* (sometimes called *arpeggiando*, in which a rhythmical pattern is played where chordal notes are repeated and spread metrically in time) and the singular *arpeggio* (consisting of one impuls without creating a defined rhythmical motive). The second category is applied universally today, regardless of context, style, country, time span, function... While the first, despite being described in a more prominent way in sources, is hardly heard, perhaps because of a lack of knowledge.

In a score, *arpeggio* is only seldomly notated, and in cases where notation exists (either in an *arpeggio* sign, written-out note values or a description) it raises questions towards other cases. Treatises on *basso continuo* also have mixed information that nowadays is mostly ignored. Performers today are thus confronted with the question of how far *arpeggio* is applicable, whether prescribed or not, and of how far our taste for *arpeggio* and *arpeggiando* has evolved.

#### PROGRAMME

Jean-Henry d'Anglebert. Suite en sol majeur (excerpts)

Conductor-harpsichordist **Korneel Bernolet** performs worldwide as a recital soloist and ensemble player, conducts his own 'Apotheosis Orchestra', which performs Baroque through high Romantic repertoires on historical instruments; in addition, he tours as musical assistant to Christophe Rousset and his 'Talens Lyriques' and regularly appears as assistant conductor with Anima Eterna Brugge and Jos van Immerseel. He studied with Paul Clement, Ewald Demeyere, Gustav Leonhardt and Christophe Rousset. Korneel made his debut at the age of 19 as a continuo player with Sigiswald Kuijken's 'La Petite Bande', was named 'Young Musician of the Year' in 2014 by the Belgian Music Press Association, and two years later was appointed the new Professor of Harpsichord at the Royal Conservatoire of Antwerp. He also teaches and conducts at the International Opera Academy Ghent and is pursuing a PhD Degree at Antwerp University.



### **THE PIANO AS A BAROQUE ORCHESTRA: MARTUCCI'S TRANSCRIPTION OF BACH'S ORCHESTRAL SUITES**

**Recital**

**Chiara Bertoglio**

Conservatorio di Novara  
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The history of Baroque music is not only the history of its creation, but also that of its reception, particularly when and where it became a cultural object which influenced aesthetic and creative currents of later epochs. The reception of Bach in fin-de-siècle Italy is a case in point: while the most successful musical genre was by far Italian opera, some Bach enthusiasts contributed to the spread, appreciation, knowledge and performance of his works.

One of them was Giuseppe Martucci (1856–1909), who performed many of Bach's masterpieces both as a pianist and as a conductor, and who lived in two of the principal 'Bach cities' in Italy, Naples and Bologna. His *Bachian* performances included works such as keyboard concertos, cantatas and orchestral pieces, among which the orchestral suites; three of these, indeed, he transcribed for the piano.

This recital will present Martucci's version of *Orchestral Suite No. 2* and discuss the style of his transcriptions: they juxtapose features typical for a late-Romantic Bach interpretation (such as slow and solemn tempi, thick textures, imposing sonorities) with other traits which seem to anticipate HIP interpretive styles; his transcriptions will be contrasted with Reger's version for four-hand piano and framed within the context of Martucci's study and reception of Bach.

#### PROGRAMME

Johann Sebastian Bach – Giuseppe Martucci. *Orchestral Suite No. 2* in B minor, BWV 1067 (transcribed for solo piano)

**Chiara Bertoglio** is a concert pianist, musicologist and theologian. She has a PhD in Music Performance Practice (Birmingham, 2012), and Master's degrees in Piano (Accademia di Santa Cecilia, 2003), Musicology (Venice, 2006; Rome, 2004) and Theology (Rome, 2008; Nottingham, 2016). She performs worldwide as a soloist, including concertos at Carnegie Hall and in other venues such as Concertgebouw, Santa Cecilia, The Royal Academy etc., and is the author of several books, the latest of which is *Reforming Music* (De Gruyter, 2017). Some of her recordings include CDs for Velut Luna, Brilliant and Naxos.



## MUSICAL AND NON-MUSICAL COMMUNICATION, WHICH INFORMS WHICH?

### Recital

#### Alana Blackburn

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Music and rhetoric have always been linked. Similar to the use of rhetoric by ancient Greek and Roman orators, rhetorical tools have been used to compose and interpret music. By using the same roles to articulate speech, composers use music to inform, persuade or motivate an audience. Particularly in the Baroque period, musical aesthetics guided by the theory of the doctrine of the affections were based on ancient rhetoric and oratory. Music was (and is) to win over the mind and spirit; the music moves the performer, and the audience are compelled to follow the beliefs and feel of the performer moved by the music.

This performance explores these rhetorical devices in order to inform other methods of leadership and communication. In particular, the use of silence as a tool to convince the audience of musical syntax is investigated, and how this could be replicated in other contexts, for example, in verbal presentations, leadership strategies or project teamwork. The performance presents historical and contemporary works for solo performer, and includes works from both the East and the West. The philosophical meaning behind silence can be heard from different backgrounds, and by juxtaposing historical, contemporary, Eastern and Western works, this meaning and affect is emphasised, acquainting the audience with different performance approaches.

The research behind the use of historical and contemporary rhetoric has informed the performance of these works. Both musical and oral rhetoric have been analysed so that it can be successfully applied, and creates awareness of audience/performer relationships in any circumstance. The results are demonstrated through this recital with a focus on silence as an affect and how this is communicated musically. The impact this has can help inform other methods of communication in different contexts, while these methods of communication can also inform musical performances.

## PROGRAMME

Johann Sebastian Bach. Partita in A minor, BWV 1013

Georg Philipp Telemann. Fantasia No. 3 in B minor

Bushi (traditional Japanese)

Anne Norman. *Spaces*

Ryohei Hirose. *Meditation*

With a passion for both early and contemporary music, recorder player **Dr. Alana Blackburn** performs music spanning over 500 years; often finding ways to incorporate medieval, renaissance and baroque repertoire and modern composition either through juxtaposition and/or assimilation within a work or program. Using multiple instruments to discover an enhanced sound-world, Alana pushes the confines of traditional recorder playing, bringing together early historical performance practice and contemporary performance delivery through solo performances, collaborating with other artists, commissioning new works, interdisciplinary performance and electro-acoustic presentations. Alana is a performance graduate of the Sydney and Amsterdam Conservatories and holds a PhD from the University of New England, Australia. She has performed throughout Europe, Australia and New Zealand and has recorded a number of commercial CDs. She has featured in a variety of festivals including Trigonale (Germany), Vivid Festival (Sydney), and the New Music Network (Australia).



## PERFORMING RHETORIC. REVEALING THE SECRETS: A CONSIDERATION OF THE RHETORICAL STRUCTURE AND FIGURES OF J. S. BACH'S CHROMATIC FANTASY, BWV 903

### Lecture recital

#### Cherie Broome

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Heralded as 'unique and never had its like' (Forkel, 1802), 'sublime' (Kollmann, 1806), 'the most spectacular work' (Williams, 2007), but also, according to Clara Schumann, 'a chaos of passages' just what is it about this composition that has intrigued and inspired theorists of the late 1700s, composer-virtuosi of the nineteenth century to perform, and many to 'edit' this composition, and all the great, and not so great, pianists of the twentieth century to record Bach's Chromatic Fantasy for posterity. Not only have there been numerous transcriptions for instruments besides the harpsichord including viola, clarinet, violoncello, piano and organ, but even as late as 2003 the American jazz pianist-composer pianist Dave Brubeck (with John Salmon) paid homage to BWV 903 by adapting his Chromatic Fantasy Sonata for piano using Bach's 'exordio' but doubling the opening scales strangely enough beginning exactly as Auguste Kollmann had re-interpreted the piece for the publication of his edition of the Chromatic Fantasy in London in 1806.

My research question is where lies, and what contributes to, the aesthetic and musical persuasion of this most famous work. The power of the Fantasia, as synonym for imagination, to transport us out of time and space and ‘throw us headlong into Memory, Image, Reminiscence, Fable’ with its ‘suggestion of creativity and play of mind’ (Engell) seduces players and hearers alike; it becomes a vehicle for the expression of the emotions. Mitchell in his preface to CPE Bach’s *Keyboard Treatise* argues that ‘the improvisatory character of this type of composition is achieved not by a meaningless wandering from key to key, however, but by an imaginative manipulation of details that fit persuasively into a unified whole’. Forkel, continuing in his accolade of the BWV 903, states that ‘this work although of such intricate workmanship makes an impression on even the most unpracticed hearer if it is but performed at all clearly’. For a performance interpretation however, Bach’s Chromatic Fantasy defies traditional analysis; supposedly ‘athematic’, an analysis of the fantasy’s harmonic structure and functions is only of limited help to the interpreter. The exhaustive Schenkerian reduction ‘obscures, sedates and indeed betrays the dynamic process’ (Kerman, Moroney, & Rosenak). Other scholars have remarked on the difficulty of using their usual methods of analysis to explain the unfolding of events.

I believe that an understanding of rhetoric, with its mission to persuade, convince, move the soul and instruct the heart – evidenced in the compositional structure and the expressive figures and devices of the Chromatic Fantasy – could reveal the secrets to the interpretation of this work. Through my performance of the Chromatic Fantasy, BWV 903 I will illustrate and discuss the various elements of Rhetoric in order to address some hitherto overlooked aspects of interpretation.

#### PROGRAMME

Johann Sebastian Bach. Chromatic Fantasy in D minor, BWV 903

**Cherie Broome** graduated from Sydney Conservatorium of Music with the highest honours in solo performance, chamber music and in academics and as ‘Student of the Year’. She was awarded three Australian Arts Council grants to continue studies in the USA where she attended Indiana University in the prestigious Artist Diploma programme studying with Menahe Pressler, and was also appointed Associate Instructor in Piano. She later studied in New York with Nina Svetlanova and at Aspen Festival and the University of Texas with John Perry. Invited to Italy by the renowned pedagogue Lidia Baldecchi Arcuri, Cherie was further awarded two Queen Elizabeth II Silver Jubilee Grants for Young Australians to study the methodology and teaching of pianoforte technique. Since 1994 Cherie has studied and researched Performance Practices of the Baroque and Classical periods on historic keyboards with the Italian musicologist and harpsichordist Emilia Fadini. She has recently been awarded the Academic Masters Degree in Historic Keyboards with 1st class Honours from the Conservatorio G. Cantelli of Novara, Italy under Fabio Bonizzoni. Cherie Broome has concertized extensively in Australia, New Zealand, United Kingdom, Italy, the USA and Canada as soloist, with orchestra and as chamber musician. She has played with all the major Australian Orchestras and has recorded numerous radio transmissions for the ABC (Australia) and Concert FM (New Zealand). Her present interest is in the influence of rhetoric in the compositions of J. S. Bach, C. Ph. E. Bach and J. Haydn. She currently is Professor of Piano at the Conservatorio A. Vivaldi, Alessandria, Italy.



## CONTEMPORARY PERFORMANCE TRENDS IN THE CONCERT KANKLĖS REPERTOIRE

### Lecture recital

#### Aistė Bružaitė

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The trend of using new playing techniques in the late twentieth and early twenty-first century was relevant to various musical instruments. Creators of contemporary academic music have been raising new ideas, trying to find unheard-of timbres and sounds of instruments, and used different additional means (such as tools, pencils, metal/wooden/plastic sticks, balls, part of other instruments, etc.) to produce them. In the latest concert *kanklės* repertoire, various non-traditional playing techniques are encountered that are also widely used in compositions for other instruments (classical and related).

Contemporary music is an especially ambitious field which requires from the performer not merely good technical skills, but also a philosophical approach, deep musical thinking, strong concentration, and particular hearing. When I tried examining the material of contemporary compositions, I frequently encountered various unexpected solutions and deeply encoded meanings. How performers manage to do it depends on their abilities, knowledge, and senses.

In my research I aimed to present how the concert *kanklės* (as well as related national string instruments of other countries) have accumulated a wide range of playing techniques and nuances that help in playing different kinds of music and integrating different stylistics and genres into the performance. Timbral exclusiveness, abundance of playing techniques, the possibility of amplifying, and other exceptional characteristics of the concert *kanklės* provide more freedom in music making, in seeking professional performance, and in creating a new repertoire for the concert *kanklės* and a new academic history of music making.

The amplified (electric) *kanklės* have been gradually gaining ground in professional music. New opportunities for the means of expression and performance are of particular interest to the younger generation. The unique timbre of the amplified *kanklės* attracts a larger circle of contemporary audiences. In my opinion, the amplified *kanklės* are suitable for performing some, but not all, compositions from the concert *kanklės* repertoire.

Valuable examples of the twenty-first century compositions for *kanklės* – *Piece G.r.* by Egidija Medekšaitė, *Snowing in Magnolia Blossoms* by Vytautas Germanavičius, *From Circe to Charybde* by Kira Maidenberg, and *Affected Woman* by Šarūnas Nakas – provide a positive inspiration for the further development of the professional *kanklės*. The analyzed compositions clearly establish the professional performance on the *kanklės*, open up the context

of contemporary ideas, expand the field of concert *kanklės* dissemination, provide the instrument with an opportunity to show its different 'face', and promote further active participation in contemporary music activities.

#### PROGRAMME

Egidija Medekšaitė. *Piece G.r.*  
 Kira Maidenberg. *From Circe to Charybde*  
 Vaida Striaupaitė-Beinarienė. *Reflections*  
 Vytautas Germanavičius. *Snowing in Magnolia Blossoms*

Doctor of Arts **Aistė Bružaitė**, a professional *kanklės* player, has been an active participant of the musical life in Lithuania and abroad for over a decade. She has been expanding the possibilities of *kanklės* music by participating in different projects together with performers of classical musical instruments and orchestras, playing in different ensembles, and rising to challenges and innovations. Aistė has performed a number of new works of Lithuanian composers, initiated by herself. She has been the first performer of A. Martinaitis' 'Aistmarės', Concerto for *kanklės* and chamber orchestra, has prepared several programmes and recorded compositions together with the Choir of the Vilnius City Municipality 'Jauna Muzika' (artistic director and conductor Vaclovas Augustinas). Aistė has had solo performances with the Lithuanian National Orchestra, the St. Petersburg State Capella, and Pskov (Russia) Symphony Orchestra. By participating in different ensembles, Aistė has prepared and released four CDs.



### TRANS/FORMATIONS OF VOCAL TIMBRE IN DIFFERENT CULTURAL EXPERIENCES: CONCEPTION OF 'TRANCESPACE'

Lecture recital

**Brigita Bublytė**

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This presentation is one of the outcomes of Brigita Bublytė's artistic research *Transformations of vocal timbre: practices of ethnic traditional singing and impact on the contemporary performer* carried out during her doctoral studies in Lithuanian Academy of Music and Theatre. Her research explores and compares three extremely contrasting vocal traditions: *sutartinės* (Lithuanian polyphonic songs), Spanish-Andalusian flamenco named *cante jondo* and Mongolian throat singing, so-called *khoomei*. These different cultural vocal traditions are practically experienced with the purpose of expanding the vocal expression possibilities of the contemporary artist. In the global world the contemporary artist is located at the crossroad of cultures and one could say that transcultural processes are unavoidable and need special attention to retain the identifiable core of the traditions and space of creativity escaping processes of global standardization. What is the core of the ethnic vocal tradition? How can it function in the modern world?

Special attention is given to the timbre aspects, to what is characteristic to the timbre of *sutartinė*, *cante jondo*, *khoomei* and how they can communicate between each other in the space of the contemporary transcultural world. All these questions and some answers practically and theoretically will be presented in the 'TranceSpace' lecture recital attempting to open a wider space for *trancecultural* communication.

#### PROGRAMME

Voice performers:  
 Kamilė Petruškevičiūtė, Augustė Pociūtė, Paulina Taujanskaitė, Milda Arčikauskaitė

'TranceSpace' compositions:

Village  
 Urban trance  
 Cybernetic nature

**Brigita Bublytė** is a singer, actress, artistic director and educator. She works as a teacher of singing, as well as a coach for rhythmic, the coordination of voice and movement. She has participated in many international music and theatre projects in Japan, Spain, Germany, Finland, Russia through which she has developed her individual creativity. She has in-depth knowledge of different ethnic singing traditions: *cante jondo*, *canto difonico*, *drhupad de cante*, Lithuanian traditional polyphonic songs *sutartinės*. While discovering ethnic singing traditions, she is researching and practising voice expression of the contemporary artist that is the basis of her latter creative and academic activities. Current artistic research 'Transformations of vocal timbre: practices of ethnic traditional singing and impact on the contemporary performer' is a resume of theoretical and practical activities, which will be defended in December 2018.



### BASTANDOSI LA NUCA A SCORRERE DIETRO LA FRONTE. FOR SOLO MIND: A COLLECTIVE PERFORMANCE

Lecture recital

**Dario Buccino**

Independent Artist  
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Since the early 1990s I have been developing a 'bodycentric' musical system which consists of compositional, notational, and performance techniques based on the parameterization of performative processes, and which focuses, both on a philosophical as well as on a performative level, on the 'here and now', 'hic et nunc' (which I abbreviate as 'HN'). The system, which I call the HN System®, breaks the performative act down into parametric layers not attributable solely to its motor and acoustic formants, and compositionally organizes the entire process through algorithms created ad hoc and

a specifically designed notation system. I have applied the HN System to the voice and to acoustic and electronic instruments, with compositions ranging from chamber to orchestral ensembles, and extending to performance art, sound installations, improvisation, song form, choreography, music for theatre and film, music education, meditation, and music therapy. The musicologist Stefano Lombardi Vallauri wrote:

*The Italian composer Dario Buccino [...] goes beyond the approaches of Karlheinz Stockhausen's 'intuitive music' [...], Dieter Schnebel's 'Maulwerke' [...], Helmut Lachenmann's 'musique concrète instrumentale', and Brian Ferneyhough's 'extreme demand for effort'. [...] The original element added by Buccino as a means for the creation of form is an indication not only of bodily actions, but also global (bodily, mental) experiences. Stockhausen also prescribes experiences, though he indicates them in a generic and intuitive manner, in mystical terms. [...] Buccino adds an exact description of the required experiences.*

(S. Lombardi Vallauri, "The Composition of Experience (and its Notation) in the Musical-Holistic Art of Dario Buccino", EuroMAC2014, Eighth European Music Analysis Conference, Leuven, Belgium.)

HN music is not 'gestural' music. It is not about the visibility of the physical action, it is about its intensity which is experiential rather than physical. That is why I composed *Bastandosi la nuca a scorrere dietro la fronte*, a detailed score for 'solo mind' written using the HN System's notation: its aim is to shape the mental experience as a structured stream, turning the act of thinking into a musical act. The performance of this composition takes place only in the mind of the performer. It can be performed on one's own or in a collective mental performance with an active audience guided by a conductor. Though the score is the same, it will happen differently in each person's mind, which is exactly what happens when we listen to music: the written page is one, the acoustic phenomenon is one, but the minds experiencing it are many and unique.

*Bastandosi la nuca a scorrere dietro la fronte* aims to demonstrate that it is possible to do something similar when jumping over the acoustic phenomenon, in total silence. The difference between such experience and John Cage's 4:33, which I consider to be the 'grandpa' of my composition, is evident: in 4:33 what's written is the silence while the inner experience is its natural consequence; in *Bastandosi la nuca a scorrere dietro la fronte* what's written is the inner experience while the silence is its natural consequence. Both demand the 'here and now' dimension, the HN.

#### PROGRAMME

Dario Buccino. *Bastandosi la nuca a scorrere dietro la fronte* for solo mind  
(a collective performance)

**Dario Buccino** is a composer, performer and music theorist. He studied composition at the Conservatory of Milan, electronic music with Alvisé Vidolin, and music analysis with Gianmario Borio. He has developed the HN System®, a musical system based on the parameterization of the perform-

ative process. In 1994 he was a teacher at the Internationale Ferienkurse für Neue Musik in Darmstadt where he presented his system. Dario founded and conducts 'Ensemble HN' and has designed the HN Percussion®, a family of musical instruments that involve the performer's entire body in sound creation. His compositions have been performed in Europe and China. He has given lectures and workshops at the Conservatory of Milan, the Conservatory of Trapani, the University of Palermo, the IULM University of Milan, the SUPSI University of Lugano, the Polytechnic University of Milan. Buccino's work has been the subject of academic papers, documentary films and graduate theses.



## SOLO PIANO COMPOSITIONS BY MARINA SCRIBINE

### Recital

**Daniele Buccio**

Independent Scholar  
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The content of the recital programme herewith proposed consists of original works for solo piano composed by Alexander Scriabin's last daughter Marina Scriabine (1911–1998) between 1936 and 1955. Her musical output displays a remarkable stylistic research through some contemporary compositional techniques which can be considered in the frame of the musical French avant-garde of the late 1940s and the early 1950s. The second sonata was publicly regarded by the young Pierre Boulez on the occasion of the first performance in 1948 as marking a significant point with reference to the twelve-tone technique; Marina Scriabine had in fact taken private lessons with René Leibowitz and was introduced to the work of the Viennese School before the war, then assuming her own individual position. The present research on the handwritten musical texts and the presentation of these compositions in a public performance is part of a larger monographic work dedicated to her musical style and aesthetics, to a biographical reconstruction in the context of the emigration musical culture in France and to her overall intellectual life.

#### PROGRAMME

Marina Scriabine

Sonate No. 1

Sonate No. 2: *Andante con moto; Molto adagio; Allegro*

*Formes musicales pour piano:*

I. *Contrepoint monodique*

II. *Équivalences musicales*

III. *Métamorphose*

IV. *Dissolution*

*Composition sans titre*

**Daniele Buccio** is a musicologist, pianist, and composer. He dedicated his PhD dissertation in Musicology at the University of Bologna on the history of Gestalt psychology with reference to sound and music perception; he was awarded the 2016 DAAD Short-Term Research Grant by the Musikhochschule of Lübeck and taught piano and score reading for composers at 'S. Cecilia' Conservatory of Music in Rome from 2011 to 2017. His recent research has focused on M. K. Čiurlionis' musical manuscripts and on Russian émigré culture in France.

**IT'S THE SCORE, STUPID?!  
THE TRANSITION FROM CONTEMPORARY  
PERCUSSION SCORE TO AUDIOVISUAL  
ELECTRO-ACOUSTIC IMPROVISATION**

**Recital**

**Vincent Caers**

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This recital reflects the exploration of embedding the vibraphone-solo *Loops II* in an interdisciplinary performance as part of the PhD research Living Scores (LS) Live. This research aims at critically evaluating the trajectory from learning a contemporary composition to performing it in an interdisciplinary context. On the one hand, LS Live seeks to reinforce experiencing a performance of contemporary percussion compositions by creating interdisciplinary interpretations. On the other hand, LS Live proposes new formats for contemporary percussion performance based on skills and knowledge learned by studying the repertoire.

With his *Loops* compositions, French composer Philippe Hurel (1955) aims at creating a synthesis between spectral music's continuous transformation and classical variation techniques. The resulting loops-process defines a specific way in which different musical parameters gradually transform during the repetition of musical cells. A motif – or its residue – launches a succession of transformations acting on each parameter differently. Their evolutionary direction marks them as constructive or regressive. The transformations are gradual and fragmented, thus always referring to the former motif within a constantly changing musical evolution. This creates a tension between fast and quasi-repetitive movement on the micro-level and slow continuous transformations on the meso-level. Connecting these transformations creates overall 'loop'-structures on the macro-level.

Although the multi-layered character is clearly applied when performing the composition, empirical feedback reveals it is often absent in the experience of this performance. According to Margulis, repeated exposure triggers an attentional shift from more local to more global levels of musical organization. But for most listeners the concert is their first encounter with the work, so they tend to focus on the micro-level and thus miss the composition's fundamental feature. In order to make this feature available in a first performance, visual artist Sigrid Tanghe and I created an audiovisual interpretation, illustrated in the first part of the recital.

While audiovisually exploring the loops-process, our focus shifted from performing the composition to improvisation. But fascinating as it is to perform the loops-process in composed music, it appeared to be unsuited for convincingly integrating it into acoustical improvisation. This is in line with the theory of cognitive load: our long-term memory is capable of storing processed material but working memory can only hold information from the sensory input for a short time span and only processes a few pieces of material at any one time. This makes it highly difficult to retain and recall a stack of improvised transformations on the fly. In order to overcome this limitation, the *lsl.lpsr* software has been created, implementing the peculiarities of the loops-process in a digital improvisation tool. It not only allows to apply the loops-process to live-audio, but also for visual manipulations, as the second part of the recital illustrates.

*Power one can shape into form and color or into sound, witnessing the creative moment, making whatever was in the movement concrete on paper. After all, music and drawing are just other ways to transform movement into a significant artistic statement. What you hear is what you see.*

**PROGRAMME**

Vincent Caers (percussion, electronics)

Sigrid Tanghe – Live visuals

*lsl.lpsr* – *Loops II* (by Philippe Hurel), electro-acoustic audiovisual improvisation

**Vincent Caers** is percussionist and electronic musician. His main interest lies in interdisciplinary projects combining percussion, live electronics and visual arts. As an artistic researcher, he explores new formats for contemporary percussion performance and their impact on the audience's experience. Vincent obtained Master's degrees in percussion, chamber music and contemporary music performance before becoming a research assistant at the LUCA School of Arts. He also obtained degrees in Cultural management at the Antwerp Management School and electronic music at Ircam and Berklee College of Music. He regularly performs as a percussionist, improviser and freelance musician with different ensembles and orchestras.

**Sigrid Tanghe** is a visual artist and performer, interacting with musicians and dancers. In her work, the finished painting is no longer her focus, but replaced by the action of painting, creating a continuous flow of form and colour, allowing all performers to develop their voice. She considers the movement-sound connection in music equal to the movement-form connection in visual arts; powerful movement resulting in powerful form. Drawing provides a movement with a longer sustain.



**EMPERDŪMENT LIVRER MON CORPS...  
COMPOSING THE PERFORMER AND MODELS  
OF DRAMATURGY FOR THE SOLO  
INSTRUMENTALIST**

**Recital**

**Richard Craig**

Bangor University  
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Contemporary music practice is no longer a clearly defined artistic labour, nor is the concept of authorship in the context of interpreting and composing new music. When performers interpret new works, or engage with new notations and extended-techniques, the inherited borders between performer and composer become porous. My research is concerned with the way in which new music performance practice has become a recomposition of the classical music role-play between performer, composer and score, and as an autoethnographic study I am reconsidering the role of the performer in *luminous* for solo alto flute (2012–2014).

