

ORPHEUS

INSTITUUT



SOUND and SCORE

Sound & Score Seminar

Orpheus Research Centre in Music [ORCiM]

December 15-16, 2010

Ghent, Belgium

As an art form based upon sound, music deals with complex semiotic translations and interactions between different perceptual senses and systems of signification: sound, score, meaning. Primarily, music has to do with the invisible, with forces that cannot be seen but that touch listeners in very compelling ways. However, in many cultures - Western and non-Western - music has been codified in notated form, originating complex written artefacts - the score -. Here, different signs and symbols not only allow for the retention and transmission of certain elements of the musical fabric but also liberate forces that are not conceivable without graphic representations.

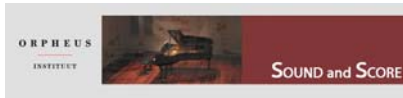
This seminar introduces the act of notating as an important and pivotal activity within the rich array of activities that constitute musical practice. The two-day international seminar aims at exploring the intimate relation(s) between sound and score and the artistic possibilities that this relationship yields for performers, composers and listeners. Three main perspectives will be adopted: a conceptual approach that allows for contributions from other fields of enquiry (history, musicology, semiotics, etc.), a practical one that takes the skilled body as its point of departure and finally an experimental approach that challenges state-of-the-art practices.

Orpheus Research Centre in Music [ORCiM]

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

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

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



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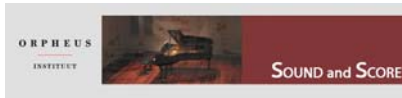
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Planning

Wednesday 15 December 2010

13.30-14.00	Registration
14.00 -14.05	Welcome by Peter Dejans
14.05-14.15	Introduction by Paulo de Assis
14.15-15.15	Keynote: Jeremy Cox <i>What I say and what I do: the role of composers' performances in building our sense of their works' identity</i>
15.15-15.30	<i>Discussion</i>
	<u>Chair:</u> Hans Roels
15.30-15.55	Gregorio G. Karman <i>Closing the gap between sound and score in the performance of electronic music</i>
15.55-16.20	David Milsom <i>Notation, annotations, style and musical meaning: issues in the performance of Brahms' violin sonata op.78</i>
16.20-16.45	Robin T. Bier <i>Poem as score: finding new melodies for un-notated Troubadour songs</i>
16.45-17.00	<i>Discussion</i>
17.00-17.30	Coffee break
	<u>Chair:</u> Kathleen Coessens
17.30-17.55	Paul Roberts <i>The mysterious, whether seen as inspiration or alchemy</i>
17.55-18.20	Andreas Stascheit <i>The problem of the "I can": on methodology of creative practice</i>
18.20-18.50	Tanja Orning <i>Pression performing: a performance study</i>
18.50-19.10	<i>Discussion</i>
19.30	Buffet



Thursday 16 December 2010

9.00-09.15 Arrival and coffee

Chair: Luk Vaes

09.15-09.40 **Anne Douglas**
Drawing and the score

09.40-10.05 **Yolande Harris**
*Scorescapes: the score as a bridge between
sound, self and environment*

10.05-10.30 **Susanne Jaresand**
A physical interpretation of a score

10.30-10.45 *Discussion*

10.45-11.15 Coffee break

Chair: Catherine Laws

11.15-11.40 **Darla Crispin**
*Territories, boundaries and variations: Anton Webern's piano variations op.27 as a case-study for artistic
research*

11.40-12.05 **Anna Scott**
Sound drifts: the phenomenon of stylistic change in the interpretation of fixed texts

12.05-12.20 *Discussion*

12.20-13.20 Lunch

Chair: Juan Parra Cancino

13.20-13.45 **Angelika Moths**
L'autore a cortesi lettori

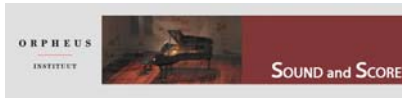
13.45-14.10 **Daan Janssens**
Scored improvisation

14.10-14.35 **Virginia Anderson**
Idea transmission in graphic and text notation

14.35-15.00 **Miguelangel Clerc**
The in(visible) sound

15.00-15.15 *Discussion*

15.15-16.00 Looking back - closing remarks



16.00

Afterglow

Abstracts

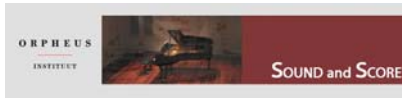
Jeremy Cox

What I say and what I do: the role of composers' performances in building our sense of their works' identity

Western art music, with its strong tradition of transmission via the notated score, has given us the concept of the musical work as having an autonomous identity, to which it is our responsibility as performers to be faithful. This notion of 'Werktreue' brings with it a set of almost moral imperatives concerning the preparation of a performance, of which adherence to the evidence set before us - rather than wilful pursuit of our own subjective instincts - is a cornerstone. But when the available evidence includes performances given by the composer him- or herself, the question of what evidence to use and how to use it becomes both richer and more problematic.

On the one hand, composers' performances may seem to offer uniquely direct and un-mediated indications of how the work should be performed, in that they circumvent the need to translate pure creative impulse into notated form and back out again into sonorous realisation. On the other, these performances may end up clouding, rather than revealing, the composers' intentions through the myriad exigencies of real-time performance (not forgetting the fact that a musician with great compositional talent may very well have distinct limitations as a performer or conductor). Even where they have the ability to execute a performance fully consistent with their intentions, composers may legitimately deliver interpretations that are less bound by the conventions of score-oriented 'Werktreue' than are those of other performers - for example, incorporating spontaneous insights which may inflect, or even contradict, the notated score. However, whether such performances may then stand as exemplars for authenticity, which other performers may access and imitate, is a far from straightforward question.

This paper uses the example of recorded performances of their own work by composers to probe some of these issues. It focuses upon Stravinsky's own conducting of his *Symphony in Three Movements*, comparing and contrasting this arguably specially-privileged version with a range of other interpretations.



Gregorio García Karman

Closing the Gap between Sound and Score in the Performance of Electronic Music

The specific problematic of the score in the context of contemporary electronic music has been the matter of frequent discussion. The representation of sound, the dependencies of ephemeral electronic devices and software, or the high editorial demands, are some of the concerns of those who have treated this topic. However, this presentation will attempt to provide quite a different perspective of the “limitations” of electronic music notation.

