

ORPHEUS

INSTITUUT

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**The (Re)sounding Experiment**  
***Traces, Faces and Spaces of***  
***Artistic Research***

**INTERNATIONAL SEMINAR**  
**ORPHEUS RESEARCH CENTRE IN MUSIC [ORCiM]**

20-21 February 2013  
Orpheus Institute, Ghent Belgium

# ORCiM Seminar 2013

The fifth 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: Traces, faces and spaces of artistic research.

This two-day international seminar aims at exploring the complex impact of experimentation in artistic practice and artistic research. The Orpheus Institute welcomes proposals for presentations, compositions or performances that create conjunctions and disjunctions around the three notions of faces, traces and spaces of the artistic experiment. The seminar is particularly directed at composers and music practitioners working in areas of research linked to artistic experimentation.

## **Organising Committee ORCiM Seminar 2013:**

**Kathleen Coessens** (Belgium), **Anna Scott** (Canada/The Netherlands)

# ORCiM

The **ORPHEUS RESEARCH CENTRE IN MUSIC** is based at the Orpheus Institute 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 is on Artistic Experimentation in Music.

For more information, visit <http://www.orcim.be> and <http://www.orpheusinstituut.be/en/research-centre-orcim/research-projects>

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[ORCiM]

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# Schedule

Wednesday 20 February 2013

13.00-13.30 **Registration**

13.30-14.00 **Welcome** by **Peter Dejans** Introduction by **Kathleen Coessens**

14.00- 15.00 **Keynote speech** by **EFVA LILJA** "Dance doesn't exist " (Stockholm, Sweden)

Dance is created in the instance when the onlooker affords the movement such meaning that it is legitimized as dance. All my life I have observed and studied how and why people move. As a choreographer I use my observations and try out different expressions. I fashion and reshape reality in favour of my interpretation, my images and everything I desire and crave. This I do with the hope of being able to make visible some of the possibilities and new interpretative directions we would otherwise neither be aware of, nor recognize. Do I experiment? I might be a disloyal provocateur, but the methodology of the examination of an ongoing artistic research process does not necessarily relate to the notion of experimentation. I am most often more interested in other things than "cause and effect" since I do not want to express myself in order to be understood. I want to express what I do not understand myself. I point out conventions and make us aware of the shortcomings we cannot avoid. It may be that what I do also provides alternatives, but the choice is yours – not mine. I am testing and searching my way forward to find that incomprehensibility, the art of dance as a resistance movement. Through dance, text and imagery I invite all of you into a loveful moment of action. In this lecture I will chew at the edge of my worries and think up new shortcuts over the wilderness, amidst smells of fear and struggle, discussing the ideas of experimentation – a word I really don't like. And I will dance.

15.00-15.30 *Coffee break*

15.30-16.30 **Presentations I**  
*(including 15 minutes discussion time)*

**Reto Stadelmann** (York, UK) *The Kunstorchester Kwaggawerk Project: An original culture education programme*

**Jan Schacher** (Zurich, Switzerland) *trans-form, a trans-disciplinary exploratory stage project*

16.30-17.00 *Coffee break*

17.00-18.00 **Presentations II**  
*(including 15 minutes discussion time)*

**Mark Summers** (Sheffield, UK) *Improvised photographs: music shaped by images/images made with music*

**Lewis Sykes** (Manchester, UK) *The Augmented Tonoscope - working towards a deeper understanding of the interplay between sound and image in Visual Music.*

18.00-20.00 *Dinner (in house – 1<sup>st</sup> floor) / concert set-up*

20.00 **CONCERT**

*'Multiple paths (Ommagio a Nono)'*. Composition by **Juan Parra**. Performance by **Juan Parra, Brice Soniano** and **Chris Chaffe**

*'Performance related to keynote lecture 'Knowing When'* by **Joel Ryan**

*'Free Improvisations on an unknown theme'* by **Gonçalo Moreira**

## Thursday 21 February 2013

09.15-09.30 **Introduction** by **Anna Scott**

09.30-10.30 **Keynote speech** by **JOEL RYAN** "Knowing When" (Amsterdam, Netherlands)

Joel Ryan is musician, composer and docent at Royal Academy of Art, Ballet Frankfurt and Royal Conservatory of Music, The Hague. He performs in Free Jazz, Contemporary and ElectroAcoustic Music. An evangelist since 1975 he specializes in Live electronic music: DSP, software instrument design, sound design for theater and Installations and collaborated with George Lewis, Michel Waisvisz, Evan Parker, Frances Marie Uitti, Joelle Leandre, Barry Guy, Peter Evans, Michael Vatcher, Bob Ostertag, Jon Rose, Sainkho Namchilak, Malcom Goldstein, Robert Ashley. Since 1992 he is at work at the Ballet Frankfurt/Forsythe Company: collaborated with William Forsythe and Thom Willems.

