

*The European Platform for Artistic
Research in Music*

EPARM 2019

Cluj Napoca, 28-30 March



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen



ACADEMIA DE MUZICĂ
„GHEORGHE DIMA”



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The AEC would like to express deep gratitude to the “Gheorghe Dima” Music Academy in Cluj Napoca and in particular to Nelida Nedelcut and Oana Balan-Budoiu for hosting and co-organizing the EPARM Conference 2019. The AEC team would also like to express special thanks to the members of the EPARM preparatory working group for their tremendous support in organizing the platform programme.

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Introduction

EPARM Conference, Cluj Napoca, 28-30 March 2019

The AEC is glad to welcome you to the next gathering of European Platform for Artistic Research in Music (EPARM), which takes place at the “Gheorghe Dima” Music Academy Cluj Napoca, Romania from 28th to 30th March.

The European Platform for Artistic Research in Music (EPARM) is an initiative of the European Association of Conservatoires (AEC), acting as a resource for artistic research in the specific context of Higher Music Education: sharing knowledge, insights and outputs; promoting and developing the discourse around artistic research; incubating new ideas and developments; and offering support and inspiration to AEC members.

The seventh EPARM conference welcomes music researchers, educators and/or performers to a three-day exploration of artistic research in music at the “Gheorghe Dima” Music Academy in Cluj Napoca, Romania.

EPARM recognises that there is no one way to pursue artistic research in music. Nonetheless, at the core of all such research is the artistic practice itself, which functions not only as an object of study, but as a source of significant questions and a means of pursuing original insights. It is an expectation that presentations at EPARM will include performance or the presentation of original work.

To reflect the centrality of performance in artistic research, the seventh EPARM conference will include a special evening programme of performance and discussion. Proposals are welcomed for short performances of a maximum of 30 minutes, which are themselves the outcomes of artistic research. Six such performances will be selected for an evening programme called L8nite Performances, with performers contributing to a moderated audience discussion following immediately on the performances. Proposal for these L8nite Performances should see the specific requirements below.

The National Music Academy “Gheorghe Dima”

The “Gheorghe Dima” Music Academy in Cluj-Napoca came into being in 1919, as a state institution within the context of the vigorous modernization process in the Romanian Educational System, determined by a particularly energetic climate surrounding the rise of the new post-war Romania. However, the institutionalized Art Education in Cluj has existed ever since 1819, the establishment year of the Hungarian Music Conservatory where classes were taught in German and Hungarian.

The “Gheorghe Dima” Music Academy assumed, even from the beginning, not just the responsibility of training future professional musicians, but also to contribute, alongside other Cluj-Napoca performing institutions, to a high-class cultural and artistic climate configuration. Every year, the AMGD graduates are being admitted to prestigious European universities, being acclaimed on some of the most important stages around the world. For example, the value of the singing school from Cluj has been internationally recognized. The great success in 2010 and 2017 of the two AMGD graduates - Prof. Marius Budoiu, PhD’s students - Adela Zaharia - soprano and Stefan Pop - tenor, both winners of the famous *Operalia* The World Opera Competition, under the patronage of world-famous artist Placido Domingo, is a confirmation to this fact.

Ensuring a proper teaching staff from a numerical point of view, as well as proficient in terms of professional abilities, have been some of the main management aims throughout the years, the quality of human resources being a decisive factor within the didactic, artistic research and creative processes. Among the professors who have contributed to the fame of the institution great personalities can be found pertaining to the fields of music composition and performance, Romanian musicology likewise (hereby, we can mention two of the Romanian Academy Members: the composers Sigismund Toduță and Cornel Țăranu).

Music doctoral studies and the PhD title that can be earned in the Musicological field have been established in Romania by the Cluj Music Conservatory ever since 1968, as a result of the efforts and under the direction of Sigismund Toduță. Moreover, the Conservatoire was, until the 1989 revolution, the only specialized institution that used to offer a doctoral program. Throughout the history, approximately four hundred PhD thesis have been recorded, many of them being subsequently published as volumes.

Given the political changes resulted as a consequence of the December 1989 events, the history of “Gheorghe Dima” Music Academy was marked by a series of restructuring processes and innovations regarding the curriculum, Management and Administration, honours and institutional partnerships. International connections within such programs as Tempus, Erasmus, Long Life Learning, Daad, Fulbright also became possible within the Romanian Academic context. Moreover, following the adherence to the EU in 2007, these programs gained new dimensions.

The Music College of Piatra Neamt was brought into being, in 1998, under the patronage of “Gheorghe Dima” Music Academy in Cluj-Napoca; starting with the academic year 2012-2013, the aforementioned college became an extension of the “Gheorghe Dima” Music Academy. 1998 was also the year when the Department of Continuing Education and Distance Learning (D.E.C.I.D) was established, a department encompassing, at the moment, three undergraduate study programs: Musical Education, Musical Performance - Instruments and Musical performance - Singing.

Starting 2000, a Department ensuring the training of future teachers, as well as improvement courses for pre-university teachers, operates within the Academy: the Department for Teacher Education and Training (D.S.P.P). This department encompasses specialists in methodics and pedagogy among the Faculty of Music Performance, Theoretical Faculty and Musical Performing Arts’ professors.

Following the establishment of the honorary doctorate (*Doctor Honoris Causa*) in 1992 within the "Gheorghe Dima" Music Academy in Cluj-Napoca, the value of the Romanian School was widespread by those who have taken this title: Mariana Nicolesco, Iannis Xenakis, Krzysztof Penderecki, Yehudi Menuhin, Christoph Bossert, Pascal Bentoiu, Ștefan Niculescu, David Ohanesian, Ioan Hollender, Virginia Zeani, Dieter Acker, Lya Hubic, György Kurtág, Robert Levin, Viorica Cortez, Ray Jackendoff, Angela Gheorghiu, Nicholas Cook, José Carreras, Eero Aarne Pekka Tarasti and other illustrious names confirmed, more than once, the prestige of our institution.

The management strategies of the "Gheorghe Dima" Music Academy over the last years (Rector: Prof. Vasile Jucan, PhD) focused on combining two fundamental elements: tradition and opening towards the European space. The results were immediate: student numbers significantly increased, our institution's gates opened to hundreds of foreign students and teachers, English teaching programs became available for undergraduate and master's degrees, the educational offering has been permanently improved upon and community orientation has been enhanced by means of charity events and organisation of educational concerts. In 2019 we celebrate our 100th anniversary, event that also offers us the opportunity to look with gratitude to the ones who once were, and the ones we wait to meet in the future.

Music Performances

Thursday 28th of March

15:45, Concert Studio - Musical Introduction - Transylvanian Quartet

The Transylvanian Quartet enjoyed quite a broad public recognition ever since its establishment in 1987, two years later the ensemble being granted the title of state quartet within the “Transylvania” State Philharmonic in Cluj-Napoca. Moreover, the founding members - Nicușor Silaghi, Marius Suărășan and Vasile Jucan - had been participating during their undergraduate study programs, to multiple masterclasses offered by reputed personalities in the area of chamber music performance. Starting 1998, Gabriel Croitoru - one of the most highly appreciated Romanian violinist, rewarded by the Romanian State for his remarkable artistic accomplishments with the privilege of playing the Guarneri del Gesu violin, which had previously belonged to George Enescu - has been a member of the Transylvanian Quartet.

The international launch of the quartet coincided with its participation, in 1990, to Orlando Festival in Kekerde (Netherlands). Being noticed by Earl Carlyss - a member of the famous Juilliard Quartet - resulted in an invitation of the performers from Cluj to the Aspen Festival (Colorado, 1991), but also in a scholarship that allowed them perfecting at the Centre for Advanced Quartet Studies. Thus, during three successive years, the Transylvanian Quartet enjoyed the opportunity of studying alongside worldwide recognized artists, such as Emerson String Quartet, American String Quartet, Cleveland Quartet, subsequently undertaking an extensive tour in the United States of America.

Over the three decades of intensive artistic activity, the Transylvanian Quartet performed within the country's borders and abroad, taking part in some outstanding festivals and collaborating with dedicated artists. The ensemble's repertoire gathers multiple works belonging to Classical, Romantic, Modern and Contemporary composers, some of which were world premieres.

The members of the Transylvanian Quartet:

Gabriel Croitoru - First violin

Nicușor Silaghi - Second violin

Marius Suărășan - Viola

Vasile Jucan - Cello

18:00 - 19:00, Auditorium Maximum - Gheorghe Dima Music Academy Orchestra and Cappella Transylvanica Choir

The “Antonin Ciolan” Symphonic Orchestra of the “Gheorghe Dima” National Music Academy

The Students Orchestra of the “Gheorghe Dima” National Music Academy was established in 1953, relying on Antonin Ciolan’s leadership - a personality of multiple prospects. Following the institution Senate’s decision, starting the academic year of 2012-2013, the orchestra was given the name “Antonin Ciolan” Symphonic Orchestra of the “Gheorghe Dima” Music Academy. This decision came as a way of honouring the memory of the great conductor and teacher, the founder of the Orchestra and Conducting Programs within our institution, a mentor for multiple generations of valuable musicians, the initiator of the Cluj Philharmonic and creator of a first-rate school.

Inside the orchestra students can be found developing under the guidance of the teaching staff while appointed for the concertmaster and ensemble principal positions. This structure was intended to foster the students’ deep understanding regarding orchestral integration and, by default, to elevate the artistic level of its performers. Over the years, the entire process of selecting the principals and soloists for the concerts of the “Antonin Ciolan” Symphonic Orchestra was given special attention.

The ensemble’s aim is to undertake annual projects in collaboration with Romanian and foreign guest conductors, ensuring a highly-professional studying framework, reaching the level of other prestigious European music institutions. The orchestra found itself, throughout the years, under the baton of different famous conductors, including Petru Sbircea, Gheorghe Victor Dumănescu, Cristian Sandu, Vlad Agachi, Gabriel Bebeșelea, Matei Pop, Philipp Pointner (Austria), Paul Mann (United Kingdom) and Federico Bardazzi (Italy).

Cappella Transylvanica Choir

Chamber Choir of “Gheorghe Dima” Music Academy of Cluj, *Cappella Transylvanica* was founded in 1995 by Professor Dorin Pop, who conducted it for 30 years. Since 1985, the Choir’s Conductor is Mr. Cornel Groza, a disciple of Maestro Dorin Pop.

Cappella Transylvanica is considered one of the most outstanding Romanian chamber choirs, representing the main characteristics of the interpretative school of Cluj and Transylvania: robustness of emission and timbre, largeness of dynamic scale, stylistic sobriety and accuracy of interpretation. Its repertory ranges from Renaissance to contemporary music, including specific trends such as byzantine music or folk-inspired one, as well as restrained missas and cantatas.

The Choir got several awards at national and international contests in Arezzo (Italy), Spital (Austria), Gorizia (Italy), Bucharest and Iasi (Romania), Karditsa (Greece), Vienna, and took part in important festivals, home and abroad: Bucharest “George Enescu” Festival, Cluj “Musical Autumn” Festival, Old Music Festival in South-East Europe - Bydgoszcz/Poland, Berlin Biennial. Concerts have been performed in Denmark, Italy, Greece, Hungary, Austria, Germany, England, Bulgaria, USA.

In cooperation with “Electrecord”, the choir made the following records: “Madrigals by Monteverdi” (1972), “Choral Music by Cluj Composers” (1978), “Madrigals by Marenzio and Gesualdo”, “Cappella Transylvanica”, “Choral Music by Gheorghe Dima” and the record with the most successful Radio performances in the memory of Master Dorin Pop, passed away in 1985.

Extraordinary Concert

The “Antonin Ciolan” Symphonic Orchestra of the “Gheorghe Dima” National Music Academy

Conductor: Cristian Sandu

1. Nicolae Kirculescu - Moment muzical pentru pian
2. Alessandro Marcello - Concerto for Oboe and Strings in D minor
3. Constantin Rîpă - Tulnic for trombone and orchestra
4. George Enescu - Romanian Rhapsody No. 1 in A major, op. 11

Daniel Goiti - Piano

Adrian Cioban - Oboe

Mircea Neamț - Trombone

The Orchestra

The “Cappella Transylvanica” Choir

Conductor: Cornel Groza

Works belonging to the world choral repertoire

Friday 29th of March

18:30 - 20:00, Romanian Opera House - Opera Performance



The first lyric institution of Romania and its century of refined, colliding arts

The Romanian National Opera of Cluj-Napoca, the first lyric institution of the country and one of the most iconic from Europe, was founded on the 18th of September 1919, together with the National Theatre, and the Music Conservatory of Cluj. With the help of renowned artistic personalities, like tenor Constantin Pavel, Italian conductor Egisto Tango, composer Tiberiu Brediceanu, world-famous baritone Dimitrie Popovici-Bayreuth, any difficulties to effectively form an opera ensemble were surpassed in a few months. The first to be presented were two symphonic concerts on the 13th and 14th of May 1920, led by Czech conductor Oskar Nedbal.

The opening concert of the Romanian National Opera of Cluj-Napoca took place on the 25th of May 1920, with Giuseppe Verdi's grandiose opera AIDA, in a Romanian language performance, led by conductor Alfred Novak, with the artistic direction signed by the first director of the institution - Constantin Pavel, also the first to play the part of Radames. The activity of the new Opera proved to be impressive from its very first seasons, 1919-1920 and 1920-1921, with a total of 99 presentations, including operas Aida by Verdi, Faust by Gounod, Madama Butterfly by Puccini, The Morning Star by N. Bretan, Cavalleria Rusticana by Mascagni, Tannhäuser by Wagner and 15 symphonic concerts given by the Orchestra of the Romanian National Opera of Cluj, as stated by the posters kept in the Opera archive.

The distinction of the Cluj lyric theatre goes beyond the lyric art, being also given by the architectural style. The building of the Opera was erected at the beginning of the 20th century, in the period unfolding between 1904 -1906, by the world-renowned Vienna firm Fellner & Helmer, specialized in the design and construction of opera theatres in a slightly Baroque-imitating Secession style, very similar to the other 48 European theatres built by the Viennese firm and unique in Romania.

From its foundation to the present time, the stage of the Romanian National Opera of Cluj-Napoca has presented over two hundred opera, operetta and ballet titles from the world repertoire, showing a great openness towards all schools and styles. Over forty Romanian creations were performed on this stage - many of them in absolute premiere - culminating with Oedipus by George Enescu, The Master Manole by Sigismund Toduță or the ballet with chorus The Morning Star by Tudor Jarda.

The prestige of the Cluj lyric theatre expanded abroad, due to several international tours and to the value of Cluj-formed singers who became world famous names, like: Angela Gheorghiu, Alexandru Agache, Carmen Oprișanu, Simona Noja, Nicoleta Ardelean, George Petean, Tatiana Lisnic, Marian Pop, Anita Hartig, Adrian Sâmpetean, Bálint Szabó.

Now, almost a century since its front curtain was lifted for the first time, the public's admiration gratifies not only our classical opera and ballet world repertoire, but also keenly applauds newly staged neo-classical and modern works that come to bring even more colour to our portfolio.

We, thus, hope You enjoy Your visit in our opera house, as well as this unique, celebratory evening and concert!



1919 - 2019: Anniversary Concert

held in collaboration with the Romanian National Opera in Cluj-Napoca

Conductor: Lect. Cristian Sandu, Ph.D.

Artistic Direction: Asst. Mihaela Bogdan, Ph.D. Student

Stage Direction: Alina Nistor

Prof. Marius Vlad Budoiu, Ph.D.

Asst. Diana Țugui, Ph.D. Student

Students: Cecília Csomai, Lorena Puican, Alexandra Leșiu, Eusebiu Huțan, Andrei Manea, Sebastian Balaj, Mark Kincses, David Pogana, Köpeczi Sándor-Attila

The Orchestra of the Romanian National Opera in Cluj-Napoca

Programme

- | | |
|--|----------------------------------|
| 1. G. Dendrino: <i>Let me sing</i> - Ouverture | The orchestra |
| 2. G. Dendrino: <i>Let me sing</i> - <i>Tu! (You! - Bertha)</i> | Lorena Puican |
| 3. G. Dendrino: <i>Let me sing</i> - <i>Sărmane lăutar (Poor Little Fiddler - Ciprian)</i> | Andrei Manea |
| 4. G. Dendrino: <i>Let me sing</i> - <i>Te iubesc (I love You - Duet: Bertha & Ciprian)</i> | Andrei Manea & Lorena Puican |
| 5. G. Rossini: <i>Il Barbiere di Siviglia</i> - <i>Largo al factotum (Figaro)</i> | Sebastian Balaj |
| 6. G. Rossini: <i>Il Barbiere di Siviglia</i> - <i>Una voce poco fa (Rosina)</i> | Alexandra Lesiu |
| 7. G. Rossini: <i>Il Barbiere di Siviglia</i> - <i>La calunnia è un venticello (Don Basilio)</i> | Köpeczi Sándor-Attila |
| 8. G. Bizet: <i>Carmen</i> - <i>Votre toast, je peux vous le rendre (Escamillo)</i> | David Pogana |
| 9. G. Verdi: <i>Un ballo in maschera</i> - <i>Di' tu se fedele (Riccardo)</i> | Eusebiu Huțan |
| 10. G. Verdi: <i>Otello</i> - <i>Già nella notte densa (Duet: Otello & Desdemona)</i> | Marius Vlad Budoiu & Diana Țugui |
| 11. J. Massenet: <i>Hérodiade</i> - <i>Ce breuvage pourrait... Vision fugitive (Hérode)</i> | Mark Kincses |
| 12. G. Bizet: <i>Carmen</i> - <i>Je dis que rien ne m'épouvante (Micaëla)</i> | Cecília Csomai |

Saturday 30th of March

12:45 - 13:15, Concert Studio - Icoane Ensemble - Choir Performance

The Traditional Romanian Music Ensemble ICOANE of the “Gheorghe Dima” National Academy of Music from Cluj-Napoca, prepared by Lecturer Ph.D. Alina Stan and led by University Professor Ioan Bocşa Ph.D. is made of students and graduates of the Folklore Module, brought together by their passion for everything that relates to popular tradition.

Through the recitals they hold, the vocal group (composed of either girls, or boys, or mixed), the individual singers and the traditional band have set for themselves the goal of acoustically restoring several archaic popular music productions, taken either from collections of folklorists, which appeared at the beginning of the 20th century, or from materials gathered directly in the field by members of the group - students and teachers - from areas of the country where folklore is still practiced according to ancient rituals.

The chosen repertoire covers the entire cycle of life, by including ritual songs that go along with the major steps or crucial events of man's passage through life: birth, military service, marriage, work and death, comprising lullabies, love songs and songs for military service, bride, harvest, dance, as well as carols and laments.

By the manner of arranging the songs and the typically folkloric sound, by the instrumental formula that is typical of Transylvanian popular music, we aim to attain the natural and, often, the dramatic behind Romanian folkloric rituals and, moreover, to recreate an atmosphere which used to be common to the Romanian countryside more than one hundred years ago.

