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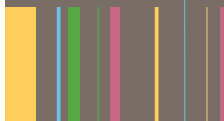
[ORCiM]
Orpheus Research Centre in Music

**RESEARCH
FESTIVAL**

showcase of research in-and-through musical practice

16-17-18 September 2009

Orpheus Institute, Ghent, Belgium



[ORCiM] **2009**

FESTIVAL of RESEARCH, MUSIC and IDEAS

As the culmination of over a year of intensive research in-and-through musical practice by its members, the Orpheus Research Centre in Music presents its first Festival of research, music and ideas. Through performances, presentations, talks and installations, Research Fellows from ORCiM will share aspects of their cutting-edge insights into music. This ORCiM Festival will be a source of valuable inspiration to musician-scholars keen to experience the new questions posed and understandings generated through artistic research. This Festival will also reveal future directions for ORCiM, as it disseminates the work of its researchers in Europe and around the world.

Na meer dan een jaar van intensief onderzoek in-en-door de muzikale praktijk organiseert het Orpheus Research Centre in Music zijn eerste festival van onderzoek, muziek en ideeën. De Research Fellows van het ORCiM presenteren via concerten, presentaties en discussierondes hun nieuw verworven inzichten in vele verschillende aspecten van het muzikale bedrijf. Voor musici en musici-onderzoekers wil dit ORCiM-festival een bron van inspiratie zijn, op weg naar een beter begrip van de artistieke kennis die door artistiek onderzoek gegenereerd kan worden. Naast het verspreiden van onderzoeksresultaten zal het festival ook aanduiden welke richting het ORCiM in de toekomst uitgaat.

[Presentations]

[Performances]

[Lecture-
Performances]

[Installations]

[ORCiM]

WEDNESDAY SEPTEMBER 16, 2009

22h - Concert

Hendrik Vanden Abeele & Chant Group Psallentes
Gesta Sancti Lamberti

In a 75-minute evocation of a late medieval Matins service, chant group Psallentes revisits the hagiologist chant repertoire via the story of the "Belgian" Saint Lambertus. Central to this project is the performer's relation to medieval manuscripts.

THURSDAY SEPTEMBER 17, 2009

Alessandro Cervino

Towards a performance of Elliott Carter's Piano Sonata

The description of an artistic process: how to make performance choices by creatively interpreting musical signs, sound result and bodily gestures.

Tania Lisboa

The Fading Memory: recalling Bach without practice

Tracing the relationship between practiced performance cues (basic, interpretive and expressive) and long term memory in written and played recall of Bach's Solo Cello Suite VI, after ten months without practicing it.

Mieko Kanno & Juan Parra Cancino

Cage's Freeman Etudes

A performance of one of Cage's *Freeman Etudes* on the violin is juxtaposed with an electronic performance of the same piece. How does each performance articulate the world of the *Freeman Etudes*?

Paulo de Assis

Beyond Urtext: a dynamic approach to musical editing

A post-Urtext conception of music editing points towards transitory critical editions, where the performer's decisions might be fruitful to future editions of that very work.



Kathleen Coessens, Darla Crispin & Anne Douglas
The Artistic Turn: reflections on art and territoriality

What are the interactions between art, artists, research and science in contemporary western society? The Artistic Turn reclaims a space and place for artistic research, conquering new and challenging territories.

Paulo de Assis - A critical edition of Luigi Nono's ...sofferte onde serene... for piano and tape (1974-77)

As a result of an abiding study of this piece, as well as of a dynamic conception of musical editing, a prototype of a critical edition of Luigi Nono's only piano piece is presented.

Maria Lettberg & Andrea Schmidt
Mysterium

An artistic reflection on the music and aesthetic of Alexander Scriabin. The idea behind this performance is to erase the boundaries between different kinds of sensory impressions.

Mieko Kanno & Juan Parra Cancino
On the development of PLP_I

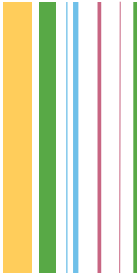
The creative intertwining of constructing an instrument, a score and a piece at the same time, and how to draw and blur the contours of the roles of composer, performer and instrument maker.

Research Fellows
Cage's Song Books

At a specially arranged 'Cage Room', different ORCiM research fellows will perform solos from Cage's 1970 song Books, streamed directly to Columbus, Ohio (USA) where a simultaneous performance will be underway.

20h - Concert
Research Fellows
But music speaks for itself

As a witness to the statement that all research in-and-through musical practice starts and ends with the music itself, different ORCiM Research Fellows worked together towards an intriguing concert programme. Music by Debussy, Liszt, Guarneri, Nono and Parra Cancino.



