

ORPHEUS

INSTITUUT

advanced studies & research

in music

INTERNATIONAL ORPHEUS ACADEMY FOR
MUSIC & THEORY

Sensible and Sensorial Explorations in Music

March 30th - April 1st 2015

Orpheus Institute, Ghent Belgium

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Orpheus Academy

for Music & Theory 2015

With the topic '**SENSIBLE AND SENSORIAL EXPLORATIONS IN MUSIC**', the International Orpheus Academy for Music & Theory 2015 will open the field of investigation towards a sensorial approach to music and its aesthetic theories.

Sensory aspects of art are primordial in music practices. The musician listens, plays, listens deeper to play differently, to adapt the body, listens again and again; he or she is deeply involved in the sensorial qualities of his or her practice. However, when it comes to a reflection on or analysis of music, the cognitive aspects and the artwork as object are stressed. A sensorial approach to arts was rather absent in or confined to the borders of discourse on music, aesthetics and philosophy of art.

This tension between theory and practice mirrors the different notions of the word 'aesthetics' over western history. While Baumgarten explored aesthetics as the relation between sensibility and reason, sensation and thinking, as a *Scientia cognitionis sensitivae*, aesthetics afterwards ignored the status of the sensorial as being too confused and not reliable. Hence, two different paths of aesthetics evolved: the minor one grounded in a sensorial, physical origin of music events, the major one as the intellectual appreciation and intellectual analysis of 'beauty'.

It is the aim of this academy to consider and discuss these tensions and to provide a platform for the realm of the sensible, the affect and the sensation beside cognitivist theories of aesthetics drawing upon the intelligible and the conceptual. Such an aesthetics involves the position and reflection of the music practitioner and retraces it as the domain of the sensible, involving an appreciation of the value of sensorial experience and qualities in the interaction between human being and environment.

Guest faculty

- **Salome Voegelin** (Swiss-UK), Artist, writer - University of the arts London
- **Tim Ingold** (Scotland), Anthropologist - University of Aberdeen
- **Michael Levinas** (France), Pianist, composer - Conservatoire National de Paris
- **Fabien Lévy** (France-Germany), Composer - Hochschule für Musik Detmold
- **Lasse Thoresen** (Norway), Composer - Norges Musikkhøgskole

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.

Academy convenor: **Kathleen Coessens**

Schedule

Monday March 30, 2015

- 09.00-9.30 *Arrival of the participants: Registration & coffee*
- 09.30-10.00 Introduction
- 10.00-11.15 Lecture 1 "*Sound and the atmosphere*"
by Tim Ingold
- 11.15-11.45 coffee break
- 11.45-13.00 Lecture 2 "*Sense versus sensitivity in the composition process: a phoney debate?*"
by Fabien Lévy
- 13.00-14.15 *lunch in house*
- 14.15-14.30 *Foto shoot*
- 14.30-14.45 Interventions/presentations Orpheus Researchers I:
Luk Vaes on "tactility of Taktil"
- 14.45-15.00 "On the sensorial I"
by Kathleen Coessens
- 15.00-16.15 Lecture 3 "*Reflective Listening: between Composition, Performance and Research*"
by Lasse Thoresen
- 16.15-16.45 *coffee break*
- 16.45-18.00 Lecture 4 "*Performing the criticality of a Sonic Sensibility*"
by Salome Voegelin
- 20.00-21.15 Concert "*Sensibility at the Clavichord: Music by C. P. E. Bach (1714 – 1788)*"
by Tom Beghin

Tuesday March 31, 2015

- 09:00-09:30 *Arrival & coffee*
- 09.30-09.45 On the sensorial II
by Kathleen Coessens
- 09.45--11.00 Lecture 5 "*Qu'est-ce qu'une phrase musicale - le son et le sens*"
by Michael Levinas
- 11.00-11.30 *coffee break*
- 11.30-12.45 Interventions/presentations Orpheus Researchers III:
Luk Vaes "*Experiments with instruments in Unterström*"
Jonathan Impett "*Speak*"
Juan Parra "*The Calder Network:Using sonification strategies as methodology for electronic instrument design.*"
Lucia D'Errico "*A perspective from MusicExperiment21*"
- 12.45-14 *lunch in house*
- 14.00-15.15 Lecture 6 "*Extreme Interpretation. Observations on Emergent Forms in S. Rachmaninoff's version of Chopin's Ballad in A flat major, op. 47*"
by Lasse Thoresen
- 15.15-16.00 Concert "Grenzland"
by Nico Couck
- 16.00 -16.30 *coffee break*
- 16.30-17.45 Lecture 7 "*Reflections on the Politics of Sentiment*"
by Salome Voegelin
- 17.45-18.00 On the sensorial III
by Kathleen Coessens
- 19:30 Dinner in house

Wednesday April 1, 2015

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|--------------|----------------------------------------------------------------------------------------------------|
| 09.00-9.30 | <i>Arrival & coffee</i> |
| 09.30-9.45 | On the sensorial IV by Kathleen Coessens |
| 9.45-11.00 | Lecture 8 " <i>Lines of sound; lines of melody</i> " by Tim Ingold |
| 11.00 -11.30 | <i>coffee break</i> |
| 11.30-12.45 | Lecture 9 " <i>Le clavier et les invariants: le clavier à deux niveaux</i> " by Michael Levinas |
| 12.45-13.45 | <i>lunch in house</i> |
| 13.45-15.00 | Lecture 10 " <i>When Signs obscure Meaning</i> " by Fabien Lévy |
| 15.00-16.00 | Closing session |

Academy convenor

KATHLEEN COESSENS

“ON THE SENSORIAL”

I: Experience and experiment

Experience and experiment have the same etymological origin: they both relate to our human condition. With Goethe we can remark that the search for knowledge and experiment have moved more and more from an open experiential investigation into a controlled laboratory setting. Instrumentalisation has taken over the role of human perception. Art however remains intricately linked to the senses, to a sensorial exploration and an output that appeals to the senses, the sensorial, sensitivity and sensibility.