Departing from a number of tape, mixed and live-electronic compositions, I will argue that *the ambiguous nature of those scores is not only paradigmatical but also highly defining of the historical and contemporary practices of electronic music*. The performance of electronic music is presented as a skilled and creative process, not far from heavily improvisational practices of the Renaissance and Baroque. At the same time, aware of the incompleteness of the score and the transformative nature of his activity, the contemporary performer has to “read between the lines” while questioning the authenticity of his interpretation, if wishing to join with seriousness the dialogue initiated by the composer. The audience of the seminar, invited to peek into the performance scores, will discover how the electronic musician sees the limits of electronic notation as a motivation for completing, or even designing his own scores. The annotations resulting from the preparation and staging of those works include an assortment of lines, numbers, symbols, colours, waveforms, schematics or layout sketches. These provide cues, tempi or dynamics, but also specific indications for the interaction with hardware and software like fader actions, parameter values or ranges, signal paths, transformation and process descriptions, preset names, relations between instrumental and electronic parts, indications for spatial projection, etc. What is the place of performance in a multichannel-sound composition that is fixed on tape? Does it make sense to speak of authenticity in a repertory where revisions are common practice? How is the performative aspect of composition relevant to the relation between sound and score in electronic music? Can the performer be a legitimate contributor to the score?

The performance scores and musical renderings of *La Fabbrica Illuminata* (Luigi Nono, 1964), *Variaciones Sobre la Resonancia de un Grito* (Cristóbal Halffter, 1976), *Still* (Jonathan Harvey, 1997), *Cosmic Pulses* (Karlheinz Stockhausen, 2007), *...Und...* (Georg Friedrich Haas, 2008), *Íncubus III* (Jimmy Lopez, 2009) and *Lebensfunke II* (Malika Kishino, 2010) represent my personal attempt to provide practical responses to some of these questions, and an invitation to reconsider the relation between sound and score in the practice of electronic music.



David Milsom

Notation, Annotations, Style and Musical Meaning: Issues in the Performance of Brahms' Violin Sonata op. 78

Much emphasis has been laid, in recent decades, upon the importance of using an 'urtext' edition when preparing to perform a historical work. Even when the performer has few, if any, specific intentions to perform in 'historically-informed' ways, it is seen as vital for a responsible and scholarly performance to take account of a composer's own markings, clearly differentiated from those of subsequent editors and revisers. In the case of Brahms' violin sonatas, editions purporting to be 'urtext' are frequently problematic and contain confusions of authorship as much as any other. Moreover, such an edition, even if reliable, cannot testify to the complex web of stylistic assumptions and artistic mannerisms underpinning late nineteenth-century style. Many performances pay scant regard to the localised historical and geographical meanings (and understandings) of notated signs.

This paper sets as its goal a 'historically-informed' performance of Brahms' op. 78 violin sonata first movement and examines key questions along the way: what evidence is available to us as to how the work was understood and played in Brahms' lifetime by a violinist such as his close colleague, Joseph Joachim? In what ways and to what extent would such a performance depart from Brahms' text? How important is that text to a stylistically idiomatic performance? The paper will set out the principal evidence at its disposal in the form of annotated editions of the sonata by nineteenth-century musicians (including editions by Auer, Bouillon and Schnirlin) and Brahms' autograph score of the work, and will put these in the context of Joachim's performing practices as indicated by his writings, editions and recordings. David Milsom, who is highly experienced in giving lecture-recitals in this field and who completed a three-year AHRC Research Fellowship investigating nineteenth-century string performing practices at the University of Leeds (UK) will examine this interplay between notation and performance, illustrated by excerpts performed 'live', as well as sound recordings made as part of his previous AHRC Research Fellowship. In so doing, he argues that a full understanding of a work such as this needs musical text and musical act to be evaluated simultaneously, and that a perceptive reading of this sonata requires, at the very least, a cognisance of not only Brahms' notation, but also how this was put into practice by musicians with whom he was associated.

Robin T. Bier

Poem as Score: Finding New Melodies for Un-Notated Troubadour Songs

Although medieval troubadour poems were meant to be heard in song, fewer than ten percent survive with notated melodies. According to current performance practice, which depends upon notated melody, musicians and scholars seeking a historically informed performance are therefore limited to a fraction of the troubadour repertoire. Medieval treatises, however, indicate that the linguistic sounds and poetic structure of these songs were once equally if not more musically charged than their melodies. The orality of medieval Occitanic literary society further suggests that the act of composing a song's melody (trobar) would have been guided by word sounds and poetic structure. These linguistic elements survive today, even where the original melodies do not.

Guided by existing scholarship of the Old Occitan language, versification, and the characteristics of surviving melodies, I sought to emulate the troubadours' process of trobar and rediscover melodies to which these poems could be sung. These experiments led to the development of a new performance practice, in which the poems themselves function as scores whose musical content in a modern sense cannot be unlocked until the sounds of words have been intimately studied, lifted off the page through speech and improvisation, and committed to memory. The resulting melodies restore the poems to a compelling musical existence while avoiding the compromises associated with contrafacture. Reading the troubadour song texts as scores in this way permits the performer great personal freedom with respect to melody and rhythm. This raises the question of whether any aspect of historical musical truth is retained in the performance. However, this is a question that can be asked of many scores in recent history that have attempted to transcend the limitations of standard western musical notation and capture the subtle rhythms and melodic contours of language. I argue that far from disregarding the past, this new approach embodies the essence of the troubadours' art in a way that current historically informed performance practice does not; by exploiting the musical content of the language, embracing the creative input of the performer as composer, and encouraging the making of new songs.

Paul Roberts

The mysterious, whether seen as inspiration or alchemy

This paper will examine the ways in which the preparation, performance and communication of a score involve crucial elements that notation by itself cannot communicate. It will be argued, however, that, once armed with an understanding of these elements, a performer needs to return to a scrupulously close reading of the score to realize the most effective performance; that a composer's notation arises from the pressures of what cannot be notated, and hence can only be fully understood in relation to these elements.

To argue this for the notation of melody, harmony and rhythm is contentious. Creative 'inspiration' has had a bad press, and we are happier today to accept the obvious realities of prodigious technical expertise and (super)human effort as the main propulsions behind the creation of artistic masterpieces.

But there is ample evidence from composers themselves indicating that musical composition was more than 'placing two notes side by side and considering the result,' (Orenstein 27) as Ravel somewhat mischievously maintained. As Bill Hopkin has pointed out, 'the mysterious, whether seen as inspiration or as alchemy, was clearly understood [by Ravel] to have a leading role in the process of composition.' (Hopkin 615)

To what extent can these elements of inspiration and alchemy be divined and harnessed to a performer's understanding of the score and the way to communicate it?