22h – Concert

Catherine Laws

Morton Feldman's For Bunita Marcus (1985)

For Bunita Marcus is one of Feldman's long, late pieces for piano. It forms an extended meditation on the tone, texture, resonance and decay of quiet piano sounds.

FRIDAY SEPTEMBER 18, 2009

William Brooks & Magnus Andersson

John Cage: Lecture on Nothing

"What we require is silence; but what silence requires is that I go on talking ... But now there are silences and the words help make the silences ... We need not fear the silences, we may love them." (Cage, 1961)

Hendrik Vanden Abeele

Recitations and reconsiderations

Portraying aspects of a chant performer's creative explorations, focusing on the creative potential of recitations (of texts) and reconsiderations (of histories, theories, contexts).

Tania Lisboa

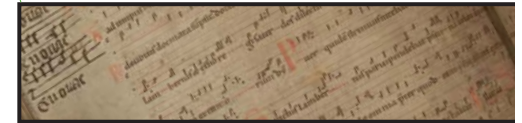
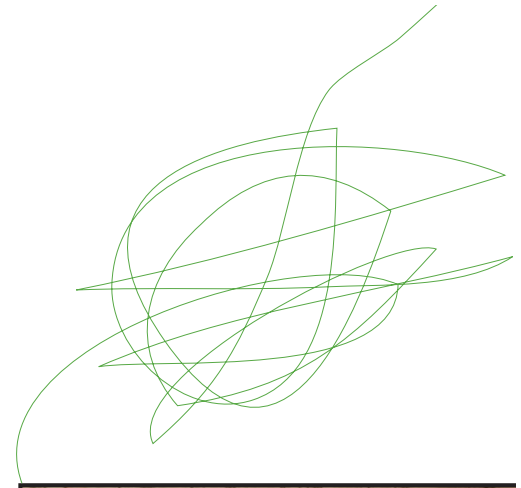
The Romantic Cello: exploring left-hand expression

Research investigating the expression produced by the left-hand in cello playing, exploring 'shifting' as an artistic and expressive tool employed by great masters in portamenti. Analysis of recordings, listening experiments, interviews and intervention studies.

Darla Crispin

Re-hearing Anton Webern – Some postmodern thoughts about the Piano Variations

While the tenets of modernism may have deafened ears to aspects of Webern's music indebted to the musical classics, postmodernism may be in danger of marginalising his music altogether.



[Presentations]
[Performances]
[Lecture-Performances]
[Installations]





Paulo de Assis & Catherine Laws
Webern and Hodkinson

Paulo de Assis will perform the Webern Variations, and Catherine Laws will play a short new composition which uses one of the variations as the source material: Juliana Hodkinson's *When the Wind Blows* (for piano, toys and audio playback, 2009).

Darla Crispin
Schoenberg and the Alternatives: 'Unfinished' performance

This musical presentation seeks to explore ways that 'tacit knowledge' - which includes performer vulnerability - can be elucidated within Schoenberg's piano music.

Kathleen Coessens, Darla Crispin & Anne Douglas
The Artistic Turn: vulnerability of the artist

The perfection of the artist contrasts with his or her vulnerability. How can the artist cope with these contrasting roles? What are the artistic challenges and pitfalls of the demanding society?

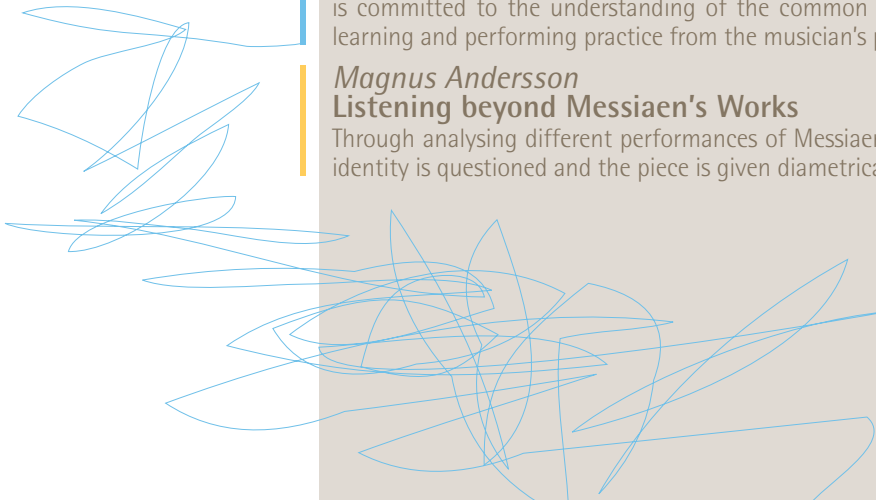
Maria Lettberg (with Mieko Kanno & Tania Lisboa)
Learning and performing Alfred Schnittke's Piano Trio

Examining the Piano Trio by Alfred Schnittke through an artistic inquiry. The investigation is committed to the understanding of the common experience of musical creation of learning and performing practice from the musician's point of view.

