

ORPHEUS

INSTITUUT

advanced studies & research

in music

INTERNATIONAL ORPHEUS ACADEMY FOR
MUSIC & THEORY

EXPERIMENTAL AFFINITIES IN MUSIC

*From Late Middle Ages to the
Present*

25-27 March 2013

Orpheus Institute, Ghent Belgium

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Orpheus Academy for Music & Theory

Academy convenor: [Paulo de Assis](#)

For the past three years the Orpheus Research Centre in Music [ORCiM] has developed a special and unique research focus: **Artistic Experimentation in Music**. Within this framework, the last two editions of the International Orpheus Academy for Music & Theory were dedicated to 'Aspects of Artistic Experimentation in Early Music' (2011), and to 'Experimentation versus Interpretation' (2012). Concluding the first phase of the overarching research focus on Artistic Experimentation in Music, the International Orpheus Academy for Music & Theory 2013 will focus on **Experimental Affinities in Music**.

Focussing on experimental approaches in music throughout history (from Late Middle Ages to the present) and in diverse cultural areas within the Western music tradition, the International Orpheus Academy for Music & Theory 2013 will look for experimental affinities detectable in diverse composers, performers and listeners. As conceived by Kant and Goethe, the word affinity refers to powerful links between intellect and emotions, and to complex sensory qualities that recall Baumgarten's idea of 'sensuous knowledge'.

Some of the questions to be discussed during the Academy include the following:

- What is common to different experimental practices in music?
- What are the character, function and potential of experimentation in musical practice?
- How does experimentation shape artistic identity and expertise?
- How does artistic experimentation affect the development of musical practices?
- How do new artistic and investigative paths emerge through experimental performance/compositional practices?
- How does artistic experimentation in music relate to other fields of human activity?

To address these questions, a carefully selected guest faculty has taken on the challenge, which will constitute an important contribution to the development of the artistic theoretical discourse. This year's faculty includes: [Lydia Goehr](#) (Columbia University, New York), Lawrence Kramer (Fordham University, New York), [Felix Diergarten](#) (Schola Cantorum Basiliensis, Basel), and [Pedro Memelsdorff](#) (Schola Cantorum Basiliensis, Basel).

In addition, artist-researchers from the Orpheus Research Centre in Music [ORCiM] will periodically react to and interface with the faculty, both through offering their insights into the evolving discourse of the Academy and by giving complementary musical presentations — including one concert — that articulate ORCiM's characteristic fusion of musicianship and research work.

Schedule

Monday March 25, 2013

09.00-10.00	Arrival of the participants: Registration & coffee
10.00-10.10	Official welcome — Peter Dejans (Director of the Orpheus Institute)
10.10-10.30	Introduction by Paulo de Assis (Re)trac(k)ing experimentation in music: The Orpheus Academies 2011-2013
10.30-12.00	Lecture 1 — Lydia Goehr <i>“ Broken Strings “ The Agony of Improvising Impromptu</i>
12.00 -12.30	group picture taking session
12.30-14.00	<i>Lunch (in house)</i>
14.00- 15.30	Lecture 2 — Felix Diergarten <i>“ Mercy or death “ (Re)constructing a Ciconia-song for performance</i>
15.30-16.00	<i>Coffee break</i>
16.00-17.30	Lecture 3 — Lawrence Kramer <i>“ From Clockwork to Pulsation “ Music and Artificial Life</i>
17.30-20.00	<i>Dinner break (own arrangements)</i>
20.00-21.30	Concert — orcim.ensemble

Tuesday March 26, 2013

- 09.30-11.00 **Lecture 4 — Pedro Memelsdorff**
“Amor ch’ay visto ciascun mio pensiero “ Auctoritas and experiment in a ballata by John Hothby
- 11.00-11.30 *Coffee break*
- 11.30-13.00 **ORCiM Presentation 1 — Kathleen Coessens**
“ Mapping experimentation in music “.
ORCiM Presentation 2 — Catherine Laws
“ Experiment in Practice “.
- 13.00-14.30 *Lunch (in house)*
- 14.30-15.00 **Intermediate reflection on the Academy — Bob Gilmore**
- 15.00-16.30 **Lecture 5 — Lawrence Kramer**
“ Experimental Subjects “ Music and Artificial Speech
- 16.30-17.00 *Coffee break*
- 17.00-18.00 **Short presentations of listeners/participants’ research projects**
Giusy Caruso — *“ Re-Orient “.*
Aliona Yurtsevich — *“ The visuality of music and the musicality of the visual “.*
Carl Van Eyndhoven — *“ Lassus on bells - Mechanical Carillons as a source for Historical Performance “.*

