

EXPERIMENTATION IN THE CONTEXT OF PERFORMANCE PRACTICE

Orpheus Research Centre in Music [ORCiM]

27-28 April 2011, Orpheus Institute, Ghent Belgium

The third International ORCiM Seminar organised at the Orpheus Institute offers an opportunity for an international group of contributors to explore specific aspects of ORCiM's research focus: Artistic Experimentation in Music. The theme of the conference is: Experimentation in the Context of Performance Practice.

In Western music, 'experimentation' is usually associated with composition and improvisation, despite the fact that many diverse experimental practices happen in the field of performance. However, performers of all styles and periods of music have used modes of experimentation in their preparation for performance and in the act itself. Strangely, this important factor in the creativity of performance practice remains essentially private and undiscussed, being barely acknowledged beyond the rehearsal room.

This two-day international seminar aims at exploring the complex role of experimentation in the context of performance practices and the artistic possibilities that such practices yield for performers, composers and listeners. Three main perspectives will be adopted: a historical approach revealing experimental performance practices from the past, a practical approach that takes the 'skilled body' as its point of departure, and finally, an open-ended approach that challenges state-of-the-art practices in the field of music performance.

Orpheus Research Centre in Music [ORCiM]

The Orpheus Research Centre in Music is based at the Orpheus Instituut in Ghent, Belgium. ORCiM's mission is to produce and promote the highest quality research into music, and in particular into the processes of music-making and our understanding of them.

ORCiM provides a strong and supportive research environment generating new knowledge in-and-through musical practice. ORCiM is built around accomplished artist-researchers who have worked together for several years and have produced substantial research outcomes: publications, recordings, compositions and performances. In addition, ORCiM has built a strong international network comprising relevant institutions and individual artist researchers, and continues to attract visiting experts to contribute to this dynamic research environment.

For the period 2010-2013 the research focus for ORCiM will be: Artistic Experimentation in Music (for more information, visit <http://www.orpheusinstituut.be/en/research-centre-orcim/artistic-experimentation>).



Content

Schedule 3

Abstracts 5

Biographies..... 18

ORCiM 22

Schedule

Wednesday 27 April 2011

13.00-13.30	Registration
13.30-14.00	Welcome by Peter Dejans Introduction by Darla Crispin
14.00-15.00	Keynote speech by Paul Roberts , <i>Speculation, Analogy, Context, Experiment: an exploration of performance preparation</i>
15.00-15.30	Coffee break
15.30-17.00	<u>Chair</u> : Catherine Laws Steve Tromans , <i>Exper-iment, exper-ience, exper-tise: practice as research in the research degree set-up</i> Nicholas Brown , <i>Composing the Performer: On the relationship between the work of making a musical work for a performer and the idiosyncrasies of a performer's practice</i> Kathleen Coessens , <i>Experimentation inbetween musical material and performance – Kurtág and Lachenmann bodily revisited</i>
17.00–17.30	Coffee break
17.30-18.30	<u>Chair</u> : Bill Brooks Andrew Lawrence-King , <i>Il palpitar del core: Experiments with tactus & emotions in early 17th-century monody</i> Valentin Gloor , <i>'Association': A Way of artistic Experimentation to expand Interpretation Possibilities</i>
18.30-...	Dinner

Thursday 28 April 2011

- 9.30-10.30 Chair: Luk Vaes
Penelope Turner, *The Need for Artistic Experimentation in Preparing Organum duplum for Performance – L'Ecole de Notre Dame, Léonin and Pérotin*
Kari Turunen, *Historical evidence and experimentation in the performance of Palestrina*
- 10.30-11.00 Coffee break
- 11.00-12.00 Chair: Anna Scott
Daniel Leech-Wilkinson, *Tales of the Unexpected in Alfred Cortot*
Christina Kobb, *Investigating piano technique and conventional music notation of the 1820's and stumbling on a hypothesis on Schubert's mysterious 'hairpin'*
- 12.00-13.00 Lunch break
- 13.00-14.30 Chair: Bart Vanhecke
Stephen Preston, *Ecosonics – the development of an improvisation practice based on birdsong and gossip*
Marko Aho, *In search of virtuosic gestures*
Juan Parra Cancino, *The silent gesture: An experiment-informed approach to concert performance in Computer Music*
- 14.30-15.00 Coffee break
- 15.00-15.45 Round table — Chair: Hans Roels
- 15.45-16.00 Closing remarks: Paulo de Assis

Abstracts

Keynote

Paul Roberts

Speculation, Analogy, Context, Experiment: an exploration of performance preparation

One of Ravel's composition teachers at the Paris Conservatoire, André Gédalge, was famous for a neat aphorism that lay at the heart of his teaching. 'If you wish to compose music that is neither literature nor painting,' he told his students, 'you must first learn to write eight bars of unaccompanied melody.'

This paper will examine the assumptions behind this statement, the possibility that music ever could be literature or painting, that it might be if it lacked the skills basic to its nature. What kind of paradox is that? How fearful should the musician be of the possibility that she may one day wake up to find her composition is actually a painting?

The cross fertilisation of different art forms is as old as art itself, which is why we all know what we are talking about when we use the single word, Art, capitalised A, to refer to the single concept formed from the multiple disciplines. Analogy, metaphor, speculative associations, all these help us to think and talk about what we do as artists, to find a community of understanding and an enrichment of insight.