*luminous* exists as a form of theatre and validation of the music through a physical symbiosis with the work – namely the control of the breath over its 28-minute duration. The theatre here is that of stasis, an immobility, and that the requirements of the score and the palpability of these to the listener are in themselves inherently expressive, and as such the concept of virtuosity as a mastery being redundant. In place of mastery, the musician is artistically absent in the classical sense, and avoids an overexertion of identity, instead relying on a synthesis of musical expression. What we hear in *luminous* is the body and the instrument, figuratively and metaphorically speaking.

My performance of *luminous* being a series of organisational values or postures, with which I compose a performance in the autobiographical sense, and lay claim to an authorship-in-practice.

**PROGRAMME**

Kristian Ireland. *luminous* for solo alto flute

Hailing from Clydebank, Scotland, **Richard Craig** has come to establish himself as one of the leading interpreters of contemporary music. As a chamber musician he has performed alongside ensembles such as MusikFabrik Köln, Klangforum Wien, and as a soloist he has been the dedicatee of many works for flute. His discography includes two monographs (*INWARD* and *VALE* both released on the *métier* label), and he has performed in numerous radio broadcasts for the BBC, WDR Köln, YLE Finland, Radio France, Radio Nacional de España, Swedish Radio, ARTE and Icelandic RUV. From 2009–2011 he was a Visiting Fellow in Performance at Aberdeen University, and since 2014, an Honorary Research Fellow at the University of Huddersfield. In 2015 Richard was appointed Head of Performance at Bangor University.



**PREPARING SELECTED IRISH  
SAXOPHONE WORKS FOR PERFORMANCE:  
A MULTIMODAL EXAMINATION OF COGNITIVE  
EMBODIMENT THROUGH DELIBERATE PRACTICE**

**Lecture recital**

**Kenneth Edge**

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My doctoral research examines the processes involved in the preparation for performance and recording of selected saxophone works by Irish composers. To date, although a sizeable Irish saxophone repertoire exists, there has been no scholarly work undertaken in the field. An artist's tacit or embodied skills are subjective, being generally considered inaccessible to the- orizing, either through the spoken or written word. In this lecture recital I will discuss this dualism between artist and researcher and show how a unification of these two seemingly disparate selves can engender unique and exciting methods of knowledge production.

Concepts from the fields of professional expertise, embodiment and flow are of relevance to my artistic research, and I will illuminate this through live and recorded performance, describing how a metacognitive approach to the embodiment process has directly informed my relationship with the saxophone. I will discuss the cognitive embodiment of my own composition *Wait a While*, from an initial sight-reading (cognitive) stage, through a deliberate practice (associative) stage, to a fully embodied (autonomous) stage, and I will perform excerpts from a work in progress, my *Étude No. 5*. This will demonstrate an expansion of the auto-ethnographical model of the performer and researcher being the same person, to that of the performer, researcher and composer being the one, and will show how the field of artistic research can act as a conduit between the subjective and the objective.

**PROGRAMME**

Michael McGlynn. *From Nowhere to Nowhere*

Kenneth Edge

*Wait a While*

*Étude No. 5*

John Buckley. *Arabesque*

Dublin saxophonist **Kenneth Edge** is one of Ireland's leading and most innovative musicians. He studied with Sydney Egan in Dublin, John Harle in London and Jean-Marie Londeix in Bordeaux. He began his musical career by winning the RTE Young Musician of the Future competition in 1983. He was the original saxophonist for 'Riverdance' and solo clarinetist for the original Broadway production of 'Boublil' and Schoenberg's 'The Pirate Queen'. Kenneth's saxophone playing has inspired many leading composers to write new works for him, including John Buckley's *Concerto for Alto Sax and String Orchestra*. He is the featured saxophone soloist on two movie soundtracks by the great

American film composer Elmer Bernstein: 'A Rage in Harlem' and 'The Grifters'. His 3 Études for Saxophone Quartet, played by The Chatham Saxophone Quartet was released on CD (RTE Lyric FM label) in 2015. Kenneth is a doctoral student at The Royal Irish Academy of Music.



## THE ACCORDION; A MAJOR INSTRUMENT IN CONTEMPORARY CHAMBER MUSIC

Lecture recital

**Naiara De La Puente Vadillo**

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The twentieth century brought a new instrument to the contemporary music panorama, a versatile and rich, polyphonic wind instrument, which became an experiment laboratory for many composers. 'A small colourful orchestra' compressed in an instrument, which fascinated the new and old generation of composers.

The present lecture recital brings out a concert accordion. The accordion as an instrument is relatively new, and so is the music composed for it, as well. Within the past 40 years the accordion has experienced a huge development as a musical instrument, and as an instrument, which has been taken into account in the field of professional music. In her doctoral project Naiara De La Puente, a professional accordionist specialized in contemporary music, explores the fresh and surprising roles the accordion takes in the context of contemporary accordion repertoire. She focuses on the following research questions: what kind of roles does the accordion have in contemporary chamber music? In what ways do composers tend to use the accordion in an ensemble? What kind of aspects of performance practice are there related to the accordion in relation with the other, diverse instrumental families? Trying to answer these questions, the lecture recital includes a number of live performed works and musical excerpts that exemplify the content of the presentation, and which are representative of the accordion repertoire.

### PROGRAMME

*Naiara De La Puente* (accordion)  
*Iryna Gorkun-Silén* (flute)

Sofia Gubaidulina. *De Profundis* for solo accordion  
Erkki Jokinen. *Rise V* for accordion and flute

**Naiara De La Puente** is one of Spain's most renowned contemporary accordionists and a winner of several international competitions, including a Grammy nomination. She plays actively as a soloist and chamber musician in Europe and has received widespread acclaim for her performances at prestigious

festivals and venues. Her musical interests have led her to take part in different kinds of musical projects and ensembles, from classical to contemporary performance, including multidisciplinary projects with visual arts and poetry. She is also a member of the contemporary music group 'Smash Ensemble' and has premiered pieces by both renowned and the young generation of composers. She has made solo recordings for the Finnish Broadcasting Company (YLE), Spanish Broadcasting Company (RTVE) and Basque TV and Radio Company (EITB). Currently, Naiara is pursuing an artistic doctorate at the Sibelius Academy, focusing on the role of the accordion in contemporary chamber music.



## PRIMITIVISM IN PIANO MUSIC OF THE 20TH CENTURY: INTERPRETING THE 'OTHERNESS' OF PIANISTIC CANON

Recital

**Vincenzo De Martino**

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Over the 20th century, many different artistic tendencies arose in response to people's astonishment and dismay toward deep changes in the political and socioeconomical balances, scientific and technological progress and the ways of daily life. One of these, Primitivism, radically distanced the modernity of the age in favour of a return to a more authentic and people-orientated dimension, such as that of our ancestors, likewise represented by the manners of life of native populations from Asia, Africa and Oceania at that time.

Music composers were not exempt from being fascinated by such an undiscovered world of myths and legends, exotic landscapes, ancient rituals, as well as local music backgrounds, that were thousands of years old, simple in content but carrying fierce power and dynamism. Piano music tradition, the most pervaded of academicism due to the exploitation of the virtuoso figure of Romantic influence, favourably embraced these suggestions: the piano disclosed its original percussive dimension, revealed further possibilities of timbre and articulation and became the testing ground for new compositional trends.

The 14 Bagatelles, Op. 6 (1908) by Béla Bartók (1881–1945) significantly encompass such innovation tendencies: while attempting to distance the exuberance and powerfulness of Romantic piano music of the 19th century, the author elaborates his own musical language by framing traditional Hungarian folk tunes and rhythms within overtly simplified structures and a strongly enlarged tonality. Furthermore, he considerably expands the range of possibilities of sound production by a wide set of diverse articulation marks, in order to disclose specific timbres revoking as much traditional folk instruments.

The *Bagatelles* already synthesized most of the author's lifelong process of development as a composer, such as the predilection for folk-based motives as a model for totally abstract pitch formations, by juxtaposing and merging them into new musical elements, and the mutual interactions between different musical systems, leading European Art music toward a considerable expansion of its conventional borders.

#### PROGRAMME

Béla Bartók. 14 Bagatelles, Op. 6

**Vincenzo De Martino** was born in Cagliari (Italy) in 1992. From 2011 to 2015 he studied with Prof. Maria Lucia Costa at the State Conservatory of Music G. P. da Palestrina in Cagliari, where he was awarded a Bachelor's Degree with the highest honour. From 2015 to 2017 he studied with Prof. Jurgis Karnavičius at the Lithuanian Academy of Music and Theatre in Vilnius, where he was awarded a Master's Degree. He is currently studying for his PhD in Art of Performance at the Lithuanian Academy of Music and Theatre. He attended masterclasses with Gabrielius Alekna, Gintaras Januševičius, Kevin Kenner, Francesco Libetta, Jean-Marc Luisada, Orazio Maione, Mati Mikalai, Claudio Martinez-Mehner, Fali Pavri, Mūza Rubackytė, Pavel Smilkov, Ioana Stanescu, Irene Veneziano, Andrius Žlabys. He has been a laureate at several international piano competitions and first prize winner in three of them.



### 'ABSTRACT PROGRAMMATIC MUSIC': PERFORMING THEODORE ANTONIOU'S PIANO WORKS

#### Lecture recital

#### Konstantinos Destounis

Royal College of Music

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My research at the Royal College of Music focuses on the solo piano works by Theodore Antoniou. The composer, conductor and professor Theodore Antoniou (b. 1935, Athens) is one of the most highly acclaimed Greek musicians, with a multitude of awards and international recognition, mostly in the United States and in Greece. My close collaboration with the composer has been key to my pursuit to attain a deeper knowledge of his music.

In an attempt to best describe the music of his creative maturity from the 60s to the present, Antoniou coined the neologism 'Abstract Programmatic Music'. It is not a term that one can find in a music dictionary and it sounds rather contradictory. As is widely known, music is normally divided between 'absolute' ('abstract') and 'programmatic' – depending on whether it employs an extra-musical narrative or not. Antoniou's musical conception has its origin in the theatre and ancient Greek drama, which have been his main sources of inspiration.

*There is always a hidden plot behind my music; theatre is always in my head... When I compose I have in mind something of a dramatic nature. This is not a specific narrative, like the ones used in the Programmatic Music of the Romantics... Abstract Programmatic Music introduces an abstract scenario, an abstract idea, which controls the four parameters: pitch, volume, duration and timbre. This idea could be, for instance, the possible combinations of the movement of sound in a certain space or a dialogue among people. (Theodore Antoniou)*

My recital will demonstrate the ways that the concept of 'Abstract Programmatic Music' affects my performance of a selection of Antoniou's piano works: *Syllables* (1965) and *Entrata* (Entrance, 1983). I personally conceive *Syllables* as the musical equivalent of a theatrical monologue. The work consists of six short movements, each one offering a musical analogue of the following verbal devices: *Parechesis* (Alliteration), *Anagram*, *Paragogen* (Derivatives), *Epenthesis* (the addition of a sound in a word's body), *Aphaire-sis* (Subtraction, Abstraction) and *Synchysis* (Confusion). The concept of an 'abstract program' is revealed from a different angle in *Entrata*, a highly dramatic work with a strong sense of an unfolding narration. Its common thematic material with Antoniou's *Cantata Prometheus* reveals the piece's relation to the homonymous ancient Greek myth.

#### PROGRAMME

Theodore Antoniou

*Syllables*

*Entrata*

**Konstantinos Destounis** was born in 1991 in Athens. His world première recording of Antoniou's complete piano works has been released by Naxos' Grand Piano label. Konstantinos has won prizes at numerous international piano competitions, most notably the Grand Prix Maria Callas in Athens, the Southern Highlands in Canberra and the Bremen European Piano Competition. His performing career has led him to prestigious venues such as the Royal Albert Hall and St. John's Smith Square in London, the Opera La Fenice in Venice, the Llewellyn Hall in Canberra, the Glocke Saal in Bremen and the Athens Megaron. As a soloist he has performed with various orchestras in the UK, Germany, Spain, Australia and Greece. He studied at the Hellenic Conservatory and the University of Macedonia in Greece, the Mozarteum University in Salzburg and the Royal College of Music in London.



**ORAL CONTRACEPTIVES  
AND ELITE VOCALISTS IN TRAINING;  
PERSPECTIVES FROM THE VOICE ACADEMY**

**Paper**

**Imelda Drumm**

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Training an elite singer in the western classical tradition requires many years of study to gain proficiency. Unlike men, women experience regular variations in oestrogen and progesterone which can impact vocal production and effect emotional stability. Research such as Abitbol et al. (1989) and Graham and Milad (2013) has evidenced that the vocal is muscle in addition to higher functions, such as fear processing in the brain are influenced by situational hormones, more specifically; fluctuations in levels of oestrogen. The researcher, Drumm (2017) conducted a study of female professional singers and observed the interaction of situational hormones in relation to singing voice impairment (SVHI) and music performance anxiety (MPA). Women taking oral contraceptives (OC's) self-report feeling considerable vocal impairment and greater levels of anxiety than those who experience normal monthly cycles, or are either pregnant, menopausal or suffer from hormonal dysfunction.

According to Lã et al. (2006), certain OC's are considered safe for use amongst classical singers. Some singers report increased vocal stability using OC's and medicate to reduce the effects of premenstrual syndrome (PMS) which can be severely vocally disruptive. However, Segebladh et al. (2009) found that combined OC's induced adverse mood in some women, particularly amongst those who previously had used a progesterone antagonist (as in the case of hormonal abortion). Pletzer et al. (2010), (2014) and (2015) suggest that OC's alter the plasticity of brain activity influencing problem solving and behavioural responses in women. In effect, OC's have masculinising effects on neural pathways.

Shoup-Knox and Pipitone (2015) report that the human voice transmits pertinent information regarding health and age. They found women at high fertility in their cycles produced the greatest variations in heart rate and galvanic skin response in listeners. However, a lack of difference in responses were recorded from listeners evaluating the vocal attractiveness of females using OC's. This may be worth considering by voice professionals. Lã et al. (2012), and Meurer et al. (2014), suggest that OC use can reduce the fundamental frequency of the voice. Rodney and Sataloff (2016), concur that there may be hormone mediated changes in relation to singing. In a review of previous studies, they observe that the research did not control for Fach, vocal ability, age or weight. They note that hormone alterations in relation to auditory feedback and OC's have not as yet been fully examined. To date,

the effects of emergency contraception on voices or neural pathways have not been investigated.

It is observed from teaching in the music academy that female singing students can suffer a range of issues directly attributable to adjustments in contraceptive medications. This paper discusses matters arising from OC use which can range in severity from changes in consistency of mucosa, (dryness) to mood disorders. The use of OC's can significantly inhibit some students (depending on voice type) from reaching the full extension of their vocal range.

*Mezzo-soprano Dr. Imelda Drumm has achieved critical international success as a performer, developing strong relationships with Glyndebourne Opera and Welsh National Opera. A graduate of the National Opera Studio London, and the RIAM Dublin, she is currently a lecturer in voice at the Royal Irish Academy of Music and St Patricks College, DCU. Her doctoral dissertation 'Roles for Leading Ladies: Investigating the influence of ovarian hormones on performance anxiety and vocal impairment in elite singing', is available on the Tara research repository [www.TARA.ie](http://www.TARA.ie). Imelda combines her research in the area of fertility hormones and the professional singing voice, with training young singers and in consultation with operatic professionals. Imelda performs the role of Amneris in Verdi's Aida with Irish National Opera at the Bord Gais Energy Theatre, Dublin Nov-Dec 2018.*

**PUSHING BOUNDARIES**

**Lecture recital**

**Duo Hevans**

**Henri Bok** / Leiden University

**Eleri Ann Evans** / Independent Scholar

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Since working with the Fokker 31-tone organ duo Hevans have continued their microtonal journey. They persisted in their research of the 31-tone possibilities of their instruments following their 2014 performance with the Fokker organ at the Muziekgebouw aan 't IJ, Amsterdam. The aim of their ongoing research was to gradually reduce the margin of error which they had allowed for each selected microtonal fingering pattern. Each subsequent chart resulted in fingering patterns which further reduced the

margin of error for numerous pitches. They have currently compiled three different 31-tone fingering pattern charts for both instruments, every one with a varying level of accuracy and playing difficulty.

The availability of a great many fingering patterns inspired Bok to take a fresh look at two early examples of microtonality in solo bass clarinet repertoire, Suite, Op. 96 by Alois Hába (written for Josef Horák) and *Solo Identity I* by Jos Kunst (written for Harry Sparnaay). Each of these pieces contains only extremely sporadic use of 36-tone (sixth-tone) microtonality, but this had nevertheless failed to be fully exploited by previous performers of the works. Whilst the 36-tone scale proved challenging, Bok was able to discover suitable fingering patterns.

The series of steps they took whilst aiming to define 31-tone fingering patterns for their instruments led duo Hevans to reconsider the accuracy of pre-existing microtonal fingering patterns for their instruments. The majority of previously documented microtonal fingering patterns for single reed instruments have been of equal divisions of the tone: 24-tone (quarternote) and 48-tone (eighth-tone). Studying the existing material highlighted how inexact many of the fingering patterns are. Through applying the same principles of development by striving for constant improvement and refinement of the fingering patterns duo Hevans also compiled 24-tone and 48-tone scales with a new level of precision.

Fuelled by their accomplishments in the four previously mentioned microtonal scales, the ensemble's most recent microtonal hurdle has been the 41-tone scale. A direct link to this newest phase of the ensemble's research is Bok's latest work, *Bat Kolu Song* (2018), which combines three different microtonal scales: 31-tone, 48-tone, and 41-tone. The juxtaposition of disparate microtonal systems became a clear artistic goal in Bok's recent compositions. When writing pieces for duo Hevans, another artistic motive was the merging of the two different instruments in the context of small microtonal intervals. The proximity of the pitches in these three microtonal scales meant that it was crucial to apply the same level of accuracy when developing fingering patterns for use in 41-tone as had been done with the two previously studied systems.

Duo Hevans are currently exploring new/innovative ways to communicate their ever-expanding catalogue of microtonal fingering patterns with composers.

#### PROGRAMME

Henri Bok. *Bat Kolu Song*

**Henri Bok** is a worldwide ambassador of the bass clarinet, the instrument to which he has devoted his life as a performer, teacher, improviser, researcher, and composer. He teaches in Tilburg (Fontys), San Sebastian (Musikene), and Düsseldorf (Robert Schumann Hochschule) and is the author of 'New Techniques for the Bass Clarinet'.

Saxophonist **Eleri Ann Evans** recently completed her PhD research into unconventional saxophone performance techniques at the University of Huddersfield (United Kingdom). Her research and her performance both encompass the development of existing saxophone playing techniques and the formation of new techniques which broaden the capabilities of the instrument.

**Duo Hevans** was formed in 2005. The ensemble is constantly developing adventurous programming that makes use of diverse musical styles and exciting instrumental techniques, providing both musicians with the opportunity to progress the playing techniques of their instruments and to foster innovative single reed music with composers from around the world.



#### SPANISH MUSIC IN THE 19TH CENTURY: PHYSICAL GESTURES CAPTURED ON PIANO ROLLS Paper

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During the first half of the 19th century, keyboard practice was mainly instructed by harpsichordists and organists in Spain. Many students wishing to learn new methodologies and modern pianistic techniques, traveled abroad to receive pianistic instruction in other European conservatories. During the second half of the 19th century, pianists trained in Europe returned to Spain with new knowledge and wrote new instructive texts, leading the way towards a modern piano pedagogy in Spain. Although written texts treasure valuable information to reconstruct performance practices of 19th-century style in Spain, they might be insufficient to document performance practice and explore pianistic insights related to expression in piano playing. How did pianists perform Spanish music during the 19th century? To what extent did European pianistic techniques influence the performances of Spanish pianists? What are the distinctive expressive gestures of the Catalan Piano School in relation to other pianistic traditions in Spain?

This paper aims to answer all these questions and to present new expressive possibilities for pianists through the exploration of 19th century pianistic tradition in Spain, through the analysis of written and audible sources. Furthermore, it underpins the value of piano roll recordings in documenting musical expression and contributing with new pianistic insights and knowledge on expressive elements that affects sonority, such as the physical gestures made by the pianist's hands and feet. The information in the rolls is extracted with cutting-edge computer-based technologies. Therefore, empirical and traditional musicological methods are combined to examine performances of pianists linked to the Catalan Piano School, such as Enrique Granados (1867–1916), Joaquim Malats (1872–1912), Ricardo Viñes (1875–1943), Frank Marshall (1883–1959), Paquita Madriguera (1900–1965),

Alicia de Larrocha (1923–2009), Rosa Sabater (1929–1983) and Albert Attenelle (1937\*). It also analyses recordings by other Spanish pianists not linked to this pianistic tradition such as Isaac Albéniz (1860–1909) and Josep Iturbi (1895–1980) as well as pianists from other nationalities performing Spanish music such as Josef Lhévinne (1874–1944) and Arthur Rubinstein (1887–1982).

*Doctor of Musical Arts, Guest Researcher at the Hochschule der Künste Bern HKB, resident artist at the Japanese Society of Spanish Piano Music (JSSPM) and the Tokyo Nikikai Opera Foundation, **Carolina Estrada Bascunana** has also taught at the Sydney Conservatorium of Music, the Sultan Qaboos University, Reus Conservatorium of Music, and the Tokyo University of the Arts, and has been invited to lecture at the Universities of New York, Sydney, Melbourne, New England and Strasbourg. Carolina Estrada has gained international recognition for her profound knowledge of Spanish music.*



## PIANO HERO. CURATORIAL EXPLORATION OF THE PIANO RECITAL

**Recital**

**Marta Finkelstein**

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In the context of contemporary art, the curatorial thought became an essential ingredient for a well-formed presentation. Curators and artists in their practices very consciously choose the elements of suggested narrative linked by specific social, historical or cultural links. In my artistic practice as a pianist, I feel the growing need to create artistic performances that would be conceptually strong and unanimous. In my work as a researcher, I am suggesting the idea of a performer/curator as an extended professional competence for modern musicians. The main concentration in my work is focused on the programming alternatives that would be formed consciously and with a specific concept in mind.

The main focus of this audiovisual performance is the exploration of the piano recital in the twenty-first century. The very idea of this form of the musical event – solo piano recital was introduced and flourished in the Romantic era. At that time there were two important ideas that led solo pianists to reach the status of a superstar: the idealism and a search of a hero as well as the fast popularization of the king of all instruments – piano. Combination of these two ideas gave birth to the phenomenon of a virtuoso pianist whose prestige and famous examples (F. Liszt, V. Horowitz, S. Richter, G. Gould, M. Argerich, L. Lang) that to this day inspires thousands of piano students all over the world to strive for becoming the next piano hero.

*Piano hero. Curatorial exploration of the piano recital* is an experimental attempt to introduce curatorial narrative to the piano recital practice as well as to discuss the relevance of the piano recital and pianistic practices in the 21st century. The pieces chosen for the recital do give an opportunity to recontextualize piano, pianist and the very form of a piano recital.

PROGRAMME

Francesco Filidei. *Toccata*

Franz Liszt. Hungarian Rhapsody No. 2 in C sharp minor, S. 244/2

Johannes Kreidler. Study for piano, audio and video playback

Stefan Prins. *Piano hero*

**Marta Finkelstein** is a doctoral candidate at the Lithuanian Academy of Music and Theatre under the guidance of Lina Navickaitė-Martinelli and Petras Geniušas. Also, she is a pianist and a director of a Contemporary Music Ensemble 'Synaesthesia'. As a soloist and an ensemble player she was invited to play in the international festivals: 'Gaida' (Lithuania), 'Crossroads' (Austria), 'Melos-Ethos' (Slovakia), RNCM Chamber Music Festival (UK). Her research 'The aesthetics of performativity in the pianistic practice of the 21st century' explores the performative practices in the contemporary music field as well as introduces curatorial narratives to the programming of the musical events.



## TIME IN SERVICE OF A RHETORICAL PERFORMANCE

**Paper**

**Saale Fischer**

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Music composed during the 17th and 18th centuries was seen as a communication system closely related to eloquent speech. The creative processes, both composing and performance, were grounded on the principles of Classical Rhetoric. In order to persuade the audience, various techniques of speech-like delivery should be applied to a musical performance.

On the basis of musical examples and score extracts, this paper tackles temporal aspects of rhetorical performance of the 17th–18th century instrumental music. The appearance of isolated temporal events (such as figures of repetition, silence, contradiction, etc.) and their application in a performance are discussed. Additionally, suggestions on subjective, tactus-based tempo choices are made.

**Saale Fischer** is an Estonian musician, specialized in historical keyboards (harpsichord, organ, fortepiano). She is the co-founder of Baroque ensemble 'Floridante', and author/editor of several books (incl. 'The Contemporary Harpsichordist' I & III). Pursuing her PhD at the Estonian Academy of Music and Theatre, her current engagements also include music education and music journalism.



**FINAL THOUGHTS? INTERPRETATION OF THE FIRST MOVEMENTS OF BEETHOVEN'S AND SCHUBERT'S LAST THREE PIANO SONATAS**

**Lecture recital**

**Marie-Charline Focroulle**

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Considered as the apex of the literature for piano sonatas in the classical period, Beethoven's last three piano sonatas, Op. 109, 110, 111, and Schubert's last three piano sonatas, D. 958, 959, and 960, are still well appreciated and are often played in concert.

This lecture recital gives a summary of the doctoral thesis written on the first movements of these sonatas. The thesis examined the interpretation of the movements, by highlighting their particularities, explaining the impact of these on the interpretation, and, therefore, helping the understanding of the music for the performing process.

These six first movements contain fascinating and striking particularities, typical to each composer's style, which strongly influence their interpretation. The lecture recital shows some of the techniques that are responsible for the particularities in the music. It demonstrates why Beethoven's three first movements are concise, driven by an inner energy, always moving forward, it examines the purpose of the length in Schubert's three first movements and explains why length is a necessary tool to the general development of Schubert's music. This presentation also points out some elements of coherence and unity found in the movements, and explains that these are reached through very different means, depending on whether it is a movement by Beethoven or by Schubert. Finally, this information also gives a precise picture of the differences – as well as their origins – that performers do experience whether they play a movement of Beethoven or of Schubert.