Wednesday March 27, 2013

- 9.30-11.00 **Lecture 6 — Pedro Memelsdorff**
“ Paolo da Firenze and his readers “ Further reflections on Ms. Siena, BCl, L. V. 36
- 11.00-11.30 *Coffee break*
- 11.30-13.00 **Lecture 7 — Felix Diergarten**
“ Omnis ars ex experimentis dependeat “ Experimentum in 14th-century music theory and practice
- 13.00-14.30 *Lunch (in house)*
- 14.30-16.00 **Lecture 8 — Lydia Goehr**
“ All arts aspire to the condition of music — except the art of music “
- 16.00-16.30 *Coffee break*
- 16.30-18.00 **Wrap-up by Darla Crispin**
Final discussion (round table)
- 19.00 - ... *Closing Academy dinner (in house)*

Abstracts & biographies

Guest Faculty

FELIX DIERGARTEN

I. "MERCY OR DEATH". (RE)CONSTRUCTING A CICONIA-SONG FOR PERFORMANCE

This presentation focuses on Johannes Ciconia's early fifteenth-century song *Merçé o morte*, a song whose techniques of text-setting have been considered by musicologists as an impressive experiment that remained without consequences. This song – extant in four manuscripts, each of them incomplete – furthermore exemplifies the inevitable experimental character of today's performances between imaginative construction and philological reconstruction.

II. "OMNIS ARS EX EXPERIMENTIS DEPENDEAT". EXPERIMENTUM IN 14TH-CENTURY MUSIC THEORY AND PRACTICE

After an examination of the term *experimentum* as used by Johannes de Muris in his *Notitia artis musicae* of 1321, this talk will focus on a fourteenth-century example of what Nino Pirrotta has aptly termed »performance composition«: routines of producing polyphonic music in real time. The example considered here is the technique erratically described as »verbulare« in a treatise dated 1375 and contained in the so-called »Berkeley theory manuscript«. Like improvisational techniques of all times, »verbulare« implies more or less experimental elements.

FELIX DIERGARTEN obtained diplomas in conducting and music theory in Dresden, where he studied with Ludwig Holtmeier and Clemens Kühn and went on to study "Theorie der Alten Musik" at the Schola Cantorum Basiliensis with Markus Jans. He was active as repetiteur, assistant-conductor and conductor at various theatres, including the Nederlandse Opera Amsterdam and the Sächsische Staatsoper Dresden. He obtained a Dr.phil. in Music Theory with a dissertation on Joseph Haydn's symphonies. Since 2009 he has been teaching "Satzlehre" and "Theorie der Alten Musik" (music theory, history of theory and analysis) at the *Schola cantorum Basiliensis*.

LYDIA GOEHR

I. "BROKEN STRINGS". THE AGONY OF IMPROVISING *IMPROMPTU*

II. "ALL ARTS ASPIRE TO THE CONDITION OF MUSIC"— EXCEPT THE ART OF MUSIC

Both lectures will engage the two concepts of "contest" and "critique." In the first I will present different notions of improvisation as they pertain to contests between musicians; in the second I will look at the contest between the different arts, mostly music and painting, as the different arts make a claim on the concept of music. In both lectures I will connect my discussions to the conference theme of experiment and experimentation.

LYDIA GOEHR is Professor of Philosophy at Columbia University. In 2009/2010 she received a Lenfest Distinguished Columbia Faculty Award, in 2007/8 The Graduate Student Advisory Council (GSAC)'s Faculty Mentoring Award (FMA), and in 2005, a Columbia University Presidential Award for Outstanding Teaching. She is a recipient of Mellon, Getty, and Guggenheim Fellowships, and in 1997 was the Visiting Ernest Bloch Professor in the Music Department at U. California, Berkeley, where she gave a series of lectures on Richard Wagner. She has been a Trustee of the American Society for Aesthetics and is a member of the New York Institute of the Humanities. In 2012, she was awarded the H. Colin Slim Award by the American Musicological Society for an article on Wagner's *Die Meistersinger*.