Program:

1. Tri pomniță ș-o cireasă (Bride Song)
2. Mireasă, cununa ta (Bride Song)
3. Nu-mi pare rău că mă duc (Going to the Army Song)
4. Dusu-i mândru-n cătunie (Going to the Army Song)
5. Decât la-mpărat cătană (Going to the Army Song)
6. Bocete (Laments)
7. Firie, firie trandafirie (Funeral Ritual Song)
8. Suită instrumentală - Transylvanian Trio (Instrumental Suite)
9. Adă apă la cunună (Harvest Song)
10. Tri pomniță ș-o cireasă (Bride Song)

THURSDAY, 28th OF MARCH - Abstracts and Biographies of the Speakers and Performers

Plenary Session I - "A Parallel Model of Musical Research and Creation" - Keynote Speech by Dan Dediu

16:30 - 17:30, Concert Studio

Moderated by **Adrian Pop**, *Gheorghe Dima* National Music Academy

Stages of both processes - research and creation - are depicted and proposed as tools for understanding the uniqueness of the musical triad: musicology, interpretation, composition. Although the borderlines between them are fuzzy and the interconnections powerful, we can find sufficient reasons to compare these different ways to obtain knowledge and to generate results in the field of music. The proposition of a single model for all three areas take into account the following stages: informing, analysing, projecting, processing (combining intuition with rational procedures), adapting, finalising. Similarities between the processes of musical research and musical creation are expressed and emphasized with examples, maps and figures.



Dan Dediu
National University of Music Bucharest

Born in 1967. He is a professor of composition and PhD. supervisor and between 2008 and 2016 he was the rector of the National Music University from Bucharest. He was awarded the Honoris Causa Degree of the George Enescu Art University in Iasi. Dediu composed over 150 opuses covering almost all musical genres: 4 symphonies and work for orchestra (Narcotic Spaces, Ornaments, Studies-Motto, The Fear, Frenesia, Mantrana, Grana, Verva, Atlantis), 7 concerts (sax, viola, violin, piano, double concert for violin, cello and orchestra, triple concert for flute, clarinet, cello and orchestra), 5 string quartets, chamber music, music for piano, choir, electronic music, 4 operas (Post-fiction, Münchhausen, Eva!, O scrisoare pierdută) and a concert opera (Wagner Under). He is a laureate of several national and international competitions of composition (Vienna, Dresden, Paris, Berlin, Ludwigshafen) and institutions: 10 awards of the Union of Composers and Musicologists in Romania, Romanian Academy Award, Enescu Award. His compositions were published by the Musical Publishing House from Bucharest and Peermusic Hamburg-New York and recorded in Romania (Musical Publishing House, Radio House), Germany (Pro Viva, Cavalli Records, Neos), Australia (Move Records) and Holland (NM Extra).



Adrian Pop (moderator)

"Gheorghe Dima" National Music Academy in Cluj-Napoca

Composer and Ph.D. Professor, Adrian Pop was born in 1951 in Cluj. After acquiring a solid basic knowledge in music from his father, Dorin Pop, outstanding personality of the Romanian musical life as an eminent professor and choir conductor, he studied composition at the "Gheorghe Dima" National Music Academy in Cluj-Napoca between 1970 and 1976, with professors Sigismund Toduță and Cornel Țăranu.

A very promising talent, Adrian Pop won his first composition awards while still studying: the "Dinu Lipatti" Prize and the National Award of the Art Institutes (1974). A series of further distinctions followed,

marking the progress of his career as a composer: the Romanian Composers' Union Prize (1978, 1981, 1989, 2011), the "George Enescu" Prize of the Romanian Academy (Bucharest, 1996), prizes at the international composition contests in Tours and Arezzo (1979), Roodepoort (South Africa, 1983), Trento (1983, 1985, 1987), Spittal (Austria, 1986), Gran Canaria (Spain, 2003).

A long term association bound him with the prestigious "Transylvania" State Philharmonic of Cluj, as an artistic advisor (1983 - 2004) and general director (1991 - 1995). Between 2008 and 2012 he has been Rector of the "Gheorghe Dima" National Music Academy, where he is currently teaching composition. An outstanding personality of the Romanian musical life, Adrian Pop is the recipient of the Cultural Merit Ordre extended by the President of Romania (2008) and of the «Ordre des Arts et des Lettres» conceded by the French Ministry of Culture (2012).

L8 NITE Performance I - 20:30 - 21:00

LOCATION: Concert Studio

A - Blowdruk: the transition from multimodal score interpretation to improvised audio-visual electro-acoustic chamber music, by Vincent Caers and Sigrid Tanghe, LUCA School of the Arts, Leuven, Belgium

Blowdruk is a collaboration between musician and artistic researcher Vincent Caers and visual artist Sigrid Tanghe. The collaboration is part of the Ph.D. project 'Living Scores (LS) Live', which 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.

At the start of their collaboration, Sigrid and Vincent worked on the multimodal interpretation of 'Loops II' by French composer Philippe Hurel. This composition is characterized by a strong tension between the fast and quasi-repetitive movement on the micro-level and the slow continuous transformations on the meso- and macro-level, a result of the synthesis between spectral music's continuous transformation and classical variation techniques¹. But while this multi-layered character is clearly applied when performing the composition, empirical feedback reveals it is often absent in the experience of its performance. According to Margulis repeated exposure triggers an attentional shift from more local to more global levels of musical organization². But for most listeners the concert is their first encounter with the music, so they tend to focus on the micro-level and thus risk missing the composition's fundamental feature. The aim of the audio-visual interpretation was to bring this multi-layered tension more clearly into the performance by embedding the slow evolution on the macro-levels into a visual process and confronting it with the micro-level, clearly present in the music.

In order to explore the loops-process more thoroughly, the focus shifted from performing the composition to a more improvised approach in both media. 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 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 time³. 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 tool⁴. This allows for applying- aspects of - the loops-process, as well as other compositional processes based on contemporary percussion repertoire, in electro-acoustic improvisation on percussion. The combination of lsl.lpsr and live percussion has been the musical foundation for further exploring audio-visual electro-acoustic

¹ Cock, T. De, Caers, V., & Buys, K. Van Den. (2015). An Examination of Philippe Hurel's "Loops II." *Percussive Notes*, 3(May), 44-48.

² Margulis, E. H. (2014). *On Repeat: How Music Plays The Mind* (eBook). New York: Oxford University Press.

³ Sorden, S. D. (2012). The cognitive theory of multimedia learning. In *Handbook of Educational Theories* (pp. 1-31).

⁴ Caers, V. (2018). lsl . lpsr : applying contemporary compositional processes into an electro-acoustic improvisation tool. In *Proceedings of the 2018 International Computer Music Conference* (pp. 69-73). San Francisco, California: The International Computer Music Association.

chamber music as a new performance format in LS Live. The proposed performance shows the current state of this explorative trajectory and will be discussed in the light of contemporary theories on multimedia performance.

Fragments of Blowdruk-sessions can be found on <https://vimeo.com/album/5506854>. A full performance is available on <https://vimeo.com/album/5506854/video/296944486>.



Vincent Caers
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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 degrees in percussion, chamber music and contemporary music performance before becoming 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 percussionist, improviser and freelance musician with different ensembles and orchestras.



Sigrid Tanghe

Sigrid Tanghe is visual artist and performer, in interaction 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 color, 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 a longer sustain. 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.

LOCATION: Organ Studio

B - From Aristotle to Newton - philosophy of time and the music of baroque, by Saale Fischer, Estonian Academy of Music and Theatre, Tallinn, Estonia

Program

Girolamo Frescobaldi (1583-1643)

Toccata Settima in d (Toccate e Partite d'intavolatura di cimbalo. Libro I, Rome 1615)

Aria detta la Frescobalda (Toccate e partite d'intavolatura di cimbalo. Libro II, Rome 1637)

Louis Couperin (1626-1661)

Prelude in a

Johann Sebastian Bach (1685-1750) Suite a-moll BWV 818a

Jacques Champion de Chambonnières (1601-1672) Pieces in a

Fort gay (Bach)

Allemande (Bach)

Courante - Courante avec double (Chambonnières)

Courante (Chambonnières) - Courante (Bach)

Gaillarde (Chambonnières)

Sarabande (Chambonnières) - Sarabande (Bach)

Menuet (Bach)

[Requirements: double manual harpsichord 8'+8'+4']

Numerous handbooks of the 20th century that deal with the performance of the baroque music, have established a common approach to tackle time-related issues of that very musical style. "How fast?" is a question brought up in several writings dealing with the performance of pre-Bach music. 'Historically correct' answers, developed via modern prism and with the help of post-Bach technology, i. e. metronome, can be misleading or even inapplicable in today's historically informed performance practice.

Revising the 20th century sources critically and creating new knowledge through re-interpreting treatises and score material of the 17th-18th century has been one of the goals of my PhD research. While doing so I have come to doubt if the question "how fast?" in the context of performing baroque music has ever been the right question to ask. Let me illustrate. In his "Versuch einer Anweisung die Flöte traversiere zu spielen" (1752), Johann Joachim Quantz is implying to a Pulsschlagtheorie (heartbeat theory) in which he states that the easiest way to measure time (Zeitmaaß) in the performance of music is to use the pulse on a hand of a healthy man. This rather vague and subjective hint of an 18th century musical practitioner translated into today's knowledge would allow us to state that anything between 60-100 bpm, depending on the physical and emotional appearance of a specific person, would be equally applicable, acceptable and tolerable, i. e. 'correct'. However, in 20th century writings, an arithmetic mean $(60+100)/2=80\text{bpm}$ of those two limit values has been calculated in order to facilitate further investigation of 'correct' tempi. Investigations of which the outcomes are presented in metronomic tempo value charts disregard the fact that the metronome wasn't introduced to practical music making until around 1826, that is the time of L. van Beethoven and his 9th symphony - correct and authentic? Perhaps (arithmetically) correct but not historically authentic.

Using the arithmetic mean value in constructing those metronome charts can lead to dubious conclusions, when not absurdities. Based on the average of 80bpm, Hans-Peter Schmilz in his book "Quantz heute. Der „Versuch einer Anweisung die Flöte traversiere zu spielen“ (1987) calculates as much as 160bpm as a tempo for a minuet. He explains that the tempi of Quantz' time are too fast

for modern pursuit as baroque instruments differ from modern ones, thus easier to play fast. Another German author, Paul Heuser, comes to following conclusion: „Quantz’ Pulsschlagtehorie is problematic in the performance [...] and it can only be applied for moderate or slow pieces“. One of the most thorough 20th century sources on baroque tempi is Klaus Miehling’s „Das Tempo in der Musik von Barock und Vorklassik“ (1993). On nearly 400 pages Miehling offers metronomic tempo calculations and explanations to a large variety of baroque repertoire. It is only in the self-reflecting Epilogue of his book, titled „Historische Tempi - heute noch zeitgemäß?“, where Miehling poses a question whether his calculations only serve the interests of historical-musicological correctness or should they actually be made applicable for the musicians, i. e. seen in context of various parameters of performance practice.

Coming back to the negation of the research question „how fast?“ I would like to propose another question instead - does historically informed performance need to be 'correct' or rather capturing and beautiful instead? I think the answer is clear. In my PhD research I am seeking to define compositional elements that, when approached through other than metronomic perspective, contribute to a more elaborate outcome.

However, instead of demonstrating isolated temporal events and their implementation in interpretation of the 17th-18th century music, I would today like to evoke your attention on the framework behind it. That is, the switch from Aristotelian time philosophy to the Newtonian one, and the manifestation of that switch in music.

Aristotle defined time through motion - change in the appearance of circumstances, movement from A to B is an evidence of the existence of time. It was somewhere in the second half of the 17th century when, after heavy disputes in the educated society, Aristotelian philosophy of time was slowly replaced by Newtonian idea of independently flowing absolute time.

In the treatises of the late 16th-early 17th century, musical time was explained through the term *tactus*, defined as up-and-down motion of a human hand. Such motion of a hand contains arrival points (up and down) and motion between those points, thus it clearly reflects the Aristotelian way of thinking in music. It appears to me that the Aristotelian idea of time - motion with rests in between - is reflecting also on the music written in the first half of the 17th century. As heard in the Toccata by Girolamo Frescobaldi, a relatively short piece (6-7min) is divided into subsections of which some could be left out by the player without affecting the entity of the piece. Moreover, Frescobaldi even suggests the player to do so. Likewise, Frescobaldi states that the different sections must be varied in tempo, according to the affect or character of the music. Here’s a connection to the heartbeat theory by Quantz - depending on the emotional state of a person, the pulse may and must vary in relation to the subjective *tactus*.

In 1771 Johann Kirnberger („Die Kunst des reinen Satzes in der Musik“), when explaining the musical time, is asking the reader to imagine beats of equal weight and distance. Continuous flow and the completeness of a musical material within one (dance) piece would not allow the player any (even theoretical) elimination of musical material of any 18th century piece, be it Johann Sebastian Bach or any of the Frenchmen. Likewise, change of tempo within one piece would not be plausible. Here the rhetorical timing of single compositional events (figures) will contribute to an elaborate interpretation. Kirnberger’s idea of equally and independently in time flowing beats let us assume that by the time of Bach, the Newtonian way of thinking had established itself in music.

Between 1722 and 1725, Johann Sebastian Bach wrote the six Harpsichord Suites BWV 812-817, *Suites pour le Clavessin*, that he dedicated to his second wife Anna Magdalena. In contemporary editions like Neue Bach-Ausgabe, an additional Suite in A-Minor BWV 818 (1722) has been included to the compilation of those harpsichord pieces that are now commonly known as the French Suites. It is also known that it wasn’t the composer himself who titled his harpsichord pieces as “French”, but the name was given later. According to J. N. Forkel, “One usually calls them French Suites

because they are written in the French manner” (“Man nennt sie gewöhnlich Französische Suiten, weil sie im Französischen Geschmack geschrieben sind” – Forkel).

Encouraged by the thoughts of celebrated early music scholar Bruce Haynes, I have allowed myself to take a different role in this concert as merely an “executioner” of the score. By juxtaposing the dances from Suite in a-minor BWV 818a with the dances by Jacques Champion de Chambonnières (1601-1672), one of the earliest remaining source of the French harpsichord music, I have created a brand new suite to illustrate the transitions between styles and thinking.

Audio Examples: <https://drive.google.com/drive/folders/1duKMD-L1bUsNgKSKGu3LfswhG0F0VqO?usp=sharing>



Saale Fischer

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Saale Fischer (1979) is an Estonian harpsichordist, music educator and author.

After graduating from Tallinn Technical University, she furthered her studies in early music and historical keyboard instruments at the Estonian Academy of Music and Theatre and at the Musikhochschule Trossingen in Germany.

Since 2007, Saale Fischer has primarily worked as a freelance harpsichordist, both as a soloist and a continuo-player in Estonia and Germany. Additionally, she has spent two years working in Cairo (Egypt).

After returning to her native country, she co-founded baroque ensemble Floridante (2014). Having taken a mission to improve audience awareness of early repertoire in Estonia, Floridante has performed music from Monteverdi to Mozart, and undertaken the undiscovered lied-repertoire of the 19th century Baltic-German composers residing in Estonia.

Saale Fischer is the author of the book „My Cairo“ (Petrone Print, 2014), and a co-editor of „The Contemporary Harpsichordist“ (Bellmann Musik, 2014). Her current engagements include music education and event management.

LOCATION: Room 44**C - The creative value of multitasking - simultaneous violin and vocal performance, by Agata Kubiak, London College of Music, London, UK**

This research looks into challenges and advantages of writing for and performing on a new instrument that is violin/voice. Singing while playing is very often encouraged in jazz improvisation, but usually in reference to the same line being sung and played. My research explores the effect vocal performance may have on the instrumentality when a completely different part is being sung and asks about the practical and artistic consequences of using one performer for these two different roles. The performance will include three pieces, all written especially for the purpose of this research. The first piece - 'Six Spiders' - does not contain any aleatoric or improvised elements. The second work titled 'Variations on a 1998 Chart Hit Single' contains a large amount of performer driven expressive and interpretative choice. The last piece 'Beloved' includes two fully improvised sections.

Six Spiders for violin/voice, electric guitar and electronic drone 16'

Collaboration with London College of Music lecturer and DMus candidate - Bartek Szafranski. A piece in five movements with limited lyrical content. The intimate and introspective environment of this piece is influenced by the small size of the ensemble, the use of live and pre-recorded electronics and very specific timbre and articulation transformations that lay at the core of the sound world of this piece.

'Variations on a 1998 Chart Hit Single'

Collaboration with Simon Paton - PhD candidate from Birmingham Conservatoire. This piece is based on an outdated popular culture reference, with it's main lyrical content cut up and manipulated beyond recognition. The piece offers a lot of trust in the performer whose task is to make continues interpretative choices while maintaining the structure and flow of the music.

'Beloved'

Collaboration with Nikki Franklin - PhD candidate at the University of York. In the composer's own words: "'Beloved' is a wailing threnody, which explores depths of emotion and expression through the darkest spaces of the performer's intention.' In this case the composer's background in the genre of jazz had a major impact on the piece. Nikki's interests in the culture and history of Polish Jews shines through the melodic and harmonic content of the piece.



Agata Kubiak
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Born in Poland, Agata started her music education at the age of 6. Agata completed her BMus at London College of Music with a First Class Honours in 2011. Since graduating she has toured Europe and Asia with Avizo String Quartet, I Maestri Orchestra, Symphonic Orchestra of India. She completed PgDip in Music Performance with a distinction in 2014. Agata is currently a lecturer at LCM and a PhD candidate researching creativity and new music in classically trained string players. She performs regularly as a soloist and with the Konvalia String Quartet. She is also a jazz musician. She was a finalist in the Riga Jazz Stage international jazz competition and got included in top 20 female jazz singers by the european jazz magazine Jazz Forum.

LINKS to Agata Kubiak performances:

Six Spiders world premiere - <https://www.youtube.com/watch?v=2vnWPX42Hb4>

Komunikacja for solo violin world premiere - <https://www.youtube.com/watch?v=9GByrNTHvJU>

L8 NITE Performance II - 21:00 - 21:30

LOCATION: Concert Studio

A - The solving of the virtuosity passages in the Traviata opera by combining the old Italian school with contemporary vocal element, by Diana Tugui, Music Academy Gheorghe Dima, Cluj-Napoca, Romania

When we talk about the old Italian technique we usually refer to sensations, a school based primarily on a certain sound color made at origins more by a sensory search. The new technique that appears with the discovery of the laryngoscope (M.Garcia) will be based on scientific explanations that will be integrated into the explanations of the singing art. We can not say that one or the other is better, but rather for better and perhaps even quicker understanding these two currents should be assimilated together.

Performance in the opera requires first of all the knowledge and skills of the vocal technique, which in the end will give the singer the possibility of finishing a score without abusing the vocal cords in any way.

From my experience as a teacher I noticed that the scientific explanations of the modern singing technique combined with the sensory features of the old Italian school bring a better and faster understanding of the phenomenon.

For a young person at the beginning of the vocal training, it is essential to understand the principles of sound production, and first of all understanding the correct breathing. This, and the awareness of the muscles play should be the first steps in the beginning of the study.