It is a special and tremendous experience to perform these sonatas. Helped by examples played at the instrument as well as by a performance of one or more of these movements, the lecture recital helps pianists to identify some of the movements' idiosyncrasies, and allows them to understand what they have to be aware of, what they have to emphasise in their interpretation, and why they have to emphasise it.

**PROGRAMME**

Ludwig van Beethoven. Piano Sonata No. 30 in E major, Op. 109:  
*Vivace ma non troppo-Adagio espressivo*  
Franz Schubert. Piano Sonata No. 20 in A major, D. 959: *Allegro*

The Canadian/Belgian pianist **Marie-Charline Focroulle** obtained in November 2017 the title of Doctor in Music Performance from the Dublin City University/Royal Irish Academy of Music in Dublin, Ireland. She previously graduated from the Cologne Hochschule für Musik, Germany, and from the Conservatoire de musique et d'art dramatique of Quebec, Canada, where she received the 'Prix du concours' des Conservatoires du Québec with great distinction by a unanimous jury. Active pianist, she regularly performs in concerts as soloist and also as pianist of the chamber music group 'Ensemble Tria'. In 2013 she also recorded the first movement of Beethoven's Piano Concerto No. 5 for the illustrated book 'Ludwig' by Christian Quesnel, with Gatineau Symphony Orchestra. Dr. Focroulle feels strongly concerned, in her professional life and through her teaching, her work at the instrument, and her researches, with reaching a better conjugation between musicology, music pedagogy, and music performance.



**PERFORMING DALLAPICCOLA: HISTORICIST PERSPECTIVES ON THE PERFORMANCE OF TWELVE-NOTE MUSIC**

**Lecture recital**

**Felipe Garcia Suarez**

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While it is commonly accepted that performance traditions preceding 1945 were distinctively diverse (e.g. Hamilton 2008), it has also been observed that this diversity has since been replaced by a somewhat homogenized performance approach, something especially apparent in twelve-note music (Cook 2017). Contemporary string performers commonly group this part of the repertoire with what is called 'contemporary music', in response, no doubt, to a sense of perceiving this music as unnaturally suited to their instruments. Twelve-note music is thought of as sitting closer to the music that succeeded it, especially that of the Darmstadt School, than that which preceded it. This is a reading of history which has led many performers to associate the music of composers such as Schönberg, Webern or Dallapiccola with instrumental ideals arising from later musical ideologies and aesthetic conceptions of music. I hypothesise instead that the twelve-note composers of the 1930s and 1940s may well have been expecting elements of early twentieth century performance traditions to inform performers' approaches to their music (Day 2000). Thus, the work I am undertaking aims at re-thinking twelve-note music for string instruments from a historicist perspective by understanding the traditions and context this music was born into and arguing for the reintroduction of past instrumental and musical approaches in the performance of this music.

The work I am presenting revolves around Dallapiccola's *Ciaccona* for cello solo. Using several recordings of this piece I am exploring changes in performance practice of twelve-note music since the time of its composition.

To do so, I first generated a mathematically exact reproduction of the score using MATLAB which serves a base to compare performances. After that, and using the same program, I am extracting data regarding timing, intonation and intensity of the onsets and offsets of notes from different performances over a 55-year time-span. This data, as well some empirically obtained data regarding *glissandi* and *vibrato*, is then compared first to the model to observe where and how performers deviate from 'the score', and then to each other to see whether the deviations observed follow a historical pattern from which wider performance trends can be extrapolated.

This process of recording analysis is paired with score analysis, a historical study of the main aesthetic currents and polemics contemporary with the time of composition, and a review of texts by Dallapiccola himself. This has brought me to a better understanding of Dallapiccola's ideological context and some of his ideas regarding both this piece and performance in general. Throughout this presentation I will demonstrate, with the use of my instrument and visual and audio data, the contrast between 'historicist' and non-historicist approaches to this music and how those relate to each other, the score and general instrumental trends.

My research not only challenges widespread views regarding the place this music occupies within the standard narrative of music history, but also the approach many string performers nowadays take towards this repertoire (Quick 2010). In order to understand and communicate this music effectively, we need to revise and re-include lost expressive resources into our current performance practice. This process will help performers and audiences to better relate to a part of the repertoire widely misunderstood and by which many feel alienated.

#### PROGRAMME

Luigi Dallapiccola. *Ciaccona* for cello solo

Argentinian-born cellist **Felipe Garcia Suarez** started his musical education in Madrid where he moved to as a child. He later obtained Bmus (CODARTS Rotterdam) and Mmus (ArtEZ hogeschool voor de kunsten) degrees in The Netherlands, before moving to the UK to pursue an MA degree at the Royal Academy of Music (London), a qualification he obtained in 2015. He is currently pursuing a PhD in performance at the University of Birmingham. Besides his academic qualifications, he is a passionate chamber musician. This has led him to perform in some of the most renowned auditoria and festivals in Spain (Auditorio Nacional de Musica, Palau de la Musica de Valencia, L'Auditori de Castellon, etc.) and The Netherlands (De Doelen, Splendor Amsterdam, Zeister Muziekdaagen). In 2016 he recorded his first solo CD 'In Memoriam Mstislav Rostropovich' as an homage to Rostropovich's work in the development of the cello repertoire.

## FACES OF GDAŃSK CREATIVITY FOR THE REED TRIO AFTER THE YEAR 1969

### Lecture recital

#### Gdańskie Trio Stroikowe

**Marta Różańska** (oboe)

**Andrzej Wojciechowski** (clarinet)

**Mirosław Pachowicz** (bassoon)

Academy of Music in Gdańsk

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The historical scenario for musical creation in the city of Gdańsk is subject to analogical changes that currently occurred in Poland during the twentieth century. Important events that emerged in this city had affected the course of the socio-political and artistic environment in the country, for instance let's remember the strikes that took place in 1970; the so-called *Gdańsk Agreements* from 1980 and the anniversary of the 1st millennium of the establishment of the city of Gdańsk in 1997.

Stylistic changes and creative attitudes were taking place not only because of the political situation and the response to propaganda guidelines, but also because of changing fashions for arts, especially for musical production. This process can be successfully followed by the example of the reed trio genre, which occupies an important place in the output of Polish composers located in the city of Gdańsk.

The Polish musicologist Mieczysław Tomaszewski identifies eight periods in the systematization of the national creativity in Poland after the Second World War. According to Tomaszewski, in 1969 the fifth phase called 'pseudo-liberalism with silent restriction of freedom', began; it is characterized by the anti-monumental music, which often opposed the political propaganda that prevailed due to the success of Edward Gierek. In contrast, didactic and panegyric creativity flourished where neoclassical and folkloristic tendencies often come to the fore. *Trio stroikowe*, composed by Władysław Walentynowicz in 1981 is one of the most representative compositions that belongs to this period. The second musical work that highlights this epoch was composed in 1984 by Zbigniew Pniewski, *Suita tanców stylizowanych*,

for reed trio and brass quartet, also an iconic musical work that corresponds to this patriotic phase.

The actual scenario for young Polish composers provides connections within the tradition implanted by the symbolism of patriotism and multi-cultural richness that characterized the city of Gdańsk. Two compositions that stand out from this young generation belongs to Marek Czerniewicz – *5 utworów* together with the *Double Reed Trio*. These two works fit into the wide postmodern trend. Czerniewicz's style carries a deeply pacifist message – and is a kind of review of the twentieth century styles together with compositional techniques from archaic musical language in combination with an aesthetic fascination for oriental sounds melted with elements of musical textures of the sound from sonorism in Poland.

#### PROGRAMME

Marek Czerniewicz. *5 Pieces* for reed trio:

*Archeologia*  
*Epigramat*  
*Tytan*  
*Pokój wrogom*  
*Pamięć*

Beniamin Baczewski. *Reed Trio* for oboe, clarinet and bassoon:

*Adagio – Doppio movimento*

Anna Ročławska. *Impression* for reed trio (world premiere)

**Dr. Marta Różańska** has been a member of the faculty at the Academy of Music in Gdańsk since 2006 and at the Public School of Music in Gdańsk, Poland since 2009. In 2015 she graduated under the PhD Art of Music programme from the Academy of Music in Gdańsk. In parallel she has been responsible for the oboe class at the same institution. Since 2013 she has been a member of the Reed Trio Gdańsk, with whom she has been performing in Poland and abroad, receiving several awards: in 2014, 3rd prize at the International Music Competition in Malta; 2015, 1st prize at the 25th International Competition for Young Musician 'Citta di Barletta', as well as special prize in the category for performance musical work composed after the year 1960.

Currently **Hab. dr. Andrzej Wojciechowski** is the principal clarinet player of the Polish Baltic Frederick Chopin Philharmonic in Gdańsk. His activities as a chamber instrumentalist can be highlighted as follows: member at the Polish Chamber Philharmonic in Sopot, Poland; the foundation of the Inspiro Duo together with the pianist Stawomir Wilk; member of the Mozart Bassethorn Ensemble, Gdańsk Reed Trio, the ensemble Zagan Acoustic, which specializes in performing music that borders on jazz and folk world music. Since 2014, Andrzej Wojciechowski has been an Assistant Professor of the clarinet class in the Academy of Music in Gdańsk. In the same year he joined the creditable circle of 'Selmer Musicians'. Since 2015, he has been a Visiting Professor of the Ning Xia University in Yin Chuan.

**Miroslaw Pachowicz** has been the first bassoonist at the F. Chopin Polish Baltic Philharmonic in Gdańsk since the end of 2007 and since 2013 has been a pedagogue in the bassoon class of the Music Academy in Gdańsk. He has toured Minsk and Kiev as part of the project 'Karol Szymanowski. Music beyond borders'. He has also made several CD recordings (among others Symphony No. 7 by L. van Beethoven, Symphony No. 8 by K. Penderecki, 'War Requiem' by B. Britten or *Vivo XXX* by P. Mykietyn). In addition, he plays with many orchestras such as the Polish Chamber Philharmonic in Sopot, Lublin Philharmonic, Gorzów Philharmonic, 'Hanseatika' Chamber Orchestra, 'Progress' Chamber Orchestra, 'Capella Gedenensis', Brussels Philharmonic Orchestra, Königl. Harmonie Orkestr Torhout.



### **FLUTE FRANÇAISE: THE FRENCH FLUTE. THE INFLUENCE OF THE FRENCH FLUTE SCHOOL FROM THE END OF THE 19TH CENTURY ON FLUTE PLAYING TODAY**

**Lecture recital**

**Iryna Gorkun-Silén**

Sibelius Academy / University of the Arts Helsinki  
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By the end of the 19th century one of the most powerful and famous flute schools was about to undergo big changes. The French flute school is one of the most important and famous flute schools in the world. This school was founded during the late 19th century, and it blossomed at the beginning of the 20th century. The famous flautists of that period, like Paul Taffanel, Marcel Moyse and Philippe Gaubert, created their own style and school of flute playing. I would like to see if a link can be found between this time and today in order to understand whether the traditions of the French flute school still exist, and if so, who the players representing it are.

I would like to explain why I have chosen this topic. When I began playing flute, I was not clearly following any particular school at all. Only later, while studying in Switzerland, did I begin to understand that differences existed between some of the different schools. The French flute school is famous because of its supple timbre, with its very light and colourful tone that can be compared to Impressionist paintings.

*Vibrato* is another key element of the French flute school. It used to be faster and more refined than for example, the English *vibrato* of the period.

With the help of my written work I also hope to achieve more colours and suppleness in my sound. During my studies, I have managed to adopt the French tradition in the way I play, but I hope with the help of my concerts and my research that I can get even closer to the way in which I want to play French music.

A big part of the influence on the French flute school at that time was the new possibilities of the instrument – a new flute model that was built by Theobald Boehm. France was one of the first countries to start actively using this flute. My work deals with the legacy of the French flute school, both from a technical and from a musical standpoint. I would like to find and understand the changes that the flute sound has undergone since the early 20th century. For this project I will use early recordings from the beginning of the 20th century by Philippe Gaubert, his student Marcel Moyse and George Barrère who were part of the development of the modern French flute school.

During the first years of my doctoral studies I have interviewed several leading flute teachers in France, Switzerland and England. I am planning to write an article based on those interviews during the next year.

My concert programmes consist of French music, starting with the music of the 18th century. I would also like to challenge myself with modern music. All my concerts are based on different ideas. Each concert represents a theme suggested by the repertoire I have chosen.

#### PROGRAMME

Mel Bonis. Sonate for flute and piano in C sharp minor, Op. 64:  
*Andantino con moto; Scherzo vivace* (excerpts)  
Louis Durey. Sonatine for flute and piano, Op. 25 (excerpts)  
Henri Dutilleux. Sonatine for flute and piano

*The Ukrainian born flautist Iryna Gorkun-Silén has performed as a soloist, in chamber music ensembles and with orchestras in Ukraine, Russia, Poland, Italy, Germany, Switzerland, Belgium, France, Finland and South Korea. At the age of 10, Iryna made her debut as a soloist with the National Orchestra of Ukraine. During her studies at the Kiev Music School and the Tchaikovsky Academy she received a scholarship from the president of Ukraine. While studying in Switzerland, Iryna received support from several foundations, including Lyra Stiftung, Vontobel Familie Stiftung, Elsy Meier Stiftung, Datio Stiftung etc. Iryna is a prize-winner of international music competitions in Ukraine, Poland, Germany, France, Italy, USA. Iryna is a doctoral candidate at the Sibelius Academy in Helsinki and her supervisor is Anu Vehviläinen.*



### JAZZ BEYOND BORDERS

#### Lecture recital

#### Dick de Graaf

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Jazz, in my opinion, represents an 'all-inclusive' guesthouse in which elements from the surrounding musical world are welcomed with curiosity. As a sequel to previous projects in which I rearranged and improvised works by Schubert (2003), Bartók (2009), and Bach (2013), I consider my actual study as a next step endorsing the relevance of the metaphor above.

The research question of my online doctoral thesis *Beyond Borders* (2017) is: 'How can advanced compositional and improvisational techniques be applied in contemporary jazz, in order to help (composing) improvisers to extend their musical practices beyond functional harmony and beyond the conventional chord-scale approach?'

The goal of this study is to demonstrate how jazz practitioners can employ elements from twentieth century compositional techniques with the intention to transcend the limitations caused by the excessive focus on

those traditional issues in jazz education. Although the relationship between the improvised lines and the current or imaginary underlying harmonies remains a vital element, the emphasis in my study is on how to embed strategies to play 'outside the chords'.

The story of my research starts with comparative analyses of advanced improvisational strategies as published by leading jazz educators Liebman (2013), Bergonzi (2000), Garzone (2009), Weiskopf (2009), and O'Gallagher (2013). While applied in my own compositions and improvisations, these strategies appear to contain useful elements that are, more or less intended, related to serial music.

Next, I discuss the twelve-tone music related *Tone Clock* by Peter Schat (1993) and the symmetry of the 'modes de transposition limitée' by Olivier Messiaen (1956). After analyses and evaluations of these models in the practices of expert jazz practitioners, and on the basis of my own experiences using them to write so-called 'generative compendia' and compositions, I conclude that elements of these models can be fruitfully transferred into jazz. Besides, they inspired me to the long-term effort of integrating these new elements into my existing improvisational skills.

The artistic results of how I enriched my individual practices as a (composing) performer in the context of my doctoral study are displayed in a number of recent recordings. The pieces on my CDs *Carillon* (2014) and *Bird Buzz* (2017) are filled with the sounds that result from practical applications of the models discussed above. In addition, the 'generative compendia' of patterns I constructed with these models can serve interested readers as examples of how to transcend functional harmony by drawing on 'extra muros' techniques. Of course they should adapt these to their individual preferences and needs.

To conclude, I play together with Philipp Frenzel, a Codarts Master student who is conducting research on employing Messiaen's 'modes de transposition limitée' as a jazz pianist. Together we will play applications of the fifth hour of Peter Schat's *Tone Clock* in *Les Mésanges*, followed by an arrangement of Olivier Messiaen's third 'mode de transposition limitée' in *A Crow Calling*. To end, we will use the well-known jazz standard *Caravan* as a vehicle for improvisations with the findings of the actual artistic research project.

#### PROGRAMME

Dick de Graaf (saxophone)

Philipp Frenzel (piano)

Dick de Graaf

*Les Mésanges*

*A Crow Calling*

Juan Tizol/Duke Ellington. *Caravan*

Dutch saxophonist **Dr. Dick de Graaf** is a versatile (composing) performer who feels at ease in traditional jazz as well as in cross-over projects, as is evident from his collaborations with legendary artists such as Chet Baker, Benny Golson, Billy Hart, the Malinese kora player Toumani Diabaté and the Turkish guitar virtuoso Erkan Ogur. Dick's interest in connecting jazz and classical music resulted in numerous projects, such as *Schubert Impressions for Jazz Quintet* (2003), and his jazz arrangements of Bach's music on the CD *To B Or Not To B* (2013). In November 2017 he obtained a PhD degree at Leiden University (ACPA) with his online dissertation about developing jazz languages using twentieth century compositional techniques. On his actual CD *Bird Buzz* he steps ahead, using elements from the musical legacy of classical composers Bartók, Messiaen and Peter Schat to create fresh music in the domain of contemporary jazz.

**Philipp Frenzel** – jazz piano player and composer – was born in October 1990 in Essen, Germany and is currently living in the Netherlands. Philipp started playing piano at the age of twelve and quickly developed a passion for music and his instrument. In 2011 he decided to move to the Netherlands to pursue a musical career and started studying at the ArtEZ Conservatory in Arnhem. There he finished his bachelor in 2015. In 2017 he started to pursue his master studies in jazz piano and jazz composition at Codarts in Rotterdam. There, coached by Dick de Graaf, he undertook a study into the application of Olivier Messiaen's modes of limited transposition to his compositions and improvisations. Philipp is a very active performer with a lot of different projects, including 'De Raad van Toezicht', that played at the 2016 North Sea Jazz Festival.



### CONSEQUENCES ON PERFORMANCE OF AN ANALYSIS OF BRAHMS'S TRIO, OP. 8

Paper

**Joan Grimalt**

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Most current performances of Brahms's Trio in B major, Op. 8 take the musical text as something given, as a piece of 'classical' repertoire. The work, however, seems to be intended as a spontaneous manifestation that reaches 'from heart (of the musical Persona) to heart' (of the listener), through the interpreter's intelligence.

Thus, in the motto to Beethoven's *Missa Solemnis*: 'Von Herzen – möge es wieder zu Herzen gehen'. It could preface a great deal of Romantic artistic output altogether.

In nineteenth-century literature, the 'flow of consciousness' is trying to capture the process of thought and feeling in real time. The music of the period was the first chosen medium to put this into practice, using the opposition between a pre-established and a spontaneous style that was one of the foundations of the former generation's Classic style.

This standpoint leads to a quite different interpretation of Schumann's, Chopin's or Brahms's music, as will be shown specifically on the aforementioned piece. What are the musical signs that show that we are not hearing

a direct performance, but the representation of memory enactment? Some are located in the rhythmic parameter, arguably Brahms's favourite; some others, on the melodic, harmonic, syntactic, or textural. Attention to the topical and rhetorical references are an invaluable help to understand the expressive power of this music.

**Joan Grimalt** is an orchestra conductor (Vienna University), linguist (Barcelona University), PhD in musicology (Universitat Autònoma de Barcelona) with a thesis on Gustav Mahler, supervised by the late Raymond Monelle. After a decade devoted exclusively to interpretation, conducting above all opera in Central Europe, Grimalt combines since his return to Catalonia practical musicianship with teaching and research at the Escola Superior de Música de Catalunya (Conservatory), at the Universitat Pompeu Fabra, and at the Universitat Internacional de Catalunya. He has presented most of his research at the periodical international conferences of the Music Signification group (ICMS) since 2006. Joan's main research field is the convergence of music and language: rhetoric, narrative, towards a humanist musicology. Among his books, 'Música i sentits' ('Music and Senses', 2014) stands out. It is a comprehensive textbook devoted to the field of musical signification, with an analytic and didactic emphasis, due to be published next year in English.



### INTERACTION STRATEGIES IN IMPROVISED JAZZ DUOS – A PILOT STUDY

Paper

**Torbjörn Gulz**

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The word 'improvisation' indicates a great freedom to create in the moment. In reality, the freedom is constrained by various frameworks and conditions. In jazz improvisation, though, the musician is given a large space for own decisions just because improvisation is so central in this genre. Often, however, jazz musicians tend to follow the rhythmic and melodic conditions, the vocabulary of jazz, and inside this language approach the often-used term storytelling. A part of this language is described by jazz theory and relates to traditional chord, scale and melodic analysis. However, in this study, an attempt is made to deepen the concept of jazz theory by incorporating strategies for microtonality, sound, timing and microrhythmic that cannot be described in a traditional notation.

This presentation describes a pilot study that included jazz students at a high musical level at the Royal College of Music in Stockholm. The ensembles were duos and one role, A, is performed by author TG at the piano. The second role, B, is performed by different students playing horns (saxophone, trumpet and trombone).

The main purpose was to investigate the extent of information that can be identified and captured in a communicative situation between two musicians (A and B), if the role of one musician, here A, is more predetermined, whereas the other musician's, here B's, role is to react to what A plays. In addition to modality and pitch in relation to musician A, there is a will to address the rhythmic response, aspects of musical form and not least the tone quality (sound, timbre).

The duration of the recording session was approximately 6 minutes and was treated as a whole piece of music even though it was also divided into the following sections where different conditions were created without preparation for musician B:

Recorded music:

- Without pulse with simple modality (dorian, lydian...).
- Without pulse with advanced modality or atonal structures (altered, diminished, chromatic).
- With pulse with simple modality.
- With pulse with advanced modality or atonal structures.

During the recording, there was no visual contact between A and B, all interaction was mediated by listening. The recording was analysed directly by means of technical software (Logic, Scorecloud, Sonic Visualizer), where the musical contributions of B were analysed relative to A's performance, with respect to pitch, rhythm, tone quality (sound, timbre) etc. The results were then discussed in in-depth interviews as close in time as possible to the recording session in order to identify underlying strategies. The data is currently being analysed and the detailed results will be presented at the conference.

This study provided an opportunity to examine jazz musicians' various strategies for improvisation. A precise analysis of the recording in order to provide a concrete base for a deep interview was a crucial result of the study. The methodology becomes very central as the quality of the music which is to be analysed depends largely on practical and social conditions in the recording environment. Therefore, much time has been spent on developing the method to achieve the best possible results, even from an artistic perspective.

After this initial study, the next step is to use the same method for professional active Swedish jazz musicians.

**Torbjörn Gulz** is a jazz pianist who has worked with several Swedish jazz groups during the 1990s and 2000s and has toured all over the world. He has recorded one album as a leader and is involved in over 30 others. Torbjörn is also the main jazz theory teacher at the Royal College of Music in Stockholm and since 2017 a PhD student at the Royal Institute of Technology. He has written a book on jazz arranging.

## SCHUBERT REVISITED: THE SWAN SONG OF THE MASTER/APPRENTICE PARADIGM

Recital

Frank Havrøy / Gunnar Flagstad

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Both Frank Havrøy and Gunnar Flagstad are classical musicians by education. But when specializing in the field, they both experienced how a large part of their musicianship was kept in the background. They started to ask what would happen if they applied all their experience and musical past into the classical repertoire. What would happen if they allowed all their musical tools shape how they performed Schubert. Through a process of re-composing and re-arranging some of the most iconic songs by Schubert, they have ended up with a totally new Schubert universe, where the song *Ihr Bild* could end up being a tango, or *Die Stadt* could sound like a Kurt Weill song, or perhaps *Ständchen* could become a jazz ballad. But within this playful process, some deeper questions arise, such as: What is a tradition, and should we see ourselves as being at the end or at the beginning of a tradition? How obliged are we to be a part of performance practice, or should we be obliged to seek to challenge the performance practice? When does Schubert stop being Schubert, and how did we end up in a situation where the differences between performances of lieder and different performers of lieder, are on a surreal detailed level, giving performances that are more and more similar? And, when dealing with musical freedom on this level, what happens when we return-to-the-originals? And, last but not least, will Frank and Gunnar ever again get to work in the classical mainstream business?

The project is hands-on artistic research that directly inflicts the musical result, and again, when having been through the process of redesigning Schubert's music, will perhaps change the view on this music when we again return to the original songs. This project has already been shown at festivals and concert series in Norway, and has sparked discussions around performance practice issues, and how we relate to the boundaries implicit in classical

music performance. And, in the end, this project has in many ways freed us from the restrictions we had laid upon ourselves as classical musicians. Since showing this project at the EPARM conference in 2017, much more of the cycle *Schwanengesang* has been deconstructed, and our plan is to answer the 'return-to-the-originals' question during this event.

#### PROGRAMME

Songs by Franz Schubert/Gunnar Flagstad/Frank Havrøy and only by Franz Schubert  
*Schwanengesang*, D. 957:

*Liebesbotschaft* (Flagstad/Havrøy/Schubert/Rellstab)  
*Frühlingssehnsucht* (Flagstad/Havrøy/Schubert/Rellstab)  
*Ihr Bild* (Schubert/Heine)  
*Ihr Bild* (Flagstad/Havrøy/Schubert/Heine)  
*Der Atlas* (Flagstad/Havrøy/Schubert/Heine)  
*Der Doppelgänger* (Schubert/Heine)  
*Der Doppelgänger* (Flagstad/Havrøy/Schubert/Heine)  
*Ständchen* (Flagstad/Havrøy/Schubert/Rellstab)  
*Die Stadt* (Flagstad/Havrøy/Schubert/Heine)

**Frank Havrøy** is a singer and associate professor at the Norwegian Academy of Music. He works as a freelance singer and has been a member of the vocal ensemble 'Nordic Voices' since 1997. Frank operates in a wide variety of genres, and especially in contemporary music and music theatre. In 2015 he finished his PhD at the Norwegian Academy of Music.

**Gunnar Flagstad** is a pianist and associate professor at the Norwegian Academy of Music. He works as head of the piano department at the school, and also as a freelance pianist. He has worked with a long row of classical musicians in Norway, playing at all major music festivals in the country. He has lately also worked closely with the Norwegian trumpet player Tine Thing Helseth.