Lydia Goehr is the author of *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (1992; second edition with a new essay, 2007, with translations in Greek and Chinese); *The Quest for Voice: Music, Politics, and the Limits of Philosophy* [essays on Richard Wagner] (1998); *Elective Affinities: Musical Essays on the History of Aesthetic Theory* [essays on Adorno and Danto] (2008), and co-editor with Daniel Herwitz of *The Don Giovanni Moment. Essays on the legacy of an Opera* (2006). She has written many articles on the work of Theodor W. Adorno, Maurice Merleau-Ponty, and Arthur Danto. She offers courses in the history of aesthetic theory, the contemporary philosophy of the arts, critical theory, and the philosophy of history. Her research interests are in German aesthetic theory and in particular in the relationship between philosophy, politics, history, and music. With Gregg Horowitz, she is series editor of *Columbia Themes in Philosophy, Social Criticism, and the Arts*, Columbia University Press. She is presently writing a book on the place of music in the age-old contest of the arts.

LAWRENCE KRAMER

II. "FROM CLOCKWORK TO PULSATION". MUSIC AND ARTIFICIAL LIFE

The ambitions of eighteenth-century experimental science included the construction of artificial life forms: mechanisms that imitated organic life and were widely perceived to be in some sense alive, or, as we might say anachronistically, to have virtual life. The era's music sometimes experimented with similar constructions. Haydn, Mozart, and Beethoven all composed movements that participate in their era's discourse on the boundaries of life and remain pertinent to later musical experiments in the same area.

II. "EXPERIMENTAL SUBJECTS". MUSIC AND ARTIFICIAL SPEECH

During the eighteenth century, European art music began to model itself decisively on intersubjective bonding. The model treated music as a virtual utterance by which one subject addresses another with an imperative summons to think or feel in a particular way. In certain experimental pieces, the music depicted its own power of subjective address. In the nineteenth century, contrary experiments appeared in which the act of address negates the very idea of subjectivity. Both possibilities remain active today.

LAWRENCE KRAMER is Distinguished Professor of English and Music at Fordham University, the editor of the journal *19th-Century Music*, and a composer whose works have been performed internationally. He has held nine visiting professorships at universities in the United States, Canada, Europe, and China; his work has been the subject of several symposia and of session meetings at scholarly societies, again both in the US and abroad, and has been translated into seven languages. His numerous books on music and culture include, most recently, *Why Classical Music Still Matters* (California, 2007), *Interpreting Music* (California, 2010), and *Expression and Truth: On the Music of Knowledge* (California, 2012). *Musical Meaning and Human Values* (Fordham 2009), co-edited with Keith Chapin, is a collection based on an international conference held in Kramer's honor in 2007. The conference featured the premiere of nine songs from his cycle *The Wanderer and his Shadow* to texts adapted from Nietzsche's *The Gay Science*. Recent performances include "A Ring of Light" (song cycle, Edinburgh 2007), "Song Acts" (Vienna 2009), "That Lonesome Whistle" (song cycle, New York 2010 and 2011; Newton, Massachusetts, 2013), "The Wild Swans" (solo piano, New York 2011), "Crossing the Water" (cantata, campus of the Santa Fe Opera 2011), "Another Time" (song cycle for voice, violin, and cello, New York 2012), and Intermezzo for Unaccompanied Cello (Old Westbury, Long Island, Wellfleet, Massachusetts, and New York, 2012).

PEDRO MEMELSDORFF

II. “AMOR CH’AY VISTO CIASCUN MIO PENSIERO “. AUCTORITAS AND EXPERIMENT IN A BALLATA BY JOHN HOTHBY

A newly discovered concordance of Hothby’s racti *Amor ch’ay visto* (textless in the ms. Faenza 117, texted in the ms. Mantova 518) prompted a fresh analysis of the piece. As a result, new intertextual links emerged between Lorenzo de’ Medici’s poem, the popular text *O Rosa bella*, and their respective musical settings by Hothby and Bedyngham.

II. “PAOLO DA FIRENZE AND HIS READERS “. FURTHER REFLECTIONS ON MS. SIENA, BCI, L. V. 36.

The copyist of Paolo da Firenze’s treatise *Ars ad discantandum contrapunctum* in the ms. Siena, BCI, L. V. 36. Used free spaces in the manuscript to extend Paolo’s exercises and to experiment on diminished counterpoint. His (or her) style seems far removed from Paolo’s formulas – possibly used as simple structures to allow for complex forms of composition or improvisation.

A medievalist and performer, **PEDRO MEMELSDORFF** is the director of the ensemble *Mala Punica*, a member of Jordi Savall’s *Hesperion XXI* and of a duo with Andreas Staier.