A second step will be formed by exercises involving the use of air in combination with the muscular play. These exercises will be applied later in the repertoire. They will be done at the beginning of the training aiming to awaken the related muscles. It is the basis on which the sound development will build further into superior resonators.

Like a chess player who thinks about the moves in advance, the opera singer has to prepare his phrases by anticipating the sounds to be supported differently, the moments in which he can relax, or the breathing for longer phrases.

The time allocated to learn this technique is very much shortened so that a new approach is absolutely necessary which will allow the student a maximum assimilation of the correct way of singing.

The fast access path is a symbiosis between the present and the past.



Diana Tugui

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Romanian soprano Diana Tugui is a graduate of the National University of Music at Bucharest.

Soloist of Romanian National Opera Cluj-Napoca since 2015, she is the leading soprano of *La Traviata*, *Lucia di Lammermoor*, *I puritani*, *L'elisir d'amore*, *Rigoletto*, *La boheme* with both Mimi and Musetta, *Il Barbiere di Siviglia*, *Carmen*(Michaela) and *Turandot*(Liu).

Her opera repertoire has twenty-eight leading roles, but besides her fascination with opera and operetta repertoire she is always willing to address more challenging and difficult vocal - symphonic repertoires. She is a permanent collaborator with all the important Romanian opera

houses and philharmonics.

Her work and reputation brings her awards for best Romanian soprano: 2012 Best Operetta and Musical soprano at the Art Festival, 2015 for Best Soprano at National Gala of Romanian Opera, and in 2018, the Lya Hubic award for best leading roles.

In 2006 she receives the Jean Bobescu award for the role of *Lucia di Lammermoor*. She participated at the prestigious Wilhelm Stenhammar International Voice Competition in Sweden where she was awarded with fourth prize and performed with the Norrköping Symphony Orchestra led by guest conductor Nader Abbassi. She received the invitation to perform at galas at Katara Opera House in Doha, Qatar. She debuted at Katara Cultural Village Opera House in a recital concert with Qatar Philharmonic Orchestra in their first concert of the year 2011.

Other contests she won are:

- ♪ 2013 1st Prize at *Elena Teodorini* International Competition
 - ♪ 2012 1st Prize at *Vox Artis* International Competition
 - ♪ 2010 4th Prize at *Wilhelm Stenhammar* International Competition
 - ♪ 2008 3rd Prize at *Jaume Aragall* Concurs Internacional de Cant
 - ♪ 2007 Finalist at *Renata Tebaldi* International Voice Competition
 - ♪ 2002 Finalist at *George Enescu* International Competition
 - ♪ 2001 Grand Prize at National Festival of Lied Interpretation *Ionel Perlea*
- She attended the International Masterclass held by famous mezzo soprano Viorica Cortez at the Moulin d'Ande, France and took private lessons with Viorica Cortez.

In 2007 she was a finalist of the Renata Tebaldi International Voice Competition, Republic of San Marino. In the same year to improve her vocal techniques she worked with well-known opera artists and took master-classes with Teresa Berganza in Spain and Dalton Baldwin in Italy.

LOCATION: Organ Studio

B - Austro-Hungarian Music Culture in Transylvania between 1800-1850, by *Erich Tuerk, Music Academy Gheorghe Dima, Cluj-Napoca, Romania*

Performed pieces

Martin Schneider (1748-1812): Arioso & Sonate

Philipp Caudella (1771-1826): Tema con variazioni

János Lavotta (1764-1820): Az égi háború (The Heavenly War)

Recordings

<https://www.youtube.com/watch?v=J4JoBanrshg>

<https://www.youtube.com/watch?v=L2KyXiGYocw>

Transylvania, the north-western part of today's Romania, belonged to the Austro-Hungarian Empire until 1918 and had its own cultural development at the Eastern border of the Empire. This presentation wishes to show some details about musicians, musical repertoire and instruments which defined the musical culture of Cluj in the first half of the 19th century.

This period had a remarkable musical activity, determined by Viennese musicians who came to serve Transylvanian noblemen, local church musicians educated in Central Europe, migrating folk musicians and highly refined and qualified instrument makers, but also self-taught ones. All of them were working in order to satisfy the growing exigences of a cosmopolitan aristocracy and an emerging bourgeoisie.

Besides the conservatory, founded in 1819 and named "Musikverein", in Cluj there was a music theatre, private music soirees and public concerts. The brisk exchanges with Budapest and Vienna brought the music of Mozart, Beethoven, Cramer, Clementi etc. to the churches, saloons and theatres of Cluj. In the 1830's, two organ builders and three piano makers are documented in town. There is not too much detailed information about their activity, but their simple existence already gives an impression about the importance of music in society in those days. A memorable event was the concert of wonder child Carl Filtsch (1830-1845), performed at Count Bánffy's residence on the main square of Cluj (today's art museum). In his unfortunately much too short lifetime, Filtsch made an international career on the highest level. He performed at the Imperial Court in Vienna and was personally well acquainted with Chopin and Liszt, who both highly appreciated the young pianist, composer and improviser. In Cluj, Franz Liszt played in 1846, as well as Johann Strauß jun. in 1847. A strongly influent personality in the city's musical life of the time was Georg Ruzitska (Vienna 1789- Cluj 1869), music director of the piarist church and rector of the conservatory. His comprehensive oeuvre is preserved in Budapest and contains amongst others, one opera, one symphony, several masses, string quartets and -quintets, various transcriptions of symphonical works for chamber ensembles as well as organ works.

Some brief information about the featured authors:

Martin Schneider (1748-1812) studied in Bratislava, then worked as organist of the Black Church in Brasov, after which he became a priest. He wrote cantatas, a passion, but also theoretic treatises and a chorale book which stayed in use until 1900.

Philipp Caudella (1771-1826) started his career in Vienna as director of music of the Russian ambassador. In Cluj, he became the private teacher of count Farkas Wesselényi. In 1817, he moved

to Sibiu, where he became Regens chori of the roman-catholic church and music professor at the Evangelical Gymnasium.

János Lavotta (1764-1820) was violonist, composer and promoter of the so-called *Verbunkos*-dance. He was conductor of the Cluj Music Theatre between 1802-04, after which he frequented the noblemen's country estates as tutor until 1816.



Türk Erich Michael

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Erich Türk (*1972) studied organ in Cluj with Ursula Philippi and in Vienna with Michael Radulescu. He also studied harpsichord with Ilton Wjuniski and Gordon Murray. He participated at several master-classes for organ, harpsichord and basso continuo in Portugal, France, Germany, Switzerland and Moscow. Since 1995 he is teaching organ, harpsichord, organology and chamber music at the *"Gh. Dima" Music Academy* of Cluj-Napoca. As soloist and as a member of the *Baroque Ensemble "Transylvania"* and other chamber music ensembles he performed in Romania aswell as most of the European countries, Israel and the USA. He made radio, TV and CD recordings, and realized a documentary DVD on Transylvanian music. Erich Türk is involved in early music revival and period instrument research and founded the *TransylvANTIQs*- label dedicated to local music culture. At the international *"J.S. Bach" Organ Contest* in Bruges 2000 he received the 2nd prize and the public's prize.

LOCATION: Room 44

C - Broadening the Artistic Palette of (Composing) Performers in Jazz, by Dick De Graaf, Codarts University of the Arts, Rotterdam, Netherlands

My L8night performance serves to illustrate the artistic result of my doctoral study *Beyond Borders* (2017). My research question was: “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 research project was to demonstrate how jazz practitioners could employ elements from twentieth century compositional techniques introduced by Olivier Messiaen and Peter Schat as an alternative to the excessive focus on functional harmony and the chord-scale approach (applying the right scale to the chord) in jazz education. The emphasis in my study is on how to play “outside the chords” in order to create an intended harmonic vagueness.

After comparative analyses of, and experiments with advanced improvisational strategies in publications and recordings by leading jazz educators Liebman (2013), Bergonzi (2000), Garzone (2009), Weiskopf (2009), and O’Gallagher (2013), I concluded that their strategies are largely related to serial music. Accordingly, I highlighted the twelve-tone music related Tone Clock by Peter Schat (1993) and the symmetry of the “modes de transposition limitée” (MoLT) by Olivier Messiaen (1956) as highly appropriate models for jazz improvisers, both allowing a limited body of rules to be transferred into an unlimited number of melodic improvisational patterns. I analysed their models in the practices of expert jazz artists, and transformed them into “generative compendia”, melodic patterns that served as building blocks in my compositions, vehicles for jazz improvisations meant to express the sonic qualities of the actual melodic patterns.

I concluded that elements of the Tone Clock and Messiaen’s MoLT can be fruitfully connected to more traditional jazz languages. The combinations of trichords extracted from the Tone Clock have the potential to serve as useful “sidewalks” to step outside and come back inside the chords, while Messiaen’s MoLT contain intriguing possibilities to “mislead” expected harmonic structures.

During my performance tonight, I will translate these conclusions into music. I will take off with the jazz standard “Autumn Leaves” (J.Kosma) staying “inside” its harmonic structure by improvising only with the scales that are traditionally connected to the chords.

In the second piece, I will highlight the application of the fifth hour of Schat’s Tone Clock (1993), a collection of a dozen twelve-tone scales, each of them constructed with transpositions of a single trichord containing intervals between a minor second and a perfect fourth. In my piece. In my composition “Les Mésanges” I use combinations of trichord 1+5 (a minor second followed by a perfect fourth, or vice versa) both in the composed part and in the improvisation.



In the third piece, “A Crow Calling”, I apply one of Messiaen’s “modes de transposition limitée” (1956), a collection of seven characteristic modes containing between six and ten pitches. My composition is based on M3, a nine-tone mode with an intriguing hybrid tonal colour. Both in the

written and in the improvised part, I respect Messiaen's idea of "never leaving the notes of the mode".



Next, I return to the canon of jazz standards by playing "Caravan" (Tizol/Ellington), improvising again with trichord 1+5 and M3 in different transpositions, but now as "superimpositions" on the original chords. Thus, the effects of harmonic tension and release in my improvisation become more intense and, depending of the listening experience of my audience, more surprising.

To conclude my performance, I will improvise again on "Autumn Leaves". This time I start improvising "outside the chords" and slowly return to the most inside part of the piece, the original melody.

Why Birds Always Sing (Dick de Graaf)

https://youtu.be/LH8_Rej9gBs

Dick de Graaf. 2017. *Beyond Borders: Broadening the Artistic Palette of (Composing) Improvisers in Jazz*. [doctoral dissertation] ACPA, Leiden University

<https://www.researchcatalogue.net/view/354613/377339>



Dick de Graaf

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Dutch saxophonist 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 Oğur.

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).

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 most recent CD BIRD BUZZ (2017) 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.

L8 NITE Performance III - 21:30 - 22:00

LOCATION: Concert Studio

A - A Musical 'We?', by Deniz Peters and Simon Rose, University of Music and Performing Arts, Graz, Austria

How do two or more musicians form a single expressive voice? Togetherness is not a given in music, but an attainment. It is easier said than done; particularly in free ensemble improvisation, where performers are often found playing alone together *involuntarily* (unless the aesthetic is one in which territorial separation is an aim). What does profound musical togetherness encompass, and how is it attained? This L8nite baritone sax and piano duo performance instantiates and then discusses the skills, kind of listening and psychological attitudes behind achieving relational duo improvisation - forming a shared expressive voice. We present an advanced understanding of reciprocal musical empathy, which was reached and continues to be refined via a dynamic combination of artistic exploration and scholarly reflection. The underlying artistic research project researches empathy through free improvisation. In the past years, it involved work in 20 duos and trios and resulted in an interpersonally dialogical practice, and in a continuously deepening understanding of what musical empathy and togetherness involve on a general, conceptual and practical, level. Steve Day writes on the CD 'Edith's Problem' by Deniz Peters and Simon Rose (Leo Records, 2017), one of the project's artistic research outcomes: "I sat and consumed the whole of the Peters/Rose recording in one sitting, I couldn't move from the room. After over 50 minutes of music, my immediate response was to put the whole album back through the speakers and listen again [...] This review of *Edith's Problem* is shorter than usual because I find myself unable to write anything beyond how absolutely bewitchingly beautiful this music is. There is an intense brevity in the construction of the Peters/Rose performance [...] The shuddering sense of this minimalist piano and the horns has sound-tracked me for days, as if I have a new pulse emerging. [...] This is a recording which holds a huge amount of gravitas in a comparatively small space." www.stevedaywordsandmusic.co.uk

Video link <https://vimeo.com/264619340>

1st track "between, part one" of the CD "Edith's Problem" by Simon Rose and myself mentioned in the proposal "A Musical We?":

<https://www.dropbox.com/s/0ar0de2c1ohqdl3/01%20between%20%28part%20one%29.wav?dl=0>



Deniz Peters

University of Music and Performing Arts, Graz, Austria
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Dr. Deniz Peters is Professor for Artistic Research in Music and Director of the Doctoral School for Artistic Research at the University of Music and Performing Arts Graz. He leads an artistic research project on interpersonal improvisation (FWF/PEEK AR188), and is re-thinking musical expression within a philosophical-analytical research project. He has written on topics such as musical empathy, gesture, bodily listening, rhythm, and instrumentality. His artistic research approach combines an experimental piano practice with phenomenological, conceptual and interaction analyses, improvising with musicians and dancers including Simon Rose, Stevie Wishart, Ellen Waterman, Magdalena Chowaniec, Bennett Hogg and Stefan Östersjö. Recent and forthcoming publications of his artistic research findings include chapters in collections with Lexington, Springer, Oxford University Press, Leuven University Press, Königshausen & Neumann and a CD (Leo Records LR 812, 2017).



Simon Rose
Berlin

Dr. Simon Rose researches creative processes and his recent book is: *The Lived-Experience of Improvisation: In music, learning and life* (2017, Intellect/Chicago). He performs on baritone and alto saxophone in a wide variety of settings: from high-energy free jazz to classical piano, from reductionism to noise, from silence to rock, from solo to improvising orchestras. Most recent, ongoing groups include collaborations with: Hilary Jeffery trombone; Paul Stapleton sound sculpture; Nicola Hein guitar; Stefan Schultze piano; Andrew Wass dance; Ingo Reulecke dance; Julie Myers visual art; Deniz Peters piano; Philippe Lemoine tenor saxophone; Claudia Binder piano; Jan Roder double bass and Willi Kellers drums; Dag Magnus Narvesen drums and; Adam Pultz Melbye double bass, Devin Gray drums. Recordings can be found on the labels: Emanem, Leo, PSI, Bruce's Fingers, Not Two, Rayon, FMR, PfMentum, Bug Incision and Red Toucan. Simon Rose has a particular interest in transdisciplinary performance.

LOCATION: Organ Studio

B - Speed in Music, Brain and Body, by Ned McGowan, HKU Utrechts Conservatorium, Leiden University and DocARTES/Orpheus Institute, Netherlands/Belgium

Speed, as a function of time, is full of enlightening musical character. Take some common terms to describe tempo in music: *largo* (broadly), *adagio* (slow and stately), *allegro* (fast, quickly and bright), *vivacissimo* (very fast and lively). Formulated by humans, speed is relational, and it reveals aspects about how we think and feel.

My aim in this artistic research is to dissect the experience of speed in music. Taking artistic and pedagogic experience as starting points, the research considers the embodiment of rhythm and duration as experienced by practicing musicians and utilized by composers, exploring neurophysiological questions such as how temporal resolution relates to human physiology, the relationship between speed and emotion, the difference between physical and mental mechanisms for tracking time, and the length of a 'moment'. The areas of performance, composition and notation as they relate to speed in music are explored both scientifically and artistically.

There is a visceral sensation to speed that gives rise to its expressive power, whether at extremely slow speeds, virtuosic blister, in a solitary line, in multiple simultaneous strata or in the profound absence of speed in the form of silence. It is these inherent qualities that I would like to fully excavate, shine a light on and hopefully reinvent in this research.

For this performance I would like to perform three pieces which explore speed from different approaches.

1. *Workshop*, for flute and tape (12 min)
2. *The Speed of Time*, for solo contrabass flute and metronome (6 min)
3. *Cycle Games*, for voice and tape (10 min)

Workshop explores mechanical and industrial speeds, typical to pre-electronic music and the movement of instruments (flutist performer) and machines (samples of various industrial machines).

Link to recording:

https://drive.google.com/file/d/1QbbF94Wp1saz89_2MBXQB_rK_6osychk/view?usp=sharing

Link to score:

https://drive.google.com/file/d/1J_xghDXL_fNcYBBpRtqYnPCWU7rlCE4Y/view?usp=sharing

The Speed of Time is one piece from Rhythmic Etudes - Book One. The piece is to played live with a metronome showing metrical downbeats every six seconds. Topics explored musically are: the relationship between the density of notes and perception of duration, human time vs. machine time, different speeds through a systematic increasing of the tuplet (subdivision of the beat). This performance will feature an arrangement of the etude for solo contrabass flute.

Link to recording with score:

https://drive.google.com/file/d/1-3kcEyZGapdc8ArK9qyeAv5T0ADcUoo_/view?usp=sharing

Cycle Games is a vocal work I am currently finishing up composing which explores a meter constantly divided into the two frames of 4 and 7. A dual layered piece, the frames run concurrently and rhythmical material is exchanged repeatedly between the two layers, revealing

different metrical, rhythmical and speed identities. I will perform the work solo with a tape part pre-recorded with one part.

Link to demos:

<https://drive.google.com/file/d/1kXaKRBVGp098loHy8JGsmnf3GjfKO14d/view?usp=sharing>

<https://drive.google.com/file/d/1p9M0T5XX4KqNghZl9BOtOZGH44ij9ift/view?usp=sharing>



Ned McGowan

Leiden University. DocARTES / Orpheus Institute, Leiden, HKU Utrecht, Netherlands

nedmcgowan@gmail.com

Ned McGowan (1970) is a flutist and contemporary classical music composer, born in the United States, living in the Netherlands. Known for rhythmical vitality and technical

virtuosity, his music has won awards and been performed at Carnegie Hall, the Concertgebouw and other halls and festivals around the world by many orchestras, ensembles and soloists. As a flutist he plays classical, contemporary and improvisation concerts internationally and he has a special love for the contrabass flute, in 2016 releasing the album: *The Art of the Contrabass Flute*.

His works include *Concerto for iPad & Orchestra* (2012) which has been played numerous times in the Netherlands, the US and Brasil, *Workshop* (2004) for recorder and tape, six *pièces mécaniques* (2012), written for Calefax & Eric Vloemans, *Cleveland Times* (2016), commissioned for the NFA Flute Convention, *Bantammer Swing* (2008), a concerto for contrabass flute and orchestra, which premiered in Carnegie Hall by the American Composers Orchestra, and the recent *Garden of Iniquitous Creatures* (2016), for the Grammy Award winning sextet Eighth Blackbird.