### CABARET TRADITION IN NOTATION OF SPRECHGESANG IN PIERROT LUNAIRE BY ARNOLD SCHÖNBERG

#### Lecture recital

#### Olga Heikkilä

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In my research on Sprechgesang in *Pierrot Lunaire* by Arnold Schönberg I faced several conflicts between notation and performing instructions given by Schönberg. As a performer I dug into the performing traditions of music and text at the turn of the nineteenth century and found roots of Sprechgesang in the early artistic cabaret tradition of France and Germany. *Cabaret artistique* and *Litterarische Kabarett* had a very specific and well-articulated concept that I would like to show through the theatrical journey of my lecture recital.

In the Preface of *Pierrot Lunaire*, Schönberg instructs the speaker to use voice 'for contrapuntal purposes, just as if it were an authentic melodic line', he suggests only by juxtaposition that the instructions and the vocal lines themselves bear contradictory performance implications, the latter calling for more pitch fidelity and the former calling for less. In *Pierrot*, his instructions as to the execution of the reciter's part contradict his compositional practice. His instructions demand relative pitch; his notation implies absolute pitch – which indeed emerges incontrovertibly in the *Passacaglia* (No. 8 *Nacht*) and, in fact, in all the numbers where the speaking voice, at least intermittently, is written in strict counterpoint. Another movement notable for its adherence to strict counterpoint is No. 18 *Der Mondfleck*, which is comprised of a palindromic canon, palindromic two-voice fugue, and non-palindromic three-voice fugue. The instructions are written in the spirit of liberation – the liberation of the human voice; the notation springs from Schönberg's instinctive need for reintegration. As a result, many performances which don't heed his instructions sound better than some which do – especially if the reciter happens to possess perfect pitch. The official explanation of this change of notation, chiefly supplied by myself, has always been that Schönberg, having realized that people tended to sing, or at any rate to keep to the absolute pitches where these were notated, changed his notational approach in order not to lead into temptation.

#### PROGRAMME

Olga Heikkilä (soprano)  
Eveliina Sumelius-Lindblom (piano)  
Yvette Guilbert Foye Jozin. *Madame Arthur*  
Frank Wedekind. *Ilse*  
Arnold Schönberg. *Galathea*  
Eric Satie  
*La grenouille américaine*  
*Ludions*  
Arnold Schönberg. *Pierrot Lunaire: Serenade*

**Olga Heikkilä** is a doctoral student at the Sibelius Academy (Uniarts Helsinki), Docmus Doctoral School, Art Study Programme. The topic of her PhD is about Sprechgesang which she explores in five concerts and a written thesis. The first concert 'Sprechgesang in 19th-century Cabaret' was on 9 November 2017 and the next one 'Cathy Berberian's Vocality' will be on 13 November 2018. She plans to have finished her research by autumn 2021. Heikkilä is a Master of Music (2015) and Theology (2007) and holds an Advanced postgraduate Diploma in Music from Royal Opera Academy (DK). She has had several conference presentations at Sibelius Academy events (2016–2018) as well as at a conference in cooperation with the Royal Academy of Music in spring 2018. Heikkilä will publish her first article in *Trio academic* magazine of Sibelius Academy in 2019. Her PhD supervisors are Anne Kauppala (Sibelius Academy), Jane Manning (The Guildhall School of Music & Drama in London, UK) and Barbara Hannigan.



## MODIFYING LISZT

Lecture recital

**Julian Hellaby**

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This lecture recital draws on ideas developed in an article written a few years ago in which I discussed and evaluated an occasional nineteenth- and twentieth-century performance practice whereby pianists modify, that is, embellish or alter, musical texts according to their own personal insights and inclinations. The aim of the presentation is therefore to take a historical look at modification and to suggest a rationale for the practice as it relates to the music of Franz Liszt whose solo piano works have attracted this type of performer intervention more than those of any other composer.

The lecture recital starts with an explanation of the concept of score modification, differentiating it from other species of third-party intervention such as transcription, paraphrase or variation. A brief survey of modification as it relates to Liszt's piano music is then presented, including examples of minor performer intervention such as Earl Wild's altered ending to the *Mephisto Waltz No. 1*, moderate intervention such as John Browning's reworking of parts of *Après une lecture du Dante* from *Années de pèlerinage, Book II*, and major intervention such as Arcady Volodos's significant amplification of the climax to *Vallée d'Obermann* from *Années de pèlerinage, Book I*.

Suggestions as to why Liszt's music in particular has attracted this type of performance practice are offered. These include: Liszt's own regular habit of revising his compositions thus undermining any strong concept of a 'definitive' version; the appearance in many of his works of free-time, cadenza-like passages which generate an improvisatory feel; and Liszt's own habit, as a performer, of modifying other composers' music.

This is followed by a rationale for the presenter's own (relatively minor) modifications to the Polonaise No. 2 in E, and the lecture recital ends with a complete performance of the work as modified by the performer.

### PROGRAMME

Franz Liszt. Polonaise No. 2 in E major, S. 223/2

**Dr. Julian Hellaby** studied piano with the distinguished pianist Denis Matthews and later at London's Royal Academy of Music. He has performed as solo pianist, concerto soloist, accompanist and chamber musician in continental Europe, the Middle East, South Africa and throughout the UK, including recitals in the Wigmore Hall and Purcell Room. More recent two-piano work with pianist Peter Noke has featured performances across the UK, and in Hong Kong and China. Julian has taught academic music at Coventry University and London College of Music, and also has extensive experience of piano teaching at all levels. He has released several CDs for the ASC and MSV labels, and his book 'Reading Musical Interpretation' was published by Ashgate in 2009. His second book, on English pianism, was published by Routledge in May 2018.



## PERFORMING ON THE QUARTER-TONE PIANO: RE-DISCOVERING REPERTOIRE

Paper

**Elisa Järvi**

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A new kind of quarter-tone piano was recently developed in Finland. It is an example of an approach to meet specific needs of contemporary music: producing quarter-tones on a full-range keyboard. The final instrument is an extended version of the traditional piano, consisting of a new quarter-tone keyboard connected to two Disklavier pianos, which are tuned one quarter-tone apart. In the previous *Doctors in Performance* conference I introduced some aspects of microtonal music in the twentieth century, the need for the new instrument and the ideas behind the quarter-tone keyboard design.

My presentation focuses on experiences with the quarter-tone piano as performer. In 2017 I premiered Sampo Haapamäki's Quarter-Tone Piano Concerto with orchestra and the year before some chamber music, written by several young composers for *MikroEnsemble*. I have now commissioned a new solo repertoire. I will discuss and demonstrate my forthcoming practicing process with Lauri Mäntysaari's études and Hannu Pohjannoro's preludes for the new quarter-tone piano.

Besides the contemporary repertoire it is also worth approaching the historical aspect of the quarter-tone piano. It might be possible to now reawaken some quarter-tone piano repertoire from the 1920, although it was written for another kind of keyboard. The pioneers of the first European quarter-tone piano were Russian-born composer Ivan Wyschnegradsky and his Czech colleague Alois Hába. Also, a couple of their contemporary American colleagues made experiments with quarter-tone tuning.

**Dr. Elisa Järvi** completed her artistic doctoral studies at the Sibelius Academy DocMus Department in Helsinki. Her written thesis and book discuss the rhythmic and metrical aspects of Piano Etude No. 8 by György Ligeti. She also studied in London and Cologne where she completed her *Konzertexamen*. Ms Järvi is currently working as a part-time teacher and postdoctoral researcher at the Sibelius Academy and is studying musicology at Helsinki University. Together with Finnish composer Sampo Haapamäki she has recently developed a new kind of quarter-tone piano. She is an active performer of contemporary music, and also combines contemporary music with performances of earlier works, including works written for the fortepiano. She has performed extensively throughout Europe as a chamber musician, and engagements have taken her to Japan and the United States. Her debut album 'Aufforderung zum Tanz' (Fuga 9370) features dances and compositions with dance influences by classical and contemporary composers.



## PURE INTUITIVE ACT

### Recital

#### Robert Jędrzejewski

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In contemporary Western music tradition improvisation is represented by European art music and the African diaspora, which gave birth to American jazz. There are also the various forms of folk artistic activity which can only be an inspiration today. The search for a new language has often resulted in analyzing the ancient vibrant songs and rituals. Such analysis can be found in Jerzy Grotowski's practice, whose ideas of 'Poor Theatre' and 'Art as Vehicle' are precious examples of a practice open to real-time creation. Unfortunately, the practice often involved precise mimicking of the ancient elements or learning and repeating only a few chosen fragments from an improvisation-based process. There is also Konstantin Stanislavski's theory of the several degrees of actors' initiation, where the highest possible degree is described as the 'opening to the higher forces'. Thus, the artist becomes a channel for external energies, he or she is open to receive and be led by this stream in the creative process. As Karlheinz Stockhausen puts it in *Ritual of the Super Formula*:

*The essential aspect of my music is always religious and spiritual; the technical aspect is mere explanation. I have often been accused of vague mysticism. These days, mysticism is easily misunderstood as something vague. But mysticism is something that cannot be expressed with words, that is: music! The purest musicality is also the purest mysticism in a modern sense. Mysticism has a very incisive capacity to see right through things. To this end, the intellect is a piece of equipment that serves intuition. Intuition, clearly, is not innately present in man, but constantly infiltrates him, like the rays of the sun. Thinking is a way of formulating things, of translating intuition in terms of our equipment, and our practical world – an application to the realms of perception.*

Today, as we face the challenge of creating sound tissue navigated by the heart, instinct or the cosmos, we are undertaking an extremely difficult task. It is necessarily related to all kinds of experiences accumulated in one's lifetime. Sometimes it can be experienced as a total surprise, a strike of miraculous power and energy which then needs to be properly channelled, according to one's own creative will. At other times it can be hard work, which consists of creating tension, breaking certain associations and joining various or opposing images of music.

An act of ostension based on improvisation can become the basic source of experiencing truth for the artist and researcher in the twenty-first century.

## PROGRAMME

Improvised pieces for cello

**Robert Jędrzejewski** is an intuitive artist, improviser, and cellist, a doctoral candidate at the Fryderyk Chopin University of Music in Warsaw, Poland. His diverse projects and compositions are regularly performed all over Europe, in Canada, and in the USA. He is co-founder of SALULU: a duo of improvising composers, organizer of the Music in a New Key – conference in Warsaw, Poland, and member of ISIM – International Society for Improvised Music and 'Ring für Gruppenimprovisation'.



## ARCHIVE RECORDINGS AND MANUSCRIPTS AS A SOURCE OF ARTISTIC AND STYLISTIC RESEARCH

### Lecture recital

#### Piia Kleemola-Välimäki

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The Southern Ostrobothnia area in western Finland is well-known for its rich tradition of fiddle music. The three most important folk archives in Finland have a vast collection of recordings and manuscripts from the area. Traditional fiddle music from Southern Ostrobothnia was one of the main themes of my artistic doctoral thesis. It is also the topic of my post-doctoral research project, *The Fiddling Styles of Finnish Folk Fiddlers from the Southern Ostrobothnia area*.

In this lecture recital, I will present, with the help of musical examples, archive recordings and manuscripts – the two most important sources of my research: the manuscript of Samuel Rinta-Nikkola from Ilmajoki, Southern Ostrobothnia (1809) and the collection of archive recordings of my post-doctoral research project. The manuscript of Samuel Rinta-Nikkola consists of 94 polska melodies and is considered one of the most valuable collections of Finnish polska music. The material source of my post-doctoral research project consists of almost 2000 archive recordings from the three most important folk archives in Finland (The Finnish Literature Society / Helsinki, Folklife Archives / Tampere and The Finnish Folk Music Institute / Kaustinen) from 1930 to the 1980s.

Working on archival material has become the most important way for me to act as a musician. Listening to archive recordings, playing with them and being inspired by them are the most important tools for me when creating new interpretations of the tunes and composing new music.

## PROGRAMME

Polska No. 47 (Samuel Rinta-Nikkola manuscript, 1809)

Juho Antila, Ilmajoki (Archive recording, 1955)

*Jussilan Jaska-vainaan falssi* and *Rannan Santerin valssi* (Two waltzes from Juho Antila, Ilmajoki, 1955), arrangement

Petteri Suksi, Teuva (Archive recording, 1953)

*Vanha teuvalainen valssi* (Waltz from Petteri Suksi, Teuva, 1953), arrangement

Niilo Elgland, Vimpeli (Archive recording, 1955)

*Rahapolskia* (Polskas from Niilo Elgland, Vimpeli, 1955), arrangement

Polska No. 71 (Samuel Rinta-Nikkola manuscript, 1809)

Violinist, Doctor of Music **Piia Kleemola** is regarded as an exceptional performer, who is at home in both traditional and more experimental music worlds. The specialty of the Seinäjoki-based artist is Ostrobothnian fiddle polska, which was the subject of her dissertation for the degree of Doctor of Music, completed in 2011 at the Sibelius Academy. In addition to the violin, her instruments include kantele, jouhikko (Finnish bowed lyre) and vocals. Kleemola has released three solo recordings ('The Polska of the Devil and the Priest' / 2014; 'Fiddle Feast' / 2012 and 'RindaNickola' / 2009) and has performed on 30 records. Piia Kleemola has been awarded one-year and three-year artist's grants by the National Council for Music (2008, 2017–2019) and a one-year artist's grant by the Finnish Cultural Foundation, South Ostrobothnia Regional fund (2007 and 2014).



### **THE PROBLEM OF IMPROVISATION AND VARIATION IN BESERMYAN'S KREZ'S ON THE EXAMPLE OF SOLDAT KELJAN KREZ'**

**Lecture recital**

**Maria Korepanova**

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My lecture recital will be focused on the question of musical improvisation and variation in the Besermyan *krezes*. The Besermyans are an ethnic minority of Russia, who live in the North-West of the Udmurt Republic. *Krez* is an ancient vocal genre existing among the Besermyans and Northern Udmurts. Its characteristic feature is the use of improvised texts with onomatopoeic lexis. In the collective performance of the *krezes* the different improvised texts sound simultaneously.

The researchers of Udmurt traditional music unanimously emphasize the improvisational nature of *krezes* in both the verbal and musical respect. However, the musical improvisation in *krezes* has been studied very little until now. As a stage performer of Besermyan *krezes*, I am interested in the question of musical improvisation in this genre not only as in a theoretical issue, but also practically, because I aim to perform the *krezes* in an old traditional manner and also because the improvisation and variation allow to create a live and vivid piece of music on stage. The main goal of my research

is to reveal the rules of musical improvisation in *krezes* and to apply them in practice. This would give me an opportunity to learn how to create, on stage, the new musical texts that would not contradict the tradition but rather develop it. In this lecture recital I will demonstrate my research mainly with the example of a *krez* tune called *soldat keljan krez*. This is a ritual *krez* which was performed when recruits went to the army. I have managed to find 24 performances of this *krez* recorded in six Besermyan villages between 1986 and 2017. In my presentation I will compare these recordings in order to find manifestations of variation and improvisation and will analyze the stable and unstable elements of this tune type.

In the analysis of the tune variants, I make a difference between the processes of variation and improvisation. In the first case the changes do not affect the form of the tune; this kind of variation is very common in folk songs. Under improvisation I mean the cases where the form is also a subject of changes. The analysis has revealed that in the performances of the *soldat keljan krez* the musical variation is more common than improvisation. However, some improvisational performances were also found. These two groups of performances I analyze separately using different methods. The analysis reveals that there are typical methods of variation in both the performances with a stable form and in improvisational performances.

As a practical outcome of my research I will demonstrate my own elaborations of the *soldat keljan krez*, where I apply the knowledge obtained from the analysis.

## PROGRAMME

*Besserman krezh'* (besserman tune) (recorded by Maria Korepanova in Udmurt Republic in the village of Yunda of the Balezino district, 2004)

*Solder krezh'* (tune of wires to the army) (recorded by Maria Korepanova in Udmurt Republic in the village of Yunda of the Balezino district, 2002)

*Wedding krezh'* (Northern Udmurtian wedding tune) (recorded by Maria Korepanova in Udmurt Republic in the village of Kozhil of the Glazov district, 2017)

*Mush utjon gur* (an archaic Southern Udmurtian song to protect the bees) (recorded by Rimma Churakova in Udmurt Republic in the village of Guchin-Bodja of the Kizner district, 1979)

*Apai sjamen* (Southern Udmurtian dancing song of married women) (recorded by Irina Nurieva in Republic Tatarstan in the village of Sirja of the Kukmor district, 1994)

**Maria Korepanova** is currently a doctoral student at the Estonian Academy of Music and Theatre. In 2009 she graduated from the Udmurt State University, where she studied traditional music performance. The theme of her doctoral thesis is 'The traditional and stage performance of Besermyan *krez*: the aspect of improvisation and variation'. She started her career as an Udmurtian and Besermyan songs performer in 2001. Since then she has participated in numerous concerts and festivals, taken part in several documentary films; she has recorded four CDs of her song performances. She is also actively engaged in collecting and investigating Udmurtian and Besermyan folk songs. Since 2001 she has organized about 25 field trips in Udmurtia. Korepanova has presented her papers at several conferences in Russia and Georgia.



**'DON'T YOU REMEMBER ME, ADAM?'**  
**THE CHARACTER OF LILITH**  
**IN PÉTER EÖTVÖS' OPERAS**

**Paper**

**Zsuzsanna Könyves-Tóth**  
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'We were raised according to the Bible, but Lilith is missing from there. She is fundamentally a progenitrix figure, representative of a matriarchal society. Based on different texts she is the first wife of Adam who similar to him was created from dust. At the same time Lilith is also a demon, mother of the demon kings. Overall, she is a personality, who symbolizes independence, energy and explosiveness. If our starting point is that she was the first wife of Adam, than it would be tremendously interesting to assume, that we don't originate from Eva, but Lilith...'

Péter Eötvös, one of the leading contemporary opera composers started to deal with the figure of Lilith in 2010, when he was composing, at the request of the Bayerische Staatsoper, an opera based on the drama *The Tragedy of Man* written by Imre Madách. It was obvious from the first moment that only arranging the original work would not be his way, so he asked a young and talented German writer, Albert Ostermaier to write the libretto based on Madách's story. He decided to put Lucifer in the focus point titling the opera *Die Tragödie des Teufels*. It was Mari Mezei – wife of Péter Eötvös and regular co-writer of his librettos – who suggested to create a partner also for Lucifer. Ostermaier found it brilliant and raised the idea of Lilith (calling her Lucy in this opera). Owing to numerous wretchedness this opera which premiered in Munich was not successful, but Eötvös liked the topic so much, that he decided to recompose the work now focusing on Lilith. He and Mari Mezei rearranged the libretto and supplemented it with two new scenes by Ostermaier. The music from the very first note to the last one is original.

The *Paradise Reloaded* (Lilith) was premiered in 2013 at Neue Oper Wien and soon it was also performed in Budapest and one year later in Chemnitz, all occasions praised by the audience. Some of the critics considered it one of the most perfect contemporary operas of our days also because of the actuality of the topic: Lilith, the superwoman in the past century also became the symbol of feminism, several artists and historians are dealing with the origin and meanings of the figure.

The role was written especially for Annette Schön Müller, who has established herself as one of the most variable singer-performers in the field of contemporary music. Not only the partiture, but also the libretto contains numerous instructions for the performer including sometimes explicit intertextual references to such characters as Kundry, Kirke, The Queen of the

Night or even Isolde. In my paper I would like to examine the question of performatic freedom and the voice of Lilith as well as musical, literal and historical meanings of Eötvös' heroine.

**Zsuzsanna Könyves-Tóth** is in her second year as a PhD candidate in musicology at the Liszt Ferenc Academy of Music. Her research concerns two operas of Péter Eötvös – 'Die Tragödie des Teufels' and 'Paradise Reloaded' (Lilith) – both based on Imre Madách's drama 'The Tragedy of Man' with the supervisor Lóránt Péteri, head of the musicology department at the Liszt Academy. She finished her Master's studies in 2014 and later worked as a musical journalist, at the Communication Directorate of her alma mater. Currently she is also a music history teacher at Szent István Király Conservatory of Music and doing research at the Institute of Musicology, Research Centre for the Humanities of the Hungarian Academy of Science.



**ON PLAYING THE SONATA**  
**BY FRANZ SCHUBERT D. 821**  
**FOR ARPEGGIONE AND PIANO**

**Paper**

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This study will compare the two versions of the arpeggione invented by Johann Stauffer in Vienna in 1823 on playing Schubert's Sonata in A minor, D. 821. The arpeggione is generally thought to have six strings and similar tuning to a modern guitar. However, Stauffer advertised arpeggione to be available with 3–7 strings. Schubert's sonata has some problematic moments with 6-string arpeggione which call for a 5-string version of the arpeggione. My study is based on playing the sonata with the two mentioned versions of arpeggione. The outcome offers some impressions which will be useful for performers of Schubert's Sonata in A minor, D. 821 as well researchers of organology.

**Dr. Markus Kuikka's** topic in his artistic doctoral degree (2009) was baryton and arpeggione. He is member of the staff in the DocMus Doctoral School of Sibelius Academy and part-time teacher at the Estonian Academy of Music and Theatre. Kuikka is performing today on baryton, arpeggione and viola da gamba and directing the *Jaye Consort Helsinki*.



## OPERA AS EMOTIONAL LABOUR

### Paper

#### Jenni Lähtilä

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Here, singing opera is discussed as emotional labour, a profession in which expression of certain given emotions is a part of the work. In research literature, emotional labour of nurses, salespersons, priests and similar professionals has been subject to considerable interest: researchers relate emotional labour with stress and burn-out because of the conflict between private, personal emotions and those emotions required by the occupation. Unlike a nurse, salesperson or a priest, an opera singer expresses not only positive emotions, but also hatred, rage, terror, jealousy and similar negative, even destructive emotions. Also, the intensity and grandiloquence of expression, due to the requirements of the stage, sets the opera singer's profession apart from the subdued expression of emotion we would expect from a nurse or a funeral home staff member.

This research is positioned in the genre of artistic research, where the artist-researcher's introspection and knowledge through acquaintance arise from the experience of art making. Discussing an introspective case study, I use my own experiences as an opera singer as research material and reflect these experiences to research literature. The roles discussed include Lady Macbeth (Verdi's *Macbeth*), Gerhilde (Wagner's *Die Walküre*), third Norn and Gutrune (Wagner's *Götterdämmerung*), Amelia (Verdi's *Un Ballo in Maschera*), Popova (Walton's *The Bear*) and Woman (Schönberg's *Erwartung*).

Starting from the concept of basic emotions, we note the incompatibility of the classical singing technique and 'genuine' emotion, discussing emotion as neurophysiological phenomena affecting laryngeal muscles, mucosa and breathing control: clearly a singer, while on stage, cannot truly experience the emotions (s)he is expressing. However, the expression of emotion on stage is born out of study and analysis of the role, where the singer uses, for example, emotional memory, empathy or identification, and out of practice, where the singer immerses him/herself into the emotion, in order to learn to reproduce their expression. And even on stage, the singer is subject to emotional contagion through his/her acting.

This study suggests that much of the emotional burden of acting and singing an operatic role can be attributed to the aspects of emotional labour, but significant further research is needed to understand the psychology of rehearsing and creating the emotions of an operatic role.

*Soprano Dr. Jenni Lähtilä has two Master's degrees from the Sibelius Academy – from the department of Church Music, and then Vocal Music and Opera. She received her PhD in 2017, having studied*

*Richard Wagner's music and the young dramatic soprano instrument as a vehicle of Wagner's art (recital series), as well as opera as emotional labour (written thesis). Jenni Lähtilä is a winner of several national and international vocal competitions. She performs as an opera and orchestral soloist; she is a regular visitor at the Finnish National Opera and gives regular lied recitals. She's currently working on her third lieder album with her regular duo partner, pianist Kirill Kozlovski. As a versatile musician, Jenni Lähtilä is renowned as a performer of contemporary Nordic music. She has also worked as a church musician, and as conductor of a chamber orchestra and several choirs. In addition to her performing career, she teaches at the Sibelius Academy.*



## 'SOME MORE BEGINNINGS' OF ARTISTIC RESEARCH: HOW PERFORMANCES MIGHT REVEAL IMPORTANT DIFFERENCES BETWEEN AESTHETICS AND 'AR'

### Paper

#### Maximilian Lehner

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In *Epistemologies of Aesthetics* Dieter Mersch (2015) formulates the idea that art is thinking through or with material – thereby some kind of non-propositional knowledge is produced. Jens Badura (2015) defines Artistic Research by employing some sort of 'intuitive, non-reductive knowledge'. Henk Borgdorff (2012) puts Artistic Research in a solitary position, unable to relate to other disciplines, even if he defends its position of art in academia. The strange move that unites these positions is the idea of philosophical aesthetics which is embodied in art.

Through an analysis of the series of Variations by Merce Cunningham and John Cage, I want to show the difference between the aesthetical stance, reflecting the possible meanings and implications of art after its creation, and the process of art production. Concerning the latter, already Christopher Frayling (1993) proposed differentiations that have later been refined: there is research for this process, and within this process, maybe even in participating or from the position of a spectator. In Variations all of these parts seem to be true – but to conceive them as such, we need the aesthetical stance which defines art as a non-propositional knowledge and a non-reductive knowledge. The performance itself, in contrast, is dependent on the grades of reduction and focus to create a communicable message that can then again be interpreted by the spectator; and communicability, again, is a key element of research. In these works, it is not 'research for the arts' which transforms art into Artistic Research, but the specific artistic stance taken during the research process. This extends to other works of 'Experi-

ments in Art and Technology' (e.g. from the exhibition 'Some More Beginnings'), and shows the interdisciplinary relevance of Artistic Research in an interdisciplinary and international research context.

By separating the two stances on Artistic Research, I do not mean to separate between a good and a bad idea of how to do research in the arts. The concept leads to the very idea of why research in the arts is something which is valuable for the arts (and maybe even other disciplines), and that art does not have to replace its own introspection and reflection. Separating these processes from the production and interdisciplinary exchanges can lead to the insight that Artistic Research can have outcomes apart from the 'knowledge' art can have (according to most theories of Artistic Research): it still has artistic output and might provide surprising partial knowledge for other disciplines. So, it can be Mode-2-research in two ways: for others and within the arts.