The intention of this paper is to insist that the performing musician should be as much a part of this conversation as the composer, and to suggest that the nature of this conversation – between composer, performer and listener – is legitimately speculative, essentially experimental. Indeed we might view the process of handing over – that essential moment when the composer relinquishes absolute control over the musical material and entrusts it to the performer, without whom the work could not in the fullest sense exist – as fundamentally a mode in which, within reasonable limits, anything might happen. (Those limits include the equivalent of Gédalge's 'eight bars of unaccompanied melody,' which for the pianist might be the ability simply to play the right notes legato cantabile.) Whether, in the final performance, these things do happen is part of the nature of the experiment.

The experiment, then, to begin with, is the process of performance preparation, and involves deep engagement with context, with speculative thinking about meaning, with seeking analogies, testing limits and boundaries. 'Art is not a reproduction of what already exists but a making visible of other things,' wrote the art historian Michael Levy. In this context he meant visual art, but the context could equally be that of the concert pianist interpreting an existing score. What is the relationship between what exists already, for the pianist, and what might be brought to it to 'make visible other things.'?

My presentation will include practical examples, at the keyboard, and drawn from the music of Liszt, Debussy and Ravel, as to how the process of experimentation might take place.

Steve Tromans

Exper-iment, exper-ience, exper-tise: practice as research in the research degree set-up

[...] no one knows ahead of time the affects one is capable of; it is a long affair of experimentation, requiring a lasting prudence, a Spinozan wisdom that implies the construction of a plane of immanence or consistency.

- Gilles Deleuze¹

This presentation focuses on the role played by expert practitioners in a performance event, and the models of intelligibility that apply. Specifically, it is concerned with the process of creative and performative decision-making in solo piano music-making, from the perspective of the pianist, and, for the purposes of this presentation, it is concerned with effectively evoking a 'sense' of the researcher's solo piano music-making² and the factors involved. I want in particular to use a range of presentational registers in order to attempt to evoke 'a sense of' the affective potential of that performance, and to raise the general question of affect in the performance-relational set-up.

Contrary to the suggestion that experimentation is but one (albeit diversely populated) aspect of performance practice, my argument instead is that all experience is experimental, for a performance practitioner, because it necessarily engages elements beyond his/her control and foreplanning. This is what makes the performance experience 'high energy', in part, contributing feelings of anticipation, anxiety, and exhilaration (when 'it works').

Given one definition of 'experiment' as involving "practical knowledge, cunning, enchantment; trial, proof, example, lesson",³ I would argue that any performance practice within the doctoral context necessarily involves, and indeed will tend to thematise, these factors. Rather, then, than limit our notion of 'experiment' to both its science-oriented definition, and/or its 20th-Century association with 'radical' practice in terms of challenging the canon, I propose that we pose the question of the expertise required of the performing artist in order to 'experiment' in terms that a listener finds adequate or pleasing. Such 'experimentation' adds to the ongoing, accumulating 'experience' of what works, and what doesn't, in performance practice, and that experience can be argued to 'stream' directly into a performer's ongoing, accumulating expertise – an expertise strongly influenced by positive and negative performing experiences; an expertise that is 'brought to bear' on future performance situations in a way that blurs the boundaries between 'expertise', 'experience', and 'experimentation' – each having, as they do, a common origin in the Latin *experīrī*: "to try, test out".

¹ Deleuze, Gilles (1988) *Spinoza: Practical Philosophy*, trans. Robert Hurley, San Francisco: City Lights Books, p. 125.

² The simultaneous performance of *Autumn in New York* (Duke 1934) and *Chord Colours* (Tromans 2006).

³ Etym Online: <http://www.etymonline.com/index.php?term=experiment> [accessed 14 January 2011].

Nicholas Brown

Composing the Performer: On the relationship between the work of making a musical work for a performer and the idiosyncrasies of a performer's practice

Intuitively, 'performing' has to do with 'passing on'. What a performer 'passes on' often has its roots in someone else's creative thought. A violinist might pass on the notated, musical thinking of a composer. Or a singer might pass on another singer's performance 'of' a composer's notations by imitating aspects of that other singer's manner of 'passing on'. In each case, what the performer *does* and what the performer *passes on* are not from the same root. Typically, 'composing' since the late-eighteenth century has meant making musical works to be delivered by someone other than the composer. But what would happen if the performer's practice was at the root of the composer's musical thinking? What if the composer were to 'compose' the performer's practice - how might that performer 'pass on' or 'perform' the conditions and histories of his or her own life?

I propose to speak about a recent series of large-scale works of mine that examines the creativity inherent in performance practice (for titles & information, see below). These works take the actions and conditions of musical performance as the raw materials of composition and therefore as starting points for a renewed compositional practice. Examples of these actions and conditions include i) the way in which a performer 'slices' a musical work into fragments in the course of rehearsing it; ii) the cumulative effect of previously performed repertoire on a musician's future performances; iii) the physical trials of daily life that a performer must surmount to reach maturity as a skilled agent of a composer's imagination; and iv) the relationship between the condition of a performer's body and the sounds it produces.

In my talk, I shall incorporate audio-visual footage from recent productions and installations of these works at venues and festivals including Huddersfield Contemporary Music Festival, Kings Place, Riverside Studios and the Louise Blouin Gallery in London. I shall show how new avenues for composition may be created by attending to idiosyncratic facets of performance practice. Moreover, I shall explain how a performer may engage in a psychological process of constructing and modifying a sense of self by performing a musical work that is rooted in his or her own performance practice, according to the difference in social conditions between public performances and private acts of music-making.