The investigation will focus on examples from the piano music of Ravel and Liszt, ranging from a consideration of titles and epigraphs (*Jeux d'eau*, and *Valses nobles et sentimentales*) to the minutiae of articulation marks in the score (would it be possible, for example, to arrive at an understanding of Ravel's comma marking (') in the middle of a phrase of *Valses nobles* without the gloss he subsequently gave to a pupil: 'like a curtsy'? – Perlemuter 45). The investigation will also adduce analytical and descriptive commentary that attempts to elucidate or 'interpret' a score, as here by Charles Rosen:

'The most remarkable inspiration is a surprise cadential movement into a mournful gray despair with no brilliance . . . Liszt follows it with an effect of religious absolution and a brief glimpse of heaven.' (Rosen 490)

There is no justification for this commentary other than the printed score, and its realisation in sound – no programmatic text, no title. In fact Rosen is referring to one of Liszt's (and the 19th century's) greatest examples of 'pure' music, the Sonata in B minor. What are we to make of this? This presentation will argue that such attempts at elucidation are an inevitable and necessary part of the process by which a performer comes to terms with 'the mysterious, whether seen as inspiration or alchemy.'

Andreas Georg Stascheit

The Problem of the "I can": On Methodology of Creative Practice

When in the *Phenomenology of Perception* Merleau-Ponty introduces the case of playing a musical instrument in order to show, how "habit has its abode neither in thought nor in the objective body, but in the body as mediator of a world", he sketches with the following words the character of the musician's involvement in the process of 'music in the making': "Between the musical essence of the piece as it is shown in the score and the notes which actually sound round the organ, so direct a relation is established that the organist's body and his instrument are merely the medium of this relationship."

This paper is about the fact that establishing so direct a relation between musician and instrument, between musical essence and actually sounding tones, cannot just naturally be done. - It turns out to be an unsolvable problem for the beginner, transforms into a mystery for the advanced student and remains posing a continuous open task to the most proficient performer. However, as musical practice demonstrates, extending the horizon of the "I can", thus providing access to something up to now inaccessible, *can* be achieved by a specific kind of practice: In music, the noun 'practice' and the verb 'to practice' are very commonly used to designate the heuristic method aiming at the *intended development* of new potentialities of agency and the incorporation of new *ways and means* into one's repertoire of animate-bodily expression. In phenomenological writings, "practicing" in the sense of a practice that extends the horizon of the "I can", providing access to something resistant, something up to now inaccessible, is literally present in the context of the frequently discussed problem of what Husserl called the 'access to phenomenology'. And the notion of the "I can" itself attains focal relevance in the context of the phenomenological analysis of the "I". As Alfred Schutz has pointed out in his review „Edmund Husserl's Ideas, Volume II“: "The I as a unity is a system of faculties of the form 'I can'."

The paper sketches a phenomenological analysis of practicing in the sense of the specific "mode of the 'I do'" (Husserl) that provides access to intentionally extending, modifying or restructuring the "horizon of ability". Six structural aspects are distinguished: reiteration, variation, dialogue, transformation, simultaneity, and the self-referentiality of practicing as practice of permanent beginning.

Tanja Orning

***Pression* Performing - a Performance Study**

Pression (trans. pressure) for solo cello from 1969 by Helmut Lachenmann unquestionably lives up to its title - in this piece the performer is asked to squeeze, press, jerk, slide, hit and stroke various parts of the instrument and the bow. Rather than a traditional musical score, the score acts as a map, which shows the actions of the performer - a notational method called *action notation*, or the more established definition *prescriptive notation* (Seeger 1958), as opposed to *descriptive notation* that describes the sounding result. *Pression* came into existence through *Instrumental musique-concrète* (Lachenmann 1969) - an aesthetic direction abolishing classical hierarchical structures such as: work over performance and compositional traditions over "pure" sound - in short, a bottom-up approach where the sounds become "liberated" from the heavy connotations of the monolithic concept of the "work".

I will argue that in order to analyse and explore this remarkable and peculiar piece, it requires a theoretical application that corresponds to the nature and demands of the music. I will therefore draw upon perspectives developed from theories of performativity and performance studies. The central question in this paper is how to investigate *Pression* - not as a work (self-) contained in a score, but as a "live object": as agency, action, behaviour and embodiment. Being both performer and researcher, I shall try to oscillate between the paths of "from practice to theory" and "from theory to practice". In the conclusion I will discuss whether this approach has given us new knowledge about *Pression* and how we may use this new knowledge in similar contexts. Particularly relevant to the topic of this seminar is thus the focus on the notational aspect, as well as the role played by the performer in relation to notation, in my investigation of *Pression*.

This paper is part of a larger dissertation project in which I seek to formulate a performance practice in contemporary cello-music after 1960 by looking at three central and ground-breaking works by Helmut Lachenmann, Brian Ferneyhough and Morton Feldman. In exploring the competence and proficiency required to perform the chosen works, the following elements are brought into play: notation, extended techniques, idiomatic issues, sound production, musical gestures, practicing methods, improvisation, interpretation and aesthetical views.

Anne Douglas

Drawing and the Score

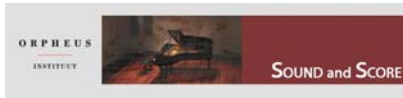
In contemporary music experimental approaches to the score have become pivotal in articulating determinacy /indeterminacy within interpretation and improvisation (Cage 1971). The use of *graphic* scores somehow frees the performer from the 'dictatorship' of classical western approaches to music making in which every aspect - structure, form, quality of sound have been traditionally preset by the composer (Brown 1986). New forms of graphic scores are frequently articulated in terms of drawing and it is their qualities as drawing that denotes a certain creative freedom (De Assis 2009).

Conversely, the score in the visual arts has become a means to share common goals in what is otherwise a highly individualistic discipline. In other words the presence of the score in relation to the visual can constrain freedom positively. Kaprow developed the score as a poetic device to hold and share an artistic idea with participants in the public sphere, working outside of institutional gallery practices (Coessens, Crispin & Douglas 2009).

Drawing results in a series of marks or tracings. Drawing occurs in the moment of an experience of looking intently. The direction or trajectory of the line is felt, open to encounter with other lines or marks rather than predetermined (Klee 1953/1971). The artist's judgement of freedom and constraint, of what to determine and what to leave indeterminate, is crucial to open-endedness as a quality of the work.

How do creative approaches to score and drawing enhance or limit the quality of a work as 'open'? Scores, like Klee's point in space, can represent a point of mobility, a point from which to move. Lines, like scores, can act as a kind of 'blue print', deliberately closing out interpretative possibilities. That said, an architect's or engineer's drawing never quite fulfils the needs of the builder who must interpret and improvise (Hallam & Ingold 2006). How we work with scores and drawings in the domains of music and the visual arts appears to offer important insights into the nature of artistic creativity. In understanding these processes in art, we also perhaps come close to grasping how constraint and freedom interplay in everyday existence.