Ned is a professor of composition, ensembles and Advanced Rhythm and Pulse at the Utrecht Conservatory and Music and Technology branches of the HKU University of the Arts Utrecht. He holds degrees in composition from the Royal Conservatory Den Haag and in flute from the Cleveland Institute of Music and the San Francisco Conservatory of Music. In 2014, he was awarded the Alumni Achievement Award from the Cleveland Institute of Music. In September 2016, Ned started an artistic research PhD entitled *Human Speed in Music* at the Leiden University and the DocARTES program in Ghent, supported by the Netherlands Organization for Scientific Research (NWO).

www.nedmcgowan.com

LOCATION: Room 44

C - The Improvisational Ear: How to build improvisational language through the study of speech, by Hue Blanes, Koninklijk Conservatorium, The Hague, Netherlands

At the 2019 European Platform for Artistic Research in Music (EPARM) Hue Blanes will present the performance of 'Things That Have Been Said', an instrumental work that uses famous, and infamous recorded speeches from history as the source material to demonstrate how speech can be used to further develop composition and improvisational performance.

The 30 min performance will consist of an interplay between Blanes' voice, piano and speeches via laptop. It will explore several musical elements from both jazz and classical music.

In this performance the artist asks the question. Can the gap between music and speech be narrowed down so that the two entities can ultimately be indistinguishable?

This artistic research explores various transcription processes in jazz. In particular, the under-researched world of the transcription process of speeches and speech patterns, for the main purpose of developing and furthering jazz language to communicate more effectively through improvisation. Moreover, this research demonstrates how transcribing speeches and musical improvisations can develop the musical ear.

The performance aims to demonstrate how language, and speeches in particular, can be used as an important tool to develop the musical improvisational ear.

Some of the speeches that will be explored are:

1. Donald Trump Inauguration Speech
2. Wolter Cronkite announces the death of JFK
3. 'The Kings Speech' King of England announces World War II
4. Famous Australian Speeches including Noel Pearson at 21st Prime Minister Gough Whitlam's Funeral



Hue Blanes

Koninklijk Conservatorium, Den Haag, The Netherlands

Hueblanes@yahoo.com.au

Hue Blanes is an Australian jazz pianist, composer, and singer-songwriter. He has played in some of Australia's most prestigious arts festivals, where he has displayed versatility as a musician and singer. He is a winner of the 2018 Lucerne School of Music International Jazz Piano Competition, the 2017 PBS Young Elder of

Jazz commission that premiered at the 2017 Melbourne International Jazz Festival. He is currently undertaking a master's at the Koninklijk Conservatorium in The Hague, Netherlands, exploring the musicality of language and how it can be used to further develop the improvisational ear.

FRIDAY, 29th MARCH - Abstracts and Biographies of the Speakers

Parallel Sessions I - 10:00 - 10:20

LOCATION: Concert Studio

A - Purposes and Necessity of Length in the First Movements of Franz Schubert's Last Three Piano Sonatas, by Marie-Charline Foccroule, Royal Irish Academy of Music, Dublin, Ireland

The doctoral thesis in music performance I did at the Royal Irish Academy of Music in Dublin looks at the interpretation of the first movements of the last three piano sonatas of Ludwig van Beethoven and Franz Schubert. By highlighting particularities of composition found in the movements and explaining the impact these particularities have on the interpretation, the dissertation helps pianists to understand what they have to be aware of, what they could emphasise in their interpretation, and why they should emphasise it.

The evolution of classical music in the nineteenth and twentieth centuries has been profoundly influenced by Beethoven and his music. Schubert's contemporaneity to the German composer led unfortunately to an automatic comparison of his work with Beethoven's, and helped relegate his compositions too often to a kind of second place. Especially Schubert's treatment of sonata-form movements was abundantly criticised by the past for its length and lack of inner organisation. It is only recently that opinions on Schubert's qualities of composition, seen anteriorly as imperfection, have been challenged and started to change. The length in Schubert's pieces, for example, is now seen by scholars as a brilliant quality of his music.

Based on the research found in the doctoral dissertation this presentation focuses on the first movements of Schubert's piano sonatas D. 958, 959, and 960. It explains that purposes justify the presence of length. It shows the necessity of length in Schubert's music as well as its essential role in the development of the general discourse of the movements. In parallel, and helped by musical excerpts of the three first movements, this paper describes the positive impact length has on the interpretation and reveals the coherence it creates throughout the music. Supported by the recent but successful reassessment of scholars on Schubert's critics, the presentation helps performers to be aware of the reasons that are behind the lengths. Consequently, it becomes easier to underline these reasons in the performance and therefore to make them understandable for the listener. Only then, does length get its full meaning and becomes a significant expressive feature of Schubert's music.



Marie-Charline Foccroulle
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The Canadian/Belgian pianist Marie-Charline Foccroulle received her doctorate in Music Performance in 2017 from the 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. Active pianist, she regularly performs in concerts as soloist but also as pianist of the chamber music group 'Ensemble Tria'. In 2013 she recorded the first movement of Beethoven's fifth piano concerto for the symphonic graphic novel 'Ludwig' by Christian Quesnel with Gatineau Symphony Orchestra. Dr Foccroulle is strongly concerned, in her professional life to reach a better conjugation between musicology, music pedagogy, and music performance. She has given guest lecture or lecture recital at the 15th Annual Conference of the Society for Musicology in Ireland, at the Koninklijk Conservatorium, in Brussels, Belgium, and at the Third Festival Conference of Music Performance and Artistic Research, in Vilnius, Lithuania.

LOCATION: Room 16

B - Historical Imaginaries: Composing the Past, by Carlo Diaz, Leiden University + Orpheus Institute, Leiden, Netherlands

Historical theorists argue that pure objectivity is impossible; that historians actually invent the past. Art theorists conversely argue that pure originality is impossible; that artists can never escape the historical. For musicians, this means that every historical performance will bear some trace of the present and every new composition will bear some trace of the past. But where does that leave us? It seems to rob historically-informed performers of their historical qualification and composers of their artistic qualification. It places both historians and artists in some kind of grey area between fact and fiction.

Some consolation can be found in Paul Ricoeur's observation that we can only actually experience the present, while both the past and future exist exclusively in the imagination. This means that historians and artists are both engaged in fundamentally creative acts, and that historians will never be able to accurately reconstruct the past but may still be able to conjure knowledge about it. It also means that historians have no more reason to research historical realities than historical imaginaries; what Ann Laura Stoler calls "failed projects, delusional imaginings, equivocal explanations". Suddenly creativity and imagination become crucial to historical work.

This raises a question for historically-oriented musicians. Can a marriage of compositional invention to historical research provide new possibilities for knowledge production about historical music, especially that for which there is little to no extant notational evidence? Or, more simply put, can contemporary composition produce historical knowledge?

Using an example from my own practice – a concert-biography of the 17th-century English musician Thomas Mace – I will demonstrate how composition might be employed to bolster the imaginative capacity of historical work, thus enhancing its ability to create sounding knowledge about music that was described but never realised in either notation or performance.



Carlo Diaz

Leiden University + Orpheus Institute, Leiden, Netherlands
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I am a composer, conductor, and concert producer; Artistic Director of the Early+New Music ensemble Stile Nu, Artistic Director of the Past Futures Festival at the Oosterkerk Amsterdam, Production Coordinator for the Chicago-based International Music Foundation, and PhD candidate on the docARTES trajectory at Leiden University and the Orpheus Institute.

As composition, curation, and historiography, my work explores the concept of music as rhetorical oration through the lenses of impossible originality, unattainable authenticity and the creativity of performance. I have worked with ensembles including Stile Nu, the Nieuw Ensemble, wild Up, Ensemble Linea and Ugly Pug, and have participated in festivals including the Los Angeles Philharmonic Orchestra's National Composers Intensive, Make Music Chicago and the Tampering Festival. I live in Poplar, East London.

LOCATION: Room 44**C - Reading in the Dark: A Performer's Encounter, by Emily Dickinson and her American Musical Interpreters, by Nicole Panizza, Coventry University, Coventry, UK**

The work of the American poet Emily Dickinson is notoriously musical. In shaping her prosody Dickinson drew heavily on musical form and rudiment. Her use of specific reference represents a highly self-conscious use of musical device, both as a source of imagery and as a strategy for shaping her terse, condensed poetic line. Music is the ground on which the superstructure of her poetic thought was built, and a condition of being towards which it aspired.

At first glance it may appear that the lyric qualities of Emily Dickinson's poetry are more amenable to musical treatment than the complex, sometimes hidden, narratives which underpin her work. Whilst the rendition of singular states of feeling is a hallmark of many of the musical interpretations of Dickinson's work, many of these also track a complex relationship to the evolving narratives within the texts themselves. Settings which appear to diverge from the surface meaning of the texts often do so in an attempt to express deeper emotional and psychological dramas, embedded at a layer of experience to which words may not provide adequate access.

Drawing on critical theories by renowned scholars such as Cooley (2002), and Buonanduci (2009), this paper will examine the contrary responses which this insistent musical sensibility elicits from two distinct groups of American art song composers:

- Composers who embrace the musical imperatives encoded in Dickinson's verse
- Composers who consciously work against these encoded musical imperatives

By observing the diverse representation of compositional techniques employed it is then possible to devise a somatic map, derived from the performer's response, that becomes a compelling and cohesive vehicle for Dickinson's work. This paper investigates models of textual, vocal and pianistic practice that provide the performer with a unique creative vehicle to access the varied nuances of her ground-breaking texts. In particular, it will focus on Dickinson's assumption of the role of musician, composer and performer; the way in which the interaction between these 'players' in her drama of self is reflected and expressed in musical terms and how composer, performer and, ultimately, audience are inspired to practise "reading in the dark".

Format: Paper presentation

Required resources: piano, music stand, projection screen, audio/visual equipment (Apple)

Select audio examples: <https://soundcloud.com/nicole-panizza8/sets/eparm-submission-13-1-19>

1) Selections from *Emergence: Emily Dickinson* (2019, Stone Records)

Nadine Benjamin - soprano, Nicole Panizza - piano

This Little Rose - Ella Jarman Pinto (2010)

Black Cake - Sylvia Glickman (1976)

Lightly Stepped the Yellow Star - Juliana Hall (2014)

2) Selections from *Nature* (2014, Phosphor Records)

Jane Sheldon - soprano, Nicole Panizza - piano

Nature, the Gentlest Mother - Aaron Copland (1950)

All texts by Emily Dickinson (1830-1886)



Nicole Panizza

Coventry University, Coventry, UK

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Nicole Panizza is an acclaimed vocal accompanist, coach and scholar, a DMus alumnus of the RCM (London), and a recipient of an International Fulbright Award (Harvard University, Manhattan School of Music). Nicole has worked for Opera Australia, and as Education Manager for The Royal Opera, Covent Garden. Her teachers include Roger Vignoles and Malcolm Martineau.

Current research includes an album with soprano Nadine Benjamin, a performance project based on Dickinson's fragment manuscripts; a digital archive showcasing musical settings of Dickinson's poetry and letters, and an art song project featuring critical examples of American war and memoriam. Recent awards include positions at

the RAI and Faculty of Music (University of Oxford), and Research Summit Fellow, The Orpheus Instituut (Belgium).

She currently holds the positions of Assistant Professor in Music (Coventry University) Research Associate (Oxford Song Network), and Visiting Research Associate, TORCH (University of Oxford). Further information can be found at www.nicolepanizza.com.

Parallel Sessions II - 10:40 - 11:10

LOCATION: Concert Studio

A - Recreating Duke Ellington: Historically Informed Performance in Jazz and Popular Music, by Matthias Heyman, Royal Conservatoire Antwerp, Antwerp, Belgium

Jimmie Blanton (1918–42), best known for his tenure in Duke Ellington’s famed jazz orchestra between 1939 and 1941, is generally seen as one of the most influential bassists in jazz history. One of the qualities he has been most praised for is his tone, in particular its volume, which has been characterised as ‘outsized’, ‘resonant’, ‘roaring’, and ‘huge’. While jazz scholar Brian Priestley (2009: 85) observed that tone is often ‘thought of as god-given’, I wanted to understand why and how Blanton’s tone was (perceived as being) different from that of his peers. I examined a number of possible impact factors, such as his performance technique and his instrument, but found that none of these differed significantly from those of his fellow-bassists. Eventually, I (partially) found the answer by recreating Blanton’s music.

In this paper, I will discuss a recording session by the Brussels Jazz Orchestra and myself on bass in which we recreated the circumstances of an Ellington performance in the 1930s and 1940s, both live and in the studio, in a historically informed way, for example by using a historically appropriate instrumentation, repertoire, location, recording set-up, and performance practice. The outcome revealed that certain changes in the orchestra’s seating plan were key to Blanton’s perceived superior tone. I will review the preparation, recording process, and results, drawing on a combination of visual analysis of historical photographs, complete participant observation, comparative auditory analysis, and formal and informal (semi-structured) interviews with a number of the participants. Overall, I will demonstrate that the concept of historically informed performance practice is a useful, yet underused research tool in the field of jazz and popular music studies.



Matthias Heyman
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Matthias Heyman has recently obtained his Ph.D. with a research on Ellington bassist Jimmie Blanton at the University of Antwerp in affiliation with the Royal Conservatoire Antwerp, where he acquired his MA in Double Bass Performance. He remains active as a postdoctoral research in jazz and popular music, currently with a project on the artistic impact of jazz competitions. Additionally,

Matthias teaches jazz history courses at the Jazz Studio (Antwerp) and the LUCA School of Arts (Leuven). As a bass player, he has worked with Toots Thielemans, Bert Joris, and the Brussels Jazz Orchestra, among others. His work has appeared in journals such as *Jazz Research Journal* (2015, 2017) and *Jazz Perspectives* (forthcoming), and he has presented at several international conferences, including the Duke Ellington Study Group conferences (2014–18), Rhythm Changes conferences (2014–19), and The Beatles’ White Album Symposium (2018).

LOCATION: Room 16**B - Out of Timing: Investigating the Open Pedal Register in Beethoven's
"Moonlight" Sonata, by Sanae Zanane, Orpheus Institute, Ghent, Belgium**

Since its invention, the fortepiano was constantly transformed up until the end of the 19th century. Innovative builders created pianos that represented different sound esthetics, and these coexisted during the 18th and 19th centuries. Around 1880, however, piano building started to standardize around criteria of mechanical reliability, powerful sound and expansiveness of dynamic range. At the same time, and in response to these, interpretation of "common practice" repertoire on modern pianos was enriched in dynamics but impoverished in one crucial, often underappreciated dimension: time flexibility.

This project aims to give insight into time flexibility as it relates to one specific 18th century practice that is hardly applicable to modern pianos: playing with undamped register. This was considered by CPE Bach in his *Versuch über die wahre Art, das Clavier zu spielen* to be "the most pleasing and, once the performer learns to observe the necessary precautions in the face of its lingering resonance, the most delightful for improvisation". What Bach means by "necessary precautions" is almost certainly the ability to manage a certain harmonic clarity in a mist of sound. My hypothesis is that this ability is linked with the keyboardist's skill of managing musical time, furthermore, I propose that to study the practice of playing in an undamped register yields insight into the other, and directly related, practice of carefully playing with time.

A key example of this practice can be found in the first movement of Beethoven's "Mondschein" Sonata Op. 27 No. 2, which carries the indication "sempre pp e senza sordino," that is, entirely with undamped register. I will present the results of an experiment conducted at two conservatories in Belgium and Germany. This experiment involves students enrolled in fortepiano class as an elective. I will ask them to prepare and perform the first movement of the Moonlight Sonata. The students will be divided into two groups. The first group will be asked to raise the dampers throughout the piece whereas the second will not receive any instruction. A 5-octave Walter fortepiano, such as the one that Beethoven had during the time of composing his "Mondschein," will be used for this experiment. Using Sonic Visualiser, I will analyze and describe the timing of each performance. Besides this, I will use professional fortepianists' recordings of the same piece as references for comparison in order to observe how the practice of playing on historical instruments leads to integrating flexibility of timing into performance. By drawing attention to those passages that are most affected from a timing point of view, I will discuss how the lingering resonance of an early 19th-century instrument would have influenced the sense of musical time and how crucial the element of time flexibility would have been for a musician from Beethoven's time.



Sanae Zanane
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Sanae Zanane is a pianist and fortepianist. She completed her piano and fortepiano studies at the Ecole Normale de Musique de Paris, the Musikhochschule of Stuttgart, as well as graduating from the Sorbonne University in Musicology. She studied with Hortense Cartier-Bresson, Péter Nagy and Stefania Neonato. Her interpretation of classical and romantic repertoire is inspired by historical pianos. Sanae has chosen therefore to work on aspects of interpretation into which fortepianos bring significant insight. In 2018, this led her to integrate the Orpheus Institute in Ghent as a doctoral researcher, working with Tom Beghin. Sanae was invited as a Jury member for the National Piano Competition of Morocco. As a pianist and fortepianist she gives recitals, lecture-recital as well as chamber music performances with a repertoire ranging from the Baroque era to contemporary music.

LOCATION: Room 44**C - Mid-Twentieth-Century English Pianism - Classicism, *Werktreue* and Empiricism, by Julian Hellaby, Coventry University, Coventry, UK**

Former music critic of *The New York Times*, Harold Schonberg, described the early twentieth-century style of English piano playing, represented by Myra Hess, Clifford Curzon and Solomon Cutner, as “seldom passionate and seldom even dramatic ... more closely allied to the classical school” (1987 [1963]: 455). A ‘classical’ approach to musical performance tends to be associated with restraint, respect for the composer’s perceived wishes and an avoidance of self-serving individualism. Thus a *Werktreue* attitude is suggested, one wherein the personality of the performer is subordinate to the apparent dictates of the musical work.

This paper seeks to explore Schonberg’s statements in more depth, taking its investigative case studies from a slightly later generation of English pianists: Malcolm Binns (b. 1936), Peter Katin (1930- 2015), Moura Lympany (1916-2005), Denis Matthews (1919-1988), Valerie Tryon (b. 1934) and David Wilde (b.1935). This is partly to test Schonberg’s assertions and partly to discover whether they can also be found to apply to English pianism in the middle years of the twentieth century. If the latter is shown to be the case over this more extended time period, it becomes possible to posit an English performance style that was embedded in the national psyche.

In order to carry out the investigation, selected recordings of standard score-based repertoire by the six above-named English pianists were analysed to discover whether ‘classical’ or *Werktreue* performance traits could be heard in the playing. Control recordings by various non-English pianists were analysed alongside those by the English pianists so as to throw the outcomes into sharper relief. The analyses were not carried out with any intention of verifying or disproving Schonberg’s opinion, but were conducted dispassionately and methodically. Analytical strategies included close listening and simple computer-based techniques to determine aspects of tempo, timing, articulation, pedalling and dynamics.

A musical performance style that eschews overt personalisation can be linked to the cultural phenomenon of empiricism. The paper thus concludes by presenting the outcomes of the performance analyses, comparing these with Schonberg’s assertions and evaluating them within the context of empiricism as detected in the English character by anthropologist Kate Fox and in literature by cultural historian, Anthony Easthope.



Julian Hellaby
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Julian Hellaby studied piano with the distinguished pianist Denis Matthews and at London's Royal Academy of Music, later gaining a PhD in performance studies from the Royal Birmingham Conservatoire. 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 is an ABRSM examiner, moderator and public presenter. He has taught and supervised academic work 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 2018.