10.30-11.00 *Coffee break*

11.00-12.00 **Presentations III**  
(including 15 minutes discussion time)

**Sebastian Berweck** (Berlin) *Artistic Experimentation in Music: Cooperation and Collaboration between Performer and Composer in Electroacoustic Music*

**Juan Parra** (Ghent and Leiden) *The Architecture of Time and Space in the Live Electronic Music of Luigi Nono: A point of departure*

12.00-13.00 **Presentations IV**  
(including 15 minutes discussion time)

**Bob Gilmore** (London, UK) *Navigating rational spaces: the string quartets of Ben Johnston as experimental process*

**Peter Peters** (Maastricht, Netherlands) *Research organs as experimental systems: exploring constructivist notions of experimentation in artistic research*

13.00-14.00 *Lunch*

14.00-15.00 **Presentations V**  
(including 15 minutes discussion time)

**Gonçalo Moreira** (Aveiro, Portugal) *Jazz Contrapuntal Improvisation: A Scholarly Personal Narrative*

**David Gorton and Christopher Redgate** (London UK) *Austerity Measures and Rich Rewards*

15.00-16.00 **Round Table discussion** with keynote speakers and audience  
**Closing Remarks**

16.00 *End*

# Abstracts & biographies

## Keynotes

**Efva Lilja**

*Dance doesn't exist*

**Joel Ryan**

*Knowing When*

## Presenters

**Reto Stadelmann**

*The Kunstorchester Kwaggawerk Project: An original culture education programme*

**Jan Schacher**

*trans-form, a trans-disciplinary exploratory stage project*

**Mark Summers**

*Improvised photographs: music shaped by images/images made with music*

**Lewis Sykes**

*The Augmented Tonoscope - working towards a deeper understanding of the interplay between sound and image in Visual Music.*

**Sebastian Berweck**

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**David Gorton and Christopher Redgate**

*Austerity Measures and Rich Rewards*

## **EFVA LILJA**

### **DANCE DOESN'T EXIST**

Dance is created in the instance when the onlooker affords the movement such meaning that it is legitimized as dance. All my life I have observed and studied how and why people move. As a choreographer I use my observations and try out different expressions. I fashion and reshape reality in favour of my interpretation, my images and everything I desire and crave. This I do with the hope of being able to make visible some of the possibilities and new interpretative directions we would otherwise neither be aware of, nor recognize. Do I experiment? I might be a disloyal provocateur, but the methodology of the examination of an ongoing artistic research process does not necessarily relate to the notion of experimentation. I am most often more interested in other things than “cause and effect” since I do not want to express myself in order to be understood. I want to express what I do not understand myself. I point out conventions and make us aware of the shortcomings we cannot avoid. It may be that what I do also provides alternatives, but the choice is yours – not mine. I am testing and searching my way forward to find that incomprehensibility, using the art of dance as a resistance movement. Through dance, text and imagery I invite all of you into a loveful moment of action. In this lecture I will chew at the edge of my worries and think up new shortcuts over the wilderness, amidst smells of fear and struggle, discussing the ideas of experimentation – a word I really don't like. And I will dance.

**EFVA LILJA** Choreographer, Professor and the Vice-Chancellor at DOCH, the University of Dance and Circus, Stockholm, Sweden

Efva Lilja has made a name for herself as one of Sweden's most exciting choreographers with a very distinctive repertoire that has been much celebrated. She has created pioneering new work in a range of collaborative endeavours with other artists; works that have been described as poetic, erotic, controversial and of epoch-making importance for Swedish dance. Her constant engagement for everybody's rights and participation in the arts is a strong force for development of Swedish cultural policy.

With a background as a dancer, Efva Lilja started to work as a choreographer and she presented her first work in 1982. Since then she has produced work for various stage settings, site specific performances, films and exhibitions in more than 35 countries. Some of her most celebrated work has been produced as commissions from major art institutions such as the Centre Georges Pompidou in Paris in 1994, Stockholm's Museum of Modern Art in 2000 and 2003, the Baltic Art Centre in Visby and the Guggenheim Museum in Bilbao in 2001. In the course of the years, Efva Lilja has received a number of major prizes and awards for her artistic work. Today her artworks consist of solo performances, drawings, video art, writings and her dance films are shown around the world. She has a strong engagement in various forums for the development of artistic research and to strengthen the voice of the artist in the development of cultural strategies internationally.

In 2003 she was appointed Professor of choreography and since then she has been active as a researcher. She has been an advisor to the Minister of Culture and in advisory boards at the Ministry of Education concerning artistic research. She was one of the initiators of The National Research School in the Arts in Sweden, where she's engaged as a member of the board. She is also member of the board of PEEK, program for artistic research at the Austrian Research Council FWF, the board of ELIA, member of SHARE and SAR a.o. She is a lecturer of great demand, has written a number of books and articles published in many countries. As the Vice-Chancellor of DOCH she contributes to the development of new programs for higher education in dance, circus and choreography as well as of professional interactions and research in and for the arts.



**JOEL RYAN**  
**KNOWING WHEN**

**JOEL RYAN** Musician, Composer, Docent at Royal Academy of Art, Ballett Frankfurt and Royal Conservatory of Music, The Hague.

Performer in Free Jazz, Contemporary and ElectroAcoustic Music. Collaborating with George Lewis, Michel Waisvisz, Evan Parker, Frances Marie Uitti, Joelle Leandre, Barry Guy, Peter Evans, Michael Vatcher, Bob Ostertag, Jon Rose, Sainkho Namchilak, Malcom Goldstein, Robert Ashley.