Magnus Andersson
Listening beyond Messiaen's Works

Through analysing different performances of Messiaen's prelude *La Colombe*, the work's identity is questioned and the piece is given diametrically different characterisations.

[Presentations]
[Performances]
[Lecture-Performances]
[Installations]



INSTALLATIONS

Listening and interacting

A user interface will be set up where people can interact with aspects of data collection in artistic research. This installation will trace fluctuations in listeners' preferences of Strauss' Don Quixote for cello and orchestra, mapping out preference changes in real time, which will be shown against the score.

Sources of artistic research in Guarnieri's Sonata 3 for cello and piano

The installation highlights and illustrates aspects of a performers perspective on Guarnieri's compositions.

Critical edition of Luigi Nono's ...sofferte onde serene...

Alongside the critical edition of ...sofferte onde serene..., some working sketches of Luigi Nono will be displayed.

Collected Writings of the Orpheus Institute: the ORCiM Subseries

The ORCiM series is the seed bed of a Research Centre that promotes the kind of research that enhances the art of music making, and the understanding of it. It concerns research that is embedded in and incorporates musical practice and is primarily guided by artistic objectives.

Interview with Leon Fleisher

Video-registered interview with pianist Leon Fleisher, conducted at the Orpheus Institute in November 2008 by Research Fellow Paulo de Assis.



The Artistic Turn: interviews with artists and researchers

A permanent video-installation will show interviews with artists and artist-researchers from different artistic domains, reflecting on the tensions and possibilities of conducting art and research in the twenty-first century.

Practical Information

www.orpheusinstituut.be

When?

From Wednesday September 16, 2009 22h until Friday September 18, 2009 16h.

Where?

Orpheus Institute, Korte Meer 12, 9000 Ghent, Belgium.

Registration?

Participants can register until September 4, 2009 through the registration form to be found online at www.orpheusinstituut.be/EN/research-centre. Please note that the number of participants is limited.

Registration fee? € 30

The fee includes morning and afternoon teas, a festival brochure and a free copy of "The Artistic Turn: A Manifesto", the first publication in the new ORCiM series, by Kathleen Coessens, Darla Crispin and Ann Douglas.

Travel arrangements & Accommodation?

Participants should make their own arrangements. Useful websites: www.bedandbreakfast-gent.be & www.hotelscombined.com

How to get to the Orpheus Institute?

www.orpheusinstituut.be/en/contact/how-to-find-us.

Additional information?

- on the practical organisation of the festival: joyce.desmet@orpheusinstituut.be Activities & Communication Manager Orpheus Institute
- on the festival's programme: hendrik.vandenabeele@orpheusinstituut.be Research Staff member ORCiM

Orpheus Research Centre in Music [ORCiM]

The recently launched Orpheus Research Centre in Music is an important new player in the artistic research community. The centre provides musician-researchers with a unique environment where the artist "makes the difference".

ORCiM brings together an international team of excellent musician-researchers which forms the backbone of the research centre. The centre addresses emerging issues that are of concern to all involved in the artistic community in both practical and developmental areas where artistic knowledge is critically needed by stakeholders. Further, through active and close collaboration with other specialised research centres worldwide, the ORCiM operates across disciplines and national boundaries.

Met de recente oprichting van het Orpheus Research Centre in Music zorgt het Orpheus Instituut voor een premeur binnen de artistieke wereld. Het centrum vormt een unieke artistieke onderzoeksgemeenschap waar de kunstenaar centraal staat.

Een internationaal team van uitstekende musici-onderzoekers werd samengesteld en vormt de ruggengraat van het centrum. Het ORCiM gaat in op thema's die sterk aanwezig zijn in de muzikale praktijk, die zich lenen tot verdere ontwikkeling en kennisvorming, en die een meerwaarde kunnen bieden aan de artistieke gemeenschap. Bovendien werkt het ORCiM ook over lands- en disciplinegrenzen heen, door de samenwerking met andere gespecialiseerde onderzoekscentra van over de hele wereld.

Orpheus Institute

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