The works concerned are: i) *The Bravery of Women* (2006-7); ii) *The Soul Finds Rest in Unity* (2007) - both created for violinist, Monica Germino - and iii) *As I Have Now Memory*, created for vocalist, Linda Hirst. For further information see www.nicholasbrown.co.uk
<http://www.nicholasbrown.co.uk/>

Kathleen Coessens

***Experimentation inbetween musical material and performance –
Kurtág and Lachenmann bodily revisited***

“While music making involves a generally very discrete effort in the production of a sound in the desired matter ... I would like to attempt a reversal of their causal relationship: allowing the tone to sound in order to create an awareness of the underlying effort involved, both of the performer and the instrument ...” (Lachenmann 1997).

Performers negotiate music with their body. They negotiate continually their interpretations in between the objective conditions of music making and these practices and aspirations that are compatible with these conditions, in between the internal potentialities of the musical material and the transitional realisation of sound by way of an embodied process. This process is a mediated, multimodal and layered experience of which the basic steps are the visual, the physical energy or movement, the haptic and the auditive. Performance happens in a 'behavioural environment' — the context in which practice is carried out and which is a traditionally invested event of time-space — and is linked to an artistic habitus — a whole of socially acquired embodied and mental structures and techniques how to cope with that environment (Hallowell 1955, Bourdieu 1970).

Both György Kurtág and Helmut Lachenmann are known for embedding their music as well inside as opposing it 'contra' the whole tradition of Western music — its 'behavioural environment' as well as its artistic habitus. Leaving the vocabulary of historical, music-analytical, traditional, verbal aspects of western culture aside, this lecture will investigate their vocabulary of musical and instrumental gestures — e.g. *Játékok* of Kurtág, *Kontrakadenz*, *Serynade*, *Guero*, *Pression*, *Dal Niente* of Lachenmann. These works imply sedimentation of embodied elements within the musical material and question the artistic habitus by suggesting extra-musical associations of the body. They urge for a new embodied approach and a performer's freedom of traditional embodied habits. Music examples of both composers will open up possible ways in which a performer can experimentally approach the improvisational, enigmatic and suggestive, or radical and innovating (an)notations related to the necessary gestures in these scores. Horizontally, some of the scores accentuate the energetic aspect of music making, of sounds, the physical intensity of the body, and the corporeal (re)discovery of material and sound, urging the performer to withdraw from his/her tradition and to engage into the 'now' of movement, space and material. Vertically, the play of improvisation and (re)discovery of the bodily capacity and curiosity, the search for 'extra-musical' sound, creates associations with the performer's own embodied language and his/her own history of embodiment, remembering childhood, affects, motion and emotion,

I will argue that tradition, rebellion and association in these scores exceed the historical musical aspects and offer the possibility to the performer to experiment with the own embodied vocabulary and embodied memory.

References:

- Lachenmann, H. (1997). 'Musik zum Hören und Sehen. Peter Ruzicka im Gespräch mit Helmut Lachenmann', in *Das Mädchen mit den Schwefelhölzern* (programme book for the premiere at the Staatsoper Hamburg on 26 January 1997).
- Hallowell, A. Irving (1955). *The Self in Its Behavioral Environment. Culture and Experience*. Philadelphia: University of Pennsylvania Press.
- Bourdieu, Pierre (1970) *The Logic of Practice*.

Andrew Lawrence-King

**Il palpitar del core:
*Experiments with tactus & emotions in early 17th-century monody***

This paper summarises the historical evidence for structured rhythm in 17th-century music, and argues for *tactus* even in *recitar cantando*. A description follows of how these historical principles were applied to a student production of Monteverdi's *Orfeo*. Finally, I report our observations from this experiment and indicate topics for further research and practical work.

Literature, music and architecture provide countless reminders that Renaissance design imitates an idealised proportionality of the cosmos. Caccini's order of priorities - *text, rhythm and (last of all) sound*- shows the fundamental importance of rhythm in 17th-century music.

Contemporary classically-trained musicians, however, regard regular rhythm with suspicion. This betrays a deeply-rooted assumption that rock-steady rhythm is lower-class, *rubato* is high art!

Amongst the many short-term contrasts of *seicento* music, the underlying rhythm, the slow beat of *tactus*, remains steady. This musical pulse is compared to the heart-beat – *il palpitar del core* - or to walking steps. *Tactus* is identified with the semibreve: two beats (down and up) of the *semitactus* correspond to two minims, with a minim pulse around MM 60.

In the declamatory monody of *recitar cantando*, the standard contemporary approach is to disregard notated rhythm. But close reading of Peri's *Preface* to *Euridice* [1600] shows that his continuo-bass guides the singer to follow the long *tactus* beat. The subtle timing of this declamation within *tactus* is comparable to Shakespeare's varied accentuation patterns within the iambic pentameter. Caccini's *sprezzatura* - 'cool rhythm' - suggests the approach described in Hudson's *History of Rubato* and championed by jazz performers: the singer floats elegantly around a steady beat maintained by the bass section.

In an experimental production of Monteverdi's *Orfeo* in Copenhagen, our rehearsal methods focussed attention on 17th-priorities of text and rhythm. We studied the Italian text as actors might work on a Shakespeare play. We studied rhythm in 17th-century terms of *tactus* and word-accentuation. We worked to synchronise not only declamation and *tactus*, but also period gesture and envisioned meaning. Sophisticated rehearsal methodology was precisely matched to period concepts and terminology.