II: From life to music

All art is an appeal to our sensorial attributes. Art and music extricate a specific sensorial attention out of our broad spectrum of awareness. Orienting our sensorial awareness by framing and ritualising, art offers wondering, surprise, effect and affect. In subtle ways, the sensorial, the semantic and the semiotic fuse, opening new relations between emotion, meaning and aesthetics (Dewey). With *temA*, a music piece from Lachenmann (1968), we will investigate how music can explore a heightened experience of sensitivity and sensibility liberated from everyday concerns, while still focussing on them.

III: The body in performance

Pivoting between tension and intention, motion and emotion, the body of the performer is the oscillating point of communicating artistic intentions. The performer becomes an extended body, 'ingesting' space, acoustics and instruments to become an augmented body that is capable of creating and exchanging new sensorial experiences. A new world, an 'aesthetic' and resonating space emerges.

IV: Sensorial imagination

While perception and sensoriality seem to be experiences that happen in real time, the sensorial can and often does inhabit imagination in very precise ways. Sensorial imagination is related to human experience, to sensorial remembrance and based upon sensorial knowledge. Our sensorial imagination leads our expectations and our actions. Offering background information, it is an important cue for understanding the world, for creating synaesthetic associations and for making connections between our and others' experience and knowledge.

KATHLEEN COESSENS is a philosopher and artist, exploring the crossings of science and art, human creativity and cultural representations, embodiment and epistemology. She graduated in piano and chamber music in Paris (Ecole Normale de Musique A. Cortot) and Brussels (Royal Conservatoire) and subsequently studied philosophy, sociology and psychology at the VUB (Vrije Universiteit Brussel). In her PhD in philosophy she investigated cartography and mapping as fundamental aspects of the human condition. She works as a professor and post-doctoral researcher at the VUB in the Centre for Logic and Philosophy of Science (CLWF), at the Orpheus Research Centre in Music (ORCiM), Ghent, and at the Royal Conservatoires of Antwerp and Brussels. She teaches artistic research practices and supervises PhD students in the arts at the conservatoires of Antwerp and Brussels. She publishes philosophical and artistic research, of which "The Artistic Turn" (2009) with D. Crispin and A. Douglas. Creating, performing and collaborating in diverse artistic projects (with Champ d'Action, Antwerp; Grays School of art, Aberdeen; ORCiM, Ghent), she integrates visual and performance arts and explores the boundaries between the cultural and the ecological, between art and life. She recently launched the artistic research group CORPoREAL (Collaborative Research in Performance - Reflective Embodied Art Laboratory, 2014) at the Royal Antwerp Conservatoire. She currently is head of music education at the Koninklijk Conservatorium Brussel..

Guest faculty

TIM INGOLD

“SOUND AND THE ATMOSPHERE ”

According to classical acoustics, sounds are physical impulses that in hearing, are picked up by the ear and carried across the threshold of the organism, from outside to inside, where they reappear as sensory stimuli. It is proposed that when we identify what we hear as this or that, we impose our own conceptual forms, drawn from the sedimentations of cultural memory, upon the raw material of auditory sensations which are not, in themselves, sufficient to specify their objects. In this lecture I argue, to the contrary, that sound, like light, is neither a property of the physical world nor an appearance in the theatre of consciousness but an experience born of the fusion of our affective lives with the fluxes of the cosmos. Yet even in that very fusion, sound also divides us against ourselves such that – much as in a dream – we are simultaneously at home in our bodies and at large in the cosmos. Thus, sound is the product of what I call a fission /fusion reaction. It is in this sense neither physical nor psychic but atmospheric. Light too is atmospheric, because it simultaneously beams and beckons. It beams because it is an animation of the soul; it beckons because it illuminates the way from afar. What, I ask, might be the equivalent words for sound? The answer might be that it simultaneously pitches and peals. Where to peal is to summon like a beacon, to pitch is to throw, to cast into the world. In instrumental performance, to play is then is to pull a pitch from the instrument while yet resonating to the peals of sound within which one feels engulfed.

“LINES OF SOUND; LINES OF MELODY ”

Is a line sung, or played with an instrument, itself a line of sound? We can all agree that it is musical, and indeed melodic. If you were an advocate of the cognitive approach to perception, you would argue that the melodic line arises from the mental processing of auditory stimuli; if, alternatively, you favoured an ecological approach, you would argue that the melody is an invariant pattern in the sound itself. But whether the melodic line is taken to be a construct of the mind or a pattern in the world, it could not – in itself – be a line of sound. Challenged to explain what a line of sound might be, you would likely draw a diagram with a source (such as an instrument in the hands of a musician) and a recipient (such as a listener with ears), and connect them up, explaining that along this line the sound is transmitted, by way of vibrations in the air, from the one to the other. Thus the line of sound would go one way, and the melodic line in another: the two lines would exist in wholly different dimensions, as pattern differs from the vectors of projection by which it is rendered or discerned. It would follow that when we hear melody, the one thing we would not hear is sound; or alternatively, if we were to concentrate on the sound then we would miss the melody. Here, I argue that if we think of sound, instead, as a phenomenon of atmosphere, then lines of sound and of melody can be one and the same. Sound in this sense does not travel from source to recipient. It rather swirls between the two as a river between its banks, wrapping around obstacles and forming eddies in the process. Where sounds vary, it is in how and how far they are pitched by the force of the explosion in which they are generated.