A former fellow of Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, and Affiliate Researcher at the University of Utrecht, he is a member of the boards of the *Journal of the Alamire Foundation*, the Miami Bach Society, the *Ars nova* series of LIM (Libreria Musicale Italiana), and DIAMM (Digital Images Archive of Medieval Music, Oxford). Co-editor of the *Dialoghi di San Giorgio* (with Pasquale Gagliardi and Bruno Latour), he authored a monograph on the Codex Faenza 117 for LIM and regularly racticin on the specialistic press (*Acta racticingal*, *Studi Musicali*, *Plainsong & Medieval Music*, *Recercare*, LIM, Brepols, Galluzzo).

A former artist in residence and guest professor in conservatories and universities in Europe, Americas, Israel, and Japan, in 2010 he was ‘Ernest-Bloch Lecturer’ at Berkeley University, and since 2006 he is the Director of the Early Music Seminars at the Fondazione Cini in Venice, Italy.

Presently he directs the Master in Early Music at the ESMUC in Barcelona, and has been elected as the new Director of the Schola Cantorum Basiliensis in Basel.

ORCiM Fellows

KATHLEEN COESSENS

“ MAPPING EXPERIMENTATION IN MUSIC “. PERSPECTIVES AND CONTEXTS OF THREE SEMINARS

Over the last three years, three international seminars, originating in the research drive of the Orpheus Institute, have opened the space for a broad exchange of knowledge and practice in music experimentation. A rich map of artistic research and reflection involving and questioning the complex role of experimentation results from this. The first sketches of the map, in 2011, outlined possible experimental trajectories of performance practices. The seminar in 2012 incorporated spaces and places confronting tradition and experimentation in composition. The presentations of 2013 complemented these cartographical initiatives with traces and faces left by such difficult and challenging artistic endeavors. The map is not yet finished but allows already for abundant perspectives and contexts.

KATHLEEN COESSENS , doctor in philosophy and musician, wanders between research and art. At the conservatory of Brussels and the Ecole Cortot at Paris she graduated in piano and chamber music; at the Vrije Universiteit Brussels she studied philosophy, sociology and psychology. After teaching and performing music for ten years, she is now professor and post-doctoral researcher at the Vrije Universiteit Brussel (VUB, Centre for Logic and Philosophy of Science), researcher at the Orpheus Institute of Gent and teaches at the conservatory in Antwerp. Merging both artistic experience and academic expertise, her research is situated at the crossings of science and art, human creativity and cultural representations, looked at from an embodied, epistemological and philosophical point of view.

CATHERINE LAWS

“EXPERIMENT IN PRACTICE “

What might it mean to practice a composition experimentally; to approach it with an experimental mindset? This question has arisen through my ongoing experience of working with the piano music of Morton Feldman; one that has caused me to consider the specific impact of practicing his compositions upon approaches to performance more generally.

Feldman is generally considered an Experimental composer, but here I argue for practicing as an experimental process, defined in Cage’s terms (and subsequently elaborated by Michael Nyman) as orientated towards situations with unknown outcomes. The presentation considers how practicing Feldman’s music, and carrying forward the experimental attitude it inspires, might alter one’s ability truly to listen to the sounds of other music and to attend the ways in which they are manifested in the moment of performance. The presentation includes a performance of Feldman’s last piano piece, *Palais de Mari* (1986).

CATHERINE LAWS is a pianist and musicologist, specialising in contemporary music. Most of her research lies in two areas: contemporary music performance practices and the relationship between music and language. She performs as a soloist but also in ensemble contexts, in a piano duo with Frank Denyer and with the UK contemporary music groups [rout] and Black Hair. In addition, she is currently completing a book on the work of Samuel Beckett and composers’ responses to his texts.

Some of Catherine’s published writings focus on the late work of Morton Feldman, concentrating in particular on processes of patterning, memory and subjectivity. For the Orpheus Institute, Catherine is exploring the modes of listening at play in the preparation and performance of Feldman’s long works for solo piano.

Until recently Catherine was Associate Director of Music at Dartington College of Arts, where she continues to work as an Associate Lecturer. She is also a Visiting Lecturer at Plymouth University, and “Black Hair” is currently Ensemble-in-Residence at the University of York.