This paper will trace crossings between 'score' and 'drawing' in contemporary music and visual arts. It will use as a theoretical base Cage's essay *Indeterminacy* and Kaprow's writings on the *Blurring of Art and Life*, examining these in the light of current artists' experiences, including the ORCiM interviews.



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Yolande Harris

Scorescapes: The Score as a Bridge between Sound, Self and Environment.

Scorescapes is a practice based research project that explores sound, its image, and its role in relating humans and their technologies to the environment. It takes the musical score as a conceptual starting point for cross-media issues encountered in sound art, electronic and audio-visual practices.

The score is not a fixed entity! Through an experimental approach, I am calling for a broader conception of the score, as a cultural tool and communication device, but also as malleable, temporal, decayable documents, marking imaginative gaps and celebrating interpretation and communication. Although the musical score has a fundamental position within the history of Western music, its significance as a transformative entity is stifled by a rigid conception of it as a printed notation device for the communication of specific musical parameters between composer and performer. Rather than accept this reduction of the score this research revives it as a musical concept under constant transformation illuminating key contemporary aesthetic issues.

The scorescape is a kind of meta-dialogue that can be found in instances where there are gaps between conventional definitions, such as that between the senses of hearing and seeing. The score actively binds time and space, the visual and the sonic, one person to another. Specific conventions of notation are a way of selecting and highlighting the most important aspects for communication, leaving the rest to acts of interpretation embedded in a culturally, technically and discipline-specific knowledge. As this cultural context shifts, the specificities of the score evolve different meanings and interpretations.

Scorescapes proposes the score as central to our negotiation with the environment through sound. How we understand our position within the immediate environment, through our bodily sense perception and its cognitive processing, questions the contested borders between self and context. Having identified this as a central concern of composers such as Alvin Lucier, David Dunn, Pauline Oliveros, LaMonte Young and R Murray Schaffer, my own artistic work explores these foundations using the concept of the score as a springboard. I theorise the score – which becomes the scorescape - as an intellectual human way of encoding this relationship between inner self and outside world through sound, to provide and communicate meaning to others, over space and time.

Susanne Jaresand

A Physical Interpretation of a Score

The focus of this research project is in dance and in music and how these art-expressions through a process of creation are manifested in a professional performance. A performance that has its origin in the score of the Violin Concert composed by Unsuk Chin.

The artistic process begins with the choreographer listening to the music, recorded with the current interpretation of the conductor, so that the choreographer can achieve a deep knowledge of all the musical elements. After that, the choreographer does extensive score studies to determine how each part of the music forms a base for the dance: How many dancers will be included in the different parts? Should it visualize the music, or should it be a counter-voice etc? These are the choreographer's artistic choices and in this process a dance score is created from the music score – a two voice harmony.

The dance is then choreographed in silence, with the purpose to find the music of the dance. A process in which the dancers are deeply involved with their creativity. Important here is that the choreographer has knowledge of the sounding music and from a thorough analyse of the score. Now the dancers listen to the music *through* the dance-sequence created in silence, and in this PHYSICAL LISTENING arises an artistic meeting between dance and music. A listening which can be divided in three senses; to pay attention, to hear and to listen.

The analyse of the score is thus the artistic context of creating a counter-voice in dance to get a deeper insight into music through the whole existence. The music contains human expressions where dance, as a counter-voice, becomes a mirror in order to deepen the experience of music.

The research project is collaborative indicating close cooperative processes including professional artists and researchers. The empirical scope is broad and uses a methodological approach well suited for the purpose including analogue and digital portfolios, observations, interviews and video documentations which incorporate stimulated recall.

This project carries the potential of revealing important and useful knowledge within the general field of cultural expressions where dance and music collaborate. Specifically in which a reading of score is of great importance. Since a special interest is invested in partnership and gender, useful knowledge in these areas may also be revealed. Furthermore, the outcome will be of interest and use in professional art education.



Darla Crispin

Territories, Boundaries and Variations: Anton Webern's *Piano Variations Op. 27* as a case-study for artistic research

In the past decade, the phenomenon of artistic research has developed exponentially, thanks to a combination of increasingly sophisticated resources and individual contributions to this field of knowledge by highly-realized music practitioners. And yet artistic research still exists in a relationship to its more established counterparts that is analogous to the status of performance in relation to the hegemony of the notated score. In support of continued innovation within the sphere of artistic research, and drawing upon the philosophical work of Gilles Deleuze and Felix Guattari concerning 'rhizomatic' interpretations, as presented in *Mille Plateaux*, this paper argues for an ongoing 'deterritorialization' of the research space – one that opens access to live performance and the subjectivity of the performer's view.

To illustrate how this may work in practice, Anton Webern's *Piano Variations Op. 27* will be re-read in the light of Post-Structuralist theories of Jean-François Lyotard and through related practical questions that arise as a result of preparing the work for performance. The Universal Edition annotated score will be re-assessed and proposals put forward concerning the status of Webern's pencilled instructions to Peter Stadlen, which may be seen less as the dictates of an exacting pedagogue, and more as a tool to liberate the music – and its creator – from a desperate pathos of purity. The aim will be to explore the contradictory forces at work when a composer engages in a creative dialogue of this kind with an interpreter: on the one hand, performance considerations are elevated to the status of 'ex cathedra' statements, comparable in authority to the original notated markings; on the other, performance decisions not sanctioned in this way become correspondingly demoted and their contingent status is made all-too apparent. Performance annotations therefore both mediate between text and act and serve to underline the hierarchies that operate between these two forms of creative statement.

More generally, the paper seeks to show how the dissolution of the boundaries and dichotomies of the Modernist/Post-Modernist model may provide refreshing ways to experience performances of musical works of the twentieth century in general, and of the Second Viennese School in particular.



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Anna Scott

Sound Drifts: The Phenomenon of Stylistic Change in the Interpretation of Fixed Texts

As José Antonio Bowen says, “every generation believes it is transforming scores into sounds in the most ‘natural’ and ‘authentic’ way”, and nowhere does this observation come as startlingly into focus as in a comparative analysis of canonic Western art music recordings. Unlike the musical performing traditions of oral cultures and the jazz world for example, both mainstream and historically-informed performers of canonic repertoires tend to deal primarily with fixed texts, or scores. Despite each ideology’s sometime reliance on notions of authenticity, composer-intent or werktreue, the advent of recording has vividly demonstrated that the way in which performers interpret scores is a function of their social, historical, geographic and even generational context. In general, scores presuppose a musician’s immersion in a particular performing tradition, but unlike performers of new music, most ‘classical’ performers are afloat in historically foreign waters.