**Maximilian Lehner** is a research and teaching assistant at the Institute of Contemporary Arts and Media at KU Linz, Austria where he is pursuing a doctoral thesis on 'Time-Travelers. (Post)-Temporal Concepts in Visual Arts'. His other research interests are in theories of artistic research, art and technology movements, Artificial Intelligence and art, and in (non-anthropomorphizing) human-machine relations. He is also co-founder of 'The Real Office', a production agency for visual arts in Stuttgart, Germany. He studied art theory and philosophy in Linz, Stuttgart, and Paris, France.



## **HUMAN VOICE AND INSTRUMENTAL SOUND: EMBODIED PERCEPTION AND PERFORMATIVE SPACE**

**Paper**

**Paola Livorsi**

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My artistic research concerns the relations between human voice and instrumental sound, seen from an embodied and performative point of view. I am interested in the possible similarities between the timbre of the spoken voice and that of string instruments. To do so I am investigating the way of speaking and the body language of string instrument players and their instrumental sound, through recordings and spectral analysis. Mother-tongue has a particular significance in this process. The project includes five doctoral concerts, of which two have been realized: *Imaginary Spaces* (with cellist Juho Laitinen, live video and interactive sonic objects, Helsinki Music Centre, Black Box) and *Voices and Spaces* (portrait concert in collaboration with the ensemble Uusinta).

Everyone has a recognizable repertoire of gestures and body movements, ways of speaking and pausing. How does this transfer to our way of making music? Is this perceptible in one's individual sound? Among the first ways of producing sound, the human voice stems from the body. Its timbre depends on the throat, mouth, facial cavities (see phonatory system). Voice is crucial to identifying a person, it is a mark of identity. According to A. Cavarero (2003), the Western history of culture has been largely videocentric and logocentric. The term 'idea' comes from the ancient Greek 'ideo' (I see). With the predominance of 'logos', 'concept' and 'word', vision became privileged, at the expense of other senses. Cavarero invites us to rediscover the 'phoné', 'logos vivified through a throat of flesh'. Voice also unveils the hidden, the subliminal.

For my doctoral project, *Human voice and instrumental voice: a comparative study in timbral content*, I have been collaborating and recording with musicians Juho Laitinen, Dominik Schlienger, Sergio Castrillón and Anni Elif Egecioglu and building up a database of video and sound, which I am currently studying and analyzing.

In experimental psychology literature, parallelisms have been drawn between speech and music. In *Temporal Modulations in Speech and Music* (2017), it reads that 'rhythmic structure is a fundamental feature of both', 'both domains involve sequences of events (...) which have systematic patterns of timing, accent and grouping'.

Speech rhythm differs across languages and across speakers: 'people speak at different rates and pause with different patterns'. 'Preliminary analysis suggests that humans can classify speech and music, based on temporal modulation information'. 'Statistical regularities of slow temporal modulations may be intrinsic signatures of both speech and music'. Another field of interest regards the studies in embodiment, neurosciences and cognitive psychology. Many show the importance of the environment in the shaping of the individual. According to N. K. Hayles (2017), nonconscious cognition works along with consciousness and biological and technical material processes. It integrates somatic markers, such as chemical and electric signals, into coherent body representations. For A. Damasio (2000), 'there is no self without awareness of and engagement with others'.

### PROGRAMME

Video documentation of *Imaginary Spaces*  
*The End of No Ending* (from *Voices and Spaces*)

**Paola Livorsi** is a composer/researcher. She has lived and worked in Helsinki since 2001. She is interested in multidisciplinary projects, such as 'Rooms of Elements' (Northern textile art exhibition: infinite, 2006–07), 'Self-portraits, silent voices' (S. Reichenbach photography, S. Susiluoto poems, 2011–12), 'Sense Disorder' (H. Kozári smells), 'Helsinki Taidehalli' (May, 2013), 'Imaginary Spaces' (J. Laitinen – cello, M. Pluciennik – live video, R. Pugliese – live electronics), 'Voices and Spaces' (Uusinta Ensemble), 'Voice and Cello' (A. E. Egecioglu, Defunensemble, Helsinki, April, 2019). Her music

has been performed in Paris (Agora 2002), Helsinki ('Musica Nova' 2003, 2011; NMD 2013), Takefu (Japan 2004, 2005), Berlin ('März Musik' 2007), Venice (Biennale 2007), Turin ('De Sono' 2010) and Milan ('Milano Musica' 2011). Since 2015 she has been carrying out her artistic research at Sibelius Academy, 'Human voice and instrumental voice: a comparative study in timbral content'. Her work has been acknowledged by the Finnish Cultural Foundation (2004, 2005, 2018) and the Arts Council of Finland (2006, 2010, 2013–2016).



**LEARNING IDENTITY VS. CLASSICAL MUSIC PERFORMANCE ORTHODOXY:  
A CELLIST'S AUTOETHNOGRAPHY OF EMBODIED COGNITION AND SELF-REGULATION**

**Paper**

**Guadalupe López-Íñiguez**

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In this presentation, the speaker will introduce her research results to date for the Beethoven-Mendelssohn Project, a multidisciplinary, intra-individual, longitudinal, and mixed-methods project (funded by the Kone Foundation in 2016–2018) that addresses the need to prepare music students and professionals specializing in the performance practice of Western classical music performance and repertoire from nineteenth century Germany in particular to construct learning identities to help manage their work as performers.

By combining knowledge from historically informed performance (HIP) and learning sciences through artistic and practice-based research, this project highlights the need to acknowledge individual differences in learning, which could mean 'time's up' for the status quo in the orthodoxy of classical music performance.

The project argues that the way in which modern and period instrumentalists approach the performance practice of classical music is at odds with both the performers' identity and artistic decisions relating to technical and performative aesthetics. This has the risk of reviving historical music conventions without connecting the processes to the context and the people for which specific music was conceived, but also to who today's musicians are or how they have lived and learnt, thus separating performance from the theory and experienced praxis that should underpin it.

Thus, the project has followed constructivist psychology as a discipline that can support the individual to be the engine of their own learning and to express their own voice by focusing on establishing complex connections between conditions, processes, and results of learning (the what, how, why, when, where, and who), thus contributing to a move beyond replicating what performers did to play classical repertoire at the time or following ready-made models from teachers or performers. This learning system has helped the speaker to become a real agent of learning through conceptual change by means of an epistemic-ontological shift in her beliefs and practices towards classical music.

In addition, the project has applied metacognitive strategies 'borrowed' from early music practices to foster the speaker's development as an autonomous, motivated and skilful musician, and has also used the autoethnographic research method as self-pedagogy for improving artistic agency in modern HIP and to enhance the speaker's learner identity. In this project the speaker applied descriptive and interventional designs by following psychological research with an emphasis on her individual approach to learning the complete fortepiano and cello works by Beethoven and Mendelssohn across eight recitals at profiled venues and a CD recording.

Relevant findings of this research (final data analysis currently ongoing) and its innovative methodology will be discussed, especially in relation to its implications in the fields of self-regulated learning, emotion and motivation theories (including identity studies), embodied cognition, deliberate practice, and artistic research.

*Guadalupe López-Íñiguez is a Spanish cellist and interdisciplinary researcher based in Finland. She is Adjunct Professor at the Center for Educational Research and Academic Development in the Arts (CERADA) of the University of the Arts Helsinki. She presents her work regularly in international congresses, and has been published in books and academic journals, in addition to serving as an expert for various journals and institutions. Guadalupe has performed as a soloist on modern, nineteenth-century, and Baroque cellos in various key venues in Europe and the US. She has recorded for TV and radio, and her debut album has been critically acclaimed. Guadalupe has worked since 2010 as a researcher in various well-funded collaborative research projects related to the psychology of learning and arts education. Her research comprises all her areas of expertise – educational psychology, research methodology, and historically informed performance – in understanding the holistic performance of classical music.*



## PERFORMING WITH ELECTRONICS. DECODING THE REPERTOIRE

Lecture recital

**Silvia Lucas Rodriguez**

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My ongoing doctoral research focuses on the notation of electronics in contemporary piano music and how this affects the performer, in contrast with conventional acoustic performance. In addition, having the notation as a starting point has allowed me to focus on other issues such as balance, coordination and projection of sound in different concert venues.

I have performed and analysed a wide spectrum of works for piano which incorporate electronics (as well as other media). These encompass different time periods, in terms of their composition, as well as aesthetic and approach. During this research I have divided this repertoire into three categories varying from: very precise notation; mixed notation and imprecise (or lack of) notation. These categories represent the starting point of my research which assisted my studies on how my performance (and performance preparation) changes from one category to another.

In order to provide additional context for exploring the most efficient techniques in notation, I have commissioned several new works. My choice of composers and their aesthetics has been as varied as possible as I intended to appraise the notation of the electronic sounds within different stylistic frames.

A main outcome I aim to achieve with this research would be to create a more accessible medium for pianists seeking to include works with an electronic element in their performance. For this, I will give an account of my practice diaries and will explain how my own experiences have shaped my research.

### PROGRAMME

Luigi Nono. ...Sofferte onde Serene...

John Uren. *Google Gets A Dog*

Contemporary pianist **Silvia Lucas Rodriguez** has premiered a large number of piano pieces, most of them dedicated to her, this includes piano concertos by Sergio Cote and Laura Nadal. Silvia has taken part in the last two editions of the New Music North West Festival (Manchester) with headlining recitals. Silvia also gives solo recitals internationally. Most recently she has been invited to perform a solo recital at Cornell University (New York) and has given lectures to research students at the same institution. Originally from Spain, Silvia moved to the UK to pursue a Bachelor of Music with Honours and a Master's degree at the Royal Northern College of Music, where she is now a candidate for a PhD in performance under the supervision of Dr. David Horne and Peter Lawson.



## MODERNIZING INSTRUMENTATION IN FERDINAND REBAY'S *GROSSES DUO* IN A MINOR

Lecture recital

**Luiz Mantovani**

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This lecture recital will contextualize and present a rarely-performed work for guitar duo by Ferdinand Rebay (1880–1953), the *Großes Duo* in A minor (1902/1940). In spite of being a one-of-a-kind Romantic sonata in the repertoire, its performance is limited by its original instrumentation, which asks for an instrument no longer widely available, the Quintbass Gitarre. In the course of this presentation, I will examine the work's significance within the guitar repertoire, investigate the peculiarities of the instrumentation from an organological and practical point of view, and explain my approach to adapting the work to fit the instrumentation of the NOVA Guitar Duo.

Born in Vienna in 1880, Rebay belonged to the generation of Arnold Schönberg but his music remained attached to Classical-Romantic values, never departing from tonalism and relying heavily on old-fashioned forms such as the Romantic sonata. Rebay was one of the first non-guitarist composers from German-speaking countries to write for the guitar and his music represents a radical reaction against the lighter-hearted repertoire practiced in the niche environments of the guitar clubs. Having written more than 30 sonatas or sonata-structured works involving the guitar, Rebay's guitar music can be seen as a bridge between the short-lived early-nineteenth century guitar sonata and the Romantic sonata. In my research, I argue that this can be interpreted as a practical statement that the instrument was fully capable of participating in the complex musical argument and structural demands of that form and genre.

In spite of the advancements in guitar playing and construction brought by the Spanish School in the first decades of the twentieth century, centres such as Munich and Vienna still employed a variety of old-fashioned instruments with extended and transposed ranges. Using the resources that were available to him, Rebay's *Großes Duo* in A minor is scored for a regular guitar and a Quintbass Gitarre (tuned a fifth below), making extensive use of the lower register that this instrument was capable of. In comparison with his later works, it bears a distinct Brahmsian influence and it is a strong, belated addition to the guitar duo repertoire, which has very little concert material from the Romantic period. Nevertheless, the work presents a practical challenge to today's guitarists, since the Quintbass Gitarre is now obsolete and any attempts to adapt its part to the regular guitar's range would inevitably jeopardize the musical text.

The NOVA Guitar Duo uses an extended-range 8-string guitar which can reach the low A2 of the Quintbass Gitarre and can also comfortably reach higher notes than the regular guitar. In order to preserve the work's idiomatic writing, however, it was necessary to transpose it to B minor, a step higher than its intended original key. Based on the work's structure and borrowing practices of domestic chamber music playing in which instruments engage on fully balanced dialogues instead of following rigid hierarchical roles, the texture was also conveniently altered so then both guitars share important melodic material.

#### PROGRAMME

NOVA Guitar Duo:

Nelly von Alven (6-string guitar)

Luiz Mantovani (8-string guitar)

Ferdinand Rebay. *Großes Duo* in A minor

*Sehr bewegtes Zeitmaß*

*Variationen über Schuberts 'Morgengruß'*

*Frisch bewegt*

A winner of the 'Pro Musicis' International Award (New York, 2001), **Luiz Mantovani** has appeared in some of the most important concert venues of his native Brazil and abroad. His performance of Walton's *Five Bagatelles* in Weill Hall/Carnegie Hall was described by *The New York Times* as 'powerful, beautifully shaped and just practically flawless'. He is currently a CAPES-sponsored PhD candidate at the Royal College of Music in London, where he is investigating the chamber sonatas of Austrian composer Ferdinand Rebay. The first guitarist to receive an Artist Diploma from the New England Conservatory of Boston, Luiz Mantovani holds a Master's degree from NEC and a Bachelor's degree from the Federal University of Rio de Janeiro. His guitar teachers were David Leisner, Nicolas Barros and Antônio Guedes. Since 2003, he has been teaching guitar and chamber music at the State University of Santa Catarina, in Florianópolis, Brazil.



## IRISH SONG LITERATURE AND CULTURAL REVIVAL (1890–1922)

### Lecture recital

**Áine Mulvey**

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This doctoral research project focusses on the development of Irish song literature during a period of intense cultural revival, as various political and social movements in Ireland sought to assert its nationhood and to define its national identity through cultural means. The remarkable and popular successes of the Irish Literary and Gaelic Revivals made an exceptional

abundance of texts available for musical setting, and poets, in turn, were inspired by the folksong collections of antiquarian researchers. The result was a number of notable collaborations between poets and musicians and a flowering of Irish song during the period.

The project focusses on three main areas: song settings of poetry written by the leading Revival and Gaelic poets in both English and Irish languages; the settings of traditional melodies within the context of a European aesthetic; and the work of composers who strove to attain a distinctive Irish voice in their original songs. The research closely examines the relationship between words and melody, poet and composer, and how certain collaborations crossed cultural divides. It also highlights how the change in the vernacular from Irish to English resulted in a new 'Hiberno-English' dialect, which exposed the underlying beauty of Irish language structures, and had a profound impact on the development of Irish song literature.

This lecture recital will showcase representative examples of songs of the period and will discuss their origins and cultural significance. The recital will feature poetry by leading Revival writers and their relationships with the composers will be discussed.

#### PROGRAMME

Áine Mulvey (mezzosoprano)

Annalisa Monticelli (piano)

Based on a traditional melody, arranged by Charles Villiers Stanford. *My Love's an Arbutus*, words by Alfred Perceval Graves

Alicia Adelaide Needham. *Connaught Love Song*, words translated from the Irish by Douglas Hyde Carl Hardebeck. *Deirdre's Lament*, words by Carl Hardebeck

Hamilton Harty. *The Rafter Man*, words by Moira O'Neill

John F. Larchet. *A Stoirín Bán*, words by Padric Gregory

Herbert Hughes. *She Weeps Over Ragoon*, words by James Joyce

Mezzo-Soprano **Áine Mulvey** has worked with many of Ireland's top ensembles including the National Chamber Choir, Opera Ireland and the RTE Concert Orchestra and has performed principal roles in *Le Nozze di Figaro* (Mozart), *Alcina* (Handel), *Il Barbiere di Siviglia* (Rossini), *Carmen* (Bizet), *The Tender Land* (Copland) and *Peter Grimes* (Britten). Oratorio work includes Copland's *In the Beginning*, Buxtehude's *Membra Jesu Nostri*, Handel's *Messiah*, Bach's *Magnificat*, Saint-Saen's *Christmas Oratorio* and Duruflé's *Requiem*. Áine has a particular interest in Irish song and has brought this repertoire to many venues in Ireland and America. In 2016, she travelled to the USA as part of the official 1916 Commemorations supported by Culture Ireland. In 2017, she was awarded a Government of Ireland Post-Graduate scholarship to pursue a PhD in the area of Irish Art Song and the Literary Revival at Dublin City University.



## **BENJAMIN BRITTEN – HENRY PURCELL REALIZATIONS: EXPERIMENTAL FIELD AND THE INFLUENCE INTO ORIGINAL COMPOSITIONS**

**Paper**

**Giedrė Muralytė-Eriksonė**

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The composers Henry Purcell (1659–1695) and Benjamin Britten (1913–1976) were the main figures in English musical culture, like a bridge between Baroque and the twentieth century. Britten had an idea to refresh English music and literature, to show the beauty, freedom and vividness of the English language. The paper will analyze and show the correlation between Britten’s realizations of Purcell’s songs and the input in the original vocal cycles by Britten.

Britten was one of the few twentieth-century composers who regarded melody as the most important element in music. He started to realize Purcell’s songs from 1943 and it had a huge impact on his original musical language as he was inspired by Purcell’s musical language, which made use of texts in an expressive and free manner. The identified patterns will be used to explain the linkages between the musical and the poetic text in Britten’s realizations of several of Purcell’s songs, which were expressive and free, more like improvisations, filled with strong notes diatonically and chromatically. Interpretation of the realizations makes the main point – should the musicians perform this music in twentieth century stylistic manner or in Baroque and how should the sound be stretched out? This paper will analyze and show some interpretation ideas of the realization ‘If music be the food of love’ third version.

The echoes of Purcell’s melismas could be clearly traced not only in Britten’s realizations of Purcell’s songs but even in Britten’s original vocal pieces including song cycle *Winter Words*, Op. 52 (1953). By comparing Britten’s realizations of several of Purcell’s songs from the period preceding the composition of *Winter Words* with the songs from the cycle analyzed it has been shown that *Winter Words* was directly inspired by the musical language of Purcell, especially the experimental aspects of Britten’s musical language such as the invention of a lively figuration. The use of melismas and appropriate textures has been drawn from the musical legacy of Purcell.

The paper will present the results of the analysis of the original songs and realizations of Purcell’s songs from *Orpheus Britannicus*. The analysis will be based on the Rudolph Réti microtopicality thematic process. I will also suggest how this analysis could help the performers to understand the scores and these songs. The deep connection between realizations and *Winter Words* will be considered.

**Giedrė Muralytė-Eriksonė** is a pianist accompanist, licentiate of arts and artistic doctorate student at the Lithuanian Academy of Music and Theatre. She plays recitals in the main halls in Lithuania and abroad (Italy, Georgia, Oman, Finland, Turkey, etc.). She has received several awards in national and international music competitions. She has been working with singers at the Lithuanian Academy of Music and Theatre since 2005. Her research interests are vocal chamber music with particular emphasis on British music. She has published scientific articles and presented reports at conferences in Lithuania and abroad.



## **EXPLORING THE RECITAL MODEL: A LOOK INTO UNDEFINED PERFORMANCE FORMATS**

**Paper**

**Deborah Oliveira**

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deboraho@hotmail.com /  
www.facebook.com/theexpressivebody/

Voice recital format hasn’t change much since the nineteenth century. One can verify this reality by reviewing classical recital videos online or live. Frequently, solo classical vocal recitals are presented by a singer with a piano accompaniment; the music is sung and played exactly as in the score, and a mix of pop and classical is not common. As of body/space postures, the singer stands quite often in front of the piano curve; singer and pianist don’t change places on stage; each musician usually plays one and only instrument during the concert. In short, space and instruments are used in a very limited way. Here, we take a close look at some undefined recital models, where a singer and a pianist get together to offer a concert in which not only music of different styles meet, but also where some styles receive interferences proposed by both performers. The concert concepts here analysed seem to be based on the five human senses: touch, smell, vision, taste and hearing. The main goals on this artistic project are to explore uncommon performance practices, expanding each musician’s possibilities, as well as to experiment combining multisensorial sensations to the usual hearing and visual experience of recitals. This project is an artistic research, with theoretical support on authors on performance and theatre areas. Results show that creativity happens while imagination, focus and repetition take place; there are some lines that are hard to be crossed between styles, but also that there is specific music from each style that can be carefully put together resulting on interesting combinations; corelations between different human scences can influence the musical conception of a piece. This is a work in progress.

**Deborah Oliveira** has a PhD in Performance Studies (2016) from Aveiro University, Portugal; a Master's degree, in Vocal Performance (1997) from The Boston Conservatory, USA. Her main interest is in artistic research and arts-based research: 'Singing in Portuguese in the Opera 'A Vingança da Cigana' by Leal Moreira and Caldas Barbosa, book chapter, Brazil (2013)'; 'The Art of Singing' of Tereza Stratas: an arts-based research based on an artistic research', article, ESBRIINA Barcelona University (2013). Main research focus: 'Body Expression in Vocal Performance'. Conferences, Papers and / or Body Expression Workshops for Singers: ISME 2016 (Glasgow), 2nd Dalcroze International Conference 2015 (Vienna), Reflective Conservatory Conference 2015 (London), ISPS 2015 (Kyoto), ISME 2014 (Porto Alegre), 1st Conference on Arts-Based and Artistic Research 2013 (Barcelona). Voice Faculty at Federal University of Piauí, BRAZIL, since 2006. Former Voice Faculty at Federal University of Rio de Janeiro (2004–2006). Artistic Director for Musical Theater and Hybrid Form concerts in Brazil.



**BEYOND BORDERS:  
TRACING STYLISTIC CHANGES IN UNOFFICIAL  
SOVIET CLARINET MUSIC AFTER THE 'THAW'**

**Lecture recital**

**Anne Elisabeth Piirainen**

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A large and well-varied repertoire was composed for the clarinet in the former Soviet Union. Remarkably, only a handful of compositions from this field has found its way to the standard repertoire and performed nowadays; many highly interesting compositions seem to be forgotten or ignored. Little information is available about these works and the accessibility of compositions can still be problematic. My artistic doctoral research project *Clarinet music from Russia and the Soviet Union 1917–1991. Discovering an unexplored Side of the Clarinet Repertoire* aims to reduce this research gap.

In the focus of this lecture recital is the period of the so-called 'second Russian Avant-garde', which initiated major changes in the Soviet clarinet repertoire from the late 1960s on. Alternative clarinet playing techniques were introduced and the notation was innovated accordingly, along with the unfamiliar use of serial and aleatoric composition techniques. However, a deep awareness of traditions is traceable in all compositions, for instance through the outer form or through musical references. This field of tension between innovation and tradition creates exciting challenges for the performer exploring diverse means of expression.

Along with a concise background survey, I will be discussing the manifold aspects of changes in stylistic features within this repertoire, from a musician's point of view. I will be performing movements from three peculiar clarinet sonatas. Vyacheslav Artyomov composed his tradition-based Sonata for clarinet solo in 1966, on the doorstep of more radical innova-

tions as applied in his later compositions. Vladimir Agopov composed the Sonata for clarinet and piano after his emigration to Finland, overcoming – possibly burdensome – strict dodecaphony through his individual way of presenting musical ideas. In Grigory Frid's Clarinet Sonata No. 3, Op. 75 aleatoric elements alternate with allusions to Shostakovich's musical language.

This lecture recital aims to open up the discussion on the development of stylistic pluralism in clarinet music, providing new insights and deepening understanding, pursuing wider recognition of this lesser-known aspect of the clarinet repertoire.

**PROGRAMME**

Anne Elisabeth Piirainen (clarinet)

Kirill Kozlovski (piano)

Vladimir Agopov. Sonata for clarinet and piano, Op. 6: *Adagio*

Vyacheslav Artyomov. Sonata for clarinet solo: *Risoluto-Fuga*

Grigory Frid. Sonata for clarinet and piano No. 3, Op. 75: *Adagio-Allegro*

Finnish-German clarinetist **Anne Elisabeth Piirainen** is an active soloist, chamber musician and teacher, currently finalizing her doctoral studies at the Sibelius Academy, University of the Arts Helsinki (DocMus, arts study programme). Her vast musical education includes the postgraduate Concert Soloist degree from the Royal Antwerp Conservatory, Belgium, and Master of Music degrees from the Rotterdam Conservatory, The Netherlands, and the Moscow State Tchaikovsky Conservatory, Russia, respectively. Mrs Piirainen's field of specialization is the clarinet repertoire from the former Soviet Union: uncovering and performing forgotten or abandoned compositions, both for clarinet solo and in various chamber music instrumentations.



**I'M MY OWN MERRY-GO-ROUND:  
AN ARTISTIC PROJECT DEVOTED  
TO THE ELECTRIC VIOLA  
AS A CONTEMPORARY MUSICAL MEDIUM**

**Recital**

**Rastko Popović**

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Not much is given as a default in the case of the viola; as it has no standard size and shape, every viola looks, sounds, feels and plays different – to the extreme! The research question that I am seeking to answer is which one of the possible further ways of the viola could be the way that has, in accordance with its very special and constant metamorphoses, led viola to a complete metamorphosis – the electric viola. In this vein, I have started

an artistic project entitled *I'm My Own Merry-go-round*, which is devoted to contemporary music and contemporary performance using the electric viola as a primary musical medium. This project has formed the basis of my doctoral thesis.

During the last 20 years, tremendous efforts have been made to create various virtual bowed string instruments – from exploring physical, audio and tactile qualities of instrumentality with bowed instrument simulations, to complex sound synthesis and programming, and production of software, interfaces and controllers that can capture instrumental performance gestures and translate them accordingly into musical expression. While it is impossible to predict how the bowed instruments will look and sound in future, the reassessment of their present forms and numerous transitive aspects can be nothing but a positive effort. Whether players turn to some of the historical phases of the transition or they join the research in contemporary digital/virtual instruments they will enhance their knowledge, instrumental and performance practices and find new, special ways for expressing personal musical ideas.

While the electric viola appeared as a natural continuation of the techno-musical evolution, it was generally not perceived as such, and it consequently lives in a parallel world, hidden from the classical viola and violists. There is no electric viola in general, no default at all; in this kind of creative process, which starts to take place from the moment of choosing/building an instrument and accessories, up to the final performance, sound capabilities of the instrument are constantly provoking/evoking the subconscious, creating vast landscapes of expression through the electric viola, exploring, one might say, looking at the 'undefined finality'.