ORCiM Respondents

DARLA CRISPIN is a pianist and musicologist with a particular interest in understanding musical modernity via research in-and-through musical practice. Her work for the Orpheus Research Centre in Music, and as Senior Research Fellow in Creative Practice at the Royal College of Music, London, UK, involves re-reading the solo piano music of the Second Viennese School through focussing upon performance, as well as developing ideas about linking music and physical motion with historical imprinting, and working with colleagues to generate meta-level discourses about practice-as-research and its relationship to culture and education.

BOB GILMORE is a musicologist and keyboard player born in Northern Ireland and presently living in Amsterdam. He studied at York University, England, Queens University Belfast, and, on a Fulbright Scholarship, at the University of California, San Diego. He is author of *Harry Partch: a biography* (Yale University Press, 1998), a study of the revolutionary American composer, theorist and instrument builder; and editor of *Ben Johnston: Maximum Clarity and other Writings on Music* (University of Illinois Press, 2006), a collection of writings on microtonality by one of Partch's principal students. Both books were recipients of the ASCAP-Deems Taylor Award 'for works of excellence on American music'.

He is founder and keyboard player of Trio Scordatura, an Amsterdam-based ensemble specialising in microtonal music. He teaches at Brunel University in London.

Performers

As a soloist, **ARNE DEFORCE**'s repertoire consists mainly of solo- and chamber music with a special interest in works deemed 'unplayable' but well 'performable' from composers such as Iannis Xenakis, Richard Barrett, John Cage and Brian Ferneyhough. His fascinating, energetic and imaginative approach to music has inspired many composers, including Richard Barrett, Luc Brewaeys, Kee-Yong Chong, Raphael Cendo, Alvin Curran and Phil Niblock, to write original works especially for him. In 2004, after one such collaboration, Jonathan Harvey described Arne Deforce as "one of the most exciting new cellists I have come across." In addition to his lecture-performances, he teaches at the Conservatory of Bruges and has recently completed his doctoral theses on the performance practice of New Complexity Music at the University of Leiden.

VALENTIN GLOOR is a concert singer for repertoire stretching from Renaissance to contemporary music and he is a doctoral student at the Kunst Universität Graz and a doctoral research fellow at the Orpheus Instituut. He aims at contextualizing well-known repertoire pieces in performance and thereby questioning traditional presentation concepts. During the last three years his artistic research work was concentrated on the development, presentation and evaluation of new performance concepts for the 19th century Lied repertoire.

MIEKO KANNO first came to international attention as a performer of contemporary music when she won the Kranichsteiner Musikpreis at the Darmstadt New Music Institute in 1994. She was also a prize winner in a number of international competitions including the Carl Flesch (1986), Queen Elisabeth, Belgium (1989) and Hannover (1991). Since then she has become a prime exponent of contemporary music on the violin and given many first performances as soloist as well as in ensembles through collaboration with composers. She is Head of Strings at the Royal Conservatoire of Scotland.

CATHERINE LAWS (See above)

Pianist **ANNA SCOTT** is an ORCiM Doctoral Research Fellow and a docArtes Doctor of Musical Arts candidate based at the Orpheus Instituut. Anna's practice-based research focuses on elucidating the gaps between modern pianists' beliefs in the historical validity of their Brahms performances, and the early recorded style of the Brahms-Schumann pupils. In performance, Anna attempts to demonstrate how experimenting with the most extreme elements of late-nineteenth-century pianism challenges a pervasive ideology of physical and psychological control that continues to mediate how historical knowledge is translated into musical acts.

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CARLO-ANDREA BERTI, violin

ANZHIM MEDET BAYEVA, viola

SARA VERHEYEN, violoncello

LUCIE DE LEY, piano

Participants list

Academy convenor

Paulo de Assis

Guest Faculty

Felix Diergarten
Lydia Goehr
Lawrence Kramer
Pedro Memelsdorff

Contributors and performers

Carlo-Andrea Berti
Kathleen Coessens
Darla Crispin
Arne Deforce
Lucie De Ley
Valentin Gloor
Mieko Kanno
Catherine Laws
Anzhim Medetbayeva
Anna Scott
Sara Verheyen

Participants

Niels Berentsen
Giusy Caruso
Paul Craenen
Marlies De Munck
Frans De Rooter
Einar Einarsson
Bob Gilmore
Tiziano Manca
Helena Marinho
Annemarie Peeters
Isabella Pek
Petra Philipsen
Maarten Quanten
Andreas Stascheit
Carl Van Eyndhoven
Adilia Yip
Aliona Yurtsevich

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