TIM INGOLD is Professor of Social Anthropology and currently Head of the School of Social Science at the University of Aberdeen, and a Fellow of both the British Academy and the Royal Society of Edinburgh. Following 25 years at the University of Manchester, where he was appointed Max Gluckman Professor of Social Anthropology in 1995, Ingold moved in 1999 to Aberdeen, where he went on to establish the Department of Anthropology.

MICHAEL LEVINAS

“QU'EST-CE QU'UNE PHRASE MUSICALE - LE SON ET LE SENS “

This lecture explores the relation between textual material and musical language, starting from the experience of my two last operas 'La métamorphose' (2011) and 'le petit prince' (2014).

Cette présentation fait référence à l'écriture des deux derniers opéras de Michael Levinas "La métamorphose " (2011) et "le petit prince" 2014), à la syntaxe du texte et des langages musicaux.

“LE CLAVIER ET LES INVARIANTS - LE CLAVIER À DEUX NIVEAUX “

The history of piano expresses the idea of evolution and development, proper to modernity. The continual search for what can be heard and what goes beyond the heard was explored in the creation for piano and midi keyboard in 2014 'Les Désinences'. This lecture will explore the evolution of the instrument and its repertoire, the attention towards the potential of perceptual and motor skills, specifically those of the human hand on the keyboard. Focussing on the keyboard with two levels, the notion of 'piano-espace' will be developed. In the Concerto for piano-Espace N°2 (1977-1982), this 'piano-space' was explored by taking into account the evolution of harmonic, polyphonic and kinetic aspects of sound since the end of the 18th century.

L'histoire du piano exprime une certaine idée de la modernité , le principe même de l'évolution et la continuelle recherche de l'inouï. Cela est exploré dans 'Les Désinences', création pour piano et clavier mid en 2014.

L'histoire du clavier du piano est celle d'une lutherie et d'un répertoire qui va du carillonneur à l'orgue, au épinettes , aux clavecins et pianoforte au Steinway et au clavier midi . Le clavier est presque immuable dans sa structure et une des plus vieille interfaces de l'histoire européenne avec ces touches à deux niveaux si adaptées à la main et à la virtuosité. Ce clavier à deux niveaux a rendu possible la virtuosité des mains sur ce que j'appelle le piano-espace (Concerto pour piano -Espace N°2, 1977 à 1982) suscitant une évolution des la fin du XVIII des écritures harmoniques, polyphoniques et une véritable cinétique du son.

Internationally recognized in the fields of creation and interpretation, the double profile, of pianist and composer, imparts **MICHAEL LEVINAS** a remarkable peculiarity within the French and International musical life.

Born in Paris, Michael Levinas went through the classical and high level teaching of the National Superior Conservatory of Paris, running at once studies of piano, the famous class of accompaniment, orchestra conducting and composing. Michael Levinas pursued an international career of pianist with this repertoire to which he often joins works of the end of the XXth century.

Michael Levinas teaches at the National Superior Conservatory of Music of Paris and is Member of the Beaux-Arts Academie of the Institut de France.

FABIEN LÉVY

“SENSE VS. SENSITIVITY IN THE COMPOSITION PROCESS: A PHONEY DEBATE? “

Starting from the premises that the composer is his/her first listener, that he/she composes not merely according to rules but by making decisions, that there is no absolute spontaneity in creativity, and that even music which is unnotated contains an 'archi-écriture' (in the Derridean sense), we will challenge the conventional dichotomies of intuition vs. reason, improvised vs. written music, and inspiration vs. formalism.

“WHEN SIGNS OBSCURE MEANING “

So called 'Western art music' has enjoyed, since Greek antiquity, a unique status among the arts: it is written; it is both art and science; it is logocentric. Through an enumeration of different problematics, such as the relationship between analytical and perceptual complexity, the issue of rhythm, the dichotomy between form and structure, and composition which is primarily concerned with 'secondary qualities' such as timbre, space or cognitive ambiguity, we will attempt to demonstrate that a fetishisation of sign may come at the expense of musical meaning.

FABIEN LÉVY studied composition with Gérard Grisey at the Conservatoire National Supérieur de Musique in Paris. He received a Ph.D. in musicology from the EHESS. He worked at IRCAM as pedagogical advisor (1999-2000) and lectured in the musicology dept at the Sorbonne University (Paris). He taught orchestration from 2004-2006 at the Hochschule für Musik Hanns-Eisler in Berlin (Germany), and was 2006-2012 Assistant Professor of Composition at Columbia University in New York (USA) and is currently professor for composition at the Hochschule für Musik Detmold in Germany.