This project is, in its essence, based on sounds, searchings, and sharings; besides my solo work (music-making, experimenting, improvising, studio work and performance), I collaborate with composers and contemporary artists through workshops and sessions. We try, via immediate communication, to present the creative act of exploring various possibilities of artistic expression through the electric viola. The recital programme consists mainly of pieces derived from those collaborations. All compositions/performance plans were 'revisited' several times after premiere performances, so the DIP audience will have the opportunity to hear the newest readings/editions for the first time.

#### PROGRAMME

Rastko Popović and Morgan Juel Stavik. *Suburban Summer Dream*, radiophonic miniature for eViola and tape

Craig Farr. *Žuta podmornica* for eViola and tape

Goran Marinković. {4} + 1 = 2 for eViola in five parts

**Dr. Rastko Popović** completed his education in music performance (viola) at the University of Arts in Belgrade, Serbia and at the University of Stavanger, Norway with the highest grades. He performs regularly, appearing both on national and international concert stages. In addition to viola and chamber music repertoire, he is actively interested in historically informed performance practice as a member of the 'Belgrade Baroque' ensemble. Rastko also explores the world of contemporary and alternative music by experimenting with his 'eViola'. In this vein, he started his 'I'm my own merry-go-round' artistic project. He is especially interested in the field of artistic research in music and combined practical and theoretical approach to music performance and performance teaching practices, thus presenting several papers at national and international music conferences. Rastko Popović has been appointed assistant professor for viola at the Faculty of Music, University of Arts in Belgrade. He holds string instruments teaching methods class.



#### HOW TO 'STEEL TIME' IN MUSIC: RUBATO CASE IN CHOPIN'S NOCTURNE NO. 1

Paper

**Rima Povilionienė**

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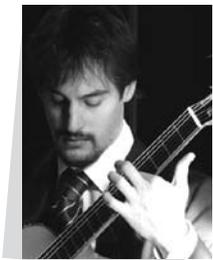
Traditionally the concept of *rubato* (from Italian *rubare* – 'stolen time') marks the practice of playing with rhythmic freedom (speeding up/slowing down). Most often the irregularity of musical rhythm/metre/tempo is not indicated in the score but expressed by performers liberally (personally). Therefore, the use of *rubato* results in uniqueness of interpretation and variety of artistic insights. The presentation deals with a possibility to systemize this very indeterminate phenomenon in the practice of piano performing, by taking into account the features of *rubato* as the indicators of a particular artist type.

The different manifestations of *rubato* are analyzed in the case of Chopin's Nocturne No. 1 in B flat minor, Op. 9, based on over 40 different recordings ranging from 1928 to 2015, studio and live performances. The research focuses on the different levels of disagreement in the vertical of the score, calculation of total time (because of highly varying speed), comparison of particular ornamentations etc.

Generally the analysis defines *rubato* as 'a potent factor in musical oratory' (Paderewski) and confirms two conventional ways of expression of *rubato*: first, the flexible ornamentation of melody runs upon the regular accompaniment (i.e. the freedom of tempo and rhythm is achieved under the strict pulse of eighth notes in arpeggios in the left hand); second, the flexibility manifests both in the melody and accompaniment (i.e. no accurate timing in both hands). However, the examination and comparison of over 40 examples, some of which are radically opposite – it is worth mentioning

here legendary pianist Leopold Godowsky (celebrated for the gorgeous singing tone, beautifully balanced voicing and masterful pedalling) and Andrei Gavrilov (one of the most controversial, charming and unpredictable performers in contemporary piano world) – allows to determine four particular groups of pianists (characterized by certain artistic portraits or specific schools of piano).

**Dr. Rima Povilionienė**, Associate Professor at the Department of Music Theory of the Lithuanian Academy of Music and Theatre; Assistant Editor-in-chief of the scientific yearly 'Lithuanian Musicology'; Senior Editor at the Lithuanian National Philharmonic. Rima has had internships at the Institute of Musicology at Leipzig University (2004) and IRCAM (2012). She has edited over 15 collections and published more than 200 articles and critic reviews. She was a guest lecturer at Leipzig University, Tbilisi Conservatoire, Belgrade University of Arts, J. Vītols Latvian Academy of Music, Vilnius University, Kaunas University of Technology etc. Her monograph 'Musica Mathematica' (2013) was awarded the Vytautas Landsbergis prize for the best musicological work. The English version of the monograph was published by Peter Lang (2016). Recently she co-edited a collection 'Of Essence and Context. Between Music and Philosophy' (with Nick Zangwill and Rūta Stanevičiūtė) for Springer (forthcoming in 2018).



### **RCS CONTEMPORARY GUITAR PROJECT: THE RELATIONSHIP BETWEEN PERFORMER AND COMPOSER IN THE CREATION OF NEW GUITAR MUSIC**

#### **Recital**

#### **Marco Ramelli**

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Writing for guitar has always been considered a significant challenge by non-guitarist-composers, as Berlioz effectively summarized in his *Treatise on Orchestration*: 'One cannot compose for the guitar well unless one is a guitarist'. Over the twentieth century, thanks to the efforts of some guitarists (above all Andres Segovia and later Julian Bream), several composers decided to devote pieces to this instrument. For this reason, analysing the relationship between performer and composer is crucial to understanding the development of the modern and contemporary guitar repertoire.

My project, focused on contemporary music for solo guitar, is structured into three different artistic projects with the common element being the relationship between performer and composer. The first project deals with the study of two great Catalan composers Roberto Gerhard (1896–1970) and Federico Mompou (1893–1987), the second contemplates the collaboration

with composers that wrote new music for the project and in the third one I collaborated as composer with some performers.

I decided to devote an important part of the research to the study of Roberto Gerhard and Federico Mompou's music directly from the manuscripts because it provided me with a valuable opportunity to study how a non-guitarist composer learnt to write so effectively for the instrument. The second project involved several composers from all over the world (UK, China, Finland, Italy and Germany) who wrote new works for the project and collaborated with me in the tradition of artistic relationships between composers and performers.

The relationship between guitarist and composer is the leading theme of the third artistic project as well, in which the role of the composer is covered by myself. Some outstanding guitarists have happily collaborated with the project, by studying, suggesting new ideas and performing my compositions. This part of the research is of key importance, allowing me to experiment from the composer's point of view in an enriching and stimulating way.

The project includes a collaboration with guitar makers, in particular, Gabriele Lodi and Maurizio Foti, two renowned Italian luthiers. In the history of the guitar since its origin, the contribution of guitar makers has always been fundamental in every single progress both in repertoire and technique. The aim is to create instruments of the twenty-first century guitarist in order to develop new resources in tone, colour and volume necessary for the new music composed for the project, while respecting the long tradition and peculiarities of this beautiful instrument.

#### **PROGRAMME**

Federico Mompou. *Suite Compostelana: Prelude*  
Raffaele De Giacometti. *In Absentia Essentia*  
Marco Ramelli. *Blue*

**Marco Ramelli** is a guitarist, composer, lecturer and artistic director from Milan, Italy who has been awarded various first prizes in international competitions in Italy, Spain, UK, France and Serbia. Marco is a lecturer at the DIT Conservatory of Music in Dublin and he is doing a doctorate in performance as guitarist and composer at the Royal Conservatoire of Scotland. He has graduated from the Royal Conservatoire of Scotland with a Master's Degree of Performance (APEL) with Distinction. Marco Ramelli has performed all over Europe and as a composer, and he won the prestigious World Guitar Composition Competition. Marco Ramelli has recorded on the labels Nimbus Alliance, Brilliant Classics, PilFink, Naxos, Dynamic records.



**ÉMILE SAURET'S 24 ÉTUDES-CAPRICES, OP. 64  
(1902): A FIRST RECORDING**

**Lecture recital**

**Nazrin Rashidova**

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Émile Sauret was a celebrated nineteenth century violinist, acclaimed by Liszt, Brahms and Sarasate. Nevertheless, and despite an impressive repertory comprising 70 concertos and a vast range of miscellaneous works, he is probably best known today for the spectacular cadenza he wrote for Paganini's Violin Concerto No. 1.

Composed during his professorial tenure at the Royal Academy of Music (between 1891 and 1903), the 24 Études-Caprices, Op. 64 are a testament to his technical finesse and are dedicated to his student, the great British violin virtuoso, Marjorie Hayward.

My research comprises a world premiere recording of Sauret's 24 Études-Caprices, set to span four discs and to be released by Naxos. The first 7 Études-Caprices (8.573704) were released by Naxos in June 2017, 115 years after their publication in 1902. The second volume was recorded on the Sauret Stradivari violin of c. 1685 and is scheduled for release in March 2018. Why has it taken over 115 years to 'rediscover' a major cycle of works for solo violin? Can the special challenges of these Études-Caprices help to develop and (re)define the perception and understanding of virtuosity?

My presentation aims to reveal some of the artistic and critical discoveries and challenges encountered in the process of making the first recordings of the set.

**PROGRAMME**

Émile Sauret. Étude-Caprice No. 14, Op. 64

*Violin virtuoso, soloist, recitalist, chamber musician and orchestral director, Nazrin Rashidova made her solo debut at the age of three in Baku and was awarded a gold medal by the Cairo Opera House for an exceptional violin recital three years later. Establishing FeMusa in 2008, Britain's first female chamber orchestra in 60 years, is the latest in a series of achievements. She was accepted into the Royal Academy of Music at the age of 15, where she had the privilege to play on a rare collection of violins by Antonio Stradivari. She studied with Professors Erich Gruenberg, Felix Andrievsky and Lydia Mordkovitch. A prizewinner in several international competitions, she has broadcast internationally, played for royalty and other dignitaries, and has also performed in the US, Japan, Europe and the Middle East. Rashidova's two recordings for Naxos – works for violin and piano by Godowsky [8.573058] and Moszkowski [8.573410] – were acclaimed by 'The Strad' and 'Gramophone' magazines. Her fourth album, 'Carnival' was released in 2016 on First Hand Records. Comprising popular classical works newly arranged for the violin and guitar, it was acclaimed by 'The Strad', 'Fanfare' and 'Classical Guitar' magazines. Rashidova is pursuing a PhD at the Royal Academy of Music, where her research explores Émile Sauret and his 24 Études-Caprices, Op. 64.*



**THE INFLUENCE OF THE CULTURE, TRADITION  
AND ARTS OF JAPAN ON CONTEMPORARY  
MARIMBA LITERATURE BY JAPANESE COMPOSERS:  
KEIKO ABE, MINORU MIKI AND AKIRA MIYOSHI**

**Lecture recital**

**Anna Rutkowska**

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The main goal of my research is to present the influence of Japanese culture, tradition, and arts on contemporary marimba music by Japanese composers Keiko Abe, Minoru Miki, and Akira Miyoshi. My research focus is directed on the presence of Japanese aesthetics and artistic characteristics in the chosen compositions.

I present the correlations between the nature and the people of Japan with particular attention to the historical and geographical background assigned to the ritualization of everyday life, ethical codes and the aura of mystical peace and acceptance of fate. In this philosophical layer there is one most important feature – religion, and so I refer to Zen Buddhism and Shintō. Both of them have generated their own ceremonies and rituals, which have also had an impact on music by shaping traditional musical forms. Another issue included in my research is the glossary of Japanese aesthetics and its origins. Music is an organic element of Japanese culture, tradition and arts and that is why I feel an urge to explain their presence in the marimba pieces presented in this lecture recital.

Japan is also a country of great technological and cultural potential which has been evolving since the beginning of the twentieth century. The main cultural and political influences came from the United States and Europe. Westernization is an official term which refers to this issue and is mentioned in my research. Western influence has also had a great impact on the evolution of the marimba as a solo instrument in Japan, and at the same time was the trigger point for the popularization of the instrument worldwide.

In this research I have also analyzed the contemporary music tendencies present in marimba literature. The main focus of this part is the classification of the composing styles of the Japanese composers writing for marimba, inspired by the cultures of the East and the West. I introduce the most important composers responsible for the evolution and breakthrough of marimba music, Keiko Abe, Minoru Miki, and Akira Miyoshi, and present their most characteristic pieces and stylistics.

**PROGRAMME**

*Dalbergie Duo:*

*Anna Rutkowska (marimba)*

*Julianna Siedler-Smuga (percussion)*

Keiko Abe. *Voice of Matsuri Drums*  
Minoru Miki. *Marimba Spiritual: I part*  
Akira Miyoshi. *Ripple*

**Dr. Anna Rutkowska** is a Polish marimbist and percussion artist. She graduated with honours from the instrumental department of the Academy of Music in Kraków, Poland (2009). In 2017 she received the academic degree of PhD in Fine Arts for her doctoral dissertation on the influence of the culture, traditions and arts of Japan on the works for marimba solo and chamber marimba music by Japanese composers Keiko Abe, Minoru Miki, and Akira Miyoshi. In 2009, Anna was a laureate of the XII International Competition of Contemporary Chamber Music in Kraków (Poland), and in April 2018 won 1st prize in the International Master Competition for Music Teachers (Warsaw, Poland). She has performed at many festivals in Poland such as 'Warsaw Autumn', 'Sources and Inspirations', 'Audio Art', International Festival of Kraków Composers, 'Musica Moderna', and has also taken part in numerous concerts across Europe, such as Germany's 'BeethovenFest', Switzerland's KALIMA, and the Netherlands' 'Uitgast', 'Percussion Friends Chamber Music Academy'.



## THE MANDOLIN: A 'FEMININE' INSTRUMENT? FEMALE MANDOLIN PLAYERS IN MUSIC MAKING AND ICONOGRAPHY

Recital

**Anna Schivazappa**

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Since the second half of the eighteenth century, the mandolin has been regarded as a particularly appropriate instrument for young women of high society. In numerous eighteenth-century iconographic representations, the mandolin appears in association with women of the French aristocracy and bourgeoisie (Madame de Pompadour, la Comtesse de Provence...). The publication in Paris in 1767 of the first tutor for mandolin, entitled *Méthode pour apprendre à jouer de la Mandoline, Instrument fait pour les Dames*, provides further evidence of the relationship between the mandolin and female musicians. In this lecture recital, we will highlight the common thread that links the female figure and the mandolin in iconographic sources, as well as in musical production, bringing to light a little-known aspect of the history of this instrument.

Among the most important figures on which we will focus our attention, we can mention Countess Josephine von Clary-Aldringen, a well-known singer and mandolinist, to whom Ludwig van Beethoven dedicated some works for mandolin and piano around 1796, and Margherita di Savoia, first queen of Italy. The example of Queen Margherita, an extremely cultivated woman and talented musician, contributed to further increase the social attractiveness of the mandolin in late nineteenth-century Italy. In the wake of this new wave of interest, many Italian virtuosi, most notably Raffaele Calace,

innovated profoundly the mandolin technique and contributed to spreading its repertoire in Europe and elsewhere. Famous composers (for example, Pietro Mascagni) dedicated works to this instrument, and the first mandolin orchestra was founded in Florence in March 1881 under the patronage of Queen Margherita. Many other mandolin orchestras developed rapidly in other countries, notably in England, where ladies' guitar and mandolin bands were seen as a respectable occupation for upper-class British women.

## PROGRAMME

Anna Schivazappa (mandolin)

Claudio Fontana (piano)

Ludwig van Beethoven

*Adagio* in E flat major, WoO 43b

*Andante con variazioni* in D major, WoO 44b

Pietro Mascagni. *Serenatella* (dedicated to signorina Daria Giacomelli)

Raffaele Calace. *Fantasia Poetica*

Eileen Pakenham

*The Royal mile*

*Merry-go-round*

*Mazurka*

**Anna Schivazappa** is one of the few mandolinists to carry out an in-depth reflection on Baroque and classical repertoires. She holds a Master's degree in Performance Practice of Baroque Music from the Sorbonne University, where she graduated with highest honours in 2015. She is regularly invited to major festivals and concert seasons all over Europe and abroad (Asia, Australia and Central America). In addition to her concert activity, she is currently pursuing a PhD in musicology at the Sorbonne University in Paris, and she is associate musician-researcher at the Bibliothèque Nationale de France. She is co-founder of the ensemble 'Pizzicar Galante', one of the most dynamic period ensembles specializing in gallant music for mandolin and basso continuo. 'Pizzicar Galante's' first album, which was released in 2016 by Brilliant Classics, has been praised by the specialized press and has been recently broadcast by international radio stations such as RAI Radio 3 and the BBC.



## SOUND REPLIES TO SOUND

Lecture recital

**Pia Siirala**

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Getting to know the music of the indigenous people of the Northern Far East of Russia has been a turning point in my life. It has changed my earlier views and ideals about music and it has made me question my perception of music, as I was brought up in the Western tradition of classical music. Its unfamiliarity has an enchanting power, which I want to study more deeply

and therefore I have given my research the name *Kuulokulmia* (in English, approximately, 'Viewpoints of Hearing').

I first heard traditional indigenous music of the Russian Far East through recordings in 2004 when Lygia O'Riordan, conductor of Ensemble XXI returned from a tour in Sakhalin and brought her recordings of the Nivkh music for me to hear. The music on those recordings differed greatly from what I expected. I understood that I needed to hear this music in live performances and I decided to travel to North Sakhalin where the Nivkhs live. I wanted to understand their life and where the music had been born. My first field trip to Sakhalin took place in 2004 and in the same year I composed Nivkh Themes for violin, viola, cello and double bass, which was given its premiere in Sakhalin at the end of that year during the Pacific Rim Music Festival. In 2006 I carried out another field trip to Sakhalin, followed by field trips to Kamchatka (2008) and Chukotka (2009) where the ancient oral musical tradition is still alive. By that time, I had recorded almost 1,000 songs from over 100 indigenous singers. When I began my doctoral studies, my field trips took on another meaning, as Chukchi Personal Songs had become my research subject. The Personal Song is a song that is given to every child when it is born. Later, when people are adults, they create their own song, which is as natural as speaking. In other words, singing is not a repetition of something that one has already heard, but is as spontaneous as a conversation. Subsequently to study the Personal Song, I returned to Chukotka in 2016 and 2017.

My first doctoral concert in 2017 concentrated on my compositions based on Nivkh music as well as a new work based on the songs of a Yupik-Eskimo Elder of Arctic Chukotka. My second doctoral concert will concentrate on the Personal Song of the Nomadic Reindeer Herders of Arctic Chukotka. My compositions will be a response to their singing to me during my field trips.

#### PROGRAMME

An introduction to the music of the indigenous Chukchi in North-East Siberia:

*Tevljantonau*

*Tinatval*

**Pia Siirala** studied at the Sibelius Academy, the Budapest Liszt Academy and at the Moscow Tchaikovsky Conservatory. She is concert master of 'Ensemble XXI', founded by conductor Lygia O'Riordan, with whom she has performed throughout Russia, Europe, Australasia and the Americas. Siirala has also performed as a chamber musician, as a soloist and given solo recitals. Since the autumn of 2016, Siirala has been a PhD student at the Sibelius Academy; she is researching the music of the indigenous people of the Arctic Far East of Russia, including Sakhalin, Kamchatka and Chukotka, where the ancient musical tradition of the indigenous people is still a living tradition. Her main research subject is the ancient music of the Chukchi people, based on which she has created several compositions.



## **INFLUENCE OF THE INDUCED BY A STIMULUS MENTAL IMAGERY ON THE PROCESS OF FREE IMPROVISATION**

**Lecture recital**

**Jaak Sikk**

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Evidence proves that conscious use of mental imagery is beneficial for activities that include live performance. Many well-known musicians have stated that mental practice is their everyday routine. Pianist Marc-Andre Hamelin said, 'often the most important work is done apart from the piano'. Pictures remain where Dmitri Shostakovich composes from his head straight to the score which refers to his 'mental imagination guiding him'. Miles Davis suggests to 'play what you hear rather than playing what you know'. Well-known pedagogical books also include the use of mental imagery. Heinrich Neuhaus' book *The Art of Piano Playing* considers the 'mental artistic image' as the most crucial and grounding part of creating an interpretation. Concepts on how to benefit from mental imagery were among others created by Carl Leimer & Walter Giesecking and Chuan C. Chang.

This particular work is a research on the use of mental imagery and its possibilities as a practice in the field of free improvisation. The author does not know of any other similar researches. The main aim of the study is to propose a concept (1) to present a way of how to approach such a phenomenon as mental imagery, (2) to suggest how to practically use mental imagery in improvising and teaching it, (3) to introduce a possible evaluation system for the improviser. The main research questions are the following: 'What is mental imagery?', 'How to use and direct mental imagery while performing?', 'How to evaluate improvisation?' The answers in this proposal are given in the natural order just as during the act of using mental imagery.

To create mental imagery, a stimulus is needed. Mental imagination happens as a reaction to a stimulus. The theory of mental models by Kenneth Craik states that 'any action executed must be directed by mental activity'. Stimulus can be auto-communicative (come from the internal world). According to Charles Sanders Peirce, the semiotic process broadly consists of three parts: (1) the object, (2) a sign that stands for the object, (3) interpretation. The process of mental imagery can be seen in the same way. According to Jelena Issajeva mental imagery can be seen as a dynamic multimodal interpretation of a sign. This helps to link mental imagery and sign system theory to each other. According to Gaston Bachelard, spontaneous reaction that happens on the border of the subconsciousness and consciousness, includes 'pure creativity'. In this state, the reaction is still unfiltered and unknown. Observing the very first reactions and then acting based on these first reactions can be seen as improvising.

Alain Badiou has created a concept that he calls the ‘procedures of truth’. According to him, the procedures are divided into (1) recognizing events through changed situation (2) being responsive to the change (3) staying in the alert and responsive state. He states that when truth procedures are not followed, the individual will make choices based on human survival instincts and habits from the past but not based on the depth of the context. The following formulae will be used during the presentation: (1) stimulus encounters improviser, (2) a reaction as mental imagery is created, (3) imagery is transformed into the improvised music, (4) discussions based on the questions like ‘how truthful was he improvisation?’, ‘was the spontaneous reaction distorted?’, ‘was there any attempt for safety or pre-thought actions?’ will be held. During the presentation, the concepts will be explained in depth, and a live participant will be included and a method for teaching and practising free improvisation will be introduced. In a broader scale the research proposes ways how to relate with any context and information in a more reasonable and effective way to be more creative and original.

#### PROGRAMME Improvisation

**Jaak Sikk** holds a BA in classical piano and an MA in contemporary improvisation. He currently lectures in contemporary improvisation at the Academy of Music and Theatre of Estonia and is a PhD student of the same institution. He has given improvisation master classes in Finland, Italy, Iceland, UK. He has taught improvisation in the frames of METRIC (modernizing European higher education through improvisation) project, which unites several top conservatoires and music academies of Europe. Jaak is a member of Heino Eller Academy of Tartu and he is a regular performer in Estonia and abroad. Jaak has been recently influenced by philosophers such as Gaston Bachelard and Alain Badiou. His main research interests are related to mental imagery and its use in the practice of free improvisation. He has performed with Ernst Reijseger, Sergio Castrillon, Harri Kuusijärvi, Fredrik Brandstorp Olsen, Laura Pöldvere, Vlady Bystrov, Marta Hrafnisdóttir, Inga Lehto, Katri Tikka, Peter Gotterbarm, Theodore Parker, Fari tamo Eller, Ville Vokkolainen and many others. Between 1996 and 2008 Jaak won several prizes at international and national competitions as a pianist and composer.



### THE GERMAN INFLUENCE ON FINNISH VIOLIN MUSIC FROM THE NINETEENTH CENTURY

#### Lecture recital

#### Sebastian Silén

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Fredrik Pacius (1809–1891) and Robert Kajanus (1856–1933) both played indispensable roles in developing Finnish musical life and setting the stage for Jean Sibelius. The geographical location of Helsinki and the growing

Finnish nationalistic tendencies during the nineteenth century created an interesting tension between indigenous Finnish culture, the previously dominant Swedish culture, and the initially supportive but over time increasingly oppressive Russian culture. But it was the German influence which came to dominate the Finnish music scene. The German violinist and composer Fredrik Pacius almost single-handedly organized and developed Helsinki’s musical life from his position as music teacher at the Imperial Alexander University in Helsinki from 1835–1869. The next person to have a position of similar importance in Finnish musical life was the composer and conductor Robert Kajanus.

The material and insight for this lecture-recital come from my experience of researching and recording these two composers’ repertoires for violin and piano. The research can be described as a practice-led micro-historical investigation into Finland’s musical past by means of artistic research. I reflect on how the music itself can add to our musicological knowledge of Finnish music of the nineteenth century. Due to the relative obscurity of these works, and the lack of an existing performance tradition, they give the performer a substantial amount of interpretative freedom.

It is also interesting to note that both musicians were initially trained as violinists. Pacius had studied violin with Luis Spohr in Kassel (1784–1859), while Kajanus studied violin with Henry Schradieck (1846–1918) in Leipzig. The violinist-composer trend in Finland then continued to Sibelius, and it can be seen that the violin has a special position in the artistic as well as social development of Finland’s musical life.

#### PROGRAMME Fredrik Pacius

Variationer öfver motivet *Studenter äro muntra bröder* (excerpt)

Overture from *The Hunt of King Charles*, in version for violin and piano (excerpt)

#### Robert Kajanus

*Scherzo* (Menuetto)

*Air elegiaque*, Op. 10 (arranged by Sebastian Silén)

*Berceuse* (arranged by Sebastian Silén)

The Finnish violinist **Sebastian Silén** received his first violin lesson at age five. He completed his Master and Soloist degrees from the Zürcher Hochschule der Künste in Switzerland as a student of Prof. Rudolf Koelman in 2010 and 2012. Sebastian is a prizewinner in national and international music competitions. He has also performed as a soloist with the Musikkollegium Winterthur, Kuopio Philharmonic Orchestra and with the ZHdK Strings, and has played in concert halls, such as Carnegie Hall, Philharmonie Berlin, Helsinki Music Centre and Tonhalle Zürich. Sebastian has played the role of Jean Sibelius in the documentary *The Forgotten Music of Sibelius*. In 2017 he began working on an Artistic Doctoral Degree at the Uniarts, Sibelius Academy in Helsinki, Finland with the topic ‘Contextualizing Jean Sibelius’s Works for Violin and Piano’. He performs regularly as a soloist, as a chamber musician, and as an orchestral musician in Finland and abroad.