Since technology engendered the creation of new fixed objects for study, i.e. recordings, numerous comparative studies have shown that a remarkable stylistic drift has occurred in the last hundred years - even in cases where recordings survive from around the time of a work’s conception. If a score is seen as a translation, sample, summary or encoding of the essential or at least distinguishing features of a musical work, what are the mechanisms at work in the phenomenon of stylistic evolution? Can those performative elements that resist this metamorphosis be evidence of some original ‘intent’ - preternaturally conveyed across generations by that which stays the same, namely the score?

For the purposes of this study, a number of recordings of Johannes Brahms’ Intermezzo Op. 117 no.1 in E Flat will be compared, including one by his pupil Adelina De Lara. While the stylistic drift that has occurred in the years since she recorded the work is self-evident, the principal trends in this evolution of interpretation will be discussed with the aid of scores, recordings and analytic software. What has changed, what remains the same, and why? What are the possible ideological, social and historical explanations for this drift or inactivity? Finally and most importantly, whether one subscribes to mainstream or historically-informed practices, of what use is this information to performers today? While many performers pay tribute to at least some part of the authenticity argument, the themes revealed in this study warrant the question: is reproducing past performing styles something that is desirable, or even possible today?

Angelika Moths

L'AUTORE A CORTESI LETTORI

In the music of the Renaissance and Baroque we tend to be seduced by the fact that – compared to the more artful manuscripts of the medieval times – the musical material is printed. Often we ignore, though, that these prints had in many cases an “antecedent”, they circulated in handwritten partbooks, which used to be the actual performing material. Printed was only what has proven its value already, although it was sometimes revised before passing the press – very often with the loss not only of the performing hints but also of these materials in general (compare here the famous dispute between Artusi and Monteverdi: the version of *Cruda Amarilli* by Artusi differs from that of the official publication of the Madrigal book five years LATER. What happened? Did Monteverdi revise it or did Artusi exaggerate?) That means that if we perform Monteverdi's *Orfeo* for instance (first performance Mantua 1607), we use the printed score of 1609, which does in fact deliver us – quite extraordinarily – with the precise setting of the continuo instruments, but all these hints are written in the past tense and this print emerges as a “souvenir” of the festivities of 1607, the frame of the first performance, and therefore as a “reconstruction”. What do we do thus exactly when we proclaim: “We perform out of the original?”

Beside this very prominent example there are countless prints of the late 16th and early 17th centuries of Monteverdi's direct environment, which demonstrate the difficulties to force a “real” singing practice into score. Antonio Brunelli laments in the preface of his *Prima parte delli fioretti spirituali...* (Venice 1626) that publishing of new music just attracts the eyes of those who search „con ogni sottigliezza ogni minima imperfetione“ – and they will find it! And if they don't succeed – this is Brunelli's frustrated conclusion – they argue: „Non ci sono Miracoli, si poteva far meglio“ (There are no miracles in it. One could have done better.)

Francesco Rasi, who sang the title part of *Orfeo* wanted “to do better” and published in 1608 his *Vaghezze di musica per una voce sola* in which he wants to express unambiguously the *sprezzatura* (the assumed effortless in performing very difficult passages) of his own singing. But by singing these passages “literally” one will for sure never come to the same result – not considering the difficulty to reproduce these passages in modern writing, as we can't be sure how Rasi supposed to integrate this amount notes in a common *tempo ordinario*. And therefore there is hardly any print of the early 17th century that can do without an explaining preface in which the “cortesi lettori” are asked for comprehension of the difficulty to write down music not only reasonably but also sensually – which is so important for the *Seconda pratica*.

Daan Janssens

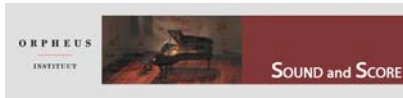
Scored improvisation

Elements of improvisation, ornamentation or freedom towards a musical score have always been part of musical activity, whether it be small added variations, grace notes, semi-improvised concerto cadenzas or the practice of musical simplification (to be able to perform e.g. a score of Brian Ferneyhough...). In all these cases, there is no doubt that the composer is still the creative mind behind the composition. However when larger passages of free improvisation are included in notated compositions (e.g. the work of Richard Barrett or the young Flemish composer Stefan Prins), the discussion often rises whether the creative composition process is merely the actual composer's responsibility or if both the composer and the performer can be seen as the creators of the piece. Indeed, this debate is strengthened by the fact that during a second or third performance the piece is not identical to the first performance, or that it would sound differently when performed by other musicians.

Nevertheless, the question rises whether this so-called 'free improvisation' is always that 'free'. In fact, in free improvisation, the musician's freedom is often limited by several factors:

- the socio-cultural musical context: improvisation in a jazz concert typically differs from improvisation in a 'new complexity' performance.
- the memory of the musician himself, as he is guided by a personal improvisation style, musical and gestural tics.
- the memory of the composition itself: musical elements which were played, heard, studied or rehearsed before have an impact on the musical choices during the performance.

It is my opinion that the weight of the third factor is often underestimated in the aforementioned discussion on the composer's responsibility for the musical content. From a double point of view, i.e. the composer's and the musician's, I will discuss a number of interesting scores that deal with passages of free improvisation (like the work of Stefan Prins), and compare them to scores which allow radical performance freedom (such as Stockhausen's Klavierstück XI), in order to determine to what extent the notated music and its musical context influence the choices made by the performer, and to what extent the composer's main idea is preserved.

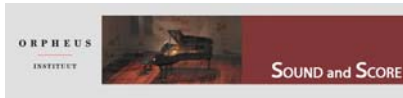


Virginia Anderson

Idea Transmission in Graphic and Text Notation

Although music does not communicate like a language, the way it is transmitted from composer to performer to listener via notation approximates the transmission of language through writing from one person to another. Most models of idea transmission of music via traditional, or common-practice, notation, therefore, follow those for language. Jakobson's model of the Speech Act has been adapted by Nattiez and Molino in terms of the interpretative actions of the Producer (composer) and Receiver (listener) on the Trace (score), as poetic and esthetic, respectively. Earlier, Nelson Goodman examined the nature of the musical score according to its character compliance. As useful as these approaches are for common-practice notation and its modern extended characters, the transmission of indeterminate music through graphic and text notation is effected so differently and in so many ways that some have deemed this notation not to be notation at all (Goodman) and a written document in this notation not to be a score (Dahlhaus). What we are left with, in terms of transmission of indeterminate notations, is Cage's question, 'Composing's one thing, performing's another, listening's a third. What can they have to do with one another?' (*Silence*, 15).