Evangelist since 1975 for Live Electronic and ElectroAcoustic Music. Musical instrument maker: software and hardware for digital signal processing and performance interfaces.

Member of Ballet Frankfurt/Forsythe Company since 1992: collaborated with William Forsythe and Thom Willems in the making of Eidos/Telos, Sleepers Guts, Tight Roaring Circle, KammerKammer.

Performed at STEIM, the Concertgebau, Paradiso and BIM Huis Amsterdam, IRCAM & Theater Chatelet Paris, Jazz La Villette, Instants Chavires, The Brooklyn Academy of Music and Kitchen NYC, Volksoper Vienna, The Round House and Sadler's Wells London, Royal Shakespear Theater Stratford, Bunka Kaikan, Pit Inn Tokyo, Hebbel Theater, Akademy der Kunst and Volksbune Berlin, Kumho Art Hall Seoul, Angelica Festival, Victoriaville Festival, Ultima Festival Oslo, Huddersfield Festival and the Bourges Festival.

Specialties: Live electronic music: DSP, software instrument design, sound design for theater and Installations.

**RETO STADELMANN**

**THE KUNSTORCHESTER KWAGGAWERK PROJECT: AN ORIGINAL CULTURE EDUCATION PROGRAMME**

The performance group, Kunstorchester Kwaggawerk, was founded in 2006 in Cologne/Germany as part of a PhD thesis in composition at the University of York. The main objective was to embark on a new form of interdisciplinary artistic work that would combine musical, pedagogical, interpersonal and managerial skills to create opportunities and events for the promotion of social activities in order to offer sensuous artistic experience for a broader „non-artistic“ public. This was achieved working with amateurs. Around 50 people comprising all social classes and with no musical background became part of a setting that included regular teaching in an unconventional manner, putting the enjoyment of playful activities first, leaving anything else second but the holistic expression of anyone involved. Knowledge in notes and technique was not made conditional, and the band was, as a further design, continuously exposed to the public over a period of five years to cause interaction through performances and projects.

The Kunstorchester Kwaggawerk project was musical, pedagogical and cultural success, gaining high public recognition. Its music-dance performance, “der neuen mythen Klippenspiel”, won first prize in the nationwide “Tag der Musik” (Day of Music) competition in 2009 organised by the German Council of Music in the category New Approaches in the World of Music.

This paper presents the work with Kwaggawerk and demonstrates both the value of artistic outcome and impact of musical experimentation through an interactive on-screen presentation, documenting the consequence of the group’s activities by use of photos, videos, audio and scores.

**RETO STADELMANN** composer and producer of cultural education projects, was born in Lucerne in 1977. He was brought up within a rural, musical family, and hardly a day went by without people gathering to make music or to sing.

He carried these early musical influences into adulthood. Majoring in choral conducting, Stadelmann completed studies in music education at the Academy of Music in Lucerne, whilst simultaneously undergoing training in music theory at the Jazz School in Lucerne.

Following this he studied composition in London (at the London College of Music) and in Manchester (at the Royal Northern College of Music). Among those teaching him were Harrison Birtwistle, James MacMillan and John McCabe. Stadelmann graduated with First Class Honours in his Bachelor of Music degree and was awarded his Master of Music degree with Distinction. He received various prizes, notably the Westminster Music Prize (2002) and the Read Scholarship (2003). From 2005 to 2007 he was a student of Prof. York Höller at the Academy of Music in Cologne. He is currently studying for a doctorate at the University of York.

## **JAN SCHACHER**

### **TRANS-FORM, A TRANS-DISCIPLINARY EXPLORATORY STAGE PROJECT**

The project was collaboration between a dancer, a musician and a media-artist. It was located at the junction or boundaries between dance, electronic music, real-time motion-graphics, technologically mediated interaction and scenography. The work began in 2009 and ended in series of stage performances at the beginning of 2012.

One of the project's goals was to set up an exploratory setting within which to dedicate time to experimentation about interactive dance and media work and to ultimately transform the experiences and findings of these research phases into a finished artistic piece for stage. In parallel another goal was to learn about the different idiomatic ways of building situations in interaction with technology.

The project ran over a period of 3 years. After a preliminary short sketch on stage, cyclical work-phases of pure experimentation were dedicated to exploring the central theme of interaction between the domains of music, movement, image and space. Not until a firm grasp about a possible workflow was reached that the final development process was started, that ultimately lead to a clearly constructed and defined stage situation.

The resulting experiences from these experimental blocks, mainly dealing with technical questions about combining the media and the workable methods of generating meaningful links but also addressing more fundamental questions of interdependence informed the actual piece. Beyond the performance the project resulted also in a dedicated visual documentation and publications in the academic context about specific aspects of interaction and mapping.

The interesting aspect of this project in the context of the seminar's questions, apart from the actual piece that was performed, was the development of the work-processes between the different disciplines and the internal discourse that resulted on the one hand in specific written output and on the other hand opened new perspectives for continued work. All of these elements also left traces in the ongoing work of the individual artists and broke new ground in terms of aesthetics but also as a reference point or even starting point for follow-up work. And the project certainly opened new spaces for inter-media collaboration in performing arts in an almost literal sense.