**THE EARLY SOUND RECORDINGS AS PRIMARY EVIDENCE: LATE NINETEENTH-CENTURY EXPRESSIVE TECHNIQUES RELATING TO CHOPIN'S NOCTURNES**

**Lecture recital**

**Inja Stanović**

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Historically informed performance practice is inherently complex; not only are instruments and playing styles relative to specific cultural, social and historical contexts, literary sources are often subjective and, as with the performances that they describe, a product of their own time. Practice can also be informed by examination of early recordings, which serve to illuminate stylistic conventions of past eras. By studying such recordings, the principles of previous performances and interpretations can be systematically studied and understood. These recordings do not merely offer a window into the sound-world of past performances, however; they also offer a wealth of information about the physical nature of performance itself. As such, they may serve as a model, or exemplar for contemporary performances of the same works. Despite this, contemporary performers should not merely copy and paste what they hear through such recordings; the interpretative choices made by recording musicians were likely to have been specific to both the recording medium and the instruments of the time; since many of the physical, haptic and proprioceptive cues employed by those musicians cannot be abstracted from, or identified through listening alone, one must instead strive to understand the stylistic conventions in the context of the recording medium originally employed.

This lecture recital focuses on a range of late nineteenth century pianistic expressive techniques, including various types of *rubato*, rhythmic alterations, dislocation between two hands, unnotated arpeggiation, and textual alterations, with particular reference to Frédéric Chopin's *Nocturnes*. Due to their popularity, Chopin's *Nocturnes* have a recording history dating back to the 1890s. As such, there are numerous recordings which can testify to changes in performance styles in the intervening time. Importantly, this is not only relevant to piano playing; recordings of Chopin's *Nocturnes* were also produced by singers, violinists, flautists, and cellists.

The lecture recital is divided into three parts: Part 1 considers how various text-based sources serve to illuminate aspects of late nineteenth-century pianism in the context of Chopin's *Nocturnes*. Part 2 considers various recordings of Chopin's *Nocturnes*, made between 1890 and 1930. Analysis of these recordings is a part of the Leverhulme-funded research project *(Re)constructing Early Recordings: a guide for historically informed performance*. The three-year research project is based on the reconstruction and simula-

tion of the mechanical recording process to capture performances using wax cylinder and digital technologies, and investigation of the value of reconstructions of passed recording techniques, in terms of preserving forms of performance practice. A broad range of expressive pianistic techniques are then showcased in Part 3, through a performance which clarifies and contextualizes central points of this lecture-recital.

**PROGRAMME**

Frédéric Chopin. *Nocturnes*:

No. 2, Op. 27

No. 1, Op. 9

No. 2, Op. 9

No. 2, Op. 62

**Dr. Inja Stanović** is a Croatian pianist and researcher, born in Zagreb and currently residing in Sheffield, UK. As a pianist, Inja has performed throughout the world, including concerts in Croatia, Australia, France, Germany, Italy, Slovenia, Mexico, the United Kingdom, and the United States. Inja finished her PhD at the University of Sheffield, focusing on nineteenth-century performance practice relating to the work of Frédéric Chopin. Besides being an active pianist, she has published articles in *HARTS* and *Mind Journal and Swedish Journal of Music Research*, and is currently preparing a book chapter for *Music and Sound Art: Composition, Performance, Philosophy*, to be published by Cambridge Scholars Publishing. Inja has held various academic posts, including a research fellowship at the Sydney Conservatoire and a visiting lectureship at the Birmingham Conservatoire. Most recently, she won the prestigious Leverhulme Trust Early Career Fellowship, hosted by the University of Huddersfield. Inja is conducting a three-year research project under the title *(Re)constructing Early Recordings: a guide for historically informed performance*.

**THE THEATRE OF ART SONG OR ART SONG AS THEATRE**

**Recital**

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This research project investigates the relevancy of the art song recital in the world we are living in and asks the question whether it is time to change or adapt traditions to reflect current communication practices by performing 'art song theatre'.

We live in a complex, interconnected and fast-paced world in which we are exposed to ever-changing visual stimuli. Young people grow up in an environment of rock, pop and jazz concerts, theatre, dance and multimedia performances, TV reality shows and video games. Classi-

cal music must compete for audiences with these visually animated genres. Where does this leave the song recital? A lone singer standing still in front of a piano for an hour or longer, however beautiful the music and performance, can potentially seem very uninspiring and elitist, particularly to the young people. Is it our responsibility to adapt to keep up with the times? Traditionally art songs are performed by a singer and pianist in concert attire, with lighting that does not change throughout the performance. Emotions are mainly portrayed through the eyes, facial expressions, minimal gestures at times of heightened emotion and effective use of diction. More animated body language, gestures and movements have started to creep into recitals in recent times but are often frowned upon by traditionalists.

Acting is often used in rehearsal to help singers get beyond technique and vocal production. I am bringing acting from the rehearsal room to the concert stage and while doing so, I explore the perceptions and experiences of audiences in both traditional and staged performances of art songs. The same performance approaches cannot be applied across the board. Some songs are inherently dramatic and can be presented successfully as fully staged productions. Others are of a much more intimate nature, which are better reflected through semi-staged productions.

Over a period of time I will perform several song cycles and thematically grouped art songs, including *Krämerspiegel* (Strauss), *Cinq poèmes de Beaudelaire* (Debussy), a selection of Schubert's dramatic *Lieder* and a programme consisting of Afrikaans art songs on poetry reflecting the Second Anglo-Boer War. Each of these programmes will be performed twice, first as a traditional recital and again as a staged production. Although all performances will be open to the public, a group of respondents who will attend both versions of the same programme will be asked to complete a questionnaire about their experience.

This recital will be a semi-staged performance of the idiosyncratic song cycle *Krämerspiegel*, Op. 66 by Richard Strauss, based on 12 acidic verses commissioned by Strauss to ridicule the music publishing houses of the time.

#### PROGRAMME

Richard Strauss. *Krämerspiegel*, Op. 66:  
*Es war einmal ein Bock*  
*Einst kam der Bock als Bote*  
*Es liebte einst ein Hase*  
*Drei Masken sah ich am Himmel stehn*  
*Hast du ein Tongedicht vollbracht*  
*O lieber Künstler sei ermahnt*  
*Unser Feind ist, grosser Gott*  
*Von Händlern wird die Kunst bedroht*  
*Es war mal eine Wanze*  
*Die Künstler sind die Schöpfer*  
*Die Händler und die Macher*  
*O Schröpferschwarm, o Händlerkreis*

**Dr. Hanli Stapela** is an acclaimed South African soprano who is known through opera and concert, television and radio. She has performed roles such as Lucia, Violetta, Gilda, Marguerite, Pamina, The Countess, Donna Anna, Hanna Glawari and many more. Her repertoire also includes an extensive list of orchestral songs, symphonies, sacred works and art songs. During her performance career she has been the recipient of several awards for performance excellence and has collaborated with a number of distinguished singers and conductors. Since 2012 she has been heading the Classical Voice programme at the University of Pretoria. She holds a DMus in Vocal Performance from North-West University, with her dissertation exploring piety and sensuality in Massenet's operas 'Manon' and 'Thaïs'. She also holds a Bcom. Marketing Management degree from the University of Pretoria. She has recently embarked on a long-term project recording Afrikaans art song, many of which are neglected and forgotten.

**Dr. Bryan Wallick** is gaining recognition as one of the great American virtuoso pianists of his generation. Gold medallist of the 1997 Vladimir Horowitz International Piano Competition in Kiev, he has performed throughout the United States, Europe and South Africa. He made his New York recital debut in 1998 at Carnegie Weill's Recital Hall and his Wigmore Hall recital debut in 2003. He is deeply committed to chamber music and is also Artistic Director of Schalk Visser / Bryan Wallick Concert Promotions which hosts international musicians who perform concert tours throughout South Africa. Bryan graduated from the Juilliard School of Music, the Royal Academy of Music and obtained his doctorate from the University of Pretoria, where he lectures in piano. He was recently given a grant by the Scottsdale Center for the Performing Arts to explore his synesthetic realities in a multimedia project that allows the audience to see the colours he experiences while performing



#### THE PIANIST'S PERCEPTION AS A WORKING AND RESEARCH METHOD: ENCOUNTERING INTERTEXTUAL AND PHENOMENOLOGICAL APPROACHES IN PIANO PLAYING

Paper

**Eveliina Sumelius-Lindblom**

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The approach to my research topic *French Modernism in the 1920s* is to observe and analyze the methods I'm using as a pianist when dealing with the multilayered artistic questions related to the French Neoclassical repertoire, especially the questions of intertextuality. Divergent performer-based approaches are needed because the musical aesthetics crucially deviate from German and earlier French tradition and in musicological contexts their intellectually challenging purposes are widely misunderstood (e.g. Adorno 1949; Whittall 2001; Taruskin 2009). The aims of my research are condensed into the questions 'what are the main characteristics in the pianists' way to research music?' and 'what kind of new and relevant music-aesthetic and mind-body related information do we achieve by using pianistic perception as a research method?' These questions formulate a thought experiment in

which the focal aim is to observe the intentionally analytical properties of piano playing and which I've named the 'pianist's perception' based on Maurice Merleau-Ponty's theories in *Phenomenology of Perception* (1945).

Distinctive for pianistic perception is that it is an intersubjectively orientated, analytical process, based on a combination of highly advanced pianistic craftsmanship and a capability to creatively utilize and apply one's previous musical experiences. The pivotal phenomenological idea applied with piano playing is that the subject in question (the pianist) is to perceive themselves as much as an object as the music itself, because no musical information can be perceived or delivered without the physical 'I', without observing one's own perception. This means that the mind-body related information is not something that is pushed into the background but should be treated rather as the principal data to understand music and to critically evaluate one's own artistic solutions. In addition to the intersubjective, analytical approaches toward pianistic craftsmanship, intertextual musical relations and phenomenological essentials of piano playing, the end results include some highly applicable information concerning both the performance aesthetics of the Neoclassical repertoire and mechanisms of pianistic perception in general.

To observe both musical and phenomenological perspectives as part of my presentation, I am going to analyze and classify intertextual affiliations among the 1920s Neoclassical repertoire and analyze my piano playing experiences from an analytical point of view. The presentation also has a divergent role with piano playing which in this context is to work as a tool of evidence for my experimental ideas. I am contributing them through performing short excerpts from the music of Erik Satie, Darius Milhaud, Igor Stravinsky and Arthur Honegger.

*Pianist-researcher **Eveliina Sumelius-Lindblom** has made a career as a modern and inquisitive musician. During the past few years she has widened her range to the direction of artistic research and phenomenological philosophy. Her ongoing series of doctoral concerts represents an extensive cross-section of French and French-influenced repertoire after the First World War. Sumelius-Lindblom has had great success in the development of her professional career. She has been successful in: several national and international competitions; as a recording artist and a premiering soloist and has firm relationships in the field of chamber music. She also teaches piano. Sumelius-Lindblom's latest performances have consisted of a group of György Ligeti's *Études* at 'Musica Nova' festival (2017), a soloist part in Igor Stravinsky's *Concerto for piano and winds* (2016) and a recording of Darius Milhaud's solo piano music for the Finnish Broadcasting Company (2018).*



## TOWARDS A PERFORMANCE OF TAZUL IZAN TAJUDDIN'S SELECTED SOLO PIANO WORKS

Lecture recital

**Horng Kent Tham**

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In promoting more Malaysian-inspired works, this lecture recital will introduce selected solo piano works by one of the most distinguished Malaysian composers, Associate Professor Dr. Tazul Izan Tajuddin. As one of the leading composers in Malaysian contemporary art music, Tazul's musical language shows a distinctive voice where Western and non-Western musical elements were incorporated in his works. By focusing on his selected solo piano works, the main objectives in this research are: to identify and examine Tazul Izan Tajuddin's idiomatic writing for piano, as well as providing a performance guide on how to perform Tazul Izan Tajuddin's selected solo piano works effectively. As this research involves collaboration between the performer and the composer, the investigation also shed light on the creative partnership, in particular analyzing and mapping the patterns of cooperation as well as identifying the fundamental values and objectives that underlie the creative partnership. This includes interviews with the composer's background, how the cultural elements are incorporated in the compositional approaches, as well as the composer's experiences of composing for the piano.

### PROGRAMME

Tazul Izan Tajuddin

*Sketch for piano*

*Kabus-kabus Memory: Pantun-Rawak; Kabus Pantun*

**Horng Kent Tham** was one of the recipients of the Asia Yamaha Music Scholarship in 2007 and graduated from the Royal Conservatoire of Scotland, Glasgow with distinction with a Master of Music (Performance) degree in 2011. In 2012–2016, he was awarded a full scholarship by the Malaysian Higher Education Ministry and Sultan Idris Education University to attend the Royal Irish Academy of Music in Dublin, where he graduated with a Doctor in Music Performance degree, under Dr. Denise Neary, Peter Tuite and Prof. Hugh Timney. In 2015, he was chosen as an Erasmus Doctoral Student at the Sibelius Academy, Helsinki, Finland, and attended the classes of Prof. Margit Rahkonen and Prof. Lauri Suurpaa. In 2016, he was invited by the European Academic Artists Association to give a piano recital in Tallinn Town Hall, Estonia and won First Prize in the 26th Young Musician International Competition 'Citta di Barletta' (Duo and Ensemble category) in Italy. He was selected to present a paper at the Ninth Annual Postgraduate Conference of the Society for Musicology in Trinity College Dublin as well as at the Second 'Doctors in Performance' festival conference at the Royal Irish Academy of Music. Most recently, he was invited to be one of the jurors of the Kingsburg International Piano Competition, and the Kota Kinabalu Music Festival in Malaysia. He is currently a senior lecturer at Sultan Idris Education University in Malaysia.



**FACETS OF PLAY IN MUSIC REHEARSALS  
OF PROFESSIONAL CHAMBER ENSEMBLES  
IN THE WESTERN ART TRADITION**

**Paper**

**Rae W. Todd**

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This paper aims to explore facets of ‘play’ in music rehearsals of professional chamber ensembles in the Western Art tradition. Play is considered an integral behavioural phenotype (Bekoff 1994), it is easy to identify but a lot harder to define (Eberle 2014). An experience or form that encompasses most of what it is to be human (Sicart 2014), lending itself to being highly interdisciplinary in nature, the concept of play is known to be free, intrinsically motivated (Gray 2009). Play might have individual and collaborative social roles (Deci & Ryan 2000), be understood as pleasurable (Addison 1991), and can be present in cognitive and physical forms. I will draw primarily upon broader philosophical, ethological, and psychological texts, as well as the relatively small amount of existing literature considering the relationships between music and play.

There is a growing body of research about how musicians communicate and interact in ensemble rehearsal and performance (Goodman 2002). It is acknowledged that verbal and non-verbal discourse arises in ensemble playing so as to enable musicians to coordinate their actions, communicate their intentions and negotiate their musical ideas (see, for example, Bayley 2011; Clarke et al. 2013). It is apparent, however, that much of the research in this domain has focussed on analysing the nature of discourse during segments of rehearsal that involve ‘talking’ rather than ‘playing’, that is to say when musicians break down and discuss what they are doing rather than when they run-through portions of a piece of music. Indeed, the balance between ‘talk’ and ‘play’ in ensemble rehearsal is hotly contested: researchers have indicated that professional and well-established groups potentially talk less and play more in rehearsal than student-level and newly-formed ensembles (Goodman 2000; Williamon & Davidson 2002; Clarke et al. 2016).

The paper will initially explore the wider philosophical discussions on what play could mean within professional chamber ensembles in the Western art tradition, these rehearsals are specifically goal-orientated towards a public performance. Following on with investigating results from an in-depth focus group interview discussing with professional performing musicians how they perceive play in music rehearsals. Afterwards there will be a section on how I aim to improve and further my future research by using ethnographic methods of me being immersed within the rehearsals of a professional chamber ensemble. It will look closely at the non-verbal discourse arising during ‘playing’ segments of ensemble rehearsal. In order to

do this, it is necessary to understand what constitutes play and what might be achieved through the medium of play in music ensemble rehearsals.

**Rae W. Todd** is a second-year PhD Music Performance student at the University of Hull working on his thesis topic, ‘Facets of Play in Music Rehearsals of Professional Chamber Ensembles in the Western Art Tradition’. He is a practice-based researcher and experienced clarinettist and his research culminates the two areas together. Rae immerses himself within professional ensembles and examines behaviours / ensemble communication through the concepts of play to help uncover more information about non-verbal communication. He has performed Crusell’s Clarinet Concerto No. 2 in F minor and Mozart’s Clarinet Concerto in A major with the University of Hull Camerata, as well as being principal reed for shows at ‘Edinburgh Fringe Festival’ and for ‘Sweeney Todd’ in London. Other performance highlights include recording with the BBC, performing with Hesse Sinfonia, York Guildhall Orchestra, the New International Chamber Ensemble, and the Yorkshire Symphonic Orchestra.



**NEOCLASSICAL AND IMPRESSIONISTIC  
ELEMENTS IN VIOLIN REPERTOIRE**

**Lecture recital**

**Lea Tuuri**

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The Neoclassical composers of *Les Six* group tried to break away from late Romantic and Impressionistic style. Certain elements characterize Impressionistic as opposed to Neoclassical violin literature. The focus of this lecture-recital is on how Impressionistic and Neoclassical styles and ideas appear and differ in gestures, timbre, agogics and phrasing and on tools that violinists need to apply these elements to practice. The demonstrations include works by Debussy, Szymanowski, Löffler, Satie, Milhaud and Auric.

**PROGRAMME**

Claude Debussy. Sonata in G minor for violin and piano, L. 148:

*Intermède. Fantastique et léger*

Érik Satie. *Choses Vues à Droite et à gauche (sans lunettes):*

*Choral Hypocrite*

*Fugue à tâtons*

*Fantaisie musculaire*

Georges Auric. Violin Sonata in G major: *Lent*

Karol Szymanowski. *Mythes*, Op. 30: *Narcisse*

**Lea Tuuri** has performed as a recitalist, soloist, chamber musician and concertmaster in the USA, Israel, India, Denmark, England, France, Austria, Italy, France and Finland. She has made recordings for Warner, MTV3 and YLE. Collaboration with contemporary composers such as Jyrki Linjama has led to premiers of solo violin works. At the moment Lea Tuuri is pursuing doctoral studies at the

*Sibelius Academy, her concert programme being on styles in the French and German repertoire from the first half of the twentieth century and her thesis on Phantasy by Arnold Schönberg. She has played with the Finnish National Opera Orchestra, Helsinki Philharmonic and Finnish Radio Orchestra. Prior to graduating with an M.Mus degree with honours from the Sibelius Academy in 2014, she earned B.Mus degree at the New England Conservatory. Lea Tuuri has studied the violin with Kaija Saarikettu, Miriam Fried and Mi-Kyung Lee. Lea plays a violin made by Stefan-Peter Greiner in 2000.*



**THE SKETCHES OF PIANO MUSIC BY MIKALOJUS KONSTANTINAS ČIURLIONIS: EDITING PRACTICE AND ITS EFFECT ON PERFORMANCE**

**Lecture recital**

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Editing musical compositions is one of the major processes involved in preparing a musical text for publication, where the course and outcomes of this process are based on individual decisions made by the editor. The analysis of insights by musicologists (Ernst-Günter Heinemann, Christina A. Georgiou, John Robert Brown, H. Wiley Hitchcock & Noel Zahler, Frans Bouwman et al.) who have researched the editing processes of pieces composed by Wolfgang Amadeus Mozart, Ludwig van Beethoven, Frédéric Chopin, Edward Grieg, Gustav Mahler, and Charles Ives has revealed that the presentation of the musical text of the same piece varies from one edition to another. Therefore, a musical text authentically recorded by a composer is usually available only as an original manuscript or its facsimiles.

Mikalojus Konstantinas Čiurlionis' style formation and its evolution features are reflected by his musical works for piano. The study of these manuscripts reveals that the changes of the authors' creative characteristics are followed by the changes of the style of recording his works. Nearly half of M. K. Čiurlionis' composition manuscripts for piano are not completed. Bearing in mind that the composer edited only three piano works (Mazurka in F major, VL 143; Prelude in B minor, VL 269; Prelude in D minor, VL 294) and in his lifetime only three pieces were published as well (Mazurka in F major, VL 143; Prelude in B minor, VL 269; Prelude in D minor, VL 294), the preparation of Čiurlionis' compositions deals with numerous sheet music decryption difficulties. Up to now the works of various editors, namely, Stasys Šimkus, Jadvyga Čiurlionytė, Vytautas Landsbergis, Dorotea Eberlein, Janina Neniškytė, Birutė Vainiūnaitė, Darius Kučinskis, Rokas Zubovas – who published the musical heritage of piano pieces by M. K. Čiurlionis – depict particularly striking individual interpretations of the musical texts. This had a direct impact on the perception of its performance.

In this research, for the first time, a detailed comparison of the manuscripts of M. K. Čiurlionis' Nocturne in C sharp minor, VL 183; Prelude in D minor, VL 239, Four Pieces on One Theme, VL 269–271a, Variations on *Sefaa Esec*, VL 258 and *Besacas*, VL 265 as well as all the previously published editions, has been carried out. The comparison has revealed major trends and potential prospects for editing M. K. Čiurlionis' musical works for piano. The research aims at developing new *urtext* versions of these pieces that are as close as possible to the authentic manuscript, which directly affect individual interpretations in performing them.

PROGRAMME

Mikalojus Konstantinas Čiurlionis  
Nocturne in C sharp minor, VL 183  
Prelude in D minor, VL 239  
Four Pieces on One Theme, VL 269–271a  
Variations on *Sefaa Esec*, VL 258  
Variations on the theme *Besacas*, VL 265

*Virginija Unguraitytė-Levickienė, pianist, Doctor of Art. In 2009, she obtained a Bachelor's degree from Kaunas Faculty of the Lithuanian Academy of Music and Theatre (Prof. R. Rikterė). In 2011, she completed her MA studies at the Music Academy of Vytautas Magnus University (Prof. R. Rikterė). Under the Erasmus exchange programme, she studied at the State University of Music and Performing Arts Stuttgart (Prof. H. P. Stenzl). Virginija Unguraitytė-Levickienė has participated in and won various national and international piano competitions both in Lithuania and abroad (Ukraine, Finland, Poland, Romania, Italy). In 2017, she obtained a Doctor of Art degree at the Lithuanian Academy of Music and Theatre; the title of her research thesis was 'The Sketches of Variations on Sefaa Esec and Besacas by M. K. Čiurlionis: the theory and practice of editing'. Currently, she is a lecturer at the Lithuanian Academy of Music and Theatre and piano teacher at Kaunas Juozas Naujalis Music Gymnasium and Kaunas 1st Music School.*



**THE PIÈCES IMPROMPTUES, OP. 18 BY GEORGE ENESCU**

**Recital**

**Alexandra Vaduva**

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The purpose of this artistic research is to establish a performance practice characteristic of the Romanian composer George Enescu. By approaching his works from a performer's point of view, one can transcend the apparent difficult language and uncover layers of musical details which can ease the performer into the magnificent world of this visionary composer.

Due to the improvisatory character of this collection of pieces, musicians, in general, have had difficulties in reaching a full understanding of Enescu's compositional genius. The pieces are not tremendously virtuosic, yet they possess a particular complexity which keeps many pianists away from approaching and performing them as a whole.

One of the research objectives is to discover and define the individual characteristics of each piece and then to relate these findings to larger musical aspects which are generalised throughout his compositional output, such as the connection between tempo indications and pianists' choices in this matter, or fingering selections which affect the flow of the music, as well as note / chord placement and voicing on the piano.

The first piece, *Mélodie*, is a simple introduction to this collection, abundant in delicate and expressive touches, characteristic of Enescu's teacher, Fauré. Voicing places a particular problem due to the intertwining of the polyphonic material, thus the pianist must firstly decide on the amount of finger weight placed on each note so that the main melody, written in slow dotted minims, can be projected and gradually increased or decreased in dynamic, as indicated.

The main difficulty of *Voix de la steppe* is maintaining a smooth melody line when hands cross so that there is no audible gap in dynamics. Enescu employs duplets against triplets both in quiet, introvert passages as well as in places where virtuosity takes over. Fast repeated triplet chords against melodies in octaves in the left hand represent the pinnacle of this piece which ends as smoothly as it begins. The endless Russian steppes which Enescu saw in October 1909 led to the creation of this piece full of incredibly specific dynamic and pedal markings. His famous notation style as well as his overly-abundant, perhaps, indications start to appear from this piece onwards.

The *Mazurk mélancolique* is the most musically sophisticated piece so far where, during eight pages, Enescu takes the main melody and transforms through a variety of compositional techniques. The performer's duty is to maintain the required purity and melancholic character, despite the multitude of notes and indications, which are often different in each hand.

*Burlesque* enables the pianist to showcase thorough technical virtuosity blended with moments that are very similar to Ravel's *Spanish Rhapsody*. It is full of exciting rhythmical and harmonic surprises and is one of the most played pieces from this 'suite'.

On the other hand, the *Appassionato* is abundant in colouristic and rhythmical experiments on the piano; the exciting subdivisions in the left hand (9 against 4, 11 against 4 etc.) represent a problem which can hinder the characteristically long lines of Enescu's work.

The *Choral* and *Carillon nocturne* are intrinsically connected, and the two pieces complement each other through melodic, rhythmic and harmonic characteristics. Enescu taps into the sacredness of Catholic churches in the

*Choral*, where harmonies are very traditional, although at times quite surprising. On the other hand, the composer's originality is most striking in the *Carillon nocturne*, where the acoustic novelty combined with the incredible dissonances create a euphoric timbre. The pianistic challenges consist in the 'right' choice of tempo as well as a mindful and careful approach towards chord voicing.

This project aims to bring together all these elements and portray them through an inquisitive and intelligent performance, based on thorough examination of the musical aspects indicated by George Enescu on the score.