In this project I shall show the ways in which traditional and other symbolic notations are transmitted, as well as the way that models of transmission are predicated upon the assumption that *all* music scores shall represent the musical idea in the same way. I will look at the way that Goodman showed representation in other arts, as well as 'vacant' semantics, to see how graphic and text scores provide semantic possibilities for the performer to fill. I will show that much can be taken from studies in the representation of topic in eighteenth-century music, as well as other elements, including fantastic or nonsense literature and game theory, to provide a better understanding of what indeterminate scores 'say', as well as what they suggest.



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Miguelangel Clerc

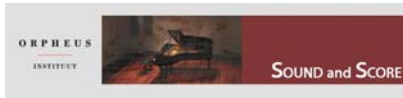
The in(visible) sound

The visual relation with a score always proposes the possibility of imagining the result of the performed audible experience. This imagined version of the music through the score depends on the directness of the symbols and signs that appear. We are trained to represent these in very specific ways. In some musical pieces this representation is blurred by extra levels of interpretation and new instructions. In some scores it gets very hard to imagine a possible representation. These scores are working as instructions for the performers and conductors and the sound image that the composer proposes it only appears in the actual live performance. These scores lose the possibility of this visual-audible quality. The musical representation stays hidden.

My proposal is to show and describe some specific situations of these kind of scores where what is seen has a very distant relation with the sound representation. Some of the examples will point: scordaturas and tablature writing, transpositions, text instructions, new notation and new assignments of traditional notation. I will choose a few examples of 20th century music.

I will mainly focus on a piece from my own music. I will describe "La linea desde el centro" for 12 guitars and conductor. In this piece every player makes part of a single instrument which is activated by the movements of the conductor. The conductor movements are choreographed and notated in an invented system. In the score it is possible to see these notated movements but first the system of notation must be learned and after that the sound result is difficultly connected. Each guitar player has an specific scordatura but the score is position notated. So even the players and the conductor won't know how the totality of the music will result before playing altogether.

When performing altogether the sound result appears in a very simple way and everyone understands easily what the score is about. But the score itself stayed very distant until that moment. My intention is also to describe some of the rehearsal experiences of this piece in order to clarify how the players and conductor start to connect the visual elements of the score with sound representations.



Bio guest lecturers

Virginia Anderson specialises in the study of British experimental music, and experimentalism in general. She is presently writing a book on graphic and text notation, and has just completed the article on experimental music for *Grove Music*.

Robin T. Bier is a postgraduate and PhD student at the University of York with a dissertation titled "Self-Accompaniment as Historical Performance Practice for Singers".

Miguelangel Clerc Parada was born in Santiago, Chile, in 1979. He is a composer, music performer and researcher. His music has received the Proms Prize 2006 in Paradiso (Amsterdam) for the piece "Paradiso's Pendulums" composed in collaboration with Grzegorz Marciniak. He was selected for the Gaudeamus Composition Competition 2008 for his work "What About Woof?" for five percussionists. Clerc has composed pieces for soloists and chamber music for ensembles in Europe and South America some as the Nieuw Ensemble (Holland), Ensemble Klang (Holland), CIMA (Chile), Schlagquartett Köln (Germany), among others. He also has composed music for dance and live art performances for choreographers as Pedro Goucha, Cora Bos-Kroese and collaborates with the performance group "mmmmm" (UK).

He studied classical guitar with Roberto Perez, Alejandro Peralta and Henk Westhiner. He studied composition with Alejandro Guarello in Universidad Católica de Chile, where he obtained a Bachelor's Degree in Music Composition in 2000. Further studies in composition were pursued under Martijn Padding, Gilius van Bergeijk, Cornelis de Bondt and Yannis Kyriakides at the Koninklijk Conservatorium (Den Haag) where he obtained a Postgraduate Certificate in Composition in May 2006 and a Master's Degree in May 2008. Additionally, he has attended seminars and master classes with Emmanuel Nunes (Portugal), Salvatore Sciarrino (Italy), Giacomo Manzoni (Italy), Gabriel Valverde (Argentina), Beat Furrer (Switzerland), Mario Lavista (Mexico), Julio Estrada (Mexico), Manuel Lopez Lopez (Spain), Tristan Murail (France), Rozalie Hirs (Holland), Michael Finnissy (England) and others.

Currently, he is pursuing a doctorate (docARTES) in artistic research at the Orpheus Institute in Ghent and Leiden University with the supervision of Marcel Cobussen and Frans de Ruiter.

Jeremy Cox was a Music undergraduate and then a doctoral student at the University of Oxford, obtaining his DPhil in 1986. During this time, he was a choral scholar and, later, a layclerk in the Chapel Choir at New College. He subsequently pursued a varied performing career as a singer and a conductor. In the former capacity, he has performed with a number of the UK's professional chamber choirs, including the *Clerkes of Oxenford*. Among his conducting posts was a period as Music Director of the Edinburgh Bach Choir.

Dr Cox has worked in a wide variety of higher education institutions in the UK: from Oxford, where he gained his first lecturing posts, to the new universities, including a spell in Scotland at the University of Stirling. Since the mid-1990s, his work has been in the conservatoire sector. As Dean of the Royal College of Music until September 2009, he had overall responsibility for learning and teaching at the College and for the College's research centres and collections. He was made a Fellow of the Royal College of Music in 2004.

Dr Cox has been extensively involved in curriculum design in his various posts and continues to be busily engaged in an advisory capacity, in the UK and Europe, on issues relating to this area. He is author of a handbook on curriculum design and development produced by the Association of European Conservatoires as part of its *Polifonia* project and is in the process of completing a similar publication concerned with the assessment of music in higher education institutions.

As a scholar, Dr. Cox's main interests are in Francis Poulenc and the *mélodie* (the subject of his doctoral thesis); musical idioms and culture in France after the First World War and their influence upon British music; and performance studies, in particular issues relating to notation and its significance for the performer. He has written on Poulenc, Satie and Stravinsky and is currently using the opportunity of an Honorary Sabbatical Fellowship from the RCM to write a book reflecting his lifelong primary research interests entitled *Poulenc, Apollinaire and the Systems of Sincerity*.

Darla Crispin is a Senior Researcher at the Orpheus Research Centre in Music (ORCiM), Ghent, Flanders. A Canadian pianist and scholar, Dr. Crispin has worked as a solo performer and accompanist in the UK, Continental Europe and Canada, specialising in musical modernity in both her performing and her scholarship. Her work in the conservatoire sector has involved leadership of postgraduate studies at the Guildhall School of Music and Drama, followed by five-year tenure as Head of School at the Royal College of Music, which she carried out until 2008. She has also been a leader in the development of European doctoral studies in music, co-chairing the Association of European Conservatoires POLIFONIA Project 3rd Cycle Working Group. Her own doctoral work, at King's College, London, involved a re-evaluation of Arnold Schoenberg's string quartets. Her writings include, 'Wine for the Eyes' – Re-Reading Alban Berg's Setting of *Der Wein*, which appeared in the Modern Humanities Research Association journal, *Austrian Studies* 13, in October 2005, and a chapter in *Silence, Music, Silent Music*, (edited by Nicky Losseff and Jenny Doctor, Ashgate 2007) called 'Some Noisy Reflections on Susan Sontag's *Aesthetics of Silence*'. Dr. Crispin's most recent work focuses upon the ramifications of practice-based research for musicians, scholars and audiences.



