

### Citation as musical creation

#### Reimagining *The Mulliner Book* in composition and performance

The practices of classical music performance and composition have often taken one of two opposing positions in their relationships to the past: that of *conservationism* or *reactionism*. In the former, learned behaviours and defined ideas of interpretation are inherited from previous generations, tracing back to a designated authority. Such an approach has been strongly denounced by a recent wave of scholarship: Daniel Leech-Wilkinson, in particular, calls for a freeing of musical performance from the constraints associated with conservationism and identifies a range of institutional contexts that police and maintain its ideals. The opposing position, that of reactionism, represents a breaking with the past and a privileging of originality. In composition, such an approach can be identified with branches of modernism, yet despite distinct shifting in compositional styles across time and geographic regions, the orthodoxy of originality has formed its own kind of conservationism. In performance, experiments in 'radical performance' have had little impact on practice at large, largely because not everybody can be original all of the time. Neither of these positions represents an approach that empowers individuals to shape their own artistic identity through a curated response to historical models and texts.

Rather than simply inheriting the past, or rejecting it outright, this presentation aims to explore the concept that a paradigmatic engagement with historical models, through the practice of citation, can be a powerful constituent of identity-formation, and a mechanism to form an individualized critical and discursive commentary with the past. The use of citation, in the quoting of old music in new compositions, or the performative referencing of performers from the past, is widespread. But a paradigmatic approach to citation is new and understood as the identification and isolation of musical features for the purpose of manipulating their treatment in the most various ways possible across a large amount of material. This presentation explores this concept through a collaborative artistic research project, in which the sixteenth-century collection of English keyboard music, *The Mulliner Book*, is used as a primary source of both compositional and performative materials in the co-creation of a large-scale cycle for solo piano.



**David Gorton**

**Royal Academy of Music, London, UK**  
**d.gorton@ram.ac.uk**

**David Gorton** is a composer and artist-researcher. A winner of the Royal Philharmonic Society composition prize, he has worked with ensembles that include the London Sinfonietta, the BBC Symphony Orchestra, and CHROMA. His music is published by Verlag Neue Musik, Berlin, and recorded on the Métier, Toccata Classics, and Neos labels. He has been an Associate Researcher at the Orpheus Institute in Ghent, working with the *Performance, Subjectivity and Experimentation* research cluster, and has published on the areas of composer-performer collaboration, and the analysis of performance and rehearsal. He is the Associate Head of Research at the Royal Academy of Music in London, where he is also a Professor of the University of London.



**Daniel-Ben Pienaar**  
**Royal Academy of Music, London, UK**  
**db.pienaar@ram.ac.uk**

**Daniel-Ben Pienaar** enjoys an international reputation for his unusual musicianship, in particular for his highly individual readings of the German keyboard classics and playing an extensive repertoire of works pre-Bach on the piano. He is noted for an extensive discography which includes much-praised complete traversals of Bach's Well-Tempered Clavier, Goldberg Variations and Six Partitas as well as the Sonata cycles of Haydn, Mozart, Beethoven and Schubert. He has made first complete recordings of the keyboard works of Jacobean composer Orlando Gibbons as well as the mature piano music of iconic South African composer Arnold van Wyk; and in addition to that the first piano recording of Gaspard Le Roux's Pièces de clavessin (1705). Daniel-Ben Pienaar is an elected Fellow of the Royal Academy of Music, where he lectures, and is a Professor of the University of London.



Univerza v Ljubljani  
Akademija *za glasbo*