The delicate question about what residues or traces such a process leaves behind in both the experiential and the epistemic domain is the central topic that I'd like to address in this presentation, without the claim to a definitive answer.

**JAN SCHACHER** doublebass-player, composer and digital artist, Jan Schacher – aka. Jasch – is active in electronic and exploratory music and media work. He has a background in jazz, contemporary music, performance and installation art as well as writing music for chamber-ensembles, theatre and film. His main focus lies on performance works combining digital sound and images, abstract graphics and experimental video and gestural interaction in the field of electro-acoustic music and in electronic arts projects for the stage and in installations.

Jan Schacher has been invited as artist and lecturer to numerous cultural and academic institutions and has presented installations in galleries and performances in clubs and at festivals such as the Sonar Festival (Barcelona), Transmediale Festival (Berlin), the Holland Festival and the Sonic Acts Festival (Amsterdam) the Singapore Arts Festival, the Edinburgh International Festival, the Sonic Circuits Festival (Washington DC), the Ultima Festival (Oslo) and many other venues throughout Europe, North America, Australia and Asia.

In addition to his artistic work, Jan Schacher is an Associate Researcher at the Institute for Computer Music and Sound Technology of the Zurich University of the Arts. In the context of research he has been investigating and developing tools and methods for spatial sound projection, media-interactions in installations, interactive dance and live-electronic music. He has published peer-reviewed articles and contributed to publications about the performance practise in digital arts. Jan Schacher is currently pursuing an artistic Doctorate at the Orpheus Institute in Ghent, Belgium.

## MARK SUMMERS

### IMPROVISED PHOTOGRAPHS: MUSIC SHAPED BY IMAGES/IMAGES MADE WITH MUSIC

This project provides a space in which improvisers can play, creating dual documentation of this time in image and music. On that space is placed a non-musical constraint, namely using an improvised performance to create a long-exposure photograph. Viewing this space and the images/music created, the effects of this constraint are investigated.

A pinhole camera is placed near an improviser and a photograph is made of them performing. The length of the improvisation is roughly determined by an exposure time that is appropriate for the film/camera/lighting combination, generally between 2 and 6 minutes. A pinhole image has a much longer exposure time than a lensed camera, and in lower light situations an image must be built up over minutes. During these extended times, a relatively brief movement will not appear if performed on its own, but may become visible if many similar movements are made. For example, a single note bowed slowly on a stringed instrument will not appear, but a suggestion of that movement may be seen if one hundred notes are similarly bowed.

If images and music are to be satisfying, an improviser has to think about their physical movements in space and time, i.e. in four dimensions, as much as about their musical material. There is no need to play the same thing monotonously to build an image, instead groups of diverse movements/musical gestures that occupy similar spaces repeatedly could be employed. Conversely, an improviser could decide to be seen as little as possible, in which case they might make movements that rarely share the same space. There is a dichotomy between the soft, blurred image and the detailed music recording - the challenge is to achieve a meaningful connection between the two.

Questions to be answered are:`

1. How does the non-musical constraint affect the music? And the improviser?
  - How does the music change from an improviser's normal playing?
2. Can/does an image reflect the specific improvisation?
  - Can you tell anything about the improvisation from the image?
3. How it is perceived by non-participants?

Early results indicate that improvisers can experience a degree of uncertainty when forced to be mindful of building an image. The improviser must think in five dimensions – not only their music, but also their body in time and space.

**MARK SUMMERS** is a performer and researcher who specialises in improvisation on the viola da gamba, largely in conjunction with live computer processing. He has spent time as a professional musician, performing early and contemporary music, along with a period in information science research. He holds degrees in music from University of Edinburgh and Trinity College of Music, London, in information science from Loughborough University and in international copyright law from King's College, University of London.

Mark is currently undertaking doctoral research at the University of Sheffield, looking at the performer's experience of instrumental improvisation with interactive computer processing.

## **LEWIS SYKES**

### **THE AUGMENTED TONOSCOPE - WORKING TOWARDS A DEEPER UNDERSTANDING OF THE INTERPLAY BETWEEN SOUND AND IMAGE IN VISUAL MUSIC**

The Augmented Tonoscope is a Practice as Research PhD project working towards a deeper understanding of the interplay between sound and image in Visual Music.

The research argues for an aesthetics of sound and vibration. Sound can induce visible pattern. When physical matter is vibrated with sound it adopts geometric formations - the modal wave patterns of Cymatics. Dr Hans Jenny coined the term Cymatics (Greek: κύμα "wave") when he studied this subset of modal wave phenomena using a device of his own design - the 'tonoscope'. So a key method in the research has been the design, fabrication and crafting of a contemporary version of Jenny's sound visualisation tool - a sonically and visually responsive hybrid analogue/digital instrument that produces dynamic Visual Music - the Augmented Tonoscope. By playing, recording and interacting with it, research outcomes are taking the form of artistic works for live performance, screening and installation.