His works, published by Billaudot and Ricordi Germany, have been performed in the entire world by ensembles and soloists including C. Delangle, the Ensemble Recherche, 2E2M, the Argento Ensemble, the neue Vocalsolisten Stuttgart, the Ensemble Modern, the Tokyo Philharmonic Orchestra or the Berlin Radio Symphony orchestra. In 2001 he was resident of the DAAD Berliner Künstlerprogramm in Berlin and in 2002-2003 of the Villa Medici / French academy in Rome. He won the 2004 Förderpreis from the Ernst von Siemens Foundation for music. He lives in Berlin.

LASSE THORESEN

“REFLECTIVE LISTENING: BETWEEN COMPOSITION, PERFORMANCE, AND RESEARCH “

I am a composer with a background in piano playing and improvisation; however, my research has first of all been centered on listening. The extreme emphasis on generating music through algorithmic calculations, prevalent in the 60ies and 70ies, produced a music I did not find attractive: the intelligence that went into the making of the music were not really perceptible to the listener; and so a wall of alienation grew up between composers and audiences; and thus also between the performers of this music and the audience. In order to counteract this split, I started, together with colleagues and students at the Norwegian Academy of Music, to develop a systematic approach to listening, building on and expanding concepts presented by Pierre Schaeffer in his *Traité des objets musicaux* (1966). Our focus was on gestalt-like qualities that could bestow a sense of aural logic to music-as-heard; one of our goals would be to integrate new sound textures and sonorities in aurally accessible formal categories. Our approach was called Aural Sonology. A book documenting the research is forthcoming on *Studies in Music of the University of Western Ontario* ('Emergent Musical Forms: Aural Explorations').

In this lecture I will introduce a few features of this approach to analyzing music solely through the ear, and discuss how such an approach to sound and sonic gestalt may contribute in a productive way in the diverse fields of composition, performance, and research.

“EXTREME INTERPRETATION. OBSERVATIONS ON EMERGENT FORMS IN S. RACHMANINOFF'S VERSION OF CHOPIN'S BALLADE IN A FLAT MAJOR, OP. 47. “

In the interpretation of classical and romantic music the modern pianist has the possibility to modify the tempo, dynamic, and articulation of a given text. What are the musical reasons that a pianist should choose to do so? What are the effects on the emergent form of the piece? Finally, what might composers of the present day learn from the answers to these questions that may enhance their own practices?

Rachmaninoff's interpretation of Chopin's *Ballade in A flat major, op. 47* (Phillips 456 943-2) is taken as a case study of a romantic pianist who interferes radically with the notated score of the composer. It may be argued that Rachmaninoff's modifications of tempo and dynamics add, in a creative way, a new layer of endosemantics of the music, and create a modification of the emergent form of the piece. Moreover they provide potential models for a modern composer interested in the structural use of "time-stretch" and "time-compression" of an initially regularly pulsed texture.

To approach answers to the research questions, new methods for the aural analysis of emergent musical forms will be used, namely methods for analyzing dynamic forms and flux (the sensation of rhythmic friction and flow). These will be integrated with a graphic representation of the performer's pulse modifications mounted in metrical groups, and the result shown through the use of audiovisual representation (by means of the *Acousmographe*, a computer program developed by INA/GRM, with a Plug-In specially designed for Aural Sonology).

Rhythmic patterns akin to those of Rachmaninoff are found in orally transmitted folk music, such as archaic Norwegian dance music. We have to do with a paradigm of rhythmic structure that evades the regular pulse as the common denominator for the time units.

LASSE THORESEN (b. 1949) is a professor of composition at the Norwegian State Academy of Music where he has taught composition, electro-acoustic music, and sonology since 1975. He received a graduate degree in composition in 1972 from the Oslo Music Conservatory, where he studied under Finn Mortensen, after which he studied electro acoustic music and composition under Werner Kaegi at the Institute of Sonology in Utrecht, the Netherlands. From 1978 to 1981 he conducted a post graduate research project in sonology with support from the Norwegian 'Norwegian Research Council for Science and the Humanities'. From 1988 to 2000 Mr. Thoresen occupied the principal chair of composition at the Norwegian Academy of Music in Oslo where he is still teaching composition.

His pioneer work on musical analysis, combining a phenomenological approach with a structuralist approach to analytical method inspired by Pierre Schaeffer, has attracted international attention, and is the only Norwegian Music Theory project mentioned in the article on Analysis in The New Grove's Dictionary of Music. Mr. Thoresen has lectured extensively on his music and his method of musical analysis in Universities and Conferences in Oslo, Bergen, Tromsø, Trondheim, Stockholm, Malmö, Gothenburg, Helsinki, Jyväskylä, London, York, Baghdad, Amsterdam, Utrecht, Gent, Hamburg, Moscow, Paris, Landegg (Switzerland), Kiev.

SALOME VOEGELIN

“PERFORMING THE CRITICALITY OF A SONIC SENSIBILITY “

This curatorial performance will read, talk and recite texts, and play, sing and shout sonic works to produce non-hierarchical interactions between musical and artistic works and their aesthetic discourse. In this way it performs the tension between intellectual analysis and sensorial contemplation and generates, from amongst them, a rigorous sensorial engagement, whose irrationality does not produce nonsense but creates sensate sense, whose rigour does not prevent its experience but produces it, and whose articulation does not present a subjectivism, but recreates the fragile limits of the irrational..