Parallel Sessions III - 11:20 - 11:50

LOCATION: Concert Studio

A - The Sicilian Song: a forgotten urban genre, by Consuelo Giglio and Ugo Guagliardo, Conservatorio di Musica “A. Scontrino”, Trapani, Italy

The Sicilian song flourished in Palermo between the 19th and 20th centuries: born in the parlour, it grew up thanks to competitions similar to the Festival of Piedigrotta, the famous Neapolitan song contest, and to the emphasis given to this music by the local periodicals (you can find a detailed description in a recent essay by Consuelo Giglio:

<http://www.cricd.it/produzioni%20editoriali/canzone%20siciliana.pdf>).

Completely darkened by the passage of time - so much so that common imagination runs straight to the well-known Sicilian folk music - the routes of the Sicilian urban song have clear contours: the chief town where it flourished is the celebrated Palermo of the Florio, the famous entrepreneurs who dealt with tuna, Marsala liquor and navigation between Italy and America. The Sicilian song is the most peculiar genre of that period of splendour, side by side with the suite, the serenade, and especially the symphonic poem and the opera based on traditional melodies and rhythms. Resuming the tradition of the first half of the century, represented by the “canzonette siciliane” in the Neapolitan *Passatempi musicali* and other occasional examples based on the lyrics by the most famous Sicilian poet Giovanni Meli (1740-1815), the Sicilian song prospers in the *belle époque*, being more similar to a salon romance than to a folk song. The sweetened, tamed idea of folk song is immediately well received in the salons, but it is also quickly pushed into an urban dimension, so as to make it resound also in the streets, just like the Neapolitan song.

In the Conservatory of Trapani, the artistic research about the Sicilian song, coordinated by the librarian Consuelo Giglio, involved the bass Ugo Guagliardo and his students (among which the soprano Maria Luisa Fiorenza) together with the pianist Guido D’Angelo. The performance will show the results of this research, engaging not only with the rediscovery of this forgotten genre but also with its interpretation with different styles of singing that aim to evoke the two frames in which it grew: the parlour and the street.



Consuelo Giglio

Conservatorio di musica "Antonio Scontrino", Trapani (Italy)

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Consuelo Giglio studied piano and harpsichord and at the same time she took her degree at the University of Palermo. She investigated the musical sources and the musical life in Palermo between the 19th and 20th centuries but she also wrote about Schubert theatre, piano four hands literature and other topics. She is the author of the books *François Couperin* (L'Epos 1998), *La musica nell'età dei Florio* (L'Epos 2006) and *Franco Oppò. Nuova Musica dalla Sardegna* (L'Epos 2011).



Ugo Guagliardo

A native of Palermo, Ugo Guagliardo is one of Europe's most sought-after basses in the field of Baroque, Classical and Bel Canto repertoire. In addition to his philosophy degree, he graduated in piano and voice. Famed for the rich, full timbre of his voice and his acting abilities, he has won international recognition for his interpretations of Rossini, Mozart, Bellini, Donizetti and Early Music

LOCATION: Room 16**B - ‘Controlled accidents’-Why performer/composer discourse is essential in artistic research, *by Lorelei Dowling, University of Music and Dramatic Arts, Graz, Austria***

‘Controlled accidents’ was coined by the aficionado and advocate of contemporary oboe, Christopher Redgate, whilst working with composer David Gorton on a new commission for the Redgate /Howarth oboe and string quartet.

I would like to share the idea of “controlled accidents” from my experience in the artistic research topic for the Dr Artium in Graz: ‘How can the contraforte be exploited to extend the colour palette of 21st century ensemble writing?’

At present we inhabit a world of new music which is striving for new innovations/new sounds /new concepts and the development of new instruments. New instruments include the clex, lupophone, tubex and the contraforte. From all of these instruments the contraforte (which replaces the role of a contrabassoon in an orchestra) is the ‘institutionally accepted’ one. Through my artistic research on this 21st century instrument I hope that the contraforte be developed as a major voice therefore having a more active role in contemporary ensembles and becoming a principle study instrument in Conservatoires.

As there is a lack of information about this instrument, I had to decide how to approach the artistic research. Collaborating with composers was the obvious route.

Whilst composers work primarily in isolation, performers, do not. Due to this isolation, composers tend to develop their own sonic perceptions whilst performers, surrounded by different instrumental sounds and instruments, have their own idea of sonic perceptions. How does an instrumentalists’ sonic perception differ from a composers? When the two meet to collaborate on a solo piece, or in discovering the colour palette of a new instrument, how does this work effectively? Could these collaborations result in something that neither composer nor performer were looking for? In other words...‘controlled accidents’? What are the benefits of ‘controlled accidents’?

In this presentation I wish to elaborate on how we as instrumentalists can effectively achieve maximum artistic research results through discourse with diverse and eclectic composers. I will use videos and recordings from my research question and discuss what are ‘controlled accidents “and how ultimately this a necessity to artistic research.

As a skilled instrumentalist, I believe that composer/ performer collaboration is necessary in artistic research, particularly when it’s concerned with the territory of an unknown instrument. When two skilled artists (composer/performer), both with differing sonic perceptions, collaborate, this can result in new unintended discoveries. This interaction is relevant to artistic research in higher music education. From this artistic practice research is achieved.

My proposal fits the questions in the call because it shares knowledge, is insightful, and promotes and develops new ideas. Conservatoires need to keep up to date with developing contemporary music and new instruments.



Lorelei Dowling

University of Music and Dramatic Arts Graz, Austria

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Lorelei Dowling, bassoonist and contrafortist, is a world- renowned contemporary specialist. Since 1994 she has been the solo bassoonist in Klangforum Wien, Austria.

As of September 2009, she has been lecturer of bassoon/contraforte in the postgraduate course for Contemporary Studies at the University of Music and Dramatic Arts Graz, Austria and, from 2013, for the Masters in Composition at Katarina Gurska Centre for Music, Madrid. Lorelei has given lecture-recitals all over the world, most notably at the Manhattan

School of Music; Moscow Conservatorium; Singapore University; Venice Conservatoire; Porto School of Music, Portugal; Paris Conservatoire; 10 year celebration for The Bassoonion, Hong Kong; Royal Northern College of Music and for the International Double Reed Society in Ithaca, Wisconsin and Birmingham. In 2010 she was the international guest bassoonist at the British Double Reed Society convention.

In 2108 she joined the faculty of the Lucerne Festival Academy and started her Dr Artium at Graz University.

LOCATION: Room 44**C - Correlation of duration of string vibration on harp and individual artistic expression, by Milena Stanisic, Faculty of Music, University of Arts, Belgrade, Serbia**

One of the main questions harpist addresses in music performance is “How long should I let the (particular) string vibrate?” Harp is the instrument where duration of sound rarely corresponds to music notation (unlike string or wind instruments). It is often compared to piano with permanently employed sustain pedal. The exceptionally long vibration time of metal strings on harp (up to one minute) as well as resonating of other strings complicates this subject extremely. Every small music phrase needs at least several decisions on muffling (arresting of vibration of strings - either individual strings, or several strings at the same time). These decisions are very individual, and their influence on result (performance) is enormous. Still, sometimes it is not possible to implore desired vibration due to the technical aspects - use of pedals, and prevention of string buzzing due to pedal changes, thus the artistic desires need to be correlated to technical possibilities. This opens another point of reaction - making enharmonic changes and using other strings instead - to obtain desired length of vibration.

Although it is possible to think some of these aspect in advance, when addressing this problem, the research through artistic practice is in the focus. I have chosen Britten Suite for the harp solo, movements Overture, Nocturne and Hymn (St. Denio) for this research. I have consulted very limited literature on this subject that is available, and also, I have analyzed several performances, trying to understand the relation of duration of string vibration to individual artistic expression in correlation to the music notation. Through my own artistic practice, in order to achieve the length of vibration that I have desired I have experimented not only with organized muffling of certain string or several strings, but also with different playing techniques, and positions of holding the instrument. Besides addressing the issue of reducing the time of string vibration, I also needed to address the issue of making the impression that the sound lasts more than it can actually last (for the strings in upper register). While experimented I have created a certain methodology of thinking in order to resolve problems in desired way.



Milena Stanisic

Faculty of Music, University of Arts in Belgrade, Serbia

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- Associate Professor at the Faculty of Music in Belgrade.
- Soloist and chamber musician. Performed on numerous concerts and festivals in Serbia and abroad, including performances at the World Harp Congresses in Geneva, Vancouver, Sydney and Hong Kong and at Harp Festivals in Rio de Janeiro, Sankt Petersburg and Zagreb.
- Extensive orchestral experience. Principal harpist in the Opera Orchestra of the National Theatre in Belgrade (1994-2009), and contract harpist for many orchestras in the region.
- One of the founders of the International Harp Festival in Belgrade (2002), Artistic Director of the Festival ever since.
- Doctor of Musical Arts -2016, Faculty of Music in Belgrade.
- Studied two years with Mr. Frank Sternefeld at the Royal Northern College of Music in Manchester.
- Prize winner on several competitions.
- City of Belgrade Prize (1994).
- project management skills.
- Voluntary work with children with Down syndrome, blind and visually impaired persons, and other groups with special needs.

Parallel Sessions IV - 12:30 - 13:00

LOCATION: Concert Studio

A - The High Notes, how do they do it? From Elvis to Pavarotti, by Marius Budoiu, Music Academy Gheorghe Dima, Cluj-Napoca, Romania

The human voice's limits are frustrating. If we try to sing higher, the voice cracks. Why is this happening and what is the solution to overcome this problem? Covering the sound.

What happens, if you want to sing higher? Normally, your voice “brakes”, and you will get from the “chest voice” into the “falsetto” or “head voice”. When you reach a certain limit note, which is different for every voice, you have to shift into the next gear, the next “register”. Women use this shift to get into their second, “normal” singing voice register. If they want to sing higher, they will get sometimes into the third register, and very few into the fourth. In the end, it's all about singing higher, louder and longer. It's like sports. It worked for men, too, until 1831 when a Spanish tenor went to Paris and sang the most wanted High C notes with *chest voice* and not with *falsetto*. It's like going in the first gear up to 100 km/h. A special muscular combination mechanism changes shape and dimension of the throat and as a consequence the sound changes too, it becomes darker, hence the name “covered”, “coperto” in Italian. It's like pouring gas on the fire. The voice gets stronger and it vibrates higher. 200 years of practice says, it's the only way to do it. All singers tend to look for higher and higher notes in their voice, it's the human nature to always challenge its limits. Elvis also had high notes problems and Tom Jones taught him this solution, that he was already using. They both covered the high notes. And like them did a lot of others: Bing Crosby, Frank Sinatra, Dean Martin, the more recent Rod Stewart, Al Bano, Brian Adams, Michael Bolton and so on. Well, now if you start singing and you have problems with the high notes, you know how to do it. Don't try using your head voice, but instead use your head and... cover the sound.

PowerPoint presentation: A parallel of animal and human physical limits in numbers. Details about the physiological and mechanical aspects of this vocal problem and solution. Graphics. Sample recordings of male and female singers shifting registers. Sample recordings with singers who ignore and with those who use this mechanism from Frank Sinatra and Elvis to Pavarotti.

Performance - Alban Berg - 7 Frühe Lieder. Marius Vlad and Horea Haplea



Marius Vlad Budoiu, Prof. Dr.
Music Academy Gheorghe Dima, Cluj-Napoca, Romania
mariusten@yahoo.com, mariusten@gmail.com

Marius Vlad Budoiu has been successfully teaching for already 23 years at the Music Academy in Cluj, the only singing teacher in the world with two winners at Domingo's *Operalia*. He teaches in Romanian, Italian, German, English and French in Romania and abroad. Among the many artists he prepared are George Petean, one of the famous baritones today, Stefan Pop and Adela Zaharia, *Operalia* winners and international opera stars.

The Romanian tenor with the vastest repertoire, 120 titles, he is Otello, Calaf, Samson, Tannhäuser, Lohengrin and Tristan. He has performed in hundreds of concerts and performances in Austria, Australia, Belgium, France, Germany, Holland, Italy, Japan, Russia, Spain, U.K. and so on. Among the famous artists he has been working with are Daniel Barenboim, Rafael Frühbeck de Burgos, Gennady Rozhdestvensky, Antonio Pappano, Marek Jankowski. He has sung with the Munich Philharmonic, Hamburg Philharmonic, Staatskappelle Berlin, Berliner Symphoniker, Staatskappelle Dresden, Santa Cecilia, opera houses like Teatro alla Scala, Berliner Staatsoper, Bucharest, Bratislava, Budapest, Marseille, Melbourne, Moscow, Palermo and many others.

LOCATION: Room 16

B - Isolator or connector? On the role of research as an integrative force between practice, theory and experience, by Paul Craenen, Koninklijk Conservatorium, The Hague, Netherlands

Only a decade ago, artistic research in conservatories was considered by many as a Trojan horse, importing academic values to which art institutions had to adapt. Since then, familiarisation with research has weakened the fears of losing artistic identity. Today, research in conservatories is approached in diverse and pragmatic ways, leading not only to growing acceptance but also to more active appropriation. Crucial to this shift is the art schools' growing self-confidence in defining and applying its own research models. However, this appropriation demands a critical re-evaluation of research ambitions and motivations. What is the promise of research after its integration into music curricula?

Careful listening to the policy plans of conservatories in Western Europe leads us to surmise that future curriculum reforms will no longer be focused on the integration of research as such, but rather on the integration of elements that usually remain disconnected within education, with research playing the role of a lubricant. In particular, the inherent interdisciplinary characteristics of artistic research seem to offer possibilities to connect and combine practical, experiential and theoretical aspects of musical training. An interesting reversal of the logic becomes apparent here. Integrated knowledge, in the form of inherently embodied and tacit knowledge in art practice, has been a major argument for artistic research to claim a unique place in the knowledge production of the academic field. This trump card has ultimately turned into a task to be fulfilled: a responsibility to attune and combine practical and theoretical dimensions of music education that have lived separate lives in curricula for many decades.

I will investigate the potential and pitfalls of the ambitions to use research as an integrative force in higher music education. Starting from concrete research examples, I propose to distinguish aspects of integration-through-research at the levels of practice, the individual artist and the artistic community. In doing so, I will defend a model that makes it possible to both connect and isolate different dimensions of art practice in music curricula. This requires a temporally and spatially nuanced view of the role of research between theory, practice and experience.



Paul Craenen
Royal Conservatoire The Hague
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Paul Craenen is a researcher, composer and music curator and a frequently demanded expert at the intersection of artistic practice, education and research. He got a master's degree in piano and chamber music from the Lemmens Institute, Leuven and received a PhD from Leiden University (2011) for an artistic research on the status of the performing body in contemporary composed music. His thesis has been published under the title "Composing under the Skin. The music-making body at the composer's desk" (2014). He taught piano and experimental music in various music schools and intermedia studies at the Conservatory of Amsterdam. He was director of Musica, a Flemish organisation for art education, from 2012 to 2018. In early 2018 he was appointed Lector Music, Education and Society at the Royal Conservatory The Hague, where he leads research groups with a focus on musical training, creative practice and social engagement.

LOCATION: Room 44

C - The Sound/Colour Relationship in Artistic Practice: Visualising Synaesthetic Principles, by Umut Eldem, Conservatoire of Antwerp, Antwerp, Belgium

The idea that there is a natural correspondence between our perception of sound and colour exists throughout the history of art and philosophy. Some artists and composers have even claimed that they could 'see' music or 'hear' colours, such as Olivier Messiaen, Alexander Scriabin, and Wassily Kandinsky. It is only in the last century that synaesthesia, the experience of multiple senses from a single sensory input, has gained recognition as a legitimate (but rare) neurological condition, due to the advancements in the neurosciences. In the proposed presentation, I will introduce and discuss the phenomenon of synaesthesia in music, present the related experiments conducted as a part of my PhD research, and showcase the possible audio-visual solutions in integrating the synaesthetic sound-colour relationship in the interdisciplinary performance practice. This will be done through a demonstration of a live electronic audio-visual work. The aim of the research is to address the lack of a comprehensive method of relaying musical ideas in visual ways, and to improve musical performance practice through an exploration of synaesthesia and our cognitive connection between colour-based and musical perceptions. While there have been attempts at reconciling music and colour (as seen in the Colour Music movement and the works of Wallace Rimington), none employ cognitive means, instead relying on comparing the mathematical properties and applications of the two elements. As shown in the research of Sun Xiufen [Sun et al. (2018), PeerJ, DOI 10.7717/peerj.4443], semi-synaesthetic sound-colour pairings have strong positive influences on cognitive tasks. My research consists of a study on the artistic and scientific literature on synaesthesia, and experimentation on the cognitive effects of semi-synaesthetic colour-music pairings in the artistic practice. Existing claims on the sound-colour relationship and the effects of the synaesthetic associations on musical performance and musical perception are tested in experiments where the effects of coloured musical elements (graphic scores, lighting) on the musical practice (sight-reading, improvisation) is assessed. The outcome of the research will be beneficial to artists and artistic researchers in understanding how our senses interact when concerning interdisciplinary artistic performance, and in applying interdisciplinary and inter-sensory concepts to their performance practice.



Umut Eldem
Royal Conservatoire of Antwerp, Antwerp, Belgium
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Umut Eldem is a composer, musician, and researcher. He started his composition education in the Mimar Sinan State Conservatory. He continued his master's studies in the Royal Conservatoire of Antwerp. In the same institution he has done his Post-graduate research, '*Foundations of Cross-Modal Analytic Thinking*' on the applicability of synaesthesia and colour as an inter-sensory musical concept. He has given lectures on his research of synaesthesia, and had his audio-

visual works combining sound and colours performed in Belgium, Turkey, and Luxembourg. His research project '*Synaesthesia and Sound-colour Associations as An Interdisciplinary Metaphor*' has explored using synaesthesia as an interdisciplinary analysis and performance method. He is currently a PhD researcher in the Royal Conservatoire of Antwerp, and musical director of the theatre collective Mixed & United. His current PhD research intends to take the results of his previous research and develop them into an inter-sensory theory of audio-visual art.

Round table - Developing Artistic Research in higher education: A collaborative decision-making system

14:30 - 15:45, Aula Magna of the University

- **Ionel Haiduc**, Professor Emeritus - President of the Romanian Academy between 2006 and 2014
- **Ioan Stefan Groza**, State Secretary for the Ministry of National Education
- **Nicolae Burnete** Ministry of Research, 2018
- **Mara Ratiu**, Vice-Rector of the Academy of Arts and Design, Cluj Napoca and ELIA board member

Moderated by **Valentina Sandu-Dediu**, Rector of the New Europe College Bucharest

„Art, like science, is a form of human creativity that has found an institutionalized space in modern societies. Curiosity and the desire to explore the unknown are its main driving forces. Curiosity aims to go beyond the familiar, to explore a space that opens up to the realm of possibilities.”