As in Monteverdi's time, there was no conductor.

In this environment, the role of the continuo changed radically. The discipline of *tactus* produced greater contrasts of pace. The need for each individual to maintain and share the *tactus* fostered a deep sense of individual responsibility, and sharpened ensemble awareness.

Whilst the *tactus* concept is familiar to musicologists, the idea of maintaining meter in *recitar cantando* will shock performers of early music, and has far-reaching implications. Once we have removed the glaring anachronism of interpretive conducting, there is still much further to go in research, experiment and the development of performance skills. On-going analysis of this experiment should indicate fruitful areas for future work.

Valentin Gloor

'Association': A Way of artistic Experimentation to expand Interpretation Possibilities

So far, association in the meaning of freely connecting ideas hasn't often been subject to research in terms of questioning its influence on artistic practice. However, association is not only of great importance to the creation of art products, but also to the interpretation possibilities of performing artists. Association appears to be, indeed, one of three main ways to get to a setting of experimentation: Experimentation based on a plan, experimentation based on association and experimentation based on improvisation. Of course, a variety of combinations exists among those three possibilities.

Looking from a structural point of view, two different experimentation spheres may be experienced by performing artists: Experimentation is possible in the detail context (interpretation of a work by technical and emotional means) as well as in the larger scale context (interpretation of works or work contexts by the means of choice and arrangement of material). Creating and interpreting a programme using pre-existing artistic material is an important resource of performance practice, yet to be fully discovered by performing artists. Experimentation is thus an artistic practice, aiming at overcoming traditional, well-known practices of programme design and using new paths in order to reach new insights (for the artist as well as for the audience), new artistic means and a broader repertoire of interpretation by and for generating new settings.

This presentation proposal concentrates on experimentation in larger scale contexts based on association. Association doesn't call for a strict rational and objective argumentation. It unfolds its specific quality for the arts as a method of developing intellectual and material settings in direct connection to the personal (subjective) experience and knowledge of the artist. Association shall expand the range of interpretation through experimentation: The choice, the arrangement and the presentation of artistic materials follow the lead of the associating artist.

The proposed ORCiM presentation shall consist of a brief summary of theory and sources research about association in the field of the performing arts. The four-part Robert Schumann cycle (2010) of Valentin Gloor (tenor) and Rahel Sohn (piano) will then be analysed as an example. Here a structure plan was set up as a basic frame for association – this structure wasn't meant to limit, but showed to be an important help in creating theme-based association fields.

Penelope Turner

***The Need for Artistic Experimentation in Preparing Organum duplum for Performance:
L'Ecole de Notre Dame, Léonin and Pérotin***

Organum duplum is the name given to two-part polyphonic settings of the solo sections of Gregorian chants relating to important feast days. It is often viewed as inaccessible as a result of its particular notation, which is modal and based on French square notation. There are many ambiguities, in particular as regards rhythmic interpretation. The unavailability, and, I would argue, the impossibility of good modern transcriptions, mean that it is necessary to work from the original notation. To make sense of this notation, experimentation is essential.

There is another good reason for experimentation while preparing *organum duplum*. *Organum duplum* gives us an example of historical experimentation in music composition. It was originally an improvised music: indeed, it is thought that Léonin's first manuscripts were essentially the writing-down of the improvised inventiveness of the musicians. In order to give *organum duplum* its full richness and depth, the flexibility and improvisatory feel must be recaptured. Experimentation can help avoid a mechanical and stilted interpretation. Not only this, but new experimentation on a piece previously studied can refresh an interpretation between performances.

Experimentation must, however, be informed by a good understanding of the melodic, harmonic and rhythmic structure of *organum duplum*. I will look at these three elements in turn and suggest practical steps to be taken in the preparatory stages. Particular emphasis will be given to dissonance-consonance resolution and how and why it should inform harmonic and rhythmic decisions.

Finally, once the process of experimentation has been thoroughly absorbed, it is possible to attempt new, 'modern' improvisation in *organum duplum* style. Those who dare to go beyond what has been written down can take any Gregorian chant and compose their own piece in *organum duplum* style. This yields new artistic possibilities.

Kari Turunen

Historical evidence and experimentation in the performance of Palestrina

By the time I began my doctoral studies, I had been performing Renaissance polyphony with choirs and ensembles as a singer and conductor for roughly two decades. My understanding of how this music was to be performed was accumulated from recordings, the views of choral conductors and a few courses with teachers who had specialised in Renaissance music. I had slowly become a part of a modern performance tradition. I had grown into this tradition aurally, through performances and recordings, and certainly not through scholarship.

However, I had gradually become aware of some disturbing knowledge that seemed to contradict, or at least challenge, some of the basic premises of the performance practice I knew was built on. These included as minor things as text underlay, but also much more revolutionary ideas, such as adding improvised ornamentation or the use of instruments in what was generally considered a cappella music.

In my doctoral studies I set about going through the historical evidence of the performance practices of vocal polyphony in the Rome of Palestrina's time, i.e. the second half of the sixteenth century. The study of performance practice has been, at best, an auxiliary discipline in musicology, but by gathering information from both specific sources (studies and archival data on the Roman institutions) and more general writings (comments on tempo, ornamentation etc.), it was possible to form a general view of the sixteenth-century Roman performance practices of Palestrina's music.

At no point was the idea of my studies to only produce a thesis on performance practice: my doctoral studies were from the beginning to include both a thesis and an artistic element, i.e. a recording of Palestrina's music. The bridge between the two is experimentation.