A systemic series of artistic experiments has attempted to:

- explore a real-time relationship between sound and image which is direct and elementary - analogs of each other in aural and visual form;
- find an amalgam of image and sound that engages the viewer in a subtly shifted way - a synchronisation between the senses of sight and hearing that results in a 'co-sensing' of a 'co-expressiveness', where the mind is not doing two separate things, it's doing the same thing in two ways;
- demonstrate that sounds and images can interact with, influence and shape each other from the outset and then throughout all stages of composition, arrangement and mixing - merging the usually separate strands of audio and visual (post) production into a single workflow by devising a means and process whereby audio and visual composition occurs simultaneously.

The research has taken a hermeneutic approach - combining years of implicit practitioner knowledge with an investigation into the lineage of this practice through the ideas, approaches and techniques of inspirational artists and select research from a range of seemingly disparate disciplines that resonated with the study. Divining a congruence between these varied perspectives has crystallised a central argument to the thesis - of a harmonic complementarity between sound image. What is significant, is that since the literature doesn't exist, an empirical demonstration through artistic practice has been the primary approach to confirm the validity of the argument.

A presentation at the fifth International ORCiM Seminar will highlight key stages of the research in looking for a cymatic visual equivalence to the auditory intricacies of melody, harmony and rhythm.

**LEWIS SYKES** is a producer, designer, musician, event organiser, lecturer, a JNC qualified Youth & Community Worker and is conducting a phd practice as research project at Manchester Institute for Research and Innovation in Art and Design (MIRIAD). Lewis Sykes is Director of Cybersonica, London's annual festival of music, sound art and technology, and is a member of audiovisual collective The Sancho Plan. He has also worked for commercial, public sector and independent clients including the BBC (Top Of The Tops online & Radio 1), The Science Museum, Cybersalon, The Associated Board of the Royal Schools of Music, the Institute of Contemporary Art & Westminster University.

## **SEBASTIAN BERWECK**

### **ARTISTIC EXPERIMENTATION IN MUSIC: COOPERATION AND COLLABORATION BETWEEN PERFORMER AND COMPOSER IN ELECTROACOUSTIC MUSIC**

Computers and real-time sound processing have become a staple in the contemporary concert hall. However, there are no trained performers for this music, performers that could be called „computer music performers“. This leads to the electronic part of the compositions often being played by the composers themselves, which take on the role of a laptop performers. Since sometimes the performative aspect of such a rendition, with an analogue performer playing on a traditional instrument on stage and the performer of the electronic part hidden behind the computer at the mixing console is dissatisfying for both the performers and the audience, several new pieces for “live-electronic performer” have been written on behalf of the author. The evolution of three of those pieces are being discussed in this paper: “Dissolution” (2009) for piano and live-electronics and “Bifurcations in a continuous system” (2011) for keyboardist by Scott McLaughlin and “Igaluk – To Scare the Moon with its own Shadow” (2012) for Live-Electronics by Dominic Thibault. The findings are further informed by “Aitsi” (1972) for amplified piano by Giacinto Scelsi, “Wheel of Fortune” for MIDI-piano live-electronics and live-video by Orm Finnendahl (1993-1995, rev. 2011) and “Nachsicht” (2010/2011) for speaking live-electronics player by Peter Gahn.

The compositions by McLaughlin and Thibault have been subject to close observation during the making, the first performances and the eventual subsequent overhauls of the works. Although it seemed at first that the role of the electroacoustic performer is as yet undefined it became clear that it is actually the boundless possibilities of electroacoustic music and the flow of information between composers and performer that pose the biggest difficulties. An example for this would be the setting of the music in such a way that the performer is triggering computer actions with MIDI controllers without actually feeling as being a musician and triggering musical events in a way similar to the playing of an acoustic instrument. Another topic was the question just how much of the coding the performer has to understand to play the pieces. The user interface design of the Max/MSP patches as well as the technical intimacy of the performer with the patch and the hardware instruments were another striking aspect of the work. In order to establish a living live-electroacoustic repertoire it is also of utmost importance to answer the question what information has to be conveyed to future performers.

**SEBASTIAN BERWECK** With well over 160 premieres to his name, Sebastian Berweck is one of the most sought-after pianists for experimental contemporary music.

As a specialist for piano and live electronics, he is a frequent guest at electronic studios like CNMAT, CCRMA, ICEM, ZKM and others. His project “DSP 63.0” is an ongoing collaboration between studios for electronic music in Europe.

Sebastian Berweck has been a regular guest in the United States since 1998. He gave concerts and lectures at Harvard, Stanford, Berkeley, SUNY Buffalo, SU San Francisco and other universities. Radio WFMT Chicago highlighted his work in a 2-hour feature. He is frequently invited to talk about new music notation, understanding contemporary music and interpreting new music.

With support of the German Academic Exchange Service (DAAD) he researched on performing electroacoustic music at the Centre for Research in New Music (CeReNeM) at the University of Huddersfield. His thesis with the title “It worked yesterday – On (re-)performing electroacoustic music” will be published in 2013.

Sebastian Berweck is co-founder of stock11 and lives in Berlin.