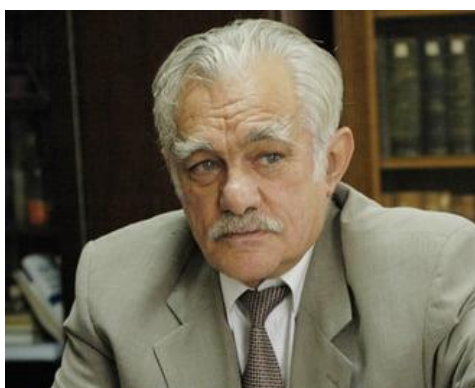
HELGA NOVOTNY, in *The Routledge Companion to Research in the Arts*, 2011

- Artistic research: A young field of knowledge production, which is still developing its own internal criteria, its habitus and shared habits. One of the central points and potentialities of artistic research as a practice-based activity is that it is a combination of two kinds of practice: an artistic and a research component.
- In Romania, the type of Artistic Doctor Degree was established 15 years ago. Artistic Research is still treated with distrust by representatives of other areas with strengthened research traditions. This type of research is excluded by the Ministry of Research and Innovation from financing: see the priorities in the National Planning of CDI, and by contrast see the financing program of the National Research Fond in Austria: arts-based Research.
- Possible steps for creating a research environment within the Conservatoires (AEC, Polifonia II, Artistic Research, 2010):
 1. Creating research laboratories;
 2. Training of qualified research staff;
 3. Creating an interface for communication and dissemination of the Conservatoire's research outcomes (a site, a journal, a publishing house, etc.).
 4. Creating a data base for the visibility and prestige of artistic research undertaken by the academic staff (affiliation to professional organisations, national and international unions of creation, prizes, etc.)
 5. Establishing cooperation with other institutions (for instance, with a technical university or with a broadcast corporation for a research center in electronic music).



Valentina Sandu-Dediu (moderator)
Rector of the New Europe College Bucharest

Born in 1966. She is presently a professor at the Department of Musicology and Education at the National University of Music Bucharest and the rector of the New Europe College, Bucharest. She published over 400 papers (articles, chronicles, reportages, interviews, analyzes and musicological studies). She was awarded the Prize of the Union of Composers and Musicologists (1998), Romanian Academy (1997), Siemens Foundation from Munich (1998, 2000) and the Academy of Sciences Berlin-Brandenburg (2008). Since 2010, she has been Founder and Director of the online magazine Musicology Today, as well as Coordinator of the program Black Sea Link at the New Europe College. She has published a number of books, including *Stylistic and Symbolic Hypostases of Mannerism in Music* (Bucharest, Musical Publishing House, 1997, for which she won The Prize of the Romanian Academy), *New Music between Modern and Postmodern* (Bucharest, Musical Publishing House 2004), *Rumänische Musik nach 1944* (Saarbrücken, Pfau, 2006), *Ludwig van Beethoven* (Bucharest, Pedagogic and Didactic Publishing House, 2008), *Choice, Affect, Attitude. Style and Rhetoric in Music* (Bucharest, Pedagogic and Didactic Publishing House, 2010, for which she won The Prize of the Romanian Union of Composers and Musicologists), and *Robert Schumann* (Bucharest, Pedagogic and Didactic Publishing House, 2011).



Ionel Haiduc
Professor Emeritus - President of the Romanian Academy between 2006 and 2014

Ionel Haiduc is a Scientific Chemist, Prof. Ph.D. at the Babeş-Bolyai University in Cluj-Napoca, highly awarded for his activity, President of the Romanian Academy between 2006 and 2014.

Born in Cluj on May 9th 1937, Ionel Haiduc graduated from the Faculty of Chemistry of the University of Cluj in 1959. He distinguished himself as an exceptional personality,

dedicated for study, with a remarkable capacity of inter-relating a huge amount of knowledge and an unusual scientific curiosity. In 1964, he obtained the equivalent of a Ph.D. in chemistry at the M. V. Lomonosov Institute of Fine Chemical Technology in Moscow, under the guidance of the Academician K.A. Andrianov. The scientific life of Acad. Ionel Haiduc was linked to the Faculty of Chemistry, "Babes-Bolyai" University Cluj-Napoca, from 1959 until the present time. Full professor at the age of 36, he completed his formation as a researcher in U.S.A., between 1966 and 1972, during three post doctoral stages, under the guidance of Prof. Henry Gilman and Prof. Bruce King. Between 1990 and 1993 he was the Rector of "Babes-Bolyai" University of Cluj-Napoca and the vice-president of National Conference of Rectors. Scientific interest of Professor Ionel Haiduc covers several areas, his studies being essential contributions to Romanian Science. All of these contributions taken for 35 years have led towards the development of a significant research school in this area, at the Faculty of Chemistry and Chemical Engineering in Cluj-Napoca. His scientific work is covered by 9 books (published in Roumanian, Polish, English and Greek), 25 chapters in collective volumes and more than 400 scientific and review articles. His most recent volume, "Supramolecular Organometallic Chemistry" (co-authored by F. Edelmann), with the Foreword written by Jean-Marie Lehn, Nobel prize winner, describes not only a major field of chemistry, but also a vivid interface between chemistry, biology, physics, and materials science. As a member of many academic bodies, he was involved in Science policy and management, environmental protection, being the author of several works on these subjects.

The exceptional value of Professor Ionel Haiduc was also internationally recognized: elected as member of the editorial scientific board of 9 journals, and being invited as visiting professor in USA, Brazil, Spain, Germany and Mexico, Singapore.

His outstanding career received a well-deserved recognition. He was awarded by the President of Roumania with the Order of the “Star of Roumania” (in 2000, the rank of “Grand Officer” and in 2006, the rank of “Grand Cross”), and in 2006 the “Order of Honour”, by the President of Republic Moldova.



Ioan Ștefan Groza

State Secretary for the Ministry of National Education

Ioan Ștefan Groza is the current state secretary for the Ministry of Education. He is carrying on, at the same time, a significant academic activity, being a University Professor, PhD and tutor in the doctoral program at the University of Agricultural Sciences and Veterinary Medicine of Cluj-Napoca; within the aforementioned institution he matured his competencies as veterinary physician (1981), senior consultant veterinarian (1991), and where, in 1998, he was granted the title of Doctor of Philosophy in the field of Veterinary Medicine,

Reproductive Physiology, Obstetrics and Reproductive Pathology.

During the period unfolding between 2012 - 2018, Ioan Groza was CEO of the Higher Education Subdivision of the Ministry of National Education, and starting 1998 he has been continuously improving his professional experience in the field of Research Projects Management, initiating new technologies and supervising their implementation process. He has coordinated and contributed to several CNCIS (National Council of Scientific Research in Higher Education from Romania), POSDRU (Managing Authority for Sectoral Operational Programme Human Resources Development) projects and so forth. He established multiple collaborations and partnerships with other research units in Romania, looking forward to apply new medicinal solutions against reproductive affections and other animal gynaecological diseases. Starting 2011, Ioan Groza has been CEO of the Veterinary Biotechnology Research Centre within the University of Agricultural Sciences and Veterinary Medicine Cluj-Napoca.

His research activity was made public through volumes, monographs, treatises, handbooks, and in more than 250 works published in specialty journals. Among the distinctions, awards and diplomas conferred to Professor Ioan Groza, PhD as a result of his professional and scientific contribution, we point out the CNCIS Certificate of Competence for Scientific Conduct within the Higher Education Research Programs evaluation (2001), two awards of the General Association of Romanian Veterinarians (2003, 2011), the University of Oradea Excellence Award (2014) and Cracow University Award (2014).



Nicolae Burnete

Research and Innovation Minister 2018

Senate President of the University “Politehnica” of Cluj-Napoca

Romania’s Research and Innovation Minister during January - August 2018 and starting 2016, the Senate President of the University “Politehnica” of Cluj-Napoca, Prof. Nicolae Burnete, PhD graduated

from the aforementioned Cluj University, also attending specialization courses in other European Universities abroad, such as Toulouse Institut national des sciences appliquées and Université Paul Sabatier, Institut universitaire de technologie de Belfort-Montbéliard and Hohenheim University in Germany.

Beside his academic activity, as an assistant, lecturer, senior lecturer and, starting 2001, university professor in the University “Politehnica” of Cluj-Napoca, Nicolae Burnete also held other important

administrative tasks, being the Dean of the Faculty of Automotive, Mechatronics and Mechanical Engineering, the CEO of Automotive Engineering and Transports Department and so forth. He has led the Automotive Engineering and Transport Research Centre, coordinating, in the same time, Mechanical Engineering classes and labs.

Nicolae Burnete has been elaborating multiple didactic works and over 170 scientific works, among which approximately 150 were published. He took part in different Technical and Scientific Research Projects, both as a managing director and as a member. He also adhered to important societies and associations in Romania and abroad: Society of Automotive Engineers of Romania (SIAR), Romanian Society of Mechatronics (SROMECA), The General Association of the Engineers in Romania (AGIR), Société des Ingénieurs de l'Automobile (SIA, France) and Society of Automotive Engineers (SAE, United States of America).



Mara Rațiu

Vice-Rector of the Art and Design University

Sen. Lect. Mara Victoria Rațiu, PhD is the Vice-Rector of the Art and Design University in Cluj-Napoca, being in charge with external partnerships and the strategies of promoting the institution. She graduated from the Faculty of History and Philosophy within the Babes-Bolyai University of Cluj-Napoca, followed subsequently by the Advanced Studies program, earning her doctoral degree in 2011. She has also carried on multiple research projects with funding from various sources, in Germany and France.

She started her academic activity in 2001, as an associate of the Art and Design University in Cluj-Napoca, achieving, in the following years, her current academic rank and carrying on different administration tasks as Secretary, then Coordinator of International Affairs, Public relations and Cultural projects in the same institution. Mara Rațiu became Vice-Rector for Institutional Partnerships in 2012. She has coordinated different cultural projects involving Romanian and international partners (such as Université Nice Sophia Antipolis, Association of the Romanian Francophone Researchers in Social Sciences and Humanities - ARCHES and so forth), including symposiums, workshops and conferences such as Brillant - organized by the European League of Institutes of the Arts (Netherlands, Amsterdam) in Cluj-Napoca, Université Européenne d'Été (UEE, September 2006) organized by the Babeș-Bolyai University in Cluj-Napoca.

She published several articles in Romanian and international journals, and she is the author of the book *Art as social activity* (2011) and the editor of the volume *Discourses on Art* (2014). Mara Rațiu has been actively engaged, as a PhD student and researcher, in different projects carried on by the Babes-Bolyai University and the Art and Design University in Cluj-Napoca. Since December 2016, Mara Rațiu is a member of the European League of Institutes of the Arts (ELIA) Representative Board. She also took part in several community projects and adhered to professional associations, such as the European Sociological Association in Paris and the Romanian Philosophical Association in Bucharest.

For her work in international affairs within the university, as well as for her constant support for the French-speaking culture in the Romanian context, Mara Rațiu was awarded the title *Chevalier dans l'Ordre des Palmes Académiques* of the French Republic.

SATURDAY 30th MARCH - Abstracts and Biographies of the Speakers

Parallel Sessions V

LOCATION: Concert Studio

A - Espelho meu (Mirror, my mirror), by Bruno Pereira, ESMAE Porto, Portugal

This presentation explores all the creative process related to the performance *Espelho meu*, premiered in March 2017, in Porto, Portugal. From its assumptions and creative contextualization, we deepen our reflection and explore a possible outcome materialized in this work. It's the materialization of a creative thought, a creative process, into the artistic gesture of the performer. It's to build an "outward image of this inward process [the intangible thought]" (Langer, 1976). We believe that the creation of new performances is the only effective way to develop the contemporary performative scene and that the contributions of a group of artists, performers, researchers or hybrid figures of such a qualitative or praxis research are of central importance in maintaining open the possibilities of the *new*, in the relationship with the world.

In this presentation, we plan to briefly discuss the role of improvisation in the process of creating a vocal gesture that externalizes an inner thought; the role of the body and voice, the materials of performance, as a vehicle of an energy that goes beyond the muscles and the physical limits of the body; the non-imposed but important interaction with the space and the audience; the relevance of the text as semantical and sound object; the choice of the concept *mirror* and its symbolical impact in the creative process; the cross paths between artistic practice; and the technology and artistic exploration of the performance after its physical existence in time, consolidated as the concept of *performative resonance*. This *performative resonance*, a major point in our research, becomes a creative tool to stretch time and to provoke the ephemerality of performance problematizing its linearity and exploring other temporalities, detached from the *chronos*.

This performance is part of an artistic research and is intended to be the contribution of a performer, a researcher who is a participant and a native of its own research, in the exploration of creative tools within contemporary performing practices.

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Video excerpt

<https://www.youtube.com/watch?v=zMDUOfncM8>



Bruno PEREIRA
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Singer, performer, teacher, researcher, artistic programmer and international coordinator.

He holds degrees in *music production* and *lyrical singing* and post-graduations in *cultural management* and *opera*. Working closely with composers he premiered several new works and, in the last few

years, after more than 15 years intensively performing opera, he has been researching and performing within the field of contemporary performance and vocal improvisation. He has been actively performing and teaching in Portugal, Spain, France, Belgium, Holland, Sweden, Germany, Czech Republic, Ireland, Turkey, Slovenia, Russia, Lithuania and Brazil.

Former board member of the Portuguese National Association of Cultural Management, member of NIMAE (ESMAE's research centre) and chairman of the International Coordinator's Development Group of the Association of European Conservatoires (AEC). He is teacher and international coordinator at ESMAE-IPP, Porto, Portugal.

He holds a PhD in Arts - contemporary performative practices where he developed a deep research about voice, body and improvisation.

LOCATION: Room 16

B - Free Improvisation: Researching the Acoustic Space, by Theodore Parker, Estonian Academy of Music and Theatre, Tallinn, Estonia

This presentation discusses how the phenomenon of room acoustics can be relevant for real time creativity in the field of free improvisation. The question posed is how sight specific room acoustic properties can be incorporated into aspects of improvisation, such as formation of musical language, real time decision making, and relationship with performance spaces. The room acoustic properties under consideration are reverberation time, frequency response, and room modes. The purpose for conducting this research is to provide additional possibilities for how improvisers create during real time performances.

One case study will be discussed pertaining to a performance space located in the Estonian Museum of Applied Art and Design in Tallinn, Estonia. The acoustic properties of this performance space were measured using the Transfer Functions method developed by Swen Müller and Paul Massarini. This data was then applied to an experiential methodology known as the Kolb Learning Model, developed by David Kolb. This model represents the pathway an individual takes in transitioning between experiences, observations, theories, and experiments. In this case, data was collected from experiences of improvising in the performance space. These experiences were documented and reviewed alongside the acoustic measurements of the hall. A theory was then formed for how to incorporate the acoustic properties of the space into a strategy for interpreting musical language, real time decisions making, and a relationship with the space. Then the theory was applied to a concert scenario. The concert was reflected upon in search and any advantages or disadvantages experienced while applying the theory.

Results show some possibilities for incorporating this room's acoustic condition into improvisation. Pierre Schaeffer's Sound Objects can be used for interpreting musical language in relationship to reverberation time and frequency response. Feedback systems proposed by Jeffrey Pressings prove to be useful for real time decision making regarding changes in perception of sound due to the room's acoustic. Finally, one approach for relating to a performance space's acoustics could be to view it as an instrument or instrument extension.



Theodore Parker

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Theodore Parker is an American born musician currently residing in Tallinn, Estonia. He works in the fields of improvisation and experimental music, both as a guitarist and electro acoustic musician. His bachelor and master's degrees in jazz music were attained at Bowling Green State University and The Estonian Academy of Music and Theatre, where he currently pursues Phd studies. His artistic ideas explore the use of site specificity in real time music creation, blending the use of site specific arts practices, improvisation, and multi-channel diffusion. Furthermore, he has worked in collaborative projects with choreographers, dancers, performance artists, and actors. He has performed in several improvisation concert series including Improstest and F.R.I.M. as well as performed with Taavi Kerikmäe, Raul Keller, Ekke Västriik. Additionally, he is the founding member of groups Punkt Nihu (2014) and Guerilla Impro (2013). Theodore also lectures on several topics ranging from free improvisation history, ambisonics, to site specificity in music.

LOCATION: Room 44**C - The development of an operatic character: the musical and psychological factors influencing the interpretation of the Governess in Britten's opera *The Turn of the Screw*, by Sofia Serra Dawa, School of Arts - Portuguese Catholic University, Porto, Portugal**

Performing an operatic role goes well beyond the technical prowess to address the high demands on the singing voice and stage acting; it also requires a deep engagement with the psychology of a character. This paper proposes an analytical exploration of character development for the figure of the 'Governess' in Benjamin Britten's opera *The Turn of The Screw* by drawing upon a network of intertextual relations (from textual and musical sources). It is argued that a cross-relational approach to the psychology of the character provides a flexible analytical framework for an informed performance.

In order to construct the Governess' character, the paper draws on the psychology theory of personality by Raymond Cattell (1950) to negotiate the cumulative layers originating from the novel by Henry James (1898) and its libretto adaptation by Myfawny Piper's (1954), and examines how instances of Britten's musical setting also shape character formation according to the Governess behaviors and attitudes in different situations throughout the opera.

In addition, the paper presents detailed qualitative interviews regarding character preparation with notable opera singers (Catherin Wilson, Valerie Masterson and Janis Kelly), who performed the role of the Governess in full-scale professional productions. The interviews suggest that the singers' awareness of their engagement with textual sources, acting techniques, and character construction sustain their differing interpretations. In turn, the interviews also enable a comparative discussion regarding interpretative and analytical choices, acting techniques (Stanislavski, 1979) in light of a psychological theory of personality and general principles of operatic characterization.

The paper concludes by filtering emergent themes and issues and proposing an 'idealized' characterization of the Governess, suggesting that such analytical approach is useful (one might even say "necessary") for performing singers when preparing an operatic role.

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Sofia Serra-Dawa

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Sofia Serra owns a PhD and master's degree from the University of Sheffield (UK) in Music Psychology and Education, a master's degree from the Guildhall School of Music and Drama (London) and a Singing performative degree from ESMAE in Porto.

She is a teacher and coordinator of the master's degree in Music Education, Post-Graduation in Sacred Music and the Advanced Learning at Universidade Católica Portuguesa. She is a researcher at the Center for Research in Science and Technology of the Arts (CITAR) in the areas of Performance and Psychology of Music (teacher-student relationship, attachment, personality, music education and artistic research). She taught at the Lisbon ESML and at Saint Joseph University in Macau. Performed in opera, oratorio, solo recital, including BBC Proms Festival, BBC Radio 3. She won the 2nd Prize in Tracy Chadwell Competition (London) and the 2nd Young Entrepreneurs XXI Prize in a cultural project of Opera.

Parallel Sessions VI - 11:15 - 11:45

LOCATION: Concert Studio

A - Interdisciplinarity and practice of improvisation in ensemble, by Angelo Tatone and Irene Malizia, JAM MUSIC LAB Private University & Conservatory

Which kind of interaction is possible between different ways of improvisation? How teachers can involve students more actively in learning process through the practice of improvisation?

Improvisation in music and performing arts is creating or performing something spontaneously and offhanded without specific or scripted preparation. The skills of improvisation can apply to many different faculties, not only artistic but also social, physical and cognitive.

If we think to improvisation, we will immediately associate it for example to jazz (or improvised music, aleatoric music...) but improvisation can also be a starting point for practising, composing music and a different way to approach instrumental technique. Nevertheless, it is a form of dialogue and in this sense, we can use it as basic principle for developing communication skills in an ensemble. This will be also a sort of exchange of knowledges and competences, between musicians who are coming from many different musical disciplines.

