

How to help composers' ideas survive

Referring to the meeting with Chaya Czernowin at the EPARM conference in Antwerp 2017, where especially the question of the correct interpretation of special contemporary techniques was a topic in the discussion, I'd like to engross these questions. Chaya Czernowin was asked, what might happen with her music when she wouldn't be able to attend rehearsals herself. In my presentation I'd like to start with an interaction with students to discuss their questions and problems being asked to play unusual signs of notation in a piece. The first part of the presentation is focused on the practical work with students (two students from Porto, playing either a string instrument or piano) - as a situation of discovering and teaching. It will be a presentation of quarrelling with special symbols of notation, and the problems resulting from it. In the second part there will be presented a tool / a concept, that includes research aspects as well as an assistance system for interpretation and teaching. The main question tends to the topic, how the knowledge of a special playing technique can be transferred, and how it may represent a methodological focus.

The presentation refers especially to an "unanswered question" from the conference, that took place in Antwerp in 2017. The presentation is connected to the questions:

- In what ways may the practice of teaching be incorporated in the practice of artistic research?
- How can the output of artistic research be used as input in teaching activities?

because the main issue of the research is focussed on the practical experience of instrumental playing, the situation of instrumentalists and their (very well understandable) questions.

In the same time the results of the research can serve as an assistance system in teaching.

In addition to this the research results form a platform that can be used as an initial point or reference tool for further research projects.



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Born in 1960. Studies of music, German language and conducting. Student of Helmut Lachenmann.

Teaching music theory since 1987 at HMDK Stuttgart, since 1991 as a professor. Since 2007 vicepresident.

2013 graduation (doctorate) on “composers’ strategies in contemporary music between 1975 and 2003” (Boulez, Feldman, Hidalgo, Kurtág, Lachenmann, Nono).

Main focuses in teaching and research are: composition techniques in contemporary music, the development of didactical models as in introduction into contemporary music, methodical research discussions on the topic of analysis of contemporary music, teaching analysis by writing music.

Artistic work as a composer (festivals, ensembles, theatre).

Artistic work as a guest conductor at Opera Zürich, Opera Frankfurt, Deutschen Oper Berlin, RSO Stuttgart, RSB Berlin, ORTVE Madrid, Orchestra Sinfonica Nazionale della RAI Torino, RSO Wien, SWR-Sinfonieorchester Freiburg und Baden-Baden, Lucerne Festival Academy Orchestra.