“REFLECTIONS ON THE POLITICS OF SENTIMENT“

This second exposition will follow more closely the conventions of a paper presentation. Drawing on works and texts it articulates some questions and makes some observations on the politics of sentiment in aesthetic discourse. Looking at the gap between sensorial experience and intellectual or analytical aesthetic judgment it finds not a place of disagreement but of continuation: the subjectivism of the first finds confidence and a voice in the rationality of the second, essentially confirming its subjectivity as the irrational objectivity of power. In its place the presentation hopes to transfigure a different sensorial “I”: a nervous and uncertain identity, who understands the unreliability of objectivity, and whose subjectivity does not express control and instead spreads doubt and inspires an aesthetic that takes account of its own impossibility.

SALOME VOEGELIN is a Swiss artist and writer engaged in listening as a socio-political practice of sound.

She is the author of *Listening to Noise and Silence: Towards a Philosophy of Sound Art*, Continuum, NY, 2010, which has achieved national and international recognition for offering ‘a refreshing departure from the many surveys of sound art’ (Michael McCrea, *Sound Art*, June 2010) and for ‘making a powerful case for preserving the “immersive complexity” of auditory experience against a critical language, that [...], is always guided by the imperatives of the visual’ (Montgomery, *The Wire*, August 2010). Her second book *Sonic Possible Worlds: Hearing the Continuum of Sound*, was published by Bloomsbury in June 2014. The book adapts and develops possible world theory in relation to sound to produce a meeting of the semantic and the phenomenological at the place of listening.

Voegelin’s work on listening and writing brings the philosophy of sound to a participatory engagement:

While her solo work focuses on the small and slight, unseen performances and moments that almost fail to happen, her collaborative work has a more conceptual basis, establishing through words and sounds conversations and reconfigurations of relationships and realities.

Voegelin is a Reader in Sound Arts at London College of Communication, UAL. She is course leader for MA Sound Arts and has a PhD from Goldsmiths College, London University.

ORCiM presentations & performances

TOM BEGHIN

“SENSIBILITY AT THE CLAVICHORD” - MUSIC BY CARL PHILIPP EMANUEL BACH (1714 – 1788)

Rondo in E Minor, "Abschied von meinem Silbermannischen Claviere," Wq 66 (1781)
Poco andante, e sostenuto

Sonata in A Major, Wq 55/4 (1765)
Allegro assai
Poco adagio
Allegro

Pièces de caractère (1754-1756)

L'Aly Rupalich: Allegro assai, Wq 117/27
La Gleim (Rondeau): Allegro grazioso, Wq 117/19
La Stahl: Grave, Wq 117/25
L'Irresoluë, Wq 117/31
La Journalière: Allegro, Wq 117/32
La Xenophon et la Sybille: Allegretto I - Allegretto II, Wq 117/29
La Böhmer (Murky): Prestissimo, Wq 117/26

Sonata VI (from "Achtzehn Probe-Stücke in Sechs Sonaten"), Wq 63/6 (1753)
Allegro di molto (F Minor)
Adagio affetuoso e sostenuto (A-flat Major)
Fantasia (C Minor)

Tom Beghin, clavichord (Saxon design, ca. 1760, by Joris Potvlieghe, Tollembeek, 2001)

TOM BEGHIN has been at the forefront of a new generation of interpreters of 18th- and early 19th-century music.

His discography features Beethoven, Mozart, Haydn, Moscheles, C.P.E. Bach, Mendelssohn, Zelter, Schubert, and Clementi. He has published in journals such as *Keyboard Perspectives*, *19th Century Music* and *Haydn Studien*, and in collections such as *Haydn and His World*, *The Cambridge Companion to Haydn*, or *The Oxford Handbook of Topic Theory*. With classicist Sander Goldberg he edited *Haydn and the Performance of Rhetoric*, winner of the 2009 Ruth Solie Award from the American Musicological Society. Forthcoming from the The University of Chicago Press is his monograph *The Virtual Haydn: Paradox of a Twenty-First Century Keyboardist*.

Recognized for his expertise in eighteenth-century music, he is frequently invited to give concerts, workshops and lectures throughout North America and Europe. In 2013 he inaugurated the first replica of Beethoven's 1817 Broadwood piano at the Concertgebouw in Bruges and the Beethoven-Haus in Bonn, playing among others Beethoven's "Hammerklavier" Sonata, Opus 106. In 2004 the Haydn-Institut inducted him as a member. Released by Naxos on Blu-ray (2009) and CD/DVD (2011) is a complete recording of Haydn's solo keyboard works, performed on seven different types of instruments in nine "virtual rooms." Hailed as "one of the most audacious recording enterprises in recent memory" (blu-ray.com), *The Virtual Haydn* was nominated for a 2011 Juno for "Music DVD of the Year."

He is presently focusing his artistic research on the piano works of Ludwig van Beethoven and the intersection of technology and rhetoric. Tom Beghin studied at the Lemmens Institute in Louvain,

Belgium (with Alan Weiss), at the Musik-Akademie in Basel, Switzerland (with Jean Goverts and Rudolf Buchbinder), and received his doctoral degree with fortepianist Malcolm Bilson and musicologist James Webster from Cornell University (Ithaca, New York). He served on the faculty at the University of California, Los Angeles, was a fellow at the National Humanities Center (North Carolina), and is Associate Professor at the Schulich School of Music of McGill University (Montreal, Canada). Prof. Beghin serves on the board of directors of the Westfield Center for Historical Keyboard Instruments and of CIRMMT (Centre for Interdisciplinary Research in Music Media and Technology). Temporarily on leave from McGill, Tom Beghin is currently Senior Researcher at the Orpheus Institute in Ghent (Belgium).