**JUAN PARRA**

**THE ARCHITECTURE OF TIME AND SPACE IN THE LIVE ELECTRONIC MUSIC OF LUIGI NONO: A POINT OF DEPARTURE**

Focusing on the manipulation of time and space structure in Luigi Nono's *A Pierre Dell'azzurro silenzio, inquietum, a più cori* ( 1985, Doublebass Fl. in G, Doublebass Cl. in B flat and Live Electronics) and *Post-prae-ludium no. 1 'per Donau'* (1987, Tuba and live electronics), this presentation will attempt to shed some light on the architectonic metaphors that we can find in Nono's works, how they manifest through performance, and how the salient elements can be identified and re-presented in a new composition.

'*A Pierre*' presents a construction where past, present and future are manifested in space: a thread of evolving processes that deceive us with their apparent static nature and consistence. The establishment of this consistent structure and its refined strategy to deconstruct it is latent both in the score and the live electronics setup, but its real dimensions appear only when it comes alive through the act of performance.

'*Post-prae-ludium...*' is set-up in the shape of a well defined path where, once again, the first step of the journey seems to dissolve the apparent rigidity of said path.

The final part of my presentation includes a description of the collaborative process towards '*Multiple paths (Ommaggio a Nono)*', a creation developed in collaboration with Brice Soniano and Chris Chaffe, where I seek to represent some of the ideas of Luigi Nono about the merge of physical and poetic space transformation over time, and expose them through the active manipulation in performance of this musical dimension. The notion of temporal and spatial malleability is emphasised in the piece by the virtual nature of part of the ensemble. This virtual nature is realised thanks to the use of the JamLink technology developed at the Centre For Computer Research in Music and Acoustics (CCRMA) at Stanford University.

**JUAN PARRA** Studied Composition at the Catholic University of Chile and Sonology at The Royal Conservatory of The Hague (NL)

Part of several ensembles related to Guitar Craft, a school founded by Robert Fripp he is a regular collaborator of artists like Frances Marie Uitti, Richard Craig and KLANG.

Juan is founder and active member of The Electronic Hammer, a Computer and Percussion trio and Wiregriot, (voice & electronics). He is currently a PhD candidate of Leiden University(NL) focused on performance practice in Computer Music, supported by the Prins Bernhard Cultuur Fonds. He is also a researcher for ORCiM( Orpheus Institute Research Center in Music).

**BOB GILMORE**

**NAVIGATING RATIONAL SPACES: THE STRING QUARTETS OF BEN JOHNSTON AS EXPERIMENTAL PROCESS**

In addressing issues of the nature and impact of artistic experimentation in music, this paper will use as a case study the body of ten string quartets written by the American composer Ben Johnston in the years 1959-1995. These works eschew the use of equal tempered tuning and use instead a complex system of extended just intonation, building on the theoretical ideal of the ancient Greeks as well as then-recent work in contemporary microtonality. This body of music obliges the musicians to completely renavigate the fingerboard of their instruments and to internalise innovations in musical notation. Each of the ten quartets builds upon its predecessors, taking one step further in the direction of complexity in its exploration of intonational precision.

This experiment began at a time (the early 1960s) when openness to this sort of innovation was quite different than it is today, and it ended at a time (mid-1990s) when clear signs of permanent change had become evident, in no small part thanks to this particular case. With audio examples from the works themselves, and with the benefit of a close working relationship with the composer over three decades, I shall address such question as:

- the tension between the “experimental attitude” and the belief in necessary and inevitable artistic evolution;
- where and how radically innovatory works of music leave traces (looking at practices in both composition and performance, as well as music theory and musicology);
- the impact on the artist’s career of a commitment to a prolonged experimental process;
- the nature of the impact of this process on the music world as a whole;
- the nature of “artistic experimentation” in general and lessons that can be learned from this particular case.

**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’.

More recently he has written about spectral music and is presently completing a much-awaited biography of the French-Canadian composer Claude Vivier. He also writes regularly about the new music scene in his native country, Ireland, and has contributed liner notes to new music CDs on labels such as Mode, Nonesuch, New World Records, NMC, Touch, Coviello Classics, Unsounds, Orange Mountain Music, Sub Rosa, CPO, and many others.

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



**PETER PETERS**

**RESEARCH ORGANS AS EXPERIMENTAL SYSTEMS: EXPLORING CONSTRUCTIVIST NOTIONS OF EXPERIMENTATION IN ARTISTIC RESEARCH**

In my paper, I will analyze early STS-work on experiments, more specifically Shapin and Shaffer's book *Leviathan and the Air Pump*, first published in 1985. They analyze the controversy between Hobbes as a critic of experimentation in natural philosophy and Boyle, owner of the newly invented air pump that he used for the 'experimental production of pneumatic facts'. The views of the two protagonists on knowledge are situated in the intellectual and public debate in 17th century England.

*Leviathan and the Air Pump* has become a classic study in the history of experiments and their role in the production of acceptable knowledge, as well as one of the main contributions to constructivist science studies. My question is what we can learn from this study in situated knowledge making, and notably its reception in the work of constructivist science scholars such as Bruno Latour and Hans-Jörg Rheinberger, when we rethink the notion of 'experimentation' in artistic research. To answer this question, I will discuss a case study on what could be called an 'artistic air pump', the church organ. Focusing on the North German Organ Research Project at Göteborg University that, in the early 2000's, aimed at building a copy of a famous 1699 Schnitger-organ, I will argue that practices of knowledge production or technological innovation do not have an inherent logic that can be reconstructed using concepts that precede actors' categories. Instead of clearly demarcated knowledge practices that can be called 'artistic' or 'scientific', knowledge, any kind of knowledge, only exists as the result of heterogeneous assemblages of objects, ideas, skills, texts, intuitions, power relations, technologies, places and times.

