

Performance Programme

**How Does the Setting of a Piece of Music Affect the Way We Hear It?
New Artistic Perspectives: Bridging the Prevailing Performance Canons and
Contemporary Research-Based Practices.**

In this proposed performance I will give an example of two piano performances of "Regard du Père" from the *Vingt Regards sur l'Enfant-Jésus* by the French composer Olivier Messiaen, framed and interacting with very different texts. First we hear the "Regard du Père", anticipated by the Servant's monologue from *Judith* by the English playwright Howard Barker; then the poem "Nature, let me plunge" from *L'Âme en bourgeon* by the French poetess and Messiaen's mother, Cécile Sauvage (English translation by Philip Weller), followed by the "Regard du Père" once again. These contrasting pairings and my other radical interpretations raise ethical questions about how we, performers and listeners alike, frame musical performance and what expressive liberties we take with the music we use. With this performance I hope to show how the text reveals different relationships, how our perception of the music changes according to the text with which it is paired, and to demonstrate that several valid interpretations of the same piece can coexist without detracting from the composer's original vision.

This performance will raise questions concerning the ways in which the recontextualisation of music potentially disrupts established performance conventions within the Western musical tradition, the relationship between the ethics of artistic practice and artistic research, the possibility for an unconventional interpretation to remain in dialogue with the composer's intended vision, and what criteria might be used to assess this relationship, and more.

I will discuss the areas of tension between fidelity to the composer, the work, and the prevailing traditions of Western Classical Music, and artistic reinterpretation, drawing on works by the researchers and performers in the field, such as Luca Chiantore, Dan Tepfer, Gintaras Januševičius, as well as my own projects.

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Monika Palsauskaite is a Lithuanian pianist, interdisciplinary artist, and educator, currently pursuing a Doctor of Performing Arts degree at the Royal Conservatoire of Scotland and the University of St. Andrews, under Professors Stephen Broad and Aaron Shorr. Her thesis, *"New Artistic Perspectives on Olivier Messiaen's Piano Music,"* reinterprets Messiaen's works through an innovative fusion of music and text. Monika's performances incorporate quotations from the Bible, Howard Barker's monologues, and poetry by Cécile Sauvage, adding new dimensions to classical music interpretation. Co-founder of the Gelos Duo with saxophonist Francisco Sanchez, she has performed across prestigious UK venues, premiering original compositions. A dedicated piano teacher, Monika lectured at the Royal Conservatoire from 2016 to 2022 and now leads art workshops in communication and performance. Monika is also an active performer and collaborator. She often works with emerging composers and with interdisciplinary artists, fusing music with other art forms to create unique and compelling performances.