For a performer improvisation is a fundamental topic in artistic research: his logical structure is linked with social faculties; sound's research and experimentation with or without ordinary instruments; interactive skills between group members and/or with public; interdisciplinarity; versatility of the performers and many more.

In 2018 Angelo Tatone directed an artistic research project at the JAM MUSIC LAB which ended with two performances in EYE2018 at the European parliament in Strasbourg. In Angelo's project, there was a group of performers (musicians, singers, dancers and actors) who worked and practiced improvisation.

In Irene's project, there is a group of teachers and pedagogy students who are experimenting improvisation (with instruments/objects) in order to use it as a teaching's tool.

One of the intents of these research projects is furthermore to analyse the improvisation outside of a specific stylistical musical context, in order to learn how to improvise just with one or more musical elements (just one sound, one motif, rhythmical patterns, different ways of using your instrument and much more) in different artistic contexts.

Through analytical, explorative (historical context), dialogue and discovery methods the group members worked all together as well each one individually.



Angelo Tatone

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Angelo Tatone graduated with a bachelor's degree in jazz music (improvising, composing and arranging) and with a master's degree in jazz guitar, both with Honour. Furthermore, he graduated with both artistic and pedagogical diplomas in jazz & pop guitar. During his studies he took part in the Erasmus program and in the WWM (Working With Music). He is currently based in Vienna where he teaches guitar in many schools. He also plays in many ensembles and orchestras. At JAM MUSIC LAB Private University, he is lecturer and study coordinator of the conservatory department. He created Variando Musica together with Irene Malizia and is active as musician, composer and arranger all around Europe. His projects have already been presented in many European Platforms like EPARM 2018 (Porto), HARP 2018 (Manchester), EYE 2018 at the European Parliament (Strasbourg), CEMPE 2018 (Oslo), in form of presentations and/or workshops.



Irene Malizia

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Musician with Italian origin, Irene Malizia works in Vienna as violinist, composer and teacher. She got the master's degree in Violin, in Composition, in Instrumental didactic and pedagogy, the Postgraduate in electroacoustic composition and the diploma for the Orff-Schulwerk-Method. She plays as soloist, in ensembles and in symphony orchestras. As composer she has a lot of performances and she works for the Doblinger publishing house. She is study coordinator of Jam Music Lab Private University and Conservatory, where she is also lecturer for harmony, music theory and violin. She founded, together with the guitarist Angelo Tatone, the musical brand "Variando musica". She is very involved with educational projects for violin and composition with children and students, as well in musical and didactic research. Her projects have already been presented in many European Platforms like EPARM (Porto), HARP (Manchester), ESTA (Neckarsulm), CEMPE (Oslo), in form of presentations and/or workshops.

LOCATION: Room 16

B - Performers' attentional processes and strategies: Implications for music pedagogy, by Laszlo Stacho, Liszt Academy of Music, Budapest, Hungary

I argue that a key sign of musical giftedness is the ability to extract 'meanings', grounded in feelings, from musical materials and to fully concentrate on them in the act of performing. Full concentration is fostered through the ability to cognitively 'navigate' the musical flow, i.e., to be able to position into the future, the past, and the present during performance. In my talk, I present the outline of a new model of performers' attentional processes and strategies (incorporating the above mentioned cognitive 'navigation', Stachó 2018), upon which a powerful novel attentional training ('*Practice Methodology*') is built. The training aims at enhancing in musicians (regardless of their instrument and including singers) the ability of real-time navigation of the musical process. This consists of the following sub-abilities: (1) the ability to form a clear cognitive and affective map of forthcoming structural units (i.e., to anticipate the duration, tonality and character of the forthcoming - usually hierarchically embedded - structural units through feeling their length, tonal trajectory and character), (2) to form a clear mental image of the preceding musical units to which the subsequent ones are to be measured, and (3) to deeply feel the present moment. The main aim of my presentation is to show how the new model of performers' attentional processes and strategies can be brought into pedagogical practice: a short outline of the model will be followed by an introduction to the training through a demonstration of some of its key exercise types. The model and the training were developed during the past decade; based on initial evidence from primary and secondary level pedagogy, further to the conservatoire level, the training can be used with singular success from the very beginning up to the most advanced levels of music education, yielding a uniquely powerful tool in music performance education.

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László STACHÓ

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László Stachó is a musicologist, psychologist and musician working as Research Fellow and Senior Lecturer at the Liszt Academy of Music (Budapest), at the Faculty of Music of the University of Szeged (Hungary), and as a regular guest lecturer at the Santa Cecilia Conservatoire (Rome). His research focuses on early 20th-century performing practice, Bartók analysis, emotional communication in music performance, and enhancement of attentional skills in music performance. Over the past few years, he has been involved in a countrywide planning of music education curricula in Hungary, including the National Core Curriculum and conservatoire curricula. As

a pianist and chamber musician, he has performed in several European countries and the US, and conducts attentional training workshops and chamber music coaching sessions at international masterclasses at prestigious conservatoires. In 2014, he was a CMPCP Visiting Fellow at the University of Cambridge; in 2017, he was Visiting Fellow at the Cambridge Faculty of Music and Downing College.

LOCATION: Room 44**C - Rearranging Janáček's quartets as trios, by Stephen Emmerson,
Conservatorium Griffith University, Brisbane, Australia**

This presentation will explore various issues relating to the author's reworking of Janáček's two string quartets in versions for clarinet, cello and piano/keyboard. Particularly it will explore the general question of how justifiable (or not) it is to impose, not just different instrumentation (with its textural implications), but a new dramaturgy upon a composer's work. The rationale underlying the arrangements and the processes of preparing the them for performance will be articulated. The presentation will be illustrated with recorded extracts from performances by the author with his colleagues in the *Endeavour Trio*. In both cases, the process of developing the arrangements involved extensive workshopping in rehearsals, as well as public performances. As such, the reworking of the composer's material involved collaborative work that was informed, indeed led, by the experiences of music-making.

The arrangement of Janacek's first quartet for trio has some precedents and historical justification given the suggestive evidence that the composer reworked significant material for the quartet (1923) from an earlier piano trio (1909) - a work of which he subsequently buried virtually all traces. Though the quartet has been previously arranged for piano trio with violin, the substitution of a clarinet adds a different set of possibilities and challenges notably in moving from the homogenous sounds of string instruments to a mixed ensemble of a woodwind, string and percussion instrument. The arrangement (2017) exploits this to develop a set of relationships between the instrumentalists - almost as distinct dramatis personae - that give Janáček's work a new sense of dynamic interaction and development. This in turn suggests a myriad of new interpretative decisions to preparing for performance.

There is no comparable historical justification or precedent of reimagining the second quartet for trio. As such, its rationale and artistic outcome is deliberately more provocative. Apart from irresistible desire to follow up the experience of reworking the first quartet, its premise grew from observing, and wishing to underline, some underlying oppositions inherent in the nature of the work itself. The arrangement deliberately makes the confrontations between these opposing elements more overt, thereby drawing out an aspect of the work that is more implicit/less evident in the original quartet. As in the first quartet, the trio version presents a different form of dramaturgy between the instruments and, with that, a new way of hearing and experiencing the work.



Stephen Emmerson
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Professor Stephen Emmerson has been on the teaching staff of Queensland Conservatorium Griffith University since the 1990s. In addition to undergraduate classes, he has been increasingly involved in the teaching and guidance of postgraduate research and has convened Masters and Doctoral research program there over many years. He also currently convenes the Master of Music Research program delivered at the Australian National Academy of Music in Melbourne. His work in recent years has been deeply involved with developments in artistic research through research supervision and reflections on his own performance projects. He has Masters and Doctoral degrees from Oxford University and is a founding member of the Queensland Conservatorium Research Centre where he is co-leader of its Music and Creativities area. He maintains an active career as a pianist both as soloist and in various chamber ensembles (notably the *Griffith Trio*, the *Endeavour Trio*, *Dean-Emmerson-Dean* and the *Lunaire Collective*) regularly performing around Australia and beyond.

Parallel Sessions VII - 12:00 - 12:30

LOCATION: Concert Studio

A - Interweaving words and music in art song repertoire: Theory, practice, multidisciplinary, by Bartolo Musil, Mozarteum, Salzburg, Austria

In singing, words and music are produced simultaneously, and by the same apparatus. Thus, already on the physiological level a singer is required to pacify contradicting logics and requirements.

Even more complicated are the parallel mental activities: Music, as well as language, must be *thought* on different levels while they are produced.

In my lecture, I compare theories and essays (Kofi Agawu, Roland Barthes, Wayne Koestenbaum, and others) about the interconnections of language and music in the vocal repertoire and in its interpretation. I will then discuss the impact of these theories on vocal practice and examine their usefulness.

Obviously, in song repertoire - where often complex poetry is set to elaborate music, thus cancelling old armistices of hegemony - these questions are acutely important. In my opinion, they amount to a kind of "interpretation ethics": Has the composer answered all questions I might have about the poem for me, and is a mere phonetic clarity of the phonemes all I need to provide? Or am I beholden to the poet as well as the composer? Am I allowed (or even required) to develop my own ideas about meaning, prosody, or attitude of the poem, and incorporate them in my interpretation?

In my presentation I will give examples (singing at the piano), raise questions, and try to establish a discourse between verbalized theoretical knowledge and the implicit, non-verbal knowledge of vocal practice, to provide an insight into the singer's (often intuitive) strategies of "translation" and appropriation.



Bartolo Musil
Mozarteum Salzburg

I have been working as a composer and a singer since my childhood.

I always thought of this double activity (even if it was often interpreted as indecisiveness) as a potential gift of wealth in which both professions can enrich and fertilize one another.

After having been given the opportunity to do important composition work already in my early 20s (large commission works for Musikverein and Konzerthaus Vienna and others, productions for the radio and on CD), I changed focus, starting a relatively intense activity as a concert and opera singer (Musikverein and Konzerthaus Vienna, the opera houses of Frankfurt and Magdeburg, the Berlin Philharmonie, the

Antikenfestspiele Trier, the Chigiana Festival in Siena, the Musiktage Mondsee, and some other leading European venues).

In both fields I have won international prizes and grants, and I expanded my spectrum even further by occupying myself as a teacher, coach, cabaret artist, translator of poetry, and chansonnier.

In 2014, I completed an artistic research doctorate at the University of the Arts in Graz/Austria.

Another important activity is my work as a vocal teacher and coach which I have been performing quite happily for many years. In 2015 I was appointed as a University Professor by the University Mozarteum in Salzburg.

My first book *"Like a desire". Words and music in the interpretation of vocal music (not only) of the fin de siècle* has been published by the renowned German publishing house [transcript] in the autumn of 2018.

LOCATION: Room 16**B - The Digital Audio Workstation as a virtual performance space, by *Arnold Marinissen, Conservatorium van Amsterdam, Amsterdam, Netherlands***

In the workflow of many composers, the Digital Audio Workstation (DAW), a computer application for the recording, transformation, editing and playback of digital audio, is the central composition, performance and delivery tool. How does the DAW impact upon concept development, creative process and musical output in art music composition? This question, central in Marinissen's PhD research project, forms the basis of a presentation in which working methods are discussed of several music creators who use the Digital Audio Workstation as their central tool. Those methods are then related to Marinissen's own compositional strategies.

Topics that are touched are ways that various composers deal with the DAW; how DAW strategies feed into specific compositions; how technological properties and the graphic user interface of various DAWs, and more general issues of human computer interaction, impact upon DAW music creation; how performing musicianship and musical collaboration come into play in DAW composition processes; in what ways DAW-generated material can be translated to musical notation; and how the virtual performance space of the DAW relates to live performance of the resulting works.

Marinissen talks about his own compositions, created in the context of his research. Each of these works features a specific DAW-based concept and working method. He evaluates how reviewed practises relate to and feed into his own working strategies. Audio fragments and score samples exemplify utilized working strategies, and how these lead to Marinissen's artistic output: a portfolio of compositions. Finally, the relationship between this portfolio of compositions and the growing contextual document, together forming the output of Marinissen's research project, will be discussed, touching upon general issues of artistic research.

Composer John Psathas about not having had the DAW at his disposal: "I don't think anything I've written since starting working with technology, I would have made." The Digital Audio Workstation provides a working environment which invites new approaches, possibly resulting in music that has not been heard before. What kinds of works loom on the horizon by diving deeper into the possibilities it offers, what problems may be encountered along the way, and what novel working methods can be developed?



Arnold Marinissen

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Arnold Marinissen, composer and percussionist, is faculty member at the Conservatorium van Amsterdam, where he coordinates the Master profiles of New Music and Creative Performance Lab, makes part of the Master research team, and teaches chamber music and percussion. His compositions have been performed at the Biennale di Venezia, Huddersfield Contemporary Music Festival, Holland Festival, Opéra de Rouen, PASIC San Antonio Texas, Gaudeamus Music Week and November Music, amongst others, by groups like EXAUDI, Netherlands Chamber Choir, Ensemble Variances, Silbersee, Asko|Schoenberg Ensemble and the Storioni Trio. Marinissen is involved in a PhD trajectory at Bournemouth University (UK), supervised by Prof. Stephen Deutsch and Dr. Ambrose Seddon, around the impact of the Digital Audio Workstation on conceptual, musical, aesthetic and performance-related aspects of music creation. He has been curator for Muziekgebouw Amsterdam and artistic leader of Percussion Group The Hague and ensemble Lunapark. Marinissen's music is published by Deuss Music. www.arnoldmarinissen.com

LOCATION: Room 44

**C - Transcription as Interpretation: Changing the score NOT allowed!, by
Roxanne Dykstra & Katharina Neges, University of Music and Performing Arts
Graz, Austria**

Musical transcription can play an exciting role in creating a common ground between existing music, musician and a present audience as it provides a means of exchange between intention and reality, past and present, musical traditions, cultures, and styles. Transcription softens boundaries between compositional and performance processes, and opens up a fresh dialogue between composer, performer, and audience. In this way, transcription can embody a more fluid concept of music-making as it creates new opportunities for expression of a musical work and enables new settings for a work's performance.

This performance is a window into my research that explores the possibilities that transcription offers me as a violist: not only by 'performing transcriptions' (in both senses) to access new repertoire, but through it, exploring how transcription can deepen an understanding of the performer's role as co-creator. I posit that the practice of transcription is an important extension of the performer's task as it blurs lines between roles of composer and performer. Exploring the possibilities in performance when changes to the score *are* outrightly permitted also provides insight into possibilities of a performer's relationship with the music they interpret, challenging prevailing influence of the musical 'werk' concept. Thus transcription not only expands repertoire and provides new opportunities and avenues of experiencing art, but also creates unique points of access for both performer and audience. It can deepen an understanding of the performer's role as co-creator and question a societal emphasis on originality, invention, and ownership in art.

With a wide-ranging repertoire from traditional transcriptions to transcription of acousmatic works, this concert will offer perspectives from the field of performance studies on the concept of the musical 'werk', the role of the performing artist, and on opportunities that transcription presents the art of musical performance.



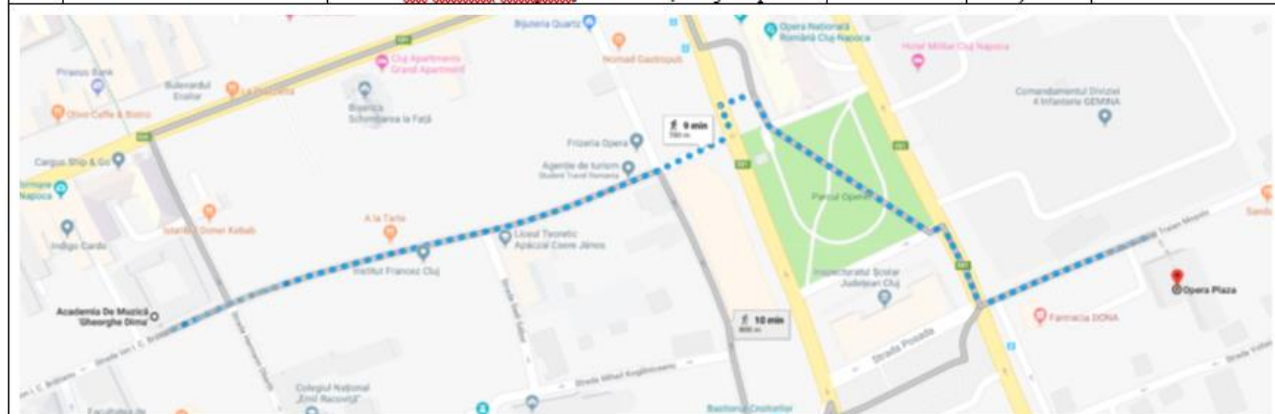
Roxanne Dykstra
University of Music and Performing Arts Graz
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Roxanne Dykstra (Mmus, Universite de Montreal, Prix de Master, CNSMD Lyon) is a Canadian violist whose solo, chamber and orchestral violist has her regularly performing across Canada and Europe, both freelance and as member of the Portuguese National Symphonic Orchestra and Divino Sospiro baroque ensemble. Passionate about music's power to connect people, her work musically engages audiences of many backgrounds and experience levels. Roxanne appreciates how transcription plays such a large part in her career as a performer and teacher, and is presently pursuing doctoral studies in the field of transcription studies. She concurrently holds a position as Assistant at the Doctoral School in Artistic Research at the University of Music and Performing Arts Graz.