Nico Couck

“GRENZLAND“

Kai J. Polzhofer *“ Keiner kennt seinen eigenen Namen, keiner kennt sein wirkliches
Antlitz “*
(b. 1989, GER) prepared steel-string guitar

The piece relies on different and multiple readings of a poem. The both formal and semantic indeterminacy of Anja Kampmann’s poem undermines the idea of fixed and determined solutions. Her poetry emphasizes ambiguities and potentials of readings. Therefore the musical series of readings had to follow the unclarity between what has been written and what is read, what has been composed and what is performed.

*“sein fliegen liegt nicht in der anatomie
zwischen federn und leichteren knochen
ahnst du einen punkt an dem die pappel
den himmel berührt was sind schwalben
einen sommertag lang beg tal
der unruhige weizen wiesenblühn zwischen
den halmen dein sitz aus hörbarem wind
es ist tag ich behalte die nacht inne würde
nie mehr vergessen als jetzt wird es
einen tag geben an dem dieses rauschen
der bäume fehlte ach vogel der in seinem rad
rätsel geschrieben hat vom land genommen
unerkannt liegt es vor dir fläschen noch ein paar
pflanzen und ich als grenze träume
dass ich die wiesen nicht mehr
unterschieden kann.“*

Anja Kampmann – Grenzland

Dan Tramte *degradative interference* (2014)
(b. 1985, USA) electric guitar and video

Dan Tramte on *degradative interference*:

“Over the past year, I have been obsessed with how mobile devices affect our gaze of reality. For better or for worse, this digital universe we are drawn to is becoming more of our reality than reality itself. We now interface with others through a 4.7” screen—a frame through which we call people by their twitter handles and hear their voices through their Soundcloud accounts. Rather than scoff at this low-fidelity universe, I embrace it in this piece as a frame to create a language more intimate to the internet culture of today.

Indeed, in degradative interference for table-top electric guitar, vine videos, pedals, and objects, all of the footage was taken with a mobile device. This audio/video footage then becomes increasingly degraded as it becomes subsumed by other frames, such as the case that occurs when mobile device is played through the pickups of the guitar.”

Simon Steen-Andersen *Beloved Brother* (2008)

(b. 1976, DEN) backside guitar

Simon Steen-Andersen on *Beloved Brother*:

“All the music for guitar by Johann Sebastian Bach are arrangements or even arrangements of arrangements – for example moving from cello to lute and then to the guitar.

The same thing could be said about the piano music by Bach: Although the basic principles of the keyboard remains the same in the clavichord, the harpsichord and the modern piano, there are huge differences in the ways the tones are produced, the qualities of the sound and the possibilities and means of expressive interpretation.

The most distinct differences between the clavichord and the later keyboard instruments are the sound production and the dynamic range. When playing the keys the strings are not plucked or hit as on the harpsichord and on the piano, they are “stopped” or “tapped” (as one would say on the guitar) which enables different dynamics (in contrast to the harpsichord) and even vibrato. And it also produces a characteristic percussive sound, that becomes an integrated part of the music. The dynamic range of the clavichord is maybe the most extreme thing about the instrument. Its sound is so extremely soft and thin that it hardly qualifies as a concert instrument. One must imagine the venues back then being small rooms with very small audiences and a high degree of concert discipline and concentration. And this might be the most important aspect lost in the performance on the later instruments; the intimacy and the proximity between performer and audience.

On one side these arrangements for guitar are a step even further away from the original, a translation to a modern and completely different instrument. On the other side one could say that these arrangements complete a circle, ending up not far away from the clavichord in sound, physicality and intimacy.”

Antwerp based guitarist **NICO COUCK** (b. 1988) started playing the instrument at age 15. In 2013 he obtained his master's degree at the Royal Conservatoire of Antwerp, under the guidance of prof. Roland Broux, and with greatest distinction. Since 2010 he won several awards at e.g. Radio Klara Festival, Laboratorium III (ChampdAction), and the International Lions Music Competition. In 2012 he received a fellowship grant by Stichting Conservatorium Antwerpen, and was nominated for the Logos Foundation Award 2012 with his project stompbox.guitar. In 2013 and 2014 he toured throughout the U.S. with Reciprocity, a project released on CD in 2013. In 2014 he was awarded a Kranichsteiner Stipendienpreise for interpretation by the Internationales Musikinstitut Darmstadt. His repertoire varies from Baroque to contemporary music with a dedicated focus on present-day developments in music.

Past events and festivals include the Internationale Ferienkurse für Neue Musik Darmstadt (DE), the Global Composition Conference (DE), Acht Brücken Festival (DE), ISCM World Music Days (BE), Transit Festival (BE), Ars Musica (BE), Musica Sacra (NL), and many others. Past performances have been broadcasted on WDR3 (DE), DLF (DE) and Radio Klara (BE). Since 2008 he has collaborated with and premiered works by Stefan Prins, Johannes Kreidler, Simon Steen-Andersen, Clemens Gadenstaetter, Phil Niblock, Serge Verstockt, Vladimir Gorlinsky, Stefan Beyer, amongst several others. Besides his activities as a soloist, Nico Couck is a freelance musician in several ensembles, is assigned as guitarist in ensemble ChampdAction, and is affiliated with Nadar Ensemble.