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Upcoming publications on this theme include 'Schoenberg's Wounded Work: Interpretative Themes and the *String Quartet in F sharp minor Opus 10*, in *Austrian Studies 16'* (Manley Publishing, for the Modern Humanities Research Association). A collaborative volume with Kathleen Coessens and Anne Douglas, *The Artistic Turn: A Manifesto* was published in September 2009, and a book on *Schoenberg, Performance and Ethics* is in preparation.

Anne Douglas is a research professor and Director of On the Edge Research, Grays School of Art, Robert Gordon University, Aberdeen (www.ontheadgeresearch.org; www.workinginpublicseminars.org) and a Senior Researcher at the Orpheus Research Centre in Music (ORCiM), Ghent. Her practice led research is concerned with understanding the changing role of the artist in the public sphere.

Yolande Harris is a composer and artist based in Amsterdam, engaged with sound and image in environment and architectural space. *Sun Run Sun* (2008) on sonic navigations, and *Scorescapes* (2009) explore sound, its image and its role in relating humans and their technologies to the environment. Her work has been presented internationally, including MACBA (Barcelona), Schirn Kunsthalle Frankfurt, NIMk (Amsterdam), V2 (Rotterdam), ISEA Singapore, UCLA, Villa Croce Genova. Significant artist residencies include the Netherlands Media Art Institute, Atlantic Center for the Arts (Florida), STEIM (Amsterdam), Jan van Eyck Academy (Maastricht), Metronom (Barcelona). She held an Artistic Fellowship at the Academy of Media Arts Cologne, was Lecturer in Interaction Design at the Technical University of Eindhoven and lectures on her work internationally. Her publications include "Inside-Out Instrument" (Contemporary Music Review 2006) and "The Building as Instrument" (Cambridge Scholars Press 2007).

Yolande holds a BA in music from Dartington College of Arts, an MPhil in architecture/moving image from Cambridge University and is working on her PhD at the Orpheus Institute Ghent (docARTES). Her current research/practice considers the musical potential of sound worlds outside the human hearing range, through underwater bioacoustics and the sonification of data, working with Alvin Lucier, David Dunn and Louis Andriessen, and supported by the Netherlands Funds for Visual Arts.

Daan Janssens studied composition and conducting at the Ghent Conservatory with Frank Nuyts, Filip Rathé and Godfried-Willem Raes. He attended different international master classes and seminars, both as composer and conductor (Darmstadt 2008 & Acanthes 2009, Ensemble Modern Composition Seminar 2008-2009). He collaborated with Spectra Ensemble, ARSIS4, Ensemble Orchestral Contemporain, Neue Vocalsolisten Stuttgart, Jean-Quilhen Queyras... Since 2006 he is conductor of the contemporary music ensemble Nadar, and performed at Ars Musica (2008 & 2009), Flagey, De Bijloke, De Nieuwe Reeks, Harvest Festival Denmark... Since 2007 he works as artistic researcher at the University College Ghent on the use of timbre transformation as composition model.

Susanne Jaresand is professor in eurythmics at the Royal College of Music in Stockholm, Sweden. She also works as a choreographer in contemporary dance, opera and theatre. She is now involved in a research project concerning dance and music *Pay Attention to the Listening Counter Point in Dance and in Music in a Listening Attitude*, financed by The Swedish Research Council.

Maria Calissendorff is senior lecturer at the Royal College of Music in Stockholm and teaches in music education. She's earlier researched in music education and is now together with professor Jaresand and Hugardt researching in artistic processes.

Ambjörn Hugardt is senior lecturer at the Royal College of Music in Stockholm.

Gregorio G. Karman is member of the Ensemble of the Experimentalstudio of the SWR in Freiburg, where he is engaged as a full-time performer of electronic music (*Klangregisseur*) since January 2006. He has played together with the Arditti Quartet, Musik Fabrik Köln, Collegium Novum Zürich, and orchestras like the SWR Orchester, Deutsches Symphonie Orchester or the National Orchestra of Slovenia, and musicians such as Klaus Burger, Iaso Nakamura, Reinhold Friedrich, Carolin Widmann or André Richard, in performance spaces like the Philharmonie (Berlin), Alte Oper (Frankfurt), Herkules Saal (Munich), Mozarteum (Salzburg), Teatro Real (Madrid) or Nezahualcōyotl (Mexico DF), and renown festivals like the Salzburger Festspiele, Darmstadter Ferienkürse, Donaueschingen, or the ISCM World New Music Festival. As a computer music engineer, he assisted the composition of new works by composers such as Karlheinz Stockhausen, Georg Friedrich Haas, Jose María Sánchez-Verdú, Flo Menezes, Marc André or Julio Estrada. He has been invited as lecturer to the Southbank Centre (London), the Stockhausen Summercourses (Kürten), ZKM (Karlsruhe) or the Reina Sofia Museum (Madrid). In 2004 he obtained a Masters *Diploma of Advanced Studies* in Musicology at the University Complutense of Madrid, after studying Piano, Improvisation pedagogy, Music Theory and Sound Engineering. He is currently writing a Doctoral Dissertation on the topic of Electronic Music in the Spanish Avant-garde, with the aim of restoring the electroacoustic music of composers like Roberto Gerhard or Cristóbal Halffter.



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David Milsom is a violinist and scholar of nineteenth-century string performing practice, with a particular emphasis upon investigating the so-called 'classical' school of violin playing associated with violinists such as Louis Spohr, Ferdinand David and Joseph Joachim. His principal teaching expertise is in performance, and performance-related studies.

David read music at the University of Sheffield, gaining a PhD in 2001, studying nineteenth-century performance with Colin Lawson and later Anthony Bennett and Clive Brown, funded by the British Academy. His PhD thesis, *Theory and Practice in Late Nineteenth-Century Violin Performance 1850-1900* was subsequently published by Ashgate (2003), and was shortlisted for award by the ARSC. In 2003 David was awarded an Edison Fellowship by the British Library, in which he continued his studies into the performance styles of early recordings, and in 2006 was awarded a Fellowship in the Creative and Performing Arts by the AHRC in a project entitled 'String Chamber Music of the Classical German School 1840-1900 – Studies in Reconstructive Performance'. This project involved investigating and recording a number of string chamber works in experimental historical styles (on period instruments) in order to practice as faithfully as possible the styles of playing associated with this 'school' – work that gained David international recognition and high-profile lecture-recital work including appearances at Stanford University, USA and the Estonian Academy of Music.