My paper will discuss this experimentation process from the view-point of several separate and intertwined elements of performance practice that rise from the historical evidence. These include the size and make-up of the performing ensembles, the use of instruments, improvised ornamentation, transposition, pitch and tempo. In part, the experimentation process can be followed through published recordings made during the process.

What the experimentation process shows is that the dialogue is not as much between historical evidence and ignorance of this evidence as a dialogue between my prior conceptions and my understanding of the historical evidence. In many cases it can also be seen as a dialogue between historical evidence and empirical evidence. This empirical evidence is achieved through practical experimentation, which is a process that stands at the core of any attempt to imbed historical evidence into modern performances.

Daniel Leech-Wilkinson

Tales of the Unexpected in Alfred Cortot

The pianist Alfred Cortot (1877-1962) was notorious for his interpretative freedom and for his mistakes. But analysis of his re-recordings suggests that from year to year he gave near identical performances, with structural points in a composition identically timed even though details between them might vary. Examples will be taken from his 1926 and recently rediscovered 1928 recordings of Chopin's Preludes. Playing different recordings simultaneously shows how uncannily they match: only in their closing bars does Cortot allow himself any freedom. By using software editing of speed it is also possible to show that even when Cortot chose a different tempo all notes remain in the same timing relationship. Small differences only emerge gradually over decades, evidenced by Cortot's re-recordings from the 1930s, 40s and 50s. Taking a general view, then, it would be hard to say, despite the appearance his performances give of extreme freedom, that Cortot habitually experimented. On the contrary, meticulous pre-planning and executive control seem, on closer examination, to be the hallmarks of his playing.

However, some of the most striking details in his recordings – moments where he lingers on an apparently unimportant note and for longer than one might think possible – do disappear quite early in his recording career, as if they came to seem too daring even for him. In this sense Cortot seems to confirm the evidence of a recent study of Elena Gerhardt's recordings which uses statistical analysis to show how Gerhardt responds, to a barely noticeable extent, to the changing performance style of her younger contemporaries. For all their idiosyncrasies, both performers adapt.

Rather than apply a similar methodology to Cortot, however, this presentation goes on to examine a selection of his surprising moments. Through generating and listening-through a variety of timing and loudness curves, using the multiple visualisation layers permitted within Sonic Visualiser software, Cortot's shaping strategy is revealed, operating simultaneously on several levels. The role of these surprising details within that strategy is shown. The paper goes on to suggest how they work through engaging listener expectation and embodiment, and proposes that Cortot's approach to shaping compositions could provide an operational framework for experimentation today.

Christina Kobb


Investigating piano technique and conventional music notation of the 1820's and stumbling on a hypothesis on Schubert's mysterious 'hairpin'

An investigation of piano technique of the early 19th century as well as conventions in music notation of the time is the focus of my research on Schubert's piano sonatas. In this presentation, I will share some tentative results from both angles; reconstruction of the piano technique described by Viennese piano methods of the 1820's (mainly those by Fr. Starke and J. N. Hummel) and realization of stress patterns in the music.

A close reading of Starke and Hummel revealed that my piano technique – starting with the posture and basic movements of arms, hands and fingers – did not match their recommendations. As I started to correct myself, working on Viennese fortepianos of Schubert's time, I found that my interpretation of the music changed.

Given the lightness in touch so natural to this technique, the metrical patterns of alternating heavy and light beats get a prominent role. And it seems that for Hummel, Schubert and their contemporaries, expressivity resides precisely in the achievement of varying degrees of stress on the notes, and of stress patterns which at times are at odds with the inherent metrical patterns.

Consequently, the notation of stress in music of this period should get our attention. But a potential challenge to our reading today is that some of the beats that were expected to receive emphasis did not get a *notated* accent. Instead, certain notes, for instance due to their placement in the bar, were accented *by convention*. Among them were the "heavy beats" in a bar, which should be felt like a step in a dance or a down-bow on the violin. The piano methods prescribe no different execution of heavy beats than of notated accents. We might then read the notated accents in the same way as the heavy beats and consider the potential metrical significance.

But the need to "*un-stress*" beats at times which otherwise could be read as a conventionally accented must have been equally important. How could "de-accentuation" be notated? This is where the mysterious hairpin marking () might help us out. To demonstrate this, I will discuss (conventional) notation of stress and phrasing in musical excerpts from Hummel's piano method and Schubert's piano sonata D. 894 (2. mvt.)

Stephen Preston

Ecosonics – the development of an improvisation practice based on birdsong and gossip

Ecosonics is a 21st century approach to improvisation and instrumental technique. It was developed from research into birdsong as a basis for new techniques and forms of improvisation with the baroque flute. Many of the sources I drew on were derived from a combination of my pioneering work on playing historical flutes using original sources, a more general background in historical performance practice with a particular emphasis on French baroque music, early career experiences of performing 20th century bird-inspired compositions on the Boehm flute, and a career in historical dance.

These several performance practice strands, which interlinked more or less tightly during my various careers, came together in a number of ways in the development of ecosonics. As an instrumentalist I approached the creation of new birdsong-based techniques for the baroque flute through the prism of contemporary instrumental methodical teaching practice. The focus of that practice included exploring a range of 'extended' techniques such as harmonics and other non-standard flute techniques from a mid-eighteenth century French flute method book; expressive intonation, various forms of vibrato, glides and other techniques from 19th century sources; and extended techniques from 20th century instruction books. At the same time I attempted to derive a systematic tonal framework in which to locate these extended techniques. I began with Slonimsky's *Thesaurus of Scales and Melodic Patterns* (1947), moved on to the exploration of a quarter tone scale given in a French flute method of 1761, and finally ended up by creating a physical system involving fingering sequences (finger rows) based on binary arithmetic.