#### PROGRAMME

George Enescu. *Pièces Impromptues*, Op. 18:

*Mélodie*  
*Voix de la steppe*  
*Mazurk mélancolique*  
*Burlesque*  
*Appassionato*  
*Choral*  
*Carillon nocturne*

British/Romanian pianist **Alexandra Vaduva** was born in Romania but has been based in the UK since 2009, when a scholarship enabled her to study at the world-famous Royal Academy of Music in London. Alexandra is the winner of many national and international piano competitions such as the Vienna International Piano Competition, the Suzana Szörenyi International Duo Competition, the Carl Filtsch, 'Pro Piano' and Sterndale Bennett Piano Competitions. Alexandra is the recipient of a double fellowship at the Royal Academy of Music and her group, Ensemble Mirage, was selected on the Young Artists scheme at St. John's Smith Square church in London. Alexandra is grateful to the Drake Calleja Trust, the Countess of Munster Trust, the Imogen Cooper Music Foundation, as well as Martin Music Foundation and Help Musicians UK. Alexandra is currently completing her PhD at the Royal Academy of Music where she is researching the piano works of George Enescu.



#### **CASSANDRA'S DREAM SONG: LET'S (NOT) TALK ABOUT GENDER**

**Lecture recital**

**Ine Vanoeveren**

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*Cassandra's Dream Song* (1970), the first solo piece for flute by Brian Ferneyhough, has been the centre of a gender-related discussion over the past decades. The piece, based on the mythological tragedy of Cassandra, daughter of King Priam of Troy, was premiered in 1974 by Pierre-Yves Artaud, who approached the piece in a rational, analytical and mathematical way. This interpretation is called the 'pioneer's version'.

In the '90s, more and more female contemporary performers searched for their place in the contemporary scene and a new, feminist version of the piece was described by Dr Ellen Waterman (*Perspectives of New Music*, Vol. 32, No. 2 (Summer, 1994), pp. 154–172), after working closely with Ferneyhough on this subject.

Both versions are deeply anchored in a gender-related analysis. Archaic Western stereotypical divisions such as 'female and male themes' are woven into these interpretations.

In my search for a truthful and contemporary interpretation of the piece, I explore Cassandra's psychological path. The so-called 'Cassandra Complex' is widely described in the field of psychology and the more recent 'Cassandra Dilemma' is a known concept among climatologists. By researching these fields, while staying close to Cassandra's original myth, I managed to develop a conceptual interpretational analysis of the piece. One that isn't based on stereotypical gender-related issues and that is closer to Ferneyhough's original instructions of the piece. He wants the performer to instantly decide on the structure of the piece on stage, without rigidly fixing the order of the piece beforehand. Something that both previous interpretations are less successful in.

The results of this research are part of my doctoral dissertation *Confined walls of unity: the reciprocal relation between notation and methodological analysis in Brian Ferneyhough's oeuvre for flute solo* (2016) and were presented, together with Brian Ferneyhough, during the Darmstadt Summer Course 2016.

This lecture recital contains both a broader interpretational analysis (macro-level) as well as specific elements on how particular parts of the myth are included in the details of the composition and the performance (micro-level).

#### PROGRAMME

Brian Ferneyhough. *Cassandra's Dream Song* for flute

Belgian flautist and Doctor of Musical Arts, **Ine Vanoeveren**, is specialized in contemporary music performance. She obtained her Master's degree at the Conservatoire Royal de Musique de Liège, an MAS in Contemporary Music Performance and Interpretation at the Conservatorio della Svizzera Italiana and a DMA in Contemporary Music Performance at the University of California, San Diego. She has performed at several contemporary music festivals and concert series, collaborated with numerous ensembles all over the world and she regularly premieres new works by internationally renowned composers. Ine was rewarded with a Belgian-American Educational Foundation grant in 2013, to continue her research in contemporary music performance in the US. In 2016 she was awarded with the 'Kranichsteiner Stipendienpreise for Interpretation' by the Internationales Musikinstitut Darmstadt. Ine is assistant professor in contemporary music at the Royal Conservatory of Liège, and researcher and chair of the research group 'Creation' at the Royal Conservatoire of Antwerp.



#### TRANSLATOR, ARCHITECT AND CREATOR: A STUDY OF PIANO RESPONSE TO THE BALLET OF THE NUNS

Lecture recital

**Nana Wang**

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Keyboard arrangement in the nineteenth century is probably one of the most controversial genres in Western music history. Based on a pre-existing tune, it is criticized by current scholarships as 'a bastard and obsolete genre, the worst of crimes'. Nevertheless, the value of this genre in the nineteenth-century Parisian musical life cannot be denied. It reached a wider public than the actual orchestral or operatic works did, which, to a large extent, increased the public's knowledge and appreciation of the source works.

In this lecture recital, I will shed new light on the significance of this genre and explore how arrangers transform the visual image of an opera with the medium of a solo piano, to which this creative process also contributes while reconstructing the different roles of transcribers. As case studies, I have chosen three arrangements based on the *Ballet of the Nuns*. This ballet has become one of the most sensational and memorable parts in Meyerbeer's *Robert le Diable* since its Parisian premiere in 1831. With a group of deceased nuns rising from the tomb and dancing seductively, this scene makes this opera not only one for hearing but more for watching. The three arrangements inspired by this dance are Joseph Ascher's *Illustration de Robert le Diable pour piano*, Félix Godefroid's *L'opéra au piano: 12 Illustrations, Robert le Diable No. 1* and Sydney Smith's *Robert le Diable fantaisie dramatique pour piano sur l'opéra de Meyerbeer*. I also aim to display the lesser-known virtuoso and their arrangements which are worthy of study in both scholarship and performance. With respect to the methodology, I will analyze and compare these three pieces with the original ballet in terms of musical materials, dramaturgy and performance to solve the research questions as follows: what elements are altered or created from the perspective of musical materials and dramaturgy in the process of arrangement? How did composer-arrangers reconcile the 'other' (the original work) with the 'self' (their own compositional styles) in the arrangements? How are the visual images of ballet transformed in the process of changing mediums? Furthermore, relevant performance of the three arrangements will also be included; this is conducive to illustrating the aesthetic loss of the visual dancing scene and creative gain in musical languages and narrative. As a result of the research, the three composer-arrangers reconstruct their roles as transcriber and render the original dance with different interpretive codes in terms of musical materials, theatricality and performance gesture. Smith mainly transcribes the tune and demonstrates high fidelity to Meyerbeer's

work, acting as a musical translator; Ascher deconstructs Meyerbeer's tunes and reorganizes it, demonstrating himself as a musical architect; while Godefrid combines the ballet theme in Act 3 with the ballade tunes in Act 1 by assuming the role of creator.

#### PROGRAMME

Joseph Ascher. *Illustration de Robert le Diable* pour piano  
Sydney Smith. *Robert le Diable fantaisie dramatique pour piano sur l'opéra de Meyerbeer*

**Nana Wang** earned her Bachelor's degree (Music Theory) in Nanjing Normal University in China and her Master's degree (Musicology) in the University of Bristol in UK. She is currently a PhD student at the music department in Southampton University. Her topic 'Demoniac Imagination: A study of piano pieces based on Meyerbeer's 'Robert le Diable' from the 1830s to the 1880s', is supervised by Prof. Mark Everist and Prof. David Owen Norris. Funded by the Humanities of Southampton University, she visited Bibliothèque Nationale de France and the British Library to assemble keyboard arrangements of Robert le Diable. To illustrate this genre in live performance, she has already given a research-related recital 'The piano sings' at Turner Sims Hall. In addition, she has also presented papers and given performances at several different conferences, including the 53rd Annual Conference of the Royal Musical Association, the 4th Edition of the TCPM International Conference (Tracking the Creative Process in Music), and the 17th International Conference of Association RIdIM. She has also given several concerts at St. Michael's Church and Romsey Abbey.



### METHODS FOR USING THE LANGUAGE OF MESSIAEN IN (JAZZ) IMPROVISATION

Lecture recital

**Bo van der Werf**

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The lecture will be based on my doctorate research entitled *From closed circuit to open circuit: adéquate, intégration et redéploiement des modèles d'organisations harmoniques, rythmiques et mélodiques développés par Messiaen dans des contextes d'improvisation 'jazz'*.

Jazz is a many-faceted musical continuum, always regenerating itself by integrating distillations of different languages, textures, colours and structures from different musical traditions and sources. My research follows the same *modus operandi*: labelling Messiaen's compositional systems into a wide range of functional harmonic and melodic vocabularies (based on the modes of limited transpositions) that can be assimilated and used by an improviser in the many-sided contexts of jazz improvisation: in closed circuit (symmetric modes in isolation: generating organized (micro to macro) systems impervious to tonal hierarchical organization), and in open circuit (generating tonal-sensitive organized (micro-to-macro) systems).

The music of Messiaen is all about colours, one of its distinctive features is the separation of rhythm, melody and harmony, the harmonic field of action is well-delineated by his 7 modes of limited transpositions and their polymodal combinations, where a tonal reference is just another colour. How could this system radiate in jazz contexts? How to translate an organized system for composition (fixed forms) into a wide array of real-time situations where improvisation remains the vital organ (that is to say spontaneous composition, here and now, indeterminacy and interdependence)?

There is probably nothing left to be written about the music of Messiaen, so many great books and studies already exist, but they mostly refer to composition techniques and language, that is to say fixed forms and structures. Being an improvising musician, my research is 100% based on real-time and real-life situations, my aim is to develop a practice-based method for using Messiaen's ideas and materials in 'jazz', accessible to all experienced improvising musicians interested in enriching their vocabulary.

Correlations between the modes of limited transpositions and the major-minor tonal system are multiple: using these modes as harmonic/melodic materials, when functioning in – or escaping from – gravity and hierarchy, involves methodology but also intuition, subjectivity and taste. This makes it a living and interconnected process: the experimentation (playing/searching) and transmission (teaching/sharing) generates many different approaches and results.

During the presentation, I will sonically illustrate/demonstrate some approaches and methods linked to my research on the instrument (saxophone) and by analysing some recordings of my own ensemble playing compositions based on these concepts.

#### PROGRAMME

Practical examples on the instrument and listening sessions

**Bo van der Werf** graduated from the Conservatory of Amsterdam (UM & DM). Artistic director of Octurn, this leading contemporary jazz ensemble for which he writes and arranges, has been defying categorization with a very personal approach to composition and group improvisation. Collaborations range from contemporary classical composers to multimedia artists to electronic musicians to the Tibetan monks of Gyuto. Freely inspired by 'The Book of Changes', the music of their new project is based on interlocking and interdependent forms, indeterminacy and impermanence, opening vast spaces for sonic meditations – Octurn has released 11 CDs. Bo is also co-founder of the Brussels Jazz Orchestra and is internationally active with many different groups and projects as a freelance musician. He also composes for films, dance performances and contemporary classical ensembles. He teaches at Luca School of Arts (Leuven) and at the Royal Conservatory of Antwerp.



**HOW DO YOU PLAY THAT?  
A PERFORMER'S OUTLOOK ON  
GRAPHIC SCORE INTERPRETATION**

**Recital**

**Russell Wimbish**

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My research seeks to expand pedagogical methods for performers of new music by examining how practitioners interpret graphic and non-traditional notations. While many have written about new developments in modern concert repertoire generally, there is a dearth of information that directly addresses the concerns of the performer. Especially deficient are instructional materials and methodologies for performance situations in which the performer must generate sounding material such as pitch, rhythm or timbre. My goal is to address this deficiency by seeking to answer three questions:

- What strategies does the performer use for graphic score interpretation?
- What is the role, if any, that improvisation plays in performance?
- What communicative methods are used in the preparation of a piece in a performance?

To gather data, I conducted a series of interviews with professional musicians about their experiences composing and performing graphic notation. I used a semi-structured interview format, as this allowed me to create an interview schedule that could be uniformly applied yet still follow topics of conversation that were meaningful to the participants. As my research focuses on subjective personal experience and individual interpretation, a qualitative methodology was the most suitable for my research. To this end, I used interpretative phenomenological analysis (IPA) as my analytical methodology. This was an appropriate framework, as it uses interview methods meant to minimize the influence of the researcher and has a perceptual emphasis on personal life experience and individual interpretation. To analyse and code the data, I followed procedures outlined in Smith, Flowers & Larkin's *Interpretive Phenomenological Analysis: Theory Method and Research* (2009). The interview was transcribed verbatim and iteratively read to develop themes that emerged from the data. These emergent themes were then clustered together according to similarity of content. Each cluster was then given a designation that best described the thematic content. These clustered themes were grouped together according to subject matter. This final grouping led to the development of the five superordinate themes on which my analysis is based.

In addition to data analysis, my research at the University of Edinburgh contains a practice component. For this, I am developing a compositional output that is directly influenced by the data. In doing so, I am amassing a corpus of graphic compositions that incorporate compositional and

performative concepts uncovered in my research. As an active performer on double bass, many of these compositions feature this instrument, often in a solo capacity. It is these solo compositions that I would most like to share at the *Doctors in Performance*. In addition to these solo works, I will incorporate pieces by canonical figures such as Earle Brown, John Cage and Christopher Wolff, all of whom figured prominently in discussions with the participants about graphic performance.

**PROGRAMME**

Russell Wimbish. *Graphic Work* for solo bass

Earle Brown. *December 1952*

Christian Wolff. *For 1, 2 or 3 people*

Russell Wimbish. *Imaginations*

John Cage. *59 1/2"* for a string player

Russell Wimbish. *A.B. W.L.S.*

**Russell Wimbish** is a bassist, composer and educator born in Jackson, Mississippi, USA, and currently living in Edinburgh, United Kingdom. He studied at the University of North Texas, receiving a B.M. and M.M. in Jazz Studies. Concurrent with his university studies, he performed with many of the great musical artists active in the vibrant Dallas / Fort Worth music scene. In this setting he began his informal study of music with alumni of the great bands of Maynard Ferguson, Duke Ellington, Stan Kenton, Buddy Rich, and Red Garland. Relocating to New York City in 2005, Russell worked extensively in a diverse range of projects. His activities in NYC included long form experimental composition, chamber orchestras, electro-acoustic solo pieces, free form jazz fusion, straight-ahead bebop, musicals, and indie rock. In 2016, he began PhD studies at the University of Edinburgh. His areas of research include graphic score interpretation, improvisation and communication in performance.



**FROM TEXT TO SOUND:  
REVISITING SOME PERFORMANCE INDICATIONS  
IN CHOPIN'S MUSIC**

**Recital**

**Amit Yahav**

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In the canon of piano repertoire, Chopin's music is some of the most frequently performed. In the past few decades, scholarship on nineteenth-century performance practice has invited performers to consider afresh deeply entrenched performance traditions and question whether they bear loyalty to Chopin's original intentions, as best as those can be understood from this distance in time. More so than with the music of some other composers, there arguably exists a particularly rich and complex oral tradition surrounding Chopin's music, which is heavily relied on in pedagogy.

In preparation for the performance of this music, I focussed on directions in the score as a basis of interpretative decisions. In order to better understand the potential meaning of the worded indications, statistical analysis was undertaken to compare various appearances of the same indication. In finding the similarities and differences between appearances of the same indication, and also between instances of similar indications, conclusions were reached about the essence of each indication.

Issues were considered such as whether there is a clear distinction between *ritenuto*, *rallentando* and *ritardando*, the differences observed between the worded indications *crescendo* and *diminuendo* or *decrescendo* as well as the so-called hairpin symbols ( < > ) which are generally considered to be synonymous, and the meaning of worded indications that affect expressivity more generally are explored in an attempt to arrive at conclusions about Chopin's intentions when using those terms.

#### PROGRAMME

Frédéric Chopin

Nocturne in B major No. 1, Op. 62

Mazurkas, Op. 50

Fantaisie in F minor, Op. 49

**Dr. Amit Yahav** is much in demand as a recitalist, chamber musician and concerto soloist, having won numerous international awards. Having received high praise for his interpretations of the music Chopin, Amit recently concluded his doctoral studies on this composer's music with the generous support of the Royal College of Music's Polonsky Award. In performance, Amit's interpretations are historically informed, and often made accessible to the audience by spoken introductions which place the works in a historical, social and cultural context. Amit is keen to programme well-known and loved repertoire along lesser-known works. Amongst Amit's success are the Anthony Lindsay Piano Prize, the Special Jury Prize at the Northwood-Ruislip Concerto Competition, the György Solti Award for Professional Development, and the Brooks-van der Pump Pianist Prize at the Royal College of Music. Amit also won the 1st International Israeli Music Competition in London and consequently performed Zvi Avni's *On the Verge of Time* in London's Southbank Centre in the presence of the composer. In 2014, Amit released his first CD 'Amit Yahav Plays Chopin', containing the four Ballades alongside the two Polonaises, Op. 26 and the Scherzo in C sharp minor, Op. 39. This release followed Amit's tour showcasing the four Ballades in an explained recital, which was selected by the Royal College of Music as part of their *Insight Series of soirées* offered to their donors.



### DESCRIBE EXPERIENCE: THE ARTISTIC RESEARCH ON CROSS-CULTURAL MUSIC PRACTICES

#### Lecture recital

#### Adilia Yip

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After learning the balafon – a mallet percussion instrument of West Africa – with local musicians in Mali and Burkina Faso, I have commissioned composers Michiel De Malsche, Li Cheong, Juan Albarracín, Enric Riu and Cornelia Zambila to create new music to apply, reflect and narrate my experience of switching from the Western marimba – my original instrument – to the balafon practice. I have investigated the following perspectives of music performance:

- Oral tradition: music is passed down through listening and imitation; movement as a vehicle of musical communication.
- Polyrythm: the structure and formulation of the balafon rhythm.
- Perception of sound and motion: musical movement and music-producing movement.
- Music embodiment: the idioms of movement patterns in music.
- The cohesion and adhesion bonding forces in Western and African ensemble practice.

As part of the concert programme *In the Heat of the Moment*, which is the artistic outcome of my PhD project *Inventing New Marimba Performance from the Balafon Music Practice*, I have invited the composers to incorporate my research findings into their own musical styles and compositional processes. In *Sound Portrait V*, Enric Riu has drafted three linear graphs to portray the street performances he had watched in Mali. These lines and dots represent the shape and trajectory of the hand movement of playing the balafon and serve as the communicative tool between the composer and the performer. *Mal/oxin Suite* is a narration of the energetic grooves of West African music. Composer Michiel De Malsche has adapted some challenging balafon techniques in the work, such as bimanual coordination and polyrythm. *Transposons* by Cheong Li is to experiment the transposable value, i.e., the capability to create, reverse and regenerate musical contents, of some idiomatic musical patterns of the balafon repertoire.

#### PROGRAMME

Enric Riu. *Sound Portrait V*

Michiel de Malsche. *Mal/oxin Suite*

Li Cheong. *Transposons*

Born in Hong Kong, **Adilia Yip** is a Belgium-based marimbist and percussionist. She is currently a PhD candidate and artistic researcher at the Royal Conservatoire of Antwerp. Her artistic research interests include multiculturalism and music embodiment, which have led her to interesting projects with the African balafon, Japanese Taiko and shakuhachi, Mexican marimba ensemble and Chinese erhu. In addition, she is actively engaged in Western classical and contemporary music projects as both a recital and concert soloist. She has founded the chamber music groups, *Duo Antwerp* (bass clarinet and marimba) and 'The Bracket Percussion'. She has been a guest performer at national and international festivals, including Belgian Music Days, 33rd Festival de Música de Canarias, Clarinetfest 2018 Ostende, International Festival of Music in Castilla and León, XXV Meeting of Composers COSICOVA (Valencia), Sfinks Festival (Belgium), TEDx Woman Flanders, Instituto Cervantes Pekin, the Chinese celebration concerts of the Hong Kong Economic and Trade Office.



## HIGHLIGHTS OF CONTEMPORARY LATVIAN PIANO MUSIC

### Lecture recital

#### Diāna Zandberga

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While keyboard music in the territory of Latvia was composed and performed already from the fifteenth century, the academic piano music of composers of Latvian origin date back only to the second part of the nineteenth century. The first piano pieces of Latvian composers were closely related to the aesthetics of Romanticism and the conventional types of musical texture of the time.

Any discussions of Latvian music are impossible without mentioning folklore and advanced choral culture which influenced, to a certain extent, the relatively common use of harmonic linearity and texture of chorals in the piano pieces of Latvian composers (Ēriks Ešenvalds *Frozen Horizon*).

The key types of Impressionistic figuration which are encountered individually as well as in interaction with each other are diversely represented in Latvian piano music: figurations of vibrating background; rhythmically clear *ostinato* figurations, figurations in doubling and illustrative figurations which imitate concrete sources of sound, including the peculiarities of playing different instruments (Janis Zandbergs *Volatile Watercolor*).

They are widely represented not only in the piano texture of Latvian composers in the twentieth century but also in the compositions of the twenty-first century, e.g. vibrating figurations which become a static background for texture of spatially broad multiple different layers in *Song of the Goddess* by Dace Aperāne which testifies to the universal applicability of this technique of texture and its significance to the present day.

Around the middle of the twentieth century motoric figurative texture appeared in Latvian piano music; it was related to the linear (linearity, motorics, general forms of movement, sometimes enriched with elements of Neoclassicism embellishments, etc.) or with polymetric and polyrhythmic structures and percussive pianism (figurative texture is made up from chords and clusters, while sometimes the repetitive or *martellato* texture was associated with the percussive nature of the piano in works by Pauls Dambis). Texture with the elements of dodecaphonic, sonoric and aleatoric music in Latvian piano works continued the traditions of Western Europe of the twentieth century.

In the context of texture which is characteristic of the repetitive technique and minimalism (stylistic novelties include new simplicity and new Romanticism), in which any significant innovations, in terms of texture, are difficult to find because continual rhythmic and harmonic figurations are mainly used, two trends can be observed in Latvian piano music: compositions

with new simplicity stylistics predominantly combine with an intonatively expressive and colourful texture, while the piano compositions of minimalism combine with toccatic texture often without use of the sustaining pedal. The outstanding example is Piano Sonata No. 2 by Juris Karlsons.

The texture of piano music of Latvian composers at the beginning of the twenty-first century produces different and contradictory trends which not only testify to the use of diverse compositional techniques but also to the search for a new sonority and new means of expression.

### PROGRAMME

Ēriks Ešenvalds. *Frozen Horizon*

Dace Aperāne. *Song of Goddess*

Juris Karlsons. Piano Sonata No. 2

Jānis Zandbergs. *Volatile Watercolour*

Pauls Dambis. *Bells of the Wind*

Pēteris Vasks. *Latvian Dance*

After obtaining a Master's degree at the Jāzeps Vītols Latvian Academy of Music with Prof. Juris Kalnciems, in 2014 **Diāna Zandberga** completed her PhD studies with Prof. Dr. art. Jeļena Ļebedeva and Prof. Dr. art. Sergejs Osokins (thesis title: 'Historical and Stylistic Development of Piano Texture and its Manifestation in Latvian Music'). Between 2000 and 2004, she studied with Lazar Berman at the European Academy of Music in Erba Italy, and for the next four years improved her performance with Alicia de Larrocha at the Granados Marshall Academy in Barcelona. Since 1996 Diāna Zandberga has won acclaim for a succession of recitals in Latvia, elsewhere in Europe, Russia and the USA as well as attending musicological conferences in Latvia, Lithuania, the Netherlands, Poland and Russia. Her discography includes six solo albums. In 2015 Diāna Zandberga became a member of the Instrument Performance Teaching Department and of the Piano Department at the Jāzeps Vītols Latvian Academy of Music and a board member of the Latvian Piano Teachers Association.



## SEE WHAT I HEAR: THE AUDIO-VISUAL EXPERIENCE OF PERFORMING HUGO WOLF LIEDER

### Recital

#### Darynn Zimmer

Lithuanian Academy of Music and Theatre

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Acknowledged by singers and collaborative pianists as among the greatest output of *lieder* by any composer, singing the songs of Hugo Wolf is a 360-degree musical and theatrical experience. In this recital, we will offer a selection of songs from the *Spanisches and Italienisches Liederbücher*. For performers, these works evince an experience of stepping into and out of the life of the character(s), their psychological and physical landscapes, via the

exceptional symbiosis of poetry and music created by Wolf. What does the listener hear and see? Discussion will focus on the value of the performance of the text without music as a primary tool toward authentic performance practice in performing Hugo Wolf.

The overall purpose of my research project is to demonstrate the superior works of musical art by Hugo Wolf by example of many of his 300+ art song output. And, to investigate the steps in integrating text and music, including speaking poetry/text as an orator as a means toward an authentic performance practice of his music. There will be a detailed survey of the poetry selected by Wolf, some in common with his contemporaries, and others, to examine his frequent use of a text in its entirety, without repetitions, and few edits, honouring the form of the original poem.

#### PROGRAMME

*Darynn Zimmer (soprano)*

*Raminta Lampsatis (piano)*

Hugo Wolf. *Spanisches Liederbuch:*

*Die ihr schwebet um diese Palmen*

*Wunden trägst du, mein Geliebter*

*Klinge, klinge mein Pandero*

*In dem Schatten meiner Locken*

*Sie blasen zum Abmarsch*

Hugo Wolf. *Italienisches Liederbuch:*

*Nun lass uns Frieden schliessen*

*Mein Liebster ist so klein*

*Wie lange schon war immer mein Verlangen*

*Heb' auf dein Blondes Haupt*

*Mein Liebster singt am Haus*

*Mein Liebster hat zu Tische mich geladen*

*O wär dein Haus durchsichtig wie ein Glas*

**Darynn Zimmer** has appeared at the Spoleto Festivals; Orquestra Petrobras, Rio; Aspen Festival; American Music Theater Festival; Greensboro, Skylight and Tampa operas, including leading roles in many operatic world and New York premieres by composers such as Glass, Davis and Moran. Recent highlights: recital tour with pianist Gabrielius Alekna, Kaunas, Klaipėda and Užutrakis, Lithuania; recitals at the Robert Schumann Haus in Zwickau, Germany, 'Jiddische Lieder', Op. 13, by M. Weinberg in Miami; Zinnias: 'The Life of Clementine Hunter', directed by Robert Wilson; 'Sorrows of Frederick', Center for Contemporary Opera showcase; Hoiby's 'The Italian Lesson' / Weisgall's 'The Stronger', Poet's Den Theater, NYC. Among her recordings are 'Oiseau Bleu'; 'Savage Nightingale'; Daron Hagen's, 'Bandanna' and the DVD, 'Colors of the Diaspora' with Regina Resnik Presents.



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