At present, David continues to perform string chamber music regularly with former colleagues at the University of Leeds in Leeds University Centre for Historically-Informed Performance (LUCHIP), with performances at Bristol, Leeds, Manchester, Bangor and Cardiff universities scheduled for 2009-10. Current and forthcoming research and publication projects include a biographical dictionary of recorded string players for Naxos Books, undertaking further, commercial recording of nineteenth-century music in radical historically-informed ways, and study of changing string playing styles in the early twentieth century.

David is an experienced practicing violinist, with extensive chamber and solo performance experience, although he now concentrates mainly upon historically-informed performance. In his spare time he has a few private violin and viola pupils (having taught the violin extensively for many years) and sings tenor in the choirs of St John's Church, Ranmoor, Sheffield (a church with a proud heritage of Anglican church music) He is also a CD reviewer for *The Strad* magazine.

Angelika Moths holds degrees in harpsichord from the Koninklijk Conservatorium, Den Haag, in Early Music theory at the Schola Cantorum, Basel, and in Musicology and Islamic Studies. She performs internationally with various Baroque ensembles, playing continuo instruments and the Arabian instrument *qanun*. Her various interests culminated in Syria, where she founded IDiOM (Intercultural Dialogues On Music), an exchange between player of classical Arabian instruments and European ancient music.

She is professor for Theory of Early Music at the Hochschule für Künste Bremen, Germany and teaches palaeography at the Schola Cantorum Basiliensis, Switzerland.

Tanja Orning is a cellist who focuses on contemporary music. After studies in Oslo, in London with William Pleeth and at Indiana University with János Starker as a Fulbright Research Fellow, she held the position as co-principal cellist in the Stavanger Symphony Orchestra for 5 years until she left for Oslo in order to realise a number of projects as a performer, improviser and composer. She is currently playing with groups such as Christian Wallumrød Ensemble, *asamisimasa*, *Dr.Ox* and *Polygon*, as well as her solo project *Cellotronics*, which resulted in a CD released in 2005. Orning is currently a Ph.D. student at the Norwegian Academy of Music, researching performance practices in contemporary music for cello.

Paul Roberts is a concert pianist and writer, and has specialized in the music of Debussy and Ravel. He has recorded the *Preludes*, *Images* and *Estampes* of Debussy, part of an ongoing project which will cover the complete piano music, and has written two books on Debussy: *Images*, a study of the piano music in relation to the cultural background of Paris from 1890 to 1910 (Amadeus 1996) and a biography *Debussy* (Phaidon 2008). He is currently completing a book on the piano music of Ravel and is about to embark on a research project which will investigate the literary influences on the piano music of Liszt. He teaches at the Guildhall School of Music & Drama in London, and is a Visiting Professor at the Royal Northern School of Music, Manchester.

Anna Scott began piano lessons at the late age of thirteen. Aware that she was considerably behind her peers, Anna's teachers encouraged her to embark upon accelerated instruction in both violin and piano, though she would eventually focus entirely upon the latter. Anna quickly proved herself to be a musical force among young Canadian pianists, achieving a top ten national ranking at her very first piano competition after only three years of study, and a top two ranking by her early twenties. Despite a number of prizes on the national and international competition circuit, Anna has always been praised by adjudicators, mentors and critics for the depth of emotional and intellectual presence she brings to the keyboard. As such, Anna prefers more intimate solo performance settings and is particularly drawn to the Romantic miniaturists of the piano repertoire. Her live recordings of the piano music of Schubert, Schumann and Brahms have been nationally broadcast on CBC Radio's program 'All the Best'.

She is an enthusiastic and frequent concerto performer, as well as vocal, chamber and contemporary ensemble collaborator. Anna completed simultaneous Bachelor of Arts and Bachelor of Science degrees at Dalhousie University in Halifax, a Diploma in Performance at the Glenn Gould Professional School of Music in Toronto, her Masters in Music Performance at McGill University in Montreal, and is now a Doctor of Music candidate of the docArtes Program run jointly by The Orpheus Instituut in Ghent, The University of Leiden and The



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Royal Conservatory of the Hague. Anna's doctoral supervisory team is comprised of Daniel Leech-Wilkinson (King's College, London), Naum Grubert (Amsterdam and Hague Conservatories), Frans De Ruiter, and Bruce Haynes (ret. McGill University). Anna presented a lecture at the Orpheus Instituut's April 2009 ORCiM Seminar entitled 'Mapping Metaphors onto Music: The Question of Brahms on Record'.

Andreas Stascheit is Professor of Aesthetics and Communication, Associate Senior Fellow at Institute for Advanced Study in the Humanities, Essen (Germany), Professor at Institute of Music and Musicology, Dortmund University, and Professor at Department of Social Sciences, Dortmund University of Applied Sciences and Arts.

He received his education in violin performance in Munster, Detmold, Salzburg and Cologne and studied sociology, social anthropology and psychology in Munster, Bielefeld, Rio de Janeiro and Recife. He holds separate degrees in music (M.Mus. in Violin Performance, Detmold / Munster), in Sociology (M.A., Bielefeld) and in Educational Studies / Psychology (M.A., Bielefeld). Field research experience includes an ethnographic study on traditions of indigenous medicine in Brazil, Pernambuco (1981/82, DAAD grant) and on music therapy in the treatment of autism spectrum disorders (doctoral research project 1987/88). After receiving his Ph.D. in Sociology (summa cum laude) from Bielefeld University (1989) he was postdoctoral research fellow of the DFG Graduate School "Phenomenology and Hermeneutics" at Ruhr-University Bochum, Department of Philosophy, until his appointment as Professor in Dortmund in 1994.

Violin performance experience includes membership in Robert Schumann Chamber Orchestra (under Jurgen Kussmaul), chamber music recitals (duo) with Hiroko Kitawaki (piano), Clemens Rave (piano), and Bernd Liffers (organ), improvised music (with Klaus Runze, piano) and violin solo recitals. Andreas Georg plays a violin made by Matthias Albanus (1657, Bolzano).

His research interests include aesthetics, philosophy and sociology of music, history of social thought, and methodology of the human sciences. At present he is working on the edition of Alfred Schutz' *Writings on the Phenomenology of Music* (Vol. VII, Alfred Schütz Werkausgabe) and on a book on the relevance of the aesthetic in history of social thought.



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