In addition to performing, Nico Couck currently is assistant professor of guitar at the Royal Conservatoire of Antwerp and doctoral researcher at the Orpheus Institute in Ghent.

LUCIA D'ERRICO

“A PERSPECTIVE FROM MUSICEXPERIMENT21 “

Is it possible to abandon the faithful reproduction of a score without rejecting the legacy of Western notated art music? The research project *Shadows from the Missing Centre* experiments with the production of sonic experiences that retain a resemblance through non-resembling means with original works from the early Italian Baroque. Starting from the experience of the performer of classical and contemporary repertoire, it attempts to overcome the distinction between notation and improvisation, as well as that between composer, performer, and listener. The preliminary claim is that the current model of production in notated art music, based on the distinction between composer and performer, is designed to make the function of the latter redundant: the sonic result is already envisioned by the projection of sound on a visual surface – the score. The model that is looked for is an alternative to the performer as ‘middleman’ between text and sound.

Such quest is backed up by investigations on the idea of missing centre, devised as a concept that encompasses momentous traits of Baroque art, music and thinking. The shift between the 16th and the 17th century has been informed by the loss of a centre in many respects. The renewed relationship between man and the world, between subject and object, is a useful tool to experiment with in the search for a different possibility in musical performance. The change towards an art based on the depiction of sensation, rather than of semblance, is the byword for a desired change in the relationship between performers and scores: what if works from the past were approached not as a set of instructions, but as generators of affects that could be embodied in ever-changing aural outputs?

Shadows from the Missing Centre is framed within the ERC funded research programme ME21 (musicexperiment21.eu).

LUCIA D'ERRICO, born 1982, is an Italian artist devoted to experimental music and the contemporary repertoire, performing on acoustic and electric guitar, bass guitar, oud, and several other instruments. She studied classical guitar at Conservatorio B. Marcello of Venice, and Modern Languages at Università Ca' Foscari of Venice.

As a performer and improviser, she collaborates with contemporary music groups, and with theatre, dance, and visual art companies. She is the founder of a project on new music for toy piano, electric bass, and musical toys, and collaborates with emerging and established composers from all over the world. Her interest for the interrelation of different artistic languages leads her to work as a graphic designer, and to explore various musical fields such as classical, contemporary, early, jazz, folk, pop. She is also committed to the didactic aspects of music, and she held seminars and master courses in schools and universities in Italy, UK, USA, and Argentina.

At Orpheus Institute she collaborates in the ME21 research project (Principal Investigator: Paulo de Assis) as a doctoral researcher, and in 2014 she enrolled in the docARTES doctoral programme.

JONATHAN IMPETT

“SPEAK – METATRUMPET AND COMPUTERS”

Bill Viola observed some time ago that wave phenomena provide the natural models for time-based art. In *Speak*, the uncertain moment of emission of a sound - its coming-into-resonance or “speaking” – is the source of energy for patterns of reflection, refraction, diffraction, interference and resonance. The dynamics and architecture of this space self-organise using data from the physical actions on the instrument and the sound of the system itself. These dynamics are propelled by the interaction of three modes of activity: “sound-space” (the sound in the room), “wave-space” (a virtual wave model) and “symbol-space” (a categorizing, reductive representation). The mutual non-satisfiability of these modes of representation becomes a source of energy – a virtual lamella.

JONATHAN IMPETT, previously Head of Music at the University of East Anglia, and Associate Professor at Middlesex University (London) is now Director of research at Orpheus Institute.

Jonathan’s professional and research activities cover many aspects of contemporary musical practice, as trumpet player, composer and theorist. In the field of historical performance, he is a long-standing member of both The Orchestra of the Eighteenth Century and The Amsterdam Baroque Orchestra. He is also a member of the experimental chamber ensemble Apartment House. As a soloist he has given premieres of works by composers including Scelsi, Berio, Harvey and Finnissy. He directed the live electronic chamber ensemble *Metanoia*, and was awarded a Prix Ars Electronica for his development of the *metatrumpet*. His compositions have been broadcast throughout Europe; a new CD will be released by Attacca (expected publication date late 2015). As an improviser he has played with musicians as diverse as Paul Dunmall and Amit Chaudhuri.

Work in the space between composition and improvisation has led to continuous research in the areas of interactive systems and interfaces. The current ‘active sound space’ project uses AI populations of wave models to create interactive works combining aspects of composition and sound art. A monograph on the music of Luigi Nono will be published by Ashgate in 2015, and Jonathan is currently working on a project considering the nature of the contemporary musical object, ‘The work without content’.

JUAN PARRA CANCINO

“THE CALDER NETWORK: USING SONIFICATION STRATEGIES AS METHODOLOGY FOR ELECTRONIC INSTRUMENT DESIGN”

This presentation will introduce the initial premises of “The Calder Network”, a collaborative research project with the MICAS research laboratory at KU Leuven, where novel techniques are being developed to model the information flow in communication networks.

The project aims to find a subjacent structure of the mobile sculptures of Alexander Calder, which appears when the sculptures are analyzed as communication networks rather than as physical objects. The data transmissions within these networks represents the correlations between the motion patterns of the various elements. The goal of this project is to expose this subjacent structure by using an appropriate sonification of the motion patterns of the mobile sculptures, shifting the attention from the object itself towards the (potential) common emergent properties / synergies.