Another significant performance practice strand in the translation of birdsong into ecosonics was the frequent resemblance of birdsong to human speech. For this approach I drew on material about rhetorical composition and oratorical delivery of 18th century music, the attempts by Steele (1779) to capture the tones and rhythms of speech in musical notation, and the writings of Sheridan (1762) on the relationship of music to speech. The outcome of this as a creative response to birdsong was a conception of improvisation as forms of dialogue, conversation, and social encounter (e.g., gossip), where the sonic exchange evoked by modes of feeling is all the meaning that is required for successful communication.

Finally it should be said that the previous experiences of attempting to recreate the sounds and techniques of instruments unheard by twentieth century ears, of developing interpretational practices of music from purely written sources, coupled with the experience of performing and hearing 20th century birdsong-inspired compositions, led to assumptions about the research processes and outcomes that were totally misconceived.

Marko Aho

In search of virtuosic gestures

Django Reinhardt, the Belgian gypsy guitarist, astounded audiences all over the jazz-crazed Europe of the 1930's and early 1940's with his phenomenal playing. For a guitarist acquainted first with his playing, his delivery seems at times quite inexplicable – further so with the knowledge of the loss of use of some of his left hand fingers. Quite on the contrary to his contemporary American bebop-guitarists, who e.g. chose to play in the “un-guitaristic” keys of Eb or Bb for the sake of compatibility with wind instruments, he took full use of the idiomatic features and sonic capabilities of the acoustic guitar. With true accord with his gypsy heritage, his pyrotechnics were largely based on motoric tricks, highly guitar-idiomatic “licks” un-analysable to the ear alone.

These are virtuosic gestures: something that sounds more difficult than what it actually is to execute, a sleigh-of-ear; You find whatever that is highly impressive to the ear, yet relatively manageable to execute on a given instrument. Playing virtuoso-gestures is therefore not to be confused with virtuoso playing on a face value, as alone such gestures amount to mere pseudo-virtuoso playing.

For the purpose of this presentation I have experimented with a traditional 36-string kantele type used in the folk music of Perhonjoki river valley region of Finnish Central Ostrobothnia: in deliberate interaction with the executing body, the instrument with its inherent features, and the constraints of the style, I have constructed some virtuosic gestures which a) are highly idiomatic with regards to kantele of the type used here, and b) are in accordance with the traditional style in question. I will also touch on the issue of what are the meta-level features (such as *essentic forms*) which might partly explain the power of some virtuosic gestures. The presentation is associated with a 2010-2012 research project TACIT RESOURCES OF MUSICAL STYLE, MUSICAL INSTRUMENTS AND THE MUSICIAN lead by the author.

Juan Parra Cancino

The silent gesture: An experiment-informed approach to concert performance in Computer Music

Starting from the simple premise that traditional music practitioners have at their disposal two different sets of information feedback for their interaction with their instruments (tactile and auditory), I would like to shed some light on what are the specific issues regarding the development of a performance practice, and its inherent gestural actions, when it comes to an electronic-based instrument, where the auditory feedback is used as both primary and secondary sources for information.

This presentation will share the partial findings of a series of experiences dealing with the development of gesture-based controllers for electronic instruments, from the creative use of commercially available studio-tools, to the use of dedicated sensors that allow and encourage more dramatic physical actions. I will show a number of commercially available as well as custom made gesture controllers, and will show examples of how the adequate use of mapping techniques can contribute not only to the performer's expression and control of the generation and manipulation of sound, but also to the successful conveyance of musical ideas towards fellow performers and the audience.

Special attention will be directed to a current experimental project, where a new controller has being designed to encourage its performer to use physical gestures connected to, or informed by, actions borrowed from traditional instrumental practices.

Biographies

Marko Aho is currently working as an Adjunct Professor at the Department of Ethnomusicology, University of Tampere and is also the Director of the Folk Music Institute since 2007. Previously Aho has in his research specialized on music in prisons, sound archiving, music technology and the history of Finnish popular music: his doctors thesis from 2002, 'Iskelmäkuninkaan tuho - Suomi-iskelmänsortuvat tähdet ja myyttinen sankaruus' ['The Collapse of the Schlager-King - the Falling Stars of Finnish Popular Music and Mythical Heroism'] concentrated on the public image some deceased key figures of Finnish popular music. Aho is also an active amateur jazz-musician on kantele and jazz guitar.

Nicholas Brown (UK, 1974) makes musical works that investigate issues in the philosophy and psychology of music. Recent examples include *As I Have Now Memory* (2008), a performance-installation that examines the relationship between singing and memory; *The Soul Finds Rest in Unity* (2007), a domestic installation that looks at the role of music-making in the the context of everyday life; *Five Actions for a Violinist* (2007), a video work that harnesses the mechanics of videography to construct a theory of music in terms of physical action; and *An Audience with the Trees* (2005), an installation for a woodland environment that reworks eighteenth century aesthetics of imitation. His work has featured in international festivals such as the Huddersfield Contemporary Music Festival, the BBC Promenade Concerts, Haarlem Koorbiënnale (NL), Oxford Contemporary Music and the UK-with-NY festival of British culture in New York. He is frequently active as a performer and has conducted his music at venues such as the Barbican Centre, performed as a pianist at Wigmore Hall and as an electronic/performance artist at venues including Kings Place and Riverside Studios in London. As a writer, Nicholas has published articles on the philosophy of music, particularly phenomenological theories of music & embodiment and given talks and lectures on the value of artistic expression in the context of daily life. He was educated at Oxford University (1993-6) and in New York (1996-1999), where he studied with American composer, Ned Rorem. He received his doctorate from Oxford University in 2006 and currently holds a lectureship at the University of East Anglia in Norwich, England.