**PETER PETERS** studied sociology in Groningen, the Netherlands. He is senior lecturer at the Department of Philosophy of the Faculty of Arts and Social Sciences at Maastricht University. Currently, he is teaching in the Arts & Sciences bachelor and master's program and in the bachelor European Studies program of the Faculty.

He published *Eeuwige Jeugd: Een halve eeuw Stichting Gaudeamus* (Donemus, 1995), a history of post-war contemporary music in the Netherlands, and *Time, Innovation and Mobilities* (Routledge, 2006), in which he combines insights from social theory and science and technology studies to analyze cultures of travel. In 2008 he was appointed as professor in the research centre 'Autonomy and the public sphere in the Arts' of the arts faculties of Zuyd University, Maastricht. In his inaugural address *Grensverkeer. Over praktijkonderzoek voor de kunsten* (2009), he critically considers the discourse on artistic research.

His research topics are the artistic research and its relation to the broader field of science and technology studies, artistic technologies, site-specific art as context for engaged research, and art in relation to mobile worlds.

**GONÇALO MOREIRA**

**JAZZ CONTRAPUNTAL IMPROVISATION: A SCHOLARLY PERSONAL NARRATIVE**

Even though there are many examples of the use of polyphonic textures in jazz composition and improvisation in the history of this genre, this subject has been almost completely absent from jazz research. There are some texts about the use of jazz counterpoint in composition from authors like Bill Dobbins or William Russo, but there are few, if any, examples of literature about jazz contrapuntal improvisation, even though this style of playing is markedly present in renowned jazz musicians like Keith Jarrett or Brad Mehldau.

Interestingly, there is an extensive literature on the subject of contrapuntal improvisation from late 1600s until the early 1800s. One of the most used methods consisted of exercises called *partimenti*, or instructional basses. *Partimenti* were particularly influent in Italian conservatories, especially at Naples, and later at the Paris Conservatory. Many non-Italian composers like Bach, Haydn or Mozart also studied or taught *partimenti*.

As a jazz pianist, I was intrigued by this lack of research about jazz contrapuntal improvisation. Thus, I decided to embark on a journey to learn this way of improvising, departing from Edwin Gordon's concept of audiation. I designed specific exercises, structured as a personal practice protocol. The protocol and exercises were based on authors from the jazz tradition, such as David Baker, William Russo and Bill Dobbins, along with authors from the classical tradition, as Giorgio Sanguinetti and Robert Gjerdingen. The concept of flow, as described by Mihaly Csikszentmihalyi, gave me some important clues about the optimization of the experience of improvisation.

Using the methodology of Scholarly Personal Narrative (SPN), developed by Robert Nash, I tried to turn this experimental process into a story that I hope will inspire and guide the readers in the exploration of jazz polyphonic improvisation. The research design was emergent and informed by Donald Schön's concept of Reflective Practice, consisting of an action/reflection cycle, developed as a learning protocol, and applied it to two of my compositions: "Preto" and "Rio".

I was able to recognize a progression in my ability to hear internally multiple voices, understand them aurally and visually, and play them instantly on the piano with accuracy. As my skill improved I felt an increase in my state of flow while playing, creating a sense of what Heidegger describes as the "self-transcendence which exposes itself to the openness of beings as it is set into the work."

**GONÇALO MOREIRA** performed with different projects in several concert halls all over Portugal including Casa da Música, São Luiz Theater, Conservatory of Coimbra among others and has performed in music festivals such as São Luiz Jazz Festival, Ibero Jazz Festival, "Serralves em Festa" Festival and Com'out Lisbon.

## DAVID GORTON AND CHRISTOPHER REDGATE

### AUSTERITY MEASURES AND RICH REWARDS

This presentation traces the development of one of the first pieces to be completed for the new Howarth-Redgate oboe, David Gorton's *Austerity Measures II* for oboe and string quartet. It will examine the processes by which the results of artistic experimentation can pervade the acts of composition and interpretation, becoming crystallized into score and performance practice. Situated within the methodological contexts of artistic research and experimentation, the scope of the presentation represents part of a wider framework of artistic investigation. Questions regarding new sonorities and performance stability/instability are located within the processes of experimentation, collaboration, composition, and performance, across an extended time frame.

The creative process began in February 2012 when Gorton and Redgate worked together in a series of experimental workshops. A subcategory of unstable multiphonics was discovered, some of which can be varied significantly through subtle changes in the embouchure or through small transitional movements of the keys. The sessions were characterised by creative tensions in the contrasting goals of composer and performer: the composer's interest in unstable sonorities with the performer's instinct for secure and reliable production; the performer's wish to catalogue as many new multiphonics as possible with the composer's reductive approach. The contrasts in approach resulted in an efficient experimental process leading to the co-creation of a substantial body of proto-materials for the new composition, a new subclass of multiphonics, a new performance practice on the oboe, and an increased catalogue of multiphonics.