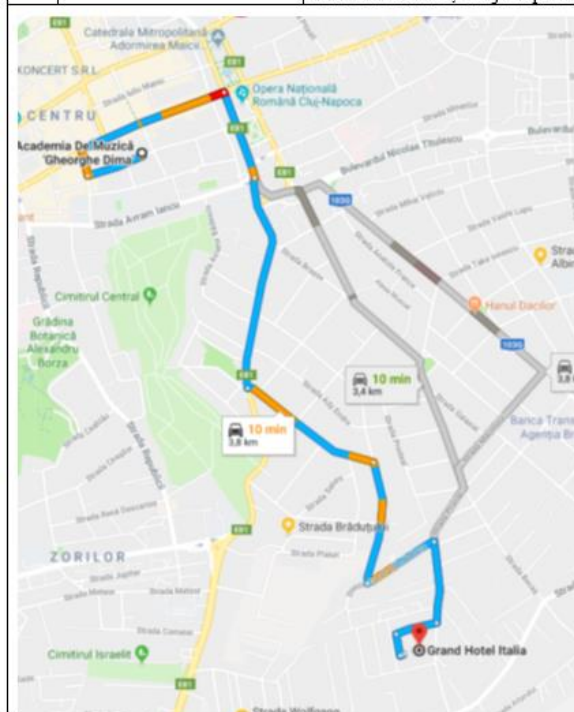
Hotels and restaurants recommendations

Hotels

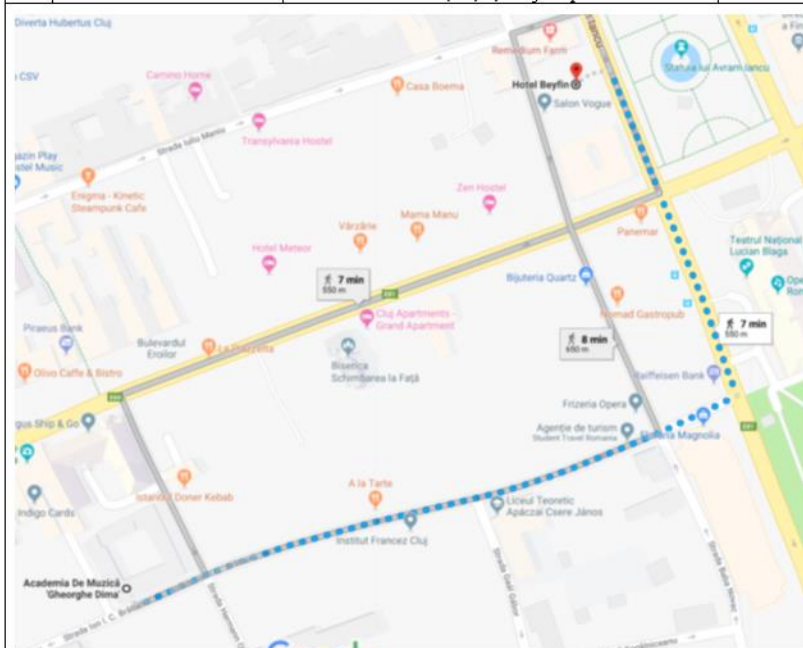
No	Name	Website/Contact/Address	Prices/night/room		Distance from AMGD (walking)
			Single	Double	
1.	Hotel Opera Plaza 5* (breakfast included)	http://www.operaplaza.ro/contact/ +40 364 403 600 Str. G-ral Traian Mosoiu, nr. 10-12, Cluj-Napoca	461 ron (~99 euro)	516 ron (~111 euro)	650 m (8 min)



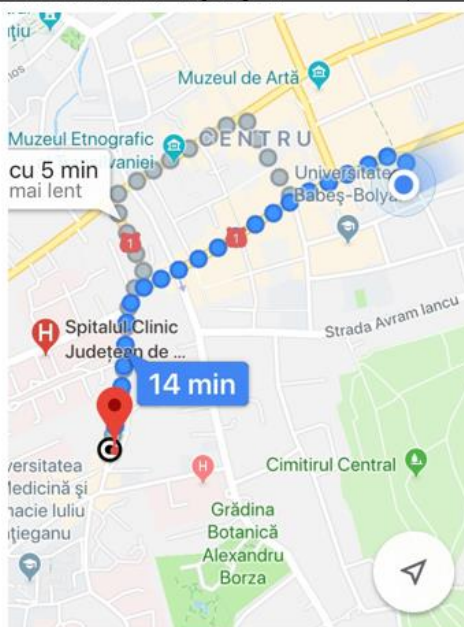
2.	Grand Hotel Italia 5* (breakfast included)	http://grandhotelitaliaciuj.ro/contact/ +4 0364 111 333 Str. Trifoiului 2, Cluj-Napoca	386 ron (~83 euro)	430 ron (~92 euro)	2,7 km (38 min)
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3.	Hotel Beyfin 4* (breakfast included)	http://www.hotelbeyfin.com/ro/contact/ +4 0264403804 Piata Avram Iancu, nr. 3, Cluj-Napoca	279 ron (~60euro)	298 ron (~64 euro)	650 m (8 min)
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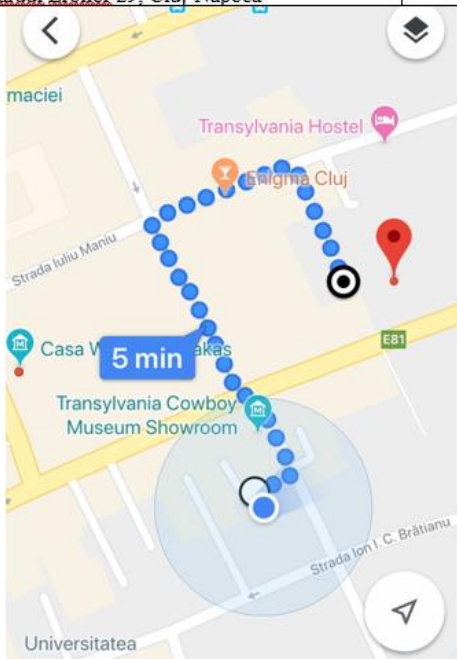


4.	Hotel Melody Central 3* (breakfast included)	http://centralmelody.com/en/ +40 264.597465	~44€	~55€	6 min
5.	Hotel Capitolina City Chic 3* (breakfast included)	http://www.hotel-capitolina.ro/ +4 0264 450 490 Str Victor Babes, nr. 35, Cluj-Napoca	~65€	~72€	14 min

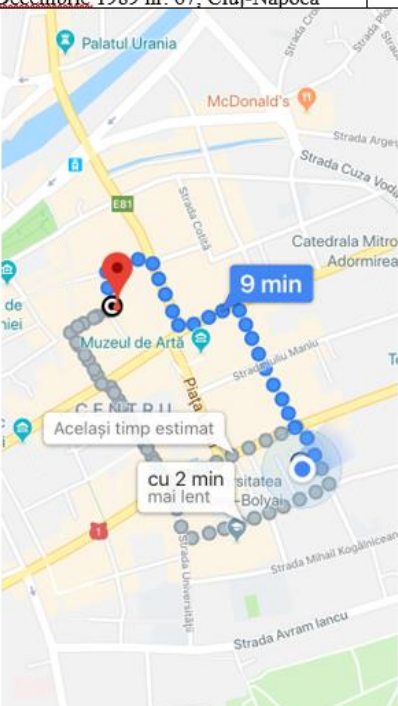


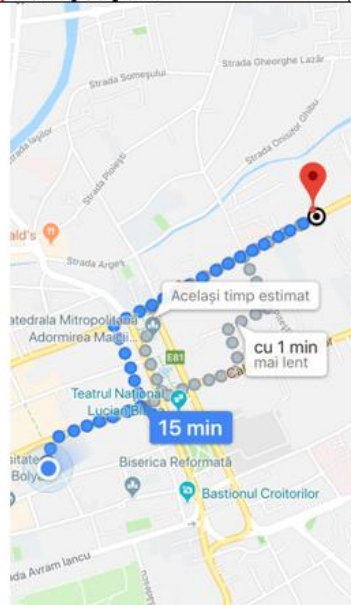
6.	Hotel Central (UMF, without breakfast) 3*	+4 0372138681 Str. Victor Babes, nr. 13, Cluj-Napoca	130 ron (~30 euro)	180 ron (~39euro)	1,2 km (17 min)
					

7.	Hotel Confort 3* (breakfast 7€)	https://hotelconfort.ro/ +40264-598-410 Calea Turzii 48, Cluj-Napoca	~44€	~59€	12 min
					

8.	Hotel Meteor Cluj 3* (breakfast included)	https://www.hotelmeteor.ro/index.php/ro/contact-hotel-cluj +4-0264 591 060 hotelmeteorcluj@yahoo.com Bulevardul Eroilor 29, Cluj-Napoca	~40€	~40€	5 min
					

9.	Hotel Belvedere 3* (breakfast 5€)	+40 264 432 071 Str. Calarasilor nr. 1, Cluj-Napoca	-	~46€	21 min
					

10.	Hampton by Hilton 3* (breakfast included)	+40-372-556600 B-dul 21 Decembrie 1989 nr. 67, Cluj-Napoca	-	~100.65€	9 min
					

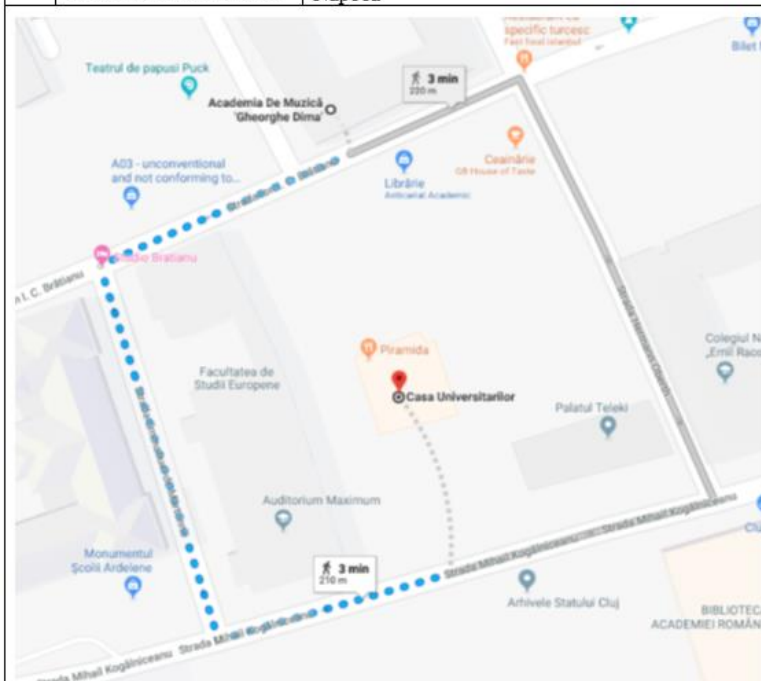
11.	Hotel Fullton 3* (breakfast 7€)	http://hotelfullton.ro/contact/ +40-729-999444 Calea Turzii 48, Cluj-Napoca	~44€	~48€	15 min
					

Restaurants

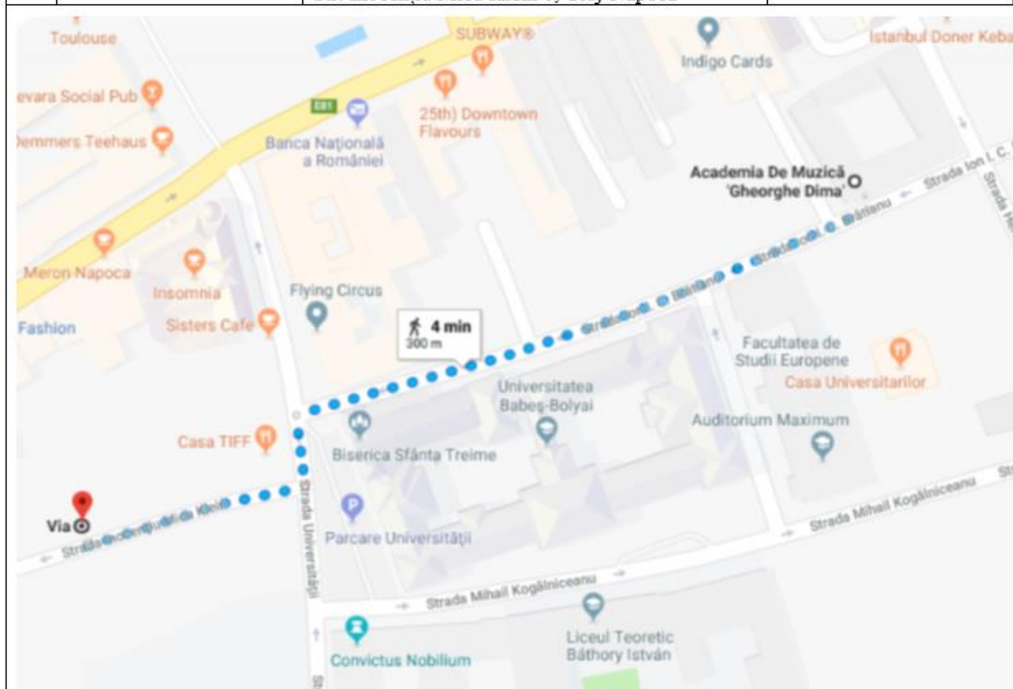
No	Name	Website/Contact/Address	Average price/lunch (soup, main course including salad, water)	Distance from AMGD (walking)
1.	<u>Boccata Bistro</u> (International restaurant)	http://boccata.ro/#menu-list 0749 420 790 Hermann Oberth, nr. 1, Cluj-Napoca	Menu of the day 20 <u>ron</u> (~4,5 euro, including soup, main course) or Menu a la carte 52 <u>ron</u> (~11 euro)	50 m (1 min)



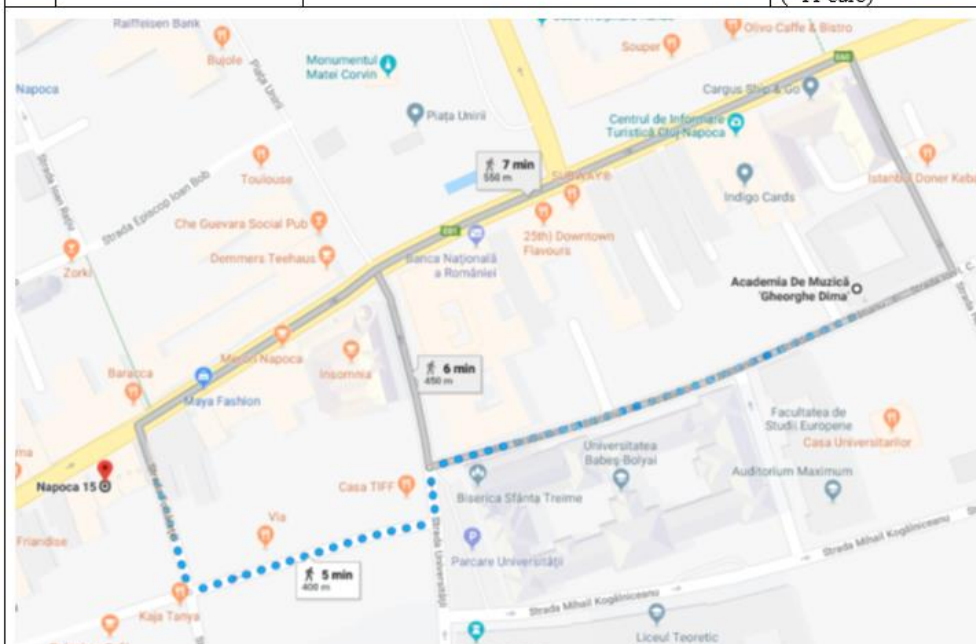
2.	<u>Piramida/Casa Universitarilor</u> (Romanian and International restaurant)	http://casauniversitarilorcluj.ro/ +4 0264405300 Str. Emmanuel de Martonne, nr 1, Cluj-Napoca	49 <u>ron</u> (~10,5 euro)	200 m (2 min)
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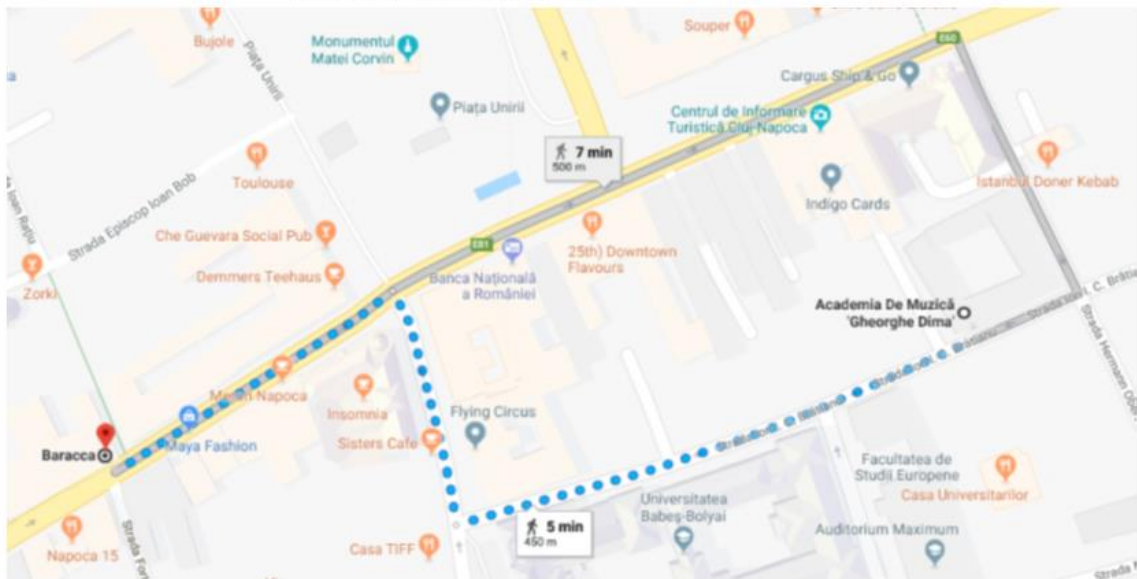
3.	Via (International restaurant)	http://www.viarestaurant.ro/contact +40 264 593 220 Str. Inocențiu Micu Klein 6, Cluj-Napoca	81 ron (~17 euro)	450 m (5 min)
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4.	Napoca 15 (Romanian and International restaurant)	http://www.napoca15.ro/ 0264 590 655 Str. Napoca, nr. 15, Cluj-Napoca	Menu of the day 22 ron (~5 euro, including soup, main course, salad, dessert) or Menu a la carte 50 ron (~11 euro)	500 m (6 min)
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5.	Baracca (International restaurant)	http://www.baracca.ro/#page7 +4 0732 155 177 Strada Napoca 8A, Cluj-Napoca	112 ron (~24 euro)	650 m (8 min)
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6.	La Piazzetta (Italian and International restaurant)	http://www.lapiazzettacluj.ro/ 0751463046 Str. Eroilor, nr. 21, Cluj-napoca	54 ron (~12 euro)	200 m (2 min)
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7.	Napoli Centrale (Italian restaurant)	https://www.pizzerianapolicentrale.ro/contact +4 0264450500 str. Dobrogeanu Gherea, 17, Cluj-Napoca	70 ron (~15 euro)	750 m (9 min)
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Information on Fee Payment

Participation fees can be paid the following ways:

Manual Payment by Bank Transfer before the event (please quote your name or invoice number)

Ideal, Credit Card, Bankcontact Systems Online (in the registration form)

Manual Payment (cash on the spot in Cluj)

Manual Payment (by Credit Card in Cluj)

Amount of the Registration Fee (per person)

Category	For Registration and Payment made by 28 th February	For Registration and Payment made after 28 th February
Representative of an AEC member institution	130 euro	170 euro
Representative of a non-AEC member institution	430 euro	470 euro
Student from an AEC member institution	90 euro	110 euro

The participation fee includes:

- Conference documents
- Participation to all plenary and parallel session
- Participation to the networking moments
- Possibility to display information brochures posters and materials about AEC members institutions
- Coffee Breaks
- One organized Reception
- One organized Dinner
- One organized Lunch
- Concerts
- Assistance by the AEC Office Staff

The participation fee will not be reimbursed for cancellations notified after 28th February

Bank details for payments by bank transfer

Bank: BNP Paribas Fortis

Account Holder: AEC-Music

IBAN: BE47 0016 8894 2980

SWIFT/BIC Code: GEBABEBB



When making the transfer, please clearly quote:

- Invoice number

or

- the code of the event (EPARM 2019) and
- the last name of the participant
- the name of your institution (if fitting)

Example: EPARM2019, Smith, Gotham Conservatory

ORGANISATION

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