Kathleen Coessens is a doctor in philosophy (Vrije Universiteit Brussel). She graduated in piano and chamber music at the Conservatory of Brussels and the Alfred Cortot Institute in Paris; she studied philosophy, sociology and psychology at Vrije Universiteit Brussel.

After teaching and performing music for 10 years, she is now professor and post-doctoral researcher at the vrije Universiteit Brussel (Centre for Logic and Philosophy of Science) and teaches at the Conservatory of Antwerp.

Her research focuses on merging both artistic experience and academic expertise and is situated at the crossings of science and art, human creativity and cultural representations, looked at from and embodied, epistemological and philosophical point of view.

Valentin Gloor (tenor) studied singing at the Music University Winterthur-Zurich with Paul Steiner and at the University of Music and Dramatic Arts Graz with Prof. Dr. Ulf Bästlein. He achieved his diplomas (Lehrdiplom, Bachelor and Master of Arts) with distinction and got a prize of appreciation for outstanding performance at Graz.

He attended master classes by Charles Spencer, Norman Shetler, Christoph Prégardien, Wolfgang Holzmaier, Brigitte Fassbaender, Dietrich Fischer-Dieskau and the Hilliard Ensemble. In concerts throughout Switzerland and the neighbouring countries he performs a broad repertoire, starting in the Renaissance and leading up to a big number of premières. He achieved further specialization in lied and oratorio and participates in opera projects.

As a soloist and as a member of the soloist vocal ensemble „The Kammerton Quartet“ he had radio and TV performances, participated in CD recordings and travelled the US for a concert tour. In 2006 he was granted a prize by the Aargauer Kuratorium. Since 2006 he is regularly invited to Brazil as a soloist and singing professor at the Music Universities in Salvador, Natal, Recife and João Pessoa. In 2009 he was on a concert tour in South Korea, Hongkong, Macau and Mainland China.

He is a student in the Doctor of Arts-programme at the University of Music and Dramatic Arts Graz since spring 2010. His special aim is to question established concepts of musical quality by developing specific performance settings based on the Lied works of Anselm Hüttenbrenner.

Christina Kobb graduated from The Norwegian Academy of Music as a piano pedagogue in 2002. After an extensive education in historically informed performance practice and period pianos, in Hannover and The Hague as well as Oslo, with professors Zvi Meniker, Bart van Oort, Stanley Hoogland, Liv Glaser and Jens Harald Bratlie, she earned a master degree at the Norwegian Academy of Music as the first one ever in Scandinavia on fortepiano (2007), and she also holds a master degree in fortepiano performance, cum laude, from the Royal Conservatoire of The Hague (2009).

Christina has appeared in Norway, England and The Netherlands with solo recitals and chamber music concerts. In 2006, she won the accompanist prize in the competition ‘The John Kerr Award for English song’ at Finchcocks Musical Museum in Kent, England, and in 2008 she received the ‘Muzio Clementi Award’. In 2007, she was awarded the TICON scholarship of NOK 75.000,-, which is one of the largest music scholarships in Norway.

Currently, she is a PhD fellow at the Norwegian academy of Music in Oslo under the supervision of dr. art. Erlend Hovland. During her research period, she was granted a one-year studentship (2009-2010) at the renowned Cornell University, NY, where she studied fortepiano with Professor Malcolm Bilson and musicology with Professors Neal Zaslaw and James Webster.

Baroque-harp virtuoso and imaginative continuo-player, **Andrew Lawrence-King** is recognised as one of the world’s leading performers of early music. A creative and inspiring conductor, he has led baroque operas and oratorios at La Scala, Milan; Sydney Opera House; Casals Hall, Tokyo; Berlin Philharmonie; Vienna Konzerthaus; and New York’s Carnegie Hall.

With *Luz y Norte* (1994), and *Italian Concerto*, Andrew began a series of award-winning recordings as soloist and director of The Harp Consort, continuing with *Missa Mexican* and *Miracles of Notre Dame* on Harmonia Mundi USA. He has also recorded Vivaldi’s *Four Seasons* & Handel’s first opera, *Almira*. Andrew’s latest solo CD is *Chorégraphie*.

Andrew’s work on 17th-century dances with Steven Player & The Harp Consort has won the ensemble an unparalleled reputation for stylish and entertaining stage-shows, and he was awarded an honorary doctorate by Sheffield University for his achievements in Baroque opera. He directed the 400th anniversary performance of Peri’s 1600 *Euridice*, the earliest surviving opera, at the Getty Centre in Los Angeles. He is Principal Guest Director of Concerto Copenhagen, Scandinavia’s leading baroque orchestra.

Andrew has recently been invited to join the new Australian Centre of Excellence for the History of Emotions. His current research into period performance practice of pre-18th century acting has led to a new collaboration with Steven Player, as a unified directing team for historically staged productions of early opera and medieval drama.