The score of the composition was written in October 2012 with the oboe part consisting almost entirely of strings and patterns of the unstable multiphonics. Given the unstable and variable character of the multiphonics, a wide variety of sounding results is accessible with each fingering; the performance strategies required for production, control, and shaping is reliant on the highly-developed embodied knowledge of the performer. Rhythmic indications are for the most part omitted from the oboe part of the score, with the pacing of materials controlled by the regulated passing of clock-time, and a system of cues that maintains a loose but essential degree of ensemble coordination. Each performance of the piece will vary significantly, both in the sounding of the unstable oboe part, and in the interactions between oboe and strings parts. The score therefore represents part composition, part framework for improvisation; part document of the experimental process, part activator of a series of new interpretational negotiations with every successive performance.

The music of **DAVID GORTON** (recipient of the 2001 Royal Philharmonic Society Composition Prize) is sometimes characterized by a fascination with alternative tuning systems and virtuosic gestures, and at other times revels in simple tranquility. Current projects include a collection of works inspired by East Anglian landscapes, and a series of pieces for the Swedish guitar player Stefan Östersjö. He is Associate Head of Research at the Royal Academy of Music in London, and in October 2012 was a Visiting Researcher at the Orpheus Institute in Ghent.

**CHRISTOPHER REDGATE** is the designer of the Howarth-Redgate system oboe and has, since the late 1970s, specialised in the performance of contemporary oboe music. His performing career has taken him to many parts of the world, he broadcasts regularly and has recorded extensively, especially the new repertoire created for him. He is an AHRC Research Fellow at the Royal Academy of Music in London.



# Participants list

## Keynotes

Joel	Ryan	Ballett Frankfurt, Royal Conservatory of Music (The Hague)
Efva	Lilja	DOCH, the University of Dance and Circus, Stockholm, Sweden

## Presenters

Sebastian	Berweck	CeReNeM (Huddersfield)
Bob	Gilmore	Brunel University, London
David	Gorton	Royal Academy of Music, University of London
Gonçalo	Moreira	University of Aveiro (Portugal)
Juan	Parra	ORCiM
Peter	Peters	Maastricht University / Zuyd University
Christopher	Redgate	Royal Academy of Music, University of London
Jan	Schacher	docARTES
Brice	Soniano	
Reto	Stadelmann	Music Department, University of York
Mark	Summers	Department of Music, University of Sheffield

## Participants

Frans	De Ruiter	Academie der Kunsten, Leiden
Wen Chin	Fu	Royal Art Academy , Den Haag
Rubén	López Cano	Escola Superior de musica de Catalunya (Spain)
Tiziano	Manca	
Ellie	Nimeroski	Cité Internationale des Arts (Paris)
Christian	Rabenda	Georg-August-Universität, Göttingen
Ursula	San Cristóbal	Scuola Civica di Musica, Milan (Italy)
Tim	Soekkha	Academie der Kunsten, Leiden

## docARTES students

Clare	Beesley
Yannis	Ekonomou
Narges	Mehrabi
Aliona	Yurtsevich
Donna	Agrell
Niels	Berentsen
Jan	Schacher
Andrew	Wright
Adilia	Yip
Ilya	Ziblat Shay

# Orpheus/ORCiM events in 2013

## INTERNATIONAL ORPHEUS ACADEMY FOR MUSIC & THEORY

*Monday 25 - Wednesday 27 March 2013*

### EXPERIMENTAL AFFINITIES IN MUSIC From Late Middle Ages to the Present

Focusing 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'.

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.

## ORCiM RESEARCH FESTIVAL 2013

*Wednesday 2 – Friday October 2013*

# ORCiM's Who's who

## ORCiM researchers 2012-2013

William Brooks (U.K.)  
Kathleen Coessens (Belgium)  
Darla Crispin (U.K./Belgium)  
Paulo de Assis (Portugal)  
Catherine Laws (U.K.)  
Gerhard Nierhaus (Austria)  
Stefan Östersjö (Sweden)  
Juan Parra (Chile/Belgium)  
Hans Roels (Belgium)  
Michael Schwab (Germany/U.K.)  
Luk Vaes (Belgium)  
Anne Douglas, *associate researcher ORCiM*

## ORCiM doctoral researchers 2012-2013

Valentin Gloor (Switzerland)  
Kiril Koslovsky (Finland)  
Anna Scott (Canada/The Netherlands)  
Bart Vanhecke (Belgium)

## Steering Committee

Peter Dejans, *director Orpheus Institute* (Belgium)  
Darla Crispin, *steering committee officer* (U.K./Belgium)  
Paulo de Assis (Portugal)  
Robert Höldrich (Austria)  
Kari Kurkela (Finland)  
Kathleen Coessens (Belgium)  
Catherine Laws (U.K.)  
Hans Roels (Belgium)

## External advisor

Dame Janet Ritterman (U.K.)

## Series editor

William Brooks (U.K.)

## Organising Committee ORCiM Seminar 2013

Kathleen Coessens (Belgium)  
Anna Scott (Canada/The Netherlands)

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