In a first stage, the motion patterns discovered will serve to generate a Network Model based both on Rosas’ work on “Synergy-based non-negative decomposition of the joint entropy of complex systems” (1) and Parra’s notion of “Timbre Networks” (2). This model will be implemented as a digital musical instrument, where the sounds produced are derived from the captured motion data using sonification procedures, but the unfolding over time and space is regulated by a live performer.

The presentation will describe the technical system and demonstrate the transition from raw data to sound, using a prototype instrument developed by Parra.

JUAN PARRA CANCINO studied Composition at the Catholic University of Chile and Sonology at The Royal Conservatoire The Hague (NL), where he obtained his Masters degree with focus on composition and performance of electronic music. In 2014, Juan obtained his PhD degree from Leiden University with his thesis “Multiple Paths: Towards a Performance practice in Computer Music”.

As a guitar player he has participated in several courses of Guitar Craft, a school founded by Robert Fripp, becoming part of various related guitar ensembles such as the Berlin Guitar Ensemble, the Buenos Aires Guitar Ensemble, and until 2003, The League of Crafty Guitarists.

His compositions, which include pure electronic and electroacoustic mixed media with solo instruments and ensembles have been performed in Europe, Japan, North and South America in festivals such as the International Computer Music Conference (2006, New Orleans, 2008, Belfast, 2009, Montreal, 2013, Perth, 2014, Athens), Sound and Music in Computing (2009, Porto, 2010, Barcelona, 2011, Padova), “Primavera en La Habana” (Cuba) “Sonorities” (Belfast, UK), “Synthese” (Bourges), “Visiones Sonoras” (Mexico), “Sonoimágenes” (Buenos Aires), November Music (’s-Hertogenbosch), “Montevideo Percussion Festival”, “NWEAMO” (USA), “Rumor” (Utrecht), Musica Electronica Nova (Wroclaw), Aimaako (Santiago de Chile), among many others.

His acousmatic piece Serenata a Bruno obtained a special mention at the Bourges electroacoustic music competition of 2003 and in 2004, his piece Tellura was awarded with the residence prize of the same competition. It was recently edited in the album “50 years of Electroacoustic Music in Chile”, a release that obtained the 2008 Quartz prize for best compilation.

His is a founder and active member of The Electronic Hammer, a computer and percussion music ensemble devoted to the promotion, creation and diffusion of the music of the XXI century, whose

debut album was edited by the EMF label; he also performs in WireGriot, a duo of voice and electronics that seeks to (re)construct the repertoire for the media.

His work in the field of live electronic music has made him recipient of numerous grants from the Dutch government, through the NFPK and Prins Bernhard Cultuurfonds. The recognition for his work has given him the chance to participate in projects and give lectures in centers such as CCRMA (Stanford University, USA), Oberlin College (USA) Banff Center for the Arts (CA), Tokyo University of the Arts (JP), Republic University (Uruguay), Leuenburg Studios (Germany), Walter Maas Huis (NL), and to be composer in residence at the Centre for Composers (Gotland, Sweden) and University of North Texas (Denton, USA), among others.

Since 2009 Juan has been appointed as a joint researcher of the Orpheus Institute to work on the topics of creativity and performance applied to electronic music.

LUK VAES

“MAURICIO KAGEL’S TACTIL”

In 1970, Kagel premiered the unfinished ‘composition’ of *Tactil* for pianist and two guitarists. While the research project deals with the completion of the score, this presentation will look at different ways in which the work integrates the performers’ sensorial abilities, from the title to the theatricals in the piece, and from the haptics of playing an instrument to the performers need in sensing each other’s improvisatory working with the musical materials.

“KAGEL’S EXPERIMENTAL SOUND PRODUCERS IN UNTER STROM”

Kagel’s own notion of ‘experimentation’ has definite consequences for the basic ways in which a musician deals with an instrument. The chamber music piece *Unter Strom* (1969) has three musicians play an array of electrical devices, few of which are recognized musical instruments, and none of which are performed upon in any conventional way. The learning process the musicians have to go through to play these sound producers is as experimental today as it was historically. Both the learning process and the actual performance will be shown to be steered by the sensorial.

LUK VAES studied piano with a.o. Claude Coppens (Belgium), Aloys Kontarsky (Germany) and Yvar Mikhashoff (US), won first prizes in several international competitions and concertized with musicians such as Uri Caine and Thomas Quasthoff at the most renowned festivals in the EU and US.

His recordings of piano works of Mauricio Kagel (*Winter & Winter*) won nine international prizes. In 2009 he obtained his doctorate at Leiden University (through the docARTES programme). His dissertation on the theory, history and performance practice of extended piano techniques has since enjoyed widespread usage by practitioners.

Currently he is fellow in artistic research of the ORCiM research group, coordinates the doctoral program for artists (docARTES) at the Orpheus Institute and the Royal Conservatoire in The Hague.

Participants list

Academy convenor

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Guest Faculty

Michael Levinas
Fabien Lévy
Tim Ingold
Lasse Thoresen
Salome Voegelin

Presenters and participants

Alieksey Vianna
Heloisa Amaral
Jan Schacher
Johan Petri
Jonathan Impett
Juan Parra
Liam Flenady
Lucia D'Errico
Luk Vaes
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Nico Couck
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