Daniel Leech-Wilkinson studied composition, harpsichord and organ at the Royal College of Music, then took the MMus at King's specialising in 15th-century music. Following doctoral research at Cambridge, working on 14th-century techniques of composition, he became a Fellow of Churchill College. He taught at Nottingham and Southampton universities before rejoining the Music Department at King's College in September 1997. Until 2002 his main research was in fourteenth-century French music, though he has also published on performance practice and Renaissance topics. He now works on musical communication via expressive performance, seen in the light of current work on music and the brain. He received funding for a five-year project on "Expressivity in Schubert Song Performance" within the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM), also directing a large-scale discographical and digitisation project, making available 78rpm recordings from the King's Sound Archive online. He is currently working on "Performers' Perceptions of Music as Shape" within the AHRC Research Centre for Musical Performance as Creative Practice.

Juan Parra Cancino (b. Chile, 1979) studied Composition in the Catholic University of Chile and Sonology at The Royal Conservatory of The Hague (NL). As a guitarist he was part of several ensembles related to Guitar Craft, a school founded by Robert Fripp. He collaborates regularly with artists like Frances Marie Uitti, Richard Craig, Aneris, KLANG and Insomnio Ensembles.

Parra is founder and active member of **The Electronic Hammer**, a Computer and Percussion Music Ensemble devoted to the creation and promotion of new music and **Wiregriot**, a voice and electronics duo that seeks to reconstruct the repertoire for this format.

He is currently a PhD candidate of the **Leiden University**(NL) and the **Orpheus Institute** (BE) focused on performance practice in Computer Music, supported by the **Prins Bernhard Cultuur Fonds**, and the Institute of Sonology (NL). Since October 2008, he has been appointed as associate researcher for the Orpheus Institute Research Center in Music (**ORCiM**).

In the late 'sixties **Stephen Preston** began exploring contemporary music with an ensemble dedicated to the performance of new works by young composers sponsored by the Arts Council. He took his first steps in historical performance as flautist in a trio with harpsichord and cello. He then went on to become a pioneering performer on historical flutes in the UK teaching himself to play from method books and other historical sources using instruments from the Horniman Museum collection in London. Subsequently he developed an international career performing with ensembles such as the English Concert and the Academy of Ancient Music among many others.

For several years Stephen put his flute-playing career on hold in order to pursue his interest in historical dance. He founded two dance companies, the first was devoted to 18th century dance, while the second reflected his interest in the relationship between performance forms and the cultures in which they arise. When he returned to the baroque flute, it was in a more experimental and improvisational vein, reflecting his experiences with dance and music. In 2005 he gained a PhD for performance-based research into birdsong as an heuristic model for new techniques and forms of improvisation with the baroque flute. He was given a Lifetime Achievement Award by the National Flute Association of America in 2008.

Paul Roberts's performing career takes him around the world and especially to the United States, where he gives lecture-recitals and master classes. He has been a guest of the Juilliard School in New York, the Peabody Conservatory in Baltimore and has performed in Philadelphia, San Francisco, Portland, Seattle, Chicago, Los Angeles, and Miami. He teaches at the Guildhall School of Music & Drama, London, where he is an honorary Fellow, and at the Royal Northern College of Music, Manchester. He is author of two books on Debussy, *Images: The Piano Music of Claude Debussy* and *Debussy: a biography*, and has just completed *Reflections: The Piano Music of Maurice Ravel*, to be published later this year. He has recorded several cds and dvds of Debussy's piano music and will record a disc of Ravel's music to be released in 2012. He is director of the international piano summer school in France, Music at Ambialet.

Steve Tromans is a professional musician (pianist and composer) working in the interrelated fields of jazz and improvising music. He is currently completing a PhD studentship at Middlesex University in London. (Further info: www.steve-tromans.co.uk.)

Penelope Turner began her singing career as a Choral Exhibitioner at Trinity College, Cambridge, whilst studying law. Although she completed her training as a UK solicitor, she chose in **1997** for a career in music, after finishing her musical training specializing in early music with Dr Rebecca Stewart at the Brabant's Conservatory, the Netherlands.

Penelope has extensive experience both as a soloist and an ensemble singer and performs regularly in a variety of musical styles. Her preference is for medieval, late romantic, modern and contemporary music. (See www.penelopeturner.com for details concerning recent projects and for a selection of audio samples.)

Kari Turunen was educated at the University of Helsinki and the Sibelius Academy where he studied choral conducting with Matti Hyökki. He has complemented his studies with numerous master classes (with Eric Ericson, Anders Eby, Stefan Sköld, The Hilliard Ensemble and Oren Brown). He is presently working on his doctoral studies at the Sibelius Academy on the performance practice of 16th century sacred music.

Mr. Turunen is the artistic director of two choirs: the chamber group Näsin Ääni (2002-) and the male chorus Akademiska Sångföreningen (2008-). He is also a member of Lumen Valo, a vocal ensemble that is one of the driving forces on the Finnish early music scene. His choirs have won prizes at both national and international competitions. He was awarded the conductor prize at the 2003 Marktoberdorf Chamber Choir competition..

Mr. Turunen teaches choral conducting at the Tampere University of Applied Sciences, School of Music and heads its choral activities. He appears regularly as a teacher of choral courses and as a journalist specializing in choral music. Mr. Turunen acts as chairman of the Finnish Choral Directors' Association (FCDA). He was the Choral Conductor of the Year 2008 in Finland.

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